



Deutsches
KULTURFORUM
östliches Europa

Profil Edition
Günter
Hänssler

Musical discoveries *from Eastern Europe*

Première recordings of chamber music from the 18th and 19th centuries,
produced by the German Cultural Forum for Eastern Europe and
published on CDs by the record label Profil Edition Günter Hänssler.

Introduction

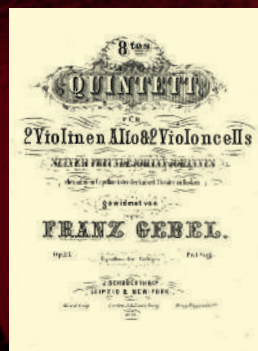
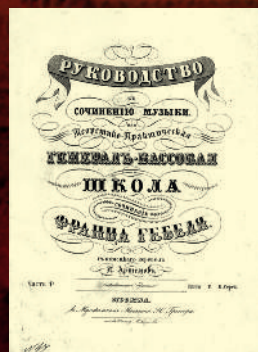
Up to now, the diverse cultural history of Eastern Europe has concealed numerous forgotten and little-known treasures, which got buried away in times of competing nationalisms and later of ideological cultural doctrines. During the EU Year of European Cultural Heritage 2018, which has as its slogan SHARING HERITAGE, a variety of activities will demonstrate the significance for today of caring for our common cultural heritage.

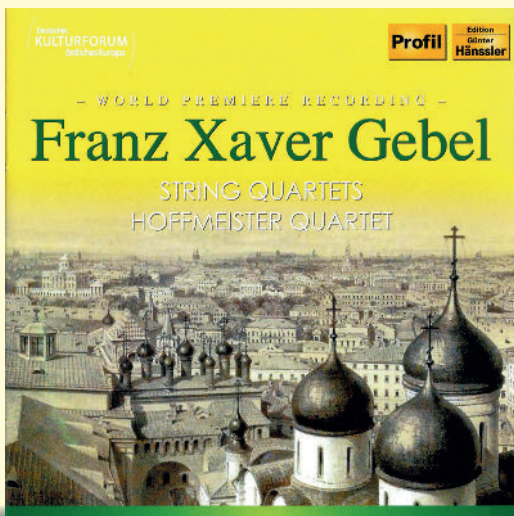
Music has always been a world in which national borders and language barriers have been porous. Musicians have long been among those special people who can cross borders and use the language of music to communicate with their audience, whether it be a large public performance or a small circle of connoisseurs and enthusiasts. In apparent contrast to that is the presentation of national musical traditions, which was prevalent in the period of European nationalisms, the effects of which are still felt today. The historical reality is much richer and more interesting: symbolic figures of national music style such as Frédéric Chopin, Pyotr Tchaikovsky or Bedřich Smetana actually drew their inspiration not just from the traditions of their own immediate homeland, but from their contact with the supra-national musical practice of their time. Indeed we know very little about musical life as such in St. Petersburg, Warsaw or Prague before the appearance of these national composers. This is the field in which the discoveries arising from our musical exploration trip across Eastern Europe are based. The works of the St Petersburg composer Anton Ferdinand Titz, of Franz Xaver Gebel in Moscow and of Joseph Elsner in Warsaw are individual examples of the treasures that can now be presented by the German Culture Forum for Eastern Europe on CDs published by the Profil Edition Günter Hänssler. There are a lot more beautiful and surprising discoveries to be made in the cultural and musical history of the cities and regions of Europe (and not only Europe).

Franz Xaver Gebel, *teacher of composition in Moscow*

Before the Moscow Conservatoire was opened in 1866 (the one in St. Petersburg preceded it by four years), Russian musicians could only pursue their training with private tutors or by studying abroad. One of the most popular teachers of piano and composition of the time was Franz Xaver Gebel (1787-1843), originally from Silesia, who had moved via Vienna and Lemberg to Moscow in 1817, where he worked up to his death in 1843. His obituary in the renowned *Allgemeine musikalische Zeitung* on 23 June 1843 said: "Gebel was born in Breslau and lived here [in Moscow] for 35 years, in ceaseless dedication to improving musical tastes. As a pianist and theorist, he taught for 10 roubles an hour in the best homes and was highly esteemed as a master of his art. He lived - as every true artist - more for heaven than for earth. He did not worship money. If a poetic thought surprised him, he often forgot for weeks to give his lessons and sat at his desk putting his thoughts onto paper [...]. Earlier, a select circle of art connoisseurs and art lovers, who purchased season tickets during the winter, were treated to a cycle including Gebel's own work and that of other masters. These performances were composed of quartets and quintets and moved audiences into rapt awe by transporting them with truly beautiful pieces. Participants in these soirées look back on those occasions with great pleasure." In addition to piano and chamber music, Gebel also published a Russian translation of his theory of composition - the first textbook

of composition in the Russian language. Whilst the textbook may have become somewhat out of date in the meantime, Gebel's music deserves to be rediscovered.





Franz Xaver Gebel *String Quartets*

Quartet in D major

Quartet in E-flat major, op. 27

World premiere recordings
with the Hoffmeister Quartet
PH15031



Franz Xaver Gebel *String Quintet and Cello Sonata*

Quintet No. 8 in B-flat major for Two
Violins, Viola and Two Violoncellos
Sonata in E-flat major for Fortepiano
and Violoncello

World premiere recordings with the
Hoffmeister Quartet and Martin Fritz
(2nd violoncello), and with Beni Araki
(fortepiano) and Martin Seemann
(violoncello)

PH16068



Franz Xaver Gebel

Double Quintet for Four Violins,
Two Violas and Four Violoncellos
in D minor, op. 28

Carl Schuberth

Octet for Four Violins,
Two Violas and Two Violoncellos
in E major, op. 23

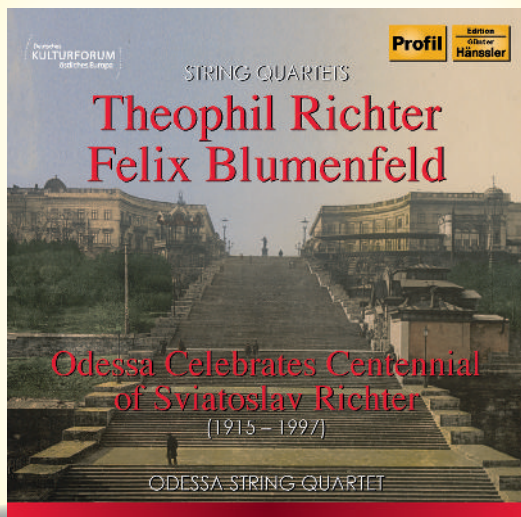
World premiere recordings with the
Hoffmeister Quartet and Soloists
of the Wrocław Baroque Orchestra
PH17071

Large-scale chamber music by **Franz Xaver Gebel and Carl Schuberth**

In the field of chamber music for string instruments the absolute upper limit is set as an octet format comprising four violins, two violas and two cellos. A unique exception is the double quintet for four violins, two violas and four cellos, which Franz Xaver Gebel (1787-1843) composed during the closing years of his life in Moscow and which he dedicated to his son-in-law Heinrich Schmitt, who was then the solo cellist at the Moscow Bolshoi Theatre. A few years later, Schmitt's colleague in St. Petersburg, the cello virtuoso Carl Schuberth (1811-1830) composed his octet for four violins, two violas and two cellos. Today both of these works are largely forgotten, along with their composers.

Unjustly so, according to the musicians of the Hoffmeister Quartet and the soloists of the Wrocław Baroque Orchestra, who have recorded the works for us on a CD. The recording has been produced in cooperation with the Deutschlandfunk Kultur.





Theophil Richter

String Quartet in F-major

Felix Blumenfeld

String Quartet in F major, op. 26

World premiere recordings with the
Odessa String Quartet

PH15011

String quartets by Theophil Richter and Felix Blumenfeld

"This is a CD for people who indulge themselves in thinking that they already have everything there is to have in music", writes the *Rheinische Post*. Theophil Richter (1872-1941), father of the famous Soviet pianist Sviatoslav Richter, was a Protestant church musician in Odessa. Following the October Revolution in Russia, church music came to a standstill and he went on to work at the Odessa Theatre and at the Conservatoire. In the autumn of 1941, as a result of false allegations he was arrested and shot. The only surviving composition of Theophil Richter is the manuscript of his string quartet, an elaborate and intricate work, but at the same time one that is melodically intuitive. For the release of this first recording of the piece,

another hitherto hidden treasure from Russia was added alongside it: the string quartet op 26 by the famous pianist and conductor Felix Blumenfeld (1863-1931). This combination persuaded even the music journalist Johannes Salzwedel to write in *Spiegel online*: "Clearly following in the German Romantic tradition, the work artfully conjures up melodies that are simple and yet constantly original. It is a congenial pairing of Richter's surprisingly substantial combination of colours with the one and only quartet by the conductor Felix Blumenthal, which is more in the Russian tradition, but at the same time delights us with lucid themes. We are happy to get so much enjoyment from late-comers such as these to the Romantic scene."



Frédéric Chopin

Piano Trio in G minor, op. 8

Joseph Elsner

Grand Trio in B-flat major (1798)

First recordings on historical instruments with the Trio Margaux
PH16069

Frédéric Chopin *and* *his teacher* Joseph Elsner

Who was Joseph Elsner? Born in Grottkau/ Grotków in Silesia, he was educated at the Dominican Monastery school in Breslau/ Wrocław as a choirboy and violinist. At the age of twenty he went to Vienna and decided on a career in music. In 1792 Elsner became the musical conductor of the city theatre in Lemberg/Lviv, capital of Galicia. In Lemberg he became actively committed to learning the Polish language and began to establish himself on the Polish cultural scene. In 1799 he took up an invitation to go to Warsaw for the post of musical director at the National Theatre and developed a highly productive activity there as a composer and teacher. In 1805, together with E. T. A. Hoffmann he

founded the Warsaw "Musical Ressource" whose members included both Poles and Germans. Finally, Joseph Elsner became Director of the School of Music at Warsaw University, where Frédéric Chopin was one of his pupils, among others. Our recording places Joseph Elsner's piano trio alongside the trio of his brilliant pupil, Frédéric Chopin. The Margaux Trio play on instruments of the period. For Chopin's trio a grand piano made in 1820 by the Viennese piano builder Johann Fritz can be heard. For Elsner's trio a copy of a Viennese fortepiano from the workshop of Michael Rosenbauer is used.



E. T. A. Hoffmann *Chamber Music*

Quintet for Harp and String Quartet
in C minor

Piano Sonata in A major

Piano Sonata in F minor

Grand Trio in E major

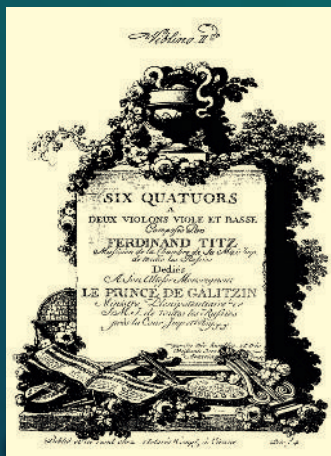
First recording on historical
instruments with Masumi Nagasawa
(single action pedal harp), Beni
Araki (fortepiano), the Hoffmeister
Quartet and the Trio Margaux

PH07063

E. T. A. Hoffmann *Chamber Music*

In both Russia and Poland, E. T. A. Hoffmann (1776-1822) is one of the most popular German classical authors, much more popular than in Germany. Perhaps his fairy tales are more appealing to read in translation than in the original? At any rate, there was considerable interest when the German Culture Forum for Eastern Europe organised concerts of the chamber music of this multi-talented Romantic writer in cities which marked the various stages of his life and career: in Kaliningrad (now in Russia, formerly known as Königsberg), where he was born, Posen/ Poznań, Warsaw, Plotzk/Płock, Głogów/ Glogau, Bamberg and Berlin, there were many Hoffmann readers who were curious

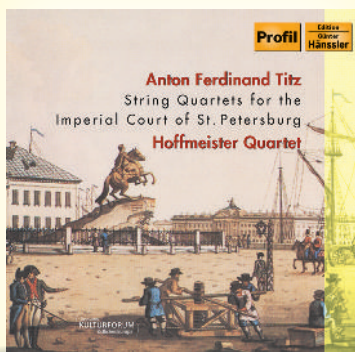
to discover Hoffmann's music. Various different programme combinations were presented, including works of his contemporaries Ludwig van Beethoven, Louis Ferdinand of Prussia or Joseph Haydn, which showed that Hoffmann's chamber music, especially when played on period instruments, speaks an undoubtedly original musical language. The resulting CD recording presented here has received the largest press response to date of all our musical productions.



Anton Ferdinand Titz, *the brilliant eccentric*

When the violin virtuoso and composer Anton Ferdinand Titz died in St. Petersburg in December 1810, he was a well-known figure all over Europe. The Leipzig based *Allgemeine Musikalische Zeitung* had reported in 1805 on the personal circumstances of the emotionally disturbed violinist from St. Petersburg who, after a glittering career at court, had been taken into the home of the art patron Grigori Teplov. The young Louis Spohr, who visited Titz in St. Petersburg in 1803, commenting on the work of his older contemporary, declared that Titz was "undoubtedly a musical genius, as is adequately proved by his compositions." But it was only a short time later that new trends in musical development, which were romantic and national-based, led to this representative of supranational music culture falling into

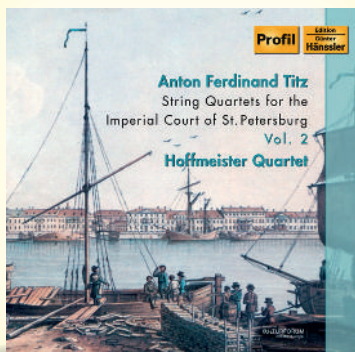
obscurity. It is only in our own time that we have re-discovered memories of this brilliant eccentric, a German who wrote musical history in St. Petersburg. Both as a performer and a composer he was responsible for introducing into his adopted home of Russia the core genre of the string quartet, which he had nurtured through his contact with Mozart and Haydn in Vienna. The Hoffmeister Quartet has recorded for the first time all twelve surviving quartets, described by the magazine *fono forum* as "an exceptionally vibrant and sparkling performance". And on *klassik.com* Christian Starke praised the "four musicians, all experts in the field of historical performance practice," who "had (mastered) the often highly virtuoso parts with an effortless ease that turns listening to this CD into a real pleasure."



Anton Ferdinand Titz
*String Quartets for the Imperial Court of
 St. Petersburg (Vol. 1)*

Quartet in C major (No 4 from Six Quatuors 1781)
 Quartet in D minor (No 5 from Six Quatuors 1781)
 Quartet in G major (No 1 from Trois Quatuors 1802)
 Quartet in A minor (No 3 from Trois Quatuors 1802)

First recording with the Hoffmeister Quartet
PH06032



Anton Ferdinand Titz
*String Quartets for the Imperial Court of
 St. Petersburg (Vol. 2)*

Quartet in E-flat major (No 6 from Six Quatuors 1781)
 Quartet in F major (No 2 from Trois Quatuors 1802)
 Quartet in C major (No 1 from Trois Quatuors 1808)
 Quartet in G major (No 3 from Six Quatuors 1781)

First recording with the Hoffmeister Quartet
PH09046



Anton Ferdinand Titz
*String Quartets for the Imperial Court of
 St. Petersburg (Vol. 3)*

Quartet in E-flat major (No 3 from Trois Quatuors 1808)
 Quartet in A major (No 2 from Six Quatuors 1781)
 Quartet in B-flat (No 2 from Trois Quatuors 1808)
 Quartet in C major (No 1 from Six Quatuors 1781)

First recording with the Hoffmeister Quartet
PH10030



Hoffmeister-Quartett

The Hoffmeister Quartet was founded in 2002 with the aim of rediscovering the variety of string quartets of the classical and early romantic periods, which are often difficult to access, and to perform them in the authentic sound of the period. Named after Franz Anton Hoffmeister, the contemporary, friend and colleague of Mozart and Haydn, the ensemble always include in their programme not only famous works by Haydn, Mozart and Beethoven, but also string quartets by the numerous lesser known masters of the time. The lead desk of the Hoffmeister Quartet

alternates between the violinists Ulla Bundies and Christoph Heidemann, based in Hannover, with the viola player Aino Hildebrand and cellist Martin Seemann from Berlin. They all also play in renowned German ensembles such as Cantus Cölln, the Berlin Academy for Ancient Music, Concerto Brandenburg, Concerto Köln, Lautten Compagny and Musica Alta Ripa. The Hoffmeister Quartet has undertaken concert trips to Belgium and the Netherlands, as well as to Poland, Russia, the Ukraine and Japan.

Trio Margaux

The Trio Margaux is dedicated to the interpretation of chamber music from the classical and romantic eras played on period instruments.

The pianist **Beni Araki**, who studied harpsichord in Tokyo and Antwerp, teaches at the Berlin University of Arts and is much in demand as a chamber music partner. She plays the classical repertoire on a replica fortepiano made by Robert A. Brown as a copy of one dated 1805 by the Viennese piano builder Michael Rosenberger. She performs romantic works on her fortepiano made in 1820 by the workshop of the Viennese master Johann Fritz.

Christoph Heidemann, violin, was the leader of the Young German Philharmonic among other things, before he increasingly turned his attention to playing the baroque violin. Alongside his activity as leader of the L'Arco Baroque Orchestra, he works as a soloist and



chamber musician in other renowned ensembles. **Martin Seemann** studied cello with Wolfgang Boettcher in Berlin and won a scholarship to the Heinrich-Böll Fond with Ivan Monighetti in Basel. Inspired by Anner Bylsma, he dedicated himself even during his studies to the sound of the gut strings on historical instruments.

Masumi Nagasawa

Masumi Nagasawa studied with Phia Berhout at the Conservatoire in Maastricht and learnt the historical harp with Mara Galassi. She performs concerts on the large concert harp, as well as on the classical single-action pedal harp of the 18th and 19th centuries, and also on the Irish harp and the Japanese harp known as a Kugo. In the realm of ancient music she works with ensembles such as the Freiburg Baroque Orchestra, the Balthasar-Neumann Ensemble and the Netherlands Bach Society. She teaches at the Conservatoire in Maastricht.



Odessa String Quartet

The Odessa String Quartet has existed since 1981 and is made up of the string soloists of the Odessa Philharmonic Orchestra: Natalya Litvinova and Leonid Piskun, violins, Iya Komarova, viola and Sergey Scholz, cello. The ensemble is particularly committed to the performance of new and contemporary music. Thus in the course of its existence it has given the first performance of more than fifty works. Guest appearances and participation in festivals have taken the musicians to numerous towns in the Ukraine and Russia, as well as to Austria, Germany, Israel, Switzerland and the USA.



Wrocław Baroque Orchestra

The Wrocław Baroque Orchestra was founded in 2006 and is a permanent component of the National Forum for Music in Breslau/ Wrocław (NFM), one of the most significant music institutions in Poland. Its repertoire includes instrumental works as well as large-scale oratorios, from the baroque to the romantic period. The artistic director of the orchestra ever since its foundation has been the renowned cellist Jaroslav Thiel. The ensemble of soloists, made up of the lead players of the orchestra, appear in various combinations and have already performed numerous masterworks of the 19th century on historical instruments.





Supply options

The CDs are available in specialist shops. They can also be ordered directly from the German Culture Forum for Eastern Europe at a price of €15 per CD:

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Delivery within Germany is available at a cost of €20, including postage; subject to availability and price changes.

The **German Culture Forum for Eastern Europe** is engaged in sharing the impact of German culture on the history of Eastern Europe. It keeps an eye on all the regions where German have lived in the past or are still living today.

In dialogue with partners from central and eastern Europe, the Culture Forum seeks to uncover the history of these regions as a unifying legacy between the Germans and their eastern neighbours and to bring it to a wider public through graphic presentation. The Culture Forum organises exhibitions and events such as for example readings, lectures, discussions, concerts, award ceremonies and conferences. In its series the Potsdam Library for Eastern Europe it produces specialist books, illustrated books and fiction. The web-site www.kulturforum.info serves as a public information platform for announcements of events, for news, articles and documentation.

The Culture Forum regards itself as a mediator between East and West, between scholarship and the public sphere, between institutions and individual initiatives. Its work offers an active contribution to international understanding and reconciliation in a Europe that is growing ever closer together.



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