

CAL PERFORMANCES PRESENTS

Daniel Müller-Schott, *cello* Robert Kulek, *piano*

Sunday, February 13, 2005, 3 pm
Hertz Hall

PROGRAM

Ludwig van Beethoven Sonata No. 5 for Cello and Piano in D major,
Op. 102, No. 2
 Allegro con brio
 Adagio con molto sentimento d'affetto
 Allegro fugato

Robert Schumann Five Pieces in Folk Style for Cello and Piano,
Op. 102
 Vanitas vanitatum: Mit Humor
 Langsam
 Nicht schnell, mit viel Ton zu spielen
 Nicht zu rasch
 Stark und markirt

INTERMISSION

Franz Schubert Sonata for Cello and Piano in A minor, D. 821,
"Arpeggione"
 Allegro moderato
 Adagio
 Allegretto

Schumann Adagio and Allegro for Cello and Piano
in A-flat major, Op. 70

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of our 2004/05 Recital Series.*

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Ulrich Everding, Director.*

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ABOUT THE ARTISTS



Daniel Müller-Schott (*cello*) is gaining renown for his soulful interpretations, vivid colors and technical command and is considered among the rising international stars of today's classical music world. His vast repertoire from Baroque, Classical, Romantic and 20th century music is much in demand, and he has already performed with many top orchestras, including the New York Philharmonic, Chicago Symphony Orchestra, BBC Scottish Symphony Orchestra, City Of Birmingham Symphony Orchestra, London Philharmonia Orchestra, Orchestre National de France, Kyoto Symphony Orchestra, Berlin Radio Symphony Orchestra and Hamburg NDR Symphony Orchestra. He has worked with conductors such as Vladimir Ashkenazy, Christoph Eschenbach, Charles Dutoit, Kurt Masur and Osmo Vänskä, to name a few. Recital credits include the Kennedy Center, the Berlin Philharmonie, Vienna's Musikverein, Amsterdam's Concertgebouw and London's Wigmore Hall. A popular figure on the music festival circuit, he regularly performs at major international festivals

including Ravinia and Schleswig-Holstein.

Mr. Müller-Schott's 2004-2005 season demonstrates his growing international appeal. Following a 2004 summer, highlights of which included debut performances with the New York Philharmonic at Colorado's Vail Valley Music Festival, recitals at Ravinia and Mostly Mozart, chamber music performances at Italy's Spoleto Festival with pianist Jean-Yves Thibaudet and violinist Chantal Juillet, and a chamber music tour of Germany with violinist Anne-Sophie Mutter and pianist André Previn, Mr. Müller-Schott's 2004-05 season includes orchestral, solo and duo-recitals, and chamber music performances in 14 countries: the United States, Germany, Switzerland, Austria, Spain, England, Denmark, France, Poland, Russia, Norway, Holland, Sweden and South Africa. Performances of note include his debut in September with The Philadelphia Orchestra and Christoph Eschenbach at Philadelphia's Kimmel Center; a solo recital at Valencia's (Spain) Palau de la Musica in November; his debut with the Tchaikovsky Symphony Orchestra of Moscow and a three-city tour of Germany with the Warsaw Philharmonic in January 2005; a seven-city all-Mozart chamber music tour of Poland, Germany, Switzerland and Denmark with violinist Anne-Sophie Mutter and pianist André Previn in April 2005, and performances of the Brahms Double Concerto with violinist Julia Fischer with the Orchestre Philharmonique de Strasbourg in May. Additional US engagements include subscription series with the symphony orchestras of Oregon, Nashville, and Charlotte. International orchestral engagements include performances with the Staatsphilharmonie Rheinland-Pfalz, the Oslo Philharmonic, Netherlands Radio Symphony, Valencia Symphony, Württembergisches Kammerorchester, Göteborg Symphony, Slovak Sinfonietta of Zilina (Ankara Festival, Turkey) and Musikkollegium Winterthur. Duo recitals include engagements with pianist Robert Kulek at the Salzburg Mozarteum and the Schwerzinger Festival, with pianist Olli Mustonen in Bremen and Brugge, and with violinist Julia Fischer at the Tonhalle in St. Gallen. Mr. Müller-Schott can be heard in chamber music throughout Germany in collaborations with the Vogler Quartet at

ABOUT THE ARTISTS

Cologne's Deutschland Funk, at Schloss Elmau with pianist Robert Kulek and violinist Nikolai Znaider, and with violinist Anne-Sophie Mutter and pianist André Previn in Hamburg and Baden-Baden. Summer 2005 engagements include June performances with the BBC National Orchestra of Wales and the Graz Symphony Orchestra, as well as a duo recital at Wigmore Hall with violinist Julia Fischer, and chamber music performances at Germany's Passau European Festival in July.

As a recording artist, Mr. Müller-Schott's artistry has been featured in recordings for EMI Classics, ORFEO and Glissando. His CDs include works of Bach, Haydn, Beethoven, Debussy, Poulenc, Franck and Schumann, among others. His latest recording, Khatchaturian's *Concerto for Cello and Orchestra* with the City of Birmingham Orchestra, Sakari Oramo conducting, was released in 2004 by ORFEO. Other recent releases include a CD of Haydn's Cello Concerti Nos. 1 and 2 coupled with the Beethoven *Romances* in his own transcriptions with the Australian Chamber Orchestra for ORFEO; and a recording of chamber music by Debussy, Poulenc, Franck and Ravel with pianist Robert Kulek for EMI Classics (nominated for a 2003 Edison Award). Future ORFEO releases include an all-Schumann CD, and with the Oslo Philharmonic and André Previn, a recording of the cello concertos by Elgar and Walton. Deutsche Grammophon will release a CD of Mozart's piano trios also including violinist Anne-Sophie Mutter and pianist André Previn, and Tudor Records will issue the world premiere recording of Joachim Raff's two cello concertos with the Bamberg Symphony Orchestra, Hans Stadlmair conducting.

Born in Munich, Germany, Mr. Müller-Schott began his cello studies at the age of 6. He studied with Heinrich Schiff and Steven Isserlis, and world-renowned violinist Anne-Sophie Mutter has been a mentor and strong supporter. In 1992, at the age of 15, he won first prize in the International Tchaikovsky Competition in Moscow, becoming the youngest winner in the competition's history. Mr. Müller-Schott performs on a Matteo Goffriller cello (Venice 1700) and a modern cello by Eitienne Vatelot (Paris 1985), the purchase of which was generously funded by the Anne-Sophie Mutter Foundation.

Robert Kulek (*piano*) has concertized throughout Europe and the United States with orchestras such as the Berlin Philharmonie and Concertgebouw Amsterdam and at venues such as Wigmore Hall London, Cite de la Musique Paris, and Carnegie Recital Hall in New York.

Mr. Kulek has also performed on numerous occasions at major music festivals such as Luzern, Ravinia, Vancouver International Festival, St. Magnus Festival in Scotland, and Rheingau, Mecklenburg Vorpommern and Ansbach in Germany. He has given radio broadcasts and made recordings including those on WQXR and WNYC, Radio France, BBC Radio, Radio Amsterdam, Deutschland Radio and Bavarian Radio.

In April 2002 Mr. Kulek completed an extensive tour of South Korea with famed violinist Kyung Wha Chung. In May 2002 his recording with Daniel Müller-Schott of sonatas by Franck, Debussy and Poulenc was released by EMI. This recording was received with highest critical acclaim from press around the world such as "The Editor's Choice" from *BBC Music Magazine* and WQXR Classical Radio's "Hot Pick of the Week." *Luister Magazine* from Holland pronounced that the recording of the Cesar Franck sonata is the best available today.

Born in Latvia, Mr. Kulek now lives in the United States. He received his musical training at the Mannes College of Music in New York, New England Conservatory in Boston and Guildhall School of Music and Drama in London. Mr. Kulek also holds a degree in piano performance from Yale University, where he studied with professors Claude Frank and Boris Berman. He is extremely committed to promoting the importance of classical music among future generations and devotes time to teaching children.

PROGRAM NOTES

**Sonata No. 5 for Cello and Piano in D major,
Op. 102, No. 2
Ludwig van Beethoven (1770-1827)
Composed in 1815.**

Count Andreas Kyrillovitch Rasumovsky was appointed Russian ambassador to Vienna in 1792, four years after his marriage to Elizabeth, Countess of Thun and sister of Prince Karl Lichnowsky, one of Beethoven's most devoted patrons. In the spring of 1806, Rasumovsky took over from Lichnowsky the patronage of the string quartet headed by Ignaz Schuppanzigh and installed the ensemble as resident musicians in the grand palace that he was building on the Danube Canal near the Prater. Later that year, Beethoven composed the three splendid quartets comprising his Op. 59 on commission from Rasumovsky; the works have always borne their patron's name as sobriquet. Rasumovsky and Schuppanzigh remained important professional contacts for Beethoven throughout the next decade. It was with understandable distress, therefore, that Beethoven learned of the terrible fire that nearly destroyed Rasumovsky's palace in December 1814. The Count, whose health and vision were already beginning to fail, was further strained financially by the tragedy, and forced to dismiss his household quartet. The following spring, the quartet's cellist, Joseph Linke, was taken into the employ of Countess Marie von Erdödy, another important patron of Beethoven who had frequently acted as his advisor in personal and financial matters. Beethoven was a great respecter of Linke's talent, and he composed his last two cello sonatas for him during the summer of 1815; they were performed soon thereafter at the Erdödy household. The sonatas were published by N. Simrock of Bonn two years later as Beethoven's Op. 102.

Though 1814 was one of the most successful years of Beethoven's life as a public figure — the revival of *Fidelio* was a resounding success, his occasional pieces for concerts given in association with the Congress of Vienna that year were applauded by some of Europe's noblest personages, and the clangorous *Wellington's Victory* became an overnight hit — he produced little in the way of important new compositions during that time. For the year 1815, the composer's biographer Thayer lists only some vocal settings, a couple of canons, the little-known overture *Namensfeier*, and the two Op. 102 Sonatas for Cello. Those years of near creative silence marked a turning point

in Beethoven's compositional career, one whose outcome was the incomparable series of towering masterworks written during his last decade. The cello sonatas, which formed the gateway to that remarkable period of renewal and discovery, were little understood when they were new. "Eccentric," "unusual," and "peculiar" commented the reviewers of the day, and they criticized the works for exactly the qualities that now serve as their greatest distinctions — seriousness of expressive purpose, harmonic originality, absolute equality of piano and cello, lack of virtuosity, and, perhaps above all, richness of contrapuntal texture. The obsession of Beethoven's later years with the ancient techniques of fugue and imitative counterpoint finds one of its earliest realizations in the D Major Cello Sonata, his last work in the form for string instrument and keyboard. Indeed, the finale in toto is a carefully worked-out and tightly packed fugal Allegro. The opening movement is remarkable for its restraint and introspection, and for the masterly manner in which cello and piano are thoroughly integrated into its sonata structure. The rapt central Adagio is music of transcendent peacefulness such as few composers have ever created. John N. Burk felt that Beethoven wrote it "in a sort of trance, as if he were listening to some mystic inner prompting," while the composer's amanuensis and biographer, Anton Schindler, believed that this movement and the entire sonata were "among the richest and most sensitive inspirations in Beethoven's music."

**Five Pieces in Folk Style for Cello and Piano,
Op. 102
Robert Schumann (1810-1856)
Composed in 1849.**

Given Robert Schumann's disposition for veering in and out of depression bordering on mental instability for most of his adult life, it is surprising that he not only weathered the difficult events of 1847-1849 well, but even experienced one of his most productive creative surges during that time. The beginning of the year 1847 found Robert and his devoted wife Clara on tour in Bohemia and Germany, she igniting unbridled acclaim for her sterling pianism, he passing most of the time as the husband of the star performer. Robert received some notoriety when Clara played his piano concerto at several stops with considerable success, but he completely botched a performance of his oratorio *Paradise and the Peri* when he tried to conduct it

in Berlin. There Clara met and befriended Fanny Mendelssohn, the composer's gifted sister, and seriously considered relocating to Berlin, but Schumann was unable to arrange a situation, and the couple returned reluctantly to their home in Dresden in March. Robert busied himself with the composition of the opera *Genoveva*, but its progress was interrupted by the distressing news that Fanny had suddenly died in Berlin on May 14th. Only a month later, the Schumanns' 16-month-old son Emil expired after a sickly infancy, but the greatest shock of the year came with the unexpected death of Mendelssohn himself on November 4, 1847. Schumann attended the funeral in Berlin, and left posterity a haunting description of his friend's body ("the noble corpse — his forehead — his mouth — surrounded by a smile — he resembles a glorious warrior, like a victor ..."); he talked incessantly of Mendelssohn for months. In addition to these personal griefs, political insurrection was erupting throughout Germany in 1848, and Dresden was one of its epicenters. Open rebellion exploded in the streets of the city on May 3, 1849 (Richard Wagner, then conductor at the opera house, was among the leaders, and he was exiled from Germany for his part in the uprising), and Schumann fled to the country with Clara and their children. The rebellion was soon quelled, and Schumann returned to Dresden after having composed some small pieces celebrating the republican spirit.

Despite the turmoil and sadness of those years, Schumann enjoyed one of the most fertile periods of his life in 1848 and 1849. "I have never been more active or happy in my art," he wrote. "The tokens of sympathy, which reach me from far and near, give me the feeling that I am not working completely in vain. And so we go on, spinning and spinning our web and finally spin ourselves into it." In 1849, which he claimed to be "my most fruitful year," he wrote some thirty vocal and instrumental compositions, including the Five Pieces in Folk Style for Cello and Piano, Op. 102, in April. As befits the Hausmusik that occupied much of Schumann's creative energy at that time, the Five Pieces are mellow, lyrical, satisfying and pleasingly expressive, without the heightened emotions that marked much of the music of that Romantic decade. The opening movement, rather puzzlingly titled *Vanitas vanitatum* — "Vanity of Vanities" — but marked to be played "with humor," has a refrain of vaguely Gypsy cast whose

returns are separated by episodes of brighter emotional character. The next piece is a gentle, wordless lullaby. The central movement balances the melancholy theme in its outer sections with a delicately wistful central episode. The last two movements, though tempered by moments of quiet lyricism, are generally bold and robust.

**Adagio and Allegro for Cello and Piano,
Op. 70
Schumann
Composed in 1849.**

During Schumann's residence in Dresden, from 1844 to 1850, he was in frequent contact with the local musicians. Richard Wagner, filled with revolutionary political and musical ideas, was then conductor at the Royal Opera House, which boasted one of the finest orchestras on the continent. A chief adornment of that ensemble was a player named Lewy, a virtuoso who headed the orchestra's horn section and who was also one of the earliest exponents of the recently developed valved instrument, the so-called "ventilhorn," which allowed the production of the complete chromatic scale. Schumann was so impressed with the possibilities of the improved horn, and with the expressive avenues for it that Wagner had opened in his operas (*Rienzi*, *The Flying Dutchman* and *Tannhäuser* had all been staged by 1845), that he undertook both a grand, concerted piece for not just one horn, but for an entire quartet of the instruments, and a two-movement chamber piece for horn and piano. The *Konzertstück* for Four Horns and the *Adagio and Allegro* that he devised were both showpieces for the valved horn, and were hard enough to be proclaimed by some as virtually unplayable — Schumann's biographer Robert Schaffler decided that in the *Konzertstück* "the difficulties are so horrendous that it needs almost the trump of an archangel to cope with them."

The *Adagio and Allegro* dates from 1849, when Schumann was in good health and producing music with greater ease and speed than at almost any other time in his life — some thirty works date from what he referred to as "my most fruitful year." It is a work of optimism and cheer whose contrasting movements (Schumann originally considered titling the piece *Romance and Allegro*) achieve a satisfying balance. When the score was published in 1849, he allowed that the solo part could also be performed on violin or cello.

PROGRAM NOTES

**Sonata for Cello and Piano in A minor,
D. 821, “Arpeggione”
Franz Schubert (1797-1828)
Composed in 1824.**

The guitar player Vincenz Schuster was among the regular participants in the evening musical salons that Ignaz Sonnleithner held at his Viennese townhouse during the 1820s. It was there that Schuster met Franz Schubert, whose compositions and piano playing were the chief attractions of those convivial soirées. When Schubert returned to Vienna in September 1824 after spending the summer as music master to the branch of the Esterházy family in Zseliz, Schuster pestered him to write a piece for a new instrument, a curious hybrid of guitar, cello and viola da gamba called an “arpeggione,” that a local inventor, Georg Staufer, had devised the year before. The arpeggione was about the size of a modern cello, but had a smooth waist, a series of some two-dozen frets fixed to the fingerboard (like a guitar), six strings tuned in fourths, and an elaborately carved scroll (like the old gamba). The instrument could be either bowed or strummed. Schuster had become one of its first exponents, and must have envisioned a future for the instrument, because he not only cajoled Schubert into composing his Arpeggione Sonata, but also wrote a tutor for it. Schuster’s faith quickly proved misplaced, however, and the arpeggione became extinct within a decade. Schubert’s piece, dedicated to Schuster, is the

only one known to have been composed for the instrument. When the score of the sonata was first published in 1871 as part of the collected edition of Schubert’s works, it was issued in a version for cello, the form in which it has become the best-known of his few compositions for solo instrument and piano, though practitioners of the violin, viola, flute, double bass and clarinet have also appropriated it for their repertoires. In 1930 the Spanish cellist Gaspar Cassadó arranged the piece as a concerto for cello, a transformation he similarly visited upon a horn concerto by Mozart and a clarinet concerto by Weber.

The Arpeggione Sonata is a friendly and ingratiating specimen of Biedermeier Hausmusik, exactly the tuneful and easily likeable sort of creation that makes us regret not having been around to participate in the composer’s Schubertiads. The opening movement, more wistful than dramatic, is one of the most compact realizations of sonata form that Schubert devised during his later years, eschewing the glorious prolixity — the “heavenly length” that Schumann attributed to the C Major Symphony — that marked the quartets, piano sonatas and symphonies from 1822 to the end of his life. The adagio is a song of sweetness and simplicity that leads without pause to the A Major finale, constructed in a sectional design buttressed by the returns of the lyrical main theme.

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