NAXOS

Reinhold

GLIÈRE

Complete Duets with Cello

Martin Rummel, Alexander Hülshoff, Cellos
Friedemann Eichhorn, Violin
Till Alexander Körber, Piano

Reinhold Glière (1875–1956)
Complete Duets with Cello

	Eight Duets for Violin and Cello, Op. 39	**16:20**
1	1. Prelude: Andante	1:59
2	2. Gavotte: Allegretto – Musette – Tempo I	2:19
3	3. Cradle Song: Tranquillo	2:17
4	4. Canzonetta: Moderato	1:47
5	5. Intermezzo: Andantino	2:08
6	6. Impromptu: Poco animato	1:50
7	7. Scherzo: Vivace – Tranquillo – Tempo I	2:45
8	8. Etude: Allegro molto	1:15
9	**Ballade for Cello and Piano, Op. 4**	**5:01**
	Ten Duets for Two Cellos, Op. 53	**22:06**
10	1. Comodo	2:19
11	2. Leggiero	1:28
12	3. Con moto	3:38
13	4. Vivace	1:08
14	5. Andante	2:32
15	6. Energico	2:13
16	7. Animato	1:49
17	8. Giocoso	2:04
18	9. Andantino	3:00
19	10. Capriccioso	1:54
	Twelve Album Leaves for Cello and Piano, Op. 51	**28:33**
20	1. Con moto	3:02
21	2. Comodo	3:26
22	3. Andantino	2:22
23	4. Andante con moto	1:49
24	5. Andantino poco animato	2:33
25	6. Allegretto	2:16
26	7. Allegretto ma non troppo	1:49
27	8. Affannato	2:14
28	9. Cantabile	2:11
29	10. Con tristezza	2:21
30	11. Andante	2:01
31	12. Animato	2:29

Martin Rummel, Cello *Tracks 1, 3, 5, 7, 9–31 (10–14 Cello II, 15–19 Cello I)*
Alexander Hülshoff, Cello *Tracks 2, 4, 6, 8, 10–19 (10–14 Cello I, 15–19 Cello II)*
Friedemann Eichhorn, Violin *Tracks 1–8*
Till Alexander Körber, Piano *Tracks 9, 20–31*

Reinhold Moritsevich Glière was born Reinhold Ernst Glier on 30th December 1874 (Julian calendar) or on 11th January 1875 (Gregorian calendar) in Kiev. His father was the wind instrument maker Ernst Moritz Glier, from Klingenthal, and his mother Josephine was the daughter of the wind instrument maker Vincenz Kortschak. Early violin lessons with Adolf Weinberg and Otakar Ševčík in Kiev revealed his extraordinary musical gifts. From 1894 he studied the violin with Jan Hřímalý and composition with Anton Arensky and Alexander Taneyev at the Moscow Conservatory. In 1900 he graduated with a gold medal in composition and it was from about this time that he adopted the French spelling of his name usually used today. Numerous descendants of the Klingenthal family were, and still are, instrument makers or involved in the arts (including the painter Mike Glier) and are spread throughout the world.

From 1901 to 1913 Reinhold Glière taught at the Gnesin Institute in Moscow, where Sergey Prokofiev and Nikolay Myaskovsky were among his pupils. This period was interrupted only for conducting studies in Berlin (from 1905 to 1908) with Oskar Fried. Glière taught at the Kiev Conservatory when it was founded in 1913 and became its director the following year. In 1920 he became professor of composition at the Moscow Conservatory, where he remained until his retirement in 1941. From 1938 to 1948 he was also chairman of the organising committee of the Soviet Union of Composers and helped with the "Soviet development" of the autonomous republics of Azerbaijan and Uzbekistan. Highly decorated (among others the Order of Lenin, People's Artist of the Union of Soviet Socialist Republics, Order of the Red Flag of Work, Stalin Prize, Honorary Doctorate of Cultural Studies) Reinhold Glière died on 23rd June 1956 in Moscow. He outlived his two most famous pupils Prokofiev and Myaskovsky by three and six years respectively.

Glière's career might give the impression that he had been a political composer. In fact it seems that he was non-political and was conservative as a musician. He played no part, or only a subordinate rôle, in the political cultural organizations of the young Soviet Union and was repeatedly criticised for his lack of interest in politics. His musical style is a mixture of Russian national harmonies and impressionism and while he shows no urge to be innovative in his compositions they are nevertheless astonishingly inventive.

From a cellist's point of view Reinhold Glière is remarkably important. His *Cello Concerto, Op. 87*, which dates from 1945/46, can be considered the first Soviet Russian cello concerto and, like so many others, it was dedicated to Mstislav Rostropovich, who was only nineteen at the time of its première. But Glière's earliest work for cello and piano is the *Ballade, Op. 4*, from 1902 which also exists in a version for cello and chamber orchestra and was dedicated to the original cellist of the Trio Russe, Joseph Press.

The *Eight Duets for Violin and Cello, Op. 39*, dedicated to Boris Kaliushno, date from 1909 and so were composed after Glière's return from Berlin and during his time as a teacher at the Gnesin Institute. His professional career at the time of the composition of the *Duets* (as well as the title of *No. 8 – Study*) might give the impression that they were works written for teaching purposes, but right from the first notes it is very clear that these pieces are far more than that and that they show his mastery of small forms.

The *Ten Duets for Two Cellos, Op. 53*, dedicated to Rudolf Erlich, date from 1911 and so are one of the few original cycles for this delightful combination. While their form and harmony could not be called ground-breaking, Glière's melodic richness and his skill, especially in his ability to make two string instruments sound like an orchestra (as for example in *No. 5*), is unique.

Even before Glière undertook longer visits to Central Asia after the Revolution, in order to promote the national music of Russia, many of these small pieces display his interest in the folk-music of the east and of his own homeland. This trait comes out in the *Twelve Album Leaves for Cello and Piano, Op. 51* (especially in *Nos. 6, 7, 9* and *10*) from 1910 – perhaps a foretaste of what was to come in the *Romances, Op. 52*, for soprano and piano which likewise have the character of folk-song.

Glière's works include some forty compositions with no opus numbers, as well as a hundred numbered works, all written between 1898 and 1956, including the remarkable *Concerto for Coloratura Soprano and Orchestra, Op. 82*, of 1943, countless songs, choral works, four string quartets, three string sextets, three symphonies, ballets and symphonic poems. From today's standpoint there are still many treasures to be unearthed.

Martin Rummel
English translation by David Stevens

Photo: Marlene Fröhlich

Martin Rummel

After early lessons from Wilfried Tachezi and a soloist's diploma from what is today the Anton Bruckner Privatuniversität, where he was its youngest graduate ever at the time, Martin Rummel continued his studies with Maria Kliegel in Cologne, as well as with William Pleeth in London, whose last pupil he was to become. Aged only sixteen, he worked with composer Alfred Schnittke. He has also collaborated with other composers including Jörn Arnecke, Howard Blake, Sofia Gubaidulina, Rudolf Kelterborn, Matthias Pintscher, Thomas Daniel Schlee and Graham Whettam. His repertoire now includes some forty cello concertos, ranging from the Baroque to the present. Born in 1974, Martin Rummel is based in Vienna and is a highly active soloist and chamber musician. He teaches cello at the University of Auckland (New Zealand) and has received worldwide recognition for his editions of all the major cello études, with accompanying CDs, published between 2004 and 2008 by Bärenreiter-Verlag. He uses strings by Thomastik-Infeld, Vienna.

Photo: J.V.D. Leyen

Alexander Hülshoff

Alexander Hülshoff has appeared as guest soloist with major international orchestras. Chamber music plays a significant rôle in his work and his cello performances include appearances with the Bamberg Trio and fellow musicians of the highest distinction. He has been guest instrumentalist at the Schleswig-Holstein Festival, the Enescu Festival, Kfar Blum in Israel and the Amadèo Festival. His recordings include works by, amongst others, Brahms, Beethoven, Schubert, Shostakovich, Bloch and Servais, and are released on the Novalis, Naxos, Musicaphon, Brilliant and VDM labels. His concert tours regularly take him to other European countries, the Near, Middle and Far East as well as to North and South America. In 1997 Alexander Hülshoff, whose most important teachers were Martin Ostertag and Lynn Harrell, was appointed Professor of Cello at the Folkwang University of the Arts. Since 2011 he has been the artistic director of the Villa Musica (**www.villamusica.de**). For further information please go to:
www.alexander-huelshoff.de

Photo: Guido Werner

Friedemann Eichhorn

Born in Münster in 1971, Friedemann Eichhorn studied with Valery Gradow in Mannheim, Alberto Lysy at the International Menuhin Music Academy in Switzerland, and Margaret Pardee at The Juilliard School in New York. He holds a doctoral degree in Musicology from the University of Mainz (with a dissertation on Gidon Kremer), contributes entries to dictionaries, and researches and edits music for Schott-Verlag and others. He performs with orchestras in many parts of the world and has collaborated with Yuri Bashmet, Gidon Kremer and the late Yehudi Menuhin. A professor at the Liszt School of Music in Weimar, he regularly gives master-classes at the Salzburg Mozarteum, and is Director of the Kronberg Academy Masters, and of the International Louis Spohr Competition. He plays a violin by Jean-Baptiste Vuillaume "Ex Huberman". His recordings for Naxos include Pierre Rode: *Violin Concertos Nos. 7,10,13* (8.570469), *Nos. 3,4,6* (8.570767), Adrien François Servais: *Duos for Cello and Violin*, with A. Hülshoff (8.572188) and Friedrich Hermann: *3 Capriccios* (8.572066).

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Till Alexander Körber

Born in Tübingen, Till Alexander Körber studied at the Freiburg/Breisgau Musikhochschule from 1986 and from 1990 to 1995 was a pupil of Hans Petermandl at the Vienna Musikhochschule. He has won various prizes as a pianist and composer, including the Interpretation Prize for Contemporary Music of the Concours Européenne, first prize in 1991 of the Austrro Mechana and in 1997 awards in the Guido d'Arezzo Composition Competition of the Salzburg Mozarteum. He has appeared as a soloist, accompanist and chamber-musician, particularly in association with the violinist Martin Walch and the Merlin Vienna Ensemble, while broadcasts, television appearances and recordings have taken him throughout Europe, to Africa, Asia and the United States. As a composer Till Alexander Körberis is largely self-taught. In 2003 he was awarded the Austrian State Scholarship for composers and in 2008 the regional culture prize of Upper Austria. His compositions include songs, chamber music and an oratorio. From 1994 to 2003 he taught contemporary piano music at the Graz Music University. Since 1999 he has directed a class for piano and piano chamber music at the Linz Anton Bruckner Private University.

Reinhold Glière (1875–1956)
Duette mit Violoncello

Reinhold Moritzewitsch Glière wurde als Reinhold Ernst Glier am 30. Dezember 1874 (julianischer Kalender) bzw. 11. Januar 1875 (gregorianischer Kalender) in Kiew geboren. Sein Vater war der aus Klingenthal stammende Hornmacher Ernst Moritz Glier, seine Mutter Josephine die Tochter des Blasinstrumentenfabrikanten Vincenz Kortschak. Erster Violinunterricht bei Adolf Weinberg und Otakar Ševčík in Kiew zeigte seine außerordentliche musikalische Begabung, und so studierte er ab 1894 am Moskauer Konservatorium bei Jan Hřímalý Geige sowie bei Anton Arenski und Alexander Tanejew Komposition. 1900 schloß er seine Studien mit der Goldmedaille in Komposition ab, und etwa ab dieser Zeit verwendete er selbst nur noch die heute üblich gewordene französische Schreibweise seines Namens. Zahlreiche Nachkommen der Klingenthaler Familie waren oder sind ebenfalls als Instrumentenbauer oder künstlerisch tätig (so etwa der Maler Mike Glier) und sind über die ganze Welt verstreut.

Von 1901 bis 1913 unterrichtete Reinhold Glière am Moskauer Gnessin-Institut, wo auch Sergej Prokofjew und Nikolai Miaskowski seine Schüler waren; unterbrochen wurde diese Zeit nur von Dirigierstudien in Berlin (1905 bis 1908) bei Oskar Fried. Als 1913 das Kiewer Konservatorium entstand, begann Glière dort zu unterrichten und wurde bereits 1914 dessen Direktor. 1920 wechselte er als Professor für Komposition an das Moskauer Konservatorium, wo er bis zu seiner Pensionierung 1941 blieb. Von 1938 bis 1948 war er außerdem Vorsitzender des Organisationskomitees des sowjetischen Komponistenverbandes und half bei der „sowjetischen Entwicklung" der Teilrepubliken Aserbeidschan und Usbekistan. Hoch dekoriert (u.a. Lenin-Orden, Volkskünstler der UdSSR, Orden des Roten Banners der Arbeit, Stalinpreis, Ehrendoktorat der Kulturwissenschaft) starb Reinhold Glière am 23. Juni 1956 in Moskau. Seine beiden berühmtesten Schüler, Prokofjew und Miaskowski, hat er um drei beziehungsweise sechs Jahre überlebt.

Glières Lebenslauf legt die Vermutung nahe, er sei ein politischer Komponist gewesen. Vielmehr richtig scheint aber, daß er ein unpolitischer Mensch und als Musiker konservativ war. In den politischen Kulturorganisationen der jungen Sowjetunion spielte Glière keine oder nur eine untergeordnete Rolle und wurde wiederholt wegen seines Interessemangels an Politik kritisiert. Glières musikalischer

Stil, der eine Mischung aus nationalrussischer Harmonik und impressionistischen Klangfarben darstellt, zeigt in keinem Werk den Drang zu kompositorischen Neuerungen und ist doch in erstaunlicher Weise originell.

Aus der Sicht eines Cellisten ist Reinhold Glière in erstaunlicher Weise bedeutend: Sein *Cellokonzert op. 87* aus den Jahren 1945/46 gilt als das erste sowjetrussische Cellokonzert und ist wie so viele andere (dem damals erst 19jährigen) Mstislaw Rostropowitsch gewidmet. Das früheste Werk für Cello und Klavier von Glière ist jedoch die *Ballade op. 4* aus dem Jahre 1902, die auch in einer Fassung für Cello und Kammerorchester erhalten und dem Gründungscellisten des „Trio Russe", Joseph Press, gewidmet ist.

1909, also bereits nach Glières Rückkehr aus Berlin und während seiner Zeit als Lehrer am Gnessin-Institut, entstanden die acht *Duette für Violine und Violoncello op. 39* und sind Boris Kaljushno gewidmet. Glières berufliche Tätigkeit zur Zeit der Entstehung (und auch der Titel von Nr. 8: „Etude") könnte die Vermutung aufkommen lassen, dass es sich um Unterrichtswerke handelt – schon nach den ersten Tönen ist freilich klar, dass diese Stücke weit mehr sind, zeigen sie doch Glières Meisterschaft in der kleinen Form.

Die zehn *Duette für zwei Celli op. 53* (der Widmungsträger ist Rudolf Erlich) stammen aus dem Jahr 1911 und sind somit einer der wenigen Originalzyklen für diese reizvolle Besetzung. Mögen Form und Harmonik auch nicht „bahnbrechend" sein, so sind jedenfalls Glières Melodienreichtum und seine Fähigkeit, lediglich zwei Streichinstrumente geradezu orchestral klingen zu lassen (wie etwa in *Nr. 5*), einzigartig.

Auch wenn Glière erst nach der Revolution größere Reisen nach Mittelasien unternahm und dort auch für die Verbreitung der russischen Nationalmusik sorgte, zeigt sich in manchen dieser kleinen Stücke bereits sein Interesse für die Volksmusik des Ostens und seiner eigenen Heimat. In den *12 Albumblättern für Violoncello und Klavier op. 51* aus 1910 kommt dies in mehreren zum Vorschein (Nr. 6, 7, 9 und 10) – vielleicht ein Vorgeschmack auf die *Romanzen op. 52 für Sopran und Klavier*, die ebenfalls Volksliedcharakter haben.

Glières Œuvre umfasst 100 nummerierte Werke aus den Jahren 1898 bis 1956 und rund 40 ohne Opuszahl, darunter bemerkenswerte Stücke wie das *Konzert für Koloratursopran und Orchester op. 82* aus dem Jahr 1943, zahllose Lieder, Chorwerke, vier Streichquartette, drei Streichsextette, drei Symphonien, Ballette und symphonische Dichtungen. Zum heutigen Zeitpunkt gibt es hier noch viele Schätze zu heben.

Martin Rummel

A highly decorated composer in Soviet Russia, Reinhold Glière maintained a low political profile and a conservative but astonishingly inventive melodic style. His interest in national harmonies and folk-music emerges in the *Twelve Album Leaves*, and his remarkably important contribution to cello repertoire is demonstrated both in his mastery of small forms in the *Duets Op. 39*, and a unique ability to create orchestral sonorities in the *Duets Op. 53*, a rare example of an original cycle for the delightful combination of two cellos.

Reinhold GLIÈRE
(1875–1956)

Complete Duets with Cello

1–8	Eight Duets for Violin and Cello, Op. 39	16:20
9	Ballade for Cello and Piano, Op. 4	5:01
10–19	Ten Duets for Two Cellos, Op. 53	22:06
20–31	Twelve Album Leaves for Cello and Piano, Op. 51	28:33

A detailed track list will be found in the booklet

Martin Rummel, Alexander Hülshoff, Cellos
Friedemann Eichhorn, Violin
Till Alexander Körber, Piano

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