

and the music. The famous "Les Chemins de l'amour" is a waltz Poulenc composed for Anouilh's 1943 play "Léocadia". Among Reynaldo Hahn's works, "L'heure exquise", taken from the "Chansons grises" (1893), is one of the most famous songs, composed on a Verlaine text readily set to music by numerous composers. "À Chloris" (1913) is a languorous, emotionally restrained song on verses by Theophile de Viau. In a lighter vein, the waltz "Je te veux" (1900) by Satie shows his taste for the cafe-concert spirit, typical of his Montmartre period. Henri Duparc used a poem by Paul Bourget for "Soupir" (1869), which portrays unresolved, languorous expectation. Chausson is the composer of several song collections strongly tinged with symbolism: "Nos souvenirs" (1888) belongs to the collection of Quatre melodies Op. 8 on texts by his friend Maurice Bouchor. The "Sérénade espagnole" by Cecile Chaminade, was initially intended for the piano in 1895. Fritz Kreisler made an arrangement for violin that ensured the popularity of this character piece, which he also played accompanying his brother, the cellist Hugo Kreisler. Massenet's "Élégie" (1875) is a song adapted from a piano piece belonging to a previous collection, of which a version for cello and orchestra also exists. The famous song "Les feuilles mortes" by Joseph Kosma (and Jacques Prevert) has become an international staple of music and is a reminder that this composer of Hungarian origin has been particularly inspired within a style which is his own. "Fascination" (1904) by Fermo Dante Marchetti is a waltz that for a long time was falsely attributed to Ravel and for which the poem by Maurice de Feraudy was subsequently added to the existing music. Really written by Ravel and often revived and arranged for several instruments, the "Vocalise" was originally an examination piece for voice and piano composed for the Paris Conservatory. The musical treatment of this piece recalls the composer's penchant for Spanish music, from which he retains the habanera rhythm. "Beau soir", by Debussy is a youthful song (1880) on a text by Paul Bourget. It is in the symbolist spirit and embodies that vague feeling of fleeting time. The "Danse macabre" by Camille Saint-Saëns was inspired by a poem of Jean Lahore, first of all in the form of a song prior to becoming a renowned orchestral piece.

Éduard Lalo was born in 1823 in Lille, to where his Spanish ancestors had migrated two centuries before. He attended the Paris Conservatory from 1839, where his teacher was Francois Habanek. After graduation, Lalo initially joined a string quartet where he played initially viola and subsequently second violin. He turned gradually to composition with the encouragement of his wife, a singer, initially composing songs and opera, where he was not particularly successful and then turning to chamber music. Encouraged by the patronage of the famous virtuoso Pablo de Sarasate, for whom he composed both his Violin Concerto and the more famous Symphonie Espagnole, he gained recognition and had considerable success with both orchestral and chamber music. He died in 1892, having suffered a heart attack in 1891 from which he never recovered.

Lalo's Cello sonata is an early work, written during his time in the Armingaud String Quartet. The sonata throughout is marked by a pronounced feeling of classical order and structure, one of Lalo's strengths. It also contains much innovative harmony following the influence from Wagner and Liszt that was to make his excursions into opera unpopular with the French public. The dramatic opening of the sonata softens to a contrasting second subject before the recapitulation. The second movement is serene. The finale is contrasting in its extroverted vigour and drives on to an exciting conclusion.

Programme notes: J.-J. Velly with arrangement and additions by B. Foster



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Alexander von Humboldt Professor "Music & Science" Festival 2015-16

Artistic Director: Jack Liebeck

Thursday 1st October 2015; 7:30 pm
DESY Hörsaal

"L'heure exquise"

Charles Gounod - *Ô ma belle rebelle*

Gabriel Fauré - *Après un rêve, Op. 7, no. 1; Les Berceaux, Op. 23, no. 1; Tristesse, Op. 6, no. 2*

Francis Poulenc - *Les chemins de l'amour, FP 106*

Reynaldo Hahn - *L'heure exquise À Chloris*

Erik Satie - *Je te veux*

Henri Duparc - *Soupir*

Ernest Chausson - *Nos souvenirs, op. 8, no. 4*

Cécile Chaminade - *Sérénade espagnole, Op. 150*

Jules Massenet - *Élégie*

Joseph Kosma - *Les feuilles mortes*

Fermo Dante Marchetti - *Fascination*

~ Interval - 15 Minutes ~

Maurice Ravel - *Vocalise-étude en forme de habanera, O 51*

Claude Debussy - *Beau soir, FL 84*

Camille Saint-Saëns - *Danse macabre, Op. 40*

Éduard Lalo - *Sonata in A Minor - I: Andante non troppo; II: Andante; III: Allegro*

Christian-Pierre La Marca (Cello)
Amandine Savary (Piano)

Christian-Pierre La Marca

Christian-Pierre began playing the cello in Aix-en-Provence before studying in Paris with Jean-Marie Gamard and Philippe Muller. He studied with Frans Helmerson in Cologne and Steven Isserlis in London, with masterclasses from Gary Hoffman, Heinrich Schiff, Natalia Gutman, Anner Bylsma, Leif-Ove Andsnes, Maria-Joao Pires and Mstislav Rostropovich. He has performed at festivals around the world. His chamber music partners include Thierry Escaich, Lawrence Power, Michel Portal, Cédric Tiberghien, Jean-Marc Luisada, Eric Le Sage, Nicholas Angelich and singers Philippe Jaroussky, Bernarda Fink, Julie Fuchs, Isabelle Druet and Patricia Petibon, with whom he recorded a CD "La Belle Excentrique" for Deutsche Grammophon (2014). In recital, he enjoys playing with pianists including Lise de la Salle, Jean-Frédéric Neuburger, Momo Kodama, Amandine Savary and David Kadouch.

Christian-Pierre is a founding member of the Trio Dali, laureate of numerous awards: 1st Prize at Osaka and Frankfurt, 2nd Prize at New York, and 3rd Prize and Audience Award at Vienna. Their recordings of Ravel and Schubert for Fuga Libera received international acclaim: Diapason d'Or, Choc de l'Année Classica, Scherzo Excepcional, BBC Music Magazine Choice, Clef de Resmusica, FFFF Télérama and Editor's Choice Gramophone Magazine. The Trio recently signed with Zig Zag Territoires and in 2015 has released a new album devoted to Mendelssohn.

Christian-Pierre was Assistant Professor at the Royal Academy of Music, London from 2008 to 2010 and is currently artist-in-residence at the Singer-Polignac Foundation in Paris. He is also the recipient of Fondation Banque Populaire, ADAMI and received the Firmenich Cello Prize at the Verbier Festival. Christian-Pierre plays a cello made by Jean-Baptiste Vuillaume in 1856 in Paris.

Amandine Savary

Amandine Savary is a first prize winner of the 6th Osaka Chamber Music Competition and the Frankfurt Commerzbank Piano Trio Competition 2008, second prize in the Young Concert Artist Auditions in New York in 2008 amongst others with Trio Dali. She has been on the concert platform worldwide for more than ten years and is an accomplished and recognised pianist and chamber musician.

After graduating with honours in France (Caen Conservatory- Normandy), she joined the Royal Academy of Music of London in 2003 to study under Christopher Elton and Alexander Satz. She obtained her BMus diploma in 2007 and a Masters Concert Project Degree with distinction. She is now Associate of the Royal Academy of Music and has just been appointed Professor of Piano there.

Amandine is laureate of the Fondation d'Entreprise Banque Populaire, the Tillest Trust, the Kirckman Concert Society, the Philip&Dorothy Green Award, the Park Lane Group, the Musicians Benevolent Fund, the Martin Musical Scholarship, the Hattori Foundation and the Worshipful Company of Musicians. Her discography including Ravel Chamber music works and Schubert Piano trios/sonatas for Fuga Libera, French melodies for cello & piano for Sony and Bach Toccatas for Muso, has received many awards including the prestigious Diapason d'or, "Editor's Choice" of Gramophone Magazine, the "Super sonic award" of Pizzicato Magazine etc.

Programme Notes

Tonight's concert is a musical adventure in which the cello plays the diva's role, replacing the voice. The art of transcription goes hand in hand with music itself: from the outset, performers have adapted for their instrument musical works originally conceived for other instruments or musical forces. Composers have often gone along with and indeed brought about these musical transfers in response to requests from instrumentalists, or to give a new lease on life to works whose longevity they sought to enhance. Hence, working from operas whose performance could not but be rare or sporadic, composers consistently transcribed their music for more modest ensembles (wind band, piano, etc.), increasing the exposure of the arias from a given score. Transcription furthermore enabled instrumentalists to build their own new musical repertory but also to supplement their concert programming with famous pieces that audiences would enjoy hearing again. The best-known example is surely that of Liszt, a lifelong, highly accomplished transcriber who placed his craft of the piano at his contemporaries' disposal, lending a new, lasting presence to operatic or even symphonic scores which it was impossible to hear regularly at the time. Thus nearly half of his musical output was devoted to successful works from his day, from the symphonies of Beethoven and Berlioz, through the numerous lieder of Schubert and Schumann, to the operas of Verdi and Wagner. The transcription for violin was also an oft-practiced genre, given the instrument's ability to bring out main melodies over a piano accompaniment. As for the cello, with its extended range and mellifluous tone, it could hardly remain oblivious to this overall tendency, especially since its character is ideally suited to transcription of the singing voice, flexible and lyrical in its contrasting inflections. Far from distorting the originals, these arrangements have on the contrary clothed them with a new perception.

Thus tonight's concert is devoted almost exclusively to French songs from the late 19th and early 20th century. They are part of a genre of French song in which the poetic text undergoes a process of portrayal and at times conceptual extension within an accompaniment of great harmonic richness. It thus could seem an insurmountable challenge to separate something so tightly unified in order to put forth a transcription of the vocal line - and along with it the poetic text - for an instrument that cannot exploit words nor otherwise deepen semantic meaning. However, these transcriptions and adaptations made by Christian-Pierre do justice to songs for which the texts are, as it turns out, often inscribed in the depths of our memories, so that no gap is created between the voice of the melody sung by the cello and its pianistic canvas.

The songs transcribed here are of varying natures and styles, spanning more than a century of French music. Most of them have attained a celebrity that makes them the epitome of each personal style. Considered by Ravel to be the "actual spearhead of art song in France," Gounod is the composer of a large number of songs, among them "Ô Ma belle rebelle" (1850), in three couplets, based on a 16th century poem. The Fauré songs belong to his first two collections and are among the most representative of his first compositional style. "Après un rêve" (1878), with its slow, undulating melodic curve, develops a dreamy atmosphere in pastel hues. In "Les Berceaux" (1879), on a text by Sully-Prudhomme, the relentless to-and-fro of the accompaniment strengthens the association existing between the gentle rocking of the cradle and the swaying motion of boats. In the form of couplet and refrain, "Tristesse" (1873) is a very expressive song on a text by Théophile Gautier. Francis Poulenc achieves a perfect symbiosis between verses