



Biddulph
RECORDINGS

Myra Hess

SCHUBERT Piano Trio No.1 in B-flat
with Jelly d'Arányi and Felix Salmond

BRAHMS Piano Trio No.2 in C
with Jelly d'Arányi and Gaspar Cassado



Jelly d'Arányi

Myra Hess

Tracks 1 - 4:
Myra Hess with Jelly d'Arányi
& Felix Salmond

Tracks 5 - 7:
Myra Hess

Tracks 8 - 11:
Myra Hess with Jelly d'Arányi
& Gaspar Cassadó

SCHUBERT PIANO TRIO No.1 IN B-FLAT, Op.99
28-30 December 1927; Columbia C 9509/12 (W 98414/21)

1	I	ALLEGRO MODERATO	11:13
2	II	ANDANTE UN POCO MOSSO	8:52
3	III	SCHERZO: ALLEGRO	4:12
4	IV	RONDO: ALLEGRO VIVACE	8:25

SCHUBERT PIANO SONATA IN A, Op.120
16 & 17 February 1928; Columbia L 2119/21 (W 98460/64)

5	I	ALLEGRO MODERATO	7:49
6	II	ANDANTE	5:29
7	III	ALLEGRO	5:11

BRAHMS PIANO TRIO No.2 IN C, Op.87
25 & 27 October 1935; Columbia LX 497/500 (CAX 7646/53)

8	I	ALLEGRO MODERATO	9:57
9	II	ANDANTE CON MOTO	8:47
10	III	SCHERZO: PRESTO	4:23
11	IV	FINALE: ALLEGRO GIOCO SO	6:17

Myra Hess (1890-1965) and Jelly d'Arányi (1893-1966) first met in 1916, probably at a musical gathering at the Kensington house of Mabel Reynolds, the novelist John Galsworthy's sister. D'Arányi later recalled that she and the pianist 'eyed one another like dogs'. That same year, they gave a private concert at the Reynolds' home of trios with the cellist Thelma Bentwich.

D'Arányi, a student of Jenő Hubay, had moved from Budapest to London with her mother and two sisters - the violinist Adila (later Fachiri) and pianist Hortense (Emilia Hawtrey) - a few years before World War I. 'Those darling Hungarian sisters', as British high society termed them, were great-nieces of the influential violinist and composer Joseph Joachim, close friend of the Schumanns and Brahms. Jelly's personal charisma and interest in new music notably impacted upon the violin repertoire: Bartók's two violin sonatas, Ravel's *Tzigane* and Vaughan Williams's *Concerto Accademico* were among numerous works written for her.

Hess, in contrast, was a native Londoner and studied with Tobias Matthay at the Royal Academy of Music. At first she struggled for recognition in Britain, which tended to take her for granted. Her breakthrough came in Amsterdam in 1912, when she replaced an indisposed soloist in Schumann's A-minor Piano Concerto with the Concertgebouw Orchestra under Willem Mengelberg. Ten years later, she shot to stardom in her first tour of the US.

For over 20 years, d'Arányi and Hess were close friends and colleagues. They supported each other through the deaths of their respective mothers, they

enjoyed playing tennis as well as chamber music and when on the road they laughed copiously at the ridiculous situations they sometimes faced - for instance, a recital in Havana, Cuba, with noises-off from a departing circus's caged lions. Their substantial repertoire - sadly unrecorded - ranged from Bach's Sonata in E major to the US premiere of the Ravel Sonata. In 1928, the Telegraph's critic wrote that there had been 'no duo so fine since Ysaÿe and Busoni'.

Early in World War II, everything changed. When Hess started her series of daily lunchtime concerts at the National Gallery, she immediately invited d'Arányi to perform there with her. But d'Arányi seems to have sustained injuries in a 1934 road accident in the Netherlands which increasingly affected her playing until in 1941 the BBC decided to stop broadcasting her concerts. Later, the violinist alleged that in 1940 Hess had berated her for an hour about the decline in her abilities, leaving her devastated. The rift proved irreparable.

Fortunately, two trio recordings from their heyday survive. In New York in 1927, just after Christmas, the pair joined the cellist Felix Salmond (the first soloist to perform Elgar's Cello Concerto) to record Schubert's Piano Trio No.1 in B-flat major, marking both the centenary of the composer's death and Hess's first gramophone record. Previously she had recorded only piano rolls.

The Schubert B-flat Trio is full of the springy sense of rhythm, the rapid exchange of ideas, the soulfulness, character and humour that d'Arányi and Hess could spark from one another. Salmond's cello provides a rich grounding that offsets d'Arányi's airy sound.

The Brahms Piano Trio No.2, with Gaspar Cassadó, was recorded in London on 25 and 27 October 1935. Here d'Arányi's precision, pure tone and trademark downward portamento are recognisable at once. Hess, however, has changed. In 1934 she underwent major surgery for a condition suspected wrongly of being pre-cancerous. She had bounced back, playing the stamina-testing Brahms Piano Concerto No.2; and in the C-major trio she produces a river of sound that matches the rising power of her own indomitable personality.

These trio recordings form the sole surviving testimony to a magnificent partnership that was too little documented. Through this reissue, perhaps Hess and d'Arányi can finally achieve some measure of posthumous reconciliation.

© Jessica Duchen



Jessica Duchen is the author of the biography
Myra Hess - National Treasure



Felix Salmond



Gaspar Cassadó

Biddulph Recordings would like to thank Donald Manildi
for providing the source material for the production of this CD reissue.



Reissue producer: Eric Wen
Transfer engineer and digital mastering: Ward Marston

WWW.BIDDULPHRECORDINGS.CO.UK



Jelly d'Arányi and Myra Hess

