

THE KORNGOLD PROJECT

Suite Op. 23
Piano Trio Op. 1

**PART
ONE**



Daniel Rowland VIOLIN | Priya Mitchell VIOLIN
Julian Arp CELLO | Luis Magalhães PIANO

ERICH WOLFGANG KORNGOLD
PIANO TRIO IN D MAJOR, OP. 1
SUITE FOR TWO PIANOS, CELLO
AND PIANO LEFT HAND, OP. 23

Writing in *Driven into Paradise: The Musical Migration from Nazi Germany to the United States* (ed. R. Brinkmann and C. Wolff), the musicologist Bryan Gilliam notes that Erich Korngold was in essence ‘twice exiled’. The first instance of exile is obvious: Korngold, like many other Jewish musicians, intellectuals and artists residing in Vienna, fled Nazi persecution after the *Anschluss* in 1938. Korngold settled in Hollywood, making good of his recently-made reputation as a composer of film music. The neo-Romantic style he had cultivated during the inter-War period was put to good use in the medium of film. However, this style was also the cause of the second exile that Gilliam has in mind. When Korngold returned to Europe after the fall of the Third Reich, he found that his chromatic-tonal style was completely at odds with the anti-Romantic sentiments

dominant amongst composers. Korngold would never achieve acclaim in post-War Europe in his lifetime, and his much celebrated early music was soon forgotten. As Gilliam states (p. 228), Korngold “left Austria as a ‘degenerate’ and returned an anachronism”.

However, even before the Second World War, Korngold was widely regarded as a composer standing against the tide of anti-Romantic musical modernism. Music history tends to glorify the great pre-War modernists. Schönberg, Stravinsky, Hindemith and Bartók are usually treated as the musical heroes of the inter-War period, in rejecting the overbearing sentimentalism embodied by the harmonic language of the late Romantics. However, what is often glossed over is the fact that there was opposition to modernism, and that this opposition was often afforded equal status in the musical press. The apologists for Romanticism, such as Strauss, Mahler, Korngold and others, were perhaps ‘modernist’ Romantics, preserving tonality but pushing it perilously close to breaking point. It is these composers that challenged what we today tend to see as the hegemony of modernism, producing music that was both a continuation of the tonal tradition and a reaction to contemporary musical aesthetics.

In Vienna—Korngold’s professional home before the War—modernism was best represented by the Second Viennese School. This group consisted of Arnold Schönberg and his two students, Alban Berg and Anton Webern.

Schönberg saw tonality as having become useless as a means of expression, due to the rampant use of chromatic harmony that culminated in Wagner's prelude to *Tristan und Isolde*. Schönberg first sought to abandon tonality altogether, and afterwards systematised his atonality with the invention of the 12-tone serial technique. Korngold treated these developments with suspicion, firm in the belief that some form of traditional tonality was essential to music. Korngold was not alone in holding this view. As one of Vienna's most influential critics, Korngold's father, Dr. Julius Korngold, had a reputation as a notoriously conservative commentator on music. Dr. Korngold was not afraid to pour scorn on the modernist movement in the pages of Vienna's *Neue Freie Presse*. That the elder Korngold should be mentioned is important, as young Erich's early career was intimately connected to the passionate public advocacy of his father. Whether this paternal support was, in the end, career-making or career-damaging, is a matter of debate. What seems to be widely agreed is that the most damaged reputation has been that of Julius Korngold, with respect to his impartiality as a critic.

Dr. Julius Korngold's involvement in his son's career resulted from the fact that Erich was nothing short of the most stupendously talented child prodigy of his generation. Erich was born in Brno (then Brünn, a part of Austria-Hungary), in 1897. His musical gifts were obvious from the outset. At the age of 9 years, he

played his early cantata *Gold* for Gustav Mahler. Mahler immediately suggested that the young boy take lessons with Alexander von Zemlinsky, a colossus of musical pedagogy in imperial Vienna. Zemlinsky, a conservative musical figure who has since faded into obscurity, readily agreed. Korngold's progress was fast. His early ballet, *Der Schneemann*, was performed to critical acclaim by the Vienna Court Opera in 1910, earning praise from Emperor Franz Josef. At the time, Erich Korngold was only approaching the age of 13. (It is from this early phase of Korngold's career that the Piano Trio featured on this recording was composed.) Korngold's first major stand-alone orchestral work was written at the age of 14: the remarkably mature *Schauspiel Ouvertüre*. Many other teenage successes followed, and as he approached his twenties, opera had become a major interest. His first two operatic efforts were the single act operas, *Der Ring des Polykrates* and *Violanta* (1913-14 and 1915-16 respectively, and premièred on the same night in 1916). These operas can be said to mark the beginning of Korngold's mature career. *Der tote Stadt* (premièred in 1920) was his ultimate operatic triumph, and has arguably gone on to be seen as Korngold's magnum opus. This opera secured the composer international renown at the age of 23. The libretto was the result of a collaboration between Korngold and his father. Together, they adopted the pseudonym 'Paul Schott'. This was in an effort to avoid

fuelling rumours that Korngold's success as a composer depended mostly on his father's influence in his career.

Rumours suggesting that behind Korngold's childhood brilliance was the hand of father (as well as his teacher Zemlinsky), had become commonplace in Viennese musical circles. Such rumours were arguably the direct result of the elder Korngold's constant and very public attempts to control his son's reception in the musical press. Dr. Korngold, using his influence as Vienna's most respected critic, championed any performer, journalist, composer or institution that praised and supported his son's works. Those who dared voice a negative opinion of the young prodigy were subjected to protracted, antagonistic campaigns in the press, orchestrated by Dr. Korngold and his allies. One of the most infamous of these campaigns took place when Erich was already a young adult, after the success of *Der tote Stadt*. Richard Strauss, who as co-director of the Vienna State Opera had only given a lukewarm reception to Erich's music, was the target. Dr. Korngold saw Strauss as a hindrance to the promotion of his son's operas. Admittedly, Strauss was less than suited for his position at the helm of the Vienna State Opera. He made errors in casting, and granted certain performers exemptions from their contracts so that they could promote their careers beyond the Opera. This provided an opportunity for Dr. Korngold to strike. Strauss was hounded out of co-directorship by a

protracted, incessant and venomous campaign instigated by Dr. Korngold. This entire affair proved so scandalous that by 1922, even London's sanguine *Musical Times* was discussing the critic's indiscretions. This was but one use of Dr. Korngold's influence to oust those who stood in the way of young Erich's career.

The Strauss affair had a further interesting consequence. Arguably, animosity toward the Korngolds from the musical establishment, in combination with worsening economic conditions in Austria and Weimar Republic Germany, led to Erich Korngold focussing on light operettas instead of opera. These operettas were based on the music of other composers, and were not intended for the prestigious opera houses of Europe. In the process, Korngold made acquaintance with stage director Max Reinhardt. This move into light music was not met with much enthusiasm by Korngold's musically conservative father, but the relationship was starting to fracture by this time in any case. (Erich Korngold's engagement to Luise 'Luzi' von Sonnenthal didn't help the relationship either.) In the end, the association with Reinhardt would arguably save the lives of the Korngold family. In 1934, via Reinhardt, an invitation to write music for a Warner Brothers film adaptation of Shakespeare's *A Midsummer Night's Dream* led to Korngold's first work in the United States. The result was so successful that Korngold began to work regularly in Hollywood, becoming a pioneer of full-blooded scoring for

film. With the rise to power of the Nazis under Hitler, post-1938 Vienna was no place for the Jewish Korngold family. A move to the United States was possible due to Korngold's talents in film scoring, a door that had opened thanks to Reinhardt and operetta arrangements.

Korngold described films as 'operas without singing', even including leitmotifs in his lush musical commentary on the scripts. He believed that a good film score should be able to stand as symphonic music in its own right. Korngold's phenomenal success in the film industry earned him Academy Awards for *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938). The score for *The Adventures of Robin Hood* was the first time that an Academy Award was given to a composer, as opposed to the head of musical production of the respective film studio. Music for *The Private Lives of Elizabeth and Essex* (1939) and *The Sea Hawk* (1940) also received nominations, and the latter has become particularly well-known. After the War, and after the death of his father in 1945, Korngold again turned his attention to concert music. His well-known *Violin Concerto*, probably his most frequently performed work, features a nod to his livelihood as a film composer: he quoted material from his film scores, including the much-loved *Anthony Adverse*.

A planned return to Europe had coincided with the refocusing of Korngold's attention on music for the

concert stage. Although health problems prevented any permanent move back to Austria, Korngold travelled back to his homeland to further promote his music. Ultimately, Korngold's music was not to find a home in Europe either. Korngold had fallen on the wrong side of history, by not joining the modernists during in the inter-War years. In terms of art music composition, the post-War years were the high-water mark of serialism, which led in turn to the musical avant-garde. Even Hindemith was to find himself but a footnote at the famous Darmstadt summer schools for new music. The new heroes of the age were Messiaen, Boulez, Nono, Stockhausen, and the late Webern. It was a musical language totally alien to Korngold. Although he never returned to full-time film scoring after World War II, Korngold had resigned himself to the fact that he was destined to be forgotten as a composer of concert music. He died in Hollywood in 1957.

Only, Korngold was not forgotten. There has, since the 1980s, been a resurgence in interest in Korngold's music. Korngold biographer Brendan Carroll points out that this resurgence of interest in Korngold's music is roughly contemporaneous with renewed interest in Mahler. There are probably several other reasons for this trend, as well as the recent heightened interest the music of the pre-War non-modernists of continental Europe. One reason is that trends in academia have resulted

in renewed interest in figures who were not hitherto considered as pivotal in any grand narrative of music history. Recordings have become cheaper and more freely available, and interest in older film music has also been spurred by media availability. Added to this must be the observation that tonality, although not in a Romanticist guise, has made something of a return in minimalist and post-minimalist composition. It seems reasonable, therefore, that tonal practices in 20th century music have become a major focus of attention.

The Korngold Project contributes to the rediscovery of this music. This disc features recordings of two of Korngold's pre-War chamber works. The first, the Piano Trio in D major, op. 1, was written between 1909 and 1910. At this time, Korngold was still under the tutelage of Alexander von Zemlinsky. Korngold was just shy of his thirteenth birthday when the Trio received its first performance in Munich in 1910, only a month after the Vienna Court success of *Der Scheemann*. One month after the Trio's Munich première, it was performed in New York for the first time; shortly afterwards, it received its Vienna debut. Thanks to the Vienna performance, the work became associated with the ensemble consisting of Arnold Rosé on violin, Adolf Buxbaum on cello, and no less than Bruno Walter on piano. All three were to prove lifelong champions of Korngold's music. The Trio is a significant work in that it was the first that Korngold chose to assign

an opus number to. This work was also the last time that Korngold was to publish with Universal Edition, due to a dispute his father had with the publishing house over performance rights.

The Piano Trio is a remarkable composition that shows a great deal of the mature Korngold. The lyricism typical of the composer is evident from the outset, as are the idiosyncrasies, such as the 2/4 trio-section that forms part of the Scherzo movement. Harmonic treatment is at centre-stage: all over the work is the fingerprint of romanticist tradition, albeit with chromatic excursions of almost fantastical nature. Although as a composer Korngold is typically associated with a tonal conservatism, one should keep in mind that in 1910, the harmonic language he utilised was daringly innovative. In this regard, one cannot but infer the influence of his hero, Gustav Mahler.

The Piano Trio's Vienna debut was held at a concert marking the anniversary of a journal called *Der Merker*. This concert resulted in Dr. Julius Korngold becoming embroiled in another very public spat concerning his son's music. Dr. Korngold found himself accused of using his influence as a critic to secure a Vienna performance of the Trio via the *Der Merker* anniversary concert. In protest to these allegations, he resigned from the Association of Viennese Music Critics, only for the Association to condemn him professionally in his absence. An accusatory

letter was drafted by several members of the committee, and was widely distributed amongst the press and prominent Viennese musicians. But before the dust could settle, Dr. Korngold and his wife succeeded in being sued after verbally abusing the critic Max Graf in public. This was, unfortunately, a typical episode in the young Erich Korngold's formative years—later, a lawsuit for slander levelled against himself and his father accompanied the infamous Strauss affair as well.

The second work recorded on this disc is the Suite for Two Violins, Cello, and Piano (left hand), op. 23, written in 1930. By this time, Korngold was a well-known musical figure in not only Austria and Germany, but in Europe generally. The Suite was the result of a commission from the celebrated one-armed pianist, Paul Wittgenstein. Paul Wittgenstein was the brother of the brilliant logician, Ludwig, whose *Tractatus Logico-Philosophicus* was arguably the most influential book in philosophy in the first half of the 20th century. The Wittgenstein family had long been patrons of the arts, and Paul Wittgenstein's musical talents led him to pursue a career as a musician. World War I, however, cost Wittgenstein his right arm. In defiance, he set about becoming the world's most famous one-handed virtuoso. In the process, he enlarged the left-hand piano literature by commissioning works from many prominent composers, including Ravel, Strauss, Britten and Prokofiev.

Wittgenstein's first major commission had been directed at Korngold, who completed the single-movement Concerto for the Left Hand in C sharp, op. 17, in 1923. Wittgenstein was so pleased with this work that he later tasked Korngold with writing chamber music for him to perform. The result of this second commission was the Suite, recorded here. The Suite is, like the earlier Piano Trio, an impressive piece of late Romantic craftsmanship. It opens with a cadenza for the left hand, worthy of Wittgenstein's formidable reputation as a virtuoso. The second movement, fittingly, is a Viennese Waltz; this is contrasted to the Scherzo marked 'Grotteske'. The slow fourth movement features melodic material from an earlier song that Korngold wrote, 'What You Are To Me', from his Opus 3 collection. This melody then makes a return in the form of a theme and variations during the last movement. The Suite saw its debut in Vienna in late 1930, with Arnold Rosé playing one of the violin parts and Wittgenstein at the keyboard. Like Korngold, Wittgenstein himself would be uprooted by the political turmoil of 1930s Europe, and would also choose the USA as his new home. The rise of Nazi Germany proved calamitous to an entire generation of European musicians, and it is hard to ignore its impact in shaping the reactionary musical world that would later neglect Korngold's music.

DANIEL ROWLAND (VIOLIN)

Dutch/English violinist Daniel Rowland's playing has been acclaimed as: "wonderful, ravishing in its finesse" by *The Guardian*, "totally and truly charismatic" by *Beeld*, while *The Herald* praised "astonishing sound and uniquely single minded intensity". Daniel studied with Davina van Wely, Viktor Liberman and Igor Oistrakh, and worked intensively with Herman Krebbers, Ruggiero Ricci and Ivry Gitlis. Having won various national and international prizes, including the Brahms Prize of the Brahms Society in Baden-Baden and the prestigious Oskar Back Competition at the Amsterdam Concertgebouw, he made his concerto debut in 1992 performing the Tchaikovsky Concerto at the Concertgebouw. Since then, he has been recognised as a highly charismatic, expressive and versatile artist, who maintains a busy international career as soloist, recitalist, chamber musician and chamber orchestra director.

As a soloist, Daniel Rowland has performed in some of the world's most prestigious concert halls, most notably the Concertgebouw in Amsterdam, Carnegie Hall in New York, the Royal Albert Hall in London, the Glinka Hall in St. Petersburg and the Gulbenkian in Lisbon, and

has collaborated with noted conductors such as Andrei Boreiko, Djanzug Khakidze, Viktor Liberman, Lawrence Foster, Heinz Holliger, Francois Xavier Roth, Bernhard Gueller and Jaap van Zweden. Apart from the core classical and romantic repertoire, Daniel is an enthusiastic advocate of 20th century and contemporary music, appearing as a soloist with ensembles such as the Nieuw Ensemble, Musikfabrik and Contrechamps. Recent highlights include the Berg Kammerconcert under Heinz Holliger Saariaho's Graaltheater and Ferneyhough's Terrain - as well as Berio's *Sequenza* at the Wigmore Hall.

A passionate chamber musician, Daniel has performed with artists as diverse as Ivry Gitlis, Polina Leschenko, Heinz Holliger, Dawn Upshaw, Gilles Apap, Alexander Lonquich, Priya Mitchell, Marcelo Nisinman, Michael Collins, Nicolas Daniel, Willard White and Elvis Costello. He is a frequent guest at foremost international chamber music festivals in Kuhmo, Stellenbosch, Risor, Sonoro, Beethoven Festival Chicago, Rio de Janeiro, Chiemgau, Osnabrück and Oxford. The Stift International Music Festival, of which he is founder and artistic director, will see its tenth edition in August 2014. This summer festival, held at an idyllic spot in the eastern Netherlands with concerts given in a 15th century church renowned for its fine acoustics, has garnered widespread acclaim as a festival of exceptional musical intensity and intimacy.

In July 2007, Rowland joined the internationally

renowned London-based Brodsky String Quartet as first violinist. The group maintains a busy international performing schedule, in addition to its residency at Kings Place in London, and frequent recording for Chandos.

Since 2012, Daniel is also the violinist of the acclaimed London Conchord Ensemble. Daniel forms a recital duo with acclaimed pianist Natacha Kudritskaya. Two discs of the duo due for release in '14: 'The Paris connection' (Ravel, Debussy, Poulenc, Gerschwin & Antheil) for Gutman Records and the complete Enescu violin/piano works for Champs Hill Records. He indulges his passion for tango with ChamberJam Europe with bandoneon virtuoso Marcelo Nisinman.

The group recorded its debut disc 'Tangos del angel y del Diablo' in Berlin in June '14. Records. His recording of the Vivaldi/Piazzolla Seasons for Two Pianists Records was released to tremendous critical acclaim ("to understand the meaning of fabulous, listen to these Piazzolla Seasons"- *Die Burger*)

In demand as a soloist/director, Daniel has been invited to work with the Gulbenkian Orchestra (Lisbon, Portugal), the Camerata Scotland, the Tromsø Chamber Orchestra (Norway), the Chamber Orchestra of South Africa, and the London Mozart Festival Orchestra, among many others.

Daniel is professor of violin at the Royal College of Music in London and gives Masterclasses all over the world. He is also a guest concertmaster with the BBCSO, Scottish Chamber Orchestra and Mahler Chamber

Orchestra. His instrument is by Lorenzo Storioni, Cremona, 1776.



PRIYA MITCHELL (VIOLIN)

One of the foremost violinists of her generation”
The Strad
“Mitchell’s playing is yet very tender and at the same time outrageously wild, raw and passionate... Emancipated from the text, by the last notes of the concert it seemed as if the lid of an enchanted music box was gently closing”, *Süddeutsche Zeitung*

“A wonderful, highly emotional as well as intellectually curious violinist” determined Egbert Tholl in the *Süddeutsche Zeitung* about the Oxford-born Priya Mitchell, who received her first violin lessons at the Yehudi Menuhin School with David Takeno. With him she attended in the subsequent period, private studies and subsequently studied with Zakhar Bron at the Musikhochschule Lübeck.

She was then chosen ‘Rising Stars’ of the European Concert Halls Organisation Series, giving recitals in Paris (Cité de la Musique), Vienna (Konzerthaus), Frankfurt (Alte Oper), Amsterdam (Concertgebouw), Brussels (Palais des Beaux-Arts), Birmingham (Symphony Hall), London (Wigmore Hall) and New York (Carnegie Hall). This success led to highly acclaimed tours and

performances with, amongst others, the BBC Symphony Orchestra, BBC Philharmonic Orchestra, Philharmonia Orchestra London, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, London, the Belgian Radio and Television Philharmonic, the Deutsche Symphonie-Orchester Berlin, the Sinfonia Varsovia, the Moscow Philharmonic and the Australian Chamber Orchestra. Thereby she worked with conductors such as Sir Andrew Davis, Richard Hickox, Heinrich Schiff, Yuri Temirkanov or Yan Pascal Tortelier.

A highly committed chamber musician and interpreter she continues to work with, among others, Patricia Kopatchinskaja, Natalie Clein, Nicolas Altsteadt, Polina Leschenko, and Alexander Lonquich.. Also Priya Mitchell performs regularly at the chamber music festivals in Kuhmo, Ravinia, Lugano, Lockenhaus, Stavanger, Risør and Trondheim, as well as at the Schubertiade Schwarzenberg, the Schleswig-Holstein Musikfestival, the Festspiele Mecklenburg-Vorpommern, at Cheltenham and Bath.

Priya Mitchell is the artistic director of the Oxford Chamber Music Festival, which she founded herself and which already celebrated its 12th anniversary last year. *The Daily Telegraph* commented: “...a world-class gathering by any standards; firmly and gently invented and managed by Priya Mitchell, whose personal touch and talent reinforces chamber music’s status as the most sociable musical form there is.”



JULIAN ARP (CELLO)

Julian Arp, born into a family of musicians in 1981, studied at the Academy of Music *Hanns Eisler* in Berlin and was amongst Boris Pergamenschikow's last students.

He continued his studies with David Geringas and accomplished his solo studies with a chamber music degree in the class of Eberhard Feltz.

The recurrent collaboration with musicians such as György Kurtág, Ferenc Rados und Steven Isserlis has also been of great importance.

As a soloist and chamber musician Julian Arp enjoys a worldwide concert activity and appears regularly at festivals such as the Schleswig-Holstein Musik Festival, the Rheingau Musik Festival, Beethovenfest Bonn, den Festspielen Mecklenburg Vorpommern, Beauvais, Montreux, SoNoRo Bukarest, Stellenbosch, Stift Festival, the Oxford Chamber Music Festival, „Spannungen“ in Heimbach, as well as IMS Prussia Cove which has had both a strong personal and artistic impact on him.

Chamber music could be considered to be Julian Arps greatest musical dedication. Alongside his longstanding duo partner, the pianist Caspar Frantz with whom he has

won numerous national and international prestigious awards, he plays with some of the finest musicians of today.

The Duo Arp/Frantz has so far recorded three CDs with works of Debussy, Schumann, Chopin, Janacek and Mendelssohn. (Fono Forum: The Duo Arp/Frantz make the music become a pure celebration. It all sounds and sings.”) The latest recording conjoins the Gamba Sonatas by J.S. Bach and pieces by Hungarian composer György Kurtág. All three albums have gained praise and international acclaim.

Julian Arp collaborates in a wide and varied repertoire and engages keenly in performing contemporary music. Composers such as Samir Odeh-Tamimi, Sven-Ingo Koch, Sarah Nemtsov and Violeta Dinescu have written pieces for him.

Together with Caspar Frantz and author and publisher Johannes Frank Julian is founder of the International Festival for Contemporary Chamber Music and Literature *Zeitkunst*.

In 2011 *Zeitkunst* was guest at the Centre Pompidou in Paris, Radialsystem Berlin, Israel and England. In 2013 it took place in Rio de Janeiro.

In addition to his concert activity Julian Arp highly commits to teaching and regularly gives master classes in Germany and abroad.

Since October 2013 he has been teaching as professor at the University for Arts in Graz, Austria.



LUIS MAGALHÃES (PIANO)

Described as possessing a “wonderfully full sound” (American Record Guide) and a “polished, refined technique” (Allmusic.com), Luis Magalhães has achieved critical acclaim as both a soloist and a chamber musician. Born in Portugal and currently residing in Stellenbosch, South Africa, Luis’s career as a pianist displays the cosmopolitanism typical of successful 21st century musicianship. Luis has played extensively across Europe with engagements in Germany, Austria, the United Kingdom, his native Portugal, Switzerland, Spain, France, Italy, amongst others. Beyond Europe, he has appeared on stages in Brazil, South Africa, China, Japan, Zimbabwe, Mozambique, and on numerous occasions, the United States. Reflecting his eminence as an artist of global standing, Luis was bestowed the honour of being named a Yamaha International Artist in 2014.

Luis is active as a studio musician, and has collaborated with many remarkable recording artists including Frank Stadler (violin), Daniel Rowland (violin), Peter Martens (cello), and James Austin Smith (oboe; forthcoming). The recording with Martens, featuring the complete cello sonatas of J. S. Bach, was awarded a coveted South

African Music Award (SAMA) in 2011, while both violin recordings have received glowing reviews in *The Strad*. As one half of the Schumann-Magalhães duo, better known as TwoPianists Piano Duo, Luis has also released a further three critically acclaimed CDs, with another soon to be released. This collaboration with his wife, Nina Schumann, has been compared to the celebrated Ashkenazy-Previn and Argerich-Freire duos (American Record Guide).

Luis’s further activities in the recording industry include the co-founding of the independent label TwoPianists Records. The result has been both local and international accolades, such as a German Record Critic’s Award in 2011. Luis is also amongst the musicians involved in the pioneering Korngold Project, which features high quality recordings of the chamber music of Erich Korngold, as performed by some of the most exciting artists of this generation. Luis’s immersion in the world of classical music recording has extended to the role of producer, to which he brings a wealth of experience as a practicing musician of the highest calibre. As a promoter of classical music in South Africa, Luis is a co-founder of the Stellenbosch International Chamber Music Festival, which has since 2004 become the premier classical music festival on African soil. He is also a co-founder of the biannual Stellenbosch International Piano Symposium.

Eminent musicianship always leaves a legacy in the



form of tuition. Luis himself was a student of maestro Vladimir Viardo at the University of North Texas. He has since gone to teach students who have scooped up major awards and placings in South African competitions, such as the MUSIQ Competition and the UNISA National Piano Competition. Luis was awarded a DMus in Piano Performance from the University of Cape Town in 2011, and continues his association with university musical life

with his appointment to a Professorship at the University of Stellenbosch. Luis has also given extensive masterclass tuition including lessons at New York's fabled Juilliard School and numerous universities across Europe, Asia and the United States. As an expert pianist and educator, Luis has also served in the jury of the prestigious Tchaikovsky International Piano Competition for Young Musicians (2012).

ERICH WOLFGANG KORNGOLD (1897-1957)

Suite for 2 violins, cello & piano left hand, Op. 23

Daniel Rowland, VIOLIN | Priya Mitchell, VIOLIN

Julian Arp, CELLO | Luis Magalhães, PIANO

1. 8:53 Präludium und Fuge
2. 5:40 Walzer
3. 9:30 Grotteske
4. 4:42 Lied
5. 7:58 Rondo - Finale (Variationen)

Piano Trio in D Major, Op. 1

Daniel Rowland, VIOLIN | Julian Arp, CELLO

Luis Magalhães, PIANO

6. 10:34 Allegro non troppo, con espressione
7. 7:01 Scherzo: Allegro. Trio: Viel
langsamer, innig. Allegro
8. 7:17 Larghetto, sehr langsam
9. 8:08 Finale: Allegro molto e energico

TOTAL 69:43

SPECIAL THANKS:



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Stellenbosch University - South Africa,
26 May 2013

ARTISTS: Daniel Rowland, violin
Priya Mitchell, violin (1-5)

Julian Arp, cello

Luis Magalhães, piano

PRODUCED BY: Nina Schumann

BALANCE ENGINEER: Gerhard Roux

MIXED BY: Gerhard Roux

EDITED BY: Dawid de Villiers

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Bösendorfer 280

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