

The NAXOS logo is located in the top left corner, featuring the word "NAXOS" in white capital letters on a blue rectangular background. Above the text are three stylized white columns.

NAXOS

LIEBESTOD

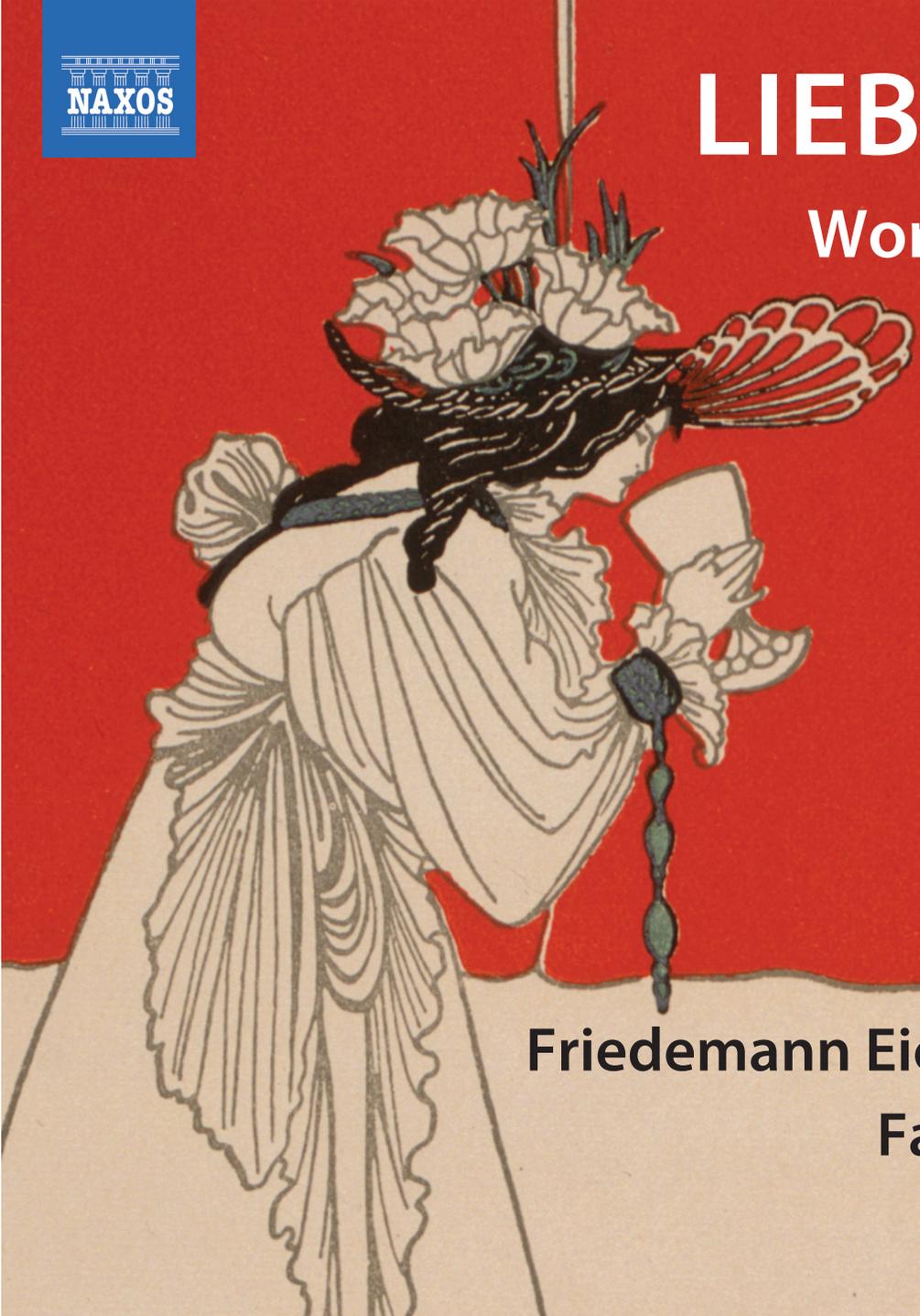
Works for Violin
and Piano

BRAHMS

DIETRICH

SCHUMANN

WAGNER

A stylized illustration of a woman in profile, facing right. She is wearing a white, flowing dress with ruffles and a large, elaborate hat decorated with white flowers and green leaves. She holds a large, open fan in her left hand and a book in her right hand. The background is a solid red color, and the ground is a light beige color.

Friedemann Eichhorn, Violin

Fazıl Say, Piano

SR[®]

LIEBESTOD

Works for Violin and Piano

Robert Schumann (1810–1856)

Violin Sonata No. 1 in A minor, Op. 105 (1851)

15:42

- | | | |
|---|------------------------------------|------|
| ❶ | I. Mit leidenschaftlichem Ausdruck | 7:21 |
| ❷ | II. Allegretto | 3:38 |
| ❸ | III. Lebhaft | 4:41 |

Drei Romanzen, Op. 94 (1849) (version for violin and piano)

10:20

- | | | |
|---|----------------------------------|------|
| ❹ | No. 1 in A minor: Nicht schnell | 2:46 |
| ❺ | No. 2 in A major: Einfach, innig | 3:53 |
| ❻ | No. 3 in A minor: Nicht schnell | 3:38 |

**Johannes Brahms (1833–1897), Albert Dietrich (1829–1908), Robert Schumann
F–A–E Sonata in A minor (1853)**

22:15

- | | | |
|---|---------------------------------------------------------------------|------|
| ❼ | I. Dietrich: Allegro in A minor | 9:08 |
| ❽ | II. Schumann: Intermezzo, WoO 22 – Bewegt, doch nicht zu schnell | 2:07 |
| ❾ | III. Brahms: Scherzo in C minor, WoO 2 – Allegro | 5:18 |
| ❿ | IV. Schumann: Finale, WoO 22 – Markiertes, ziemlich lebhaftes Tempo | 5:32 |

Richard Wagner (1813–1883)

Tristan und Isolde (excerpts)

(1859) (arr. Fazıl Say for violin and piano, 2021)

14:29

- | | | |
|---|-------------------------------------------------------------|------|
| ⓫ | Act I: Prelude | 8:14 |
| ⓬ | Act III: Mild und leise wie er lächelt 'Isoldens Liebestod' | 6:15 |

Publishers: G. Henle Verlag ❶–❸, Breitkopf & Härtel ❹–❻,
Heinrichshofen Verlag ❼–❿, Schott Music GmbH ⓫–⓬

Liebestod

Works for Violin and Piano

This album, my second on the Naxos label, again features violinist Friedemann Eichhorn. My first album (8.574085) consisted of my own works for violin, including a concerto and my sonatas – *No. 2 'Mount Ida'* was, in fact, premiered with dear Friedemann. In this second album, Friedemann and I wanted to focus on 19th-century Germany and interpret lesser-known works with a creative approach. The selected pieces are very significant works from both Romantic and chamber music repertoire. By selecting these pieces after many years of consideration, I believe I've personally filled a void in my musical creativity, and we've created a beautiful album.

I'm a big fan of Wagner – I listen to his music often. In my concerts, I've frequently played *Liebestod* from his famed opera *Tristan und Isolde* in its transcription for solo piano by Liszt.

Featured among the works on this album are my piano and violin transcriptions of the *Prelude* and *Liebestod* from *Tristan und Isolde*. It was a novel idea to turn these works into virtuosic and lyrical concert pieces for violin and piano. This project was conceived during the pandemic, and it took a meticulous and intensive effort to work on this both during the writing and rehearsing processes. I have used technically diverse methods for piano and violin to realise the orchestra in Wagner's expressive music. When transcribing these pieces, I tried to work out a way of adapting the language of the piano into something that resembled the intricate writing of the orchestra. I was also inspired by Liszt's transcription of *Liebestod*. This recording is the world premiere of my arrangements.

Another work on the album is the *F–A–E Sonata*, meaning 'frei aber einsam' or 'free but lonely', which is a four-movement collaborative work by three composers. The second and fourth movements of the work were composed by Robert Schumann, who was middle-aged at the time. The third movement was composed by Johannes Brahms and the first movement was composed by Albert Dietrich – both mentored by Schumann at the time. Although it is quite an intriguing work created by the three composers, the *F–A–E Sonata* is not heard often in concert. Based on the musical notes F, A and E, it is a very interesting work where the composers relied on these three notes while composing their different movements. As well as a distinct work, I believe it is a masterpiece.

Fazil Say

Composed in five days, Schumann's *Violin Sonata No. 1 in A minor, Op. 105* (Düsseldorf, September 1851) was tried out by Wilhelm Joseph von Wasielewski and Clara, 16 October 1851, with Ferdinand David and Clara undertaking the public premiere five months later. Dating from a period of unhappiness and embitterment, notwithstanding the glory of the '*Rhenish*' *Symphony*, Schumann professed to dislike it, a reaction shared three-quarters of a century later by *The New York Times* critic Richard Aldrich writing in *Cobbett's* (1929). Second movement aside, it showed, he believed, 'the disintegration of the fibre of Schumann's musical nature, the uncertainty and vagueness of his thought, the lack of firmness and definite issue and logical clarity in developing musical ideas. There is in general a depressing gloom ... relieved but occasionally'. Paragraphs later, Fanny Davies, steeped in the Schumann-Brahms-Reinecke manner, disagreed. For her it demonstrated 'high pressure', 'pastoral simplicity', greatness. 'It was when one heard this sonata interpreted by Clara Schumann and Joachim that one realised all it has to tell.' A crafted work of felicities and throw-back glances, it has magical corners. One is towards the end of the finale when, suspended above a hushed low F pedal-point, harmonically disembodied, the opening G-string theme of the work returns briefly, wraith-like – Davies' 'melody from afar'. Another is the F major central intermezzo – 'coming as near to human speech as music ever can' (Joan Chissell, 1967). 'Sonata for Pianoforte and Violin' the score says, paying court to a parlance from (before) Beethoven to (after) Brahms. Not really. More a matter of levelled give and take, of proposal, conversation and exchange.

The German instrumental romance goes back to the post-1750s. By Schumann's day, having been essayed by the likes of Mozart and Beethoven, it had become synonymous with expressive small-scale lyric or character pieces, generally in simple form (ternary or rondo), and usually, but not always, for piano. Clara Wieck (1819–1896) tried her hand at the genre, likewise her future husband, Schumann – from piano to chamber music to symphony. In Germany, from around 1815, several of John Field's *Nocturnes* appeared under the title.

Schumann's *Three Romances, Op. 94* (Dresden, December 1849) were written originally for oboe and piano, as a Christmas present for Clara. She rehearsed and played them, privately, in December 1849 (violin version) and November 1850 (oboe). Their earliest known public performance seems to have been in the Leipzig Gewandhaus, 24 January 1863, with the Danish oboist Emilius Lund, court musician in Stockholm, partnered by Carl Reinecke. Dedicated to Wilhelm Joseph von Wasielewski, a violinist in the Leipzig orchestra, one of the Mendelssohn-Schumann-Brahms-Bruch circle, and Schumann's earliest biographer, they were published by Simrock of Bonn in 1850/51. In a letter to Schumann, dated 19 November 1850, the publisher wondered if he 'would be in agreement if we were to print on the title page: "for oboe and pianoforte" and on page three [*sic*] "for clarinet and pianoforte", since it is not looked upon with favour when several instruments appear on the title-page.' 'If I had originally written the work for clarinet and piano,' Schumann wrote back, 'it would have become a completely different piece. I regret not being able to comply with your wishes.' Ignoring him, Simrock added 'ad libitum Violine oder Clarinette' to the title-page.

Composite instrumental works from the first half or so of the 19th century are rare. Familiar is Liszt's virtuosic variation cycle *Hexaméron* on the march from Bellini's *I puritani* (1837), written with Chopin, Czerny, Herz, Pixis and Thalberg. Least known, other than a footnote of history, must be *Part II* of Diabelli's *Vaterländischer Künstlerverein* in which he invited a clutch of Habsburg composers, largely purveyors of fashion, to contribute a variation each on an inconsequential waltz he'd written (1819–24). Monumentally surpassing the brief, Beethoven penned 33, his final piano masterwork, *Op. 120*, announced in June 1823.

Only published complete in 1935 (dedicated spuriously to Pfitzner), the four movements comprising the collaborative A minor *F–A–E Sonata* (Düsseldorf, October 1853) bring together Schumann (1810–1856), his student Albert Dietrich (1829–1908), and Brahms, his 'chosen one' (1833–1897). Signing himself 'Joh. Kreisler', Brahms' precocious 'young eagle' third movement *Scherzo in C minor, WoO 2*, printed in 1906, went on to gain universal recognition. Schumann's own F major *Intermezzo and Finale, WoO 22*, however, have enjoyed only intermittent attention (both being absorbed into his *Third Violin Sonata, WoO 27*, a score Clara associated with his mental degeneration, obscure until its publication in 1956), while Dietrich's opening *Allegro* (a lengthy, substantial statement, the only music he composed for violin and piano) has more or less faded into the archives. Writing the work was the idea of Schumann who, within just ten days, wanted a gift for Joseph Joachim, 'honoured and beloved friend', then 22 and principal violinist at the Hanoverian court. In her lengthy biography of Brahms (1905) the pianist Florence May noted the occasion of its presentation and first performance, 28 October 1853 – the auspicious date of Schumann's famous *New Paths* article hailing Brahms in the *Neue Zeitschrift für Musik*. Among the private gathering was '[Countess] von Arnim (the Bettina Brentano of Goethe and Beethoven fame) and her daughter Gisela [the fairy tale writer], a young lady much admired by Joachim. At an appointed moment Gisela, charmingly attired in rustic costume, stepped forward and handed a large basket of flowers to the hero of the occasion. Hidden beneath blossoms and foliage was the manuscript sonata of welcome.' Joachim sight-read it that same evening with Clara at the piano – no comfort zone stroll given the variable scrawls, indecipherability even, of its pages (Berlin Staatsbibliothek).

F–A–E – the Romantic German phrase 'frei aber einsam' ('free but lonely') – was Joachim's favoured personal motto – much as F–A flat–F – 'frei aber froh' ('free but happy') was ostensibly Brahms'. As a cryptogram, standing in a tradition from B–A–C–H through Schumann to D–S–C–H, it permeates the sonata in one guise or another, an interesting example of Schumann having wanted to impose, compositionally, a consciously unifying cyclic demand upon himself and his young colleagues. He and Dietrich certainly rose to the challenge. Brahms though, fierce master of the 'hammering' post-Beethoven *scherzo* type, had other plans, preferring little more than suggestions or contours of the pattern. Transposed, a C–E [E flat] cell is suggested, tonally or melodically. And the first high violin phrase, independently of harmonic context, might be construed to spell out the notes C flat–E flat–A flat. Unexpected is the correspondence subsequently between the rising E flat–F–F8ve–E flat figure plus transpositions and the opening violin theme, E–F–F8ve–E plus transpositions of Dietrich's *Allegro*, the telling shape suggesting a possible exchange of thought between the two men. In his own movements, unmistakably fingerprinted, Schumann demonstrates F–A–E both thematically and as a defining bass-line/harmonic construct.

Also available



FAZIL SAY
Complete Violin Works



Friedemann Eichhorn, Violin • Fazıl Say, Piano
Deutsche Radio Philharmonie
Christoph Eschenbach

SR¹ SWR >>

8.574085

Friedemann Eichhorn



Photo: Guido Werner

One of the most creative and versatile musicians of his generation, German-born Friedemann Eichhorn's artistic activities range from performing early Baroque music on period instruments to classical and contemporary works with renowned orchestras and chamber music partners. Recent highlights include performances with the Konzerthausorchester Berlin under the baton of Christoph Eschenbach, and the Orchestra dell'Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano. Among many other works, Friedemann Eichhorn rediscovered and first recorded the complete violin concertos of French virtuoso Pierre Rode. He has also given the world premieres of Fazıl Say's *Violin Concerto No. 2* and *Violin Sonata No. 2*. Eichhorn studied with Valery Gradov, Alberto Lysy and Margaret Pardee and graduated from the Mannheim University of Music, the International Menuhin Music Academy and The Juilliard School. He also earned a PhD in musicology from the University of Mainz. Eichhorn holds a violin professorship at the University of Music Franz Liszt Weimar and is artistic director of the Kronberg Academy. He plays the ex-Huberman violin by Jean Baptiste Vuillaume from 1856.

www.friedemanneichhorn.com

Fazıl Say



Photo: Marco Borggreve

Fazıl Say (b. 1970) has been astounding audiences and critics alike for more than 25 years through his extraordinary pianistic talents and dazzling performances. Guest appearances have taken him to countless countries on all five continents, and he has been critically acclaimed by the international press. Say is one of the world's most prominent pianists but he is also a much-admired composer with a substantial catalogue of works, having composed over 100 pieces, including *Symphony No. 1 'İstanbul'*, *Symphony No. 2 'Mesopotamia'*, *Black Earth*, *Nâzım Oratorio* and the 'Mount Ida' series. He has been commissioned to write music for, among others, the Salzburger Festspiele, WDR, the Schleswig-Holstein Musik Festival, Festspiele Mecklenburg-Vorpommern, Wiener Konzerthaus, Dresdner Philharmonie, Fondation Louis Vuitton, Orpheus Chamber Orchestra and the BBC. His *oeuvre* includes five symphonies, two oratorios, various solo concertos and numerous works for piano and chamber music. Say has recorded over 65 albums to date, including his *Complete Violin Works* (8.574085) with Friedemann Eichhorn.

www.fazilsay.com

Turkish pianist and composer Fazıl Say is joined by his long-standing friend, the violinist Friedemann Eichhorn, in an album of mid-19th-century German repertoire. Influenced by Liszt, Say's ingenious transcriptions of the *Prelude* and *Liebested* from Wagner's *Tristan und Isolde* are heard here in world premiere recordings. The composite *F–A–E Sonata* of Dietrich, Schumann and Brahms is seldom encountered as a whole, while Schumann's *Violin Sonata No. 1*, though written at a time of unhappiness, contains moments of glorious beauty and intimacy.

SR[®]

LIEBESTOD

Works for Violin and Piano

- | | | |
|--------------|------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 1–3 | Robert Schumann (1810–1856):
Violin Sonata No. 1 in A minor, Op. 105 (1851) | 15:42 |
| 4–6 | Drei Romanzen, Op. 94 (1849) (version for violin and piano) | 10:20 |
| 7–10 | Johannes Brahms (1833–1897), Albert Dietrich (1829–1908),
Robert Schumann: F–A–E Sonata in A minor (1853) | 22:15 |
| 11–12 | Richard Wagner (1813–1883):
Tristan und Isolde – Prelude and Liebested
(1859) (arr. Fazıl Say for violin and piano, 2021)* | 14:29 |

***WORLD PREMIERE RECORDING OF ARRANGEMENT**

Friedemann Eichhorn, Violin • Fazıl Say, Piano

A Saarländischer Rundfunk recording in co-production with Naxos Rights (Europe) Ltd

A detailed track list and publishers' details can be found inside the booklet

Recorded: 30 January to 2 February 2022 at Emmerich-Smola-Saal, SWR Kaiserslautern, Germany

Executive producer on behalf of Saarländischer Rundfunk-SR 2 KulturRadio: Nike Keisinger

Recording producer, editor and mastering: Sébastien Chonion • Engineer: Thomas Becher

Booklet notes: Fazıl Say, Ateş Orga • Fazıl Say appears by courtesy of Warner Classics

Cover: *Isolde* (1899) by Aubrey Beardsley (1872–1898)

(Library of Congress Prints and Photographs Division)

© & © 2023 Naxos Rights (Europe) Ltd • www.naxos.com