

Pál HERMANN

COMPLETE SURVIVING MUSIC, VOLUME ONE
CELLO CONCERTO

Reconstructed by **FABIO CONTI**
KAMMERSONATE FOR VIOLIN AND STRINGS
OPHÉLIE FOR SOPRANO AND ORCHESTRA
ELŐJÁTEK FOR TWO PIANOS
SUITE FOR PIANO

Sofia Soloviy, soprano
Kateryna Poteriaieva, violin
Clive Greensmith, cello

Alina Shevchenko and Roman Marchenko, pianos
Lviv International Symphony Orchestra
Theodore Kuchar

THE REDISCOVERY OF PÁL HERMANN

by Robert J. Elias

For most of music history, the musical hyphenate ‘performer-composer’ was the rule rather than the exception – but the hyphen seems to sit atop a fulcrum, and it tips this way or that over time. Gustav Mahler was known primarily as a conductor in his day. Other than contemporaneous reports of Mahler’s brilliance as a conductor, there is no ‘hard’ evidence – such as recordings – of his performances. By contrast, archival film of Richard Strauss and Igor Stravinsky on the podium makes clear that their conducting prowess lagged far behind their compositional skills.

The tipping point toward specialisation came with the arrival of recorded sound, and was solidified during the era of the long-play recording, from the 1950s onwards. As classical musicians took on the role of celebrities – sometimes reluctantly – record-company executives urged them to nurture their roles as celebrity performers rather than confuse the public with too many versions of their ‘brands’. Before long, the wide availability of recorded music, both historical and contemporary, along with the growing importance and dissemination of critical reviews, also caused many active performer-composers to slip their own original works shyly into a drawer, taking them out only occasionally and, often, only in private settings.

Pál (Paul) Hermann was a typical performer-composer of his time. Reviews of his performances suggest that he was a superb cellist during the 1920s and ’30s – a busy chamber musician, with occasional solo opportunities. When he could, he also taught, though maintaining a serious teaching studio required a more stable schedule – and more stable politics – than was ultimately possible. And he also composed works for his own performance and for friends and colleagues. In the early twentieth century, it was not at all uncommon for European chamber-music programmes to feature new works by composers now considered established, as well

as by up-and-comers and also-rans. Hermann's recital programmes presented a varied list of composers that ranged from a 'Who's Who' to a 'Who's that?' of early twentieth-century music, which was par for the course. At the same time, many a fine and original voice fell by the wayside as time, the Second World War and then its aftermath shaped the musical narrative.

The music of Pál Hermann to be heard on this recording reflects the soundworld of a gifted, peripatetic musician in inter-war Europe. There is strong evidence of the Austro-German tradition, often suffused with colourful shadings of the French School, and typically flavoured with the distinctive modal schemes and rhythmic energies of his native Hungary.

Hermann was born on 27 March 1902, in a well-to-do neighbourhood in the Buda hills of Budapest.¹ By the age of thirteen he was attending the Royal National Hungarian Academy of Music, now known as the Franz Liszt Academy. He became friends with the violinist Zoltán Székely (1903–2001) and pianist Géza Frid (1904–89) – both also composers – among many others, and received instruction and encouragement from his main teachers, Zoltán Kodály and Béla Bartók. At the Academy Hermann studied cello with Adolf Schiffer and composition and chamber music with Leó Weiner.

In 1922 Hermann performed for the first time outside Hungary, playing Kodály's Sonata for solo cello (then only seven years old), at a private concert in Arnold Schoenberg's home in Vienna. This sonata provided Hermann's international breakthrough as an interpreter of contemporary music when, in August 1923, he performed it at a concert of the International Society for Contemporary Music (ISCM).

Hungary went through a turbulent time during the 1920s and '30s. The governmental policies of the regent, Admiral Miklós Horthy, had institutionalised anti-Semitism well before the Nazis' ascent to power a decade later and, as a result, many of the most

¹ This biographical background is drawn and adapted from the fine essay on the life of Hermann by Carine Alders on the website of 'Forbidden Music Regained', sponsored by the Amsterdam-based Leo Smit Stichting, at <https://leosmitfoundation.org/paulhermann>. *Suppressed Composers in the Netherlands: Forbidden Music in World War II*, a symposium edited by Carine Alders and Eleonore Pameijer, is in preparation from Toccata Press.

promising young Hungarian musicians left the country.² Upon completion of his studies in Budapest, Hermann therefore moved to Berlin for further study with the cellist (and composer) Hugo Becker (1863–1941) at the Staatliche Akademische Hochschule für Musik, then known as a centre of avant-garde music. The teaching staff included Franz Schreker (who was also its director) and Paul Hindemith. To earn a living, Hermann gave lessons at a music school and also performed regularly, including appearances as a member of an early-music ensemble (featuring the harpsichordist Alice Ehlers (1887–1981), later a professor at the University of Southern California).

While living in Berlin, Hermann regularly visited his friend and frequent duo-recital partner Zoltán Székely, who had established a life in the Netherlands. As a pair they concertised in the Netherlands, Germany and England. In London, they stayed at the home of the Dutch couple Jacob and Louise de Graaff-Bachiene, where Mrs de Graaff-Bachiene organised house concerts. A warm relationship developed between Mr and Mrs de Graaff-Bachiene and the two young Hungarians. Jacob de Graaff provided both musicians with excellent instruments (a Stradivarius for Székely and a Gagliano for Hermann), enabling them to expand their prospects. Louise also urged her niece, Ada Weevers, who lived in Amersfoort, south-east of Amsterdam, to attend one of Pál's concerts when he was in the Netherlands. In October 1929, that opportunity arose when Pál Hermann and Géza Frid toured the Netherlands. Ada and Pál met after a concert and they fell in love.

Hermann's international career was also developing. In the spring of 1930, he was again booked for a series of concerts in England; and in December, he and Székely gave the Dutch premiere of Kodály's Duo for Violin and Cello at the Concertgebouw. The daily *Algemeen Handelsblad* praised their performance: 'Two artists with the purest approach and mastery [...] two rhapsodists who seemed to improvise in their perfect, subtle interaction.' That year, again with Székely, Hermann also premiered his own *Grand Duo* for violin and cello.

² One cannot discuss the development of the American conducting scene in the second half of the twentieth century, for instance, without considering the contributions of the Hungarians Fritz Reiner, Georg Solti, George Szell, Eugene Ormandy and Antal Doráti, among others.

Berlin and Amsterdam

Hermann's relationship with Ada deepened; he often visited her family, he learned Dutch, and she visited him in Berlin. Paul and Ada were married in Amersfoort on 29 September 1931, and she moved into his Berlin apartment.

Hermann continued to perform frequently with Székely and Frid throughout the Netherlands. Székely and Hermann played in a recital for the Dutch section of the International Society for Contemporary Music (ISCM) at the Amsterdam Conservatoire on 23 March 1932. The programme included the premiere of the Sonata for Solo Violin by Willem Pijper (1894–1947), a solo cello sonata by Bertus van Lier (1906–72), the *Divertimento* by Ernst Toch (1887–1964) and – as had become standard practice – two works for violin and cello by Kodály and Bartók.

In the summer of 1932, Ada gave birth to a daughter, Cornelia, in her parents' home in Amersfoort. Around this time, Pál was gaining recognition via radio broadcasts in Germany, the Netherlands and England. Then, in January 1933, Hitler seized power as Chancellor of Germany and everything changed. Hermann was of Jewish origin, although he had never taken an active interest in the religion. Nevertheless, it became clear that the time had come to leave Berlin.

The young family returned to the Netherlands in 1933 for what was supposed to be a summer holiday – but tragedy struck and Ada died of pneumonia two months after a near-drowning accident. Their baby daughter was placed in the care of Ada's family, and Pál settled in Brussels to continue building his career. From 1933 to 1935 he performed as a member of the Gertler Quartet and for the next few years served as the founding cellist of the Hungarian String Quartet.

Paris

In 1937, Hermann settled in Paris, where he performed regularly as a soloist, though he returned to the Netherlands frequently to visit his family. His daughter, Corrie, remembers his last visit to Amersfoort in August 1939:

That summer he came on my birthday and together we read the recently published book about the elephant Babar. I had just learned to read and he taught me my first French

words. A holiday like any other – but I still remember, some vague sense of fear and unrest which prevailed until the end of August 1939, the threat of war becoming acute and suddenly all our relatives from abroad leaving in a hurry. Everyone expected that the Netherlands would remain neutral and that we would meet each other again soon.³

In September 1939, when war broke out, contact between the Netherlands and foreign countries became difficult and, later, almost impossible. The last mention of Pál Hermann in the press appeared in an article about Parisian musical life in the daily *Nieuwe Rotterdamsche Courant* of February 1940, following a performance of Milhaud's Cello Concerto. Although he was now a French resident, he remained a Hungarian national, a precarious state of affairs for a Jew in that time and place.

When the French began mobilising, Hermann signed on as a foreign volunteer. He was assigned to a military marching band, but when the Germans occupied France, his regiment was disbanded. He moved to the south-west of France, then overseen by the Vichy regime. He seemed safe at the De Graaff-Bachiené's home in Mont-de-Marsan, but he preferred the city life; he also needed to make music (and money) and moved into an apartment in Toulouse. With teaching and the occasional concert, he attempted to normalise his life. To stay clear of the Vichy regime, he used false identity papers; his *nom de guerre* was De Cotigny.

He maintained this clandestine existence for a while, but during a street raid in Toulouse in April 1944, he was arrested and deported to the Drancy transit camp near Paris. His name appears on the list for the notorious Convoy 73 of 15 May 1944, from Drancy to Kaunas, in Lithuania, and on to Estonia. Of the 878 deportees, only 26 survived the war. Pál Hermann did not.

The Music

The four-hand work for piano, *Előjáték* ('Overture') [10], completed on 30 April 1921, appears to have been written to precede an actual stage work, although there is no indication of the name of the play, puppet show or pantomime for which it may have

³ <https://leosmitfoundation.org/paul-hermann>, *loc. cit.*

been composed. To judge from the main motif, the work it preceded likely featured Hungarian folk elements or characters. That this overture was indeed performed at some point is evidenced by the carefully handwritten score, even making allowances for page turns, and the written direction ‘Curtain opens’ two bars from the dramatic and sudden ending.

The **Suite for Piano**, dating from around 1924–25, taps into the folk roots that were so fruitfully harvested by Hermann’s mentors Bartók and Kodály, while simultaneously leaning into the bell tones reminiscent of the gamelan and other Asiatic gestures associated with Debussy and Ravel. The heavy-heeled duple metre of the Magyar *verbunkos* style establishes the first-movement *Allegretto* [11], whereas in the *Molto allegro* middle movement [12] are found motivic and harmonic gestures that also occur in the Cello Concerto, composed around the same time. The third movement, *Lento* [13], sets a loose, languid tone, building to a climax, then settling back again, tinted throughout with French harmonic colorations.

The **Kammersonate** for violin and string orchestra was one of only two Hermann works published in the composer’s lifetime. Dedicated to his brother-in-law, Theo Weevers, an amateur violinist, the score indicates that it can also be performed by violin and accompanying string quintet. With a tip of his cap to the eighteenth-century suite, Hermann opens with a stately *Andante* processional [6]. In the *Allegro con brio* that follows *attacca* [7], there is an element of playfulness in the repeated, not-very-subtle semitonal dissonances between soloist and first violins. This section is followed by a nine-bar linking *Largo* [8], which, in this performance, features an added cadenza composed by the soloist, Kateryna Poteriaieva. The *Allegretto giocoso* finale [9], typical of a late-eighteenth-century *divertimento*, moves briskly along, but with piquant touches, typical of the composer, suggesting the folk-music of the Puszta, the plains of eastern Hungary.

In setting **Ophélie** [14], a youthful work by Arthur Rimbaud (1854–91), Hermann immerses himself not only in the lyrical rhythms of the poem but also in the harmonies of French music of the early part of the twentieth century. Composed in July 1939, during

his Paris years, the aquatic tragedy unfolds with barely a ripple, broken momentarily by dramatic wind and waves, returning finally to an aura of fatal acquiescence.

Though conceived for soprano and orchestra, the work exists only with piano accompaniment; the orchestration heard on this recording is by Fabio Conti, and dates from 2018. Its richness belies the modest forces Conti uses: double woodwind, two each of horns and trumpets, timpani, glockenspiel, triangle, harp and strings. Rocking figures in harp and strings suggests the 'onde calme' of Rimbaud's first line, the textures gradually picking up movement as the song progresses, the vocal line taking on an almost declamatory quality as the poet recalls Ophelia's suffering. Apart from adding occasional points of colour, the four brass instruments have so far remained silent; an *Agitato* outburst brings them in, in a fanfare of three descending figures, and trumpets and horns briefly firm up the texture before the rocking figures of the opening return. Conti's orchestration begs a question that Hermann's choice of poem already hinted at: to what extent might Hermann have been conscious of following in the footsteps of Berlioz?

Ophélie

I
Sur l'onde calme et noire où dorment les étoiles
La blanche Ophélie flotte comme un grand lys
Flotte très lentement, couchée en ses longs
voiles.
On entend dans les bois lointains des hallalis.

Voici plus de mille ans que la triste Ophélie
Passe, fantôme blanc, sur le long fleuve noir :
Voici plus de mille ans que sa douce folie
Murmure sa romance à la brise du soir.

*On the water calm and black, where the stars
are asleep,
White Ophelia floats like a great lily,
Floats very slowly, bedded in her long veils...
– The moor is heard sounding in the distant woods.*

*For a thousand years and more sad Ophelia
Has passed, a white ghost, along the long black river.
For a thousand years and more her gentle madness
Has murmured its romance on the evening
breeze.*

Le vent baise ses seins et déploie en corolle
Ses longs voiles bercés mollement par les eaux;
Les saules frissonnants pleurent sur son
épaule,
Sur son grand front rêveur s'inclinent les
roseaux.

Les nénuphars froissés soupirent autour d'elle...
Elle éveille parfois, dans un aune qui dort,
Quelque nid d'où s'échappe un petit frisson
d'aile :
Un chant mystérieux tombe des astres d'or.

II
Ô pâle Ophélie ! belle comme la neige !
Oui tu mourus, enfant, par un fleuve emporté !
C'est que les vents tombant des grands monts
de Norvège
T'avaient parlé tout bas de l'âpre liberté !

C'est qu'un souffle inconnu, fouettant ta
chevelure
À ton esprit rêveur portait d'étranges bruits :
Que ton cœur entendait la voix de la Nature
Dans les plaintes de l'arbre et les soupirs des
nuits !

C'est que la voix des mers, comme un immense
râle
Brisait ton sein d'enfant, trop humain et trop
doux !

*The wind kisses her breasts and spreads out as
a garland
Her long veils gently rocked by the waters;
The quivering willows weep on her shoulder,
Over her broad dreaming forehead the rushes
bow down.*

*The crumpled water-lilies sigh around her...;
Sometimes she wakes, in a sleeping alder,
Some nest from which escapes a tiny shiver of
wings;
A mysterious chant falls from the golden stars.*

*O pale Ophelia! Fair as the snow!
Yes, you died, child, borne away by a river!
For the winds falling from Norway's great
mountains
Spoke to you softly of bitter freedom.*

*For a breath of air, twisting your long hair,
Brought strange sounds to your dreaming mind;
For your heart listened to Nature's singing
In the moaning of the tree and the sighs of the
nights;*

*For the voice of mad seas, a huge snarl,
Shattered your childish heart, too human and
too gentle;*

C'est qu'un matin d'avril, un beau cavalier pâle
Un pauvre fou, s'assit, muet, à tes genoux !

Ciel ! Amour ! Liberté ! Quel rêve ! ô pauvre
Folle !

Tu te fondais à lui comme une neige au feu.
Tes grandes visions étrangeaient ta parole :
Et l'infini terrible effara ton œil bleu !

III

Et le Poète dit qu'aux rayons des étoiles
Tu viens chercher la nuit les fleurs que tu
cueillis
Et qu'il a vu sur l'eau, couchée en ses longs
voiles,
La blanche Ophélie flotter comme un grand lys.

*For, one April morning, a handsome pale knight,
A poor fool, sat speechless at your knees!*

*Heaven! Love! Freedom! What a dream,
oh poor, crazed girl!*

*You melted before him as snow does to fire;
Your great visions stifled your words
– And the awful Infinite scared your blue eye!*

*– And the Poet says that by the light of the stars
You come at night in search of the flowers that
you picked;
And that he has seen, bedded in her long veils,
White Ophelia floating, like a great lily.*

—Translation by Niall Hoskin

Hermann's **Cello Concerto** provides a view into his full embrace of the expressive capacities of his instrument – even though only the *Allegro cantabile* first movement exists in Hermann's hand in both fully orchestrated form (notated in Berlin-Wilmersdorf in November 1925) and in a piano reduction made the following month. The work, which breaks off after the second movement, is conservative in style, more in line with a post-Romantic approach than any of the more form-stretching currents of the 1920s. Perhaps his growing exposure as a performer to the latest trends in composition influenced his apparent decision to set the work aside, but one cannot know for certain. What is clear is that Hermann's gift for melody found full expression in this work.

The premiere of the first movement in its piano reduction – by Clive Greensmith and the pianist Beth Nam – in spring 2016 at the Colburn Conservatory in Los Angeles was followed by the discovery of the fully orchestrated version of this movement, and so

the composer's grandson, Paul Van Gastel, invited the composer Fabio Conti to expand the work into a full-length concerto, and it is this fully realised work that is heard on this recording. Van Gastel and Greensmith jointly chose Conti: rather than aiming for an established composer writing 'in-the-style-of', they wanted the Concerto to become a collaboration between two young and upcoming composers from different generations and cultures.

At Van Gastel's suggestion, most of the melodic material in the added movements (and all the cello writing) came directly from other Hermann works: the second movement makes use of material from a 1924 *Introduction and Allegro* for orchestra (it survives as an incomplete manuscript), and the third, fourth and fifth movements borrow from the First Duo for Violin and Cello, although Conti, knowing a good tune when he hears one, returns cyclically to Hermann's main theme in each movement.

That theme dominates the expansive first movement [1], interrupted now and again with bravura moments for the soloist. The orchestration – double winds and brass, harp, timpani and strings – is secure and supportive, with a fine sense of balance throughout. Fabio Conti has labelled the second movement 'Disappearance', which makes it difficult not to hear in it an echo of Hermann's own story [2]: after a shadowy *Lento* bridge passage, the insistent rhythm of a martial *Allegro* suggests the wheels of the transport that took him to his death, leading to an elegiac reverie, also marked *Lento*. All this time the solo cello has been sitting in silence, perhaps symbolising that the composer has now met his end; it intones a heartfelt cadenza only when the orchestra itself has fallen silent. In the central *Allegro* [3], which follows *attacca*, march-rhythms are propelled forward by an insistent side-drum – but they are soon displaced by the rhapsodical main theme from the first movement (*a tempo*), with the solo cello often in dialogue with the woodwinds. The martial rhythms return, only for the dialogue between the solo cello and the winds to resume; a last echo of the march rhythm and two *pizzicato* chords from the solo cello bring the movement to a close. The painfully lovely *Andante* which follows [4] begins as a duo between solo violin and solo cello, to which other strands of colour are gradually added; even though the orchestra rises to a *ff* climax, the sense of frailty is soon re-established, pointing to this movement as the delicate heart of the

entire work. Conti's achievement in maintaining the Hungarian flavour of Hermann's music in his reconstruction is remarkable in the first four movements of the concerto, and the folk background gradually becomes more explicit in the whirling *Allegro giocoso* finale [5], with its occasional echoes of early Bartók.

The premiere of the expanded Cello Concerto took place in Lviv, Ukraine, on 20 May 2018, and the American premiere was given by the Bellingham Symphony Orchestra under Yaniv Attar, in Bellingham, Washington state, on 18 November 2018, with Clive Greensmith as soloist on both occasions.

A music historian by training and an arts executive in practice, Robert Elias has served as Executive Director/President of The OREL Foundation from its formation by James Conlon and Michael Beckerman in 2007. The Foundation is an invaluable online resource on the music of composers suppressed during the years of the Nazi regime in Europe.

Fabio Conti, born 1967 in Rovereto (in northern Italy, just by the top of Lake Garda), is an accordionist and composer. He studied at the Bonporti Conservatoire in Trento: accordion with Fabio Rossato (taking his diploma in 2018) and composition with Massimo Priori (diploma in 2020).

In 2002 he was awarded third prize in the Manticevoce competition in Quero, in the Veneto region of northern Italy, with an *Ave Maria* for chorus and accordion. He has been finalist and prize-winner in a number of film-music competitions, winning the Mario Nascimbene award and that of the Festival del Lavagnino held in Gavi, in Piedmont.

The past decade or so has been given over to the composition of a number of large-scale works. In 2008 his opera *Le Betulle di Šátov* ('Šatov's Birches' – the libretto is based on Dostoyevsky's *The Devils*) was performed at the Teatro Sociale di Trento. The following year he composed the oratorio *L'Angelo e la Stella* ('The Angel and the Star') for soprano, chorus and orchestra, and the three-act musical



Il Giorno Perduto ('The Lost Day') a year after that. The *Sinfonia delle Dolomiti* for soloists, choir and orchestra followed in 2014; and in 2016 he won second prize at the Guido d'Arezzo International Composition with *Maria Dolens - La Campana dei Caduti di Rovereto* ('Maria Dolens - The Bell of the Fallen of Rovereto') for eight-part vocal ensemble. In 2016-17 he worked on the reconstruction of the Pál Hermann-Conti Cello Concerto, orchestrating Hermann's *Ophélie* in 2018, alongside his studies.

From 1999 until its final season in 2013, **Clive Greensmith** was a member of the world-renowned Tokyo String Quartet, giving over one hundred performances each year in the most prestigious international venues, including Carnegie Hall in New York, Sydney Opera House, on the South Bank in London, in the Châtelet, Paris, the Berlin Philharmonie, Vienna Musikverein and Suntory Hall in Tokyo. He has collaborated with international artists such as Emanuel Ax, Leon Fleisher, Lynn Harrell, Steven Isserlis, Alicia de Larrocha, Andrés Schiff, Dmitry Sitkovetsky and Pinchas Zukerman.

He has given guest performances at prominent festivals worldwide. His North American appearances include the Aspen Music Festival, Marlboro Music Festival, Music@Menlo, La Jolla SummerFest, Santa Fe Chamber Music Festival, Cleveland ChamberFest, and the Ravinia Festival, and he is a regular guest of the Chamber Music Society of Lincoln Center. Further afield, he has appeared at the Salzburg Festival, the Edinburgh Festival, the Pacific Music Festival in Japan and the Hong Kong Arts Festival. As a soloist, he has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic and the RAI Orchestra of Rome, among others.

During a career spanning over thirty years, he has built up a catalogue of landmark recordings, not least the complete Beethoven String Quartets for Harmonia Mundi with the Tokyo String Quartet, Mozart's 'Prussian' Quartets with the Tokyo String Quartet, Brahms' Cello Sonatas with Boris Berman for Biddulph, and the Clarinet Trios of Beethoven and Brahms with Jon Nakamatsu and Jon Manasse for Harmonia Mundi.



Clive Greensmith studied at the Royal Northern College of Music in Manchester with the American cellist Donald McCall, where he was the recipient of the prestigious Julius Isserlis Scholarship. He continued his studies at the Cologne Musikhochschule in Germany with the Russian cellist Boris Pergamenschikow.

In 1987, he made his concerto debut with the London Symphony Orchestra and went on to win the first prizes in the Sergio Lorenzi chamber-music competition in Trieste and the Caltanissetta Duo competition. Most notably, he was a major prizewinner in the first-ever 'Premio Stradivari' held in Cremona in 1991.

Deeply committed to the mentoring and development of young musicians, he has enjoyed a long and distinguished teaching career. In addition to his fifteen-year residency with the Tokyo String Quartet at Yale University, he has served as a faculty member at the Yehudi Menuhin School and Royal Northern College of Music in England, and the San Francisco Conservatory of Music and the Manhattan School of Music in the USA. In 2013, following the final concerts of the Tokyo String Quartet, he joined the faculty at the Colburn School in Los Angeles, where he teaches cello and coaches chamber music for the Conservatory of Music and the Music Academy. His students have gone on to secure major positions in orchestras throughout the world and have won a number of prestigious awards. In July 2019, he succeeded Günther Pichler as director of string chamber music at the Accademia Chigiana International Festival and Summer Academy in Siena.

Formerly principal cellist of the Royal Philharmonic Orchestra in London, Clive Greensmith is a founding member of the Montrose Trio with the pianist Jon Kimura Parker and violinist Martin Beaver. He is also the artistic director of the Nevada Chamber Music Festival.

High emotion and sensitivity, effervescent musicianship and intense lyricism blend with a bright and energetic appearance to make **Kateryna Poteriaieva** a remarkable and brilliant performer. As first violin and, since 2019, Concertmaster-Soloist at the Lviv International Symphony Orchestra (INSO), she also has wide experience as a chamber musician in numerous ensembles, among them the Lviv Piano Trio and the Sinergia Duo, both of which have made commercial recordings. In 2016–17 she was a concertmaster and soloist with the Beijing International Symphony Orchestra during a concert tour of China. In 2019 she performed as soloist in the Amsterdam Concertgebouw during a tour with the Lviv Symphony Orchestra. She performs in various ensembles and orchestras in Austria, France, Germany, Italy, the Netherlands, Poland, Russia, Spain, Switzerland and China.

Born in Lviv in 1990, she received her music education at the S. Krushelnyska Music Specialised School, continuing her education at the Lviv National Conservatoire, where she

studied with Georgiy Pavliy and Oresta Kohut, obtaining her Bachelor and Master degrees with honourable mention. While still a student at the Conservatoire, she was active as a performer, winning awards at various national and international music competitions. She also participated in numerous music festivals in Ukraine and elsewhere in Europe, among them the 'Meetings of Ukrainian and Polish Youth' in Lviv in 2006 and in Warsaw in 2007, the 'European Jewish Choir Festival' in Vienna in 2013 and in Rome in 2014, the LvivKlezFest from 2009 to 2015, the Leopold Jazz Fest in 2016 and 2018 and LvivMozArt in 2018.



Sofia Soloviy was born in Lviv, beginning her musical studies there at the age of four and completing them at the Mykola Lysenko Music Academy, where she graduated with honours in singing, piano and musicology. In 2000 she moved to Italy, where she studied with Raina Kabaivanska and William Matteuzzi at the Academy of Lyrical Art in Osimo, followed by courses at the Rossinian Academy in Pesaro and at the Chigiana Music Academy in Siena with Gianluigi Gelmetti, Gustav Kuhn and Alberto Zedda. She has won awards in fourteen international competitions, among them the Corradetti Competition in Padua, the Ziino Competition in Rome and the Deutschlandsberg Tagliavini Competition in Austria; she was awarded first prize and the Audience Award at the Viotti Competition in Vercelli.

She has performed in operas in Athens, Ljubljana, Liège, Luxembourg, Madrid, Marseilles, Muscat, Naples,



Nice, Rome, Venice and Vienna, and has also participated in numerous opera festivals. She has worked with the conductors Roberto Abbado, John Axelrod, Maurizio Benini, Giampaolo Bisanti, Ivor Bolton, Ottavio Dantone, Gabriele Ferro, Oksana Lyniv and Christophe Rousset, the stage-directors Abbas Kiarostami, Davide Livermore, Vera Nemirova, Pierluigi Pizzi and Krzysztof Warlikowski, and the composers Matteo D'Amico, Yuri Lanyuk, Krzysztof Penderecki and Myroslav Skoryk.

Her discography includes recordings of Cherubini's *Lodoïska* (Polskie Radio), Gomes' *Salvator Rosa* (Dynamic), Monteverdi's *Il ritorno d'Ulisse* (Brilliant Classics), the Mozart/ Strauss *Idomeneo* and Strauss' *Salome* (both Dynamic), Rossini's *Le comte Ory* (Naxos) and Vivaldi's *L'incoronazione di Dario* (Naïve) and DVDs of Donizetti's *Anna Bolena* (Dynamic) and Pergolesi's *L'Olimpiade* (Arthaus Musik).

The Ukrainian pianist **Alina Shevchenko** has been a member of the Young Talents Development Programme of the Opera Academy in Warsaw, where she worked with Michał Biel, Eytan Pessen, Olga Pasichnyk, Matthias Rexroth and Katelan Tràn Terrell. She was recently a laureate of the 'Gaude Polonia 2021' scholarship programme of the Ministry of Culture of Poland, working with Ewa Pobłocka in Warsaw. She studied at the Donetsk Special Music School for Gifted Children, in 2012–14 with Natalia Chesnokova at the Sergei Prokofiev Donetsk Music Academy and from 2014 to 2018 at the Mykola Lysenko Lviv National Music Academy, taking her Masters degree with Galina Blazhkevich and her postgraduate degree with József Örmény.

She has been the winner of numerous competitions, including the 'Chords of Khortytsia' in Ukraine (taking the laureate's title in three consecutive years, from 2011), first prize in the Vladimir Viardo competition (2013, Ukraine), first prize in the Heinrich Neuhaus piano competition (2016, Ukraine), first prize in the Evgen Stankovich international piano competition (2016, Ukraine) and the Hugo Wolf International Lied Wettbewerb (finalist together with Yuri Hadzetsky, Stuttgart, 2020). She had a scholarship granted by the President of Ukraine from 2016 to 2018.



In summer 2018 she worked with the baritone Vladimir Chernov as accompanist for his students at the International Vocal Artist Academy in Payerbach, Austria. In 2019 she participated in the International Summer Music Academy in Ochsenhausen, Germany, with Lily Dorfman and Antony Baryshevsky, and in the International Danielle Petralia piano master-class in Rome.

As well as appearances in Ukraine, she has performed as a soloist and collaborative pianist in Austria, Germany, Italy, Poland, South Korea and Switzerland. The conductors with whom she has worked include Alexander Dolinsky and Vyacheslav Redya in Ukraine, Young Keun Kim in South Korea and Michał Klauza in Poland.

Roman Marchenko was born in Lviv in 1995. In 2011 he graduated from the Solomia Krushelnytska Secondary Boarding School, having studied with Martha Gavrushko. In 2019 he graduated from the Masters programme of the Piano Faculty in the Mykola Lysenko Lviv State Academy of Music; his main teacher there was Lydia Krych. Since 2019 he has been perfecting his technique with Tamara Atschba in Vienna). He has been an active participant in the International Piano Forum 'Bieszczady without Borders' in Sanok, in south-eastern Poland, and participated in master-classes with Tamara Atschba in Vienna, Antony Baryshevsky in Kyiv, Andrzej Jasinski in Katowice and Eugen Indjic in Fort Worth. He has worked with the bass-baritone Pavlo Hunka in Great Britain and with the tenor Kaludi Kaludov in Bulgaria, and appeared in concert in Austria, Poland and Ukraine.



Theodore Kuchar is the most frequently recorded conductor of his generation and appears on over 130 albums on the Naxos, Brilliant Classics, Marco Polo, Ondine and Toccata Classics labels. He has served as the Artistic Director and Principal Conductor of two of Europe's leading orchestras, the National Symphony Orchestra of Ukraine and the Janáček Philharmonic Orchestra (formerly the Czech Radio Orchestra), while also acting as the Principal Conductor of the Slovak National Symphony Orchestra and Slovak Sinfonietta, and he recently accepted a

position as Principal Guest Conductor of the Ukrainian National Opera and Ballet-Lviv. In the 2011–12 season he began his tenure as the Artistic Director and Principal Conductor of the Orquesta Sinfónica de Venezuela and before that served as the Music Director and Principal Conductor of the Queensland Philharmonic Orchestra in Brisbane. In addition to his conducting activities, he has been the Artistic Director of two of the world's most important chamber-music festivals, The Australian Festival of Chamber Music (1991–2007) and the Nevada Chamber Music Festival (2003–18). His longest affiliation and relationship is with the National Symphony Orchestra of Ukraine, of which he was appointed Artistic Director and Principal Conductor in 1994. They have appeared together in over 200 performances, in Kyiv and on tour on four continents, while their discography totals over 70 albums. Most recently, in January–March 2017, they completed a 44-concert tour of North America under the auspices of Columbia Artists Management. Other recent engagements include the major orchestras and opera houses of Ankara, Antalya, Beijing, Buenos Aires (the Teatro Colón), Helsingborg, Helsinki, Istanbul, Kharkiv, Kyiv and Prague.

Guest-conducting engagements have taken him to the BBC Symphony Orchestra, BBC National Orchestra of Wales (filling in on a day's notice to conduct Josef Suk's *Asrael* Symphony), the Cape Town Philharmonic, the Czech Symphony, English Chamber, Israel Symphony, Munich Philharmonic, National Symphony Orchestra of Venezuela, Prague Symphony and Staatskapelle Weimar. Equally committed to musical theatre, he has held a special relationship, totalling over 300 performances, with the Finnish National Opera and Ballet. Among the major musicians with whom he has performed are Joshua Bell, Sarah Chang, James Galway, Lynn Harrell, Robert Levin, Yo-Yo Ma, Shlomo Mintz, Jessye Norman, Itzhak Perlman, Mstislav Rostropovich and Frederica von Stade.

Theodore Kuchar's recordings have won numerous accolades, including a 'Record of the Year' from *BBC Music Magazine*, 'Record of the Year' from the Australian Broadcasting Corporation, 'Record of the Year' from Chamber Music America, an 'Editor's Choice' in *Gramophone*, 'Record of the Year' from the radio station WQXR in New York and a Grammy



Photograph: Hanh Nguyen

nomination in the category of Best Instrumental Album of 2013. The 2016–17 season saw the release of seven new albums on Naxos, devoted to the complete symphonies of the Ukrainians Boris Lyatoshynsky and Yevhen Stankovych (National Symphony Orchestra of Ukraine) and orchestral works by the Turkish composer Ulvi Camal Erkin (with the Istanbul State Symphony Orchestra). For Toccata Classics he recorded the *Missa Adsum! Celebrating Women* (2013) and the Civil War song-cycle *We That Wait* (2015) by the American composer Richard Moriarty (TOCC 0503).

The Lviv International Symphony Orchestra – the Symphony Orchestra of the Lviv Philharmonic Society, known as ‘INSO-Lviv’ at home in Ukraine – was founded in 1998. An important part of the orchestra’s activity is its collaboration with world-renowned musicians and conductors, the soloists including Lisa Batiashvili, Alan Bern, Andriy Bielov, Claude Delangle, Ilya Grubert, Leopold Kozłowski, Francois Leleux, Sergey Nakariakov, Vadim Neselovskyi, Philippe Pierlot, Maria Prinz, Alessandro Safina, Otto Sauter, Wolfgang Emanuel Schmidt, Lorin Sklamberg, Valeriy Sokolov, Simon Trpčeski and Alexander Zemtsov; among the conductors with whom the orchestra has worked are Simon Camartin, Sir Dirk Brossé, Steven Decraene, Raymond Janssen, Fahraddin Kerimov, Georg Kugi, Oksana Lyniv, Paul Mann, Nicolás Pasquet, Krzysztof Penderecki, Christian Schumann, Anna Skryleva and Dalia Stasevska.

INSO-Lviv makes annual concert tours in Europe, but has ventured as far as Colombia and China. It regularly takes part in numerous international festivals of classical music and jazz, both at home and abroad. In June 2017 the French production company Paramax Films recorded an INSO-Lviv performance at the International Alfa Jazz Fest featuring the Avishai Cohen Trio, a film broadcast by Mezzo Classic-Jazz TV. For Toccata Classics the Orchestra recorded Myroslav Skoryk’s orchestrations of the 24 Paganini *Caprices*, Op. 1 (TOCC 0463), the first release in a number of recording collaborations under discussion.

INSO-Lviv is the bearer and promoter of the idea of peace, fulfilling in its projects a mission of cultural diplomacy through the uniting power of music. In March 2014 INSO-Lviv initiated and participated in an all-Ukrainian cultural project, ‘Shared Sky’, when seven leading Ukrainian orchestras simultaneously performed Beethoven’s ‘Ode to Joy’ at the country’s major airports – Kyiv, Odessa, Donetsk, Kharkiv, Dnipropetrovsk and Lviv – emphasising the unity of Ukraine and marking the signature of the Ukraine-EU Political Association Agreement. In 2015 INSO-Lviv organised a wide-ranging international event, the ‘Bach Marathon – Ready. Steady. Bach!’, involving more than 600 musicians from different countries and setting the record for the longest live performance of Bach’s music in Ukraine. Every year INSO-Lviv performs under

the motto 'Classics for Peace' and presents concerts in a number of series, such as 'Symphonic Pearls of Vienna' and 'Music from the Danube'.

The high professional standards of INSO-Lviv are reflected in frequent invitations to serve as orchestra-in-residence at international festivals and competitions, most recently in September 2017 in the 24th Johannes Brahms International Competition in Pörschach in Austria.

Since 2007, the creative advisor to the Orchestra has been Iolanta Pryshlyak, who has initiated many projects and programmes.



Recorded on 21–23 May 2018 (Cello Concerto, *Ophélie*, piano works)
and 14 October 2020 in the Lviv National Philharmonic Hall, Lviv, Ukraine
Recording engineer and producer: Andriy Mokritskiy

Scores

For those interested in exploring the compositions of Pál Hermann further, Paul Van Gastel has commissioned performance-quality study scores of all Hermann's known works, along with many instrumental parts, and placed them on the website of the International Music Score Library Project (IMSLP)/Petrucci Music Library at https://imslp.org/wiki/Category:Hermann%2C_P%C3%A1l. All compositions are made available free of performance royalties.

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PÁL HERMANN Complete Surviving Music, Volume One

Cello Concerto (1925)	36:29
reconstructed by Fabio Conti (2016–17)	
1 I <i>Allegro cantabile</i>	10:08
2 II 'Disappearance': <i>Allegro – Lento – Andante –</i>	6:12
3 III <i>Allegro</i>	8:33
4 IV <i>Andante</i>	4:24
5 V <i>Allegro giocoso</i>	7:12
Kammersonate for violin with string orchestra (1930)	9:11
6 I <i>Andante –</i>	3:04
7 II <i>Allegro con brio</i>	2:26
8 III <i>Largo</i>	0:38
9 IV <i>Allegro grazioso</i>	3:03
10 Előjáték ('Overture') for two pianos (1921)	3:26
Suite for Piano (c. 1924)*	12:25
11 I <i>Allegretto</i>	3:22
12 II <i>Molto allegro</i>	4:23
13 III <i>Lento</i>	4:40
14 Ophélie (Rimbaud; c. 1939) orchestrated by Fabio Conti (2018)	8:19
Clive Greensmith, cello 1–5	TT 69:49
Kateryna Poteriaieva, violin 6–9	
Alina Shevchenko, piano 10–13	
Roman Marchenko, piano 10	
Sofia Soloviy, soprano 14	
Lviv International Symphony Orchestra 1–9 14	
Theodore Kuchar, conductor 1–9 14	

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