

Fantasies

Rhapsodies &
Daydreams

by
Arabella

Steinbacher

Orchestre Philharmonique
de Monte-Carlo

LAWRENCE FOSTER



Fantasies, Rhapsodies and Daydreams

Franz Waxman (1906-1967)

- 1
- Carmen Fantasie
11. 41
- For Violin and Orchestra
Based on Themes from the Opera of Georges Bizet
(Solo violin edited by Jascha Heifetz)

Pablo de Sarasate (1844-1908)

- 2
- Zigeunerweisen Op. 20
9. 01
- (Gypsy Airs)

Ralph Vaughan Williams (1872-1958)

- 3
- The Lark Ascending
14. 40
- Romance for Violin and Orchestra

Camille Saint-Saëns (1835-1921)

- 4
- Havanaise Op. 83
11. 06
- 5
- Introduction et Rondo capriccioso Op. 28
9. 51

Jules Massenet (1842-1912)

- 6
- Méditation from "Thaïs"
5. 57

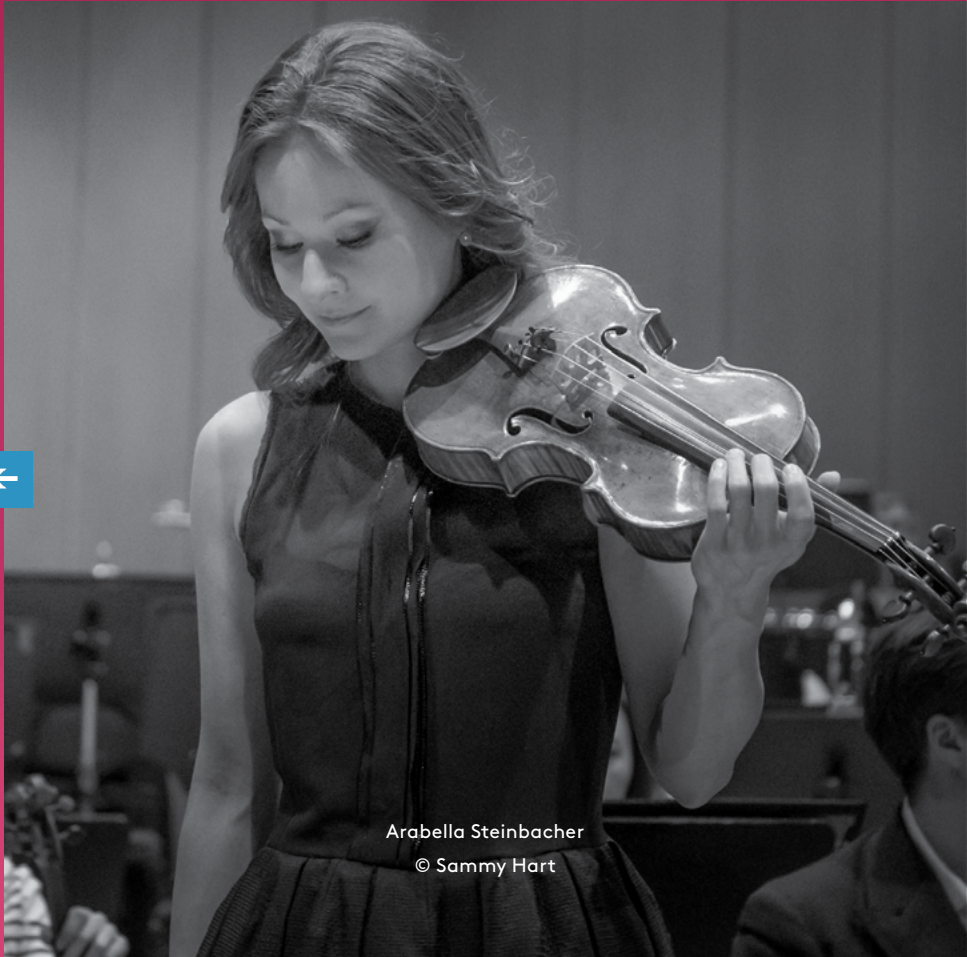
Maurice Ravel (1875-1937)

- 7
- Tzigane
10. 52
- Rhapsodie de Concert

Total playing time: 73. 37

Arabella Steinbacher, Violin
Orchestre Philharmonique de Monte-Carlo
David Lefèvre, Concertmaster
Conducted by Lawrence Foster





Arabella Steinbacher
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Less than a century ago it was still very common that great violinists like Heifetz, Kreisler, Menuhin etc. played virtuosic pieces in their concerts, very often also their own transcriptions. Nowadays these pieces are unfortunately rarely played in concert halls, sometimes with the reason that this kind of repertoire is “not serious enough”, which I find is really a pity and also not true. Usually violinists study this repertoire at a young age to expand their technical ability on the instrument but afterwards, they tend to focus more on Concertos and Sonatas. I have to admit that the last time I myself played this repertoire was before I was even a teenager, and I had almost forgotten about it.

However, every time I work together with Larry Foster, he is full of stories about Jascha Heifetz from their time together in the 1960s and it is like being taken to another world. Then suddenly the idea came to us; why not make a recording full of these pieces like in the “old days”?

There is one moment I remember very well... I had all the pieces in my repertoire already, apart from the Carmen Fantasy by Waxman. When you learn a piece at a young age, it stays in your fingers forever but studying the Waxman as an adult almost made me lose my mind! Two weeks before the recording I called Larry, completely desperate, and blamed him for making me learn this devilish piece. I wanted to record the Carmen Fantasy by Sarasate instead, which I had played many times before. “I am too old to learn this kind of circus piece!” I said, but he stayed very cool and replied: “Of course we can take out the Waxman.... by the way, Heifetz learned it when he was over 40 because Waxman only wrote it for him in 1946.” That was it - although I would never think I could ever be like Heifetz, after Larry said this I understood that he was right and was excited to make the journey.

Thanks to Larry the Waxman stayed on this disc after all, and I am very glad I did it!

Arabella Steinbacher



Fantasies, Rhapsodies and Daydreams

A good solo programme requires two basic ingredients: a magic touch and good instincts. The magic touch must first of all ensure that the chosen pieces intelligently and realistically highlight the interpretative skills of the soloist, whilst simultaneously stretching his technical skills to the limit. Otherwise there would be too great a danger of boring a demanding audience. Furthermore, the pieces (or at least the melodies derived from them) should be recognizable. So far, so good. The good instincts are then responsible for providing a clever, dramaturgical sequence for the chosen pieces.

On this album "Fantasies, Rhapsodies and Daydreams", Arabella Steinbacher has proven she possesses both the magic touch and the good instincts

English

for choosing an attractive concert programme. Here, she combines highly virtuoso and technically extremely challenging works with pieces of the greatest expression. Hard on the heels of the virtuoso firecrackers – *Carmen Fantasy* and *Gypsy Airs* – follow the wonderfully intimate *The Lark Ascending*, the equally introspective *Havanaise* and the totally introverted *Méditation*, after which the raucously virtuoso *Tzigane* ensures a culminating display of fireworks in the spectacular finale.

Franz Wachsmann was born in the Silesian town of Königshutte (since renamed Chorzów) in 1906. He was primarily a significant composer of film music. Before emigrating to the USA in 1934, Wachsmann performed in vaudeville theatres and in the Berlin nightclubs, and succeeded Friedrich Holländer as pianist in the jazz band

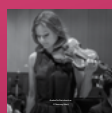
"The Weintraub Syncopators". The producer Erich Pommer heard him playing in the band, and commissioned him to arrange some film music written by Holländer: no less a work than *The Blue Angel* starring Emil Jannings and Marlene Dietrich. During his Hollywood period, Wachsmann – now known as Waxman – worked for major studios such as Warner Brothers and Metro Goldwyn Mayer, wrote the scores to nearly 150 feature films by Alfred Hitchcock and Billy Wilder, among others, and won two Oscars in the category "Best Film Music". His *Carmen Fantasy* for violin and orchestra still ranks as core repertoire for the violin virtuoso nearly 70 years following its composition. He wrote it originally (likewise the *Tristan Fantasy*) for the film *Humoresque* (1946), in which John Garfield "performed" these concertante works in the role of a young, aspiring virtuoso – overdubbed by Isaac Stern,

playing the actual violin part. But it was Jascha Heifetz, his close neighbour in Beverly Hills, who inspired Waxman to develop the *Carmen Fantasy* into a separate work, which he would then perform on the popular radio programme "The Bell Telephone Hour". After its première on September 9, 1946, the piece embarked upon its conquest of the world. The *Carmen Fantasy* is based on thematic material from George Bizet's eponymous opera, and Waxman embellished the piece with technical difficulties such as glissandi, pizzicati, trills, and flageolets at top speed. He used musical quotes from the *Aragonaise*, *Habanera*, *Seguidilla*, thus igniting an extremely inflammable, highly virtuoso set of firecrackers.

The Spaniard Pablo de Sarasate (1844 – 1908) also composed a *Carmen Fantasy*. However, compared to Waxman's version, this sounds more like a colourful, musical



Track	Duration	Composer
1. Carmen Fantasy	12:00	George Bizet
2. Gypsy Airs	10:00	Frédéric Chopin
3. The Lark Ascending	10:00	Hubert Parry
4. Havanaise	10:00	Frédéric Chopin
5. Méditation	10:00	Charles-Marie Widor
6. Tzigane	10:00	Louis Vieux



Arabella Steinbacher
Violin

Fantasies, Rhapsodies and Daydreams
Arabella Steinbacher
Violin



Arabella Steinbacher
Violin

Franz Liszt
Violin

Frédéric Chopin
Violin

Hubert Parry
Violin

Charles-Marie Widor
Violin

Louis Vieux
Violin

George Bizet
Violin

Frédéric Chopin
Violin

mishmash. Sarasate is a household name predominantly in the violin world. He was a child prodigy who received a Stradivarius at the age of 10 from Queen Isabella of Spain. As can still be heard on recordings dating from 1903, made on wax cylinders, he performed with unprecedented ease, entrancing his audiences. The same goes for the pieces that Sarasate wrote for the violin with an unerring instinct for effect. He introduced his *Gypsy Airs*, Op. 20 from 1878, as follows: "It is not entirely possible to prescribe precisely the manner in which this piece should be performed. It should be interpreted with the greatest of liberty, in order to approximate as closely as possible the character of improvised gypsy music." So, instead of "shackling" a performing artist as far as the interpretation is concerned, Sarasate grants the violinist maximum flexibility. The four-movement *Gypsy Airs* consists of original Hungarian

melodies, with the orchestra providing no more than a tonal and harmonic support for the violin melodies, at times wistfully languishing, at others fiery and passionate. In fact, here true passion is required, with the soloist achieving an intensity that borders almost on the hysterical, especially in the improvisatory introduction and the sensational finale. Here, Sarasate deploys every technique that could possibly challenge the violinist: sparkling, running scales, crazy pizzicato balancing acts, double and triple stops, glitteringly magical flageolet notes.

After this virtuoso introduction, both soloist and those listening to the album have certainly earned a rest. *The Lark Ascending*, by Ralph Vaughan Williams (1872–1958), is probably one of the most beautiful works that he ever wrote. However, outside of his native England, even today Vaughan

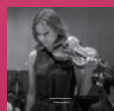
Williams' works are still rarely performed in concert halls. Unjustly so, as his oeuvre is brimming with magnificent compositions. In addition to his nine symphonies, this includes in particular his sacred music. Impressionist influences are just as noticeable as jazzy elements and neoclassical concepts; Vaughan Williams never departed from a basis of tonality. He began writing his "pastoral romance for orchestra," *The Lark Ascending*, for the violinist Marie Hall in 1914. However, his work was interrupted – not only on this piece – by the beginning of World War I, in which Vaughan Williams also participated as a soldier. He did not continue work on his "lark" until 1920, when he orchestrated the piece. The orchestral premiere took place on June 14, 1921 in London. Vaughan Williams was inspired to write *The Lark Ascending* by the eponymous poem by the English poet George Meredith. And thus he incorporated

both the first and the last line of the poem about the flight of a lark in the sky into his score. *The Lark Ascending* is not a virtuoso piece, but rather a deeply introverted song for the violin, calling on its greatest intensity of expression. The wonderfully ethereal beginning, when the violin commences its birdlike singing above the organ-point underlay of the strings, introduces a peaceful mood. Subsequently, the solo violin sketches the flight of the lark and its singing – however, without simply imitating the bird's voice. The orchestra functions merely as accompanist; only during the middle section does the composer entrust it with a simple melody.

The most significant representative of the French "classicists" of the late 19th century was Camille Saint-Saëns. He was also probably the only "universalist in the history of music," as critics of the 20th century



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61. Allegretto (Op. 16, No. 61)	1:15
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73. Allegretto (Op. 16, No. 73)	1:15
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84. Allegretto (Op. 16, No. 84)	1:15
85. Allegretto (Op. 16, No. 85)	1:15
86. Allegretto (Op. 16, No. 86)	1:15
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93. Allegretto (Op. 16, No. 93)	1:15
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97. Allegretto (Op. 16, No. 97)	1:15
98. Allegretto (Op. 16, No. 98)	1:15
99. Allegretto (Op. 16, No. 99)	1:15
100. Allegretto (Op. 16, No. 100)	1:15



analysis. Instead, composers independently created the music and then put it together. The music of the 19th century was not a single, unified work, but rather a collection of individual pieces that were often performed separately. This was a reflection of the fact that the music of the 19th century was not a single, unified work, but rather a collection of individual pieces that were often performed separately. This was a reflection of the fact that the music of the 19th century was not a single, unified work, but rather a collection of individual pieces that were often performed separately.	analysis. And the understanding of music has been the result of a long process of discovery and exploration. The music of the 19th century was not a single, unified work, but rather a collection of individual pieces that were often performed separately. This was a reflection of the fact that the music of the 19th century was not a single, unified work, but rather a collection of individual pieces that were often performed separately. This was a reflection of the fact that the music of the 19th century was not a single, unified work, but rather a collection of individual pieces that were often performed separately.	analysis. And the understanding of music has been the result of a long process of discovery and exploration. The music of the 19th century was not a single, unified work, but rather a collection of individual pieces that were often performed separately. This was a reflection of the fact that the music of the 19th century was not a single, unified work, but rather a collection of individual pieces that were often performed separately. This was a reflection of the fact that the music of the 19th century was not a single, unified work, but rather a collection of individual pieces that were often performed separately.
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reverently called him, accusing him in other respects of blatant conservatism. Saint-Saëns was a poet and playwright, astronomer, scientist, cartoonist, pedagogue and journalist, all combined in one. He also made a name for himself as a musicologist, contributing to the “complete editions” of the works by Rameau and Gluck, for instance. It would be impossible to find such a “universal mind” in the early 21st century! However, many of his other activities have long since been forgotten: only Saint-Saëns’ compositions – which cover an almost unbelievable period of 80 years – have remained. Considering that he was born eight years after Beethoven’s death and died eight years after the première of Stravinsky’s *Sacre du printemps*, he is probably the only composer to have seen such a wealth of musical developments, radical innovations and revolutionary changes pass by in

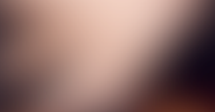
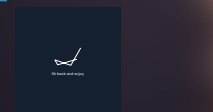
the course of his life. His work itself is hardly distinguished by stylistic phases. One searches in vain to encounter a true development in the work of the composer who was labelled as an “avant-gardist revolutionary” in his youth, and at the end of his life as an “out-of-date reactionary”. The above-mentioned violin virtuoso Pablo de Sarasate inspired Saint-Saëns to write many a composition, as for instance his Violin Concerto No. 1. But Saint-Saëns also wrote the *Introduction et Rondo Capriccioso*, Op. 28 dating from 1863 for Sarasate. Like the *Havanaise*, Op. 83 from 1887, this technically difficult piece is also based on Spanish themes and rhythms that were so popular in France during the late 19th century.

We remain in France now until the end of the programme, turning first to Jules Massenet (1842–1912): his *Méditation de Thaïs*, one of the truly indestructible

evergreens in the literature for violin solo. Nowadays, Massenet’s orchestral works are very seldom performed. His operas, however, have enjoyed an amazing renaissance in recent decades, also in German-speaking countries. Like *Manon* and *Werther*, *Thaïs* has also earned its place in the collective memory – be it only in the form of one melody from the opera. This famous *Méditation* is one of the instrumental interludes which are almost worked to death in this opera: not only does it bridge scene-change breaks, it also introduces emotional twists and turns. The Egyptian courtesan Thaïs decides to renounce physical love and to convert to the Christian faith. The music is of an almost unearthly sweetness: above the notes of the harp, the violin soars on high in a wonderfully simple cantilena that, once heard, can never be forgotten. A dangerous piece for the violinist, as too much feeling can

tip the balance towards a type of sentimentality that would be completely inappropriate.

The *Tzigane* by Maurice Ravel (1875–1937) is the crowning finale, simultaneously representing a virtuoso elevation of virtuosity itself. After his early Violin Sonata (1897), Ravel did not return to the genre until 1920 – now in neoclassical garb. He wrote his rhapsody *Tzigane* in 1924, transferring the virtuoso model of Franz Liszt’s *Hungarian Rhapsodies* to the violin. A particularly novel feature here is the manner in which Ravel “transforms” the technique of the violin, raising it to a higher, well-nigh unbelievable level. No other virtuoso work even comes close to jamming in and compacting virtually all the different techniques and difficulties into such a tiny space. But the amazing thing is not just the pure level of complexity of the solo violin,



but rather that "Tzigane" sounds so totally improvised that one seems to be listening to a "red-blooded" gypsy violin virtuoso. Ravel managed to achieve this illusion of improvisation through an almost perfectly camouflaged artificiality of the structure. If perfectly performed, one does not realize that the apparently improvised work has actually been elaborated in the finest of detail.

Fantasien, Rhapsodien und Tagträume

Ein gutes Solo-Programm verlangt nach zweierlei – nach einem guten Händchen und einem feinen Näschen. Das gute Händchen muss zuallererst berücksichtigen, dass die ausgewählten Stücke die interpretatorischen Fähigkeiten des Solisten klug und wahrhaft herausstellen und ihn dabei gleichzeitig in seinen technischen Fertigkeiten bis an die Grenzen führen. Denn sonst wäre die Gefahr zu groß, ein anspruchsvolles Publikum zu langweilen. Des Weiteren sollten die Werke (oder zumindest Melodien daraus) bekannt sein. So weit, so gut. Das feine Näschen ist dann dafür zuständig, die ausgewählten Stücke auch in eine kluge dramaturgische Abfolge zu stellen.

Dass Arabella Steinbacher Händchen und Näschen für ein attraktives

Konzertprogramm hat, belegt sie mit der CD "Fantasien, Rhapsodien und Tagträume". Sie kombiniert hier hochvirtuose, spieltechnisch extrem herausfordernde Werke mit Stücken größter Ausdrucksintensität. Auf die virtuos Kracher „Carmen-Fantasie“ und „Zigeunerweisen“ folgen das wunderbar innige „The Lark Ascending“, die ebenfalls zurückgenommene „Havanaise“ und die total in sich gekehrte „Méditation“, bevor zum furiosen Finale das virtuos-raue „Tzigane“ für ein krönendes Abschlussfeuerwerk sorgt.

Der 1906 im schlesischen Königshütte (heute: Chorzów) geborene Franz Wachsmann war vor allem ein Filmmusik-Komponist von herausragender Bedeutung. Vor seiner Emigration in die USA 1934 spielte Wachsmann in Berliner Varietés und Nachtclubs und wurde Nachfolger

Friedrich Holländers als Pianist der Jazz-Band The Weintraub Syncopators. In dieser Rolle hörte ihn der Produzent Erich Pommer und bot ihm an, eine Filmmusik Holländers zu arrangieren. Es ging um kein geringeres Werk als *Der blaue Engel* mit Emil Jannings und Marlene Dietrich in den Hauptrollen. In seiner Hollywooder Zeit arbeitete Wachsmann – nun unter dem Namen Waxman – für die großen Studios wie Warner Brothers und Metro Goldwyn Mayer, schrieb die Partituren zu fast 150 Spielfilmen u.a. von Alfred Hitchcock und Billy Wilder und verdiente sich zwei Oscars in der Kategorie „Beste Filmmusik“. Seine „Carmen-Fantasie“ für Violine und Orchester zählt auch fast siebzig Jahre nach ihrer Entstehung zum Kernrepertoire der Violin-Virtuosen. Ursprünglich entstand sie (wie auch die „Tristan-Fantasie“) für den Film *Humoresque* (1946), in dem John Garfield diese konzertanten Werke in

Deutsch



Titel	Dauer
1. Carmen-Fantasie	12:00
2. Zigeunerweisen	10:00
3. The Lark Ascending	10:00
4. Havanaise	10:00
5. Méditation	10:00
6. Tzigane	10:00



Arabella Steinbacher
Violin

Franz Wachsmann
Komponist

Produktion
Produziert von...

Arabella Steinbacher
Violin

Franz Wachsmann
Komponist

Produktion
Produziert von...

Arabella Steinbacher
Violin

Franz Wachsmann
Komponist

Produktion
Produziert von...



Franz Wachsmann
Komponist

Arabella Steinbacher
Violin

Franz Wachsmann
Komponist

Produktion
Produziert von...

Gestalt eines jungen, aufstrebenden Virtuosen „spielte“ – während Isaac Stern den Geigen-sound dazu lieferte. Es war aber Jascha Heifetz, der Waxman, seinen direkten Nachbarn in Beverly Hills, dazu inspirierte, die „Carmen-Fantasie“ zu einem eigenen Stück auszuarbeiten, das er dann in der populären Rundfunksendung The Bell Telephone Hour spielen würde. Nach der Uraufführung am 9. September 1946 trat das Stück seinen weltweiten Siegeszug an. Die Carmen-Fantasie stützt sich auf thematisches Material aus George Bizets gleichnamiger Oper und Waxman spickte das Stück mit technischen Schwierigkeiten wie glissandi, pizzicati, Trillern und flageolet in höchsten Tempi. Musikalisch zitiert Waxman u.a. aus der Aragonaise, Habanera, Seguidilla und entzündet ein leicht brennbares, hochvirtuoses Feuerwerk.

Auch der Spanier Pablo de Sarasate (1844-1908) komponierte eine „Carmen-Fantasie“, die, verglichen mit Waxmans Version, musikalisch allerdings gemeinhin eher als buntes Mischmasch gilt. Sarasates Name ist überwiegend in der Violin-Welt ein fester Begriff. Er selber war ein geigerisches Wunderkind, das im Alter von zehn Jahren von Königin Isabella von Spanien eine Stradivari geschenkt bekam. Seine Vortragskunst war von einer bis dahin unbekannten Leichtigkeit, die man auch Aufnahmen auf Wachswalze aus dem Jahr 1903 ablauschen kann. Das Publikum war hingerissen. Auch von jenen Werken, die sich Sarasate mit untrüglichen Gespür für ihre Wirkung in den Bogen schrieb. Seine „Zigeunerweisen“ op. 20 aus dem Jahr 1878 versah Sarasate mit den Worten: „*Es ist nicht gut möglich, die Art und Weise der Ausführung dieses Stückes genau vorzuschreiben.*“

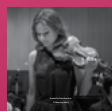
Dasselbe soll ganz frei wiedergegeben werden, um dem Charakter einer improvisierten Zigeunermusik möglichst nahezukommen.“ Statt den nachschöpferischen Künstlern also interpretatorische Fesseln anzulegen, verschafft Sarasate den Geigern hiermit größtmögliche Freiheiten. Die viersätzigen Weisen präsentieren originale ungarische Melodien, wobei das Orchester nur eine klangliche und harmonische Stütze für die mal schmachtend-sehnsuchtsvollen, mal feurig-leidenschaftlichen Linien der Geige darstellt. In der Tat, hier ist echte Leidenschaft gefordert, hier wird bei vollem Einsatz des Solisten eine Intensität erreicht, die nahezu an Hysterie grenzt, besonders in der improvisatorisch gehalten Einleitung und im reißerischen Finale. Technisch bietet Sarasate alles auf, was den Geiger fordert: perlende Skalenläufe, aberwitzige pizzicato-Drahtseilakte,

Doppel- und Dreifachgriffe, funkelnde Flageolet-Magie.

Nach diesem virtuellen Einstieg haben sich Solisten und Hörer des Albums eine Ruhepause verdient. Ralph Vaughan Williams' (1872-1958) „The Lark Ascending“ zählt wohl zu den allerschönsten Werken, die er geschrieben hat. Vaughan Williams ist außerhalb seiner Heimat England auch heute noch in den Konzertsälen eher eine Randnotiz. Zu Unrecht. Denn sein Œuvre ist voller großartiger Schöpfungen. Dazu zählt neben den neun Symphonien vor allem auch seine geistliche Musik. Impressionistische Einflüsse sind ebenso spürbar wie jazzige Elemente und neoklassizistische Ansätze, den Boden der Tonalität hat Vaughan Williams nie verlassen. 1914 konzipierte er seine „Pastorale Romanze für Orchester“ The Lark Ascending für die Geigerin Marie Hall. Der Beginn



Composers, Musicians and Performers	Release Date	Label
Arabella Steinbacher	2018	Pentatone
Violin		
Arabella Steinbacher		
Violoncello		
Arabella Steinbacher		
Double Bass		
Arabella Steinbacher		
Piano		
Arabella Steinbacher		



Composers, Musicians and Performers	Release Date	Label
Ralph Vaughan Williams	2018	Pentatone
Violin		
Arabella Steinbacher		
Violoncello		
Arabella Steinbacher		
Double Bass		
Arabella Steinbacher		
Piano		
Arabella Steinbacher		

Composers, Musicians and Performers	Release Date	Label
Pablo de Sarasate	2018	Pentatone
Violin		
Arabella Steinbacher		
Violoncello		
Arabella Steinbacher		
Double Bass		
Arabella Steinbacher		
Piano		
Arabella Steinbacher		

Composers, Musicians and Performers	Release Date	Label
Isaac Stern	2018	Pentatone
Violin		
Isaac Stern		
Violoncello		
Isaac Stern		
Double Bass		
Isaac Stern		
Piano		
Isaac Stern		

Composers, Musicians and Performers	Release Date	Label
George Bizet	2018	Pentatone
Violin		
Arabella Steinbacher		
Violoncello		
Arabella Steinbacher		
Double Bass		
Arabella Steinbacher		
Piano		
Arabella Steinbacher		

Composers, Musicians and Performers	Release Date	Label
George Bizet	2018	Pentatone
Violin		
Arabella Steinbacher		
Violoncello		
Arabella Steinbacher		
Double Bass		
Arabella Steinbacher		
Piano		
Arabella Steinbacher		

Composers, Musicians and Performers	Release Date	Label
George Bizet	2018	Pentatone
Violin		
Arabella Steinbacher		
Violoncello		
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Double Bass		
Arabella Steinbacher		
Piano		
Arabella Steinbacher		

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George Bizet	2018	Pentatone
Violin		
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Violoncello		
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Double Bass		
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Violoncello		
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Violoncello		
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Double Bass		
Arabella Steinbacher		
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Violoncello		
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Violoncello		
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Violoncello		
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Double Bass		
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Composers, Musicians and Performers	Release Date	Label
Arabella Steinbacher	2018	Pentatone
Violin		
Arabella Steinbacher		
Violoncello		
Arabella Steinbacher		
Double Bass		
Arabella Steinbacher		
Piano		
Arabella Steinbacher		

des Ersten Weltkriegs, den Vaughan Williams als Soldat erlebte, unterbrach die Arbeit nicht nur an diesem Stück. Erst 1920 nahm er die „Lerche“ wieder vor und orchestrierte das Stück nun. Am 14. Juni 1921 fand erstmals eine Aufführung mit Orchester in London statt. Seine Inspiration zu „The Lark Ascending“ hatte Vaughan Williams vom gleichnamigen Gedicht des englischen Lyrikers George Meredith erhalten. Und so stehen erste wie auch letzte Zeilen des Gedichtes über den Flug einer Lerche in den Himmel in der Partitur. „The Lark Ascending“ ist kein Virtuosenstück, sondern vielmehr ein zutiefst verinnerlichter Gesang der Violine in höchster Ausdrucksintensität. Der wunderbar entrückte Beginn, wenn die Violine über dem orgelpunktartigen Streicherteppich ihren vogelartigen Gesang beginnt, führt in eine friedvolle Atmosphäre. Im weiteren Verlauf zeichnet die Solo-Violine den Flug

der Lerche und ihren Gesang nach, ohne dabei lediglich die Vogelstimme zu imitieren. Das Orchester hat ausschließlich Begleitfunktion, nur im Mittelteil vertraut ihm der Komponist eine simple Melodie an.

Der bedeutendste Vertreter der französischen „Klassizisten“ im späteren 19. Jahrhundert war Camille Saint-Saëns, und außerdem der wohl einzige „Universalist der Musikgeschichte“, wie ihn Kritiker des 20. Jahrhunderts respektvoll nannten, die ihm ansonsten unverhohlenen Konservatismus vorwarfen. Saint-Saëns war Dichter und Dramatiker, Astronom, Naturwissenschaftler, Karikaturist, Pädagoge und Journalist in einer Person. Auch als Musikwissenschaftler machte er sich einen Namen, etwa durch Mitarbeit bei „Gesamtausgaben“ der Werke Rameaus und Glucks. Einen vergleichbaren universellen

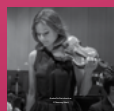
Geist suchen wir Anfang des 21. Jahrhunderts weltweit vergeblich! Viele der genannten Aktivitäten sind heute längst in Vergessenheit geraten – nur das kompositorische Werk Saint-Saëns', das sich über eine nahezu unglaubliche Lebensspanne von 80 Jahren erstreckt, ist geblieben. Ein Mensch, der acht Jahre nach Beethovens Tod geboren wurde und acht Jahre nach der Uraufführung von Strawinskys *Sacre du printemps* starb – wohl kein anderer Komponist hat eine derartige Fülle an musikalischen Entwicklungen, radikalen Neuerungen und revolutionären Veränderungen in seinem Leben an sich vorüberziehen sehen. Sein Werk selber weist kaum stilistische Phasen auf, eine echte Weiterentwicklung sucht man vergebens bei dem Mann, der in seiner Jugend als „neutönerischer Revolutionär“, gegen Lebensende als unmodisch gewordener Reaktionär abgestempelt wurde. Der bereits erwähnte Geigenvirtuose Pablo

de Sarasate hatte Saint-Saëns zu so mancher Komposition animiert, etwa zu dessen 1. Violinkonzert. Aber auch die hier erklingenden Introduction et Rondo capriccioso op. 28 aus dem Jahr 1863 schrieb Saint-Saëns für Sarasate. Technisch schwierig und so dankbar wie effektiv basiert das Stück ebenso wie die Havanase op. 83 aus dem Jahr 1887 auf spanischen Motiven und Rhythmen, die im Frankreich des späten 19. Jahrhunderts so populär waren.

Wir bleiben nun bis zum Ende des Programms in Frankreich und wenden uns zunächst Jules Massenets (1842-1912) „Méditation de Thaïs“ zu, einem der wirklich unverwüsthlichen Evergreens der Literatur für Violine solo. Massenets Orchesterwerke sind heute nahezu vergessen. Seine Opern hingegen haben in den letzten Jahrzehnten auch in deutschsprachigen Ländern eine erstaunliche Renaissance erfahren.

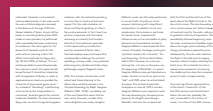


Fantasies, Opus 16 and Opus 17	
1. Introduction et Rondo capriccioso, Op. 28	12:00
2. Méditation de Thaïs, Op. 50	10:00
3. Havanase, Op. 83	10:00
4. Introduction et Rondo capriccioso, Op. 28	12:00
5. Méditation de Thaïs, Op. 50	10:00
6. Havanase, Op. 83	10:00



7. Introduction et Rondo capriccioso, Op. 28	12:00
8. Méditation de Thaïs, Op. 50	10:00
9. Havanase, Op. 83	10:00

10. Introduction et Rondo capriccioso, Op. 28	12:00
11. Méditation de Thaïs, Op. 50	10:00
12. Havanase, Op. 83	10:00



13. Introduction et Rondo capriccioso, Op. 28	12:00
14. Méditation de Thaïs, Op. 50	10:00
15. Havanase, Op. 83	10:00

16. Introduction et Rondo capriccioso, Op. 28	12:00
17. Méditation de Thaïs, Op. 50	10:00
18. Havanase, Op. 83	10:00

19. Introduction et Rondo capriccioso, Op. 28	12:00
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22. Introduction et Rondo capriccioso, Op. 28	12:00
23. Méditation de Thaïs, Op. 50	10:00
24. Havanase, Op. 83	10:00

25. Introduction et Rondo capriccioso, Op. 28	12:00
26. Méditation de Thaïs, Op. 50	10:00
27. Havanase, Op. 83	10:00

28. Introduction et Rondo capriccioso, Op. 28	12:00
29. Méditation de Thaïs, Op. 50	10:00
30. Havanase, Op. 83	10:00

31. Introduction et Rondo capriccioso, Op. 28	12:00
32. Méditation de Thaïs, Op. 50	10:00
33. Havanase, Op. 83	10:00



34. Introduction et Rondo capriccioso, Op. 28	12:00
35. Méditation de Thaïs, Op. 50	10:00
36. Havanase, Op. 83	10:00

37. Introduction et Rondo capriccioso, Op. 28	12:00
38. Méditation de Thaïs, Op. 50	10:00
39. Havanase, Op. 83	10:00

40. Introduction et Rondo capriccioso, Op. 28	12:00
41. Méditation de Thaïs, Op. 50	10:00
42. Havanase, Op. 83	10:00

43. Introduction et Rondo capriccioso, Op. 28	12:00
44. Méditation de Thaïs, Op. 50	10:00
45. Havanase, Op. 83	10:00

Neben *Manon* und *Werther* ist *Thaïs* im kollektiven Gedächtnis haften geblieben – wenn auch nur eine Melodie daraus. Diese berühmte *Méditation* ist eines der in dieser Oper nahezu inflationär eingesetzten instrumentalen Zwischenspiele, mit denen nicht nur Umbaupausen überbrückt, sondern auch emotionale Wendungen eingeführt wurden. Die ägyptische Kurtisane Thaïs fällt den Entschluss, der körperlichen Liebe zu entsagen und zum Christentum zu konvertieren. Die Musik ist von geradezu überirdischer Süße, über Harfenklängen schwingt sich die Violine zu einer wunderbar simplen Kantilene auf, die, einmal gehört, unvergessen bleibt. Ein gefährliches Stück für die Geigerin, denn zu viel Gefühl lässt die Balance zugunsten einer gänzlich unpassenden Sentimentalität kippen.

Als krönendes Finale und gleichzeitig als virtuose Überhöhung des Virtuositäts

selbst steht Maurice Ravel (1875-1937) „*Tzigane*“ bereit. Ravel hatte sich nach der frühen Violinsonate (1897) erst 1920 wieder der Gattung zugewandt, nun im neoklassizistischen Gewand. Die Rhapsodie „*Tzigane*“ entstand 1924 und übertrug das virtuose Modell der „*Ungarischen Rhapsodien*“ von Franz Liszt auf die Geige. Neuartig ist hier vor allem, wie Ravel die Geigentechnik verwandelt, sie auf ein höheres, schier unglaubliches Niveau hebt. Es gibt kein anderes Virtuosenstück, das auch nur annähernd auf so engem Raum quasi sämtliche Spieltechniken und Schwierigkeiten zusammendrängt und verdichtet. Das Erstaunliche ist aber nicht nur der pure Komplexitätsgrad der Solo-Stimme, sondern vielmehr, dass „*Tzigane*“ derart improvisiert kling t, dass man meint, einem „echten“ Zigeunerprimas gegenüber zu stehen. Ravel erreicht diese Illusion einer Improvisation beim Hörer durch eine

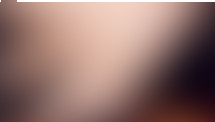
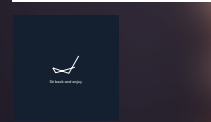
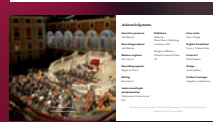
nahezu perfekt getarnte Künstlichkeit der Konstruktion. In einer perfekten Interpretation merkt man nicht, dass die scheinbare Improvisation in Wirklichkeit bis ins feinste Detail auskomponiert ist.

Arabella Steinbacher, violin

Arabella Steinbacher, recognized worldwide as one of today's leading violinists, is known for her extensive repertoire. In addition to all the major classical and romantic violin concertos, she also performs those of Bartók, Berg, Glazunov, Katchaturian, Milhaud, Schnittke, Shostakovich, Stravinsky, Szymanowski, Hindemith, Hartmann and Sofia Gubaidulinas Offertorium to name a few. Chicago Tribune praises her as “brooding melancholy with a rich vibrato, impeccable intonation and a remarkable breadth of phrasing”.

She appears with the leading international orchestras including Boston Symphony Orchestra, Bavarian Radio Symphony Orchestra, Cleveland Orchestra, Gewandhausorchester Leipzig, New York Philharmonic, NHK

Artists



Symphony Orchestra, Orchestre de Paris, Philadelphia Orchestra, San Francisco Symphony and Staatskapelle Dresden.

She began playing the violin at the age of three, and took up her studies at the Munich Academy of Music with renowned professor Ana Chumachenco at the age of nine. Arabella Steinbacher also names Ivry Gitlis as another source of great inspiration and musical guidance.

Her discography, comprised of 15 CDs so far, impressively demonstrates her diversity of repertoire. She has earned several national and international awards for her acclaimed recordings, among them two ECHO Klassik awards. In 2015 she was nominated for the prestigious Editor's Choice "Artist of the Year" Award by Gramophone Magazine. Arabella Steinbacher records exclusively for PENTATONE.

As an official Ambassador of CARE, Arabella Steinbacher continually supports those in need. In December 2011 she toured through Japan commemorating the tsunami catastrophe of that same year. A recording of this concert series titled "Arabella Steinbacher – Music of Hope" was later released on DVD.

Arabella Steinbacher plays the "Booth" Stradivari from 1716, a generous loan from the Nippon Music Foundation.

Orchestre Philharmonique de Monte-Carlo

Of its creation in 1856 up today, under the baton of famous conductors like L. Frémaux, P. Paray, I. Markevitch, L. von Maticic, L. Foster, G. Gelmetti, J. DePreist, Mr. Janowski, Y. Kreizberg, the OPMC occupies a choice position in the world of international, between

tradition and modernity, great repertoire and contemporary works, lyrical and choreographic creation, without forgetting numerous recordings for several big labels, crowned with several Grand Prix and often rewarded by the musical press, before launching in 2010 the "OPMC Classics" label.

The OPMC is regularly invited by the greatest festivals and significant tours abroad.

Under the presidency of HRH the Princess of Hanover, it benefits from the support of HSH Prince Albert II, of the Government of the Principality, the SBM, the CMB and the AOP. In 2012, HRH the Princess of Hanover invited G. Gelmetti to take on the task of "referent conductor" before granting to him the job of Artistic and Musical Director.

Kazuki Yamada is the successor to G. Gelmetti as Artistic and Musical Director; G. Gelmetti is the Honorary Conductor.

Lawrence Foster, conductor

Since 2013 Lawrence Foster has held the position of Music Director of l'Opéra de Marseille and l'Orchestre Philharmonique de Marseille, with which he toured in the summer of 2014 and conducted at the Kissinger Sommer and in China.

As a guest conductor he appeared with l'Orchestre National de Lyon, Montreal Symphony, Danish National Symphony Orchestra, the MDR Sinfonieorchester Leipzig, and the WDR Radio Orchestra Cologne among others.

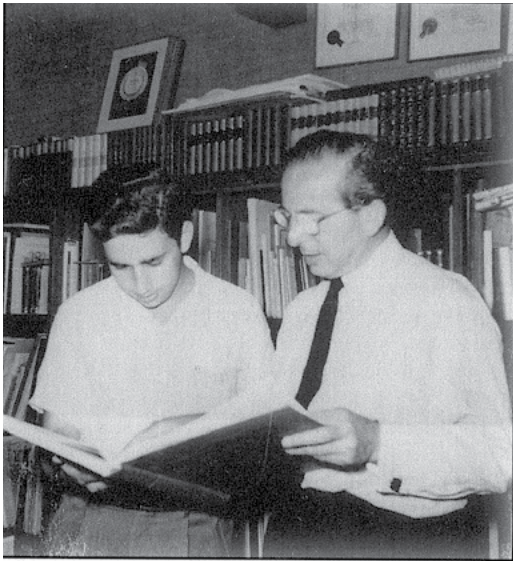
Following his ten-year tenure as Artistic Director and Chief Conductor Mr. Foster



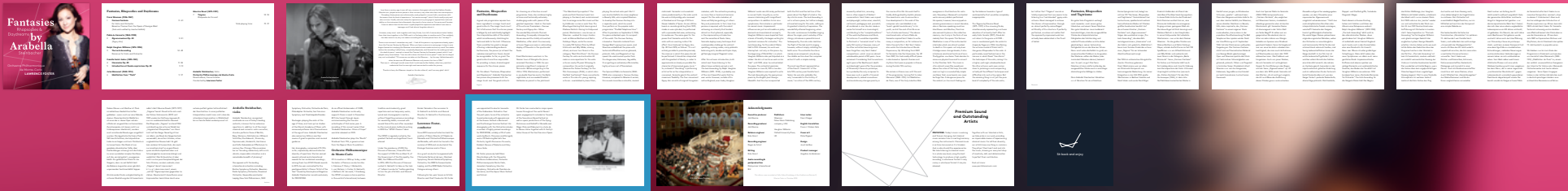
was appointed Conductor Laureate of the Gulbenkian Orchestra. Over the past years, he and the orchestra toured extensively with appearances at the Enescu Festival in Bucharest and the Kissinger Sommer Festival. His discography with the Orchestra includes a number of highly praised recordings for PENTATONE, notably a CD of violin works by Bruch, Chausson and Korngold, and a CD featuring Bartok's *Two Portraits*, Ligeti's *Romanian Concerto*, Kodaly's *Dances of Galanta* and *Háry János Suite*.

Mr. Foster previously held Music Directorships with the Orquestra Simfònica de Barcelona, Orchestre Philharmonique de Monte Carlo, Jerusalem Symphony, Houston Symphony, Orchestre de Chambre de Lausanne, and the Aspen Music Festival and School.

Mr. Foster has conducted in major opera houses throughout the world. Recent opera engagements included *La Traviata* at the Savonlinna Opera Festival as well as opera productions of *The Flying Dutchman* and *Falstaff* in Marseille and *Magic Flute* and Debussy's *La chute de la Maison Usher* together with G. Getty's *Usher House* at the San Francisco Opera.



Lawrence Foster with Franz Waxman in his Los Angeles study (1958)





Acknowledgments

Executive producer

Job Maarse

Recording producer

Job Maarse

Balance engineer

Erdo Groot

Recording engineer

Roger de Schot

Editing

Erdo Groot

Audio recording & postproduction

Polyhymnia International
B.V.

Publishers

Waxman:
Fideo Music Publishing
company, USA

Vaughan Williams:
Oxford University Press,
UK

Liner notes

Franz Steiger

English translation

Fiona J. Stroker-Gale

Cover art

Peter Rigaud

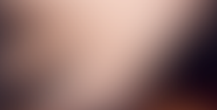
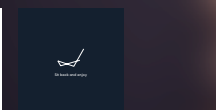
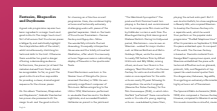
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Joost de Boo

Product manager

Angelina Jambrekovic

This album was recorded at Salle Yakov Kreizberg of the Auditorium Rainier III,
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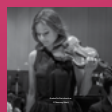
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internal. Students can conduct their own research and make their own decisions about the most effective way to learn. In the classroom, students can be encouraged to take ownership of their learning by being given choices about the content, process, and product of their learning. This can be done by allowing students to choose the topics they want to research, the methods they want to use, and the products they want to create. This can be done by allowing students to choose the topics they want to research, the methods they want to use, and the products they want to create. This can be done by allowing students to choose the topics they want to research, the methods they want to use, and the products they want to create.

mentally ill, among whom the incidence of violence is considerably higher than for the general population. The use of force and other means of control by police officers and other law enforcement personnel is often necessary to protect the public and the individual from harm. The use of force is a necessary part of the police officer's job, and it is a part of the police officer's training. The use of force is a necessary part of the police officer's job, and it is a part of the police officer's training.

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