

Carl
REINECKE
**Complete Works for
Cello and Piano**

Martin Rummel, Cello • Roland Krüger, Piano



Carl Reinecke (1824–1910)

Cello Sonatas – No. 1 in A minor, Op. 42; No. 2 in D major, Op. 89; No. 3 in G major, Op. 238 Three Pieces for Cello and Piano, Op. 146

One of the great figures in the German High Romantic movement, Carl Reinecke won the praise and friendship of Franz Liszt, Felix Mendelssohn and Robert Schumann, yet by the end of his long life he was already becoming forgotten as the tide of music rolled on. He has never been totally neglected in Germany, and there are slight signs of a revival, at least in the recording industry. His rehabilitation would be well worthwhile, as he had a genuine gift for melody, a mastery of counterpoint and a superb command of writing for the keyboard. In particular his best chamber music deserves to be known.

Carl Heinrich Carsten Reinecke was born on 23 June 1824 in Altona, then part of Denmark but now a borough of Hamburg. He was given an exhaustive grounding in music, including thorough bass, by his father Rudolf, a well-known teacher and music theorist. At seven he was composing, and at eleven he made his first public appearance as a pianist. In his youth he was also an excellent violinist. At 18 he toured Sweden and Denmark as a pianist, being especially welcomed in Copenhagen. In 1843 some of his piano compositions were admired by Mendelssohn. That same year, while touring as a concert virtuoso, he met the great violinist Heinrich Wilhelm Ernst in Kiel and became his accompanist, and a concert they gave in Copenhagen led to Reinecke receiving financial support from the King of Denmark. Moving to Leipzig, he gave a number of concerts at the Gewandhaus in the 1843–44 season, getting to know Schumann while there. He then embarked on a wide-ranging tour, which included, among other things, visiting Riga with the violinist Wilhelm von Wasielewski, before taking a post as court pianist in Copenhagen in 1846. For political reasons he relinquished this job in 1848: Denmark and Germany were at war. He returned to Leipzig and the life of a touring virtuoso, meeting Liszt in Weimar and going on to Bremen and Paris, where he tutored Liszt's daughters Blandine and Cosima, and appeared as a soloist under Hector Berlioz's baton.

After a tour with violinist Otto von Königlów to Italy and Paris, the 1850s were split between teaching piano and composition at the Cologne Conservatory from 1851 to 1854, where Max Bruch was a pupil, and directing the musical life of Barmen from 1854 to 1859. After a brief sojourn in Breslau (now Wrocław), Reinecke was called back to Leipzig, where he headed the Gewandhaus Orchestra for the next 35 years, also teaching piano, ensemble and composition at the Conservatory. His roster of students included Edvard Grieg, Hugo Riemann, Karl Muck, Sigfrid Karg-Elert, Johan Svendsen, Christian Sinding, Arthur Sullivan, George Chadwick, Frederick Delius, Ethel Smyth and Felix Weingartner. Most appreciated his teaching – Leoš Janáček, who spent only months in Leipzig, admired Reinecke's conducting, and tried without success to get into his orchestration class. A naysayer was the Irish composer Charles Villiers Stanford, who found him terribly dry. In April 1869 Reinecke made three appearances in London, gaining acclaim as both pianist and composer, and he was just as successful on a return visit in 1872. In 1895 he was ousted from the Gewandhaus in favour of the more glamorous Arthur Nikisch, although he kept his teaching post until 1902, acting as director of musical studies from 1897. He died in Leipzig on 10 March 1910.

Reinecke's cello music, like all of his output, is distinguished by technical skill and an easy flow of melody. His piano parts can be quite florid, often calling for the 'beautiful, gentle, legato and lyrical' qualities that Liszt heard in Reinecke's own playing, and there is no doubt that pianist and cellist are on an equal footing. The *Cello Sonata No. 1 in A minor, Op. 42*, was published in 1855 by Arnold of Elberfeld, with a dedication to Reinecke's friend Andreas Grabau (1808–1884), a cellist in the Gewandhaus Orchestra. Reinecke also supplied versions for violin and viola, as was often done in those days to maximise sales. A revised edition was published in Berlin in 1857, which

indicates how well the *Sonata* was faring: it was one of his most successful early works. The influences of Mendelssohn and Schumann are apparent, but most of the time Reinecke is his own man. From the start the *Sonata* brims over with freshness and lyricism. The *Allegro moderato* has a striking first theme and a gentler, rather Schumannesque second theme. The *Lento ma non troppo* in F, which sings irresistibly, is immediately followed by a brief *Intermezzo* in C sharp minor which serves as a *scherzo*, and has a slightly faster *trio* section in D flat. The A major *Finale: Allegro molto ed appassionato* in 6/8 is joyously melodic.

Rather more reluctant to reveal its secrets is the *Cello Sonata No. 2 in D major, Op. 89*, which was written in 1866 and published the same year in Leipzig by Breitkopf & Härtel, with a dedication to Carl Voigt (1808–1879), husband of the pianist Henriette Voigt. The first movement opens with a brief but very broad, sighing introduction, leading to an equally sighing but more lilting theme, and the second subject is quite hesitant; although the overall effect is predominantly lyrical, it is a little unsettling. The piano launches the strange *Andante* and the cello enters with an exploratory theme before the piano takes off on a new idea against pizzicati from the cello. Throughout, the cello does not seem quite sure of itself. The *Finale* brings a slightly brighter mood, almost like a *scherzo* at first: this theme alternates with a more assertive lyrical idea which finally wins out. The work as a whole suggests that Reinecke was going through a rather experimental phase.

The *Three Pieces, Op. 146* were published by Breitkopf & Härtel in about 1893. They are the sort of brief morsels that Schumann and many other composers of the Romantic age used to write. As its name suggests, the *Arioso (Andante con moto)* is a *cantabile* operatic effusion. The *Gavotte (Allegro)* is quite skittish for such a dance, and alternates the gavotte tune with broader passages: some

staccato bowing is called for, and there is a brief passage using double stopping. The third piece is a feather-light *Scherzo*, calling for even more virtuosic bowing including staccato: the *trio, Un poco più tranquillo* which comes twice, is soaring and lyrical the first time, but a bit strange and disembodied the second time, alternating *arco* and pizzicato techniques. These are not pieces for amateurs.

The *Cello Sonata No. 3 in G major, Op. 238*, is from Reinecke's final golden period, when he was relieved of his heavy Gewandhaus responsibilities and could concentrate on composition and, up to 1902, teaching. From this time come such outstanding chamber works as the *String Trio, Op. 249*, the *Trio for Piano, Clarinet and Viola in A major, Op. 264*, the *Trio for Piano, Clarinet and Horn in B flat major, Op. 274*, and the final *String Quartet No. 5 in G minor, Op. 287*. The *Sonata* was published by Breitkopf & Härtel in 1898 with a dedication reading '*Den Manen Johannes Brahms*' ('To the shades of Johannes Brahms'). Perhaps it was this dedication which led early reviewers to hear Brahms' influence. In truth there is no more Brahms in this music than one would naturally expect from a composer who breathed the same cultural air: for one thing, Reinecke's piano writing is quite different, more obviously virtuosic. Like the *Second Sonata*, the *Third* is in three movements. The piano sets the mood for an *Adagio* introduction and the *Allegro moderato* has Brahms' seriousness if not quite his warmth: the themes are well contrasted and this is a substantial opening movement. The *Andante mesto* begins quite solemnly but becomes more lyrical as it progresses, the cello having most of the melodic interest. The lively *Finale* has a terrific piano part: the two instruments play catch-as-catch-can before finally establishing the home key, showing that it is possible to combine speed with weight.

Tully Potter



Martin Rummel

The Austrian cellist Martin Rummel (b. 1974) is not only the last pupil of the legendary William Pleeth, but with the release of nearly 50 albums, one of the most distinguished cellists of his generation. He continually gains worldwide praise for his recordings of previously undiscovered music (including works by Joseph Merk for Naxos [8.572759] and the *Complete Cello Concertos* by Andrea Zani for Capriccio), and is a regular guest with orchestras or at festivals and venues throughout Europe, Asia, Oceania and the Americas. As a pedagogue, he is the editor of an acclaimed series of editions of all major cello études for Bärenreiter, and is currently Head of School at the University of Auckland's School of Music. He is the owner and mastermind of the Vienna-based company paladino media, and was artistic director of various chamber music festivals. Rummel plays a cello by Martin Horvat, made in Cremona in 2010, and is an endorsement artist of Thomastik-Infeld, Vienna. **www.martinrummel.com**

Photo © Calvin Peter



Roland Krüger

First Prize winner of the prestigious Concours de Genève in 2001, Roland Krüger has performed in venues such as the Concertgebouw, Amsterdam, the Palais des Beaux-Arts, Brussels and the Kölner Philharmonie, and at the Schleswig-Holstein Musik, the Rheingau Musik and the Ravello festivals. As a soloist, he has worked with the Orchestre de la Suisse Romande, the Orchestre National de Belgique and the NDR Radiophilharmonie Hannover among others, with conductors such as Fabio Luisi, Eiji Oue and Marc Soustrot. Krüger studied with Oleg Maisenberg and Karl-Heinz Kämmerling, and from 1999 to 2001 was one of a select group of students to study with Krystian Zimerman in Basel, Switzerland. He has released albums on Ars Musici and paladino music, and recorded Merk's cello works with Martin Rummel, and Hummel's arrangements of Mozart's *Symphonies Nos. 35, 36 and 41* (8.572842) and *Nos. 38–40* (8.572841) for Naxos. In 2007 Krüger became a professor at the Hochschule für Musik, Theater und Medien Hannover, and many of his students have been awarded prizes at prestigious competitions. **www.rolandkrueger.com**

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Carl Reinecke's melodic gift, mastery of counterpoint and idiomatic command of chamber repertoire, in particular, exemplify why he was acclaimed as one of the great representatives of German High Romanticism. His *Cello Sonatas* were composed over four decades. The *First* teems with freshness and a Schumannesque lyricism, while the *Second* is a more experimental work, with a notably quizzical slow movement. Virtuosity, solemnity and caprice are features of the *Third Sonata*, while the *Three Pieces, Op. 146* offer an enticing contrast of songfulness and dance.

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Cello Sonata No. 1 in A minor, Op. 42 (1855)		19:55	Three Pieces for Cello and Piano, Op. 146 (1893)		11:46
1	I. Allegro moderato	8:14	8	No. 1. Arioso	2:53
2	II. Lento ma non troppo –	3:29	9	No. 2. Gavotte	4:19
3	III. Intermezzo: Moderato	2:06	10	No. 3. Scherzo	4:17
4	IV. Finale: Allegro molto ed appassionato	5:51			
Cello Sonata No. 2 in D major, Op. 89 (1866)		22:19	Cello Sonata No. 3 in G major, Op. 238 (1897)		
5	I. Lento – Allegro molto moderato	8:18	11	I. Adagio – Un poco più animato – Allegro moderato	11:35
6	II. Andante – In tempo animato	5:18	12	II. Andante mesto	6:00
7	III. Finale: Moderato	8:30	13	III. Finale: Allegro	5:41

Martin Rummel, Cello • Roland Krüger, Piano

Recorded: 18–19 January 2018 at Schloss Weinberg, Kefermarkt, Austria
 Producer and engineer: Erich Pintar • Booklet notes: Tully Potter
 Publishers: Wiener Urtext Edition ❶–❷ ❸–❹, Breitkopf & Härtel ❺–❻
 Cover Painting: *Äckerle* by Alfred Hackländer (1907–1968), reproduction by Marlene Fröhlich,
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Playing Time
77:57



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Booklet notes in English