

SWEET AND SWISS

Lyrical Transcriptions for Cello and Piano



Music by
Urs Joseph Flury
Richard Flury
Carl Hess
Alban Roetschi
Theodor Schweizer

and
Casals
Donizetti
Dvořák
Gluck
Korngold
Mendelssohn
Schubert/Liszt
Schumann/Liszt
Richard Strauss

Andreas Graf, cello
Evelyne Grandy, piano

INCLUDES FIRST RECORDINGS

SWEET AND SWISS Lyrical Transcriptions for Cello and Piano

RICHARD FLURY

Switzerland, 1896–1967

17 Lieder (1951–52)

1 No. 8 Sommerwolke**

1:21

arr. 2025, Evelyne Grandy and Andreas Graf, Switzerland

URS JOSEPH FLURY

Switzerland, b. 1941

10 Romantische Lieder (2004)

2 No. 10 Eine kleine Melodie

1:44

arr. 2025, Grandy/Graf

THEODOR SCHWEIZER

Italy, 1916–Switzerland, 2001

3 **Summertraum****

2:23

arr. 2025, Grandy/Graf

CARL HESS

Switzerland, 1859–1912

4 **Der Heimetvogel****

2:42

arr. 2025, Grandy/Graf

CHRISTOPH WILLIBALD GLUCK

Germany, 1714–Austria, 1787

Orphée et Eurydice, Wq. 41 (1774)

5 Mélodie

3:12

arr. c. 1881, Giovanni Sgambati (Italy, 1841–1914)

GAETANO DONIZETTI

Italy, 1797–1848

***L'elisir d'amore* (1832)**

6 Una furtiva lacrima

arr. 1843, Alexandre Batta (The Netherlands, 1816–1902)

5:09

ERICH WOLFGANG KORNGOLD

Austria, 1897–United States, 1957

***Die tote Stadt* (1916–19)**

7 Mariettas Lied**

arr. 2014, Orfeo Mandozzi (b. 1968), Italy/2025, Grandy/Graf

5:40

FRANZ PETER SCHUBERT

Austria, 1797–1828

***Schwanengesang, D957* (1828)**

8 No. 4 Ständchen

arr. c. 1880 Franz Liszt (Hungary, 1811–Germany, 1886)

6:03

ANTONÍN DVOŘÁK

Bohemia, 1841–1904

***Gypsy Songs, B104/Op. 55* (1880)**

9 No. 4 Songs my Mother Taught me

arr. c. 1937, Lev Linsky, Moscow

2:33

TRADITIONAL CATALAN CAROL

10 *El Cant dels Ocells*

arr. Pau Casals (Catalonia, 1876–1973)

3:00

ALBAN ROETSCHI

Switzerland, 1922–2015

Magie der Edelsteine (song-cycle; 1980)

11 No. 2 Aquamarin*

4:27

arr. 2025, Grandy/Graf

RICHARD STRAUSS

Germany, 1864–1949

Vier Lieder, Op. 27 (1894)

12 No. 4 Morgen**

3:57

arr. 2025, Grandy/Graf

ROBERT SCHUMANN

Germany, 1810–56

Myrthen, Op. 25 (1840)

13 No. 1 Widmung

3:57

arr. 1848, Liszt

FELIX MENDELSSOHN

Germany, 1809–47

Lieder ohne Worte, Vol. 3, Op. 38 (1836–37)

14 No. 1 *Con moto*, G major

2:25

15 No. 2 *Allegro non troppo*, B minor

2:45

16 No. 3 *Presto e molto vivace*, D major

2:23

arr. c. 1890, Friedrich Grützmacher (Germany, 1832–1903)

TT 53:43

Andreas Graf, cello

Evelyne Grandy, piano

* FIRST RECORDING

** FIRST RECORDING IN THIS VERSION

SWEET AND SWISS: LYRICAL TRANSCRIPTIONS FOR CELLO AND PIANO

William Melton

Solothurn is a city¹ of roughly 16,000 inhabitants which sits on the Aare river in the shadow of the Weissenstein (Jura) mountains of north-western Switzerland. The archaeological past includes remnants from the Mesolithic age and an extensive Roman settlement. Changing political allegiances in mediaeval times stabilised in 1481 when Solothurn joined the Swiss Confederation. The arts blossomed: painters of note date from the late Renaissance, and a profusion of architecture was constructed in the Baroque period, leaving the city with a graceful old town crowned by the Cathedral of St Ursus (1762–73). A small theatre was opened in the mid-eighteenth century which offered plays and operas, and composers from the city continue to make their reputations to this day. Three of these, and two Swiss composers who worked with local lyricists, open this album with an authentic Solothurn ambience. Their works are augmented by those of seven composers from countries which share borders with Switzerland, as well as two from slightly further afield.

Richard Flury (1896–1967) was born in Biberist, just outside of Solothurn, where he graduated from Gymnasium (secondary school). Higher learning took place at the universities of Basel, Bern and Geneva, and he studied violin at the musical conservatoria of those cities. The art of composition was gleaned from three of the best Swiss musicians of their generation: composition from Hans Huber (born in Schönenwerd in the Canton of Solothurn and a pupil of Carl Reinecke in Leipzig), counterpoint with Ernst Kurth (who attended the class of



¹ At the same time, Solothurn is also the name of the surrounding Canton.

Guido Adler in Vienna) and instrumentation from Joseph Lauber (a student of Joseph Rheinberger in Munich and Jules Massenet in Paris). These studies were crowned by lessons with Joseph Marx in Vienna and a master-class in conducting with Felix Weingartner in Basel.

Flury taught violin in his hometown from 1919 until 1961, and conducted the Solothurn Stadtorchester from 1919 to 1949, as well as spending shorter spells at the helm of the Academic Orchestra of Zurich and the Harmonie Chorus of Bern. He also served as guest conductor for orchestral concerts in Bern and Basel and made recordings, chiefly of his own works, for the radio in Zurich and Lugano. He enjoyed contacts with the major musicians of his age, including Pablo Casals, Alfred Cortot, Walter Gieseking, Franz Lehár, Hermann Scherchen and Richard Strauss. A composer in the late-Romantic style, his imagination found particular release in instrumentation and harmonies which verged on the Impressionist. Chris Walton, Flury's biographer, wrote:

In the end, all that counts is the quality of the music. And the best of it belongs not in the archives but in the concert halls and in the theatre, irrespective of the geographical confines of its composer's biography. In his lifetime, Flury's music seemed to many – not least to himself – to lag behind its time. But perhaps its time is coming only now.²

The catalogue of Flury's works runs to 80 pages in Walton's book, encompassing most musical genres and including 180 Lieder.³ Recorded on the present CD is 'Sommerwolke' ('Summer Cloud') [1], No. 8 of the 17 Lieder (1951–52), to a text by Otto Zinniker, which was published by Hug & Co. of Zurich. This brief, innocent and expressive song was arranged for cello and piano in 2025 by Evelyne Grandy and Andreas Graf.

Urs Joseph Flury, the son of Richard Flury and his second wife, Rita, *née* Gosteli, was born in 1941. His academic path was similar to that of his father, and after completing his studies at the Solothurn Gymnasium, Urs Joseph attended the Universities of Bern and Basel. He continued violin studies at conservatoria in Biel and Basel, and became a violin teacher in 1967 in Solothurn (as well as teacher of violin and theory at the Biel

² Chris Walton, *Richard Flury. The Life and Music of a Swiss Romantic*, Toccata Press, London, 2017, p. 238.

³ *Ibid.*, pp. 239–301.

Conservatoire from 1967 to 1972) before being appointed violin teacher at the Solothurn Cantonal School in 1968. He conducted the Orchestre du Foyer Moutier (1970–2016) and the Solothurn Chamber Orchestra (1971–2021), functioned as leader of the Camerata Biel, was a member of the Basel Chamber Orchestra and has performed solo, in chamber music and on the radio.

Urs Joseph Flury's musical style also follows his father's Neo-Romantic-Impressionist inclination. His catalogue of works includes a popular setting of the fairy tale *The Little Mermaid* for speaker and orchestra, further orchestral pieces, masses, a Christmas oratorio and a Passion, two concertos for violin and one for cello, chamber music and solo songs. 'Eine kleine Melodie' ('A Little Melody') [2], the last of *10 Romantische Lieder*, was composed in 2004 to lyrics by Erika Ehrismann. It features a contemplative melody framed by glittering cascades in the piano. The present arrangement for cello and piano was made by Evelyn Grady and Andreas Graf in 2025.

Born in Milan to Swiss parents, **Theodor Schweizer** (1916–2001) moved to Bern, where he spent his youth and student years. Further studies, not least at the conservatoire at Frankfurt, trained him as a musician. When Schweizer came to Zurich, he was attracted to traditional music as the conductor of mixed yodelling ensembles. He studied the historical development of folk and yodelling songs and took over the leadership of the *Stadtzürcher Jodler-Vereinigung* (City of Zurich Yodelling Society). In retirement he moved to Minusio on the north shore of Lake Maggiore for his health but continued as an educator and adjudicator at folk-music events.

Schweizer's compositions consisted of numerous songs for yodelling choruses, as well as solos, duets and trios. The heartfelt, strophic *Wenn im Summer d'Rose blüie*



(‘When the roses bloom in summer’) [3] (also entitled *Summertraum* / ‘Summer Dream’), originally set to words by the Solothurn poet Otto Wolf, was likewise arranged for cello and piano by Evelyne Grandy and Andreas Graf in 2025.

Carl Hess (1859–1912) was born in Basel, where he learned to play the violin and the organ and took counterpoint lessons. After completing his secondary schooling, he studied at the Faculty of Arts at the University of Basel while also playing the violin in the orchestra of the *Allgemeine Musikgesellschaft*. In 1880, he transferred to the University and Conservatoire in Leipzig, where he was encouraged to take up a career in music. From 1882, he served as organist at Bern Münster and took up a teaching post as a private lecturer in music theory at the university there, gaining the title of professor in 1905. In addition, he taught piano and harmony at the music school (until 1891) as well as voice, and began conducting the Bern Male Chorus in 1888. A gifted organist and admirer of the works of Max Reger, he composed pieces for the Swiss Music Festivals of 1902, 1904, 1907 and 1908. His body of compositions included works for organ, choir and many songs, including folksong settings and children’s songs. *Der Heimetvogel* (‘The Native Bird’) [4], based on a bittersweet text by the Solothurn writer Josef Reinhart, was published by Hug & Co., Zurich, and arranged in 2025 by Evelyne Grandy and Andreas Graf for cello and piano:



’S het deheim e Vogel gsunge,
i dr Hoschtet vor em Huus,
ha ne wölle fah mit Hände,
bin ihm nah dür d’ Hoschtet uus.
Tra la la ...
bin ihm nah dür d’ Hoschtet uus.

*At home, a bird was singing
in the orchard in front of the house;
I wanted to catch it with my hands
and chased it through the orchard.*

Bi dernah i d’ Frömdi gange,
wo ne-n andre Vogel singt;

*Later, I went to foreign climes,
where another bird sings;*

han i glost, ob usem Heimet
mir kei Wind es Liedli bringt.
Tra la la ...
mir kei Wind es Liedli bringt.

Bin i wider heizue gange,
's isch der Vogel wo mi zieht;
möcht ne nümme fah mit Hände,
ghörti nume gärn sys Lied.
Tra la la ...
ghörti nume gärn sys Lied.

*I listened to see if a breeze
would bring me a little song from home.*

*When I returned home,
it was the bird that enticed me;
I no longer wish to catch it with my hands,
I would just like to hear its song.*

Alban Roetschi (1922–2015), yet another composer born in Solothurn, took violin and harmony lessons with Richard Flury before attending the University of Bern (as well as the conservatoire there) and finally completing his studies in Basel. He conducted male and mixed choruses, taught several subjects at the Solothurn Cantonal School and later advocated the successful adoption of Carl Orff's instrumentarium. Roetschi's catalogue of compositions was a varied one, and his production of music for winds and of solo Lieder was especially prolific. The song 'Aquamarin' ('Aquamarine') [11] is No. 2 from the song-cycle *The Magic of Gemstones*, thirteen songs for soprano and piano to poems by Olga Brand (1980). The arrangement offered here gives the eerie original piano part, with the cello, at times in quite a high register, reproducing the exact notes of the soprano line.

Christoph Willibald Gluck (1714–87) composed no fewer than 49 operas, of which *Orfeo ed Euridice*, Wq. 30, to a libretto by Ranieri de' Calzabigi (1714–95), has been the most popular ever since its premiere in Vienna in 1762. A condensed version was prepared for Parma in 1769; five years after that the dramatist Pierre-Louis Moline (1739–1820) translated and expanded Calzabigi's libretto, and Gluck likewise took the



Photograph: Hanspeter Bartschi

opportunity to add to the score, which now became *Orphée et Eurydice*, Wq. 41. One of the numbers he added was the delicate ‘Mélodie’ [5], from the ballet in Act 2, Scene 2 (also referred to as the ‘Danse des Champs Élysées’ or ‘Dance of the Blessed Spirits’). It was arranged for solo piano by the brilliant composer-pianist Giovanni Sgambati (1841–1914), and published c. 1878 in Mainz by Schott.

L’elisir d’amore by **Gaetano Donizetti** (1797–1848) enjoyed a riotously successful premiere at the Teatro della Canobbiana, Milan, on 12 May 1832. One of the reasons for the success was undoubtedly the aria ‘Una furtiva lacrima’ (‘A furtive tear’) [6] sung by the tenor Nemorino, an exquisite romanza from Act 2, Scene 2, which Alexandre Batta, a Dutch cellist residing in Paris, arranged for cello and piano in 1843 for Schott of Mainz.

Premiered simultaneously in Cologne and Hamburg on 4 December 1920, the opera *Die tote Stadt* was a huge success for its composer, **Erich Wolfgang Korngold** (1897–1957), then only 23 years old. The libretto was ostensibly by Paul Schott (the original publisher was Schott of Mainz) – in fact, an alias disguising the young Korngold and his father, the eminent music-critic Julius. The story was based on the strange, dream-laden novel *Bruges-la-Morte* (1892) by Georges Rodenbach (1855–98), which dwelt with the theme of overcoming crippling loss. ‘Mariettas Lied’ [7], a duet for soprano and tenor from Act I (‘Glück, das mir verblieb’/‘Happiness, which remained with me’), has persisted as the most beloved melody in the opera, and is a continuous recital staple for leading sopranos. Instrumental transcriptions also abound, one of them prepared in Vienna in 2014 by the Italian-born cellist Orfeo Mandozzi (one of the 400-plus arrangements he has to his name). In 2025 Andreas Graf and Evelyne Grandy used the Mandozzi version as the basis for a further version of their own.

A perennial favourite by **Franz Schubert** (1797–1828), ‘Ständchen’ (‘Serenade’) [8], was composed as the fourth song in Schubert’s last song-cycle, *Schwanengesang*, D957, with text by Ludwig Rellstab, and published by Tobias Haslinger in Vienna in 1828. Franz Liszt made three separate arrangements of the song for solo piano, in 1837, again in 1838–39, and a valedictory third version in 1880 (S560/7a), the last of these being the one heard on this recording.

‘Songs my Mother taught me’ (original Czech title: ‘Když mne stará matka zpívat učívala’: ‘When my grandmother taught me to sing’) [9] was composed in 1880 by **Antonín Dvořák** (1841–1904). It is the fourth number from the collection *Gypsy Songs*, B104/Op. 55, which was issued by N. Simrock of Berlin c. 1881. A transcription for cello and piano was published by Muzyka of Moscow in 1937, ostensibly done by one Lev Limsky – possibly an alias for the major Viennese violinist Fritz Kreisler, who had earlier produced a version of the song for violin.

El Cant dels Ocells [10] is a traditional Christmas carol from Catalonia that describes the reaction of the natural world at the birth of the Christ Child. The carol was shared with the world when **Pau Casals** (1876–1973) arranged it for cello and piano. After Casals went into exile in 1939 from Francisco Franco’s fascist Spain, he began his concerts with this simple carol, which became identified with Catalan nationhood. Leading Catalan singers such as Victoria de los Ángeles, Montserrat Caballé and Josep Carreras have taken up the song, as well as voices from popular music, Joan Baez among them. Yet the transcription of the carol that was their model was the cello-and-piano version that Casals had made and famously played at the Kennedy White House in November 1961.

‘Morgen’ [12], No. 4 of *Vier Lieder*, Op. 27, was composed in Weimar in 1894 by **Richard Strauss** (1864–1949). The text (‘Und morgen wird die Sonne wieder scheinen’/‘And tomorrow the sun will shine again’) was by the Scottish-German socialist John Henry Mackay. Before 1894 was out, the song was dedicated to Paulina de Anha (Strauss’ future wife) and published by Joseph Aibl of Munich. Although several arrangements for cello and piano have appeared in the interim, for this recording the musicians have favoured a direct reading from the version for low voice and piano issued by Universal Edition in Vienna.

‘Widmung’ (‘Dedication’) [13], is the opening song from the 1840 song-cycle *Myrthen* (‘Myrtles’), Op. 25 by **Robert Schumann** (1810–56). Marked with the directions *Innig, Lebhaft* (‘intimate, lively’), it is, like the entire cycle, dedicated to Schumann’s fiancée, the pianist Clara Wieck, and was published by Friedrich Kistner of Leipzig. Also issued by Kistner was an arrangement for solo piano made by Franz Liszt in 1848, with the additional title *Liebeslied*.

The eight volumes of the *Lieder ohne Worte* ('Songs without Words') by **Felix Mendelssohn** (1809–47) have been important piano recital standbys since their composition in 1829–45. The entire collection was arranged by the great German cellist Friedrich Grützmacher, who was both first-desk orchestral cellist and conservatoire professor in Leipzig, before holding the same posts in Dresden. Three pieces from Book Three, Op. 38, originally published by N. Simrock of Berlin in 1836–37, are offered here in Grützmacher's arrangements for cello and piano, issued by Edition Peters of Leipzig in 1890: No. 1 in E major (changed to G major), *Con moto* [14], No. 2 in C minor (changed to B minor), *Allegro non troppo* [15], and No. 3 in E major (now in D major), *Presto e molto vivace* [16].

William Melton is the author of Humperdinck: A Life of the Composer of Hänsel und Gretel (Toccata Press, London, 2020) and The Wagner Tuba: A History (edition ebenos, Aachen, 2008) and was a contributor to The Cambridge Wagner Encyclopedia (2013). He did postgraduate studies in music history at the University of California at Los Angeles, studying horn with Alfred Brain's protégé Sinclair Lott (First Horn of the Los Angeles Philharmonic, 1949–73), before embarking on a four-decade career as a horn-player with the Sinfonie Orchester Aachen (Aix-la-Chapelle). Further writings include articles on lesser-known Romantics including Felix Draeseke, Friedrich Gernsheim, Jean Louis Nicodé and Friedrich Klose, and he has researched and edited the scores of the 'Forgotten Romantics' series for the publisher edition ebenos.

The Basel-born cellist **Andreas Graf** combines artistic depth with stylistic versatility, performing on concert stages in Switzerland and internationally. He is a member of the Bern Symphony Orchestra and frequently appears in chamber-music ensembles, including the Duo Graf–Grandy. As a soloist, he has performed with orchestras such as the Nuremberg Symphony Orchestra, the Philharmonic Orchestra of Kiel, the Jena Philharmonic, the Bern Chamber Orchestra and the Swiss Chamber Orchestra. His concert activity has taken him to festivals and concert series across Europe and the United States.

As an orchestral musician, Andreas Graf has been invited to perform with the Orchestre Philharmonique du Luxembourg, the Bamberg Symphony Orchestra, the Gstaad Festival Orchestra and, as principal cellist, with the 21st Century Orchestra. In this role, he has appeared at renowned international festivals such as the Lucerne Festival, the Beijing Music Festival and the Gstaad Menuhin Festival.

A particular highlight is his recording of the album *HOPE – 12 Prayers for Cello and Orchestra*, featuring him as solo cellist with the London Symphony Orchestra, recorded at Abbey Road Studios and released by Claves in 2026. This charity project (the proceeds benefit Save the Children) brings together award-winning film composers from around the world and unites musical excellence with humanitarian engagement.

Andreas Graf received his training from Peter Hörr in Bern and Michael Sanderling in Frankfurt am Main, where he earned his soloist diploma in 2007. He received important artistic inspiration from Wolfgang Boettcher, Ralph Kirshbaum, Gustav Rivinius and János Starker, and participated in master-classes at the renowned Kronberg Academy.

Alongside his concert career, Andreas Graf is also active in film music, contributing to soundtrack recordings for composers and film productions.

www.andreasgraf.com

Evelyne Grandy was born and grew up in Solothurn and studied at the Hochschule der Künste in Zurich – piano with Adalbert Roetschi and organ with Rudolf Scheidegger; in 2007 she obtained a Concert Diploma with distinction award in both instruments. She then studied with Hubert Harry in Lucerne, with Jacques Rouvier at the Cité des Arts in Paris (on a six-month scholarship from the Canton Solothurn) and with Homero Francesch back at the Hochschule der Künste in Zurich, where she was awarded her Soloist Diploma in 2011.

She has won several prizes and awards, among them the Culture Award of Solothurn and a Migros Stipendium of the Ernst-Göhner Foundation. She has appeared as soloist with the Philharmonie Baden Baden, the Biel Solothurn Symphony Orchestra, the Huttwil Chamber Orchestra and the New Orchestra Basel, as well as the Solothurner Stadt- und Kammerorchester. She performs in various chamber formations and also appears as a solo recitalist. She is the principal organist in Zuchwil and teaches piano at the Kantonsschule in Solothurn.

www.evelyne-grandy.ch

The two Swiss musicians Evelyne Grandy and Andreas Graf have worked together, as the **Duo Graf-Grandy**, since 2014, performing as a duo and in piano trio, quartet and quintet formations. In 2017, they were invited to perform in Athens, where they gave the world premieres of works by the Greek composer George Voukanos at the Megaron, in the presence of representatives of the Swiss Embassy. The same year saw a highly successful collaboration with the award-winning Swiss clarinetist Fabio Di Càsola. Both artists frequently appear at established concert-series.



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