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PROGRAMME

Gabriel Faure – Piano Trio in D minor, op 120

- I. Allegro, ma non troppo
- II. Andantino
- III. Allegro vivo

Johannes Brahms – Clarinet Trio in A minor, op 114

- I. Allegro
- II. Adagio
- III. Andante grazioso
- IV. Allegro

INTERVAL

Ludwig van Beethoven – Trio in E flat, op 38 (arranged by the composer from the Septet, op 20)

- I. Adagio – Allegro con brio
- II. Adagio cantabile
- III. Tempo di Menuetto
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- V. Scherzo. Allegro molto e vivace
- VI. Andante con moto alla Marcia. Presto

PROGRAMME NOTES

Gabriel Faure (1845-1924) – Piano Trio in D minor, op 120

This was composed in 1922-3, and the first performance was given on the 12th May in 1923.

Faure's Piano Trio in D minor op 120 was preceded by inner torments about which Faure wrote to his estranged wife (they still corresponded despite his other long-term relationship). On January 15th 1922 he wrote from Nice, *'I am stuck! I don't know what to get down to, but I know that I may get very bored if I don't get started with some task.'* And five days later *'I still haven't come up with anything'*¹.

Finally, he responded to a suggestion by the publisher Durand to write a Trio, and started work on this in September, 1922, finishing the full score of the work in March of 1923. This D minor Trio was his penultimate composition, with another chamber work, the String Quartet, op 121 in E minor, composed in his final year.

In fact, in the last five years before his death in November, 1924, he composed seven items, namely op 115 to op 121. These were mostly in minor keys, and included four items of chamber music with four of the total of seven items being composed in 1921, a fruitful year.

However, these late compositions were all created whilst Faure was handicapped by extreme deafness. In 1919 in a letter (1st of April, 1919) to his estranged wife², he mentioned *'sounds so wildly distorted I thought I was going out of my mind.... Intervals between low notes become more and more distorted the lower the music becomes, and correspondingly the same degree of distortion applies to intervals in the higher register.... It is diabolical'*.

By 1920, he was completely deaf³, having suffered this considerable, progressive deterioration since 1903. Marguerite Long remarked³ that *'In spite of the torment caused by his hearing, his head was full of music and his inspiration seemed unaffected by his worries'* but despite this serious handicap, *'it was as if he was devoured by the need to create'*.

By 1923, ill health meant Faure was not present at a public concert to honour his 78th birthday in May, though later, in June, he attended a rehearsal of the Piano Trio given by the famous musicians, Thibaud, Casals and Cortot, at the Ecole Normal in Paris.

Faure described this Piano Trio in D minor as his '*little trio*', and it has been written that it '*is an extraordinarily fresh and alive work to have been written by a composer approaching his eightieth year*'⁴.

It should be mentioned, however, that the late compositions, including this Trio, are far removed in style from his popular items heard nowadays, such as the *Cantique de Jean Racine* op 11 (1865), the *Requiem* op 48 (1877 & 1887-93), the *Pavane* op 50 (1887), the *Dolly Suite* for piano (4 hands) op 56 (1894-6), and the *Sicilienne* for piano and cello op 78 (1898). The comment by Lockspeiser from the 1950s rings true when thinking of these earlier familiar pieces: '*Drama or conflict is unknown to this urbane musician, but he can charm by the elegance of his discourse, by his long, beautiful sustained melodies spun out with a love of delicate detail and often with a provocative twist of phrase that unexpectedly opens up a new vista or a new layer of musical thought*'⁴.

From 1910 onwards, however, Faure's style changed. He '*became even more concentrated, his textures more austere...and his lines more contrapuntal...*'⁵, and in general, the tendency of his music was '*ever increasing simplicity, its gradual reduction to absolute essentials*', with the Trio said to be characterised by '*bare simplicity*'⁶. Audiences, not knowing this Trio, may be surprised.

As a composer, Faure has been thought to be quite conservative and traditional by many and in varied ways. Examples are that he used the classical formats used by Mozart and that his piano work derived from Mendelssohn and Chopin⁷. Whilst his harmony was mostly diatonic, at times, he was very innovative in harmonic language and usage, with most unusual chord formations, and flexibility. His modulations were widely admired.

Characteristics of his music are 'ambiguous chords', augmented triads, modality (use of modes), and confident and unusual modulations all of which occur⁸. Koechlin⁸, Orledge⁹ and Tait¹⁰ give detailed examples of these. In short, these all led to a flexibility and creativity in his use of

harmony and harmonic progression. Grout⁵ suggested that *'The combination of chromaticism and repose is very characteristic of Faure'*.

It is thought these innovative features of Faure stemmed in part from him not attending the regular Conservatoire training in Paris^{7 8}. At the age of 9, for example, he attended (for 11 years), the new Niedermeyer School (*Niedermeyer Ecole de Musique Classique et Religieuse*, where Saint-Saens taught imaginatively) which had *'an excellent musical education, in many ways superior to that of the Conservatoire'*⁷. There he was exposed to a wide variety of musical experiences, including Choral singing from Josquin and Palestrina to Bach etc, Gregorian chant, and modes (forerunners of scales). So his preparation for composition was wide-ranging and imaginative.

To add to this was the later influence of Liszt, whom he met on two visits with Saint-Saens (his teacher, mentor and friend), first to Weimar in 1877 (aged 32), and later to Zurich in 1882 (aged 37). This Zurich visit and its two meetings have been recorded in some detail, though two interpretations (Long³ and Duchon¹¹) vary somewhat. The last meeting of the two ended warmly with Liszt giving Faure constructive suggestions (about an orchestral accompaniment for his Ballade op 19 of 1877-9) and a signed, dedicated photo *'as a mark of my high esteem and sympathetic understanding'*¹¹.

This event in 1882 left a great impression on Faure as a composer, with a subsequent strong influence from Liszt, particularly Liszt's *'idiosyncratic experiments with form and his deep yet sensual spirituality and poetic instinct'*¹¹. Duchon earlier mentions *'Liszt's use of increasingly destabilised chromatic harmonies'*, and it is likely that Faure (and Saint-Saens) knew of Liszt's great interests in, and experiments with, alternatives to tonality, though exactly how much specific influence they had on his compositions is difficult to determine¹².

Finally, Marguerite Long³ commented that *'Faure's stature was recognised only very late, and the innovative quality of his music was not understood in his own time'*. And that *'Modest in number, brilliant in quality, Faure's repertoire has enriched the heritage of France with its greatest masterpieces'*.

The score of Faure's Trio is deceptive. On some pages the music looks almost simple, and yet on others very complex.

The **1st movement** '*Allegro, ma non troppo*'

In sonata form but with Faure's variations on it. A plaintive, simple first melody on the clarinet and cello is accompanied by a continuous, oscillating quaver accompaniment of the piano. The 2nd theme on the piano hovers across bar lines in a tautological way (*cantando*) around the note D, and is then taken up by the clarinet and cello in unison.

The **2nd movement** '*Andantino*'

A '*tender, singing duet for violin (clarinet here) and cello with piano eavesdropper... At times the subtlety borders on austerity*'¹³. Two similar, lyrical and recognisable passages are separated by two Episodes which develop aspects of the themes. A third, closing coda-like passage strongly and at length re-asserts the F major tonality for listeners. Throughout, a 4 note motif (with dotted semiquaver) is continuously developed on all instruments. At times, the chromatic nature of the score is complex, though the movement is said '*to surely rank amongst Faure's most inspired...*'⁹.

The 1st (opening) passage (A1)....The 2 bar opening theme of the clarinet, is followed in canon by the cello and accompanied by piano chords. The 2 bars of dotted rhythm start to be exploited, particularly by the piano.

Episode 1: the piano has a right hand high melody accompanied by off-beat chords. The 4 note dotted phrase develops.

The 2nd passage (A2)...'a *Tempo*'... repeats the opening before moving to the 4 note dotted rhythm twice in a bar (and 4 times) by the clarinet and cello. Episode 2: the piano has the 4 note phrase whilst the clarinet and cello have gentle, expressive phrases above. A new rising sequence in the piano leads to piano fragments below smooth clarinet and cello lines. Then the 4 note phrase occurs in the piano left hand before assertively in the right hand and thence to the Coda.

The 3rd (closing) passage (A3 - Coda)... 14 bars of gentle continuous and quietening F major figuration on the piano whilst the other instruments hint at earlier phrases.

The **3rd movement** '*Allegro vivo*'

In 3/8 time (3 quavers in a bar), and based on a vigorous 3 note solo opening phrase of the clarinet and cello which undergoes many (15) transformations, mostly by the two instruments, whilst the piano tries to subvert them by other phrases and rhythms. ('*The violence of the finale comes as a complete shock*'⁹ is one comment, as the opening phrase is

said to resemble a theme of Leoncavallo's (*'Ridi Pagliaccio'*), though said to be a coincidence).

The opening 6 bar statements in vigorous unison by clarinet and cello are answered by an alternative 6 bar piano statement. The piano develops accompaniments based on 6 semiquavers in the bar and ranging from forte to piano. Eventually, 3 quavers in the bar predominate with all three instruments stating in fragments.

By the 9th version of the theme the piano has sustained chords and increasing chromaticism leading to a smoother semiquaver accompaniment. Finally, piano chords and chromatic patterns lead to the opening phrase high on the piano before everything steadily and diatonically moves to a D major ending. One comment is that the movement *'is a marvel of color, energy and contrast'*¹³.

Johannes Brahms (1833-1897) – Clarinet Trio in A minor, op 114

In 1890, Brahms was thinking of ending composing (with op 111 of 1890, the G major Quintet)¹⁴.

However, towards the end of his life, Brahms became closely acquainted with the clarinettist Richard Mühlfeld of the Meiningen Orchestra and his playing. He much admired Mühlfeld's playing and its *'polish and feminine sensitivity'*¹⁵ and called him *'Miss Clarinet'*, *'My Primadonna'*, as well as *'the nightingale of the orchestra'*¹⁶, listening regularly to his practising.

It is said that *'Even in his first clarinet work, how wonderfully Brahms understood the instrument (with Mühlfeld's help), its flexibility, and its timbre in its three distinct registers: the violin-like soprano, the full yet somewhat mysterious mid-range, and the dark and soulful chalumeau, the depth of which was the appropriate voice for Brahms' resigned utterances'*¹⁶.

Clara Schumann described Mühlfeld's playing *'...as at once delicate, warm and unaffected, and at the same time it shows the most perfect technique and command of the instrument'*¹⁷. But his playing was not universally admired (for example, in England), perhaps because of the kind of vibrato that he used.

One other comment today¹⁸ about Brahms and Mühlfeld's playing is that... *'it is quite certain that without the stimulus of meeting Mühlfeld, even if Brahms had composed such significant chamber music at that point in his career, he would never have considered using the clarinet as the central instrument. It is equally probable that without the example of these works of Brahms, much of the rich 20th century repertoire of solo and chamber music for the clarinet might not have been written'*.

This close connection with Mühlfeld led to Brahms' last four chamber works all featuring the clarinet, and all within the space of 3 years. Op 114 (the Clarinet Trio), op 115 (the Clarinet Quintet) – both in 1891, and op 120 (2 Sonatas for clarinet (or viola) and piano) in 1894. These clarinet works have been called his *'Indian Summer'*¹⁹. Incidentally, in the middle of these clarinet works, Brahms wrote 20 piano pieces in 4 sets (ops 116-119) – all between 1892-3.

The Clarinet Trio op 114 was composed in Ischl in 1891 and was first performed publicly at a concert of Joseph Joachim's in Berlin in the December, with Brahms at the piano - after a November rehearsal in Meiningen.

It has been written about this Trio that *'maybe Brahms 'unconsciously reverted to comparatively recent ideas from his great stockpile'*¹⁹ as there are similarities in relation to keys and themes between the Trio and the Double Concerto for Violin and Cello, and the Cello Concerto (op 102). Another authority²⁰ mentioned that here *'Brahms' style is distilled to its essence'*.

Others comments are less favourable. *'The themes are not quite so inspired, nor their elaborations quite so captivating as usual...'*¹⁴ and *'...the Trio is the weakest of the four works for clarinet, and indeed one of the weakest of all his works...'*²¹. Florence May²¹ (one of the few who had lessons from Brahms) said it was *'one of the least convincing of his works'*.

In view of some of these remarks, it is surprising to know that in the same summer (1891) of writing the Trio, he wrote the Clarinet Quintet (Clarinet and String Quartet), op 115. This was said by Geiringer¹⁴ (a critic of the Trio) to be *'one of his most beautiful pieces of chamber music'*.

The **1st movement** '*Allegro*'

A lyrical 3 bar cello theme is followed by the clarinet starting similarly but then descending to very low notes. The piano initiates triplet notes above. A second theme led by the cello is similarly joined soon by the clarinet whilst the piano accompanies with chords. The cello re-states the opening theme in the development, but lower, the clarinet offering small fragments. Rising and falling semiquavers lead to a recapitulation and a quieter, more steady passage predominating. The movement ends with clarinet and cello having busy pianissimo semiquavers.

The **2nd movement** '*Adagio*'

A peaceful short sonata led by the clarinet with complementing cello melodies. The piano is quiet, chordal and initially fragmentary, before having rapid and busy figuration leading to the development. Fragmentary patterns on clarinet and cello aided by off-beat piano lead to tumbling and alternate semiquaver patterns. A similar passage to the opening occurs and soon the bass points to the final cadence in D.

The **3rd movement** '*Andante grazioso*'

The lyrical main theme of the Minuet is announced by the clarinet over a spare piano arpeggio figure. Joined by the high cello, the piano continues its upwards sweeping quaver bass and right hand octaves. A fragmentary middle section occurs often with the two instruments in three note patterns. The Trio has rippling clarinet figuration over a simple piano bass whilst the cello contributes simple brief notes eventually leading to arpeggio patterns and double-stopped chords. The simple lyrical opening returns and sustained pianissimo notes close.

The **4th movement** '*Allegro*'

A vigorous movement with hints of gypsy style. The cello starts forte with triplets joined by the clarinet. Time signatures alternate between 2/4 and 6/8 and 9/8 allowing Brahms to intersperse dotted crotchets with triplets. Frequent changing of time signatures occurs in the development before a vigorous closing passage with clarinet and cello, and an accompanying busy piano part all lead to upward rushing passages and a forte ending²².

Ludwig van Beethoven (1770-1827) – Trio in E flat, op 38 (arranged by the composer from the Septet, op 20)

This arrangement by Beethoven of his Septet in E flat op 20 (1799) was made in 1802-3 and published in Vienna in 1805. It dates from sketches he already made in 1799²³. Almost everything here relating to the Septet op 20 applies to the Piano Trio op 38.

It was dedicated by Beethoven to Professor Johann Adam Schmidt, his personal physician between 1801-9, who was also a surgeon and ophthalmologist. The first edition was called '*Trio for pianoforte with accompaniment of clarinet, or violin and cello*'²⁴.

The Septet was originally heard at a private party of aristocrats of Prince Schwarzenberg in Vienna on the 20th of December 1799, where it was very well received, particularly by the performers²⁵. Beethoven commented '*That is my Creation*', remembering Haydn's first performance there. A few months later, on the 2nd of April, 1800 it was performed in public at the Royal Imperial Court Theatre in Vienna at Beethoven's first '*public benefit concert*'²⁵.

A '*public benefit concert*' was an event which a musician organised (called an '*Akademie*'), designed to self-promote - and hopefully make money (after expenses were paid). Beethoven was already known as a very active (young) musician in Vienna – an outstanding pianist, improviser and composer, and this was a chance for him to select compositions he wanted to bring to the public's attention²⁵.

At this concert, Beethoven played his first Piano Concerto, and an improvisation, and introduced two new works: the Septet and his First Symphony. Works by Haydn and Mozart were also played. The *Allgemeine Musikalische Zeitung*²⁵ noted that this concert was '*truly the most interesting academy in a long time*'.

The Septet had, of course, already been heard before this '*Akademie*' - at Prince Schwarzenberg's Palace - and so was familiar to the performers and some in the audience.

This Septet became a great success for Beethoven - it was tuneful and easily accessible for audiences and the many repeats enabled listeners to

become familiar with the content. It is Mozartian in style, *'but the Mozartian Beethoven imitates only the lighter side of Mozart'*²⁶. Haydn, who was present at a concert with the Septet, warmly embraced Beethoven (*'perhaps the only work of Beethoven's which earned Haydn's unqualified and enthusiastic praise'*²⁶).

A contemporary newspaper source²⁵ described it as *'most beautiful... agreeable and friendly'*. A critic also wrote that it was *'a work beloved by educated listeners, full of spirit and new, daring and delicate ideas'*²⁵. The Septet was played with delight around Vienna throughout Beethoven's lifetime²⁵, making him wealthy.

Beethoven commented about his finances to Wegler, his publisher in Vienna (29.06.1800)²⁷. He wrote....*'My compositions are very profitable, and I may really say that I have almost more compositions than it is possible for me to execute. I can have six or seven publishers or more for every piece, if I choose; they no longer bargain with me - I demand and they pay - so you see this is a very good thing'*.

Another development made Beethoven satisfied with his finances. In 1808, a small group of Vienna's nobility (Prince Kinsky, Archduke Rudolph (Beethoven's favourite pupil who supported him till the end of Beethoven's life and after whom the famous Archduke Trio of 1811 was named), and Prince Lobkowitz), joined together as patrons to establish an agreement to contribute to composers' incomes in order to retain their services each month²⁸.

A document was drawn up for discussion (probably by von Gleichenstein, who was a court official but also acted as Beethoven's secretary)²⁸. The idea was to assist all composers and not just Beethoven, though it featured Beethoven in particular. The arrangement was originally intended to enable Beethoven to stay in Vienna.

Beethoven gratefully advised of some conditions he would like... Four features were listed: firstly, *'to be supported for life by one patron or, alternatively, patronage could be shared by several people'*; secondly, to allow him freedom to travel *'to further his reputation'*; thirdly, *'ideally to enter the service of the imperial court'*, and fourthly, a guarantee of *'one evening a year at the Theater an der Wien for a benefit concert in return for which Beethoven would participate in an annual charity concert'*. These four items were called 'advantages', but not all of which would be met²⁸.

Three features were agreed in a final document 01.03.1809, the fourth item being an informal agreement.

Meanwhile, many arrangements were made of the Septet, with distinguished musicians including Hummel, Czerny, and Liszt all contributing (Czerny with a wind sextet when he was 14). There was a big demand for piano trios at the start of the 18th Century²⁹, hence this particular arrangement here by the composer.

Part arrangements of the Septet were also made using selected movements, examples being an adagio for organ, a theme and variations for two guitars, for a military band, for 4 hands at the piano, for a string quintet and as a 6 part wind arrangement.

For quite a time, Beethoven was fulsome in praise of the Septet and frequently mentioned it in other letters²⁷. He wrote (15.12.1800) to Kapellmeister Hofmeister in Vienna with a possibility: *'this Sextet pleases very much. For more general use it might be arranged for one or more violino, viola, and violincello, instead of the three wind instruments fagotto, clarinetto and coro (horn).'*

Then again to Hofmeister (22.04.1801): *'It would be a good thing if you were to arrange the Septet you are about to publish as a quintet, with a flute part, for instance this would be an advantage to amateurs of the flute who had already importuned me on the subject, and who swarm round it like insects and banquet on it'* ²⁷.

But despite Beethoven's early favourable comments and enthusiasm, he was eventually driven to despair, and even anger, over the Septet's popularity. Cipriani Potter, an admirer of Beethoven, had expressed his early delight in the Septet to the composer, to which Beethoven replied: *'In those days I did not know how to compose... Now I think I do now'* ³⁰.

Beethoven eventually turned away from the Septet, disapproving of it very strongly. The Septet, in fact, was basically an outdated style of music looking back to the divertimentos of the mid 18th century³¹. Beethoven probably wanted to indicate strongly that he had left this behind...

The Septet is still one of Beethoven's most famous and popular works. The American poet Walt Whitman³² expressed his love for it, saying it was *'...sometimes as if Nature laughing on a hillside in the sunshine...'*

The **1st movement** '*Adagio – Allegro con brio*' (E flat major)

A long movement in sonata form – lively and virtuosic, with the piano dominating. A slow introduction ends with a piano trill, preceding the Con Brio. The main theme is based on the three notes of a triad. A second subject based on 4 minims + 4 crotchets announced by the piano.

The **2nd movement** '*Adagio cantabile*' (A flat major)

In 9/8 time (9 quavers to a bar). A lyrical movement with solo opportunities. The piano figuration has a rocking left hand and a melodic right one. Other instruments echo each other.

The **3rd movement** '*Tempo di Menuetto*' (E flat major)

A simple, catchy theme (reputedly based on piano sonata op 49, no 2, published in 1805). The Trio has the piano with a staccato 4 chords whilst other players feature high triplets with repeated notes.

The **4th movement** '*Theme con Variazioni. Andante*' (B flat major)

5 variations and a coda. This highlights each player. The piano has a simple 4 bar theme repeated by the others. **V1** Piano semiquavers with slight syncopation are repeated by the cello. **V2** Extensive staccato figuration by the piano. Simple phrases added by the others. **V3** *Dolce* figuration by instruments in unison, with occasional piano interjection. **V4** In the minor. Piano in triplets with long, simple phrases accompanying. **V5** A longer variation. The cello is prominent with quavers and the increasing piano accompaniment in semi-quavers, leading to a fortissimo cadence.

The **5th movement** '*Scherzo. Allegro molto e vivace*' (E flat major)

A 'hunting theme' based on a downward triad - led by the cello. A florid piano passage occurs with repeated tonic and dominants against a high cello. In the Trio only the piano and cello play. A lyrical right hand piano phrase is repeated by the high cello.

The **6th movement** '*Andante con moto alla Marcia. Presto*'. (E flat major)

After a slow introduction two strong themes occur, both with heavy emphasis on tonic and dominant notes (B flat and E flat), the 2nd theme leading to the whole repeated. The first two bars of the Presto are passed around canonically before a B flat held semibreve leads to a cadenza for piano (in op 20 it is for violin). Thereafter, tonic and dominant notes are prominent with triplet figurations above, leading to the fortissimo end.

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³Long, M (1980), *At the piano with Faure*, London: Kahn & Averill (Stanmore Press). Translated by Olive Senior-Ellis

[Marguerite Long (1874-1966): She was an eminent pianist and noted teacher at the Paris Conservatoire, and a friend and champion of many French composers. She was also a distinguished commentator on French music for many years].

⁴Lockspeiser, E (1957), *French Chamber Music (from 1700)*, Chapter 16, 357-389 in Robertson, A (ed)(1957), *Chamber Music*, Harmondsworth: Penguin Books

⁵Grout, D J (1962), *A History of Western Music*, London: J M Dent

⁶Abraham, G (1964), *A Hundred Years of Music*, London: Duckworth

⁷Cooper, M (1961), *French Music: From the death of Berlioz to the death of Faure*, Oxford: Oxford Paperbacks

⁸Koechlin, C L E (1945), *Gabriel Faure 1845-1924*, 1976 Reprint of the 1945 edition, London: Denis Dobson

[Koechlin itemises details of Faure's harmonic style pp65-70. Examples are: 'false relations', unprepared 7ths, chromatic false relations, appoggiaturas irregularly resolved, bold passing notes, modulations etc]

⁹Orledge, R (1979), *Gabriel Faure*, London: Eulenburg

[Orledge gives a detailed study of 7 of Faure's compositional techniques (eg Harmony, Melody, Rhythm...etc) across all genres]

¹⁰Tait, R C (1986), *The Musical Language of Gabriel Faure*, PhD Thesis, University of St Andrews.

[Tait lists elements of Faure's harmonic style. Egs are: 'ambiguous chords', augmented triads, fusion of modality and tonality, confidence in modulating, flexibility of harmonic language etc]

¹¹Duchen, J (2000), *Gabriel Faure*, (20th Century Composers), London: Phaidon

¹² Walker, A (1996), *Franz Liszt, Volume 3: The Final Years, 1861-1886*, New York: Alfred A Knopf

[As early as 1832, Liszt was attending lectures in Paris dealing with replacing tonality (eg 'unitonic', 'pluritonic', 'omnitonic' etc). Manuscripts and other documents (eg 'Sketches for a Harmony of the Future') containing his ideas have been lost, but there exist late keyboard examples which show surprising developments, of which Faure (and Saint-Saens) could well have been aware. Liszt's 'Nuages Gris' of 1881 (p441) (the year before Faure's 2nd visit to him) 'could well be described as the gateway to modern music', Walker]

¹³Christiansen, K (1997-2024.), *Ear Sense*, <https://www.earsense.org/chamber-music/Gabriel-Faure-Piano-Trio-in-d-minor-Op-120/>. Accessed 01.12.2023

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¹⁶Howard, O (n.d), *Trio in A minor for clarinet, cello, and piano, Op 114*, Los Angeles Philharmonic Association.

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¹⁹Keys, I (1974), *Brahms: Chamber Music*, London: BBC Music Guides

²⁰Brodbeck D (1999), Chapter 5, Medium & meaning: new aspects of the chamber music 98-132 in Musgrave, M (ed)(1999), *The Cambridge Companion to Brahms*, Cambridge: Cambridge University Press

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²³Coldicott, A-L (1991), Arrangements of his own music; miscellaneous works, 272-75. In Cooper, B (ed)(1991), *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, London: Thames & Hudson

²⁴Altmann, W (n.d.), Preface: *Edition Eulenburg No 12, Beethoven Septet in E flat Major Op20, for Violin, Viola, Violoncello, Double-Bass, Clarinet, Horn and Bassoon*, London: Edition Eulenburg

²⁵Tunbridge, L (2000), *Beethoven: A Life in Nine Pieces*, London: Penguin Random House. Chapter 1 Success: Septet Op 20 (1800) 19-92

²⁶Tovey, D F (1965), *Beethoven*, London: Oxford University Press (ed H J Foss)

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³¹Hertz, W J (2007), *Ludwig van Beethoven, Septet in E-Flat Major, Op20 for Winds and Strings (1799-1800)*, Program Notes: Sebag-Long Lake Music Festival, Western Maine, USA, July 31, 2007. At <https://sebagomusicfestival.org/> Accessed 15.12.2023

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BIOGRAPHIES

In 2022 **Jonathan Leibovitz** was a prize-winner at the Young Classical Artists Trust (YCAT) and Concert Artists Guild (New York) International Auditions held at Wigmore Hall. He went on to receive the prestigious Arthur Waser Foundation and Lucerne Symphony Orchestra Award, and is also a top prize winner at major competitions in Israel and Europe, including 1st Prize at the prestigious Crusell Competition in Finland and a Special Prize at the Carl Nielsen Competition in Denmark.

Highlights of Jonathan's 23/24 season include performances at the Alte Oper Frankfurt, Konzerthaus Berlin, Concertgebouw Amsterdam and Vancouver Recital Society, plus numerous appearances in the UK, including at Saffron Hall, Wigmore Hall and St. George's Bristol, as well as a concerto performance with the London Firebird Orchestra at St George's Hanover Square. Jonathan will also complete his debut recording with Delphian Records, alongside violinist Charlotte Saluste-Bridoux and pianist Joseph Havlat.

Jonathan will also be appearing as both a soloist and in chamber performances throughout Europe and beyond, including the Vancouver Recital Society, Kiel Musikfreunde, Brandenburgische Sommerkonzerte and the Festspiele Mecklenburg-Vorpommern.

In the 22/23 season Jonathan was nominated as a 2022 Rising Star Artist by Classic FM and appeared as soloist with the Lucerne Symphony Orchestra, London Mozart Players, Gävle Symphony Orchestra, Slovak State Philharmonic Košice conducted by Tomáš Brauner, Jyväskylä Sinfonia conducted by Yoel Gamzou, and the Israel Sinfonietta. He also recorded and performed chamber music with Südwestrundfunk in Bruchsaal and gave concerts in the Verbier Festival, the Crusell, Rauna and Hauho Festivals in Finland.

Jonathan also attended the Bendigo Chamber Music Festival in Australia and undertook a tour of Colombia. He performed with the Gävle Symphony Orchestra, conducted by Rodolfo Barraez, and performed at the Amsterdam Concertgebouw, where he will be returns this season.

Previous solo highlights include appearances with the Israel Philharmonic, Israel Chamber, Haifa Symphonic, Ostrobothnian Chamber, Lapland

Chamber and Kuopio Symphony Orchestras working with conductors including Elena Schwarz, Adrien Perruchon and Tung-Chieh Chuang.

An avid chamber musician Jonathan founded the Avir Wind Quintet, and has collaborated with the 'Mietar Ensemble' and the Israeli Contemporary Players. He has given recitals across Israel; in Germany, Switzerland and Finland.

Jonathan made his debut with the Israel Philharmonic Orchestra at the age of 18 performing Mozart's Clarinet Concerto. During the 2019/20 season he joined the Israel Philharmonic as a member, and has appeared as guest with the Jerusalem Symphony Orchestra, Israel Chamber and Jerusalem Camerata.

Born in Tel-Aviv in 1997, Jonathan's musical education began with Eva Wasserman. He went on to study with Yevgeny Yehudin at the Buchmann Mehta School of Music where he won numerous awards including 1st Prize laureate of the Aviv Competition of the AICF (2020) and the Israeli Wind Competition (2016 & 2018). In 2022 Jonathan completed his Masters at the Music Academy in Basel with François Benda, and is currently staying on in Basel to complete a 'Master soloist' degree.

At the age of 19, **Maciej Kulakowski** won 1st Prize and a special award at the Lutoslawski International Cello Competition. He was a Laureate in the Finals of the 2017 Queen Elisabeth Competition in Brussels, and a prize winner at the 2019 YCAT International Auditions in London. In 2022 he completed his studies at Kronberg Academy with Wolfgang Emanuel Schmidt.

Highlights in the 2022/23 season included concerts at Wigmore Hall, Berlin Konzerthaus and the Kronberg Festival. He took part in the Cello Biennale in Amsterdam and gave recitals at the Bath, Newbury Spring, Brighton and Machynlleth Festivals in the UK.

As soloist he appeared with Kymi Sinfonietta conducted by Jascha von der Goltz, the Orchestra of Opera North, Firebird Orchestra (London), the Brighton & East Sussex Youth Orchestra, and with orchestras across Poland.

Maciej joined Chamber Music at the World's Edge (AWE) in New Zealand and returned as a Faculty Guest to Morningside Music Bridge in Boston, USA.

In 2022 Delphian Records released his debut album of French music 'Beau soir' to critical acclaim. He went on to record Penderecki's complete solo cello music, due for release in 2023.

Engagements in the 23/24 season include performances at the Wigmore hall, Frankfurt Alter Oper, Kiel Musikfreunde, Leverkusen stART Festival, and the Vancouver Recital Society.

Maciej also makes numerous appearances in his homeland of Poland, performing alongside artists such as Omar Massa, the Gorzów Philharmony, Philharmonu in Wałbrzych, Zielona Góra Philharmony and Baltic Philharmony.

Maciej has performed widely as soloist highlights including the Warsaw Philharmonic, Baltic Philharmonic, Sinfonietta Cracovia, London Mozart Players, Silesian Philharmonic, Deutsches Kammerphilharmonie Bremen, Brussels Philharmonic, Calgary Philharmonic and the Klassische Philharmonie Bonn at the Laieszhalle Hamburg. He has been fortunate to work with Krzysztof Penderecki, Yaroslav Shemet, Frank Braley, Marek Moś, Eivind Gullberg Jensen and Stéphane Denève, among many others.

An avid chamber musician, he has taken part in festivals across Europe, and participated in the Piatigorsky Cello Festival in Los Angeles and Beijing Super Cello Festival. Recent collaborations include Viviane Hagner, Stephen Waarts, Kian Soltani, Mischa, Lily and Sascha Maisky, Charles Neidich, Emanuel Ax, Jan Vogler and Lawrence Power.

Born in Poland, to a family of classical and jazz musicians, Maciej studied at the Stanislaw Moniuszko Academy of Music in Gdańsk, Mannheim University and the Franz Liszt University of Music in Weimar, prior to entering the Kronberg Academy.

Maciej plays a Giovanni Battista Ruggeri Cello made in Cremona, 1700 on loan from a Charitable Trust.

In 2023, **Ariel Lanyi** was honoured to receive the Prix Serdang, a Swiss prize awarded by the distinguished Austrian pianist Rudolf Buchbinder. He was also nominated as a Rising Star Artist by Classic FM in the same year. Prior to this Ariel won 3rd prize at the 2021 Leeds International Piano Competition, performing Brahms Concerto No. 2 with the Royal Liverpool Philharmonic Orchestra conducted by Andrew Manze in the Finals. He was a prize winner in the inaugural Young Classical Artists Trust (London) and Concert Artists Guild (New York) International Auditions, also in 2021.

Highlights this season include returns to the Wigmore Hall, Vancouver Recital Society, Miami International Piano Festival and Nottingham International Piano Series, as well his debuts with the Frankfurt Alter Oper as part of their debut concert series and at Merkin Hall in New York.

On the concerto platform Ariel has appeared with orchestras in Israel, the UK, Argentina and USA, highlights including the Israel Philharmonic, Royal Liverpool Philharmonic Orchestra, Sinfonia Viva and City of Birmingham Symphony Orchestra, the latter of which he will return to this season for Mozart Piano Concerto in C Major No. 25 K503.

Future notable engagements include projects in both Australia and China his debut with the Mahler Chamber Orchestra at the Grafenegg Festival, a tour to China, and the Stars & Rising Stars concert series in Munich.

An avid chamber musician, Ariel has collaborated with leading members of the Berliner Philharmoniker and the Concertgebouw Amsterdam, as well as with eminent musicians such as Maria João Pires, Marina Piccinini, Charles Neidich, and Torleif Thedéén. Recent highlights have included projects at the Wigmore Hall, Homburg MeisterKonzert series in Germany, the Menton Festival in France, Perth Concert Hall (broadcast by BBC Radio 3), and across the UK including the Brighton and Bath Festivals. Ariel also recorded with the Mozarteumorchester Salzburg under the auspices of the Orpheum Stiftung as part of their Next Generation Mozart Soloist series, and gave recitals at the Kissinger Sommer, Fundação Juan March in Madrid, and Festspiele Mecklenburg-Vorpommern.

Ariel regularly appears in concerts broadcasts on Israeli radio & television and on Radio France, and has recorded live concerts for the Vancouver Recital Society and Banco de la República Colombia.

In 2021 Linn Records released his recording of music by Schubert to critical acclaim, with future releases also planned in the coming seasons.

Born in Jerusalem in 1997, Ariel studied with Lea Agmon and Yuval Cohen. Based in London, he recently completed his studies at the Royal Academy of Music with Hamish Milne and Ian Fountain. He has received extensive tuition from eminent artists such as Robert Levin, Murray Perahia, Imogen Cooper, Leif Ove Andsnes, Steven Osborne, and the late Leon Fleisher and Ivan Moravec. Awards include 1st Prize at the 2018 Grand Prix Animato Competition in Paris and 1st Prize in the Dudley International Piano Competition, as well as a finalist award at the Rubinstein Competition.