

Also with Wendy Warner on Cedille



RUSSIAN MUSIC FOR CELLO & PIANO with Irina Nuzova, piano

"Wendy Warner is a magnificent cellist, and in Irina Nuzova she has found a keyboard partner who matches her in passion, elegance, and imagination. The result is as beautiful a chamber music recital as we have any right to expect, with the music intelligently organized to make an extremely satisfying full program."

— CLASSICSTODAY.COM



WENDY WARNER PLAYS POPPER & PIATIGORSKY with Eileen Buck, piano

"The program recorded here . . . is tailored to her strengths: her effortless and exuberant virtuosity, beautiful tone, and ardent, but restrained, romanticism."

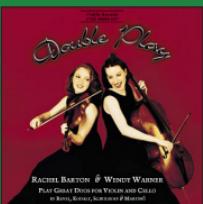
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THE BEETHOVEN PROJECT TRIO with Sang-Mee Lee, violin; George Lepauw, piano

"This Cedille disc is for Beethoven fans who want to hear everything the man might ever have written, for audiophiles who want to hear the best in sound reproduction, and for music lovers who simply want to hear some lovely tunes. In any case, the listener can't lose."

— CLASSICAL CANDOR



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"Barton and Warner [play] this demanding music with virtuosity, virility, and the ability to play an accelerando that really goes over the top . . . Their Ravel balances lyricism with technical brilliance in a performance that rivals Jaime Laredo and Yo-Yo Ma."

— AMERICAN RECORD GUIDE



CEDILLE

Producer James Ginsburg

Engineer Bill Maylone

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Cello Pietro Guarneri II, Venice c.1739, "Beatrice Harrison"

Cello Bow François Xavier Tourte, c.1815, the "De Lamare" on extended loan through the Stradivari Society of Chicago

*This recording is made possible in part by a grant from the
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WENDY WARNER

HAYDN & MYSLIVEČEK
CAMERATA CHICAGO
DROSTAN HALL

FRANZ JOSEPH HAYDN (1732–1809)

Cello Concerto in C major (25:29) Cadenzas: Maurice Gendron

- [1] I. Moderato (10:47)**
- [2] II. Adagio (8:06)**
- [3] III. Allegro molto (6:30)**

JOSEF MYSLIVEČEK (1737–1781)

Cello Concerto in C major (20:40)

- [4] I. Allegro moderato (7:53)**
- [5] II. Grave (7:10)**
- [6] III. Tempo di minuetto (5:30)**

FRANZ JOSEPH HAYDN

Cello Concerto in D major (26:39)

- [7] I. Allegro moderato (15:57) Cadenza: Emanuel Feuermann**
- [8] II. Adagio (5:47) Cadenza: Maurice Gendron**
- [9] III. Allegro (4:48)**

TT: (73:05)

HAYDN & MYSLİVEČEK CELLO CONCERTOS

Notes by Andrea Lamoreaux

Were it not for the extraordinary individual musical genius of a few in 18th century Europe—Bach, Handel, Haydn, Mozart — we might better remember and admire the myriad of other composers who were active during the periods musicologists identify as the High Baroque and Classical eras. In the 20th century, musicians revived interest in two composers from the earlier period: Georg Philipp Telemann and Antonio Vivaldi. These had not been completely forgotten but their music was performed very infrequently compared to their celebrated colleagues' masterpieces.

There's lots more rediscovery still to do, especially within the Classical period. One can only hope that the quality of Joseph Mysliveček's C major Cello Concerto, revealed on this CD, will encourage further investigation of this composer's prolific output. Born in Prague in 1737,

Mysliveček was successful and widely admired during his brief lifetime. In some ways, he's a forerunner of Mozart, whom he met and befriended in 1770. Mysliveček emigrated from Prague to Venice in 1763 to study composition. He rarely left Italy after that, producing a string of operas that were successfully produced at numerous Italian theaters, including the famous Teatro San Carlo in Naples. Along the way, Mysliveček also wrote symphonies, concertos, chamber music for winds and strings, oratorios, and solo sonatas.

Mozart rearranged an aria from one of Mysliveček's few failures, the opera *Armida*, as the concert aria "Ridente la Calma" (K. 152), which remains a favorite of singers and audiences today.

Both Mozarts — father and son — admired Mysliveček, but he and Wolfgang parted company in the late 1770s, apparently because Mysliveček failed to fulfill a promise to get Mozart an opera commission from the Teatro San Carlo. By this

time, the composer known in Italy as *Il Boemo* (The Bohemian) was ill and poverty-stricken. He died in Rome in 1781, a month shy of his 44th birthday.

Before his falling-out with Mozart, Mysliveček was one of the most successful opera composers in Europe. Mozart would struggle for years to achieve similar operatic success. Today, of course, Mozart's operas are among the most loved and performed, while Mysliveček's have been completely forgotten. Unfortunately for *Il Boemo*'s legacy, his music dramas all stayed firmly within the realm of the old-fashioned opera seria, with fancy arias and static plots, while Mozart branched out into newer styles and created human rather than mythological characters.

Most of Mysliveček's surviving concertos are for the violin. The Cello Concerto in C is an arrangement of a violin concerto. Mysliveček also wrote concertos for flute, keyboard, and wind quintet.

The Cello Concerto is scored for two oboes, two horns, and strings.

The Allegro moderato opening movement, which conspicuously delays the entrance of the soloist, follows sonata form in its modulation from C major to the relative G major and back again. The themes and their development are characterized by syncopation, displaced accents, and several touches of chromaticism, plus wide interval leaps — octaves and tenths — that recall melodic lines from some of Mozart's opera arias. Cast basically in 4/4 time, the movement often features a contrasting triplet rhythmic pattern. The solo part is virtuosic, with a notably high range. The recapitulation is highlighted by an elaborate solo cadenza.

The central movement, marked Grave, has the soloist accompanied by strings alone. Alternately plaintive and intense, it emphasizes the chromaticism that was occasionally heard in the Allegro. The ending is quiet and serene. Cheerfulness characterizes the finale, which is marked *Tempo di minuetto* and, as with many other 18th-century

concertos, proceeds in the manner of a rondo. Again the virtuosic solo part is often placed in a very high range, giving the work special brilliance as it moves toward its close.

When Bach worked for the princely court in the small German town of Cöthen, he found that his music-loving patron employed an orchestra of highly skilled players. Bach composed for these a number of solo concertos, challenging instrumental suites, and (in spite of their name) the Brandenburg Concertos. A generation or so later, Haydn discovered the same thing when he accepted a job as composer and orchestra leader for Prince Esterhazy. Although this Hungarian native lived far from the central European musical capital of Vienna, he brought to his country estate an instrumental ensemble full of virtuosos. Over his many years with the Esterhazy family, Haydn wrote numerous concertos for these players. One that was rediscovered only in the 1960s is a Concerto in C major written for the Esterhazy orchestra's

principal cellist, Josef Weigl, who was apparently a performer of truly uncommon skill. Haydn scholar H.C. Robbins Landon notes that Haydn wrote the cello solos in many of his symphonies with Weigl in mind. The C major concerto dates from the early 1760s.

The scoring in both of Haydn's cello concertos is identical to that of Mysliveček's: two oboes, two horns, and strings. Both of Haydn's are also in the standard three movements. Haydn's C major Concerto was first performed at the Prague Spring Festival of 1962. János Starker gave the U.S. premiere at Carnegie Hall in 1964. Mr. Starker rated the concerto "among the purest music Haydn ever wrote." It's also a tremendous challenge and triumph for the soloist. Some scholars have claimed that Haydn disliked virtuosic display. His popular Trumpet Concerto, however, suggests otherwise. This early cello concerto is, likewise, a virtuoso romp. The opening movement is marked *Moderato*. It unfolds

more in the manner of a Baroque concerto than a Classical-era one, with alternations between soloist and orchestra, tossing the main theme and its variants back and forth. Also reminiscent of the Baroque are its frequent dotted rhythms. An intricate solo passage mid-movement foreshadows the fancy finger-work to come in the finale.

The *Adagio* has the feel of an instrumental aria. It's in F major and the accompaniment is strings only. The soloist enters on a long, sustained note. This lyrical, virtually monothematic movement serves as a serene interlude before the *Allegro molto* finale, where the soloist really takes off. The full orchestra is employed once again, but the spotlight is on the solo cello. The finale's rapid pace is emphasized by the soloist's frequent run passages, which often scale the instrument's highest range. The basic key has returned to C major, but with many sudden departures into the minor mode for contrast. Cheerful and

dramatic at the same time, it provides a sizzling conclusion to this happy rediscovery.

By the 1780s, composer-performer Anton Kraft was leading the Esterhazy orchestra's cello section. For some time he was believed to be the real author of Haydn's Cello Concerto No. 2 in D major. That claim was refuted when Haydn's original score was uncovered in the 1950s, but it's entirely possible that Haydn consulted with Kraft on some details of the solo part. Once again the solo part is virtuosic, though emphasizing expressiveness more than sheer brilliance.

Haydn casts the opening *Allegro moderato* in the standard Classical sonata form he established so firmly with his symphonies. This opening movement is considerably longer than the other two combined, often characterized by a thoroughly symphonic integration of the solo part and orchestral texture, although the soloist still has opportunities to stand out. An *Adagio* in A-B-A' form, the second movement is in the closely

related key of A major. The orchestral scoring is for strings and oboes (no horns). The expressiveness and melodic beauty of Haydn's writing is especially evident in Wendy Warner's lyrical performance. The horns return for the rollicking D major finale, cast in 6/8 time with definite suggestions of folk music. It's structured as a rondo and modulates freely through a number of keys, including F major, plus a striking section in its relative D minor that contrasts strongly with the generally cheerful and outgoing nature of the rest of the work.

Scholars believe Haydn wrote many more solo concertos for the Esterhazy players that have been lost. Cellists and all music lovers are fortunate we have these two.

Andrea Lamoreaux is music director of 98.7WFMT, Chicago's classical experience.

WENDY WARNER

Wendy Warner, hailed by *Strings* magazine for her "youthful, surging playing, natural stage presence and almost frightening technique," has become one of the world's leading cellists. Since she first garnered international attention by winning first prize at the Fourth International Rostropovich Competition in Paris in 1990, audiences have watched the Chicago native perform on prestigious stages including New York's Carnegie Hall, Symphony Hall in Boston, Walt Disney Hall in Los Angeles, Paris's Salle Pleyel, and Berlin's Philharmonie.

Warner has collaborated with leading conductors such as Mstislav Rostropovich, Vladimir Spivakov, Christoph Eschenbach, Andre Previn, Jesús López-Cobos, Joel Smirnoff, Carlos Miguel Prieto, Charles Dutoit, Eiji Oue, Neeme Järvi, and Michael Tilson Thomas. North American engagements have included the Chicago, Boston, Santa Barbara, Detroit, Colorado, New World,

Dallas, North Carolina, Jacksonville, Hartford, Cape Cod, Montreal, New Mexico, Omaha, Nashville, and San Francisco Symphonies; the Minnesota, the St. Paul Chamber, and Philadelphia Orchestras; the Rhode Island Philharmonic; and the Orchestre Symphonique de Quebec and Calgary Philharmonic.

Around the world she has performed with the London Symphony, St. Petersburg Philharmonic, Berlin Symphony, Hong Kong Philharmonic, French Radio Philharmonic Orchestra, Iceland Symphony, Baltic Chamber Orchestra, L'Orchestre du Capitole de Toulouse, L'Orchestre de Paris, and Camerata Academica Novi Sad (Serbia). In June 2013, Warner performed on a European tour of Prague, Milan, Paris, and other cities with Camerata Chicago and Drostan Hall.

A passionate chamber musician, Warner has collaborated with the Vermeer and Fine Arts Quartets, the Chicago Chamber Musicians, Jupiter Chamber Players (New York), and

esteemed violinist Gidon Kremer. She also participated in the inaugural season of the North Shore Chamber Music Festival in Northbrook, Illinois. The Warner/Nuzova Duo, in which Warner performs with Russian émigré pianist Irina Nuzova, has been featured at Chamber Music America's annual conference in New York City, served as duo in residence at the Music Institute of Chicago, performed all five Beethoven Cello Sonatas at the Isabella Stewart Gardner Museum in Boston and the Phillips Collection in Washington, D.C., and appeared by special invitation at the U.S. Supreme Court. As a member of the Beethoven Project Trio with violinist Sang Mee Lee and pianist George Lepauw, Warner gave the world premiere of a previously unknown Beethoven Trio in Chicago's Murphy Auditorium in 2009 and repeated the program in Lincoln Center's Alice Tully Hall the following year.

Warner's recital work includes performances at the Music Institute of Chicago's Nichols Hall, Phillips

Collection, Gardner Museum, and internationally in Milan and Tokyo, plus frequent appearances on Chicago classical radio station WFMT. Warner was invited to perform in recital and with orchestra at the 70th birthday celebration concert for Mstislav Rostropovich in Kronberg, Germany and with Rostropovich in Vivaldi's two-cello concerto in Reims, France. Festival highlights include performances with El Paso Pro-Musica, the Grand Teton Music Festival, and Penderecki's Beethoven Easter Festival in Krakow.

Warner's musical career began at age six under the tutelage of Nell Novak, until she joined Mstislav Rostropovich at the Curtis Institute from which she graduated. Warner made her New York debut with the National Symphony Orchestra conducted by Mstislav Rostropovich in October 1990 playing Shostakovich's First Cello Concerto. She was immediately reengaged to appear with the NSO on a North American tour in 1991. She was the featured soloist on the Bamberg Symphony's 1991

European tour, again, conducted by Rostropovich, making her debuts in Frankfurt, Stuttgart, Köln, Düsseldorf and Berlin. From there, she debuted in important music halls all over the world, as well as with the European Soloists of Luxembourg at Frankfurt's Alter Oper, and the Orchestre National Bordeaux Aquitaine. She has toured Japan as soloist with the NHK Symphony Orchestra and Japan Philharmonic.

Wendy Warner's discography includes four previous recordings for Cedille: *Russian Music for Cello & Piano* (Warner/Nuzova), *Popper & Piatigorsky*, a disc devoted to unknown Beethoven piano trios including two world premieres (Beethoven Project Trio), and *Double Play*: 20th century violin and cello duos with Rachel Barton Pine. She has also recorded Hindemith's complete chamber works for cello for Bridge Records, and Samuel Barber's Cello Concerto, with Marin Alsop and the Royal Scottish National Orchestra, for Naxos.

A recipient of the prestigious Avery Fisher Career Grant, Warner teaches at the Schwob School of Music at Columbus State University in Georgia. Her bow is by Fran ois Xavier Tourte of Paris, c. 1815, the "De Lamare," on extended loan through the generous efforts of a patron from the Stradivari Society of Chicago.



Wendy Warner performing with Drostan Hall and Camerata Chicago

DROSTAN HALL

Drostan Hall, music director and founder of Camerata Chicago, is a graduate of the Royal Northern College of Music in Manchester, England, where he studied violin with Yossi Zivoni, and Northern Illinois University where he studied with Shmuel Ashkenasi, Pierre Menard, and Mathias Tacke.

Hall began violin lessons at an early age, receiving a Martin Musical Scholarship to study with Frederick Grinke, competing in the first Yehudi Menuhin International Violin Competition, and participating in The Aldeburgh Foundation's internationally acclaimed master classes at the Britten-Pears School for Advanced Musical Studies. He has toured, performed, and collaborated with such distinguished artists as Wendy Warner, the International Beethoven Project Trio, George Lepauw, Lyudmila Lakisova, Peter Van De Graaf, Michelle Areyzaga, Yi-Jia Suzanne Hou, and Caroline

Goulding.

In the U.S., Hall has conducted at festivals including the Utah Music Festival and Woodstock (Illinois) Mozart Festival, and guest conducted the La Crosse Symphony Orchestra (Wisconsin).

His work with Camerata Chicago has included numerous live radio broadcasts on Chicago classical radio station WFMT and compact disc releases on the Centaur, Cedille, and DMD Classics labels. As music director of Camerata Chicago he has appeared at the Art Institute of Chicago, Harris Theater, Chicago Cultural Center, Northeastern Illinois University, North Park University, and College Church and St. Michael's Catholic Church in Wheaton, Illinois. Hall conducted the world premiere of Gwyneth Walker's *Tenderness Songs* sung by soprano Michelle Areyzaga.

CAMERATA CHICAGO

Founded in 2003 by conductor Drostan Hall, Camerata Chicago is a

chamber orchestra equally at home in intimate settings and in larger music venues, performing the rich tapestry of diverse chamber orchestra repertoire, including newly commissioned works. *Pilatus*, a chamber symphony by Mischa Zupko, is the ensemble's most recent premiere. It was commissioned jointly by Camerata Chicago and the Buonacorsi Foundation specially for the orchestra's 2013 European tour.

Now firmly established as a significant chamber orchestra on the world stage, Camerata Chicago has performed frequently on WFMT radio and at well-known local concert venues including the Art Institute of Chicago, Harris Theater, Chicago Cultural Center, Northeastern Illinois University, St. James Cathedral, and North Park University; and in College Church and St. Michael's Catholic Church in Wheaton, Illinois. Within a year of its debut, the ensemble won its first record contract with Centaur Records to record music by Johann and Carl Stamitz.

The orchestra has enjoyed collaborating with distinguished artists such as Wendy Warner, Yi-Jia Suzanne Hou, Peter Van De Graaf, the International Beethoven Project Trio, Michelle Areyzaga, and Caroline Goulding. Camerata Chicago has had a particularly close relationship with the internationally acclaimed Vermeer String Quartet, collaborating with the quartet's leader Shmuel Ashkenasi who performed and recorded Mozart's 5th violin concerto.

Mr. Ashkenasi subsequently became Artistic Advisor to the orchestra in 2006. In 2008, Mathias Tacke, the Vermeer's second violinist, was appointed concertmaster and has performed and recorded Bach's concertos with Camerata Chicago. Vermeer cellist Marc Johnson performed Haydn's D major Cello Concerto in 2008.

In June 2013, Camerata Chicago and Drostan Hall undertook a European tour to Prague, Milan, Paris, and other cities with cellist Wendy Warner as soloist.

CAMERATA CHICAGO

First Violin

Mathias Tacke Concertmaster
Injoo Choi
Song Hea Sackrider
Heather Hempel
Michael McGuan
Rika Seko

Second Violin

Ann Montska Smelser
Kathleen Carter
Talia Pavia
Alin Cernaianu
Ellen McSweeney

Viola

Aurelien Petillot
Shiho Toyonaga
Dorthy Okpebholo
Bridget Callahan

Cello

Linc Smelser
Christopher Ferrer
Jake Muzzy
Rebecca Zimmerman

Bass

Jeremy Attenaseo
Christian Dillingham

Oboe

Anne Bach
Amy Barwan

Horn

Sharon Jones
Joel Benway



Drostan Hall and Camerata Chicago