



CHANNEL CLASSICS

CCS 15398

Pieter  
**Wispelwey**

violoncello

AUSTRALIAN CHAMBER ORCHESTRA

**D. SHOSTAKOVICH**

CONCERTO NO. 1 FOR CELLO AND ORCHESTRA

**Z. KODÁLY**

SONATA FOR CELLO SOLO OPUS 8

# Pieter Wispelwey

violoncello Anonymous, French (1860)

**AUSTRALIAN CHAMBER ORCHESTRA**

**RICHARD TOGNETTI, leader**



**CHANNEL CLASSICS**

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**D. SHOSTAKOVICH** 1906-1975  
**Concerto no. 1 for Cello and Orchestra No. 1 in E flat Op. 107**  
Hornsolo: Darryl Poulsen

1	Allegretto	6.30
2	Moderato	11.22
3	Cadenza	6.08
4	Allegro con moto	4.36

**Z.. KODALY** 1882-1967  
**Sonata for violoncello opus 8 (1915)**

5	Allegro maestoso ma appassionata	8.33
6	Adagio (con grand' espressione)	12.51
7	Allegro molto vivace	11.30
Total time		61.51

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Production & Distribution

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example 1

Example 1 consists of two musical staves. The first staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a dynamic marking of *p* and a hairpin crescendo leading to a *f* dynamic. The second staff is in bass clef with a key signature of one flat and a 2/4 time signature. It begins with a dynamic marking of *p* and a hairpin crescendo leading to a *f* dynamic. Both staves feature melodic lines with slurs and accents.

example 2

Example 2 consists of two musical staves. The first staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a dynamic marking of *ff*. The second staff is in bass clef with a key signature of one flat and a 2/4 time signature. It begins with a dynamic marking of *f*. Both staves feature melodic lines with slurs and accents.

example 3

Example 3 consists of four musical staves. The first staff is in treble clef with a key signature of one flat and a 2/4 time signature. The second staff is in bass clef with a key signature of one flat and a 2/4 time signature, starting with a dynamic marking of *p* and the instruction *espress.*. The third and fourth staves are in bass clef with a key signature of one flat and a 2/4 time signature, starting with a dynamic marking of *p*. The notation includes complex rhythmic patterns, slurs, and accents.

example 4

The image shows a musical score for a violin solo and a string ensemble. The top staff is labeled 'Ve. solo' and begins with a forte (*f*) dynamic marking. The bottom four staves are labeled 'Archi' and include dynamic markings such as *arco* and *ppp*. The score is written in a common time signature and features complex rhythmic patterns and melodic lines.

**Pieter Wispelwey** received his early training from Dicky Boeke and Anner Bylsma in Amsterdam followed by studies with Paul Katz in the USA and William Pleeth in Great Britain. He won the Elisabeth Everts Prize (1985), which is a biennial award endowed upon the most promising musician in the Netherlands. In 1992 he was the first cellist ever to receive the prestigious Netherlands Music Prize. Wispelwey acknowledges the financial support so generously given by Schiphol NV (Amsterdam Airport) which benefits his artistic goals. Wispelwey is one of the first of a generation of general specialists, performing exquisitely on either an authentic or modern cello.



photo: Ulbo de Sitter

His expert stylistic knowledge, original and profound musical thinking, augmented by a phenomenal technique enable him to render individual, yet remarkable interpretations of the cello repertoire from J.S.Bach to Elliot Carter. For years now, he has won the hearts of critics and public alike with his unique performances of the Bach and Britten unaccompanied cello suites, and with his recitals of the Beethoven and Brahms sonatas either on authentic or modern instruments.

Wispelwey is in keen demand as soloist. A recent fortnight's tour through the Australian capital cities with the Australian Chamber Orchestra was a triumph. A typical review in Melbourne's 'The Age', ushered in a cellist for the 21st century when it reported: "To say Pieter Wispelwey's music-making is ravishing is to utter an understatement of huge proportions...the concert did everything to confirm him as one of the world's greatest cellists. As a soloist, he played like a man possessed; his face, his whole body seemed consumed by a musical spirit whose familiar is the cello".

His recordings by the Dutch quality label Channel Classics have all been highly acclaimed by the international press, and no less than six have won international awards.

**Richard Tognetti** studied at the Sydney Conservatorium of Music and the Berne Conservatory. He has been Artistic Director and Leader of the Australian Chamber Orchestra since 1989, presiding over a period of enormous artistic growth and enterprise. During this time, the ACO's repertoire has been expanded in a number of directions, but particularly by Tognetti's arrangements of string quartets by Beethoven, Janáček, Szymanowski, Bartók, Haas and Crumb.

Recent solo performances have included the Dvorák concerto and Beethoven's Triple Concerto (with Melvyn Tan and Steven Isserlis) with the ACO, Brahms's Double Concerto with Pieter Wispelwey in the Netherlands, and Ligeti's Violin Concerto with the Sydney Symphony Orchestra.

photo: Greg Barrett



Acclaimed as one of the world's greatest small orchestras, the **Australian Chamber Orchestra** has built an international reputation for its artistic excellence and adventurous programming. Founded in 1975, it is Australia's most internationally travelled arts organisation, with the largest audience subscription base of any chamber orchestra in the world.

Under the inspired leadership of violinist Richard Tognetti the ACO has worked with celebrated soloists such as Stephen Hough, Lorraine Hunt, Steven Isserlis, Yvonne Kenny, Robert Levin, Christian Lindberg, Barry Tuckwell, John Williams and Pieter Wispelwey.

In addition to its national concert program the ACO regularly tours Asia, Europe and the USA, performing at many of the world's great concert halls, including Amsterdam's Concertgebouw, New York's Carnegie Hall, Vienna's Musicverein and London's Wigmore Hall.



photo: Greg Barrett

*What do the Kodály sonata and Shostakovich's first cello concerto mean to a cellist? Unquestionably they are among the great predators in the zoological garden of cello repertoire. Both pieces are wild and dangerous, but at the same time they derive part of their intensity from a paradox. Their temperament may be savage, but somehow or other they have been forced into their final shapes.*

*The cage in which Shostakovich imprisons his beast consists, in addition to a rigid form, of dynamic discipline and remarkable indications of tempo. The discipline which Kodály imposed on himself comes from the fact that he wrote his many-headed monster of an irritable sonata for a single cello instead of a 300-headed orchestra. This "limitation" results in an overwhelming, gigantic battle expansion of the cello's territory. Never before has the cello been a vehicle for such visions, such lust as in this rhapsody of heroism, vitality, exaltation, and exoticism.*

*To return to Shostakovich; in the cello concerto, dynamic strategies play a role which is perhaps unobtrusive, but none the less essential. Examples in the first movement are the exposition of the first theme, beginning and ending in 'piano' (example 1) and the distribution of accents in the second thematic group. There, the beginning, the 'fortissimo' shouted two-toned parody of a melody ('the lyrical second subject') is without accents, while the continuation is full of them (example 2).*

*Although, in the last movement, the cello, except for a witty passage (example 3), plays only 'forte' or 'fortissimo' (a bestial demand, which, however, appeals to the animal side of most cellists including your author), this movement, just like the others, contains ample evidence of dynamic refinement in the accompaniment. All the more exciting are the 'secco fortissimo' salvos from the timpanist, whom I hereby thank for his committed playing.*

*Shostakovich's metronome markings constitute a chapter in themselves. In the 1959 recording made under the composer's personal supervision, it is fascinating to see how precisely these are obeyed both by Rostropovich and especially by Szell. A spectacular historical document in several respects...*

*Shostakovich suggests '116' for the half note in the Allegretto. And that is curious, since it is on the moderate side, but it seems to me to promote extra intensity. The association with a high-pressure turbine is only increased as a result. '66' for the second movement*

*indeed results in a Moderato, and therefore lends naiveté to the cello's first theme, which then makes an attractive contrast with the more emotional second theme. The '88' for the finale is fantastically quick. It is so fast that the indication for the 3/8 theme (eighth note = eighth note) is unplayable (example 4). The fatal orchestral accidents which the composer must have imagined here will surely have amused him.*

*In conclusion, the reader will not be surprised that the volcanic aspect of the 'Cadenza' inspired me to combine the concerto with the Kodály sonata, presenting these two natural phenomena as a duet.*

*Pieter Wispelwey, translation: David Shapero*

Zoltán Kodály (1882-1967) has undoubtedly been one of the most important Hungarian composers of this century. In this he was only rivalled by Béla Bartók. Later, after World War II and after Bartók's death, the latter was seen as the greater of the two, also internationally, and Kodály was more looked upon as the greater pedagogue. It is true that Kodály's influence as a pedagogue still plays a prominent and essential role in Hungary today: a great part of the musical tuition still leans on ideas and ideals designed by him. This however does not mean that Kodály's compositional qualities are inferior to those of Bartók. Until the beginning of the Second World War, Kodály enjoyed great fame as a composer, while Bartók was very often put aside as being too obstinate and too modern. The Sonata for Violoncello Solo, Op. 8, from 1915, is an impressive example of Kodály's exceptional gifts, which indeed were highly praised by Bartók. It is an extensive and virtuosic, but above all lyrical piece, in which all the possibilities of the so unruly instrument have been exploited to the full. Unbridled fantasy and structural complexity go hand in hand here. And one should not forget that there were hardly any examples available to write such a sonata. Undoubtedly Kodály gained inspiration from Bach's Suites for Violoncello, and he might have known some by Max Reger. But these are no more than technical and formal influences, such as the 'capriccio'-like structure of the movements and the *scordatura*, the 'mistuning' of the two lowest strings (C and G are tuned downwards to B and F#), which makes the sound of the instrument fuller.



Kodály found his real inspiration in the Hungarian country. Thus the three movements breath the spirit of the countryside, of free nature, without however lapsing into all too easy imitations of folk music. Only in the last movement stirring folk dances take the most prominent place.

Leo Samama

*Wat betekenen de Kodály sonate en het eerste celloconcert van Sjostakowitsj voor een cellist? Zonder meer behoren ze tot de grote roofdieren uit de dierentuin van het cellorepertoire. Beide stukken zijn woest en gevaarlijk, maar ondertussen ontlenen ze een deel van hun intensiteit aan een paradox. Hun temperament mag wild en onbeteugelbaar zijn, toch zijn ze op de een of andere manier in hun uiteindelijke vorm gedwongen. De kooi waarin Sjostakowitsj zijn beest plaatst bestaat afgezien van een rigide structuur uit dynamische discipline en opmerkelijke tempovoorschriften. De discipline die Kodály zich oplegde bestaat eruit dat hij zijn getergde sonate, hoewel nog steeds een veelkoppig monster, schreef voor een enkele cello, in plaats van voor een 300 koppig orkest. Op die manier wordt de energie als het ware samengebald, terwijl het explosiegevaar onverminderd groot blijft. Overrompelend daarbij is het titanengevecht om uitbreiding van het territorium van de cello, waartoe deze 'beperking' leidt. Nog niet eerder was de cello het vehikel voor dergelijke visioenen, voor zulk driftleven, als in deze rhapsodie van heroïek, vitaliteit, exaltatie en exotiek. Terugkomend op Sjostakowitsj, in zijn celloconcert spelen dynamische strategieën een misschien onopvallende, maar daarom niet minder wezenlijke rol. Voorbeelden in het eerste deel zijn de expositie van het eerste thema, beginnend en eindigend in 'piano' (voorbeeld 1) en de distributie van accenten in de tweede themagroep. Daarin is de aanvang, de 'fortissimo' gebrulde tweetoons parodie op een melodie (het zangthema!) accentloos, terwijl de voortzetting er vol mee zit (voorbeeld 2). Hoewel de cello in het laatste deel, een geestige passage uitgezonderd (voorbeeld 3), uitsluitend 'forte' of 'fortissimo' speelt ( een beestachtige opdracht, die echter het animale instinct in de meeste cellisten inclusief uw schrijver wel aanspreekt) is in dit deel, net als*

*Violin 1*  
Richard Tognetti, Director  
Aiko Goto  
Jemima Littlemore  
Lorna Cumming  
Elizabeth Jones  
Alice Evans

*Violin 2*  
Helena Rathbone  
Mark Ingwersen  
Yi Wang  
Tania Davis  
Philippa Allan  
Jacob Plooij

*Viola*  
Caroline Henbest  
David Wicks  
Amanda Murphy  
Jane Hazelwood

*Cello*  
Cameron Retchford  
Molly Kadarauach  
Melissa Barnard  
Peter Morrison

*Bass*  
Maxime Bibeau  
Andrew Meisel

*Oboe*  
Antony Chesterman  
Duncan Thorpe

*Bassoon*  
Peter Moore

*Bassoon/Double Bassoon*  
Natasha Woodley

*Timpani/Celeste*  
Brian Nixon

*Flute*  
Virginia Taylor

*Flute/Piccolo*  
Sarah Broughton

*Clarinet*  
Catherine McCorkill  
Christopher Tingay

*Horn*  
Darryl Poulsen

*This recording is dedicated in memory to Dr. Seymour Sacks whose love of life and music is my continuing inspiration. C. Jared Sacks*

**colophon**

Production	Channel Classics Records bv
Producers	C. Jared Sacks, Pieter Wispelwey
Recording engineer, editing	C. Jared Sacks
Assistant recording engineer	Alan MacLean (Sjostakovitch)
Cover photo	Ulbo de Sitter
Cover design	David Louf, Utrecht
Liner notes	Pieter Wispelwey, Leo Samama

**Technical information**

Microphones	Bruel & Kjaer 4003, Schoeps
Digital converter	24 Bit Prism / Genex Recorder
Recording location	Eugene Goossens Recording Hall, Sydney, Australia
Recording dates	August 1999
Instrument	Anonymous, French (1860)

**discography**

- CCS 3592 Beethoven: Complete Sonatas for Pianoforte and Cello (double cd)
- CCS 5493 Brahms: Sonata e minor, op.38 - Sonata F Major, opus 99
- CCS 6294 Vivaldi: 6 Cello Sonatas
- CCS 6494 Beethoven: Variations for violoncello and pianoforte
- CCS 6794 Franz Schubert: String Quintet in C Major Opus 163
- CCS 7395 J. Haydn: Cello Concertos in C & D; Symphony nr. 104, D Major
- CCS 7495 Hindemith, Sessions, Ligeti
- CCS 8695 Dvorák: Concerto in B minor / Tchaikovsky, Dvorák, Davíčov, Arensky
- CCS 9596 Max Reger: Three Suites for Cello Solo
- CCS 9696 Schubert: Arpeggione, 3 Sonatines opus 137
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- CCS 10797 Chopin, Fauré, Poulenc
- CCS 11097 Schumann Cello Concerto (& ACO) /Hindemith, Schumann
- CCS 12898 One of a kind, Music by Brett Dean
- CCS 12298 Bach Suites for violoncello solo (double cd)
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