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Stockholm Syndrome Ensemble

A MOVEABLE FEAST

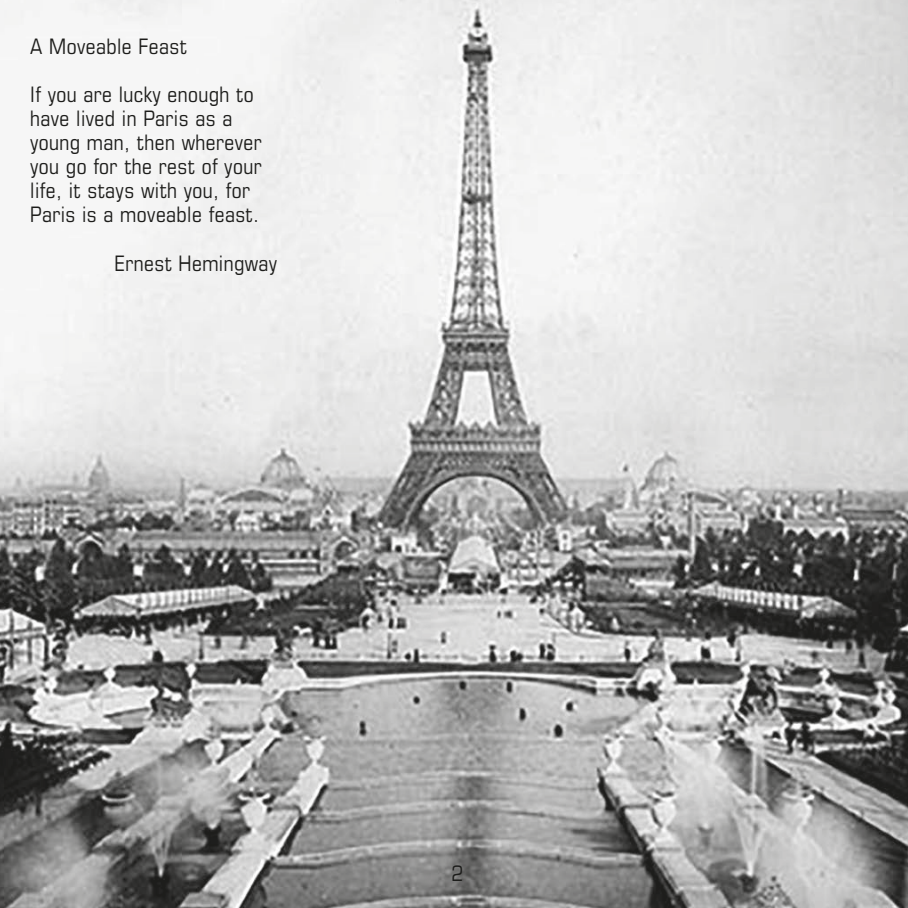
Vaughan Williams | Ravel | De Falla



A Moveable Feast

If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast.

Ernest Hemingway



STOCKHOLM SYNDROME ENSEMBLE

From the 23rd to the 28th August 1973 several bank employees were held hostage in vaults of the Kredithank at Norrmalmstorg in Stockholm, Sweden. During this time the victims of this siege began to express empathy and sympathy for their captors, a psychological phenomenon that has since become known as the 'Stockholm Syndrome'. These very unique circumstances combined with the intensity of the experience had a remarkable effect on the victims.

Some forty years later the **Stockholm Syndrome Ensemble** was formed, in Stockholm, with the hope of creating concert programmes that would give audiences a more healthy dose of Stockholm syndrome; the aim, to give the audience the opportunity to hear music set in a surprising and illuminating context, one which heightens the listening experience.

Whilst not bound by size, style or genre most concerts include this founding group of players. Often the programmes are built around an event, idea or concept. This narrative or thread (sometimes unspoken in the form of images and sometimes spoken with film and voice) allows the comparison and contrast of music across all periods and styles. As a result the ensemble has performed music from Purcell to Bob Dylan

and Messiaen to Radiohead collaborating with musicians such as Margareta Bengtsson, Olivia Chaney, Sebastien Dubbé, Ruby Hughes, Gustav Lundgren, Anne Sofie von Otter, Elin Rombo, Andrew Staples, artist Joanne Grüne-Yanoff and juggler Jay Gilligan. The ensemble has its own concert series at Musikaliska in Stockholm and was the subject of a documentary for Swedish TV. Future plans include a tour of the Netherlands and festival performances in Sweden and Finland.

Simon Crawford-Phillips has established an extraordinarily varied career as soloist, chamber musician, lieder accompanist and most recently as a conductor.

Performances this season include several recitals from Wigmore Hall, Concertgebouw and the Royal Festival Hall together with artists such as Adrian Brendel, Pekka Kuusisto, Anthony Marwood, Mark Padmore, Lawrence Power, the Elias Quartet and the Colin Currie Group. As a conductor he makes his debut with Musica Vitae and Dala Sinfonietta and returns to the Swedish Radio Orchestra as well as assisting Daniel Harding at the Verbier festival.

He has recently given world premieres of music by Steve Reich and Mark-Anthony Turnage as well as working alongside Sofia

Gubaidulina, Simon Holt, Colin Matthews and Huw Watkins in performances of their own works.

Simon Crawford-Phillips is a founding member of the Kungsbacka Trio. During the last 15 years they have recorded extensively for Naxos and made radio broadcasts throughout Europe and Australia. Future plans include returning to the Lammermuir festival and a UK tour culminating in a BBC broadcast from Wigmore Hall. He has also appeared regularly as a guest pianist and conductor with the Nash Ensemble giving a series of recitals at Wigmore Hall and working together with Sarah Connolly and Claire Booth.

Future plans include returning to the Bath Mozart, Evian, Meidän, Savannah and Verbier festivals as well as a US recital tour with Lawrence Power and other collaborations at LSO St.Lukes, Wigmore Hall and the Royal Festival Hall.

In June 2010, Simon was elected a Fellow of the Royal Academy of Music. He holds a teaching position at the Gothenburg Academy of Music and Drama. CDs due for release this year are on the Hyperion, Channel Classics and LSO live labels.

Malin Broman is highly sought after as a soloist, artistic director, chamber musician, teacher and orchestral leader. Over the past two decades she has performed as soloist with numerous orchestras including BBC Scottish Symphony Orchestra, BBC National

Orchestra of Wales, Gothenburg Symphony Orchestra and St-Martin-in-the Fields. In 2008 Malin was appointed concertmaster of the Swedish Radio Symphony Orchestra with which she has recorded Nielsen's Violin Concerto and has commissioned a violin concerto from Helen Grime (premiered under the baton of Daniel Harding).

She is frequently invited to guest lead the Chamber Orchestra of Europe, Mahler Chamber Orchestra, Philharmonia Orchestra and London Symphony Orchestra amongst others. She is increasingly in demand as a soloist/artistic director and from the 15/16 season she took up the post of Artistic Director for the Musica Vitae chamber orchestra.

A passionate chamber musician, Malin is a founder member of the internationally acclaimed Kungsbacka Piano Trio and Stockholm Syndrome Ensemble. From 2004 to 2010 she was a member of the Nash Ensemble. She plays regularly with duo partner Simon Crawford-Phillips and collaborates with artists such as Anne Sofie von Otter, Pekka Kuusisto and Veronika Eberle.

In 2008 Malin was appointed viola Professor at Edsberg Music Institute. She plays a rare Guadagnini violin dated 1782 and a 1861 Bajoni viola, both generously loaned by the Järnåker foundation.

Malin's performances have been broadcast on BBC Radio 3, Swedish Radio and throughout Europe. She has recorded over 30 discs

with labels including Hyperion, NAXOS, Channel Classics, Daphne Records and BIS Records.

In 2002 Malin was presented with the Halland Academy's Award for Outstanding Cultural Achievement, and in 2008, she was elected a member of the Royal Swedish Academy of Music.

Fredrik Paulsson regularly performs in venues such as Palais de Beaux Artes, Bryssel, Wigmore Hall, London, Konzertverein och Konzerthaus, Wien, Concertgebouw, Amsterdam och Alice Tully Hall, The Lincoln center, New York. A renowned chamber musician, Paulsson regularly appears at major festivals across Europe, working with artists such as Janine Jansen, Leif-Ove Andsnes, Julius Drake, Natalie Clein, Colin Carr, Maxim Rysanov, Martin Fröst, Andreas Blau and Pierre-Laurent Aimard.

As a founding member and leader of the Yggdrasil Quartet he has been short listed for The Gramophone 'Record of the Year' Award and awarded the Times Record of the Month Award and Cannes MIDEM Award.

As concertmaster and guest leader he is frequently invited with orchestras such as Royal Stockholm Philharmonic, Swedish Radio Symphony Orchestra, Chamber Orchestra of Europe, London Philharmonic Orchestra and Philharmonia Orchestra, working with conductors such as Yannick Nezet-Seguin, Vladimir Jurowski, Esa-Pekka Salonen,

Nicolaus Harnoncourt, Bernard Haitink and Riccardo Muti.

Fredrik Paulsson is in high demand as both soloist and director internationally and has conducted and directed orchestras such as the Orchestra National Orchestra of Catalonia, Vaasa City Orchestra, Aurora Festival Chamber Orchestra and Camerata Finlandia.

Fredrik Paulsson plays a J B Guadagnini anno 1745, which has been lent to him by the Jarnaker foundation. He is a Honorary Fellow of the University of Aberdeen, Scotland.

Alongside her work as a co-principal leader in the Swedish Radio Symphony Orchestra **Malin William-Olsson** performs regularly with ensembles such as Spira Mirabilis and the Mahler Chamber Orchestra.

She began her studies under the tuition of prof. Milan Vitek at the Academy of Music and Drama in Göteborg and continued at the Musikhochschule Köln with prof. Mihaela Martin. In December 2006 she graduated from the Edsbergs Music Institut where she was awarded her Chamber Music Diploma having studied with prof. Ulf Wallin. She immediately went on to win the position of Second Concert Master in the Helsingborg Symphony Orchestra and remained there until 2010 before winning her current position with the Swedish Radio Symphony Orchestra.

A passionate chamber musician Malin plays both violin and viola and has been a member

of the Stockholm Syndrome Ensemble since 2012 and currently holds a teaching position in chamber music at the highly acclaimed school 'Lilla Akademien' in Stockholm.

Malin also plays in the Swedish band SeLest. They have achieved great critical success for their own version of Mozarts Requiem which was premiered in 2013. Since then they have performed throughout Sweden and the Requiem project has been recorded for CD, radio and broadcast on Swedish TV. Next season includes performances further afield in Germany.

Malin plays an Italian Giacomo Zanoli violin dating from 1751 which is on kind loan from the Järnåker Foundation / Association of the Swedish Music Academies.

Finnish-born cellist **Johannes Rostamo** is one of Scandinavia's leading musicians. He studied in Helsinki, Stockholm and Oslo with Heikki Rautasalo, Torleif Thedéen, Truls Mörk, Frans Helmerson and Hatto Beyerle and since his soloist debut with the Stockholm Philharmonic in 2008, he has performed around the world as soloist, chamber musician and orchestra musician. In 2008, Johannes became principal cellist of the Royal Stockholm Philharmonic Orchestra. He has also played as guest principal cellist with the the Royal Concertgebouw, Bavarian Radio Symphony, Mahler Chamber and Australian Chamber orchestras. In addition, he is a regular guest in the Chamber Orchestra

of Europe and a founding member of the Stockholm-based chamber music group Stockholm Syndrome Ensemble. He has performed as soloist with several Scandinavian orchestras with conductors such as Sakari Oramo, Hannu Lintu, Andrew Manze and Mats Rondin. His debut recording, Joonas Kokkonen's Cello Concerto with Paul Magi and the KMH Symphony Orchestra (recorded live in Tallinn in 2006), was released in 2009. Johannes plays a cello by Antonio Stradivarius 'Magg', 1698 generously loaned for him by an anonymous benefactor in Stockholm.

Rick Stotijn is considered one of today's leading bass players. He received his first lessons at the age of eight, studied at the Amsterdam Conservatory with his father Peter Stotijn and graduated with the highest distinction. He continued his studies with Bozo Paradzik at the Hochschule in Freiburg. Rick won first prizes at the Princess Christina Competition, the Young Musical Talent Foundation and elsewhere, and in 2013 he received the highest accolade awarded to musicians in the Netherlands, the Dutch Music Prize. Many solo appearances at home and abroad were soon to follow, including a *Carte Blanche* series in the small auditorium of the Amsterdam Concertgebouw. Rick performs regularly as soloist with orchestras including the Swedish Radio Symphony Orchestra, Amsterdam Sinfonietta, Rotterdam Chamber Orchestra, Arnhem Philharmonic

Orchestra, Philharmonie Zuid Nederland and the Residentie Orchestra The Hague.

In the coming seasons Rick will expand his soloist activities, including appearances with Musica Vitae Sweden, Joensuu Symphony Orchestra and the Radio Philharmonic Orchestra, which has commissioned a new double bass concerto by Martijn Padding, to be performed during the Saturday Matinee series in the Amsterdam Concertgebouw. Rick is renowned as an advocate of new music for his instrument, and works have been written for him by Roel van Oosten, Kees Olthuis, Rene Samson, Michel van der Aa, Ned Rorem, Martijn Padding and Britta Byström. As a chamber musician he has worked with Janine Jansen, Christianne

Stotijn, Liza Ferschtman, Robert Holl, Mischa Maisky, Joseph Breinl and many others. His Bottesini CD (2012) and his second CD Basso Bailando (2014) both received rave reviews.

Rick was principal double bass in the Arnhem Philharmonic Orchestra and Rundfunk Sinfonie Orchester Berlin, and is currently principal in the Swedish Radio Symphony Orchestra. He was principal double bass with Amsterdam Sinfonietta from 2004-2014. Rick teaches at the Amsterdam Conservatory and is to take up a teaching post at the Robert Schumann Hochschule Dusseldorf. He performs on a Raffaele & Antonio Gagliano double bass, generously on loan from the National Musical Instrument Foundation.

A MOVEABLE FEAST

The music on this disc has a very specific location and time at its heart. Paris in 1907. Fin-de-siecle Paris was absolutely the eye of the creative storm and most of the great musical minds from Europe and further afield either lived there or passed through. The Englishman Ralph Vaughan-Williams and Spaniard Manuel de Falla both came to study there and both were accepted in to Maurice Ravel's close circle of friends (Vaughan-Williams as Ravel's student). It is not certain if they ever met but both Vaughan-Williams and Falla were certainly acquainted with one another. Stravinsky who was also in Paris at the time recalled the regular soirées at the home of Cipa and Ida Godebski where he first met Falla and Vaughan-Williams. Whilst Vaughan-Williams' and Falla's unique musical voices are inextricably linked to the music of their respective homelands their time in Paris made a huge impression.

This disc is built around the tantalising thought that these three very different artists were all in Paris at the same time discussing music and inspiring one another. The music you're about to hear dates from before and after 1907. Vaughan-Williams' piano quintet was written just a few years before his trip to Paris and Falla's 'El Amor Brujo' was composed just after his return to Spain from Paris in 1914. The two Ravel pieces represent the huge effect of the Great War. *Le tombeau de Couperin* was composed between 1914 and 1917, each of the baroque inspired movements remembering a friend of Ravel's who had died in the war. In 1918, the year of the Armistice, Ravel remained in a state of creative despair and managed to complete only one entirely new composition: *Frontispice*, a work which lasts less than two minutes. It remains one of Ravel's most curious and perplexing compositions, standing alone from his other work in its desperation to articulate the apocalyptic events of the time.

Simon Crawford-Phillips



LINER NOTES

A forgotten piano quintet

One of the puzzles of music history that will probably never be solved is why not a single early classical composer decided to combine the string quartet with the piano. This is the instrumentation which we have come to know as the piano quintet: two violins, viola, cello and piano. But where are the piano quintets with strings by Haydn, Mozart or Beethoven? They simply do not exist. Incomprehensible. Instead Mozart and Beethoven both decided to combine four winds instruments with piano. And what about Schubert's famous *Trout Quintet* dating from 1819? Here Schubert replaced the second violin with a double bass to give the ensemble a better foundation and add more warmth to the sound.

A composer who employed Schubert's unusual instrumentation, with a double bass in his piano quintet, was the Englishman Ralph Vaughan Williams (1872-1958). He was the main driving force in English musical life after Edward Elgar. With his characteristically mild scores full of old folk tunes he gave his homeland a distinctive musical voice all of its own. Particularly notable, from his immense output, is the *Fantasia on a theme by Thomas Tallis*, in which he let his imagination run free on a tune by his sixteenth-century English predecessor. It was written in 1910, shortly

after Vaughan Williams had spent some time studying composition with Maurice Ravel in Paris, an experience he later described as 'an attack of French fever'.

His *Piano Quintet* however dates from 1903 and was composed eight years after Vaughan Williams graduated from the Royal College of Music. Much of the music of this period was destroyed or retracted by the composer. After his death in 1958 his widow left the surviving scores, including those that had been cast aside, to The British Library. They lay dormant until she lifted the embargo on performance of certain pieces in 1990, enabling the early chamber music to be published. Thus the *Piano Quintet*, premiered in December 1905, received its first modern performance in the Royal College of Music in 1999. The greatest influence evident in this work is that of Johannes Brahms, who died six years before it was written; he was the great idol of Parry and Stanford, Vaughan Williams' teachers at the Royal College of Music. The lengthy first theme of the opening movement and the extensive development section could have been the work of a son of Brahms. The theme of the slow movement is strongly reminiscent of *Silent Noon*, a song written in the same year. The finale consists of a theme with five variations, one of Vaughan Williams'

favourite forms. The theme also plays a role in the first two movements, and was used again fifty years later in the final movement of the Violin Sonata.

Homage to fallen comrades

After Claude Debussy's death in 1918, Maurice Ravel was generally considered to be France's leading composer. However in 1920 he declined to accept the distinction of the Légion d'Honneur, an open refusal known at the time as the 'affaire Ravel'. What was worse was that owing to his newly acquired status he drifted away from certain colleagues, particularly Satie and the younger generation. He took this estrangement literally and went to live in Montfort-l'Amaury, fifty kilometres west of Paris, where 'Le belvédère' became his final place of residence. There he led a solitary existence with his cats, continuing to polish his refined oeuvre until his death in 1937.

Ravel's library included various editions of poetry by the Italian Ricciotto Canudo (1877-1923) containing handwritten dedications by the author. The two had met in Paris in about 1905 and remained close friends until the 1920s. In the final year of war, 1918, Ravel created a sort of musical title page, a *Frontispice*, for a poem by Canudo, *S.P. 503 Le Poème du Vardar*. *Frontispice* is a little piece of just thirteen bars and barely two minutes' length for two pianos and, remarkably, five hands. In his mysterious and exotically flavoured music

Ravel evokes the mood of Canudo's philosophical reflections on his experiences on the battlefields of the First World War.

It may well be that, besides the death of his mother, it was the horror of the First World War from which Ravel needed escape to the countryside far from the turmoil of Paris. When the war broke out he had enlisted as a volunteer in the French army. He narrowly avoided death on several occasions and as chauffeur to the general staff he witnessed the gruesome offensive at Verdun. To Ravel's horror many of his comrades were killed there and he fittingly commemorated them in his six-movement *Le tombeau de Couperin* (1917). As in his early *Violin Sonata* and *String Quartet*, this work too looks back to the Baroque world of Couperin. Ravel had a fascination for bygone times, for the Baroque and Classical eras. He was fond of the age of clear lines and lucid contours in which Haydn and Mozart had lived but after the traumatic experiences of the First World War his classical ideals began to disintegrate.

That Ravel penned *Le tombeau de Couperin* during the war years was a deed of patriotism and love for his fallen comrades rather than a true homage to Couperin. Naturally, he employed the stylised Baroque dances of Couperin's age, putting them together in a traditional suite. However the name of the master of the Grand Siècle – Couperin – was really a symbol of France, and the funeral music (tombeau = tomb stone)

thus stood for France and its fallen soldiers. It was not with sad and dejected music that Ravel mourned his comrades, but with lightly dancing notes, as if to console the bereaved instead of increasing their sadness in a time of crisis. And with the Forlane Ravel even snubbed Pope Pius X, who had complained about the sensual tango that had blown over from America. The pope had mentioned the dignified Forlane as an alternative, so Ravel created a caricature full of even more brazen notes!

A fire dance against evil spirits

The final piece on this recording is by the Spanish composer Manuel de Falla (1876-1946), a contemporary of Ravel. Falla considered it his task to promote indigenous Spanish music and to this end he explored the immeasurable treasures of his country's

musical past, as Vaughan Williams did with his English heritage. In Falla's own music the Andalusian flamenco echoes on, but mixed with the influence of Debussy and Ravel, the French composers he had become acquainted with as a student in Paris in 1907-1914. Many of Falla's works were written upon his return to Madrid on the verge of the First World War, including the familiar *Noches en los jardines de España*, *El amor brujo* and *El sombrero de tres picos*. In reaction to the Franco regime the composer left for Argentina in 1939, where he died in Alta Gracia in 1946. The two movements from *El amor brujo* (The Bewitched Love) are arrangements of music for a theatrical work about the macabre romance of a gypsy girl. In the play it is the compelling music of the famous Ritual Fire Dance that drives out the evil spirits.

Clemens Romijn



A MOVEABLE FEAST

Die Musik dieser CD hat einen ganz bestimmten Ort und eine Zeit im Sinn. Paris im Jahre 1907. Das Paris des Fin-de-Siècle war absolut der Mittelpunkt des kreativen Sturms, und die meisten der bedeutenden musikalischen Geister aus Europa und anderen Kontinenten lebten dort oder besuchten die Stadt. Der Engländer Ralph Vaughan-Williams und der Spanier Manuel de Falla kamen beide, um dort zu studieren, und beide waren willkommen im engen Freundeskreis von Maurice Ravel (Vaughan-Williams als Ravels Schüler). Es ist nicht gewiss, wann oder ob sie einander begegneten, aber Vaughan-Williams und de Falla kannten einander bestimmt. Strawinsky, der zu der Zeit ebenfalls in Paris war, erinnerte sich an die regelmäßigen Soirées im Haus von Cipa und Ida Godebski, wo er zuerst de Falla und Vaughan-Williams begegnete. Während Vaughan-Williams' und de Fallas einzigartige musikalische Ausdrucksweisen unverkennbar mit der Musik ihrer jeweiligen Heimat verbunden sind, machte ihr Aufenthalt in Paris einen gewaltigen Eindruck.

Dieser CD liegt der verlockende Gedanke zugrunde, dass diese drei sehr verschiedenartigen Künstler gleichzeitig in Paris weilten und über Musik sprachen und einander inspirierten. Die Musik, die Sie nun hören, stammt aus der Zeit von vor und nach 1907. Vaughan-Williams' Klavierquintett wurde nur wenige Jahre vor seinem Ausflug nach Paris geschrieben und de Fallas 'El Amor Brujo' wurde gleich nach seiner Rückkehr nach Spanien von Paris im Jahre 1914 komponiert. Die beiden Ravel-Stücke verdeutlichen die enorme Wirkung des Weltkriegs. Le tombeau de Couperin wurde zwischen 1914 und 1917 komponiert, jeder der vom Barock inspirierten Sätze erinnert an einen Freund Ravels, der sein Leben im Krieg verloren hatte. Im Jahre 1918, dem Jahr des Waffenstillstands, verweilte Ravel in einem Zustand kreativer Verzweiflung, und so gelang ihm nur die Fertigstellung einer einzigen gänzlich neuen Komposition: Frontispice, ein Werk, das weniger als zwei Minuten lang dauert. Es bleibt eine von Ravels merkwürdigsten und verblüffendsten Kompositionen, es steht abseits von seinem übrigen Werk in seiner Verzweiflung, die apokalyptischen Ereignisse der Zeit zu formulieren.

Simon Crawford-Phillips



Ein vergessenes Klavierquintett

Eines der Rätsel in der Musikgeschichte, die wahrscheinlich nie gelöst werden, ist die Frage, weshalb kein einziger früher klassischer Komponist je auf den Gedanken kam, das Streichquartett mit einem Klavier zu kombinieren. Das ist nämlich die Besetzung, die wir als Klavierquintett bezeichnen: zwei Violinen, eine Bratsche, ein Cello und Klavier. Aber wo sind die Klavierquintette mit Streichern von Haydn, Mozart oder Beethoven? Es gibt sie nicht. Unbegreiflich! Wohl versammelten sich bei Mozart und Beethoven vier Bläser um das Klavier. Und wie verhält es sich denn mit Schuberts berühmtem *Forellenquintett* aus dem Jahre 1819? Der ersetzte die zweite Violine wieder durch einen Kontrabass, um dem Ensemble etwas mehr Fundament zu geben und dem Klang etwas mehr Wärme.

Jemand, der für sein Klavierquintett dieselbe Besetzung mit Kontrabass verwendete wie Schubert, war der englische Komponist Ralph Vaughan Williams (1872-1958). Er war das wichtigste Zuggpferd in der Welt der englischen Musik nach Edward Elgar. Mit seinen charakteristisch milden Partituren voll von altem Volksliedgut hat er England einen deutlich eigenen Klang gegeben. Aus seinem enormen Œuvre wurde die *Fantasia on a theme by Thomas Tallis* besonders bekannt.

Darin phantasiert er über einen englischen Kollegen aus dem sechzehnten Jahrhundert. Die Phantasie schrieb er 1910, kurz nachdem Vaughan Williams einige Zeit bei Maurice Ravel in Paris Komposition studiert hatte. Später sprach er über diese Zeit als 'einen Anfall französischen Fiebers.'

Noch früheren Datums ist das *Klavierquintett* (1903), komponiert acht Jahre nachdem er das Royal College of Music verlassen hatte. Viele Werke aus jener Zeit vernichtete er oder zog er später zurück. Nach seinem Tod im Jahre 1958 hinterließ seine Witwe die erhaltenen Partituren der British Library, einschließlich der verworfenen, und sie schlummerten dahin. Bis sie in den 1990er Jahren die Weigerung zur Aufführung mancher Werke aufhob und auch die frühe Kammermusik herausgegeben werden konnte. So wurde auch das *Klavierquintett* erstmals seit der Uraufführung im Dezember 1905 im Jahre 1999 im Royal College of Music wieder aufgeführt. Der größte Einfluss, den man im *Klavierquintett* heraushört, ist der von Johannes Brahms, dem Komponisten, der sechs Jahre vor dem Entstehen des Werks gestorben war und das große Idol von Parry und Stanford, Vaughan Williams' Lehrern am Royal College of Music, gewesen war. Das weitschweifige erste Thema des ersten Satzes

und die gründliche Durchführung scheinen von einem Sohn von Brahms zu stammen. Das Thema des langsamen Satzes ähnelt sehr *Silent Noon*, einem Lied aus demselben Jahr. Das Finale besteht aus einem Thema mit fünf Variationen, einer Form, die Vaughan Williams sehr liebte. Das Thema kam bereits in den vorigen beiden Sätzen vor, und Vaughan Williams verwendete es fünfzig Jahre später im Schlusssatz seiner Violinsonate.

Hommage für gefallene Kameraden

Nach dem Tod von Claude Debussy im Jahre 1918 galt Maurice Ravel allgemein als der tonangebende Komponist Frankreichs. Aber Ravel weigerte sich 1920 entschieden, die Auszeichnung der Ehrenlegion in Empfang zu nehmen. Die öffentliche Verweigerung wurde seinerzeit als 'Affäre Ravel' bezeichnet. Schlimmer war, dass Ravel sich durch seinen neu erworbenen Status von manchen Kollegen entfernte, vor allem von Satie und der jüngeren Generation. Er verstand diese Distanzierung wörtlich und zog nach Montfort-l'Amaury, fünfzig Kilometer westlich von Paris und bezog 'Le Belvédère', seinen letzten Aufenthaltsort. Dort lebte er zurückgezogen mit seinen Katzen und überarbeitete sein verfeinertes Œuvre bis zu seinem Tod im Jahre 1937.

In seiner Bibliothek bewahrte Ravel dort verschiedene Ausgaben mit Gedichten des italienischen Dichters Ricciotto Canudo (1877-1923), in denen vorne handgeschriebene Widmungen des Autors standen. Die

beiden waren einander in Paris etwa 1905 erstmals begegnet und blieben gute Freunde bis in die 1920er Jahre. Im letzten Kriegsjahr, 1918, lieferte Ravel eine Art von musikalischer Titelseite, ein Frontispice, zu einem Gedicht von Canudo, S.P. 503 Le Poème du Vardar. Frontispice ist ein kurzes Stück von nur dreizehn Takten und einer Spieldauer von kaum zwei Minuten für zwei Klaviere, aber nota bene fünf Hände. Mit mysteriös und exotisch anmutender Musik schildert Ravel darin die Atmosphäre von Canudos philosophischen Betrachtungen über seine Erfahrungen auf dem Schlachtfeld des Ersten Weltkriegs.

Vielleicht waren es neben dem Tod seiner Mutter wohl auch die Schrecken des Ersten Weltkriegs, von denen Ravel sich in ländlicher Umgebung erholen musste, entfernt vom lärmenden Paris. Beim Ausbruch des Krieges hatte er sich freiwillig zur französischen Armee gemeldet. Einige Male entging er nur gerade dem Tod. Und als Chauffeur des Generalstabs war er Zeuge vom grausamen Kampf um Verdun. Zu seinem Entsetzen fielen dabei viele seiner Kameraden. Ravel gedachte ihrer feinfühlig in seinem sechsteiligen *Le tombeau de Couperin* (1917). Ebenso wie in seiner frühen *Violinsonate* und seinem *Streichquartett* hatte er in diesem Werk noch zurückgeschaut zur barocken Welt von Couperin, denn Ravel war von vergangenen Zeiten, vom Barock und der Klassik, fasziniert. Er liebte die Periode der klaren Linien und der deut-

lichen Konturen, in der Haydn und Mozart gelebt hatten. Aber nach den herzzerreißenden Szenen des Ersten Weltkriegs begannen seine klassizistischen Ideale rissig zu werden.

Es war eher eine patriotische Tat und Liebe zu seinen gefallenen Kameraden als eine echte Hommage für Couperin, dass Ravel inmitten der Kriegsjahre *Le tombeau de Couperin* zu Papier brachte. Natürlich verwendete er stilisierte Barocktänze aus Couperins Zeit und reihte diese wie in einer traditionellen Suite aneinander. Aber der Name des großen Meisters aus dem Grand Siècle (Couperin) symbolisierte wohl eher Frankreich, und die Grabesmusik (tombeau = Grabstein) galt daher Frankreich und seinen gefallenen Soldaten. Nicht mit trauriger, niedergeschlagener Musik trauerte Ravel um seine Kameraden, sondern mit lockeren tänzerischen Noten, als wollte er die Angehörigen trösten und in Zeiten der Krise nicht noch zusätzlich verdrießen. Mit der Forlana drehte Ravel dem Papst Pius X. selbst eine lange Nase, der sich seinerzeit über den sinnlichen, aus Amerika herübergewehten, Tango beschwert hatte. Der Papst nannte als Alternative die erhabene Forlana. Deshalb schrieb Ravel mit seiner *Forlana* eine Persiflage, gespickt mit extra anstößigen Noten.

Ein Feuertanz gegen böse Geister

Das letzte Werk dieses CD-Programms stammt vom spanischen Komponisten Manuel de Falla (1876-1946), einem Zeitgenossen von Ravel. De Falla sah seine Lebensaufgabe darin, die autochthone spanische Musik zu fördern. Dazu vertiefte er sich in die unübersehbaren Schätze von Spaniens musikalischer Vergangenheit, wie Vaughan Williams das mit der englischen machte. In seiner eigenen Musik wiederhallt der Flamenco aus Andalusien, jedoch vermischt mit Einflüssen von Debussy und Ravel, den französischen Komponisten, die er Zeit seines Studiums in Paris (1907-1914) kennen gelernt hatte. Viele von de Fallas Werken entstanden bei seiner Rückkehr nach Madrid zu Beginn des Ersten Weltkriegs, wie die bekannten *Noches en los jardines de España* (Nächte in spanischen Gärten), *El amor brujo* (Der Liebeszauber) und *El sombrero de tres picos* (Der Dreispitz). Im Jahre 1939 zog de Falla wegen des Franco-Regimes nach Argentinien, wo er 1946 in Alta Gracia starb. Die beiden Sätze aus *El amor brujo* (Liebe und Hexerei) sind Bearbeitungen von Musik zu einem Theaterstück über die makabre Liebesgeschichte eines Zigeunermädchens. Mit der beschwörenden Musik des berühmten Feuertanzes wurden in diesem Stück die bösen Geister vertrieben.

Clemens Romijn

A MOVEABLE FEAST

La musique de ce disque est ciblée de façon très spécifique quant à son lieu et son époque: Paris, 1907. À la fin du dix-neuvième siècle, Paris constitue l'œil d'un cyclone créateur et la plupart des grands esprits musicaux européens et extra-européens soit y vivent soit y passent. L'Anglais Ralph Vaughan Williams et l'Espagnol Manuel de Falla y font tous les deux leurs études et sont tous deux acceptés dans le cercle étroit des amis de Ravel (Vaughan Williams est élève de Ravel). Il n'est pas certain qu'ils se soient rencontrés mais ils se connaissaient certainement au moins par personnes interposées. Stravinski, également à Paris à cette époque raconte les soirées régulières au domicile de Cipa et Ida Godebski où il rencontre pour la première fois de Falla et Vaughan Williams. Si les voix très particulières de Vaughan Williams et de de Falla sont inextricablement liées à leur pays natal respectif, la période qu'ils passent à Paris les marque profondément.

Ce disque est construit autour de l'idée tentante de voir ces trois artistes différents, tous présents à Paris à la même époque, discuter ensemble de musique et s'inspirer mutuellement. La musique entendue ici date d'avant et d'après 1907. Le quintette avec piano de Vaughan Williams est écrit quelques années avant son séjour à Paris et 'El Amor Brujo' de de Falla est composé juste après sa période parisienne et son retour en Espagne en 1914. Les deux œuvres de Ravel expriment un immense désarroi face à la Grande Guerre. Le Tombeau de Couperin voit le jour entre 1914 et 1917; chacun des mouvements inspirés par la musique baroque rappelle un ami de Ravel mort durant la guerre. En 1918, année de l'armistice, Ravel se trouve dans un état de désespoir créateur. Il ne parvient à terminer qu'une seule œuvre entièrement nouvelle: *Frontispice*. Elle dure moins de deux minutes et reste l'une des œuvres les plus curieuses et déconcertantes du compositeur, isolée dans sa production, dans son désespoir d'articuler les événements apocalyptiques de l'époque.

Simon Crawford-Phillips



EXPLICATION

Un quintette avec piano oublié

Pourquoi aucun compositeur du début du classicisme n'a-t-il jamais eu l'idée de combiner quatuor à cordes et piano? C'est un des mystères de l'histoire de la musique que l'on ne pourra probablement jamais percer. Deux violons, un alto, un violoncelle et un piano, c'est ce que l'on appelle un quintette avec piano. Mais où sont les quintettes avec piano de Haydn, Mozart ou Beethoven? Ils sont inexistants. Ceci est incompréhensible. Certes, chez Mozart et Beethoven, quatre instruments à vent se rassemblent autour du piano. Et dans le célèbre quintette de *La Truite* de Schubert de 1819 alors? Ce dernier a remplacé le deuxième violon par une contrebasse afin de donner plus de fondement à l'ensemble et de donner plus de chaleur au son.

Ralph Vaughan Williams (1872-1958) utilise le même effectif avec contrebasse que Schubert. Il est considéré, après Edward Elgar, comme le compositeur le plus important dans le milieu musical anglais. Avec ses partitions à la douceur caractéristique pleines de références à des chants anciens, il donne à l'Angleterre un timbre particulier et reconnaissable. Au sein de son immense œuvre, *Fantasia on a theme by Thomas Tallis* est une pièce assez renommée dans laquelle il se laisse inspirer par un collègue anglais du dix-septième siècle.

Cette fantaisie voit le jour en 1910, peu après la période durant laquelle il étudie la composition à Paris auprès de Maurice Ravel. Plus tard, il parle de cette époque comme d'un 'accès de fièvre française'.

Son '*Quintette avec piano*' (1903), composé huit ans après la fin de ses études au Royal College of Music, est encore plus ancien. Il détruit ou retire de son catalogue de nombreuses pièces de cette époque. Après son décès en 1958, sa veuve lègue les partitions conservées à la British Library, y compris les compositions désapprouvées par le compositeur. Ces dernières y sommeillent jusqu'à ce qu'elle lève l'embargo sur l'exécution d'un certain nombre d'entre elles et permette l'édition de certaines œuvres de musique de chambre du début de la carrière de Vaughan Williams. C'est ainsi que pour la première fois depuis sa création en décembre 1905, le *Quintette avec piano* est de nouveau joué en 1999 au Royal College of Music. La plus grande influence que l'on note dans le *Quintette avec piano* est celle de Johannes Brahms, compositeur décédé six ans avant la genèse de cette pièce, grande idole de Parry et de Stanford, professeurs de Vaughan Williams au Royal College of Music. Le premier thème prolixe du premier mouvement et le développement détaillé sont particulière-

ment brahmsiens. Le thème du mouvement lent ressemble fortement à celui de *Silent Noon*, mélodie composée la même année. Le finale comprend un thème et cinq variations, forme affectionnée par Vaughan Williams. Ce thème déjà utilisé dans les deux mouvements précédents est repris cinquante ans plus tard dans le dernier mouvement de sa sonate pour violon.

Hommage à des camarades morts au combat

Après le décès de Claude Debussy en 1918, Maurice Ravel est considéré de manière unanime comme le plus grand compositeur français. Mais Ravel refuse résolument la Légion d'Honneur. Ce refus public est alors nommé 'l'affaire Ravel'. Le plus grave dans cette histoire, c'est que Ravel par son statut nouvellement acquis s'éloigne d'un certain nombre de ses collègues, notamment de Satie et de la jeune génération. Il rend littéralement cet éloignement tangible: il déménage à Montfort-L'Amaury, à cinquante kilomètre à l'ouest de Paris, et s'installe au 'belvédère', son dernier logement. Il y vit retiré avec ses chats et y polit son œuvre raffinée jusqu'à sa mort en 1937.

Dans sa bibliothèque, Ravel possède diverses éditions de textes du poète italien Ricciotto Canudo (1877-1923) dédiées par l'auteur. Les deux hommes se rencontrent pour la première fois à Paris en 1915 et restent étroitement liés jusqu'aux

années 1920. Durant la dernière année de la guerre, en 1918, Ravel compose une sorte de page de titre musicale, un frontispice, pour un recueil de poèmes de Canudo intitulé *S.P. 503 Le Poème du Vardar. Frontispice* pour deux pianos mais pour cinq mains (!) est une pièce très brève de seulement treize mesures qui dure à peine deux minutes. Au moyen d'une musique mystérieuse et exotique, Ravel dépeint l'atmosphère des méditations philosophiques de Canudo sur ses expériences du champ de bataille de la Première guerre mondiale.

Outre de la mort de sa mère, c'est peut-être également des horreurs de la guerre dont Ravel a besoin de se remettre à la campagne, loin du Paris tumultueux. Lors du déclenchement de la guerre, il se déclare volontaire et entre dans l'armée française; il parvient à échapper de peu à la mort à plusieurs reprises. Comme chauffeur de camion, il est témoin de l'atroce offensive de Verdun. Y périssent un grand nombre de ses camarades. Ravel leur rend hommage de manière stylée dans son *Tombeau de Couperin* (1917) en six mouvements. Comme dans sa première *Sonate pour violon* et son *Quatuor à cordes*, il se tourne vers le monde baroque de Couperin. Car Ravel est fasciné par les temps révolus, par les époques baroque et classique. Il aime la période des lignes précises et des contours clairs dans laquelle vivaient Haydn et Mozart. Mais après les scènes déchirantes

de la Première guerre mondiale ses idéaux classiques commencent à présenter des fêlures.

Lorsque Ravel, au milieu de la guerre, couche sur le papier son *Tombeau de Couperin*, il effectue plus un geste de patriotisme et d'amour pour ses camarades tombés au combat qu'un véritable hommage à Couperin. Naturellement, il utilise les danses baroques stylisées de la période de Couperin, et il les égrène les unes derrière les autres comme dans une suite traditionnelle. Mais le nom du grand maître du grand siècle (Couperin) représente plutôt ici la France, et le terme de tombeau est valable tant pour la France que pour ses soldats tombés au combat. Ce n'est pas avec de la musique affligée, accablée, que Ravel porte le deuil de ses camarades mais avec des notes dansantes et légères comme pour élever l'esprit des survivants et non pour les affliger plus encore en ces temps de crise. Avec la Forlane, Ravel fait même un pied de nez au pape Pie X qui à l'époque s'était plaint du tango sensuel venu d'Amérique. Le pape avait nommé comme alternative la pompeuse Forlane. C'est la raison pour laquelle, avec sa *Forlane*, Ravel écrit un persiflage truffé de notes particulièrement choquantes.

Une danse du feu contre les esprits malins

La dernière danse du programme enregistré ici est de la plume du compositeur espagnol Manuel de Falla (1876-1946), contemporain de Ravel. De Falla s'attelle sa vie durant à défendre la musique espagnole autochtone. C'est pourquoi il se plonge dans les trésors inestimables du passé musical espagnol, comme le fait Vaughan Williams en Angleterre. Sa musique, qui fait écho au flamenco de l'Andalousie, témoigne d'influences de Debussy et de Ravel, compositeurs français dont il fait la connaissance entre 1907 et 1914, durant ses études à Paris. De nombreuses œuvres de de Falla voient le jour après son retour à Madrid vers le début de la première guerre mondiale, comme les célèbres *Noches en los jardines de España*, *El amor brujo* et *El sombrero de tres picos*. En 1939, le régime de Franco incite Falla à partir pour l'Argentine, où il meurt en 1946 à Alta Gracia. Les deux mouvements extraits d'*El amor brujo* (Amour et sorcellerie) sont des arrangements de la musique d'une pièce de théâtre qui narre l'histoire d'amour macabre d'une jeune fille tsigane. Dans la pièce de théâtre, la musique suppliante de la célèbre danse du feu chasse les esprits malins.

Clemens Romijn

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**Production**

Channel Classics Records

Producer [Ravel, De Falla]

Jared Sacks

Producer [Vaughan Williams]

Cynthia Zetterqvist

Recording engineer, editing

Jared Sacks

Cover design

Ad van der Kouwe, Manifesta, Rotterdam

Cover photo

Mattias de Frumerie

Photography booklet

Mikey Struik

Liner notes

Clemens Romijn, Simon Crawford-Phillips

Translations

Erwin Peters, Clémence Comte,

Stephen Taylor

Recording location

Studio Swedish Radio, Stockholm

Recording dates

September 2015

*Technical information***Microphones**

Bruel & Kjaer 4006, Schoeps

Digital converter

DSD Super Audio /Grimm Audio

Pyramix Editing / Merging Technologies

Speakers

Audiolab, Holland

Amplifiers

Van Medevoort, Holland

Cables

Van den Hul*

Mixing board

Rens Heijnis, custom design

*Mastering Room***Speakers**

Grimm LS1

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Stockholm Syndrome Ensemble

Simon Crawford-Phillips / piano
Malin Broman / violin & viola
Fredrik Paulsson / violin & viola
Malin William-Olsson / violin & viola
Johannes Rostamo / cello
Rick Stotijn / double bass

Ralph Vaughan Williams (1872-1958)

Piano Quintet in C minor (1903)

- | | | |
|---|-------------------------------------|------|
| 1 | Allegro con fuoco | 9.19 |
| 2 | Andante | 9.13 |
| 3 | Fantasia quasi variazioni: Moderato | 9.30 |

Maurice Ravel (1875-1937)

- | | | |
|---|--------------------|------|
| 4 | Frontispice | 1.40 |
|---|--------------------|------|

Maurice Ravel

Le tombeau de Couperin (1918)

(Arrangement for piano sextet by Marijn van Prooijen)

- | | | |
|---|--|------|
| 5 | Prelude, dedicated to Lieutenant Jacques Charlot | 3.04 |
| 6 | Fugue, dedicated to Second Lieutenant Jean Cruppi | 3.30 |
| 7 | Forlane, dedicated to First Lieutenant Gabriel Deluc | 5.50 |
| 8 | Rigaudon, dedicated to Pierre & Pascal Gaudin | 3.04 |
| 9 | Menuet, dedicated to Jean Dreyfus | 5.01 |

Manuel De Falla (1876-1946)

- | | | |
|----|---|------|
| 10 | Pantomime and Ritual Fire Dance from 'El Amor Brujo' | 7.23 |
|----|---|------|

(Version for piano sextet)

Total time: 57.50

A MOVIEABLE FEAST