

# Sonatas of Thuille, Tovey and Dohnányi

Marcy Rosen, violoncello  
Lydia Artymiw, piano  
Frances Rowell, violoncello

## Sonate für Violoncello und Klavier

in D minor, Opus 22 (27:46)

- 1 I. Allegro energico, ma non troppo presto (9:51)
- 2 II. Adagio (11:04)
- 3 II. Finale: Allegro ma non troppo (6:44)

Marcy Rosen, violoncello  
Lydia Artymiw, piano

## Sonata for Two Cellos in G major (20:38)

- 4 I. Allegro vivace (8:11)
- 5 II. Andante maestoso e sostenuto (6:23)
- 6 III. Presto giocoso (5:59)

Marcy Rosen, violoncello  
Frances Rowell, violoncello

Ludwig Thuille  
(1861-1907)

Sir Donald Francis Tovey  
(1875-1940)

## Sonata in B-flat Major, Opus 8 (25:59)

- 7 I. Allegro ma non troppo (7:56)
- 8 II. Scherzo: Vivace assai (4:54)
- 9 III. Adagio non troppo (3:03)
- 10 IV. Tema con variazioni: Allegro moderato;  
Adagio non troppo (10:02)

Marcy Rosen, violoncello  
Lydia Artymiw, piano

Ernst von Dohnányi  
(1877-1960)

The three cello works on this recording were written during a thirteen-year span around the turn of the last century, and though their composers were Austrian, English, and Hungarian, all three reveal strong stylistic allegiances to the more traditionalist strands of the German romantic tradition.

**Ludwig Thuille** (1861-1907) was born in the South Tyrolean city of Bozen (now Bolzano, Italy). Although his family was originally from French Savoy (and evidently derived its name from a river that runs down the slopes of St. Bernard, south of Mont Blanc), Thuille considered himself German Tyrolean. His heritage seems to have had an impact on his personality, which, according to one of his composition students, "was a happy blend of Teutonic moodiness and Latin geniality." Orphaned as a child, Thuille was fortunate to have had his musical education subsidized and guided by the wealthy widow of the composer and conductor Matthäus Nagiller. It was she who introduced the eleven-year-old Thuille to another talented young musician, the eight-year-old Richard Strauss, with whom he developed a life-long friendship and professional association.

Strauss, the more progressive and successful of the two, gained fame and notoriety through his early operas and tone poems. (*Don Juan*, the first of his tone poems to be published, was dedicated to Thuille.) Thuille, however, took a more academic route. He became a professor of theory and composition at the Königl. Musikschule in Munich and, with Rudolph Louis, co-authored an important and widely used harmony book. An influential teacher of composition, he presided over what came to be known as the Munich School and over the course of a twenty-year teaching career had some two hundred pupils. Of these, Ernest Bloch was among the most successful. Thuille also remained active as a chamber pianist and accompanist and at one time enjoyed a modest

reputation as a composer of operas, two of which were based on libretti that had been rejected by Strauss. These have long since disappeared from the repertoire, and today Thuille is better known for his chamber music, especially his early Sextet for piano and winds, Op. 6. Sadly, his development as a composer was curtailed by his premature death from a heart attack at age 45.

Thuille identified two crucial influences on the formation of his compositional style: Joseph Rheinberger, his ultra-conservative teacher at the Königl. Musikschule in Munich, fostered discipline and imparted a solid technical foundation, while the composer Alexander Ritter, whom he met through Strauss, "converted" him to Wagnerism. Both influences are apparent in his Cello Sonata in D Minor, Op. 22, published in 1902: on the one hand, classical forms and contrapuntal mastery, and on the other, chromatic, Wagnerian harmonies. Subtle thematic references link the three movements. The outer two are energetic and impassioned, while the central Adagio is deeply poetic. It is truly the heart of the work and contains a melody, introduced by the solo piano before being taken up by the cellist, which can stand beside the most beautiful of Strauss's songs. Throughout, the writing for both instruments is extremely effective. The demanding piano part is testimony to Thuille's prowess at the keyboard and a reminder that, in 1882, he had performed his own piano concerto on the occasion of his graduation from the Königl. Musikschule.

The legendary Spanish cellist Pablo Casals considered **Sir Donald Francis Tovey** (1875-1940) "one of the greatest musicians of all time": "Besides being probably the greatest musicologist of our time—I have never known anyone with his knowledge of music—Tovey was a wonderful composer. He was also a super-

lative pianist, in some ways the best I have ever heard." Casals considered Tovey, together with the Hungarian Emanuel Moór and the Dutchman Julius Röntgen, the three most unjustly neglected composers of his time. With the notable exception of the Cello Concerto (1935) that he wrote for Casals, Tovey essentially stopped composing around 1918, following the completion of his opera, *The Bride of Dionysus*. Today, he is chiefly remembered and valued for his writings, above all, the *Essays in Musical Analysis* (1935-39), an anthology of his program notes, chiefly written for the concerts of the Reid Orchestra, which he founded and conducted, and *The Forms of Music* (1944), a posthumous collection of the articles on music that he contributed to the eleventh edition of the *Encyclopaedia Britannica* (1910; they were substantially revised in 1929 for the fourteenth edition). These program notes and articles, largely devoid of technical terminology though often dependent on musical notation, addressed the educated layman and are among the most illuminating, edifying, and witty writings of their kind. They may also be profitably studied by music professionals for their profound insights into the inner workings of tonal music and their astute awareness of the nature of musical perception.

The prodigiously talented Tovey, born in Eton, was composing large-scale musical compositions by the age of eight and graduated from Balliol College at Oxford. He met Casals in 1909 through Edward Speyer, a wealthy amateur musician who founded and ran the Classical Concert Society. This meeting led to a series of joint recitals whose programs included solo and ensemble pieces by Bach, Beethoven, Brahms, and Röntgen, as well as the première of Tovey's *Elegiac Variations* for cello and piano, Op. 25 (1909), written in memory of Robert Hausmann, the cellist of the Joachim Quartet.

In September 1912 Casals invited Tovey to vacation at his summer home at Playa San Salvador, on the Mediterranean coast, west of Barcelona. At that time Casals was living with Guilhermina Suggia, a cellist of fiery temperament, who was eleven years his junior. The other houseguests were the Spanish composer Enrique Granados and his wife and the Polish pianist Mieczyslaw Horszowski, then only twenty years old. For recreation the main activities were swimming, tennis, and chamber music. "In spite of the heat," Tovey noted, "I never felt better in my life. Exercise consists in disturbing the waters of the Mediterranean. The piano is marvelously out of tune." While building up his stamina for leisure activities ("I am getting quite my top speed without the slightest fatigue"), he also devoted several hours each day to composition. Casals thought that he should probably have been working less and relaxing more, but Tovey was pleased by the progress he was making on his opera. In addition he also wrote a piece expressly for his cellist hosts, the Sonata for Two Cellos in G Major. This was a gift that they could play both for their own enjoyment and for the pleasure of the assembled company. (The guests were all pianists, so the possible combinations for chamber music were severely limited.)

The Sonata is in three movements. The opening, sonata-form *Allegro vivace*, sonorously rich and Brahmsian in style, bears out the judgment of the eminent violinist Joseph Joachim, that "of all musicians now alive Tovey is without doubt the one who would have interested Brahms the most." (Tovey's opera *The Bride of Dionysus* may be the closest thing we have to an opera by Brahms.) The second movement, variations on a Catalan folk song, is a tribute to the region of Spain where Casals was born. Imitation between the two cellos is built into the fourteen-measure theme since each of its two phrases ends with an echo effect. The

finale, *Presto giocoso*, is high-spirited and good-humored, a contrapuntal *tour de force* reflecting a mutual love of Bach: Casals championed and popularized Bach's unaccompanied cello suites, and Tovey considered his completion of Bach's *Art of Fugue* one of his greatest accomplishments.

Tovey's Sonata might have gained a deserved popularity through performance by the dedicatees had the very occasion that prompted its composition not also precipitated the dissolution of the two cellists' romantic involvement and professional association. A serious "misunderstanding," about which Tovey's biographer is tactfully vague, had explosive consequences and prompted both the composer's abrupt departure for London and Suggia's for Portugal. It was not until 1925 that the friendship between Tovey and Casals was repaired. As for Casals and Suggia, a temporary reconciliation was soon followed by a permanent breach. Casals made no mention of Suggia in his memoirs, *Joys and Sorrows* (1970), and Suggia stipulated in her will that her correspondence with Casals should be destroyed.

**Ernö Dohnányi** (or Ernst von Dohnányi, to use the German version of his name, which he came to prefer), was born in 1877 in Pozsony, Hungary and died in 1960 in New York City, where he had traveled from his home in Tallahassee, Florida to make a pair of recordings of piano music. A celebrated composer, Dohnányi was also a conductor and sustained a career as a concert pianist. Among his early successes were performances in 1898 of Beethoven's Fourth Piano Concerto under the baton of Hans Richter, in Budapest and Vienna when he was still only twenty years old, and in London after his twenty-first birthday. In 1920 he played all of Beethoven's piano works, and in 1941, all of Mozart's piano concertos. He was equally dedicated to chamber music through both his performances and his compositions.

As a composer, he has been overshadowed by his contemporary countrymen Béla Bartók and Zoltán Kodály, but in the early twentieth century he was arguably the most celebrated living Hungarian musician. Bartók acknowledged the contributions that Dohnányi the pianist and conductor made to Budapest's musical life, but given his modernist, nationalistic orientation, was somewhat critical of Dohnányi's dependence, as a composer, on conservative German models: "Dohnányi's works have an unquestionable value: there is nothing really new in his music and his style is nothing but an epigone of the great Germans—of Schumann and Brahms first of all, of Wagner and perhaps also of Strauss later on—but the artist reveals features in which these different influences can coexist. The German character of his works makes him less important from the national Hungarian point of view, but their solid form and always noble taste have made them popular not only in Budapest but also abroad." It is instructive to contrast Bartók's appraisal with that of the conservative Tovey, who wrote the entry on Dohnányi for Cobbett's *Cyclopedic Survey of Chamber Music* (1929): "In his compositions we have an art in which the form arises organically from the matter. . . . We also have mastery, describable in academic terms. . . . Fortunately, there is no need for Dohnányi to justify himself to the critics of the future by writing feeble passages to show his modernity. . . ."

Dohnányi gave the designation Op. 1 to his First Piano Quintet in C Minor (a work which moved Brahms to declare, "I could not have written it better myself"), but the Cello Sonata in Bb Major, Op. 8, was the first of his compositions to be published. He started to write it during the summer of 1899 while visiting his parents in Pozsony. His father, who was his first piano teacher, was evidently a fine amateur cellist, and among Dohnányi's numerous unpublished student works are three earlier

cello sonatas, written between 1885 and 1889. In September 1899 he traveled to England in advance of a scheduled concert tour in that country and completed the sonata while on tour, writing it in hotel rooms and on trains. He gave the first performance of it in London on 4 December 1899 with the work's dedicatee, the cellist Ludwig Lebell, a classmate from Pozsony who had also participated with Dohnányi in the première of the First Piano Quintet. The Sonata was completed practically at the very last moment. When Lebell attempted to collect the last movement two days before the première Dohnányi was still copying the part. He was able to learn it quickly, however, for the performance was a success.

Tovey considered Dohnányi's Cello Sonata an "important work" and stressed its debt to Brahms, noting the "weighty and majestic" character of the ardent first movement and the "Brahmsian treatment" of its themes. The sparkling perpetual-motion scherzo in G minor has a lyrical and soulful trio in Eb major. The beautiful slow movement in E major leads directly to the finale, which is in variation form but is notable for its conspicuous references to the earlier movements. As Tovey observed, "The notion of using the themes of the other movements, neither as apparitions breaking in upon the finale nor as rhetorical allusions at its climax, but as integral figures in a regular set of variations, is adopted by Dohnányi from Brahms's String Quartet in B flat, and is here enthusiastically developed with more ease and less cogency than similar devices in later works."

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*Marcy Rosen, cellist*

**Marcy Rosen** has established herself as one of the most important and respected artists of our day. *Los Angeles Times* music critic Herbert Glass has called her "one of the intimate art's abiding treasures." She has performed

in recital and with orchestra throughout Canada, England, France, Japan, Italy, Switzerland, and all fifty of the United States. She made her concerto debut with the Philadelphia Orchestra at the age of eighteen and has since appeared with such noted orchestras as the Dallas Symphony, the Phoenix Symphony, the Caramoor Festival Orchestra, the Orpheus Chamber Orchestra in Carnegie Hall, the Jupiter Symphony and Concordia Chamber Orchestra at Alice Tully Hall, and the Tokyo Symphony at the famed Orchard Hall in Tokyo. In recital she has appeared in New York at such acclaimed venues as Carnegie Hall, the 92nd Street "Y" and Merkin Concert Hall; in Washington D.C. at the Kennedy Center, Dumbarton Oaks, the Phillips Collection and the Corcoran Gallery, where she for many years she hosted a series entitled "Marcy Rosen and Friends."

A consummate soloist, Ms. Rosen's superb musicianship is enhanced by her many chamber music activities. She has collaborated with the world's finest musicians including Leon Fleisher, Richard Goode, Andras Schiff, Mitsuko Uchida, Isaac Stern, Robert Mann, Kim Kashkashian, Lucy Shelton, Charles Neidich and the Juilliard, Emerson, and Orion Quartets. She is a founding member of the ensemble La Fenice, a group comprised of Oboe, Piano and String Trio, as well as a founding member of the world renowned Mendelssohn String Quartet. With the Mendelssohn String Quartet she was Artist-in-Residence at the North Carolina School of the Arts and for nine years served as Blodgett-Artist-in Residence at Harvard University. The Quartet tours annually throughout the United States, Canada and Europe.

She performs regularly at festivals both here and abroad, including the Caramoor, Santa Fe, Ravinia, Saratoga and Bridgehampton Chamber Music Festivals, the Seattle International Music Festival, the Lockenhaus Kammermusikfest in Austria and the International Musicians Seminar in England. Since 1986 she has been the co-artistic director of the Eastern Shore Chamber Music Festival in Maryland and as a long time participant at the Marlboro Music Festival she has taken part in eighteen of their "Musicians from Marlboro" tours and performed in concerts celebrating the 40th and 50th Anniversaries of the Festival.

The recipient of many awards and prizes, Marcy Rosen won the 1986 Young Concert Artists International Auditions and was further honored with the Walker Fund Prize and the Mortimer Levitt Career Development Award. She is the winner of the Washington International Competition for Strings and was the first recipient of the Mischa Schneider Memorial Award from the Walter W.

Naumburg Foundation.

Marcy Rosen was born in Phoenix, Arizona and her teachers have included Gordon Epperson, Orlando Cole, Marcus Adeney, Felix Galimir, Karen Tuttle and Sandor Vegh. She is a graduate of the Curtis Institute of Music. Ms. Rosen is currently Associate Professor of Cello at the Aaron Copland School of Music at Queens College and on the Faculty at the Mannes College of Music in New York City. She has also served on the faculties of the North Carolina School of the Arts, the Eastman School of Music, the New England Conservatory and the University of Delaware.

Her performances can be heard on recordings from the BIS, Deutsche Grammophon, Sony Classical, CBS Masterworks, Musical Heritage Society, Phillips, Nonesuch, Pro Arte, and Koch labels among others.

You can visit her website at [www.marcyrosen.com](http://www.marcyrosen.com)



*Lydia Artymiw, pianist*

"Lydia Artymiw has such a satisfying musical soul; she is a pleasure to hear" wrote Bernard Holland in a recent *New York Times* review. The recipient of both an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Prize, Philadelphia-born Lydia Artymiw has emerged as one of the most compelling talents among pianists of her generation. She has performed with over one hundred orchestras world-wide, with many of the leading conductors of our

time. American orchestral appearances include the Boston Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, National Symphony, and with such orchestras as Cincinnati, Detroit, Pittsburgh, Kansas City, Minnesota, St. Louis, San Francisco, Seattle, and the St. Paul Chamber Orchestra. Solo recital tours have taken her to all major American cities, and she has also performed in Ireland, England, France, Scotland, Finland, Germany, Estonia; Italy, Ukraine, Poland, Switzerland, Korea, Taiwan, Singapore, and New Zealand. Critics have acclaimed her seven solo recordings for the Chandos label, and she has also recorded for

Centaur, Pantheon, and Artega. Festival appearances include Aspen, Bantry, Bay Chamber, Bravo! Vail Valley, Caramoor, Chamber Music Northwest, Chautauqua, Grand Canyon, Hollywood Bowl, Marlboro, Montreal, Mostly Mozart, Seattle, and Tucson. Artymiw has collaborated with such celebrated artists as Yo-Yo Ma, Richard Stoltzman, Arnold Steinhardt, Michael Tree, Kim Kashkashian, Marcy Rosen, and John Aler, Benita Valente (with whom she has recorded for Centaur and Pantheon), the Guarneri, Tokyo, American, Borromeo, Miami, Orion, and Shanghai Quartets, and has toured nationally with Music from Marlboro groups. Along with Arnold Steinhardt (first violinist of the Guarneri Quartet) and Jules Eskin (principal cellist of the Boston Symphony), she is a member of the Steinhardt-Artymiw-Eskin Trio.

A recipient of top prizes in the 1976 Leventritt and the 1978 Leeds International Competitions, she graduated from Philadelphia's University of the Arts and studied with Gary Graffman for twelve years.

Artymiw is the Distinguished McKnight Professor of Piano at the University of Minnesota where she has taught since 1989. She was also awarded the Dean's Medal for Outstanding Professor in 2000.

For more information, [www.lydiaartymiw.com](http://www.lydiaartymiw.com)



*Frances Rowell, cellist*

A versatile and enterprising cellist dedicated to musical outreach, Frances Rowell received Bachelor's and Master's degrees from the Juilliard School. She taught cello at Muhlenberg College for twelve years and is currently on the adjunct faculty of New Jersey City State University and William Paterson University. An inventor as well as a cellist, she received a United States Patent for a portable endpin resonating platform for the cello.

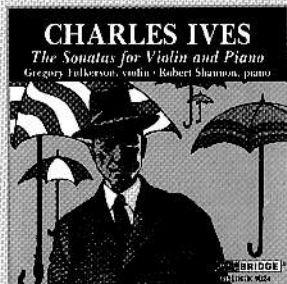
In 1992 the city of Allentown, PA bestowed on Ms. Rowell its Arts Ovation Award for outstanding achievement in the performing arts. She has premiered several cello works written for her, including Gwyneth Walker's North Country Concerto with the Pennsylvania Sinfonia Orchestra in 1995 and Douglas Owen's Concerto for Cello with the Allentown Symphony Orchestra in 1996.

Ms. Rowell has been a member of the New Jersey Symphony Orchestra since 1995. As a member of the Craftsbury Chamber Players she performs chamber music each summer in her home state of Vermont.

Ms. Rowell is a past Coordinator of the NJSO's REACH Program (Resources for Education and Community Harmony). She is currently on the roster of Young Audiences of New Jersey in a string quartet program. She has also served Young Audiences as a teaching artist working with young soloists from the radio program From the Top in presentations in public schools.

Ms. Rowell serves as President of the American String Teachers Association New Jersey chapter for 2008-2009.

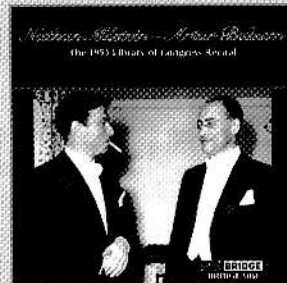




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**BRIDGE 9062**  
Budapest String Quartet  
George Szell



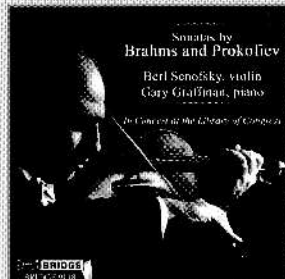
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Artur Balsam



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**BRIDGE 9108A/B**  
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Gary Graffman



**BRIDGE 9137**  
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Benny Goodman



**BRIDGE 9192**  
Juilliard String Quartet  
Benita Valente



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