

FRENCH CELLO SONATAS

CLASSICO®

GUY ROPARTZ

Sonata in G minor
for Cello and Piano
World Premiere
Recording

LÉON BOËLLMAN

Sonata in A major
for Cello and Piano

Two pieces for Cello
and Piano op. 31

VOL. 3:



*Simca
Heled
Collection*

J. Guy Ropartz - Sonata in G minor for cello and piano (1904)

Guy Ropartz was born in Brittany in 1864 and died there in 1955. A pupil of Massenet, Dubois and Franck., Ropartz belonged musically to Franck's "school". He was a conductor and an educator (as Director of the Conservatories of Nancy and Strasbourg). His music mixes influence of folk idioms from Brittany, chorales of a religious nature and romantic lines in Franck's tradition with harmonic changes reminiscent of Fauré.

Ropartz's musical output was primarily written for the stage but included five symphonies, a rhapsody for cello and orchestra, five string quartets and other chamber music, church music along with works for piano and organ. For the voice he wrote songs, three masses, a requiem and five motets a cappella. Ropartz left us with two volumes of critical writings and several books of poetry.

The sonata for cello and piano in G minor has three movements: fast, slow and fast again. The many changes of mood, pace and rhythm that characterize each of the movements, combine with frequent transitions into other keys and chromatic

writing to give the listener a feeling of constant exploration. One perceives in this sonata the definitive elements of Ropartz's style: the romantic lyricism of its first movement and the religious atmosphere of the slow movement's beginning. Folk idioms manifest throughout the sonata and dominate the final movement.

Special thanks to pianist Daniel Blumenthal, for introducing me to the music of this sonata, taken from his incredibly versatile music library.

Léon Boëlmann - Two pieces for cello and piano op. 31, no. 1 and 2

Valse Lent, op 31/1 in E major is a mood piece, very lyrical, melancholic and touching in an *a-b-a* form. The short mid-section is louder, stormy and moving, somewhat reminiscent of Debussy and Ravel.

Menuet, op 31/2 is a fast Menuet, happy in nature, written in a Rondo form, with a brilliant, sparkling motif shared by both the cello and the piano in canonic writing. Another motif, slow and lyrical, marked "Poco meno mosso" separates the

appearances of the main motif and leads into the piece's brilliant coda.

Simca Heled

Léon Boëlmann - Sonata in A major for Cello and piano, Op. 40

Léon Boëlmann, French composer, pianist and organist, was born in Alsace in 1862 and died in Paris 1897. He studied composition with Lefèvre and Gigout, and later married Lefèvre's daughter, who was also Gigout's niece. He went on to teach in Gigout's school of organ and improvisation, and his daughter, Marie-Louise Boëlmann, continued her parents' legacy and became a well-known teacher and coach in Paris.

Boëlmann was known and respected in many aspects of the music profession - he was a successful performer, teacher, improviser, critic - and his compositions were quite effective and popular. The Cello Sonata was one of his last works; in fact it is his last opus. Other works for cello are the Suite for Cello and Piano, Op. 6, and the Symphonic variations for Cello and Orchestra, Op. 23.

The *Maestoso* opening of the Sonata introduces the two main motives of the first

thematic group. The introduction gains momentum and leads to a lively *Allegro con fuoco*. The second theme, in contrast to the energetic, angular first theme, is more gentle and flowing. The development deals only with first theme materials, and after the recapitulation the movement ends with a triumphant coda in A major. The second movement starts with a heartfelt elegy. Here also, the first section has two main themes. Section B follows, with a consoling, caressing theme. Sections A and B recur, but this time in different moods and textures, and within the dramatic happenings the first motive of the first movement's principal theme also appears. The movement ends again in the elijiac mood of the beginning. The last movement, a sort of rondo which repeats twice (with some variation), has three main themes, the second of which is an elated anthem that, on its second appearance, wears a quiet and peaceful disguise. The movement ends with a brilliant cello variation over one of the first movement main themes, played by the piano, leading to the exhilarating coda.

Jonathan Zak



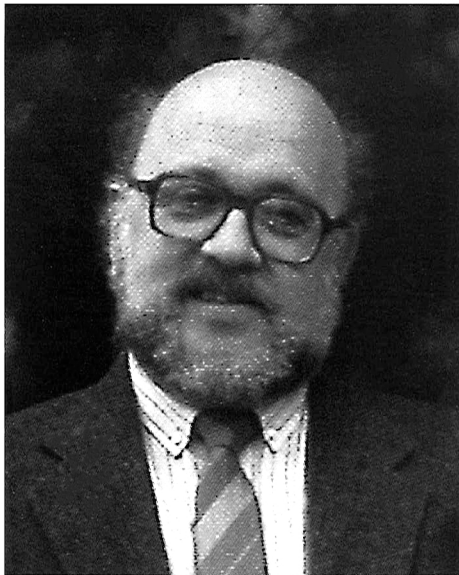
EMMA TAHMIZIÀN

Based in New York City since 1985, Bulgarian-born Emma Tahmizian rose to international prominence when she won the first prize in the Robert Schumann International Piano Competition at age nineteen. Following the Schumann she has won prizes in such prestigious competitions as the Van Cliburn, Leeds, Tchaikovsky, and Montreal. Having given her first solo performance at age five and her first concerto engagement at thirteen, she went on to perform with such orchestras as the Moscow and Leningrad Philharmonic. She has appeared as recitalist, soloist with orchestra, and in chamber music performances in

Europe, the former Soviet Union, Canada and throughout the United States, where venues have included New York's 92nd Street Y, Lincoln Center, Merkin Hall, Weill Hall, Boston's Jordan Hall, and Washington's Kennedy Center. A committed performer of contemporary music, she has given countless performances of new works, many of them premieres. She has served on the faculties of the Bulgarian State Conservatory, the University of Virginia, and the Bowdoin Summer Music Festival, and has recorded for Balkanton, Koch International, Premiere and New World Records.

(Photo: Ken Howard)

JONATHAN ZAK



was born and first trained in Israel. He is a graduate of the Juilliard School of Music, where he studied with Beveridge Webster and Eduard Steuermann. Mr. Zak has appeared in North and South America, in Europe and in Israel in solo recitals, as soloist with various orchestras, as a member of chamber groups and as an accompanist.

In 1969 he established, together with Simca Heled and Uri Pianka, the now worldfamous Yuval Trio. Mr. Zak has recorded for

numerous radio stations in Europe and records for the Israel Radio on a continuing basis. He currently serves on the faculties of the Rubin Academy of Music (Jerusalem) and the Tel Aviv University.

(Photo: David Haft)

SIMCA HELED

Israeli-American 'cellist/conduc-tor Simca Heled is a graduate of the Tel Aviv Academy of Music. At the age of 24 he was appointed by Zubin Mehta to the position of Principal Cellist of the Israel Philharmonic Orchestra. He has appeared many times as a soloist with that orchestra in Israel and on tours. In 1975 he left the Israel Philharmonic Orchestra to pursue his solo career. He played as soloist with such orchestras as the Cleveland Orchestra, the RAI of Rome, the Jerusalem Symphony, the Pittsburg and Baltimore Symphonies, the Frankfurt and Saarbrücken Radio Orchestras, the Lamoureux and the Slovak Philharmonics to mention a few. He appeared with such conductors as Blomstedt, Commissiona, Dorati, Inbal, Maazel and Mehta among others. He is also an acclaimed recitalist and chamber musician - and was a member of the well known Yuval Trio for 26 years. Simca Heled performed in most of the leading musical centers in Europe, North and South America, Australia and the East.

SIMCA HELED has won further praise since his emergence as a conductor. He has conducted in Israel, Mexico, The US and Europe, and was the Chief Conduc-

tor of the Pomeranian Philharmonic of Poland for a few years. Recently Simca Heled was appointed Musical Director of the Polish National Chamber Orchestra, a newly formed orchestra made of the best talent from all over Poland. The Polish National Chamber Orchestra records for Classico.

Simca Heled was for many years the Artistic Director of Concerts Plus, a New York concert series praised for its innovative programming that was live broadcast on WQXR radio.

Mr. Heled was the Music Advisor to the Instituto Tecnologico of Monterrey (Mexico), the SAT in Chihuahua and the University of Mexicali.

Heled's conducting career is sponsored by AT&T, Lucent Technologies, the Bethlehem Corporation, Jetro International, LOT Polish Airlines and The Kirsh Industries.

Simca Heled recorded extensively for DGG, CBS, Connoisseur-Society, In-Sync, Isradisc, MMG-VOX, IMI, Centaur, Relief, and adds now Classico in Denmark to the list.

A "non-musical" no-te: Mr. Heled is also a member of the American Society of Inventors, and has patented a few of his inventions.

I happened to run into Ron Mannarino, a connoisseur of classical music and good friend from Qualiton, New York, on the beach at Cannes, France. During the course of our conversation, he told me that that remarkable Israeli American cellist, Simca Heled, had hung up his cello in favour of a career as conductor. Ron hinted that I should think about setting up a collaboration under which cello works from Heled's archives could be brought out. Home again in Copenhagen, I listened to a couple of Heled CD's from my own collection and was immediately seized with the idea of making a "**Simca Heled Collection**", comprising released (but not in print) and unreleased recordings of a cello repertoire ranging from the Baroque to contemporary music.

Fortunately, Simca Heled was enthusiastic about the idea, and it is therefore a very great pleasure to be able to present this series - one of the most exciting collections of cello music to appear on the market for many years. Personally, I am deeply fascinated by Simca Heled's cello playing. The man is a superperfectionist, but he also believes in the spontaneity, the magic of the moment - two qualities that are virtually irreconcilable. As a matter of fact, most of the works were recorded without editing! This standard of excellence also explains why Simca Heled is not simultaneously (like many of his colleagues) pursuing two parallel careers as cellist and conductor. The brand new recordings on this CD have been made especially for this series during a short holiday break in Simca Heled's conducting career. Fortunately he could find the time to record this rare repertoire, parts of which may be found on this CD only.

Peter Olufsen, Executive producer

Simca Heled plays the Dominicus Montagnana from 1733

Front cover photo: Mordecai Shehori

Don't forget to buy the first two volumes of the

SIMCA HELED COLLECTION:

CLASSCD 153 - RARE CELLO MUSIC

Rodrigo - Sicilienne / Ferdinand Ries - Grand Sonata for Cello and Piano / Paul Bazelaire - Suite Française / Jean Baptiste Bréval - Sonata for Cello and Piano / Mendelssohn - Songs without Words / C.M. von Weber - Rondo / Alexander Tcherepnin - Sonata in D major for Cello and Piano / Rimski Korsakov - Flight of the Bumble Bee

With Jonathan Zak, Alexander Peskanov, Jonathan Feldman & Michael Levin, pianos.

**VOL. 1:
RARE CELLO
MUSIC**



Rodrigo
Ries
Bazelaire
Bréval
Mendelssohn
Weber
Tcherepnin
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**ROMANTIC
CELLO
MUSIC**

**FROM THE
20TH CENTURY**

Prokofiev
Cilea
Castelnuovo-Tedesco
Milhaud
Saint-Saëns

**CLASSCD 163 - ROMANTIC CELLO
SONATAS OF THE 20TH CENTURY -
Jonathan Zak, piano**

*Prokofiev - Sonata for Cello and Piano
Cilea - Sonata for Cello and Piano
Castelnuovo-Tedesco - Scherzino - Nottur-
no - Toccata
Milhaud - Elegie
Saint-Saëns - The Swan (Yehudi Wyner,
piano)*

VOL. 2:



CLASSCD 173

Track 1-3:

Guy Ropartz 1864-1955 - Sonata for Cello and Piano , op. 119 32:56

1. *Allegro moderato* 11:12

2. *Quasi lento* 12:34

3. *Allegro* 9:01

Track 4-6:

Léon Boëlmann 1862-1897 - Two Pieces for Cello and Piano, op. 31

No. 1 & No. 2 8:38

4: *I. Valse Lente, op. 31/1 E major* 4:07

5: *II. Menuet, op. 31/1* 4:29

SIMCA HELED, VIOLONCELLO

EMMA TAHMIZIÀN, PIANO

Recorded on April 17 & 18 1997 at Merkin Hall, New York. Producer: Tim Martyn.,

Classic Sound Inc. Recording engineers: Carl Talbot, Virginia Reed

Track 6-8:

Boëlmann - Sonata in A major for Cello and Piano , op. 40 23:11

6: *I. Maestoso - Allegro con fuoco* 9:45

7: *II. Andante* 7:13

8. *III. Allegro molto* 6:06

Total time: 64:52

SIMCA HELED, VIOLONCELLO

JONATHAN ZAK, PIANO

Track 6-8: recorded 1983



CLASSCD 173 Made in Denmark

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