

REYNALDO HAHN | CHAMBER MUSIC & SONG

JAMES BAILLIEU *piano*
Benjamin Baker *violin*
Tim Lowe *cello*
Adam Newman *viola*
Bartosz Woroch *violin*



FOREWORD

I first came across Reynaldo Hahn through his songs. I loved their unashamed romanticism, their sentimentality and the effortlessly endearing quality of the music.

The popularity of his songs encouraged me to search through Hahn's lesser-performed chamber music and present these in a concert series at the Brighton Festival. The series was a celebration of French music and particularly a study of the contrasting musical styles of Poulenc and Hahn. Hahn's chamber music was so well received that I embarked on this recording project so that it may be enjoyed by a wider audience.

This recording shows the incredible scope of Hahn's music, from the epic drama of his piano quintet to a piano quartet full of charm. Especially striking is Hahn's wonderful gift for melody through the song transcriptions and his extraordinary ability to suspend time in the slow movements of his chamber music.

I am extremely grateful to my colleagues who embarked on this exploration with me. We had a great time exploring this music and I couldn't have asked for a better team. My heartfelt thanks to the musicians as well as to our fantastic producer and engineer.

Since recording and performing these works, I often catch myself humming Hahn's rather eccentric, beautifully crafted and charming melodies. I hope you find as much joy in them as I do.



TRACK LISTING

REYNALDO HAHN (1874–1947)

PIANO QUARTET NO.3 IN G MAJOR

- | | | |
|---|------------------------------|-------|
| 1 | <i>i</i> Allegretto moderato | 07'25 |
| 2 | <i>ii</i> Allegro assai | 02'11 |
| 3 | <i>iii</i> Andante | 09'48 |
| 4 | <i>iv</i> Allegro assai | 04'50 |

Benjamin Baker *violin* Adam Newman *viola* Tim Lowe *cello* James Baillieu *piano*

- | | | |
|---|------------------|-------|
| 5 | À CHLORIS | 03'03 |
|---|------------------|-------|

Benjamin Baker *violin* James Baillieu *piano*

- | | | |
|---|-----------------------|-------|
| 6 | VOCALISE-ÉTUDE | 03'47 |
|---|-----------------------|-------|

Adam Newman *viola* James Baillieu *piano*

- | | | |
|---|--------------------------------------|-------|
| 7 | SI MES VERS AVAIENT DES AILES | 02'21 |
|---|--------------------------------------|-------|

Tim Lowe *cello* James Baillieu *piano*

- | | | |
|---|---------------------------------|-------|
| 8 | NOCTURNE IN E-FLAT MAJOR | 07'02 |
|---|---------------------------------|-------|

Bartosz Woroch *violin* James Baillieu *piano*

PIANO QUINTET IN F-SHARP MINOR

- | | | |
|----|-------------------------------------|-------|
| 9 | <i>i</i> Molto agitato e con fuoco | 12'38 |
| 10 | <i>ii</i> Andante, non troppo lento | 10'27 |
| 11 | <i>iii</i> Allegretto grazioso | 07'32 |

Bartosz Woroch & Benjamin Baker *violins* Adam Newman *viola* Tim Lowe *cello* James Baillieu *piano*

Total playing time: **71'08**

Produced and edited by Matthew Bennett

Engineer: Dave Rowell

Recorded 27th–29th October 2015 in the Music Room, Champs Hill, West Sussex, UK

Executive Producer for Champs Hill Records: Alexander Van Ingen

Label Manager for Champs Hill Records: Joanna Wilson

Although Reynaldo Hahn is usually regarded as a typically French composer, he was born in Caracas in Venezuela on 9th August 1874. His German-Jewish father had moved from Hamburg to Caracas and subsequently married a local Catholic woman, but the family emigrated to Paris when Reynaldo was three years old. The youngest of twelve children, Reynaldo was musically precocious, making his debut at the age of six at a soirée hosted by Napoleon's niece, Princesse Mathilde. He sang arias by Offenbach, accompanying himself on the piano – a dual facility with which he is too glibly associated. Unfortunately, this enduring stereotyped image of Hahn singing at the piano, cigarette dangling, has obscured the more serious aspects of his considerable output. In 1885, at the age of ten, he was accepted by the Paris Conservatoire, where he would study composition with Massenet, whose fluent melodic style proved to be a lasting influence and whose kindness he would remember. Hahn began private studies with Saint-Saëns in 1895, though between 1887 and 1890 he had already completed his first song-cycle – *Chansons grises*. The ageing Gounod also took enough interest to give him some composition lessons. In 1888 Hahn composed, as one of group of twenty songs, *Si mes vers avaient des ailes* – his earliest success – before, at the age of fifteen, he was commissioned to provide the incidental music for a play by Alphonse Daudet. Hahn's deep interest in literature took on a more personal dimension as he developed a close friendship with Marcel Proust, whom he had met in 1894. Hahn's own writings on music are justifiably admired.

As a conductor, Hahn became noted for his performances of Mozart, including appearances at the Salzburg Festival, and he even composed an opera entitled *Mozart*, based on his adolescent years. His love of Mozartian elegance is reflected in the strong Classical aspect of his own musical language. For him Mozart was the perfect musician – “an admirable combination of finesse, profundity and simplicity”. From 1934 Hahn worked as music critic for *Le Figaro* and in 1945, less than two years before his death, he was appointed director of the Paris Opéra.

Hahn was a non-progressive composer who, in common with many other late-Romantics, worked naturally within a tonal, strongly melodic idiom. Of the importance of structure he was fully aware: “Only form can give a piece a chance of enduring ... There is in all good music an additional level which plays the role that varnish plays in a painting ... The durability of the work often depends on this ‘extra’ quality; it’s a safeguard against the damages of time.” He was averse to modernism in all its manifestations, believing Fauré – whose influence on Hahn's chamber works is often evident – to be the last great composer. Hahn's several dozen songs – or *mélodies* – are his best-known compositions, but in recent decades some overdue exposure of his chamber music, concertos, etc. has encouraged the elevation of his status above that of the “salon composer”. He composed the music for many stage-works, including around twenty operettas (the most often staged being *Ciboulette*), eight ballets, and incidental music for more than twenty plays. His large output also includes two 1930s film scores, orchestral music (including *Le Bal de Béatrice d'Este* for wind section, two harps and piano), concertante works (a concerto each for violin, cello, piano, and one for wind quartet with strings), chamber music including two string quartets, a large quantity of solo piano music, choral works ranging from an oratorio to many shorter pieces, and a few cadenzas for Mozart concertos. As Hahn himself recognised, he was a *petit maître*, rather than a big, ground-breaking musical personality, but we should not use his modesty as an excuse for lazy pigeon-holing.

Hahn's Third Piano Quartet is a very late work dating from 1946, not so large-scale as the Piano Quintet but nevertheless a work of stature. The substantial opening movement begins with a melody of wistful charm, before the strings' restatement is soon enhanced by a decorative piano part. A more robust, even turbulent character becomes more evident, if intermittent, though Hahn's enviable melodic gift leaves the most lasting impression. While developing his material, Hahn employs some close violin/cello dovetailing of a short melodic figure. On its return, the opening

theme is neatly decorated and subsequently some augmentation leads to a final stirring of passion before the movement ends calmly. The tiny scherzo is nimble and graceful *à la* Mendelssohn, with a witty *pizzicato* ending. The slow movement reveals a more overtly romantic, even languorous aspect of the composer's musical personality, the expansive melodic lines supported by a gently undulating piano part. In the central section Hahn introduces – with typical economy – a more intense expression, tinged with deeper sadness. This slow movement is among Hahn's finest achievements. With the less searching finale we return to Hahn's most amiable manner. Here, once more, he shows a remarkable ability to breathe fresh life into the simplest, most unpromising ideas, without a hint of banality. Gradually the thematic material reveals an affinity with that of the first movement, crystallising into a clear recall of the opening melody. Yet, typically, Hahn does not seek any dramatic effect, but rather makes his point unobtrusively, almost nonchalantly – as is equally true of his craftsmanship in general.

À *Chloris* is one of the most popular of Hahn's songs – one gem among many. It has been belittled as mere pastiche, but most other works of this kind lack the touching sincerity of this utterly charming song, based on a poem by the 17th-century Théophile de Viau.

The *Vocalise-Étude* (marked *Andante* and subtitled *Souvenir de Constantinople*) originated as a Paris Conservatoire competition piece for wordless voice, in which typical aspects of technique – smoothness in scale passages, then semitone intonation – are exercised. Its middle section, an *Allegretto* in 2/4 based on a folk-like melody, leads to a shortened reprise of the scale-pattern music from the opening section.

Si mes vers avaient des ailes, an 1888 setting of Victor Hugo included in *Twenty Songs, Book I*, was the work that brought early recognition, soon becoming a favourite in Parisian salons. Apparently, the teenage Hahn had already found his

own voice. It is performed here in a transcription for cello and piano by Hahn himself.

Hahn's Nocturne in E flat major for violin and piano (1906) is a typically appealing *Andantino* which generates a passion probably surprising to those who dismiss Hahn as a lightweight. How many composers could achieve such a poetic conclusion with merely a chain of ascending chromatic scales?

Hahn's Piano Quintet in F sharp minor dates from 1921. The opening movement, marked *Molto agitato e con fuoco* and rich in melodic material, begins with a *staccato forte* chord in the piano – a detail that not only seizes the attention like a pistol-shot but also injects extra rhythmic impetus into the launch of the opening theme. The equally attractive and memorable second principal theme, marked *Dolce, amoroso*, gives way to a return of the opening theme, then a new idea in sharply dotted rhythm. Further, gently contrasting material (*calme*) is introduced. The piano part is always fluent and often busy, but well integrated and never overbearing. Hahn's writing for both strings and keyboard is always idiomatic and beautifully effective. Exploring all the diverse material of the exposition, the substantial development section eventually recedes into a *Calmando*, then a *Più tranquillo* in which Hahn reflects upon an inversion of the opening theme. In the recapitulation the original material is considerably modified and includes expansive, *forte* treatment of the second theme. The essential lyricism is sustained throughout this long movement, but the ending is emphatic. More inward in character, the central movement begins in C sharp minor and 9/8, the unadorned piano part contributing to the mood of grave dignity. There is a clear, presumably intentional reference to Fauré's *Élégie* – the same six notes and harmonisation but with different rhythm. The clouds lift for a contrasting section in F major and 2/2 – again marked *Dolce, amoroso*, as an easeful melody is accompanied by gentle piano syncopation. The return of the opening is very dramatic (*Più animato*) but calm lyricism is soon

restored. In this reprise of the first section Hahn subtly combines the opening theme with the theme of the episode, played pianissimo by first violin. The untroubled F sharp major finale – *Allegretto grazioso* – begins with innocent simplicity and continues in much the same vein. In a *Più animato* section, Hahn combines the prevalent rhythmic pattern with a recall of the opening theme of the quintet played by first violin, its initial fire now tempered. This occurs completely naturally, almost incidentally, rather than announcing itself “in bold” as an important cyclic feature. Subsequently both the second subject and the melody from the episode in the central movement return equally unostentatiously. A *calmando* passage leads to a false recapitulation in F major, but the return journey into F sharp major is negotiated without fuss for the conclusion of this delightful work. How such captivating music as Hahn’s chamber works for piano and strings has remained generally unknown is a mystery.

Philip Borg-Wheeler

Described by *The Telegraph* as “in a class of his own” James Baillieu has been the prize-winner of the Wigmore Hall Song Competition, Das Lied International Song Competition, Kathleen Ferrier and Richard Tauber competitions. He was selected for representation by Young Classical Artists Trust (YCAT) in 2010 and in 2012 received a Borletti-Buitoni Trust Fellowship and a Geoffrey Parsons Memorial Trust Award. In 2016 he was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award.

James has given solo and chamber recitals throughout Europe and further afield. He collaborates with a wide range of singers and instrumentalists including Lawrence Power, Jack Liebeck, the Elias and Heath quartets, Ian Bostridge, Dame Kiri te Kanawa, Annette Dasch, Pumeza Matshikiza, Jamie Barton, Markus Werba and Catherine Wyn Rogers. Venues include Wigmore Hall, Concertgebouw Amsterdam, Berlin Konzerthaus, Vienna Musikverein, the Barbican Centre London, Wiener Konzerthaus, Cologne Philharmonie and the Laeiszhalle Hamburg. Festivals include Festpillene i Bergen, Spitalfields, Aldeburgh, Cheltenham, Bath, City of London, Aix-en-Provence, Verbier, St Magnus, Derry, Norfolk and Norwich and Brighton festivals. As a soloist, he has appeared with the Ulster Orchestra, the English Chamber Orchestra and the Wiener Kammerphonie.

An innovative programmer, James has already curated a number of projects, including series for the Brighton Festival, Wigmore Hall, BBC Radio 3, Bath International Festival and Perth Concert Hall.

In the 2015/16 season James presented his own 11-concert series at the Wigmore Hall “Introducing James Baillieu” with Adam Walker, Jonathan McGovern, Ailish Tynan, Tara Erraught, Henk Neven, Iestyn Davies, Allan Clayton and Mark Padmore amongst others. This series was shortlisted for the Royal Philharmonic Society’s

Chamber Music and Song Award for an outstanding contribution to the performance of chamber music and song in the UK during 2016. He also took part in a European tour with Benjamin Appl as part of the ECHO Rising Stars series.

This season's engagements include appearances with Allan Clayton, Louise Alder, Adam Walker, Benjamin Appl, Lise Davidsen, Tara Erraught, Amy Harman and Markus Werba at venues including Wigmore Hall, Oxford Lieder, Concertgebouw Amsterdam, Bozar Brussels, Louvre Paris, Pierre Boulez Saal, Hong Kong City Hall, Peace Center South Carolina and the Vancouver Playhouse.

James enjoys working with young musicians and is a Professor at the Royal Academy of Music, a coach for the Jette Parker Young Artist Programme at the Royal Opera House, a course leader for the Samling Foundation, and is head of the Song Programme at the Atelier Lyrique of the Verbier Festival Academy.

Born in South Africa, James studied at the University of Cape Town and the Royal Academy of Music in London with Michael Dussek, Malcolm Martineau and Kathryn Stott. In 2007 he graduated with a Dip.RAM and received the Christian Carpenter Award in recognition of his outstanding achievements. He was appointed a Hodgson Junior Fellow in 2007, a Professor of Piano Accompaniment in 2011, and awarded an ARAM in 2012. He is also International Tutor in Piano Accompaniment at the Royal Northern College of Music.



Born in New Zealand, Benjamin studied at the Yehudi Menuhin School and the Royal College of Music where he was awarded the Queen Elizabeth the Queen Mother Rose Bowl. In 2016 he won 1st Prize at the Young Concert Artists auditions in New York and in 2017 3rd Prize at the Michael Hill Competition in New Zealand, establishing a strong international presence.

Recent highlights include debut recitals at the Kennedy Center in Washington D.C., Merkin Concert Hall in New York, Festspiele Mecklenburg-Vorpommern in Germany and 3 Palaces Festival in Malta. He returns to Wigmore Hall and undertakes tours of the US, China, Argentina, Columbia and Chile.

As a soloist Benjamin has appeared with the Philharmonia, Royal Philharmonic, Auckland Philharmonia, English Chamber, Royal Northern Sinfonia, Sinfonia Cymru, Orchestra Sinfonica Abruzzese L'Aquila in Italy and Maui Pops Orchestras among many others. In 2017 he premiered a new Concerto *Stranded* by Matthew Kaner for Europe Day at St. John's Smith Square and returned as Fellow to Steans Music Institute in Ravinia.

Benjamin has given recitals at festivals across Europe including the Parnu, Gstaad, Klosters, Salisbury, Northern Chords and East Neuk festivals. He has appeared as soloist with the Royal New Zealand Ballet Company and toured throughout New Zealand. He was selected by Young Classical Artists Trust (YCAT) in 2013 and released his first CD for Champs Hill Records in 2015 (CHRC096 – "Baker brings to every track here an attractive, sonorous quality of tone and expression, demonstrating an impressive talent and huge promise for the future." Classic FM). Benjamin plays on a Tononi violin (1709) on generous loan. He is also grateful for support from the Wallace Foundation.





Tim enjoys a busy and varied career and is quickly emerging as one of the new generation of outstanding young British cellists. He is established as a recitalist and chamber musician appearing regularly in festivals throughout the UK and Europe. He has played as a soloist in all the main concert venues in the UK and in London on numerous occasions at Wigmore Hall, Purcell Room, Cadogan Hall, St John's Smith Square. Tim is Guest Principal Cello of the English Chamber Orchestra and tours around the UK and internationally with the ECO and the ECO Ensemble. He has also been Guest Principal at other major orchestras including the BBC Scottish Symphony Orchestra and the Irish chamber Orchestra and Royal Northern Sinfonia.

Tim has performed the Elgar, Walton, Schumann and Dvorak concertos and Tchaikovsky's "Rococo Variations". He has built a reputation as an outstanding teacher and was by some distance the youngest Professor of Cello in London when he was appointed at the Guildhall School of Music and Drama in 2012.

Tim's playing has inspired a number of composers to write new pieces for him and has given many world and UK premieres for solo cello as well as some chamber works. Tim is Artistic Director of York Chamber Music Festival (patron Steven Isserlis), an exciting new venture that is now in its third year.

Tim was a chorister at York Minster before winning a major music scholarship to Eton College. He played in the National Youth Orchestra for five years and was Principal Cello in 2004. He was awarded a silver medal by the Worshipful Company of Musicians for his "outstanding musical contribution" to the NYO. He won many prizes for his playing including from the Countess of Munster Trust, the Leverhulme Trust (Jacqueline du Pré scholarship), Musicians' Benevolent Fund, Craxton Memorial Trust and in 2011 was winner of the Kirckman Concert Society prize and the Tillet Trust Young Artists' Platform. Tim studied with Louise Hopkins at GSMD. He plays on a cello made by Carlos Tononi in Bologna in 1716.

Adam began his musical studies in Liverpool aged seven, learning a variety of instruments before focusing on the viola. He went on to study with Philip Dukes and Louise Hopkins in London before continuing his studies in Europe with Tatjana Masurenko, Lars Anders Tomter and Rainer Schmidt.

He enjoys working with the English Chamber Orchestra, Scottish Chamber Orchestra, Aurora Orchestra, Camerata Salzburg, Cappa Ensemble, London Conchord Ensemble, Razumovsky Ensemble, Aronowitz Ensemble, Nash Ensemble, Camerata Variable and Collegium Novum Zurich. Adam plays on a viola by Bertrand Galen 2009.



Polish-born violinist Bartosz Woroch is a prize winner at major international competitions such as Pablo Sarasate in Spain and Michael Hill in New Zealand. As a soloist Bartosz has appeared with orchestras across the world, including the Royal Philharmonic Orchestra, Auckland Philharmonic, Bern Symphony Orchestra, the Bournemouth Symphony and Polish Radio orchestras with conductors such as Michael Tilson Thomas, Libor Pešek, Lukasz Borowicz and Henk Guitart. For the past three seasons, he has led, directed and appeared as soloists with the Sinfonia Cymru, culminating in the orchestra's first ever international collaboration, "Small Nations Big Sounds" Festival, of which he was Artistic Director.

Bartosz performs widely across Europe at venues including Wigmore Hall, Barbican, Royal Albert Hall, The Palais des Beaux-Arts, Radio France Festival, Lublin Philharmonie, the Edinburgh Fringe, Verbier, West Cork festivals, and has collaborated with a variety of artists such as Pekka Kuusisto, Sting, Caroline Palmer, Uri Caine, Nicholas Daniel, Walter Delahunt and award-winning director Tom Morris.

Bartosz released his debut CD "Dance on a Tightrope" on Champs Hill Records (CHRC114 – "Everything is played with a focused intensity and a sense of risk-taking that make for compulsive listening." ★★★★★ *The Guardian*), as well as a concerto disc "ConNotations" with the Britten Sinfonia and Mei Yi Foo. Both recordings have been met with unanimous critical acclaim.

A committed chamber musician, Bartosz is the leader of the Lutoslawski Quartet and has given recitals throughout Europe with a recent residency at IRCAM in Paris.

Bartosz studied at the Paderewski Academy of Music in Poznan, the Hochschule der Kunste Berne and at the Guildhall School of Music & Drama, where he was guided by Marcin Baranowski, Monika Urbaniak-Lisik and Louise Hopkins. Bartosz is currently a violin professor at the Guildhall School of Music and Drama.



CHRC112

STUNDEN, TAGE, EWIGKEITEN:
HEINRICH HEINE – LIEDER
BENJAMIN APPL, JAMES BAILLIEU

"Benjamin Appl... has the vocal robustness, cultivation and intelligence... the lyrical heart of his baritone seduces the listener..."

"... both Appl and his sentient accompanist, James Baillieu, give space, time, and ever-sensitive placing and pacing to the cycle..."

BBC Music Magazine

"... the current front-runner in the next generation of Lieder singers."

Gramophone



CHRC092

LOVE'S OLD SWEET SONG
KATHRYN RUDGE, JAMES BAILLIEU

"...if you like exceptionally thoughtful music-making, this album is for you."

"Rudge's voice is golden, rich, and even; her diction crystal clear, and her phrasing superb. Baillieu's playing is warm and supportive."

American Record Guide

"Kathryn Rudge has a lovely warm yet focussed mezzo-soprano voice and she sings with a combination of line and superb diction."

"[Rudge] is well supported by James Baillieu and the pair treat each song with the same care and sense of seriousness."

"Highly recommended."

Robert Hugill, Planet Hugill