

# Heinrich Wilhelm ERNST



## Complete Music for Violin and Piano Volume One

Prophet Fantasy, Op. 24  
Two Nocturnes, Op. 8  
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Sherban Lupu, violin  
Ian Hobson, piano

INCLUDES FIRST RECORDINGS

# HEINRICH WILHELM ERNST

## Complete Music for Violin and Piano, Volume 1

by Mark Rowe

### A Brief Biography

Heinrich Wilhelm Ernst was one of the most important performers of the nineteenth century. In 1884, reviewing over thirty years of avid concert-going, the Rev. H. R. Haweis wrote: '[If], looking back and up to the present hour, I am asked to name off hand, the greatest players – the very greatest I ever heard – I say at once Ernst, Liszt, Rubinstein.'<sup>1</sup> His assessment was shared by the professionals. 'Ernst was the greatest violinist I ever heard,' said Joseph Joachim, 'he towered above the others [...]. He became my ideal of a performer, even surpassing in many respects the ideal I had imagined for myself.'<sup>2</sup> Similarly, Berlioz could not say enough about the genius of his friend: 'Let me reiterate, Ernst, who is a great musician as well as a great violinist (as well as being the most delightfully humorous man I know) is the complete rounded artist, profoundly and predominantly expressive in everything he does.'<sup>3</sup> As a performer, he was particularly admired for his stupendous technique, his intense and melancholic expressivity, his capricious sense of humour, and a tone which came remarkably close to the human voice.

These gifts, moreover, were lavished not only on the solo violin: he also made an outstanding contribution to public chamber music. Sir Julius Benedict, for example, reminiscing about the dismal premiere of one of Beethoven's late quartets, had no doubts about which violinist finally revealed these works as masterpieces: 'Not until Ernst had completely imbued himself in the spirit of these compositions could the world discover their long hidden beauties.'<sup>4</sup> When one

<sup>1</sup> Rev. H. R. Haweis, *My Musical Life*, Longmans, Green and Co., London, 1902, p. 34.

<sup>2</sup> Quoted in Andreas Moser, *Geschichte des Violinspiels*, Max Hesses Verlag, Berlin, 1923, pp. 519 and 533.

<sup>3</sup> Hector Berlioz, *Memoirs*, ed. and trans. David Cairns, Victor Gollancz, London, 1970, p. 538.

<sup>4</sup> Quoted in Alexander Thayer, *Life of Beethoven*, ed. Alan Pryce-Jones, 3 vols., Centaur Press, London, 1960, Vol. 3, pp. 139–40. (For some reason the paragraph containing this quotation was omitted from Elliot Forbes' 'complete and unabridged' one-volume edition of *Thayer's Life* (rev. edn. Princeton University Press, Princeton, 1967).)

also discovers that Ernst was Paganini's most significant rival, the first Jewish violin virtuoso of international renown, an important technical innovator and a highly successful and influential composer, it is natural to wonder who exactly he was.

Ernst was born on 8 June 1812 to a middle-class Jewish family from Brünn in the Austrian Empire (now Brno in the Czech Republic). At the age of nine, he began to take violin lessons with a local baker called Johann Sommer and – assisted by private study of Leopold Mozart's *A Treatise on the Fundamental Principles of Violin Playing* – started to make rapid progress. Within a year, he was taken on by the leading violin teacher of the town, a Herr Leonhard, and won a place at the excellent music school of the Augustinian Monastery of St Thomas. With these advantages, his progress became even more remarkable: in March 1824, he made his first public appearance as a soloist; and in 1825, Leonhard suggested he should audition for the Vienna Conservatory.

His father took him to the violin professor Joseph Böhm – a close associate of Beethoven and Schubert – who quickly realised that Ernst was nearly his equal in practical skill, although he still had things to learn about music and musicianship. Ernst moved to Vienna, and for the next three years studied with Böhm (and played at his informal quartet-evenings), took lessons in music theory from the composer Ignaz Seyfried (who had conducted the premiere of Beethoven's *Fidelio*) and received advice and encouragement from the popular composer and virtuoso Joseph Mayseder. Within ten months of his arrival, Ernst had made several well received public appearances and won the Conservatory's first prize.

His education ensured the Viennese classics entered his bloodstream, but it was Paganini's arrival in March 1828 that proved the overwhelming influence. A stunned Ernst attended as many of Paganini's concerts as he could, practised the Op. 1 *Caprices* furiously and was at last rewarded with an audition before the master. Amongst the pieces he played was the E major *Caprice, La Chasse*, and, having misunderstood the instruction 'flautato' ('flute-like') at the head of the score, played the whole piece in harmonics. The astounded Paganini, receiving a taste of his own medicine, cried 'He's a little devil!' and predicted a great future for the boy.

In August 1828, Ernst's elderly father fell seriously ill, and Ernst returned to Brünn to help his older half-brother nurse the invalid and run the family business. His prolonged absence caused problems with the Conservatory, and Ernst, feeling that Vienna had little more to teach him, resolved not to return. He set off on a tour of southern Germany in April 1829 and, after another meeting with Paganini, decided to master every aspect of his art. Much to Paganini's irritation,

he therefore followed him from town to town, renting rooms next to him, attending his concerts, listening to his practice, transcribing his compositions and copying his techniques.

Meanwhile, the young violinist sustained himself by giving concerts of his own, at one of which he played back Paganini's unpublished *Nel cor* variations to the twitchy composer. Naturally enough, the public's attention and money were largely monopolised by Paganini, and on several occasions Ernst became severely depressed about his own comparative lack of success. But a number of his concerts received good reviews, and at least one was heard by a dissatisfied law student named Robert Schumann, whom Ernst advised to take up music professionally.

Paganini intended to visit Paris in 1830, but the Revolution delayed his arrival until February 1831. Ernst followed two months later and quickly secured a concert with the great soprano Wilhelmine Schroeder-Devrient at the Théâtre des Italiens. But this debut proved unnerving. As a comparatively unknown violinist, he was greeted with a barrage of hissing and recovered his composure only when the orchestra, appalled by the audience's reaction, stood up to applaud him. He then played well, but the evident asperity of Parisian audiences made him wary, and he vowed to devote himself to solitary study until his technique was beyond reproach.

Sharing lodgings with the Norwegian violinist Ole Bull, and sustaining himself by teaching and playing in private houses, Ernst allowed himself to perform in public concerts again only after June 1832, but his reappearance may still have been premature. Some newspaper reviews remained equivocal, and in mid-1833 he decided to retire for several more months to perfect his technique in the less pressured atmosphere of Switzerland, where he played with the Irish pianist John Field.

Ernst had returned to Paris by November 1833, but it was two concerts at Stoepe's Salons at the end of 1834 which marked the beginning of his Parisian celebrity. Critics noted his expressive power, his 'extraordinary facility on the instrument',<sup>5</sup> and the fact that he was beginning to throw off the influence of Paganini. Further concerts with some of the great musicians of the age – Chopin, Liszt, Rubini, Lablache – followed in quick succession; and a number of his early compositions began to acquire a reputation.

In late 1836 his ambition was fired by news that Paganini – who had retired from concert-giving for a year to run the orchestra at Parma – was returning to the stage with concerts in Nice and Marseilles. Ernst rushed to the first of these cities, and took up his old habit of spying on

<sup>5</sup> *Gazette musicale de Paris*, 28 December 1834, p. 427.

Paganini's practice and rehearsals. This eavesdropping, amongst other things, ensured he was able to give a fine account of Paganini's unpublished *Moses* variations when the two violinists were competing in Marseilles early in the New Year. The balance of power had now shifted in Ernst's favour. Illness had reduced Paganini's confidence on the fingerboard and exacerbated his rapaciousness, and his audience became both disappointed and alienated. Ernst, on the other hand, was in excellent violinistic condition and demonstrating his ability to win-over all comers. Partly through illness and partly through evident unpopularity, Paganini gave only two concerts before retreating to his hotel room, and Ernst was able to report a major victory.

With this triumph, Ernst's *Glanzzeit* began. From 1837 to 1840, he toured through France, Holland, Germany and the Austrian Empire, playing with Mendelssohn and Clara Schumann and enjoying particular success in Brünn and Vienna. In the latter, he entirely eclipsed the success of de Bériot, and saved the young Joachim's career: the boy's father had been told his son's bowing was too stiff for a concert violinist, but Ernst assured him that Joachim was remarkably talented, and any problems could quickly be cured by taking lessons with Böhm. Ernst consolidated his triumphs in Paris (where he faced stiff competition from Vieuxtemps) in 1841, and then toured through Germany, Poland, the Low Countries – where he gave his first concert with Berlioz – and Scandinavia.

In 1843–44 he made highly successful tours of England, and gave several important early performances of Beethoven's late quartets; and in 1845–46 his performances in Germany, Hungary and Austria included several dazzling concerts with Liszt. He fulfilled a long-held ambition by playing in Moscow and St Petersburg in 1847, but while he was returning through Denmark, the 1848 Revolution broke out in Paris and rapidly spread throughout Europe. It brought musical life to a standstill. Ernst retreated to his brother's house in Brünn, where he remained for nearly a year. Although elated by ten years of almost unprecedented success, he was now exhausted by travel and concert-giving; and an illness which severely affected his playing – particularly his intonation – began to manifest itself in an acute and debilitating form. In spite of his family's love and support, the town did not prove an ideal place to recuperate: the Viennese counter-revolution was one of the bloodiest in Europe, and its shockwaves were felt all too clearly in nearby Brünn.

Even a year after revolution broke out, the only major European country with a normal musical life was England, and in 1849, Ernst – along with Hallé, Chopin, Sivori and many other musicians – headed for its shores. He travelled by way of Weimar, performing the 'Kreutzer' Sonata with Liszt, and

remained in Britain for most of the next two years. This move brought notable changes in the pattern of his musical life. He composed much less, and began to play what the nineteenth century called 'Classical' works at his popular concerts, giving his first performances of the Mendelssohn and Beethoven concertos in 1849 and 1851 respectively. Above all, chamber music started to play a significantly larger role in his repertoire, and his presence as leader ensured the success of several important new chamber-music societies – the Beethoven Quartet Society and Musical Union in London, and the Manchester Classical Chamber Concerts.

By the beginning of 1852, he was able to return to Paris, and it was while giving concerts there that he met his future wife, the Jewish actress and poet Amélie-Siona Lévy. She was a protégé of the poet and critic Théophile Gautier, and had made a considerable impression at the Odéon. But following a vision of the Virgin Mary her brother had entered a Catholic religious order, and she had renounced the stage, thinking of following in his footsteps. The meeting with Ernst curtailed this ambition, and she and the violinist (along with her mother as chaperone) were soon touring through Switzerland and the south of France. He performed his normal crowd-pleasers, she recited a judicious selection of prose and poetry, and the combination proved both unusual and popular.

But fashion was turning against Ernst. The public in major European cities was becoming bored with the kind of music he composed – virtuoso pieces largely based on French and Italian operas – and German critics began to disapprove of improvisation, rewriting music to suit one's own purposes, and playing anything but music by acknowledged masters. Ernst did not find this outlook natural, and after his marriage in 1854, he chose to spend most of his time in England, where a clique of powerful critics had managed to hold advanced ideas at bay. Consequently, the arrival of both Berlioz and Wagner to conduct in London in 1855 caused a furore, but Ernst performed successfully under the direction of both men.

Nature was also causing problems. Ernst's illness – probably a rare disease called acute intermittent porphyria, which contemporary medicine could neither diagnose nor cure – was growing worse, and making some of his performances desperately uneven. It had caused him problems for twenty years, but in July 1857 he was forced to retire, and by the early 1860s he was in a truly pitiable condition – crippled, yellow, depressed, skeletal and frequently in terrible pain.

Matters were made worse by lack of money: he had earned prodigious amounts, but given most of it away to his family, friends and charitable causes; and Amélie could not work because she had to spend all her time nursing him. Fortunately, his melancholic, humorous and sympathetic character

inspired generosity, and during his final years, Brahms, Joachim, Wieniawski, Hallé and other eminent musicians raised considerable sums for him through benefit concerts, often by performing Ernst's own compositions.

From 1858 onwards he lived largely in Nice, although he spent long periods in Vienna, Brünn and various spas, desperately seeking a cure. With the end of his playing career, and in spite of debility, he returned to serious composition and completed a Mendelssohnian string quartet by the middle of 1862. Towards the end of the same year, he and Amélie befriended the celebrated novelist Sir Edward Bulwer Lytton, and he brought the couple to England so Ernst could benefit from the spa baths at Malvern. They largely stayed with Bulwer for the next 14 months, during which time Ernst completed his *Polyphonic Studies*, and a second – and substantial parts of a third – string quartet. Despite declining health, he was able to attend the enthusiastic premiere of the second quartet at a Monday Popular Concert in St James's Hall in June 1864.

On his way back to Nice a few months later, he enjoyed two private performances of the quartets in Paris – even playing the viola part at one of the concerts – but by this stage he was clearly dying. Enduring the most appalling suffering, he lingered for another year, and finally died at 2 o'clock in the afternoon on 8 October 1865. He was buried in the Castle Cemetery in Nice, indicating that, at some point in his final years, he had converted to Catholicism.

### ***Fantaisie brillante sur le Prophète (Opéra de G. Meyerbeer), Op. 24***

This piece, the last of Ernst's operatic fantasias, was premiered by the composer on 9 January 1850 at the Exeter Hall in London. Both the opera and the form were well chosen to achieve popularity. *Le Prophète*, which was first performed in April 1849, was all the rage (Meyerbeer was one of the very few composers wealthy and influential enough to get a major new work staged in post-revolutionary Europe); and Ernst clearly decided that the multi-themed operatic fantasy – a form he had not used since 1838 – was well suited to a popular audience in England.

His expectations were more than justified. As the critic of the *The Musical World* noted three days after the premiere:

The fantasy is founded on the most popular airs in the *Prophète*, commencing with the beautiful prayer of Fides 'O mio Figlio' in F sharp minor, including, among other *morceaux*, the pastorale (Mario's) 'Un impero piu soave', in B flat, I think, and the bacchanalian (Mario's) in the last scene. Ernst has arranged

the fantasy for violin and orchestra with masterly skill and magical effect. It were a venturesome thing to declare, but I am really of the opinion he has improved on Meyerbeer in some instances. [... Of] his fantasias, I cannot hesitate to set his new one amongst the most striking and musician-like.<sup>6</sup>

It is indeed most artfully constructed. The opening 1 – low quiet octaves in the piano part – is much more mysterious and Romantic than in any of Ernst's previous fantasias, and in the following pages he relies almost exclusively on the expressive power and variety of his *cantabile*, although the piano part gradually grows in richness and animation. The violinist warms to his work with the variation on the *pastorale* and the rapid scales that lead into the bacchanalian theme, and the lopsided comedy of the latter is heightened by a tricky variation (*risoluto con bravura*) in staccato tenths and harmonics. A delicious C major melody played high up on the A string gives brief pause for plangent reflection before Ernst unleashes his awe-inspiring finale – where the bacchanalian theme peeks through a barrage of ferociously difficult double-stopped broken chords.

### ***Deux Nocturnes, Op. 8***

Writing in 1844, Heine remarked:

I heard of late a *nocturne* by [Ernst] which seemed to be dissolved in beauty. One seemed in hearing to be rapt away into a beautiful Italian night, the cypress trees standing in silent charm, white statues shimmering in the moonlight clear, and bubbling fountains lulling us to dream!<sup>7</sup>

This must be the E major *Nocturne* (No. 2 3), first performed, by the composer, in December 1834. Like Chopin's three Op. 9 *Nocturnes* (composed in 1829), Ernst's piece has a long cadenza before the final cadence; but its elaborate *fioritura* and melodic lines in thirds and sixths are more reminiscent of the D flat *Nocturne*, Op. 27, No. 2. Chopin, a friend and colleague of the violinist, wrote this piece in 1834–35, and it is quite possible that each man heard the other's work during the compositional process.

The A major *Nocturne* (No. 1 4), first performed, again by the composer, in February 1835,

<sup>6</sup> 12 January 1850, p. 18.

<sup>7</sup> Heinrich Heine, *The Salon: Lectures on Art, Music, Popular Life and Politics in Paris*, ed. and trans. Charles Godfrey Leland, Heinemann, London, 1905, p. 427.

is more straightforward and naively charming than any *Nocturne* by Chopin, and owes more to the major-key *Nocturnes* of another friend and colleague, John Field. It was a particular favourite of the music critic of *The Times* – J. W. Davison – who published his own arrangement for solo piano.

Both pieces were dedicated to Andrew Fountaine, a rich Englishman whom Ernst had met in Paris. The generous thought was richly repaid: Fountaine would later buy Ernst a Stradivarius, and look after him in his final illness.

### ***Carnaval de Venise (Variations burlesques sur la canzonetta ‘Cara mamma mia’), Op. 18***

Written in 1837, soon after his last contest with Paganini, this work was one of Ernst’s most popular and successful compositions. Audiences throughout Europe would stamp their feet until he consented to play it, and his performance was found so droll they laughed out loud: ‘a parent smiling indulgently on the foibles of his children’ was one description; ‘supreme ability masquerading as incapacity’ another.<sup>8</sup> One can well understand why the continual leaps to high harmonics on the A string in variation 8 [13], the triplets in variation 14 [19], and the melody accompanied by pizzicato a tenth below in variation 15 [20], should raise a smile. And sometimes it is impossible not to picture a scene corresponding to the music: variation 20 (snappy rhythms on the G string contrasted with high artificial harmonics [25]) sounds like a faux-naive girl scolded by her grandfather; and the one and two octave leaps to high G string harmonics in variation 24 [29] suggest howls of comic outrage.

The impact of the piece as a whole is best captured by Berlioz’s description of Ernst’s farewell concert in St Petersburg in April 1847:

It was an unforgettable moment when he appeared amid thunders of applause, after performing those glowing, grandly conceived works of his in his most imposing style, and as a farewell gesture to his audience played the variations on the *Carnival of Venice* (which he had the audacity to compose after Paganini’s, and without imitating them) – a piece of sublime whimsy in which invention and technical wizardry are so skilfully blended that in the end one ceases to be astonished at anything and simply sits back, lulled by the by the constant rocking movement of the accompaniment, as though the solo violin were not executing the most prodigious feats of agility and conjuring cascades of gleaming, iridescent melody the while. This fascinating display of virtuosity put to consistently tuneful ends, and performed

<sup>8</sup> Hector Berlioz, ‘Revue Musicale, Ernst: Son Premier Concert’, *Journals des Débats*, 27 January 1852.

with almost careless ease, never fails to dazzle and enthrall the audience whenever Ernst plays it. He is like a juggler whose counters are diamonds.<sup>9</sup>

Ernst intended to keep this compendium of comic difficulties for use at his own concerts, but it proved so popular that several other virtuosi stole the work, claiming that either they or Paganini had written it, and he was eventually forced to publish the piece in 1843 in order to claim ownership. This edition has 25 variations (although he had a repertoire of at least 100, and was always improvising new ones), and is introduced by a version of the A major *Nocturne* so little different from the original that it is not recorded here.

### ***Deux Morceaux de Salon, Op. 13***

These two contrasting pieces date from 1841–42. The first, *Adagio Sentimentale* [31], is an intense and dramatic operatic *scena*, employing extensive use of high positions on the G string, octave-writing, and virtuoso embellishment. Ernst originally referred to it as a *Nocturne*, but it is altogether too passionate for such a title. The second piece [32] is a genial little rondo whose soothingly prosaic *perpetuum mobile* occasionally hints at more melancholy and dramatic matters. It is of no major technical difficulty – by the standards of some of Ernst’s other works – but has considerable charm and urbanity.

### ***Thème Allemand Varié, Op. 9***

This brilliant and effective little piece was probably premiered in Paris in February 1835. A very grand – almost orchestral – introduction [33] leads to the traditional German theme (used by Beethoven in his *Andante Favori* and Vieuxtemps in one of his *Romances* [34]) and four variations: staccato semi-quavers taken with one bow [35]; legato counterpoint [36]; rapid ornaments [37]; and double-stopped rat-a-tat figurations [38]. A slower and more meditative *Moderato* section, where the theme is largely explored in the bass, leads to a rapid *moto perpetuo* finale played *spiccato* [39].

<sup>9</sup> *Memoirs, op. cit.*, pp. 538–39.

***Rondo Allemand pour Piano et Violon sur des thèmes d'Oberon,***  
**(with Charles Schunke), Schunke's Op. 23**

This piece ([41]–[42]) was first performed, by the composers, in February 1836 at 17 rue de Lille in Paris. In the first half of the nineteenth century, virtuoso players often collaborated in composing duets for their instruments. Usually based on popular operatic themes, these works allowed both players to display their virtuosity and made excellent pieces for salon performance. Ernst had an additional reason for collaboration. Having arrived as a comparative unknown in Paris, he needed to work his way into the most fashionable musical circles, and collaborating with an already established virtuoso was an excellent way to achieve this. Five of his six works in this form therefore derive from his first period in Paris, and the majority of these – and by far the most extended and elaborate – are collaborations with the pianist Charles Schunke. He was an obvious partner. Besides his status and ability, Schunke was German-speaking, and it is quite likely that he and Ernst already knew one another from their student days in Vienna. Although this fantasy on Weber's opera was their second collaboration, Ernst continues to show his tact by allowing the violin to remain subordinate to the piano, whose brilliant part is full of octaves, rapid scale passages and sparkling repeated notes.

Schunke was born in 1801, and studied with Beethoven's pupil and assistant Ferdinand Ries before coming to Paris in 1828. He was a heavily built, fleshy man who suffered from stage fright and preferred teaching to appearing in public. Nonetheless, he was appointed pianist to the Queen of France, and a review of the premiere of the *Rondo* describes him as 'one of the greatest pianists of our epoch whose overwhelming performances arouse almost incredible enthusiasm [...]. His fingers race with incomparable fluidity over the keyboard. In the endless flow of notes, the meaning of the piece is never lost nor its nuances obliterated.'<sup>10</sup> Schunke's end, though, was tragic. Early in 1838, he was struck down by a stroke which left him crippled and unable to speak. After eighteen months in a sanatorium there was no sign of a recovery, and on 16 December 1839 he dragged himself to a window and jumped to his death.

<sup>10</sup> *Revue et Gazette musicale de Paris*, 14 February 1836, quoted in William G. Atwood, *Fryderyk Chopin: Pianist from Warsaw*, Columbia University Press, New York, 1987, p. 226.

## **Rondo Papageno, Op. 20**

First performed – by the composer – in Vienna on 22 April 1845, this piece <sup>[43]</sup> is one of Ernst's most scintillating compositions. Originally, it was called *Rondo Scherzo*, but the little five-note motif used throughout, being reminiscent of Papageno's panpipe-playing in *The Magic Flute*, eventually suggested the more characterful title. The opening melody sounds like an inverted version of the rondo theme from Paganini's First Violin Concerto; and Ernst's melody in its turn would influence the opening of Bazzini's *Le Ronde des Lutins* which the composer dedicated to Ernst a few years later.

Although the rondo theme returns before the brilliant *moto perpetuo* coda, it is clear that the piece's form owes little to the traditional rondo model, or indeed any traditional model. Its long central section introduces three new ideas (a dotted theme in sixths, a lyrical melody, and a rapid theme in triplets), and one of these (the lyrical melody) returns between the recapitulation of the rondo theme and the coda (which recalls the triplet melody). Although the mood is light and brilliant, Ernst's formal experimentation hints at the innovative and influential structure of the concerto he would finish in 1846.

*Mark Rowe is Senior Lecturer in Philosophy at the University of East Anglia. His biography, Heinrich Wilhelm Ernst: Virtuoso Violinist, appeared from Ashgate, Aldershot, in 2008.*

**Sherban Lupu**, born in 1952, studied at the Bucharest Conservatory with George Manoliu. While a student he concertised throughout eastern Europe and performed on Romanian radio and television. He left Romania to study at the Guildhall School of Music in London with Yfrah Neaman and took lessons and masterclasses with Yehudi Menuhin, Henryk Szering and Nathan Milstein, as well as with Norbert Brainin of the Amadeus String Quartet and Sándor Vegh. He won prizes in numerous competitions such as the Vienna International, the Jacques Thibaud in Paris and the Carl Flesch in London. Subsequently he moved to the United States to study with Dorothy DeLay and, at Indiana University, with Josef Gingold and receive chamber-music coaching from Menahem Pressler. Sherban Lupu is currently professor of violin at the University of Illinois.

Appearing frequently as soloist in Europe and the United States, Lupu has performed the complete cycle of Beethoven sonatas with Menahem Pressler, but he specialises in the music of his native Romania and eastern Europe as well as the virtuoso Romantic repertoire. He has made solo appearances at the world's major concert halls, among them The Kennedy Center, Royal Festival Hall, the Gstaad and Aldeburgh Festivals

and Carnegie Hall. His recordings include works by Ysaÿe, Bartók, Enescu, Wieniawski, Ernst, Stravinsky, Bloch and Ginastera for the ASV, Arabesque, Capstone, Continuum, Electrecord and Zephyr labels, and his recording of the Bach solo Sonatas and Partitas appeared on Electrecord. He has also recorded for the BBC. In collaboration with the composer Cornel Țăranu, Lupu finished and reconstructed the *Caprice roumain* for violin and orchestra by Enescu. That work, which he performed in a special concert at the World Exhibition 2000 in Hanover, has been released on an Electrecord CD.

Much in demand as a pedagogue, Sherban Lupu is a frequent member of international juries, has given numerous masterclasses and taught in the Czech Republic, England, Germany, Holland, Italy, Poland – where in July 2004 he received from the Ministry of Culture the Award for Outstanding Teaching – and Romania.

In 2000 Sherban Lupu received a life-time achievement award from the Romanian Cultural Foundation for his efforts to promote Romanian culture and music internationally, and in May 2002 he was given the prestigious Arnold Beckman Award from the Research Board of the University of Illinois towards the recording of the complete works for violin and piano by Béla Bartók. In November that year he was awarded the title of Doctor Honoris Causa by the Academy of Music G. Dima in Cluj (Romania) and in January 2004 the President of Romania conferred upon him the title of Commander of the National Order of Merit and Service for his worldwide musical and cultural activities. Since 2002 he has been Artistic Director of the International Festival “The Musical Citadel of Braşov”, Romania. In 2007 he received another Arnold Beckman Award from the Research Board of the University of Illinois and was awarded a doctorate *honoris causa* by the Al. I. Cuza University of Iaşi, Romania.

In September 2005, together with the Romanian Cultural Institute, Sherban Lupu published six volumes of previously unknown works for violin by George Enescu – all of them discovered, edited and arranged by Lupu himself – and since December of the same year he has been the Artistic Director of the George Enescu Society of the United States. For the academic year 2009–10 he was a Fulbright Senior Lecturer and also a recipient of the College of Fine and Applied Arts Creative Research Award at the University of Illinois.

**Ian Hobson**, pianist and conductor, enjoys an international reputation both for his performances of the Romantic repertoire and of neglected piano music old and new, and for his assured conducting from both the piano and the podium, renewing interest in the music of such lesser known masters as Ignaz Moscheles and Johann Hummel as well as being an effective advocate of works written expressly for him by contemporary composers, among them John Gardner, Benjamin Lees, David Liptak, Alan Ridout and Roberto Sierra.

Born in Wolverhampton in 1952 and one of the youngest-ever graduates of the Royal Academy of Music, Ian Hobson began his international career in 1981 when he won First Prize at the Leeds International Piano Competition. He studied also at Cambridge and Yale Universities. Among his piano teachers were Sidney Harrison, Ward Davenny, Claude Frank and Menahem Pressler; as a conductor he studied with Otto

Werner Mueller, Denis Russell Davies, Daniel Lewis and Gustav Meier, and he worked with Lorin Maazel in Cleveland and Leonard Bernstein at Tanglewood. A professor in the Center for Advanced Study at the University of Illinois (Urbana-Champaign), Ian Hobson received the endowed chair of Swanlund Professor of Music in 2000.

He is a recording artist of prodigious energy, having to date amassed a discography of some sixty releases, including the complete piano sonatas of Beethoven and Schumann and a complete edition of Brahms' variations for piano. In 2007, with the Sinfonia Varsovia, he recorded Rachmaninov's four piano concertos and *Rhapsody on a Theme of Paganini* for the Zephyr label in the dual role of pianist and conductor – an achievement no other performer has matched. In addition, he has recorded more than twenty albums for the Arabesque label featuring the music of Clementi, Dussek and Weber, the complete piano sonatas of Hummel, the complete solo piano transcriptions of Rachmaninov, and *Hobson's Choice*, a collection of his favourite pieces exploring the multiple facets of virtuosity across the span of three centuries.

He has also been engaged in recording a sixteen-volume collection of the complete works of Chopin, also for the Zephyr label, having marked the composer's 200th birthday with a series of ten solo concerts in New York. In addition to the large body of work for solo piano, this recording series features his performances as pianist and conductor, with the Sinfonia Varsovia, in all of the works for piano and orchestra, as well as his collaboration as pianist with other artists in Chopin's chamber music and songs. In this edition there is around three-quarters of an hour of music by Chopin that has never been recorded before, making Ian Hobson the first ever artist to record the composer's entire *œuvre*.

In addition, Ian Hobson is a much sought-after jury-member for national and international competitions, among them the Van Cliburn International Piano Competition (at the specific request of Van Cliburn himself), the Arthur Rubinstein Competition in Poland, the Chopin Competition in Florida, the Leeds Piano Competition and the Schumann International Competition.

### The Toccata Press Ernst Edition

Toccata Press will shortly begin publishing a complete edition of Ernst's works for violin and piano, most of which have been unavailable in print for more than a century. Each work will be newly typeset, edited by Sherban Lupu – who also provides performance suggestions – and provided with a historical introduction by Mark Rowe; the *Two Nocturnes*, Op. 8, and the *Two Morceaux de Salon*, Op. 13, have been selected as the first in the series. This edition marks the beginning of a new venture by Toccata Press: the publication in good modern editions of works on Toccata Classics CDs edited by the musicians who have recorded them. More information at [www.toccatapress.com/music-scores](http://www.toccatapress.com/music-scores). Mark Rowe's study of Ernst (right) can be ordered from [www.ashgate.com](http://www.ashgate.com) at a 10% discount.





Recorded in the Foellinger Great Hall of the Krannert Center for the Performing Arts,  
University of Illinois, on 2, 3, 5 and 7 April 2010.

Producer: Samir Golescu

Engineer: Jon Schoenoff

Booklet text: Mark Rowe

Design and layout: Paul Brooks, Design and Print, Oxford



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Executive Producer: Martin Anderson

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# ERNST Complete Music for Violin and Piano, Volume One

## *Fantaisie brillante sur le Prophète* (*Opéra de G. Meyerbeer*), Op. 24

- |   |                                     |      |
|---|-------------------------------------|------|
| 1 | I. <i>Allegretto molto moderato</i> | 4:54 |
| 2 | II. <i>Andantino pastorale</i>      | 7:53 |

## *Deux Nocturnes*, Op. 8

- |   |                  |      |
|---|------------------|------|
| 3 | No. 2 in E major | 4:54 |
| 4 | No. 1 in A major | 2:44 |

## *Carnaval de Venise (Variations burlesques* *sur la canzonetta 'Cara mamma mia')*, Op. 18

- |    |                 |       |
|----|-----------------|-------|
|    |                 | 10:15 |
| 5  | Theme           | 0:34  |
| 6  | Variation I     | 0:28  |
| 7  | Variation II    | 0:30  |
| 8  | Variation III   | 0:30  |
| 9  | Variation IV    | 0:31  |
| 10 | Variation V     | 0:30  |
| 11 | Variation VI    | 0:30  |
| 12 | Variation VII   | 0:33  |
| 13 | Variation VIII  | 0:31  |
| 14 | Variation IX    | 0:31  |
| 15 | Variation X     | 0:34  |
| 16 | Variation XI    | 0:29  |
| 17 | Variation XII   | 0:32  |
| 18 | Variation XIII  | 0:33  |
| 19 | Variation XIV   | 0:28  |
| 20 | Variation XV    | 0:30  |
| 21 | Variation XVI   | 0:35  |
| 22 | Variation XVII  | 0:31  |
| 23 | Variation XVIII | 0:28  |

- |    |                 |      |
|----|-----------------|------|
| 24 | Variation XIX   | 0:28 |
| 25 | Variation XX    | 0:40 |
| 26 | Variation XXI   | 0:25 |
| 27 | Variation XXII  | 0:30 |
| 28 | Variation XXIII | 0:35 |
| 29 | Variation XXIV  | 0:31 |
| 30 | Variation XXV   | 0:44 |

## *Deux Morceaux de Salon*, Op. 13

- |    |                                   |      |
|----|-----------------------------------|------|
| 31 | No. 1, <i>Adagio sentimentale</i> | 5:52 |
| 32 | No. 2, <i>Rondino grazioso</i>    | 6:06 |

## *Thème Allemand Varié*, Op. 9

- |    |                                  |       |
|----|----------------------------------|-------|
|    |                                  | 10:43 |
| 33 | Introduction                     | 2:10  |
| 34 | Theme                            | 1:14  |
| 35 | Variation I                      | 0:58  |
| 36 | Variation II                     | 1:01  |
| 37 | Variation III                    | 1:06  |
| 38 | Variation IV and <i>Moderato</i> | 2:36  |
| 39 | Variation V                      | 1:08  |

## *Rondo Allemand pour Piano et Violon sur des* *thèmes d'Oberon*, Op. 23

- |    |                                |       |
|----|--------------------------------|-------|
|    |                                | 11:49 |
| 40 | <i>Introduzione: Andante</i>   | 3:02  |
| 41 | Rondo: <i>Allegro moderato</i> | 7:03  |
| 42 | Final: <i>Presto</i>           | 1:44  |

## *Rondo Papageno*, Op. 20

- |    |  |      |
|----|--|------|
| 43 |  | 8:08 |
|----|--|------|

TT 76:20



Heinrich Wilhelm Ernst (1812-65) was one of the leading musicians of his day, a friend of Berlioz, Chopin, Liszt and Mendelssohn, and for Joseph Joachim 'the greatest violinist I ever heard'. But the popular encore pieces by which Ernst is remembered today represent only a fraction of his output. This series of six CDs presents his complete violin works for the first time, revealing one of the instrument's most accomplished and memorable composers. The first disc shows him in a range of moods, from the mystery and grandeur of the *Prophet Fantasy* and the Chopinesque poetry of the *Two Nocturnes* to the bizarre whimsy of *The Carnival of Venice* and infectious high spirits of the *Rondo Papageno* – the nineteenth-century virtuoso violin both in introspective melancholy and at its most dazzlingly flamboyant.



## ERNST Complete Music for Violin and Piano, Volume One

<b>1 Fantaisie brillante sur le Prophète (Opéra de G. Meyerbeer), Op. 24</b>	<b>12:47</b>	<b>2 Deux Morceaux de Salon, Op. 13</b>	<b>11:58</b>
<b>3 Deux Nocturnes, Op. 8</b>	<b>7:38</b>	<b>31 No. 1, Adagio sentimentale</b>	<b>5:52</b>
<b>3</b> No. 2 in E major	4:54	<b>32 No. 2, Rondino grazioso</b>	<b>6:06</b>
<b>4</b> No. 1 in A major	2:44	<b>33 Thème Allemand Varié, Op. 9*</b>	<b>10:43</b>
<b>5 Carnaval de Venise (Variations burlesques sur la canzonetta 'Cara mamma mia'), Op. 18**</b>	<b>10:15</b>	<b>40 Rondo Allemand pour Piano et Violon sur des thèmes d'Oberon, Op. 23*</b>	<b>11:49</b>
		<b>43 Rondo Papageno, Op. 20</b>	<b>8:08</b>
			<b>TT 76:20</b>

**Sherban Lupu, violin**  
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