

Arthur LOURIÉ

CHAMBER AND INSTRUMENTAL MUSIC, VOLUME ONE: WORKS WITH WIND INSTRUMENTS

DEUX ÉTUDES SUR UN SONNET DE MALLARMÉ: NO. 1, PHRASES

FUNERAL GAMES IN HONOR OF CHRONOS

LA FLÛTE À TRAVERS LE VIOLON

PASTORALE DE LA VOLGA

THE FLUTE OF PAN

REGINA COELI

DITHYRAMBES

THE MIME

SUNRISE

Birgit Ramsel, flute
Raphael Leone, piccolo
Paolo Beltramini, clarinet
Egidius Streiff, violin, viola
Candy Grace Ho, contralto
Gottlieb Wallisch, piano

Musicians of the Arthur Lourié Festival, Basel

WINDS OF CHANGE: THE MANY WORLDS OF A SYNCRETIST COMPOSER

by Samuel Zinsli

Arthur Lourié's chamber music for wind instruments comes from all three periods of his life – the Russian (1891–1922), the French (1922–41) and the American (1941–66) – and spans half a century. It is varied (two ensemble pieces, two with voice parts, one duet with violin, one duo with piano and four solo pieces), often surprising and sometimes – at least on first listening – enigmatic. Lourié also left behind a considerable body of writings on musical topics, but only rarely and reluctantly left specific comments on his own compositions. In his preserved letters, too, there is little to be found about his pieces: any attempt to order them in the context of his biography and his musico-theoretical views would be largely guesswork.

Lourié was born in 1891 (1892, according to some sources) and attended schools in Odessa before entering the St Petersburg Conservatoire, where his teachers included Glazunov. But he never formally graduated: he was distracted by the rich cultural life outside the Conservatoire walls, especially the arts cabaret 'Brodyachaya sobaka' ('Straying Dog') and the Futurist circles around Velimir Khlebnikov, Aleksei Kruchyonykh and Vladimir Mayakovsky – although he was also friendly with Symbolist poets like Alexander Blok, Fyodor Sologub and Vyacheslav Ivanov. A multifaceted talent with broad artistic interests, Lourié preferred the company of writers and painters to that of musicians; strong ties to painting and literature are obvious in his entire *œuvre*. For example, among his better-known early piano works, *Formes en l'air* is dedicated to, and perhaps inspired by, Picasso. At the 'Straying Dog' in 1912 he met the poetess Anna Akhmatova (1889–1966), with whom he had a love-affair which lasted – with interruptions – until 1922, when he left Russia. The affair even continued partly in parallel with his marriage to the pianist Yadviga Tsybul'skaya (1888–1930), with whose Polish Catholic family he had spent the summer months

for three years and under the influence of which the Jewish-born Lourié converted to Catholicism in 1913.

His first significant appointment came in 1918, when Anatoly Lunacharsky, the first Bolshevik Commissar for People's Education (a minister in today's terms), engaged him as *rukovoditel* ('leader') of the Music Department (MUZO) of his Commissariat. Through his ceaseless activity in this position, promoting only the most advanced music of the day, Lourié certainly made some friends but also attracted hostility; after two years, he was removed and transferred to the Institute of the History of the Arts. Whether for personal reasons or because he foresaw the cultural policy that would become more reactionary and restrictive in the ensuing years, in 1922 he failed to return to Russia from an official journey to Berlin. Finding that city musically uninteresting, he travelled to Paris, where he discovered that his welcome from the Russian community was not unanimous. He had to leave France in 1924 when he was denounced as an alleged Bolshevik agent. While his application to settle in France was being considered, he was obliged to wait for six months in Wiesbaden, which he considered even more boring and bleak than Berlin. On his return to Paris, he established strong ties with Igor Stravinsky, for whom he undertook piano transcriptions and other musical assignments, and with French Catholic circles around the neo-Thomist thinker Jacques Maritain. Although he considered himself a Catholic and a Russian, he knew that the German invaders would first and foremost identify him as a Jew, and so in 1941 he escaped to the United States, under dramatic circumstances: he was chased out of Vichy by the French government, but after several dangerous trips to Marseille he received all the documents he required to allow him to leave France, and he finally got out of Europe at almost the last minute.

The conductor Serge Koussevitzky, an old friend from St Petersburg days, was instrumental in obtaining Lourié's American visa. He also provided, until his own death in 1951, the financial resources Lourié desperately needed to maintain his existence in the USA by commissioning from him ghost-written texts and speeches about music and other topics which were published under Koussevitzky's name. In the post-war period, Lourié failed to access American 'society' or its musical world, and his works were rarely

performed. He died, largely forgotten, in 1966 in Princeton, where he had lived with his third wife, Elizaveta, in a house belonging to Jacques Maritain.

After his death Lourié's music remained in obscurity for decades until it was unearthed by musicians such as Gidon Kremer and Christoph Eschenbach and the musicologist Detlef Gojowy. In recent years, it has been primarily his piano music that has attracted attention; his orchestral and chamber compositions still await their place in the repertoire.

Very little is known about the origins of the *Pastorale de la Volga*, and whether the extravagant instrumentation of oboe, bassoon, two violas and cello was employed because there was a group of performers coincidentally available, or whether Lourié chose it for purely musical purposes. According to the edition published in 1931 by Max Eschig in Paris, it was written in the summer of 1916 at Kostroma, some 600 kilometres southeast of St Petersburg, on the shores of the Volga, where Lourié was a guest at the dacha of the doctor, painter, art theoretician and patron of Futurism, Nikolai Kulbin (1868–1917). The work is dedicated to the Symbolist poet Fyodor Sologub (1863–1927), two of whose poems Lourié had set to music (*Triolety*) the year before. The world premiere of the *Pastorale* took place in St Petersburg in 1921.

The *Pastorale* consists of two movements [2] [3], each beginning with the same syncopated chords in the strings. For most of the time, oboe and bassoon provide the melody, while violas and cello play various, frequently changing accompaniment structures. Oboe and bassoon then play a folk-like theme which recurs three times in the course of the first movement. The two instruments are set bitonally, often in Lourié's beloved second intervals, which distort the Russian character of the theme from the outset. Little cells of this theme then take on a life of their own – for example, as early as in bar 15, where in the reed instruments a triplet with an upper alternating note is followed by a falling third. As in the First String Quartet from the year before, the *Pastorale* is an exemplar of how Lourié constructs longer movements. Detlef Gojowy called it a *Baukastenprinzip* ('modular principle'):¹ the composer doesn't develop

¹ Detlef Gojowy, *Neue sowjetische Musik der 20er Jahre*, Laaber, Bremen, 1980, p. 212.

themes, as in nineteenth-century sonata-form, but repeats longer and shorter elements, whereby duplications, variants or additions appear within, and the basic elements thus gradually change. Breaks, after which Lourié continues with other material, are also part of this constructivist principle, which is used in a similar way by Lourié's Russian contemporaries, such as Alexander Mosolov. There are precursors in the Russian tradition – Tchaikovsky and Borodin display a tendency in their symphony movements not only to work with thematic development but also to string together contrasting episodes in a mosaic-like mode – though it is a procedure from which their pupils' generation (among them Taneyev and Lourié's teacher Glazunov, with their firm embrace of counterpoint) consciously turned away.

The liturgical Marian hymn *Regina Coeli* [4] is – at least in the history of music – rather overshadowed by the more familiar *Ave Maria* and *Salve Regina*, which Lourié also set to music; they are the completed parts of the collection *Corona Carminum Sacrorum* ('Garland of Sacred Chants'), conceived as a triptych and written in 1915 (*Ave Maria*) and 1917 (*Salve Regina*). His preoccupation with Marian liturgy dated back to his youth. In 1915, he also wrote *Les pleurs de la Vierge* ('The Tears of the Virgin') for soprano and string trio, to an anonymous text from the thirteenth century, and *Rozhdestvo Bogorodicy* (*La Nativité de la Mère de Dieu*; 'The Nativity of the Mother of God') for voice and piano, to a text by his friend, the Russian poet, composer and novelist Mikhail Kuzmin (1872–1936). If proof were required that, for Lourié, Futurist interests and sympathy for the revolution, on the one hand, and religion on the other, were never mutually exclusive, it certainly could be found in the fact that in his function as leader of MUZO he had *Les pleurs de la Vierge* and *Corona Carminum Sacrorum* brought out by the State Publishing House.

It is obvious from the instrumentation that *Regina Coeli* inhabits a different sound-world from the earlier Marian pieces. Scored for an eccentric trio of contralto, oboe and trumpet, it was written in 1924 during Lourié's enforced stay in Wiesbaden. In April 1924 he thanked Stravinsky effusively for sending him the Octet for Wind Instruments, of which Lourié was to prepare a piano transcription, and remarked: 'This task helps me



Keeping good company: Ottorino Respighi, second on the left, stands between the Dutch composer Rudolf Mengelberg and his great-nephew, the conductor Willem Mengelberg, Igor Stravinsky, Cornelis Dopper (also a Dutch composer), Mathilde Mengelberg-Wubbe (wife of Willem), the musicologist Salomon Bottenheim, the Brazilian soprano Vera Janacopoulos and Arthur Lourié, photographed at the Concertgebouw, Amsterdam, in 1926

here a lot. It is terribly quiet here, and the solitude is complete.² There was not a word about his own compositional activity, but it is quite conceivable that his work on the Stravinsky Octet inspired in him his own ideas for the sound combinations of wood and brass instruments.

Regina caeli, laetare, alleluia
quia, quem meruisti portare, alleluia,
resurrexit, sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.

Gaude et laetare, Virgo Maria, alleluia,
quia surrexit Dominus vere, alleluia.

*Queen of the Heaven, rejoice, alleluia,
For He whom thou wast worthy to bear, alleluia,
Hath risen, as He said, alleluia.
Pray for us to God, alleluia.*

*Rejoice and be glad, O Virgin Mary, alleluia,
For the Lord hath truly risen, alleluia.*

The text of the hymn is divided into six short lines, with an ‘alleluia’ inserted at the end of each (even in the middle of a sentence). Since this ‘alleluia’ is the only recurring element of the text, the vocal line of the contralto on the word is also the only recurring musical element, thus giving a structure to the composition. Lourié underpins the word with the four notes A₄ G₄ A₄ and C₅; the C₅ varies in length, but is always sustained for a particularly long time, from six to nineteen quavers. The vocal melody has no connection to the Gregorian Marian antiphon. Without exception, it uses the notes of the C major scale. The accompanying instruments provide a marked contrast: the first note of the trumpet is a C sharp, a dissonant note in C major. The two instruments play around the vocal melody, their contribution bearing no resemblance to a conventional accompaniment that might

² Letter to Igor Stravinsky, dated 10 April 1924, quoted in Viktor Varunc (ed.), *Игорь Стравинский. Переписка с русскими корреспондентами* (‘Igor Stravinsky. Correspondence with Russian Correspondents’), Kompozitor, Moscow, 2003, Vol. III, p. 49 (No. 1122; ArchSB No. 98/0014–17).

constantly repeat a rhythmic pattern in changing harmonies. It is striking that one of the instruments always plays *legato*, the other *staccato*, though the distribution often changes; furthermore, there are no repetitions, not even for the ‘alleluiàs.’

La Flûte à travers le Violon for flute and violin was composed a decade later, in 1935, and dedicated to the French flautist René Le Roy (1898–1985), who gave the world premiere in 1938 in Paris with the violinist René Bas. The title is a wordplay based on the French term ‘flûte traversière’ for the transverse flute and can roughly be translated as ‘the flute across’, or ‘through’, ‘the violin’.

In the first 25 bars of the melancholic first-movement *Allegretto* [5], the instruments always play alternately; only on the last quaver of bar 26 do they play together for the first time, each given a new note. This device can initially give the impression that the two instruments are merging into one, which then artfully creates the effect of a two-part texture, as Bach does in his works for solo violin and solo cello. Lourié’s piece is lighter, of course, but since he consciously started to work in Paris with Neo-Classical and Neo-Baroque musical means and forms – not least through his exchanges with Stravinsky – the association probably isn’t completely erroneous. The melody remains mostly in the flute; the alleged simplicity is frequently broken by $\frac{4}{8}$ and even $\frac{5}{8}$ bars in a movement in $\frac{3}{8}$. From bar 180 on, flute and violin play in unison for a time. From after this unison passage until the end, descending broken *staccato* chords appear in the violin, but both instruments do have something to say on every beat: their relationship has developed. The second movement is an *Adagio* [6], an elegiac, strongly chromatic dialogue between two equal melodic voices; and the third movement is a swift *Presto* [7] which in its outer sections, with its ostinato figures and sudden stops in the violin, is reminiscent of Stravinsky’s *Histoire du soldat*.

The *Dithyrambes à Dionysos – Trois danses pour flûte solo* from 1938 (published in 1942 as *Dithyrambes* by Schirmer, New York) take their title indirectly from the antique *dithyrambos*, a genre of choral lyric in which a soloist and the choir alternate and which was performed at festivals in honour of Dionysos. It was accompanied by a flute, which may have inspired Lourié’s choice of instrument. The *dithyrambos* is considered to be one of the origins of Greek tragedy. Nietzsche, who was held in high esteem by the

St Petersburg Futurists and was thus of importance to Lourié, wrote about it in his *The Birth of Tragedy* (1872). Much later, he wrote *Dithyrambs of Dionysus* as part of his huge work *Thus Spoke Zarathustra*. Lourié set three of those dithyrambs to music in 1948, this time for baritone and piano.

A direct connection can be made between the middle piece, ‘Plainte d’Ariane’ [9] and Nietzsche’s poem ‘Lament of Ariadne’ (published in *Dithyrambs of Dionysus* in 1889). This lament, as enigmatic as everything else in these dithyrambs, is directed by Ariadne to a man who has left her, but by whom she also feels pursued and whom she calls a god: is she really complaining to Theseus, who, according to the myth, abandoned her on the island of Naxos, or to Dionysos, who finds her there and makes her his lover? At the end of the Nietzsche ‘Lament’ are five lines that are uttered not by Ariadne but by Dionysos:

Be clever, Ariadne! ...

You have little ears, you have my ears:

Let them hear a clever word! –

Doesn’t one have to hate oneself, if one is to love oneself?

I am your labyrinth ...

The last line probably explains the title of Lourié’s third dithyramb [10] – not the labyrinth of the Minotaur, from which Ariadne had saved Theseus with her famous red thread, but a new one, created by a god who loves her. The first dithyramb, ‘Sacrifice du miel’ [8], refers to a prose chapter of *Thus Spoke Zarathustra*, ‘The Honey Sacrifice’, where Zarathustra is led to a mountain peak by animals. Because he wants to be alone, he sends them away under the pretext that he wants to perform a (purely invented) sacrifice of honey.

In this work Lourié again displays a contradictory character. His firm affiliation with the Neo-Thomist circles around Maritain and his search – in compositions and articles – for a new style of sacred music obviously co-existed effortlessly with working on texts by an atheist. In each of the flute pieces, two motifs of different characters meet – perhaps a reflection of the ancient dichotomy between soloist and responding choir. In ‘Sacrifice du miel’, these are a kind of gently ascending fanfare-call and a hopping figure consisting of

two demisemiquavers and a semiquaver; the latter also appears prominently in his piano piece *Phoenix Park Nocturne* from the same year (1938). In the 'Plainte d'Ariane', pitiful melodies which (to put it simply) rise diatonically and sink chromatically alternate with ever-increasing leaps of the B flat major chord: when they appear for the first time in bar 7, the pitches are B flat₄-D flat₅, F₄-F₅, D flat₄-B flat₅, which is subsequently played again and again in different ways. In 'Labyrinthe', ascending crotchets, often equipped with grace notes, are in dialogue with descending semiquavers at the beginning, before they develop into other shapes. Most surprisingly, from bar 43 onwards, a theme from Strauss' *An der schönen blauen Donau* (the beginning of the second waltz, to be precise) is cited in an extremely high register with resolute grace notes and *staccati*. Even though Dionysos, like Vienna, is closely connected to wine, I am as yet unable to offer any explanation for this reference.

Overall, the cycle has an ascending tonal outline: 'Le Sacrifice du miel' begins on D flat and ends on D, 'Plainte d'Ariane' begins on D flat and ends on E flat, and 'Labyrinthe' begins with an F minor triad and ends with a G minor triad.

'Phrases' [11] for flute and piano is the first of two *Études sur un sonnet de Mallarmé*. The second piece, 'Madrigal en ut', is a setting of the sonnet for soprano and piano and was written in 1945; it was premiered the following year by the soprano Valentina Vishnevskaya and Lourié's friend and fellow composer Vladimir Dukelsky, who made a career on Broadway under the pseudonym Vernon Duke. 'Phrases' was not completed until 1962, but is a kind of paraphrase of the 'Madrigal'. The piano part is almost identical, whereas the flute part is a variant of the vocal line with, indeed, its musical phrases: rapid repetitions, additional passing notes and leaps into other octaves and other artifices, which transform the wide-swinging song into a virtuoso flute piece. From bar 82 onwards, the two pieces differ more clearly, although in the last five bars – a pure piano postlude – they are again almost identical, although the flute piece, notwithstanding the identical beginning, ends a tone higher than the song.

The three pieces from 1956–57 are, like the *Dithyrambes*, written for unaccompanied woodwind instruments: *Sunrise* and *The Flute of Pan* for flute and *The Mime* for clarinet are 'monodies in Lourié's particular, harmonically harsh and unwieldy handwriting', as

Gojowy characterises them.³ As early as 1936, in an article entitled 'De la mélodie',⁴ Lourié had, somewhat surprisingly at first glance, declared his conviction that melody is the nucleus of all music. Many of his works from the 1930s onwards show a tendency to monophony, to evocative repetition and varying figuration of phrases. In them, Gojowy sees parallels to Byzantine music, which certainly left its traces in (especially sacred) Russian music.⁵ Lourié's last two piano works, *Berceuse de la chevette* (1936) and *Phoenix Park Nocturne* (1938), are also almost consistently monophonic. His monodies may go back to Byzantine music, Gregorian chant, childhood memories of synagogue chant, a preoccupation with Monteverdi, or to all of these influences together – they are the pure expression (once again in a highly individual way) of what he imagined, under the category of melody, to be the most important aspect of music.

The Mime (1956) [12] is dedicated to Charlie Chaplin, whom he probably knew personally, since his address appears in Lourié's 1958 diary. It is probably no overinterpretation to presume that both the choice of instrument, as well as the sometimes dreamy, sometimes cheerful, sometimes melancholic, predominantly subdued cantilenas, sketch a musical portrait of the immortal Tramp.

Although a chronological sequence was followed for the running order on this album, an exception was made for *Sunrise* (1957) [1] by placing it first, both as a bright welcome into Lourié's musical world, and also so as not to encumber the central section with too many solo pieces. In *Sunrise*, arching melodic lines are frequent, visually echoing the half-risen sun; moreover, it begins and ends on D sharp. In the second half, one can hear the dawn chorus, but the association with birds is probably always obvious by the timbre of the flute, which is why this impression remains entirely subjective.

In *The Flute of Pan* (1957) [13], symmetrical melodic progressions can also be found; moreover, the flute-playing of Pan, the goat-hooved god of herders, often counted among Dionysos' entourage, is rich in grace notes and flutter-tongued notes in Lourié's interpretation. The piece begins in D major, gradually becomes livelier and conquers an

³ Detlef Gojowy, *Arthur Lourié und der russische Futurismus*, Laaber, Bremen, 1993, p. 256.

⁴ Arthur Lourié, 'De la mélodie', *La Vie intellectuelle*, 25 December 1936, pp. 490–99.

⁵ *Op. cit.*, p. 194.

ever-wider tonal range. From bar 61, the beginning is repeated almost exactly – but one tone higher, in E major. A coda begins in bar 93, leading into frenzied descending lines (the term ‘panic’ comes, in fact, from Pan’s ecstatic *furor*) and ending with an abrupt run upwards, from the two- to the four-stroked C.

The *Funeral Games in Honor of Chronos* [14] and the cantata *Sibylla dicit*, both from 1964, were Lourié’s last completed compositions. The *Funeral Games* are also one of the most enigmatic of his entire highly individual *œuvre*. The instrumentation – with piccolo, flute and alto flute, piano and antique cymbals (or *crotales*, a particular kind of bronze cymbals with a piercing sound) – is possibly unique. Lourié’s predilection for the flute is familiar; it also plays an important symbolic role in his opera *The Blackamoor of Peter the Great* (1949–61). The title *Funeral Games* opens up a whole series of associations. First, it certainly alludes to the ancient custom (Greek as well as Roman) of competitions in honour of the deceased. Lourié had been interested in the ancient world since his schooldays. Chronos is not documented as the god of time in antique mythology, and it is difficult to imagine him as deceased. He figures, though, as the abstract principle ‘time’ in Orphic mysticism, a thought system traces of which can also be found in Lourié’s conception of Eros in *The Blackamoor of Peter the Great*. The *Funeral Games* are, though, also a tribute to the dead in a concrete sense – they are dedicated to the abbé Roger Brécard, a friend of Lourié’s who died in June 1940 on the battlefield during the German invasion of France. The piece probably has a long history, for Lourié’s diaries mention *Hymnes funèbres à la mémoire de l’abbé Brécard* as early as 1946 and *Hymnes de deuil pour trois flûtes* in 1948, which most probably at least refers to the preliminary stages of the *Funeral Games*. On the score an ‘Epitaphium’ in the form of a Latin citation from Job precedes the music:

Job 28,3: ‘Tempus posuit tenebris, et universorum finem ipse considerat, lapidem quoque caliginis et umbram mortis’; (5) ‘Terra, de qua oriebatur panis, in loco suo igni subversa est’; (11) ‘Profunda quoque fluviorum scrutatus est, et abscondita in lucem producit.’⁶

⁶ Job 28:3: ‘He hath set a time for darkness, and the end of all things he considereth, the stone also that is in the dark and the shadow of death’; (5) ‘The land, out of which bread grew in its place, hath been overturned with fire’; (11) ‘The depths also of rivers he hath searched, and hidden things he hath brought forth to light’.

The apocalyptic images make the death of Time suddenly imaginable. Here again, in Lourié's worldview, Christian and antique philosophical ideas are not mutually exclusive.

The *Funeral Games* also belong to a musical tradition of pieces in honour of the deceased which goes back to the genre of the *tombeau* in French Baroque music. The best-known example from the twentieth century is probably Ravel's *Tombeau de Couperin*, a suite in which each movement is dedicated to a friend who died in the First World War. According to the Lourié specialist Klára Móricz, *Funeral Games* nevertheless refers – at least in part – to Stravinsky's *Symphonies pour instruments à vent*, which he wrote in 1920 in memory of Debussy.⁷ Lourié knew this work very well, since he transcribed it for piano, to a commission from Stravinsky.

Yet these ideas still do not explain what Lourié means by *Funeral Games in Honor of Chronos*. Perhaps the piece can be seen in context with a series of memoirs⁸ he published in Russian emigration journals in the USA in the 1960s in which he spoke about the guiding stars of his St Petersburg youth: Kuzmin, Blok, Khlebnikov, Mayakovsky, Glebova-Sudeikina and Osip Mandelstam, among others, all dead by then, except Anna Akhmatova, who would die some months before Lourié in 1966.

As with the *Pastorale*, one finds little thematic development in the *Funeral Games*, few repetitions and more a stringing-together of individual episodes, which at least have motivic relationships with one another, as well as the frequent alternation in Lourié's music between fluid and faltering melodic progressions. The basic character of the piece is lyrical. Symmetrical melodic progressions can be found here again, but occasionally also sharply dissonant chords, such as in bars 22–24, where the B flat, D and E of the flutes are joined by B, C and F in the piano – a cluster stretching over more than three octaves. In bars 90–92, the symmetrical flute theme from Debussy's *Prélude à l'après-midi d'un faune* is perhaps hinted at. This assumption could be supported by the fact that the antique

⁷ Klára Móricz, 'Symphonies and Funeral Games: Lourié's Critique of Stravinsky's Neoclassicism', in Tamara Levitz (ed.), *Stravinsky and His World*, Princeton University Press, Princeton, New Jersey, 2013, pp. 138–63.

⁸ 'Чешуя в неводе (Памяти М. А. Кузмина)' ('The Scab in the Net (In memory of M. A. Kuzmin)'), in *Воздушные пути* ('Paths in the Air'), No. 2, 1961, pp. 186–214. 'Детский рай' ('Children's Paradise'), in *Воздушные пути* ('Paths in the Air'), No. 3, 1963, pp. 61–71. 'Фея кукол, Ольга А. Глебова-Судейкина' ('The Puppet Fairy, Olga A. Glebova-Sudeykina'), in *Воздушные пути* ('Paths in the Air'), No. 5, 1967, pp. 139–45. 'Наш марш' ('Our March'), in *Новый журнал* ('The New Review'), No. 94, 1969, pp. 127–42.

cymbals were occasionally used only in orchestral works and not before the beginning of the twentieth century – the first such pieces include Stravinsky's *Sacre du Printemps* and *Les noces* and Debussy's *Prélude à l'après-midi d'un faune*. (It could be added that Lourié also used crotales in the 1936 *Naissance de la Beauté*.) Bar 161 leads into a coda that is probably inspired by Orthodox church chants (namely the *Panichida*, the Mass for the dead). Móricz is certainly correct to see in this gesture a parallel to the last movement of Stravinsky's *Symphonies pour instruments à vent*, which draws from the same musical source. But Lourié's own catalogue of works also contains a reference piece, the *Chant funèbre sur la mort d'un poète*, written in 1921 to a text by Akhmatova, which also works strikingly by evoking Orthodox chants. Lourié wrote the *Chant funèbre* in memory of Alexander Blok, who had died in the same year, at the age of 41. If the association of the final part of *Funeral Games* with the *Chant funèbre* is not completely erroneous, Lourié links his swan-song to a piece that connects the two people who perhaps had the strongest personal and artistic influence on him in his youth. And so he succeeded in bridging and suspending time at least for a short while – an ability he ascribes to melody in his writings.

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Birgit Rams, the solo flautist of the Vienna Volksoper, enjoys a busy career as a soloist and chamber musician. Recent highlights include appearances as soloist with her orchestra at Suntory Hall, Tokyo, and the Seoul Arts Center, solo recitals at Tokyo Opera City Hall and concerts of chamber music with the Vienna Chamber Orchestra at the Vienna Konzerthaus. Born in Krems an der Donau, she completed her studies in Vienna with Wolfgang Schulz and Barbara Gisler-Haase, and in Munich with András Adorján, with distinction. She has received scholarships from international foundations and has won prizes at numerous national and international competitions.

Her discography includes flute sonatas by C. P. E. Bach and Prokofiev, Françaix's *Divertissement*, Messiaen's *Le Merle*



Photograph: Benjamin Morrison

noir, Reinecke's Sonata for Flute and Piano and Takemitsu's *Air* on the 2015 album *Flute Voyage* (Gramola GRAM99084) and Debussy's Sonata (coupled with works by Bax, Genzmer and Staud) with the Trio Partout on the 2019 album *Farbenspiel* (Gramola GRAM99196). Recently, with the pianist Gottlieb Wallisch and her fellow flautist Karl-Heinz Schütz, she recorded the Naxos album *The Bird of Life* (8.579111), dedicated to lost treasures of Habsburg late Romanticism.

Since his studies with Hansheinz Schneeberger and György Kurtág, the Swiss violinist **Egidius Streiff** has distinguished himself as a compelling musician. Notable works dedicated to him are the Violin Concerto by Wang Xilin, which he premiered with the China National Symphony Orchestra, and the Second Violin Concerto by Harry Crowl, which he premiered on a tour to Brazil with the Orquestra Sinfônica do Paraná.

In addition to his musical activities, he co-founded the Chuluun Foundation in Mongolia, which has since been honoured for its cultural commitment. He also did pioneering work with his inter-Korean project 'parallel worlds', culminating in a performance of Othmar Schoeck's Violin Concerto with the Yii Orchestra Pyongyang in 2005.

His most recent recordings comprise works by Max Reger ('DVD of the year 2018': *BBC Music Magazine Awards* issue on Fugue State Films FSPDVD011), a 2019 album with the pianist Francesco Carletti featuring works by Viktor Kalabis (Streiffzug sc 1602) and a first performance and subsequent recording of the posthumous 1991 Violin Sonata by Isang Yun (Capriccio c5364, also released in 2019).

Born into a Viennese family of musicians, **Gottlieb Wallisch** studied in Vienna, Berlin and Paris. At the age of sixteen he won First Prize and the 'Grand Prix Ivo Pogorelich' in the prestigious international piano competition 'The Stravinsky Awards' in Champaign, Illinois. He was also a finalist in the 1999 Queen Elisabeth International Piano Competition in Brussels and at the XXI Concours Clara Haskil in Vevey in 2005.

A concert in 1996 under the baton of Lord (Yehudi) Menuhin was the starting point of his international career. Since then, he has performed with orchestras such as the Wiener



Photograph: Friedel Ammann

Philharmoniker, Wiener Symphoniker, Royal Liverpool Philharmonic, Gustav Mahler Jugendorchester, Stuttgarter Kammerorchester, Festival Strings Lucerne and Camerata Salzburg, and under such distinguished conductors as Philippe Entremont, Lawrence Foster, Christopher Hogwood, Sir Neville Marriner, Kirill Petrenko, Dennis Russell Davies, Giuseppe Sinopoli and Bruno Weil. He has appeared at leading festivals and in major concert-halls (Salzburg Festival, Lucerne Festival, Klavierfestival Ruhr, Carnegie Hall, Wigmore Hall, London, Tonhalle Zürich, Vienna Musikverein and the Singapore Arts Festival). Gottlieb Wallisch is professor of piano at the Berlin University of the Arts (UdK Berlin). He was named a Steinway Artist in 2012.

His vast discography includes the complete Beethoven Piano Concertos on period instruments with Orchester Wiener Akademie under Martin Haselböck for CPO, piano works by Mozart and Haydn for Linn Records and his ongoing series *20th Century Foxtrots* for the Grand Piano label.



Photograph: Uwe Noeike



Photograph: Babu Dynamic

Raphael Leone received his basic musical training as a music teacher in Basel with Joseph Bopp. He continued his studies with Jean-Pierre Rampal, Torkil Bye and Gottfried Hechtl. His career as an orchestral musician began with the Basel Radio Orchestra, followed by the Oslo Philharmonic, the Durban Symphony Orchestra in South Africa and in 1972 the Wiener Symphoniker. He has also performed as a piccolo soloist with orchestras in numerous recitals and concerts. In 1988 he taught at the Mozarteum in Salzburg and since 1989 has taught at the University of Music and Performing Arts in Vienna. In 1991 he founded the Austrian Flute Society, of which he is still chairman.

In his many workshops, especially for piccolo, he aims to encourage flautists to play the smaller instrument, provide literature for piccolo and also make access possible for inexperienced players. He has held piccolo master-classes in Buenos Aires, Manila, Bangkok, Tokyo, Seoul, Poznań, and in Italy at the conservatoires of Pesaro, Trieste, Senigaglia, Bolzano and Latina. Since 2010 Raphael Leone has been a professor at the Kaleidos University in Zurich and, since 2019, professor of piccolo in Leuven in Belgium.

The Czech-Swiss flautist **Lucie Brotbek Prochásková** studied at the Prague Conservatory with Jan Riedlbauch, at the music academies in Prague (with František Čech) and Hamburg (with Hans-Udo Heinzmann) and historical performance practice at the Schola Cantorum Basiliensis. She has also taken master-classes with András Adorján, Peter-Lucas Graf and Meinhard Niedermayr. She is a prizewinner of several competitions and a semi-finalist in the Prague Spring Competition. She was solo flautist of the International Youth Philharmonic Orchestra Prague under its chief conductor Jiří Bělohlávek and of Musica Bohemica, the chamber-music ensemble of the Prague Symphony Orchestra. She has given guest performances with numerous orchestras in Prague, Brno and Bratislava, as well as with the chamber-music ensembles Musica Antiqua Praha and Czech Nonet. As a soloist she performed with the Talich Chamber Orchestra and with Mikhail Gantvarg's Soloists of St Petersburg. She was a founding member of the Renaissance traverso ensemble I Fiffari di Basilea, a member of the Swiss wind quintet I Maghi and a founding member of the Association frauenkomponiert, as well as solo flautist of its orchestra L'Anima Giusta. For nine years she played in the Basel Sinfonietta, the programmes of which focus on new music. Her chamber-music partners include the pianist Tomáš Višek and the Aria Quartet Basel, Czech Philharmonic Quartet and Zemlinsky Quartet. In 2016 she founded the Czech Philharmonic Piano Trio Amalia (piano, flute, cello). She also plays the Baroque traverso, Renaissance traverso flute and recorder.



Photograph: Petra Hajská

In 1996 **Paolo Beltramini**, solo clarinet of the Orchestra della Svizzera Italiana in Lugano, became the only Italian clarinetist to have won the First Prize at the prestigious Prague Spring International Clarinet Competition. With the pianist Roberto Arosio, he was the winner of the International Chamber Music Competitions in Paris in the same year and, a year later, in Trapani. At the age of eighteen, he received his degree with highest marks from the Conservatorio G. Verdi in Milan. He continued his studies with Walter Boeykens and Thomas Friedli at the Scuola di Alto Perfezionamento in Saluzzo, Italy, as well as with Giuseppe Garbarino at the Accademia Chigiana in Siena, where he obtained the Diploma d'Onore and the SIAE Scholarship.

As a refined interpreter of the clarinet repertoire, he has appeared with the Orchestra della Svizzera Italiana, Orchestra da Camera di Mantova, Camerata St Petersburg, Kurpfälzisches Kammerorchester Mannheim, Slovenian Radio and Television Orchestra and Prague Symphony Chamber Orchestra, among others, in numerous performances of the clarinet concertos by Anzagli, Francesconi, Mercadante, Mozart, Nielsen, Ponchielli, Rossini and Weber. The artists with whom he has collaborated include Martha Argerich, Yuri Bashmet, Maurice Bourgue, Giuliano Carmignola, Enrico Dindo, Bruno Giuranna, Alexander Lonquich, Andrea Lucchesini, Quintetto Bibiena, Quartetto di Fiesole, Stamitz Quartet and Quartetto Prometeo. As principal clarinetist he has played with the Royal Concertgebouw Orchestra Amsterdam, Filarmonica della Scala, Orchestra Nazionale della RAI in Turin, Orchestra di Santa Cecilia in Rome and the Mahler Chamber Orchestra, among others. His discography includes recordings for AS Disc, Brilliant Classics, Chandos, EMI, Fonit Cetra, Rainbow, Ricordi, RS and Stradivarius, and radio and television recordings and broadcasts for RAI, RSI in Switzerland and Radio France. He is a *Légère*, Ripa Clarinets and Silverstein artist and is Professor of Clarinet at the Hochschule für Musik in Lucerne.



Photograph: Adriano Helmann

Candy Grace Ho studied voice and piano at the Hong Kong Academy for Performing Arts, where she sang the title role in Offenbach's *La Périchole* and the First Lady in Mozart's *Die Zauberflöte*. In 2005 she entered the Carnegie Mellon University, where she completed a Masters in vocal training in 2007. Under the musical direction of Antony Walker, she has appeared in productions of Puccini's *Madama Butterfly* and Bellini's *I Capuleti e i Montecchi* with Pittsburgh Opera, among others. She was engaged by the conductor Robert Page to sing the soprano part in a live radio broadcast of J. S. Bach's cantata BWV191, *Gloria in excelsis Deo*. Since the 2010–11 season she has been a member of the Choir of the Theater St Gallen, where she has taken on several solo roles, including Iseult of the White Hands in Frank Martin's *Le Vin herbé*, Pallade in Ernst Krenek's arrangement of Monteverdi's *L'incoronazione di Poppea* and Papagena in *Die Zauberflöte*. She is also involved in voice training and piano pedagogy.



Photograph: Lucia Hunziker

The Catalan violist **Agnès Mauri** made her debut as a soloist in 2015 with a recital at the Palau de la Música Catalana concert-hall in Barcelona, followed by appearances at the Auditorio Nacional de Música in Madrid and at L'Auditori in Barcelona.

She studied in Barcelona, Salzburg and Basel (soloist diploma with distinction). She also studied Baroque viola at the Schola Cantorum Basiliensis and took master-classes with Tabea Zimmermann, among others. She won prizes at the El Primer Palau Competition in Barcelona, Primer Auditorio Competition in Madrid, Basler Orchester-Gesellschaft Competition in Basel and Dienemann Competition in Lucerne. These distinctions were followed by performances at numerous festivals,

including the summer Lucerne Festival, the International Musicians Seminar in Prussia Cove in the UK, the Stavanger Chamber Music Festival in Norway, the Festival Castell de Peralada in Spain, the Thy Chamber Music Festival in Denmark, the Krzyżowa Music Festival in Poland, the AMUZ Festival in Belgium and the Viola Space 2015/Tokyo International Viola Competition in Japan. She has also made recordings for Radio Catalunya Música.

Agnès Mauri works with contemporary composers and has premiered new works, including Joan Magrané's *Nigra Sum* for viola and countertenor and *Jardins del silenci* for viola and piano by Miquel Oliu, both dedicated to her.

The Polish cellist **Mateusz Paweł Kamiński**, born in Warsaw in 1988, began to play the cello at the age of seven. He studied in his home city with Stanisław Firlej, with Mirel Iancovici in Maastricht, Ivan Monighetti in Basel and Roel Dieltiens in Zurich. Other important sources of inspiration came from his involvement with the Académie Musicale de Villecroze and the Verbier Festival Academy.

He has appeared at festivals and in concert series, including the Festspiele Zürich, Klang Basel, Festival de Prades Pablo Casals, Kuhmo Chamber Music Festival, International Holland Music Sessions, Cello Biennale Amsterdam, Thy Chamber Music Festival in Denmark, Festival Servais, Krzyżowa Music Festival in Poland and the Culturescapes Festival in Switzerland. His first solo tour took him to the Balkan countries.

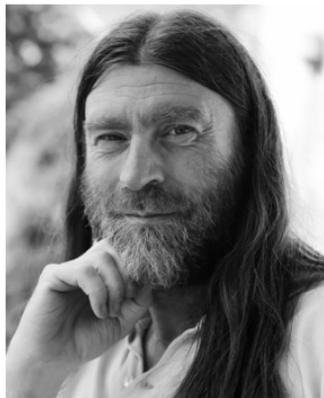
He is a passionate chamber musician and is a founding member and artistic director of the chamber group Cosmofonia Ensemble. He has performed with artists including Roel Dieltiens, Ilya Gringolts, Charles Neidich, Arto Noras, Lawrence Power, Hansheinz Schneeberger and Raphael Wallfisch. The composers Michael Emanuel Bauer, Andreas Pflüger and Balz Trümpy have written for and dedicated pieces to him. Mateusz Paweł Kamiński gives master-classes in Kosovo and teaches cello classes in Basel. He plays on an eighteenth-century Italian cello.



Photograph: Lucia Hunziker

Hansjürgen Wäldele studied oboe and music theory at the Basel Music Academy and has been teaching oboe at the Basel and Riehen music schools since 1995. In Riehen he also founded the oboe band Dionysociety in 2010. Since 2017 he has been an ear-training teacher at the Basel Music School.

He has premiered numerous contemporary oboe works, including some by Franghiz Ali-Zadeh, Jean-Luc Darbellay, Christian Henking, Rudolf Kelterborn, Jost Meier, Roland Moser, Henri Pousseur, Balz Trümpy and Christian Wolff. He is active as a chamber musician and is a member of the Orpheus Quintet (a wind quintet with a focus on contemporary music), the quartet Les Roseaux Chantants and the ensemble Theater am Gleis, Winterthur. Two other fields of interest make him a much sought-after all-round musician: improvisation and composition. He has played free-improvised music in various ensembles, co-operating with the Ensemble Neue Horizonte Bern, with Nicolas Rihs (Getreidesilo) and with Walter Fähndrich and Peter K. Frei (Trio Adesso), and he also specialises in improvised music for silent films. As a composer, he won the 1991 Markgräfler Culture Prize, and his works include *Hiob – eine Musikschuloper*, *Nur einen Tag* – a cantata for choir and small ensemble about an episode during the Baden Revolution, *Viel Wind* for wind orchestra (European Music Month 2001), a wind quintet, songs and cantatas, especially set to texts by the Basel-born poet and writer Johann Peter Hebel.



Nicolas Rihs studied bassoon, psychology, musicology, school music, jazz piano, shakuhachi, Baroque bassoon, aikido, composition and folk dance. He has taught at the Basel Music Academy since 1991: bassoon at the Music School and methodology at the Hochschule für Musik. He won the Concours Suisse Nicati pour la musique contemporaine in 1993. He researched acoustic phenomena in woodwind instruments from 1994 to 2002 as part of the DORE research grant CTI/SNF at the Laboratoire d'Acoustique Musicale – Université Paris 6. He organised the concert series and publication 'Aspects of Free Improvisation' from 2003 to 2011. He also writes his own music, transcribes other composers' works and interprets and improvises as a soloist and in ensembles.



Photograph: Susanna Drescher



Photograph: Christoph Junck

Simon Lilly grew up in a town on the Indian Ocean in south-western Australia and studied music in Perth. In 1994 he won the National Competition for the Robert Stolz Music Scholarship, which enabled him to pursue his studies in Vienna. He was offered a position as principal trumpet in Mendoza, Argentina, but his ambition to further his education and to remain in Europe for family reasons led him to Basel. There he made his first acquaintance with Baroque performance practice, which had a lasting impact on his career.

Simon Lilly has been principal trumpet in the Basel Chamber Orchestra since 2002. Orchestral tours have taken him throughout Europe, to North and South America and to Asia. He has played in many major concert-halls, including the Vienna Musikverein, Concertgebouw Amsterdam, Berliner Philharmonie and Carnegie Hall in New York. A career highlight was his performance in 2004 at the Royal Wedding in Denmark. For several years he has been a lecturer in Baroque trumpet at the Zurich Hochschule der

Künste. He has featured in more than 60 performances of the school piece *Heimspiel* and was co-leader of 'Blowin' in the wind', 'La Danse de Mort' and 'Der Tag, da wir nichts voneinander wussten' (educational projects of the Basel Chamber Orchestra). He has also conducted brass bands and taught at the Musikschule Arlesheim in Switzerland. He plays in the rock/pop formation Special Quest, as well as in the jazz quartet Massimo Steigt Auf's Dach. Since 2018 he has taught a trumpet class at the Music Academy in Basel and Riehen.

Born in Lausanne in 1978 into a family of musicians, **Nicolas Suter** began his musical studies with ten years of violin tuition. Following four years of drumming lessons with Jean-Luc Lavanchy and studies in sound engineering, he returned to classical music in the percussion class of Stéphane Borel. In the course of his musical education, he has explored the different aspects of percussion, in chamber music with the Adamas Trio (percussion), the Superflux Duo (flute and percussion) and the Impromptu Duo (harp and marimba). He also composes and arranges music for theatre and dancers. He obtained a Concert Diploma with distinction in 2005 and in the same year he received a grant from the Leenaards Foundation in Lausanne.



In 2006 he founded the Tchiki Duo with Jacques Hostettler. From the outset, both musicians were recognised by the most prominent soloists, composers and teachers of the marimba, notably Keiko Abe, Peter Prommel, Gordon Stout and Nebojša Jovan Živković. The Duo performs extensively in Europe and beyond, giving recitals at various international festivals, including the Mariinsky Theatre 'Stars of the White Nights' Festival in St Petersburg, the Percussion Arts Society International Convention (PASIC 2012) in Austin, Texas, and TEDx Lake Geneva 2014, as well as master-classes at the Universities of Music in Amsterdam, Berlin, Seoul, Stuttgart, Tokyo and Vienna. In 2009 the Tchiki Duo were Guest Professors at the Hochschule für Musik Detmold. The Duo conceives and organises various concert performances and frequently works with composers, directors and choreographers.

‘This author embodies a happy mixture of French and Russian musical taste; he has a sense of form, but at the same time his music is expressively animated’, wrote the St Petersburg critic, the Swiss-born Jacques Handschin, in 1920. And he continued: ‘His music is not music of the will – rather a reflection of the dominion of unconscious forces of nature and soul’. While Lourié’s reputation was founded on some early experimental piano pieces that pioneered graphic notation, quarter-tone music and twelve-tone structures, this album, with its numerous first recordings, finally opens up a new side of his *œuvre*: wind chamber music with its many gems. It lets us discover, for example, Lourié’s hitherto unknown preference for the flute.

The Arthur Lourié Society is happy to announce a series of recordings which will fill the gaps in our knowledge of his chamber works. Future volumes planned with Toccata Classics will be dedicated to chamber music for strings and his astonishing vocal compositions, which contains an eclectic variety of vocal cycles, folksongs, early religious songs and choruses.

Many thanks to Dr Mauro Piccinini and his team, to all the artists who contributed to this recording, to all our sponsors, to Swiss Radio SRF 2, and to Toccata Classics, which, with its perseverance, made this album possible at a time overshadowed by inauspicious international events.

The Arthur Lourié Society Basel was founded in 2005 to promote the diffusion and understanding of the works of Arthur Lourié through concerts, publications and media. Please visit us at www.lourie.ch.

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LOURIÉ
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*Stefan Hulliger, President
of the Arthur Lourié
Society Basel*



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Recorded on 26 November 2021 (*The Mime*) and on 25 February 2022 (*Sunrise, La Flûte à travers le Violon, Dithyrambes, The Flute of Pan*) in the Sacro Cuore Church, Bellinzona, Switzerland, and on 20 and 24 February 2022 (*Pastorale de la Volga, Regina Coeli, 'Phrases', Funeral Games in Honor of Chronos*) in Studio 1, Schweizer Radio und Fernsehen, Zurich

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Piano: Steinway, Model D

Recording and editing: Sergio Cossu, Mauro Piccinini and Riccardo Botta

Producer: Mauro Piccinini

Mastering: Adaq Khan

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Dithyrambes: Schirmer, New York

La Flûte à travers le Violon: Breitkopf & Härtel, Leipzig

Pastorale de la Volga: Éditions Max Eschig, Paris

Regina Coeli, 'Phrases': manuscript

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ARTHUR LOURIÉ Chamber and Instrumental Music, Volume One

- [1] *Sunrise, for flute solo* (1957)* 3:23
- Pastorale de la Volga, for oboe, bassoon, two violas and cello* (1916) 13:03
- [2] I Tempo M.M. ♩ = 96 – 6:43
- [3] II ♩ = 84 6:20
- [4] *Regina Coeli, for contralto, oboe and trumpet* (1924)* 3:02
- La Flûte à travers le Violon, for flute and violin* (1935) 11:27
- [5] I *Allegretto* 4:16
- [6] II *Adagio* 3:14
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- Dithyrambes, for flute solo* (1938) 10:08
- [8] I Le Sacrifice du miel 2:31
- [9] II Plainte d'Ariane 2:30
- [10] III Labyrinthe 5:07
- Deux Études sur un sonnet de Mallarmé* (1945–62)*
- [11] No. 1 Phrases, for flute and piano 6:24
- [12] *The Mime, for clarinet solo* (1956) 7:23
- [13] *The Flute of Pan, for flute solo* (1957)* 5:07
- [14] *Funeral Games in Honor of Chronos, for three flutes, piano and cymbals* (1964) 10:07

TT 70:06

*FIRST RECORDINGS

Birgit Rams, flute [1] [5]–[11] [13]–[14]
Raphael Leone, piccolo [14]
Paolo Beltramini, clarinet [12]
Candy Grace Ho, contralto [4]
Gottlieb Wallisch, piano [11] [14]
Egidius Streiff, viola [2]–[3] violin [5]–[7]

Musicians of the Arthur Lourié Festival, Basel:
Lucie Brotbek Prochaskova, alto flute [14]
Hansjürgen Wäldele, oboe [2]–[4]
Nicolas Rihs, bassoon [2]–[3]
Simon Lilly, trumpet [4]
Nicolas Suter, percussion [14]
Agnès Mauri, viola [2]–[3]
Mateusz Paweł Kamiński, cello [2]–[3]