

Cellotonica

Autumn Concert



Trier, 27.10.2018

Programme

Sonata in G minor for two Cellos Op. 2 No. 8, *George Friderich Händel*

Adagio in G minor, *Tomaso Giovanni Albinoni*

Serenata for two Cellos and orchestra, *Alfredo Carlo Piatti*

cello: *Chenni Chen, Nao Sasaki*

piano: *Pauline Michaux Chu*

Intermission

Pizzicato Polka, *Johann Strauss II*

Palladio, *Karl Jenkins*

Symphony No. 7, II Movement Allegretto, *Ludwig van Beethoven*

Rhapsody in Blue, *George Gershwin*

cello: *Chenni Chen, Nao Sasaki, Sabrina Kratzer, Ruth Kremser,
Lilia Held, Jessica Gnas, Charlotte Heinz*

Cellists and their cellos

Chenni Chen	Peter Staszal, Chicago USA 2001
Nao Sasaki	Yu Iida, Yamanashi Japan 2008
Lillia Held	Gärtner, Germany, 19th century
Sabrina Kratzer	Kreuzinger, Bavaria Germany
Jessica Gnas	Clement Weise, Bubenreuth. Germany 2005
Ruth Kremser	Carlo Anstadt, Herne Germany 1991
Charlotte Heinz	Mittenwald Adorf, Germany 2004



George Frideric Handel (23 February 1685 – 14 April 1759) was a German, later British, Baroque composer who spent the bulk of his career in London, becoming well-known for his operas, oratorios, anthems, and organ concertos. Handel received important training in Halle-upon-Saale and worked as a composer in Hamburg and Italy before settling in London in 1712; he became a naturalised British subject in 1727. He was strongly influenced both by the great composers of the Italian Baroque and by the middle-German polyphonic choral tradition. Within

fifteen years, Handel had started three commercial opera companies to supply the English nobility with Italian opera. Musicologist Winton Dean writes that his operas show that “Handel was not only a great composer; he was a dramatic genius of the first order.” As *Alexander’s Feast* (1736) was well received, Handel made a transition to English choral works. After his success with *Messiah* (1742) he never composed an Italian opera again. Almost blind, and having lived in England for nearly fifty years, he died in 1759, a respected and rich man. His funeral was given full state honours, and he was buried in Westminster Abbey in London.

Born the same year as Johann Sebastian Bach and Domenico Scarlatti, Handel is regarded as one of the greatest composers of the Baroque era, with works such as *Messiah*, *Water Music*, and *Music for the Royal Fireworks* remaining steadfastly popular. One of his four coronation anthems, *Zadok the Priest* (1727), composed for the coronation of George II, has been performed at every subsequent British coronation, traditionally during the sovereign’s anointing. Another of his English oratorios, *Solomon* (1748), has also remained popular, with the *Sinfonia* that opens act 3 (known more commonly as “The Arrival of the Queen of Sheba”) featuring at the 2012 London Olympics opening ceremony. Handel composed more than forty operas in over thirty years, and since the late 1960s, with the revival of baroque music and historically informed musical performance, interest in Handel’s operas has grown.

https://en.wikipedia.org/wiki/George_Frideric_Handel

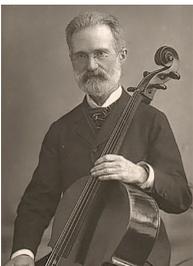


Tomaso Giovanni Albinoni, Born in Venice, Republic of Venice, to Antonio Albinoni, a wealthy paper merchant in Venice, he studied violin and singing. Relatively little is known about his life especially considering his contemporary stature as a composer, and the comparatively well-documented period in which he lived. In 1694 he dedicated his *Opus 1* to the fellow-Venetian, Cardinal Pietro Ottoboni (grand-nephew of Pope Alexander VIII). His first opera, *Zenobia, regina de Palmireni*, was produced in Venice in 1694. Albinoni was possibly employed in

1700 as a violinist to Charles IV, Duke of Mantua, to whom he dedicated his Opus 2 collection of instrumental pieces. In 1701 he wrote his hugely popular suites Opus 3, and dedicated that collection to Cosimo III de' Medici, Grand Duke of Tuscany. In 1705, he married Margherita Rimondi; Antonino Biffi, the maestro di cappella of San Marco was a witness, and evidently was a friend of Albinoni. Albinoni seems to have no other connection with that primary musical establishment in Venice, however, and achieved his early fame as an opera composer at many cities in Italy, including Venice, Genoa, Bologna, Mantua, Udine, Piacenza, and Naples. During this time he was also composing instrumental music in abundance: prior to 1705, he mostly wrote trio sonatas and violin concertos, but between then and 1719 he wrote solo sonatas and concertos for oboe. Unlike most composers of his time, he appears never to have sought a post at either a church or noble court, but then he was a man of independent means and had the option to compose music independently. In 1722, Maximilian II Emanuel, Elector of Bavaria, to whom Albinoni had dedicated a set of twelve concertos, invited him to direct two of his operas in Munich. Around 1740, a collection of Albinoni's violin sonatas was published in France as a posthumous work, and scholars long presumed that meant that Albinoni had died by that time. However, it appears he lived on in Venice in obscurity; a record from the parish of San Barnaba indicates Tomaso Albinoni died in Venice in 1751, of diabetes mellitus

The famous Adagio in G minor, the subject of many modern recordings, is thought by some to be a musical hoax composed by Remo Giazotto. However, a discovery by musicologist Muska Mangano, Giazotto's last assistant before his death, has cast some doubt on that belief. Among Giazotto's papers, Mangano discovered a modern but independent manuscript transcription of the figured bass portion, and six fragmentary bars of the first violin, "bearing in the top right-hand corner a stamp stating unequivocally the Dresden provenance of the original from which it was taken". This provides support for Giazotto's account that he did base his composition on an earlier source.

https://en.wikipedia.org/wiki/Tomaso_Albinoni



Alfredo Carlo Piatti was born at via Borgo Canale, in Bergamo and died in Mozzo Italy, 4 miles from Bergamo. The son of a violinist, Antonio Piatti, he originally began his studies on the violin before switching to the cello. As a cellist, he studied under his great-uncle, Gaetano Zanetti, a great cellist. After two years of studying, he joined the theater orchestra, where he played for three months - for ten shillings, half of which his grandfather took. After Zanetti's death, he became a pupil at the conservatorio of Milan under Vincenzo Merighi. He made his concert debut at 15 and started touring at 16. No one doubted the young virtuoso's skill on the

instrument, but he did not draw large crowds. As a result, when Piatti fell ill during an engagement, he was forced to sell his cello to cover the medical costs. Franz Liszt invited him to appear as a guest performer at one of his recitals; stunned by what the boy could do on a borrowed cello, Liszt presented him with a superb new instrument. Piatti went on to become one of the most celebrated cellists of his day, as popular for the pieces he wrote as for the robust and unsentimental way he performed them. From 1838, he journeyed over Europe, playing with extraordinary success in all the important cities of the continent. In 1844 he appeared before the London public at a Philharmonic Concert. In 1852 he premiered (and became the dedicatee) of a Sonata Duo for cello and piano, Op. 32, by William Sterndale Bennett, having been given the original manuscript of the music in the morning, studied it on a train then played it at the concert that same evening with the composer as pianist playing from memory. In 1859, on the foundation of the Popular Concerts, he took up the work with which he was most intimately connected for thirty-nine seasons. He retained until 1897 the post of first cello at these famous chamber concerts, during the latter half of each series. He played a Stradivarius which now is named after him Piatti and is owned by the Mexican cellist Carlos Prieto.

He composed two cello concertos, one cello concertino, six cello sonatas, lieder for voice and cello accompaniment, and cello solos, as well as a cello method. His pupils were many, and included Robert Hausmann.

https://en.wikipedia.org/wiki/Carlo_Alfredo_Piatti



Johann Strauss II (October 25, 1825 – June 3, 1899), also known as Johann Strauss Jr., the Younger, the Son (German: Sohn), Johann Baptist Strauss, son of Johann Strauss I, was an Austrian composer of light music, particularly dance music and operettas. He composed over 500 waltzes, polkas, quadrilles, and other types of dance music, as well as several operettas and a ballet. In his lifetime, he was known as “The Waltz King”, and was largely then responsible for the popularity of the waltz in Vienna during the 19th century.

Strauss had two younger brothers, Josef and Eduard Strauss, who became composers of light music as well, although they were never as well known as their elder brother. Some of Johann Strauss’s most famous works include “The Blue Danube”, “Kaiser-Walzer” (Emperor Waltz), “Tales from the Vienna Woods”, and the “Tritsch-Tratsch-Polka”. Among his operettas, *Die Fledermaus* and *Der Zigeunerbaron* are the best known.

Strauss was diagnosed with pleuropneumonia, and on June 3, 1899 he died in Vienna, at the age of 73. He was buried in the Zentralfriedhof. At the time of his death, he was

still composing his ballet *Aschenbrödel*.

As a result of the efforts by Clemens Krauss who performed a special all-Strauss programme in 1929 with the Vienna Philharmonic, Strauss's music is now regularly performed at the annual Vienna New Year's Concert. Distinguished Strauss interpreters include Willi Boskovsky, who carried on the *Vorgeiger* tradition of conducting with violin in hand, as was the Strauss family custom, as well as Herbert von Karajan, Carlos Kleiber, Lorin Maazel, Zubin Mehta and Riccardo Muti. In addition, the Wiener Johann Strauss Orchester, which was formed in 1966, pays tribute to the touring orchestras which once made the Strauss family so famous. In 1987 Dutch violinist and conductor André Rieu also created a Johann Strauss Orchestra.

Most of the Strauss works that are performed today may once have existed in a slightly different form, as Eduard Strauss destroyed much of the original Strauss orchestral archives in a furnace factory in Vienna's Mariahilf district in 1907. Eduard, then the only surviving brother of the three, took this drastic precaution after agreeing to a pact between himself and brother Josef that whoever outlived the other was to destroy their works. The measure was intended to prevent the Strauss family's works from being claimed by another composer. This may also have been fueled by Strauss's rivalry with another of Vienna's popular waltz and march composers, Karl Michael Ziehrer. Two museums in Vienna are dedicated to Johann Strauss II. His residence in the Praterstrasse where he lived in the 1860s is now part of the Vienna Museum. The Strauss Museum is about the whole family with a focus on Johann Strauss II.

https://en.wikipedia.org/wiki/Johann_Strauss_II



Sir Karl William Pamp Jenkins, CBE (born 17 February 1944) is a Welsh musician and composer. His best known works include the song "Adiemus" and the same-named albums, *Palladio*, *The Armed Man*, and his *Requiem*. Jenkins was educated in music at Cardiff University and the Royal Academy of Music, where he is a fellow and an associate. He was a member of the jazz-rock band *Soft Machine*. Jenkins has composed music for advertisement campaigns and has won the industry prize twice. He was born and raised in Penclawdd, Wales, his mother was Swedish and his

father was Welsh. Jenkins received his initial musical instruction from his father who was the local schoolteacher, chapel organist and choirmaster. He attended Gowerton Grammar School. Jenkins studied music at Cardiff University, and then commenced postgraduate studies in London at the Royal Academy of Music.

Palladio is a composition for string orchestra by Karl Jenkins, written in 1995. The title refers to the architect Andrea Palladio (1508–1580). The work in three movements is in the form of a concerto grosso. Motifs of the first movement, *Allegretto*, were used

for a TV commercial of De Beers, “A Diamond Is Forever”, from 1993. Palladio was published in 1996 by Boosey & Hawkes. It takes about 16 minutes to perform. The composer comments:

Palladio was inspired by the sixteenth-century Italian architect Andrea Palladio, whose work embodies the Renaissance celebration of harmony and order. Two of Palladio’s hallmarks are mathematical harmony and architectural elements borrowed from classical antiquity, a philosophy which I feel reflects my own approach to composition. The first movement I adapted and used for the ‘Shadows’ A Diamond is Forever television commercial for a worldwide campaign. The middle movement I have since rearranged for two female voices and string orchestra, as heard in Cantus Insolitus from my work Songs of Sanctuary.

“Harmonious proportions and mathematics” play a role in music as in architecture. The Renaissance architect Palladio based his designs on antique Roman models and studied especially the measurements of Vitruvius. Jenkins in turn based his music on Palladio’s “harmonious mathematical principles”.

The music, especially the first movement, has been arranged for different ensembles, including wind quintet and wind band. Jenkins made a version for piano and used the motifs of movement I for an aria “Exultate jubilate”, related to his 70th birthday.

https://en.wikipedia.org/wiki/Karl_Jenkins
[https://en.wikipedia.org/wiki/Palladio_\(Jenkins\)](https://en.wikipedia.org/wiki/Palladio_(Jenkins))



Ludwig van Beethoven. The Symphony No. 7 in A major, Op. 92, is a symphony in four movements composed by Ludwig van Beethoven between 1811 and 1812, while improving his health in the Bohemian spa town of Teplice. The work is dedicated to Count Moritz von Fries. At its première, Beethoven was noted as remarking that it was one of his best works. The second movement, Allegretto, was the most popular movement and had to be encored. The instant popularity of the Allegretto resulted in its frequent performance separate from the complete symphony.

The work was premiered with Beethoven himself conducting in Vienna on 8 December 1813 at a charity concert for soldiers wounded in the Battle of Hanau. In Beethoven’s address to the participants, the motives are openly named: “We are moved by nothing but pure patriotism and the joyful sacrifice of our powers for those who have sacrificed so much for us.” The program also included the patriotic work Wellington’s Victory, exalting the victory of the British over Napoleon’s France. The orchestra was led by Beethoven’s friend Ignaz Schuppanzigh and included some of the finest musicians of the day: violinist Louis Spohr, composers Johann Nepomuk Hummel, Giacomo Meyerbeer and Antonio Salieri, bassoonist Anton Romberg, and the Italian

double bass virtuoso Domenico Dragonetti, whom Beethoven described as playing “with great fire and expressive power”. The Italian guitar virtuoso Mauro Giuliani played cello at the premiere. The piece was very well received, such that the audience demanded the Allegretto movement be encores immediately. Spohr made particular mention of Beethoven’s antics on the rostrum (“as a sforzando occurred, he tore his arms with a great vehemence asunder ... at the entrance of a forte he jumped in the air”), and “the friends of Beethoven made arrangements for a repetition of the concert” by which “Beethoven was extricated from his pecuniary difficulties”.

[https://en.wikipedia.org/wiki/Symphony_No._7_\(Beethoven\)](https://en.wikipedia.org/wiki/Symphony_No._7_(Beethoven))



George Jacob Gershwin (September 26, 1898 – July 11, 1937) was an American composer and pianist. Gershwin’s compositions spanned both popular and classical genres, and his most popular melodies are widely known. Among his best-known works are the orchestral compositions *Rhapsody in Blue* (1924) and *An American in Paris* (1928), as well as the contemporary opera *Porgy and Bess* (1935).

Gershwin studied piano under Charles Hambitzer and composition with Rubin Goldmark, Henry Cowell and Joseph Brody. He began his career as a song plugger, but soon started composing Broadway theatreworks with his brother Ira Gershwin and Buddy DeSylva. He moved to Paris intending to study with Nadia Boulanger, who refused him, where he subsequently composed *An American in Paris*. After returning to New York City, he wrote *Porgy and Bess*, with Ira, and the author DuBose Heyward. Initially a commercial failure, *Porgy and Bess* later went on to be considered one of the most important American operas of the Twentieth century, and an American cultural classic. Gershwin moved to Hollywood and composed numerous film scores until his death in 1937 from glioblastoma multiforme, a malignant brain tumor. Gershwin’s compositions have been adapted for use in many films and for television, and several became jazz standards recorded and covered in many variations. Many celebrated singers and musicians have performed his songs. George Gershwin, In 1924, Gershwin composed his first major classical work, *Rhapsody in Blue*, for orchestra and piano. It was orchestrated by Ferde Grofé and premiered by Paul Whiteman’s Concert Band, in New York. It subsequently went on to be his most popular work, and established Gershwin’s signature style and genius in blending vastly different musical styles in revolutionary ways.

https://en.wikipedia.org/wiki/George_Gershwin



Pauline Chu was born in 1969 in Taipei Taiwan and started taking piano lessons from Professor Chen when she was only 4 years old. By the age of 16, she was accepted by the National Taiwan academy of arts and majored in piano. As Ms. Chu completed her studies, she had won a place to work for Operas in Milan, Italy and performed concerts with celebrated Maestro in Bergamo, Brescia, Bologna and Verona. After two years, she continued her study in Conservatorio di Musica “ F. Morlacchi di Perugia Institutione di alta cultura” in the studio of Maestro Franco Fa-

biani, and Maestro Aquarelli. Meanwhile, she worked as an accompanist for other instruments studios such as violin, cello, flute, trombone, and voice in concerts.

Ms. Chu performed prestigious concerts such as *Lirica Operetta* and chamber music in Rome, Florence and Perugia. In 1999 she had won the first prize with maxime vote for her final piano exam. In 2000 she had moved to Luxembourg which she was invited to perform the Gala concert and soon after that she began to work at Ecole de Musique Echternach Luxembourg.

Ms. Chu is passionate about the special connection between lyrics, voice, music and dance, with special emphasis on movements of ballet dancers. In 2002 she has joined the classical Ballet studio in L'Ecole de Musique de la Ville d'Echternach. Ms. Chu enjoys a wide range of piano works and finds a great joy in sharing her music with others.

Perhaps nobody characterised Ms. Chu better than the journalist Sara Perugini who wrote after her performance with Cellist L. Ricci: *“una pianista con grande sensibilita... romantico e poesia”* (*A pianist with great sensitivity... romantic and poetic*).



Chenni Chen is a native Taiwanese. She began her cello studies at the age of 13 with Mrs. Sharon Francis, when her family lived in Belize, Central America. At the age of 14, she became the principal cellist of the Belize Chamber Music Orchestra. At age 18, she continued her cello studies in the US. While she discovered the wonders of cello music, her teachers included Benjamin Karp, Alan Herral, Bryan Dumm, and Anne Williams. Mrs. Chen was a member of Mansfield Symphony orchestra and the Jeunesses Musicales World Orchestra. She attended music festivals such as

the Nice Conservatory Summer festival, the Manchester Music Festival (USA), and Texas Music Festival. Mrs. Chen is also very passionate about chamber music, she received chamber music coaching with Peter Salaff, Cavani Quartet, Ysaÿe Quartet and Shanghai String Quartet. She was a guest cellist with the Black River String Quartet. While she stayed in Zurich for three years, she met Professor Claude Starck, who is a retired solo cellist from Tonhalle Orchester Zurich. She continued her private

studies with Mr. Starck and learned the essentials of cello pedagogy. Now, Mrs. Chen is the cello teacher at the Dommusik in Trier and St. Georges International school in Luxembourg. She participated with the Schöneck Ensemble, Koblenz from 2016 to 2018, a member of Mosel String Quartet and currently manages Cellotonica with Ms. Sasaki.



Nao Sasaki Cellist, was born in Japan, began playing the cello when she was 9 years old. She attended the Tokiwagi-Gakuen High school, which specialized in music. After obtaining her Abitur, she studied Cello at the “Tokyo University of the Arts” with Professor Fumiaki Kono, and completed with the Bachelor of Music degree. During her time at the university she played numerous chamber music concerts and won the excellence prize at the International Chamber Music Competition in Mozarteum, Salzburg. She also attended many master classes for cello and

chamber music in Germany and Austria with Prof. Wolfgang Boettcher, Prof. Wen Sinnyang, Prof. Julius Berger, and Prof. Danjuro Ishizaka.

Nao Sasaki took part in the public master classes with The Leipzig String Quartet and received chamber music coaching from musicians from the Berlin Philharmonic. In 2012 she won a promotional prize of a student competition in Japan. After completing her Bachelor studies, she performs professionally in various concerts in orchestra and chamber music. As a soloist, in 2012 and 2013, Nao Sasaki performed Robert Schumann cello concerto and Tchaikovsky Variations on a Rococo Theme with the Sendai Philharmonic Orchestra. Since 2016, Nao Sasaki has been working as a cello teacher and has been an active member of cello ensemble group Cellotonica.



Ruth Kremser was born in Bergisch Gladbach, Germany. Ms. Kremser has been playing cello since her childhood, and has been a member of the school orchestra in her school days and was the only cellist in a wind orchestra. After she completed her bachelor’s degree in psychology at the University of Cologne Ms. Kremser continues her study of her master’s degree in psychology at the Trier University. Since then she is part of the Collegium Musicum Trier. Ms. Kremser inspired by the compositions of J.S. Bach and Frédéric Chopin, other works by Zoltán Kodály and

Stephen Katz are also much in favorite. Her cello was built by Carlo Anstadt 1991 in Herne, Germany.



Lilia Held started to play the cello at the age of 12, after a musical journey through the stages of violin and piano. Starting from age 14 she always played in youth orchestras and chamber music ensembles and travelled with them to Russia, Poland, the Baltics, Portugal, Croatia and China. Since she started to study psychology in the university of Trier she has been playing in the Collegium Musicum and there she met her fellow cellists from the ensemble Cellotonica.



Sabrina Kratzer, grew up in a musician's family. Her parents provided a natural musical environment for her to learn the flute, piano and the organ. But Ms Kratzer is especially fond of the interplay with others, so she decided to start with Cello at the age of 9. Since then Ms Kratzer has been playing in different orchestras. Later she decided to continue playing the cello as a beloved hobby and not as a profession. Today she is a teacher of Latin and English at the Cusanus-Gymnasium in Wittlich and she enjoys making music with other music enthusiasts.



Jessica Gnas was born in Stuttgart Germany. Ms Gnas started playing cello at the age of six. Since then she has played in various orchestras, such as the student symphony orchestra in Stuttgart and currently the Collegium Musicum Trier. Ms. Gnas is very much inspired by Jacqueline du Pré's soulful playing. She is particularly drawn to the full and warm sound of the cello which gave much inspiration and joy through her journey of cello playing.



Charlotte Heinz was born in Jena, East Germany. When she was age of 4, she attended her first Symphony concert, her mother asked her if she would like to play one of the instrument from the orchestra. Ms. Heinz had chosen the Cello while she and her mother was sitting in the front roll. Since then Charlotte took part in a lot of different orchestras in Jena, Weimar and Trier.

Be kind to others and thank you for supporting Cellotonica.

www.cellotonica.com
facebook.com/cellotonica



Special thanks to

The wonderful Pianist Pauline Michaux Chu, our assistants Marek and Michał Stolorz, Abby and Stephanie Jackobs, the Schneider family and all the wonderful cellists who performed this evening.

sources of images:

• George Frederic Handel by Balthasar Denner (c.1726-1728) https://en.wikipedia.org/wiki/George_Frideric_Handel#/media/File:George_Frideric_Handel_by_Balthasar_Denner.jpg • Tomaso Giovanni Albinoni <https://en.wikipedia.org/wiki/File:Albinoni.jpg> • Carlo Alfredo Piatti (1890, Original by W. & D. Downey, published by Cassell & Company, Ltd) https://en.wikipedia.org/wiki/Carlo_Alfredo_Piatti#/media/File:Carlo_Alfredo_Piatti.jpg • Johann Strauss II (January 1899, Photographer Fritz Luckhardt) https://en.wikipedia.org/wiki/Johann_Strauss_II#/media/File:Johann_Strauss_II_by_Fritz_Luckhardt.jpg • Karl Jenkins <https://www.bladmuziekplus.nl/biografie-karl-jenkins/> • Ludwig van Beethoven, portrait by Joseph Karl Stieler, 1820 https://en.wikipedia.org/wiki/Ludwig_van_Beethoven#/media/File:Beethoven.jpg • George Gershwin (c.1935) <http://allrus.me/wp-content/uploads/2013/08/George-Gershwin-c.-1935.jpg> • Pictures of members of Cellotonica and other musicians performing during the concert are their own property.