



## Salon-Soirée

Häusliche Idylle – Populäre  
Klaviermusik aus dem 19. Jahrhundert

Michaelstein | 16. November 2024 | 19:30 Uhr

# Programm

## Häusliche Idylle

Populäre Klaviermusik aus dem 19. Jahrhundert

**Robert Schumann** (1810–1856)

*Kinderszenen. Leichte Stücke für das Pianoforte* op. 15 (1838), daraus:

- Nr. 1 Von fremden Ländern und Menschen
- Nr. 2 Kuriose Geschichte
- Nr. 3 Hasche-Mann
- Nr. 6 Wichtige Begebenheit
- Nr. 7 Träumerei

**Clara Schumann** (1819–1896)

*Drei Romanzen für Pianoforte und Violine* op. 22 (1853)

- Andante molto
- Allegretto. Mit zartem Vortrag
- Leidenschaftlich. Schnell

**Joseph Joachim** (1831–1907)

*Romanze für Violine und Pianoforte* C-Dur (ca. 1850)

**Charles-Auguste de Bériot** (1802–1870)

*Six Etudes brillantes pour le violon avec accompagnement de Piano (ad libitum)* op. 17 (1839), daraus:

- Nr. 5 La Priere

**Franz Schubert** (1797–1828)

*Vier Impromptus* op. 90, D. 899 (1827), daraus:

- Nr. 4 Allegretto (As-Dur)

## PAUSE

**Carl Czerny** (1791–1857)

*Sonatine für Pianoforte und Violine concertant* op. 390, Nr. 1

[Ohne Bezeichnung] – Andante – Rondo. Allegro scherzando

**Niels Wilhelm Gade** (1817–1890)

*Aquarellen. Kleine Tonbilder für das Pianoforte* op. 19 (ca. 1850), daraus:

- Nr. 4 Humoreske
- Nr. 5 Barcarole

**Edvard Grieg** (1843–1907)

*Lyrische Stücke für Piano* op. 57 (1893), daraus:

- Nr. 2 Gade. Allegro grazioso

**Felix Mendelssohn Bartholdy** (1809–1847)

*Lieder ohne Worte* op. 62 (1841/42) in der Fassung für Violine und Klavier  
von **Ferdinand David** (1810–1873), daraus:

Nr. 1 Andante espressivo

Nr. 2 Allegro con fuoco

**Frédéric Chopin** (1810–1849)

*Drei Nocturnes* op. 15 (1830/31), daraus:  
Nr. 1 Andante cantabile

**John Field** (1782–1837)

*Pastorale (Nocturne)* A-Dur (ca. 1815)

**Fanny Mendelssohn Bartholdy** (1805–1847)

*Adagio E-Dur für Violine und Piano* (1823)

Ausführende

**Christina Kobb**, Oslo (Norwegen) – Pianino

**Anton Steck**, Trossingen (Deutschland) – Violine

Christina Kobb spielt auf einem Pianino von Ludwig Julius Schöne, Leipzig 1840  
aus der Michaelsteiner Muskinstrumentensammlung (Inv.-Nr. KM-SM 0181).



Clara Schumann,  
Romanze für Klavier  
und Violine op. 22/2,  
Manuskript (1853)

The opening pieces of this programme count among the most beloved piano works of all times: **Schumann's Kinderszenen**. As true masterworks, they have been interpreted in concert halls as well as in thousands of homes, by skilled pianists as well as children and amateurs. On March 17, 1838, Robert wrote about them to Clara:

"Und daß ich es nicht vergeße, was ich noch componirt – War es wie ein Nachklang von deinen Worten einmal wo du mir schriebst, ich käme dir auch manchmal wie ein Kind vor – Kurz, es war mir ordentlich wie im Flügelkleide und hab ich da an die 30 kleine putzige Dinger geschrieben, von denen ich ihrer etwa zwölf ausgelesen und ‚Kinderscenen‘ genannt habe. Du wirst dich daran erfreuen, mußt dich aber freilich als Virtuosin vergeßen."



For the many amateur pianists, the 'unvirtuosic' piano genres – the character pieces and other single-movement works – became a beloved part of piano playing. Gade's *Aquarellen*, Mendelssohn's *Lieder ohne Worte*, Grieg's *Lyrische Stücke*, Schubert's *Impromptus* and the *Nocturnes* by Field and Chopin are all treasured pieces of this 'unvirtuosic' style.

But before we listen to that, we shall stay with the Schumann's. The young Clara Wieck composed and published several works. As a true virtuosic star musician, her own works were an important part of her early concerts and tours. Even her relationship with Robert Schumann can be tracked in the musical and written communication. Yet, as Clara Wieck became Clara Schumann, her growing responsibilities as well as the general opposition towards female composers effectively reduced her creative output. Among the music critics, many would avoid giving a recension on works composer by women. Hans von Bülow wrote: "Reproductives Genie kann dem schönen Geschlecht zugesprochen werden, wie Productives ihm unbedingt abzuerkennen ist [...]. Eine Componistin wird es niemals geben, nur etwa eine verdrückte Copistin [...]. Ich glaube nicht an das Femininum des Begriffes: Schöpfer."

*Romanzen* op. 22 were written after a long break from composition, in 1853. The pieces are dedicated to the young violinist Joseph Joachim, with whom Clara was to play an astonishing 238 public concerts. One wonders whether the *Romanze by Joachim* is a return of the gesture and with Clara in mind for the piano part. The work is significant both because it is a testament to Joachim's unique style, and because the work is documented in his own recording of 1903. From 1854, Robert was

Clara und Robert Schumann in ihrer Düsseldorfer Zeit im Jahre 1850

admitted to the Asylum and Clara was alone with the responsibility of their seven children. The many concerts with Joachim – of their own works as well as works by Beethoven, Schumann, Brahms and others – helped relieve the financial situation. Moreover, Joachim became a trusted friend for Clara during this difficult time.

Joachim was not the only violinist with whom Clara collaborated. The French/Belgian violinist **Charles-Auguste de Bériot**, acknowledged as the founder of the Franco-Belgian school, was one of her acquaintances from Paris. From their correspondence, it seems like they had a concert together in 1839. Beriot's highly virtuosic solo piece *La Priere* is dated from this time – could it be that he added a piano part just for Clara?

The last piece before the intermission in another famous piano piece: **Schubert's Impromptu** in A-flat major. Perhaps Clara's frequent programming of Schubert's piano works established their fame? Unlike the many short one-movement pieces, this extended 'improvisation' of minor and major trichords allows us to spend some time with the piano's sound – all across the keyboard! The differences in tonal colours and intensities in historical pianos greatly contribute to the experience of this well-known work. Personally, I have always thought that this piece closely portraits the romantic emotions. The form extends not from a premade model, but from the whims of the fingers. It is, so to say, 'Musik auf eigene Faust'.

The cheerful **Sonatine by Czerny** is no attempt at developing the violin-piano-sonata genre. Although history remembers Carl Czerny for his close relationship to Beethoven and for his highly virtuosic style, Czerny's primary occupation lied within the pedagogical realm. Tirelessly, he taught his piano students for hours every day. Gifted with an enormous working capacity, he also managed to compose, write arrangements, and author several volumes and editions of teaching books for the piano. The Sonatine is certainly written with advanced piano students

in mind. The violin part is comparatively very easy, but adding tonal contrasts as well as great fun to the inventive tunes and passage work.

The Danish composer **Niels Wilhelm Gade** was a dominating force in Denmark during the majority of the 19<sup>th</sup> century. Primarily a violinist, but also a skilled keyboard player, he was inspired by Mendelssohn and founded the Danish conservatoire of music in 1848. However, tonight's piano works quickly reveal that the inspiration even extended to the music itself. Masterful textures and voice-leading, light and airy melodic movement and classical principles come to mind. But even more, these two, short pieces are full-blown romantic inventions: Labelled *Aquarelles*, they have this quality of making a visual impression. Just like your eyes linger for a moment at the sight of something beautiful, this music is attractive and intense – but swiftly disappears. The pieces are so short! But very pretty.

If we allow us to look into the crystal ball for a moment, the Norwegian composer **Edvard Grieg** has been invited to the French riviera by Max Abraham at Peter's Edition. It is 1893, and Grieg takes the opportunity to compose another set of lyrical pieces. Judging from the titles, his thoughts seem to wander back to earlier memories and old friends; *Vanished days*, *Homesickness*, *Illusion*. But one piece is entitled *Niels Gade*. A homage to his Danish friend, who encouraged him in his youth, the piece reflects the style which Grieg refers to as 'the Schumann-Gade-Mendelssohn ways'. As we know, Grieg was eager to create 'Norwegian music'. However, perhaps he has got too little credit for thoroughly establishing the Leipzig school up north? In the same year that Felix Mendelssohn Bartholdy founded the Leipzig conservatoire, Grieg was born in Bergen. 15 years later, he was enrolled as a student there. With Moscheles as his teacher, he most certainly got to know both the Viennese and the Leipzig repertoire firsthand.

**Mendelssohn's Lieder ohne Worte** are at least as well-known as Grieg's Lyrical pieces. Normally, these compositions are not only without words, but also without the violin. But not tonight! We have taken the occasion to present an arrangement by Mendelssohn's friend **Ferdinand David**. It was for him that Mendelssohn composed his concerto in e-minor. His delightful arrangements are so well-written that one could easily think that they were composed with the violin in mind right from the beginning.

We have yet one important genre to visit: the nocturne. Intimately connected with romantic piano music, most piano lovers might rank the nocturnes of Chopin far beyond any virtuosic

concerto. It is something about the atmosphere created, and the attention to the piano's sound and expressive qualities. The first collection of **John Field's Nocturnes** was edited by Franz Liszt. According to Liszt, Field often preferred to play his Nocturnes on square pianos instead of grands – even in concerts!

Just as beautiful as a nocturne, is **Fanny Mendelssohn's Adagio** for piano and violin. This short piece simply unfolds, it moves freely, it is romantic. Perhaps it is a conversation between the piano and the violin, about Beethoven, about emotional expression and about a pleasant musical evening among good friends?

Christina Kobb



Dr. Christina Kobb  
Foto: FREDRIK SOLSTAD /NYT

**Dr. Christina Kobb** was trained as a recorder player and singer. Hespezialisierte sich schon früh auf das Fortepiano-Spiel. Sie studierte bei Bart van Oort (Den Haag), Stanley Hoogland (dto) und Malcolm Bilson (Cornell University Ithaca / USA). Neben ihrer musikalischen Tätigkeit ist sie auch als Musikforscherin aktiv: Ende 2022 schloss sie ihre Doktorarbeit (PhD) an der Musikhochschule Oslo ab. Das Thema ist direkt aus ihrem Berufsleben gegriffen: Sie rekonstruierte theoretisch und praktisch die Wiener Klaviertechnik der Beethoven-Zeit – eine Technik, die bisher keine Beachtung fand. Internationale

Anerkennung fanden ihre Studien durch die Veröffentlichung eines Artikels in der New York Times sowie durch zahlreiche Vorträge und Seminare an prominenten Universitäten wie z.B. an der Harvard University, Oxford University oder auch dem Beethoven Center in San Jose (Kalifornien). 2017 feierte Christina Kobb ihr Debüt in der Carnegie Hall New York. Seit 2010 unterrichtet sie Musikgeschichte und Aufführungspraxis an der Norwegischen Musikhochschule Oslo und ist als freiberufliche Fortepianistin und Musikschriftstellerin tätig.



Anton Steck

**Anton Steck** wurde nach seinem Studium bei Reinhard Goebel in Amsterdam Konzertmeister und Solist bei drei der weltweit bekanntesten Alte-Musik-Formationen: Erst beim legendären Ensemble „Musica Antiqua Köln“, dann bei „Les Musiciens du Louvre“ und schließlich bei „Concerto Köln“. 1996 gründete er das „Schuppanzigh-Quartett Köln“ und 1997 feierte er sein Debüt als Dirigent. Anton Steck konzertiert weltweit, seine zahlreichen Aufnahmen wurden mehrfach mit Preisen ausgezeichnet. Dabei reicht die stilistische Spannbreite vom Barock bis weit in die Romantik – immer auf Originalinstrumenten, aber auch mit einer strikten Auseinandersetzung mit der erforderlichen Aufführungspraxis. So entstanden unter anderem eine Gesamteinspielung aller Klavier-Violinsonaten von Franz Schubert (mit Robert Hill), Beethovens Violinkonzert, welches Steck in einer handschriftlichen Frühfassung aufnahm, oder auch zwei der fünf großen Violinkonzerte des Romantikers Bernhard Monique. Neben einer Anthologie von Haydn-Quartetten legte

Steck mit dem Schuppanzigh-Quartett Köln eine Serie von fünf Welt-Ersteinspielungen vor, die einen Querschnitt der faszinierenden Quartette des Beethoven-Schülers Ferdinand Ries aufzeigen. Zudem erschien die Aufnahme von Beethovens Quartett opus 59/3, die das Ensemble auf Beethovens eigenen Instrumenten im Beethoven-Haus Bonn einspielte, in der Jubiläumsausgabe „Complete Beethoven Edition BTHVN2020“ der Deutsche Grammophon Gesellschaft (DGG) und Decca als Meilenstein der Beethoven Interpretation. 2019 gründete Anton Steck das „L'Orchestre Héroïque“, welches hauptsächlich aus den zahlreichen Alumni seiner Klasse für Barockvioline am Institut für Aufführungspraxis der Hochschule für Musik Trossingen besteht. Mit ihm deputierte er zu dem 36. Musikinstrumentenbau-Symposium, an dem Anton Steck als Artist in Residence des Jahres 2019 mitwirkte.



Cabinet Pianoforte von Pehr Rosenwall, Stockholm, um 1840  
(Musikinstrumentensammlung Michaelstein, Inv.-Nr. KM-SM 0151)

