

Pál HERMANN

COMPLETE SURVIVING MUSIC, VOLUME THREE:
CHAMBER, INSTRUMENTAL AND VOCAL MUSIC

Musicians including
Mikko Pablo, cello
Matthieu Walendzik, baritone
Olena Zhukova, harpsichord
Nicolas Horvath and **Dimitri Malignan**, piano

PÁL HERMANN Complete Surviving Music, Volume Three

- | | | |
|----|---|--------------|
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| 2 | Toccat a for piano solo (1936) | 3:53 |
| | <i>Quatre Épigrammes</i> for piano solo (1934) | 4:58 |
| 3 | No. 1 <i>Allegro</i> | 0:56 |
| 4 | No. 2 <i>Andante in modo arabo</i> | 1:21 |
| 5 | No. 3 <i>Allegro assai</i> | 1:00 |
| 6 | No. 4 <i>Allegro ma non troppo</i> | 1:41 |
| | <i>Pièces pour piano à quatre mains</i> (1939)* | 7:09 |
| 7 | I <i>Andante</i> | 1:06 |
| 8 | II <i>Tempo giusto, ben ritmico</i> | 0:51 |
| 9 | III <i>Andantino</i> | 1:21 |
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23	<i>Allegretto</i> for horn and piano (1920)*	0:58
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HENRY MARSHALL, RICHARD WHITING and RAYMOND EGAN arr. PÁL HERMANN		
27	<i>Somebody's Wrong</i> : Foxtrot for violin and cello (1923, arr. unknown)*	4:06
SCHUBERT arr. HERMANN		
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TT 68:17

Nicolas Horvath, piano ¹–¹³
 Dimitri Malignan, piano ⁷–¹³ ²³–²⁸ ²⁸ ²⁹
 Elizaveta Agrafenina, soprano ¹⁴
 Sára Gutvill, mezzo-soprano ¹⁴
 Irina Scheelbeek-Bedicova,
 mezzo-soprano ¹⁴
 Paul van Gastel, tenor ¹⁴
 Pierre Mak, baritone ¹⁴
 Reine-Marie Verhagen, soprano
 recorder ¹³–¹⁷

Inês d'Avena, alto recorder ¹⁵–¹⁷
 Dante Jongerius, tenor recorder ¹⁵–¹⁷
 Punto Bawono, Baroque lute ¹⁸
 Olena Zhukova, harpsichord ¹⁹–²¹
 Olena Matselyukh, organ ²²
 Jean-Pierre Dassonville, horn ²³
 Matthieu Walendzik, baritone ²⁴–²⁶
 Sadie Fields, violin ²⁷
 Mikko Pablo, cello ²⁷–²⁹

*FIRST RECORDINGS

PÁL HERMANN, CELLIST AND COMPOSER

by Dimitri Malignan

Pál (later Paul) Hermann – affectionately known as ‘Pali’ by friends and family – was a quintessentially European musician: he grew up in Hungary, later lived in Germany, Belgium and France, married a Dutch woman, spoke many languages and, as one of the leading cellists of the age, travelled in many countries to perform the music of a good many avant-garde composers.

He was born on 27 March 1902 in Budapest, then in the Austro-Hungarian Empire, into a liberal and well-integrated Jewish family. He learned cello and piano in childhood and in 1915 entered the Royal National Hungarian Academy of Music in Budapest. There he studied cello with Adolf Schiffer and composition with Hungary’s greatest masters, Béla Bartók (1881–1945) and Zoltán Kodály (1882–1967).

His first meeting with Kodály was fortuitous: in 1918, he happened to see the composer in a tram and impulsively handed him the score of a string trio by a close friend, the violinist Zoltán Székely (1903–2001), with whom he would later form a duo. After reading the piece, Kodály invited both Hermann and Székely to study with him, and for the rest of his life Hermann would remain a close friend of Kodály. In 1919 he completed his studies at the Academy, with his career as a cellist already blossoming.

In the chaotic period that followed the end of the First World War, after the dismemberment of the Austro-Hungarian Empire, the arrival into power in Hungary of the openly anti-Semitic Admiral Miklós Horthy in March 1920 may have led Hermann to leave Budapest for Berlin. In the summer of that year, he composed some of his early works (of those that could be recovered after his death), including an *Allegro* for piano [1] and a short *Allegretto* for horn and piano [23]. At only eighteen years of age, he was still finding his own style: it is natural that these pieces are very

much inspired by that of his teachers, especially Bartók, and are in the purest Hungarian character that prevailed at that time, the *Allegro* having a dense texture and virtuoso writing. From that period also dates an *Inventio* for organ [22], which shows Hermann's mastery of counterpoint.

In Berlin he studied cello at the Staatliche Akademische Hochschule für Musik and, as well as giving recitals, was also a member of several early-music ensembles, including the Berliner Cembalo Trio with the violinist and composer Ernst-Lothar von Knorr (1896–1973) and the harpsichordist Walter Drwenski (1892–1956), and the society 'Freunde alter Musik' of Alice Ehlers (1887–1981). It is perhaps in this context that he had the idea of composing two works for historical instruments: a Suite for three recorders [15]–[17] and a *Sarabande* for lute [18]. These attractive works are believed to have been written for colleagues at the Volksmusikschule Berlin-Neukölln (now known as the Musikschule Paul Hindemith Neukölln) in Berlin, where between 1929 and 1933 he taught cello and composition. They display the Neo-Classical style of writing which was very popular in Europe in the 1930s and which Hermann adopted in many of his compositions.

While the Székely-Hermann duo was touring Europe (1920–33), they developed a close connection with the Dutch-born Maecenas Jaap de Graaff and his wife Louise, who helped the young musicians enormously by providing them with excellent instruments (a Stradivarius for Székely, a Gagliano for Hermann) and sponsoring many of their concerts. Hermann met Louise's niece, Ada Weevers, after one of his concerts, and while visiting Ada and her family in the Netherlands in the summer of 1930, he wrote a small musical 'joke', *Zeven kippen hebben wij* ('We Have Seven Chickens') [14], based on a Dutch children's song and dedicated to Ada and four of her siblings – Corry, Loes, Jaap and Theo. This *jeu d'esprit* for five voices a *cappella* (five of the seven siblings/chickens) depicts the chaotic discussions that would arise between family members. It occupies only a single page of score, but is directed to be performed 'Ad infinitum'.

Zeven kippen hebben wij
Zeven kippetjes hebben wij
Zeven!

*We have seven chickens
We have seven little chickens
Seven!*



Pál Hermann making an acoustic recording (therefore pre-1925), with three other players as yet unidentified (the engineer is the man in the white coat, and the man in the suit the producer) – Hermann recorded for Curt Sachs' project '2,000 Years of Music' for Parlophone, and this photograph could be of that occasion.

Paul and Ada were married on 29 September 1931, and they moved together to his apartment in Berlin. A year later, their only daughter, Cornelia ('Corrie', after her grandmother), was born.

When Hitler rose to power in 1933, Hermann felt that the time had again come for him to relocate, but this time it was as a married man with a family. With the support of Ada's parents, they moved back to the Netherlands and spent the summer of 1933 at the de Graaff summer house by the seaside. It was there that tragedy struck: while swimming in the sea, Ada was caught by a wave, swallowed and inhaled sea water and died two months later of pneumonia. Heartbroken, Hermann moved to Brussels to pursue his career, leaving his daughter, Corrie, in the loving care of Ada's parents in the Netherlands, where he could visit them occasionally.

In Brussels in 1934 Hermann wrote *Quatre Épigrammes* for piano solo [3]–[6], dedicated to Jaap Weevers, one of Ada's brothers. It was one of the few of his works to have been published during his lifetime, in this instance by the prestigious Schott Frères, also in Brussels, in 1935, and provides evidence that, in addition to being a world-class cellist, he was already an established composer. The *Épigrammes* show an increasingly lighter texture in Hermann's writing, moving away from the dense style of the earlier works, and again have a clearly humorous touch. In summer 1934 he spent some time at the de Graaffs and in southern France. There he wrote two songs for medium voice and piano to poems by Paul Valéry (1871–1945): *La Ceinture* [24] (dedicated to Ada's sister Loes) and *La Dormeuse* [25] (dedicated to de Graaff's wife, Louise).¹ These songs (alongside *Ophélie* [26], his third and last song) are arguably among his best works, and one can only regret that he didn't have the opportunity to write more for voice. In the purest tradition of the French *mélodie* – reminiscent of Fauré, Debussy or Milhaud – they also display Hermann's developing personal touch, typical harmonies and a deep, sombre character that contrasts with his lighter works. During his Brussels period he also wrote a Toccata for piano solo [2], his fourth and last work for piano, displaying clear textures and formidable virtuosity.

¹ Both poems were published in Valéry's *Charmes ou Poèmes*, Librairie Gallimard, Paris, 1926.

24 *La Ceinture*

Quand le ciel couleur d'une joue
Laisse enfin les yeux le chérir
Et qu'au point doré de périr
Dans les roses le temps se joue,

Devant le muet de plaisir
Qu'enchaîne une telle peinture,
Danse une Ombre à libre ceinture
Que le temps est près de saisir.

Cette ceinture vagabonde
Fait dans le souffle aérien
Frémir le suprême lien
De mon silence avec ce monde...

Absent, présent... Je suis bien seul,
Et sombre, ô suave linceul !

25 *La Dormeuse*

Quels secrets dans mon cœur brûle ma jeune
amie,
Âme par le doux masque aspirant une fleur ?
De quels vains aliments sa naïve chaleur
Fait ce rayonnement d'une femme
endormie?

The Sash

*And when at the golden point of dying
Time plays a while amid the roses,
Before one struck dumb by the pleasure
Linked to such a painting,*

*Dances, sash loosened, a Shadow
Which evening is about to seize.
When the sky, blushing like a cheek
At last lets the eyes cherish it.*

*That sash, floating
On the breath of the air,
Sets quivering the ultimate bond
Between my silence and the world...*

*Absent, present... I am indeed alone,
And sombre, graceful shroud!*

The Sleeping Woman

*What secrets does my young beloved burn
into my heart,
Soul breathing in a flower through
a soft mask?
Of what vain food does her naïve warmth
Make the radiance of a woman asleep?*

Souffles, songes, silence, invincible accalmie,
Tu triomphes, ô paix plus puissante
qu'un pleur,
Quand de ce plein sommeil l'onde grave
et l'ampleur
Conspirent sur le sein d'une telle ennemie.

Dormeuse, amas doré d'ombres et
d'abandons,
Ton repos redoutable est chargé de tels dons,
Ô biche avec langueur longue auprès
d'une grappe,

Que malgré l'âme absente, occupée
aux enfers,
Ta forme au ventre pur qu'un bras fluide
drape,
Veille ; ta forme veille, et mes yeux sont
ouverts.

*Breaths, dreams, silence, invincible calm,
You triumph, peace more powerful than tears,
When the solemn swell and fulness
of this deep sleep
Conspire in the bosom of such an enemy.*

*Sleeper, golden mass of shadows
and desertions,
Your feared repose is loaded with such gifts,
Doe with long languor near a cluster,*

*That despite the absent soul, busy in hell,
Your form, a fluid arm draped
over its pure belly,
Is awake; your form is awake, and my eyes
are open.*

—Translations by Niall Hoskin

In 1937 Hermann settled in Paris, and the next year he composed a *Divertissement* for harpsichord [19–21]. Continuing the Neo-Classical trend in his compositions and evidence of his sustained interest in period instruments (and in the context, too, of the grand revival of the harpsichord by contemporary composers, through, for example, Falla's *Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello* (1926) and Poulenc's *Concert Champêtre* (1928)), this complex, virtuoso work perfectly synthesised the different styles he had used in his life. It seems as if Hermann, by this time a mature 36-year-old composer, had found the ideal balance between the teachings of his Hungarian masters and the lightness of the Neo-Classical style, and was now creating a unique character in his compositions – and it suggests the kind of music he might have written had he lived longer. Like Poulenc, Hermann dedicated his work to the celebrated French harpsichordist Marcelle de Lacour (1896–1997).

In August 1939 Hermann visited his family and Corrie in Amersfoort for the last time: war broke out the following month. That summer he wrote what was to prove another masterpiece: *Ophélie*, for voice and piano [26], setting a poem by Arthur Rimbaud (1854–91).² He may have intended to orchestrate this substantial song, but the tragic events of the following months would appear to have prevented him from doing so.³ The text he chose seems to reflect the memory of his late wife and her tragic death: it depicts Ophélia (the love of Prince Hamlet) floating on the water and apparitions of her white ghost; the verse – ‘Yes, you died, child, borne away by a river!’ – strikingly presaging Ada’s fate. The music is very moving, with stark contrasts in dynamics, long crescendos and sombre climaxes. In the last bars, the piece suddenly modulates into a major key, which brings a comforting sense of peace to the ending.

[26] *Ophélie*

I

Sur l'onde calme et noire où dorment les étoiles
La blanche Ophélie flotte comme un grand lys
Flotte très lentement, couchée en ses longs
voiles.

On entend dans les bois lointains des hallalis.

Voici plus de mille ans que la triste Ophélie
Passe, fantôme blanc, sur le long fleuve noir :
Voici plus de mille ans que sa douce folie
Murmure sa romance à la brise du soir.

*On the water calm and black, where the stars
are asleep,*

*White Ophelia floats like a great lily,
Floats very slowly, bedded in her long veils...*

The mort is heard sounding in the distant woods.

*For a thousand years and more sad Ophelia
Has passed, a white ghost, along the long black
river.*

*For a thousand years and more her gentle
madness*

*Has murmured its romance on the evening
breeze.*

² It was published in Rimbaud's *Cahiers de Douai*, Léon Genonceaux, Paris, 1891.

³ In 2018 the work was orchestrated by Fabio Conti and in 2021 it was released on Pál Hermann, *Complete Surviving Music*, Volume One, Toccata Classics TOCC 0443.

Le vent baise ses seins et déploie en corolle
Ses longs voiles bercés mollement par les eaux ;
Les saules frissonnants pleurent sur son épaule,
Sur son grand front rêveur s'inclinent les
roseaux.

Les nénuphars froissés soupirent autour d'elle...
Elle éveille parfois, dans un aune qui dort,
Quelque nid d'où s'échappe un petit frisson
d'aile :
Un chant mystérieux tombe des astres d'or.

II

Ô pâle Ophélie ! belle comme la neige !
Oui tu mourus, enfant, par un fleuve emporté !
C'est que les vents tombant des grand monts
de Norwège
T'avaient parlé tout bas de l'âpre liberté !

C'est qu'un souffle inconnu, fouettant
ta chevelure
À ton esprit rêveur portait d'étranges bruits :
Que ton cœur entendait la voix de la Nature
Dans les plaintes de l'arbre et les soupirs
des nuits !

C'est que la voix des mers, comme un immense
râle
Brisait ton sein d'enfant, trop humain et trop
doux !
C'est qu'un matin d'avril, un beau cavalier pâle
Un pauvre fou, s'assit, muet, à tes genoux !

*The wind kisses her breasts and spreads out
as a garland
Her long veils gently rocked by the waters;
The quivering willows weep on her shoulder,
Over her broad dreaming forehead the rushes
bow down.*

*The crumpled water-lilies sigh around her...;
Sometimes she wakes, in a sleeping alder,
Some nest from which escapes a tiny shiver
of wings;
A mysterious chant falls from the golden stars.*

*O pale Ophelia! Fair as the snow!
Yes, you died, child, borne away by a river!
For the winds falling from Norway's great
mountains
Spoke to you softly of bitter freedom.*

*For a breath of air, twisting your long hair,
Brought strange sounds to your dreaming mind;
For your heart listened to Nature's singing
In the moaning of the tree and the sighs
of the nights;*

*For the voice of mad seas, a huge snarl,
Shattered your childish heart, too human
and too gentle;
For, one April morning, a handsome pale knight,
A poor fool, sat speechless at your knees!*

Ciel ! Amour ! Liberté ! Quel rêve ! ô pauvre
Folle !
Tu te fondais à lui comme une neige au feu.
Tes grandes visions étrangeaient ta parole :
Et l'infini terrible effara ton œil bleu !

III

Le Poète dit qu'aux rayons des étoiles
Tu viens chercher la nuit les fleurs
que tu cueillis
Et qu'il a vu sur l'eau, couchée en ses longs
voiles,
La blanche Ophélie flotter comme un grand lys.

*Heaven! Love! Freedom! What a dream, oh poor
Madwoman!
You melted before him as snow does to fire;
Your great visions stifled your words
– And the awful Infinite scared your blue eye!*

*– And the Poet says that by the light of the stars
You come at night in search of the flowers that
you picked;
And that he has seen, bedded in her long veils,
White Ophelia floating, like a great lily.*

—Translation by Niall Hoskin

Later that year Hermann composed a lovely set of seven *Pièces pour piano à quatre mains* [7]–[13] (dedicated to Corrie and Ada's sister Loes) that are in the purest tradition of 'character' works for children or beginners – like those of Schumann, Debussy or Kabalevsky – and are absolutely delightful; they are entirely suitable for any adult-child or teacher-student duo. This work is presumed to be his last composition.

Hermann's career as a composer evolved alongside a growing reputation as a major musician – one of Germany's leading critics described him as 'One of the best cellists of our times',⁴ and another writer called him the 'Hungarian Casals'.⁵ He used his position to promote the music of his contemporaries, performing it extensively in Europe in the 1920s and 1930s, both as a soloist and in chamber music.

During his studies at the Academy of Budapest (1915–19) he worked with the celebrated teacher Adolf Schiffer (1873–1950), who was himself a student of the

⁴ One of Hermann's publicity flyers attributes this endorsement to the pianist, conductor and composer Julius Weismann (1879–1950), writing in the *Berliner Zeitung am Mittag*, but the critic of that newspaper from 1916 to 1929 was the musicologist and writer Adolf Weissmann (1873–1929).

⁵ *Nieuwe Rotterdamse Courant*, 22 August 1923, reported by an anonymous participant at the Salzburg ISCM Music Festival in 1923 and quoted in a German publicity flyer for Hermann.

legendary cellist David Popper. He also attended the chamber-music course of Leó Weiner (1885–1960). At the Academy, lifelong friendships were forged with a golden generation of talented Hungarian musicians – as well as the violinist Zoltán Székely, there were the pianists Géza Frid (1904–89), Lili Kraus (1903–86) and Louis Kentner (1905–87). He would later perform and collaborate a good deal with these early friends. After moving to Berlin in 1920, he also studied with cellist Hugo Becker (1863–1941).

Hermann started his concert career at the age of sixteen and was quickly noticed as a champion of the music of contemporary Hungarian composers, particularly that of Bartók and Kodály. In 1920 he performed Kodály's *Sonata for Solo Cello*, Op. 8, in Arnold Schoenberg's house in Vienna. In 1923 he was invited by the International Society of Contemporary Music (ISCM) to perform the Kodály Op. 8 at the first Salzburg Festival. His appearance was deemed a major success, after which he was asked to perform across western Europe and was invited back to Salzburg by the ISCM in 1924. Always curious about new music, in 1927 he gave a performance of Frank Bridge's *Cello Sonata*, alongside the English pianist Harry Isaacs (1902–72).

Hermann's fiendishly difficult *Suite for solo violin*⁶ is dedicated to his stage partner Zoltán Székely. They performed works by both Classical and modern composers (Haydn, Mozart, Hindemith and Rebecca Clarke among them), and, of course Hungarians (for example, Kodály's *Duo for Cello and Piano*, Op. 7, at the Concertgebouw in Amsterdam, in 1932).

Hermann was also passionate about Dutch contemporary music and played music by Hendrik Andriessen (1892–1981), Henk Badings (1907–87), Géza Frid, Julius Hijman (1901–69), Bertus van Lier (1906–72), Willem Pijper (1894–1947) and Max Vredenburg (1904–76), among many others. After a performance of Van Lier's *Sonatine* for solo cello at the Amsterdam Conservatoire in 1932, an enthusiastic critic from *Het Volk* wrote that 'Hermann made a second homeland in the Netherlands'.⁷

⁶ Recorded on Pál Hermann, *Complete Surviving Music*, Volume Two, Toccata Classics TOCC 0585.

⁷ Hermann family papers.



*Géza Frid and Pál Hermann having a cup of tea on the balcony of Frid's house
in Amsterdam in 1938*

In 1938 Hermann gave a programme featuring exclusively Dutch music for the radio in Paris, and in early 1940 he was acclaimed for a performance of Darius Milhaud's Cello Concerto, Op. 136,⁸ in what would be one of his last concerts (if not the last).

This series of three albums presenting Hermann's complete surviving compositions ends with a nod to his extensive concert activities in the form of three transcriptions – three lovely 'encores' that he must have performed at the end of his concerts with his colleagues: an arrangement for violin and cello of the popular foxtrot *Somebody's Wrong*⁹ [27] and arrangements for cello and piano of Schubert's *Moment Musical*, D780, No. 3 [28], and of Chopin's *Grande Valse brillante*, Op. 18 [29]. These meticulous arrangements of ferociously difficult pieces also demonstrate his mastery of writing for string instruments.

When the war broke out, Hermann volunteered as a Hungarian citizen in the French army (*23ème Régiment de Marche des Volontaires Étrangers*). After the defeat of the French, he fled to the Free Zone in southern France and settled in Mont-de-Marsan, at the farmhouse of Ada's brother Jan, and the nearby residence of the De Graaffs. Feeling lonely, and without any musical activity, he took the risk of moving, under a false name (Paul de Cotigny), to Toulouse, where he was to teach and give some concerts. He was hosted by the Darasses, an influential musical family. Unfortunately, he was arrested in a mass round-up, on Place Wilson, in April 1944 and his forged papers aroused suspicion; he was then transferred to Drancy transit camp (north-east of Paris), from where he was put on the infamous Convoy 73 on 15 May 1944. There were 878 Jews on that convoy, of whom two-thirds were killed in the *Devintas Fortas* ('Ninth Fort') extermination camp outside Kaunas, Lithuania, with one-third continuing to Patarei prison in Tallinn, Estonia. Hermann's fate is unknown. Only 22 people survived from Convoy 73.

⁸ That is, the work now known as Milhaud's Cello Concerto No. 1, No. 2 not being composed until 1945.

⁹ It was written by Henry I. Marshall, Raymond B. Egan and Richard A. Whiting, first recorded in September 1923 and much covered thereafter.

Nicolas Horvath is a French pianist comfortable in all repertoires: from early Baroque to the most recent avant-garde music, from French female composers to the music of pop and digital cultures.

An active member of the experimental underground scene of the 2000s and himself an electroacoustic composer, he is also a disciple of La Monte Young and has collaborated with Danny Elfman, Philip Glass, Alvin Lucier, Lustmord, Merzbow, Jaan Rääts, Terry Riley and others. For almost twenty years, he has made it his mission to highlight little-known or unjustly forgotten composers and their music, whether through his extensive discography of more than 50 albums or his long concerts such as the 'Nuits du Piano Minimal' and the complete works of Philip Glass, Erik Satie or Karlheinz Stockhausen. For Toccata Classics he recorded the complete piano music of the Estonian pioneer Karl August Hermann (1851–1909), released on TOCC 0418.



Born in 1998 in Paris to parents of Romanian origin, and the grandson of the composer Henry Mălineanu (1920–2000), **Dimitri Malignan** began his piano studies at the age of five with Nicolas Horvath. From 2011, he studied at the Alfred Cortot École Normale de Musique de Paris under the guidance of Ludmila Berlinskaya, and in 2017 was awarded the Prix Cortot, the highest distinction the school can offer. From 2016 to 2020, he studied with Naum Grubert at the Conservatoire of Amsterdam, where he obtained his Master's degree at 22. Since 2022, he has been studying at the Accademia Nazionale di Santa Cecilia in Rome with Benedetto Lupu.

Dimitri Malignan is a laureate of more than twenty international competitions, winning the Third Prize, the Audience Award and the J. S. Bach Award at the Concours Musical International de Montréal in 2021 and the First Prize at the Mihail Jora Music Competition in Bucharest in 2016. In 2023 he was awarded an Excellence Prize during the French-Romanian European Summit in Paris, having already won, in 2020, a Scholarship Award from the Yamaha Music Foundation of Europe.



He has performed in France and abroad in major venues: the Salles Cortot and Colonne in Paris, the Salle de l'Institut in Orléans, St Martin-in-the-Fields in London, the Konzerthaus in Berlin, De Duif in Amsterdam, the Sala Casella in Rome, the Merkin Concert Hall in New York, the Ateneul Român and Royal Palace in Bucharest, the Philharmonic Halls of Timișoara and Craiova, also in Romania, the Philharmonia of Chișinău, the capital of Moldova, the Tchaikovsky Museum in Klin, in Russia, and also in Denmark, Germany and Monaco. The festivals to which he has been invited include the Flâneries Musicales de Reims, the Nohant Festival Chopin, Piano en Valois, Les Nuits du Piano d'Erbalunga, Les Pianos-Folies du Touquet, Festival Terraqué in Carnac, La Clé des Portes between Orléans and Tours and the Trasimeno Music Festival. Among the conductors with whom he has worked are Willem de Borde, Clément Mao-Takacs, Yoav Talmi and Gian Luigi Zampieri. He has recorded two solo albums: *Schumann & Prokofiev* (Passavant Music, 2018) and *J. S. Bach Peregrinations* (Editions Hortus, 2022).

He is also passionate about promoting unknown music. In 2020, he initiated the 'Missing Voices' project, dedicated to Jewish composers murdered in the Holocaust. After months of research, he organised a number of concerts and produced a documentary, and he hopes to prise these gifted composers from their undeserved obscurity. In this context, he has been performing the music of Pál Hermann since 2020, and is a fervent advocate of the promotion of his life and work.

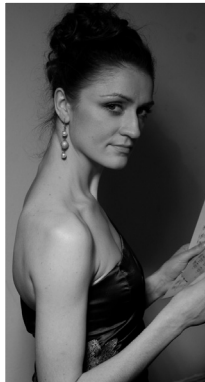
The repertoire of the award-winning Norwegian soprano **Elizaveta Agrafenina** ranges from the Baroque to 21st-century music. Highlights include touring in the Netherlands with 'Nesko', the Nederlands Student Kamerorkest ('Dutch Student Chamber Orchestra', founded in 1964), presenting works by Henriëtte Bosmans and Ramin Amin Tafreshi, a recent recording, *Akh, nit gut!*, an album showcasing Shostakovich's *From Jewish Folk Poetry* in Yiddish, along with songs by Joel Engel (released by Zefir in the Netherlands in February 2023), and appearances as soloist at numerous concerts and festivals in Europe. She is currently working on a Lied album with Dimitri Malignan, including works by Felix Blumenfeld, Ignace Lilien, Samuil Feinberg and Mieczysław Weinberg.



The Hungarian-born mezzo-soprano **Sára Gutvill** benefits from a diverse background that spans literature, linguistics and classical singing. Her passion lies at the intersection of literature and music, making her a dedicated interpreter of German Lied and the Yiddish art-song repertoire; she curates programmes that delve into twentieth-century Jewish vocal compositions. A few years ago, she co-founded the Stichting verTOON, with Elizaveta Agrafenina and Pierre Mak, to create performances that go beyond the conventional. The most recent production was ‘Tereziín Songbook’, a programme featuring vocal repertoire written in the Theresienstadt concentration camp, and she, too, took part in the Zefir Records Shostakovich/Engel album *Akh, nit gut!*. In addition to her artistic endeavours, she teaches German diction and interpretation to singers at the Amsterdam Conservatorium and the International Opera Academy Ghent and also lends her expertise as a language coach for opera productions, including those at the Nederlandse Reisopera. She calls Amsterdam her home, living there with her partner and son.



Irina Scheelbeek-Bedicova is a Dutch-Moldavian mezzo-soprano. Her talent in the performing arts became evident quite early: she started playing piano and singing in the choir in her native Moldova at the age of six, later developing her skills in Greece. She received her degrees in Classical Singing from the Royal Conservatoire of the Hague, studying voice with the baritone Andrew Schroeder. During her studies she performed with the Dutch National Opera Academy and The Radio Choir and took master-classes and workshops with Jorge Balça, Wiebke Göetjes, Kelvin Grout, Rixt van der Kooij, Elsina Jansen, Ekaterina Leventhal, Raymond Modesti, David Prins, Neil Semer and Carina Vinke; she is now being coached by Nadine Secunde and Hanneke de Wit. She has performed with various opera companies in the Netherlands, Greece and France as a soloist and as a member of the chorus and is currently a member of the chorus of Dutch National Opera. Her repertoire covers opera and Russian and contemporary music. She also teaches singing in her studio in Rijswijk.



Paul ('Pál') van Gastel, born in the Netherlands, studied dance at the Dansacademie in Arnhem, physics at the Rijksuniversiteit Utrecht and singing at the Utrecht Conservatorium, with Marianne Blok and Nina Walker. He has performed with the Cantores Minores Gedanenses in Poland, Cappella Musicale del Santo in Padua and the English National Opera in London, toured Italy singing the title role in Massimo Priori's opera *Il gatto con gli stivali* ('Puss in Boots'), sang the Clock and the Cat in Ravel's *L'Enfant et les sortilèges* for Action France Musique in Paris, sang the title role in Purcell's *King Arthur* for Floral Opera in London and Horatio in Thomas' *Hamlet* (with costumes by Vivienne Westwood, including high heels), also in London, and the Caller in Stravinsky's *The Flood* for the Arena di Verona, as well as singing in Priori's *Le Rovine Circolari* for Dutch television.

He has dedicated a considerable amount of time and effort into reviving the legacy of his grandfather, Pál Hermann, in collaboration with the Los Angeles-based 'Recovered Voices' (concerts and lectures) and Running Reel Films (the short film *Visuals* and documentary *Following Pál*), the INSO orchestra in Lviv, in Ukraine (with Theodore Kuchar conducting concerts and recordings), Toccata Classics (releasing those recordings) and Kate Kennedy (with the book *Cello*, from Bloomsbury Publishing).

Pierre Mak's career as a baritone developed throughout his studies at the conservatoires of Zwolle and Utrecht, at the Mozarteum University in Salzburg and the Schola Cantorum Basiliensis in Basel, as well as through his participation in master-classes given by Elisabeth Schwarzkopf and Robert Holl; he also took lessons from Henny Diemer, Aafje Heynis and Margreet Honig.

He frequently performs as a soloist in oratorios, including Bach's Passions, a large number of nineteenth-century choral works, among them Fauré's Requiem, Brahms' *Ein deutsches Requiem* and Mendelssohn's *St Paul* and *Elijah*, and twentieth-



century ones, such as Orff's *Carmina Burana* and Tippett's *A Child of our Time*; and his passion for German Romantic Lieder and French *mélodies* has led him to give countless recitals in these genres.

In autumn 2007 Pierre Mak made his operatic debut in the role of 'Der Gatte' in the production by Operastudio Nederland of Philippe Boesmans' *Reigen* (1993) directed by Harry Kupfer; it later transferred to the Théâtre de la Bastille in Paris. In 2009 he performed in a reworking of Pieter Corneliszoon Hooft's *Granida* (1605) initiated and produced by Stichting Ipermestra and Wim Trompert; and in spring 2011 he sang the role of Frank in Strauss' *Die Fledermaus*, directed by Hans Nieuwenhuis. In summer 2013, he was part of the project 'Rheingold op de Rijn' as Fasolt, in a production of Wagner's *Das Rheingold*. His last operatic activity before Covid intervened was a series of staged performances of *Thijl* (1941), an opera by the Dutch composer Jan van Gilse, in which he sang the role of Lamme Goedzak.

Pierre Mak is a voice teacher and the leader of the Lied Class and Oratorio Class at the Amsterdam Conservatorium.

Reine-Marie Verhagen studied recorder at the conservatoires of Tilburg and Amsterdam. Almost immediately after her studies, she started teaching at the conservatoires of Enschede, Utrecht and The Hague. In the early 1980s she founded the Corelli Ensemble with the harpsichordist Tini Mathot, performing and recording chamber music. Later she joined the Amsterdam Baroque Orchestra and Choir conducted by Ton Koopman. She is also a keen performer of contemporary repertoire; she adapted music by Steve Reich and visited Japan to play adaptations of traditional Japanese music. In February 2013 she visited Burundi, at the invitation of Village Health Work Burundi, to teach western music to children. Since 2020 she has been teaching online in Paramaribo, Suriname, and has made transcriptions of Bach violin sonatas and gamba sonatas and music by Carl Philipp Emanuel Bach for recorder and *obligato* harpsichord, and she researches music for recorders written in Berlin in the 1920s and '30s.



The recorder player **Inès d'Avena** combines life as a performer with work as a researcher and teacher, appearing throughout Europe, Asia and South America as a soloist and in chamber and orchestral formations, with ensembles such as the Amsterdam Baroque Orchestra, Concerto Köln, New Collegium, in a duo with the Dutch-based Brazilian harpsichordist Claudio Ribeiro and her own ensemble La Cicala. She has recorded for Ramée/Outhere, Passacaille, Challenge Classics, ORF Edition Alte Musik, Channel Classics and Sony Classical. She holds a Ph.D. in Music from Leiden University, and has been a Teacher and Research Supervisor for the Master Programme of the Royal Conservatoire in The Hague since 2012. She has had scholarly articles, essays and reviews published in *Recercare*, *Tibia*, *The Journal of the American Musical Instrument Society*, *Early Music America Magazine*, *Music+Practice* and *Blokluitist*.



The Dutch flautist **Dante Jongerius**, born in Enschede in 2001, gained his Bachelor of Music degree – on transverse flute and recorder – from the Royal Conservatoire in The Hague in 2023, studying with Kate Clark and Daniël Brüggén. He was also accepted to the Masters course there, as he continues to study Renaissance, Baroque and Classical flutes with Kate Clark. He has taken part in master-classes with such renowned early-music specialists as Erik Bosgraaf, Tami Krausz, Barthold Kuijken and Anne Pustlank. Since 2022 he has often played with Holland Baroque, led by Judith and Tineke Steenbrink. He is also a founding member of the Filigree Consort, a quartet of Renaissance flutes which delves into works by composers such as Vittoria Aleotti and Maddalena Casulana.



Punto Bawono (Baroque lute) completed his master's degree with Paul Beier at the Civica Scuola di Musica Claudio Abbado in Milan, with a specialisation in *basso continuo* and Baroque lute. He previously studied theorbo, lute and Baroque guitar with Mike Fentross and Joachim Held at the Royal Conservatoire of The Hague.

His activities are not limited to early music. His collaborators include the cellist-composer Alfian Emir Adytia, creating and performing music inspired by the *keroncong*, a ukulele-like instrument from Indonesia. He performs frequently with the Rotterdam-based puppet-theatre group Vox Muziektheater and often appears as a soloist, lute-song accompanist and a *basso continuo* player with various musicians and ensembles in the Netherlands and around Europe, including the ensemble Nordic Pulse, Fuse Ensemble and the Nederland Blazers Ensemble.



Olena Zhukova – Ph.D. Associate Professor of the Chamber Ensemble Department in the National Music Academy of Ukraine and founder and head of the harpsichord class at the Reinhold Gliere Kyiv Municipal Academy of Music – is a laureate of seven international competitions, among them the Wanda Landowska Harpsichord Competition at Bari in 2014, when she won the first prize. She studied harpsichord with Svitlana Shabaltina and piano with Igor Riabov and Valeriy Kozlov, and has taken part in harpsichord and piano master-courses with a number of prominent musicians.

She is active as a solo pianist and harpsichordist, accompanist and member of ensembles and chamber and symphonic orchestras with the main musical collectives in Kyiv; she also appears as an organist in Ukraine and abroad, in particular Argentina, France, Hungary, the Netherlands, Norway, South Korea, the UK and the USA. She has participated in both harpsichord and jazz festivals in Argentina, Hungary, Italy, the Netherlands, Norway, Paraguay, South Korea and the UK.



Olena Zhukova's Ph.D. thesis in 2009 was entitled 'Piano Music of Francis Poulenc in the Context of French Keyboard Traditions', and she has featured as an early-music expert on the radio 'Aristocrats', where, alongside students and colleagues, she realised a number of projects involving live music, visual art and lectures.

Her harpsichord repertoire includes French, German, British and Italian music. In 2017 the Kyiv label Nadvechir released her debut album *Harpsichord Mystery*.

The Ukrainian organist **Olena Matselyukh** is a soloist of the Myroslav Skoryk Lviv National Philharmonic, the Rivne Philharmonic and the Volyn Philharmonic Orchestras, as well as of the Organ and Chamber Music House in Lviv. She performs in concert throughout Ukraine and regularly tours the Czech Republic, Denmark, France, Germany, Spain, Poland, Switzerland and the USA.

Born in Soignies, Belgium, **Jean-Pierre Dassonville** (horn) began his musical studies under the guidance of his father, finishing at the Mons and Liège Royal Conservatories with Nico De Marchi. He continued his studies with Francis Orval and Claude Maurry. He was soon engaged in various orchestras, successively with the Belgian military band, the orchestra of the national radio (RTBF) the Flemish Opera and, currently, as first horn in the orchestra of the Royal Monnaie Opera in Brussels.

He is also extensively involved with the valveless Baroque natural horn, on which he is now frequently heard. He has played first horn with Les Agréments, Ex Tempore, Il Gardellino, Les Muffatti, Le Cercle de l'Harmonie, BachPlus, The New Baroque Times, L'Orchestre des Champs-Élysées and the Collegium Vocale under Philippe Herreweghe and the Anima Eterna Orchestra. In chamber music, on both modern and early instruments, he performs with the ensembles of the Monnaie (with Antonio Pappano, among others), Oxalys,



Quartz, Odéon, Solstice, Mengal, The Wolf Collective, Le Concert Bourgeois and the Danel Quartet, in duo with pianofortist Guy van Waas and in the wind quintet Agréments.

His solo activities have seen him perform with the Monnaie orchestra under Kazushi Ono, with Alain Altinoglu, the Ensemble Orchestral of Brussels, the Orchestre Lyrique de Région Avignon Provence, the Bruocsella Symphony Orchestra, Brussels Philharmonic and Belgian Brass. At the Vire Horn Festival he premiered a concerto by Roland Schoelincx, who dedicated it to him. He is a regular guest at that festival as well as those in Annecy, Avignon and Montréal, as well as that in Liverpool for the British Horn Society.

The IHS has recognised him as one of the major representatives of the 'European' horn style. Under its auspices he played in London in August 2014 and in Ghent in July 2019, during annual symposia, including recitals on a six-piston instrument by Adolphe Sax. In August 2020 he was invited as a Featured Artist to the 52nd Annual IHS Symposium in the United States. He was invited to Montréal in July 2023 for the 55th IHS Symposium.

Since 2006, he has taught at Belgian conservatoires and now teaches horn and natural horn at the Brussels Royal Conservatoire.

Born in Paris, the French-Polish baritone **Matthieu Walendzik** began his musical studies at La Maîtrise de Notre-Dame de Paris. In parallel with studies in musicology at the Sorbonne University, he continued his training at the Conservatoire National Supérieur de Musique de Paris in the voice class of Valérie Guillorit and the chamber-music class of Anne Le Bozec, from which he graduated with a Master's degree in 2020.

As a member of Opera Fuoco in Paris (since 2018), he sang the roles of Count Almaviva (*Le nozze di Figaro*), Riff (*West Side Story*), Russell (Kurt Weill's *Lady in the Dark*), Pandolfe (Massenet's *Cendrillon*) and Marcello (*La bohème*). He has performed in productions ranging from mediaeval music to contemporary works, under the direction of conductors such as Sigiswald Kuijken, Stephan MacLeod, Hervé Niquet, David Reiland, Christophe Rousset and David Stern; the works he has performed include Haydn's *Die Schöpfung*, Bach's *St John* and *St Matthew Passions* and several of the cantatas and Handel's *Messiah*. He recently sang the roles of Ormonte (in Handel's *Partenope* under the direction of William Christie as



part of *Le Jardin des Voix* (Les Arts Florissants), of which he is a laureate, and also the roles of Dr Falke (*Die Fledermaus*) and Dancaïre (*Carmen*), among others.

His attachment to his Polish roots has found expression in his performances at concerts of music by Polish composers organised at the Polish Embassy in France and at charity events, for which he received the Young Personality of the Year award in 2019.

The Canadian-British violinist **Sadie Fields** enjoys a diverse career as soloist and chamber musician. She performs extensively in Europe and North America and has won awards from over twenty associations and competitions. She holds a Ph.D. from the Royal Academy of Music, London, where she explored the violinistic traditions associated with the music of Bartók. Her recordings have been chosen as ‘Chamber Choice of the Month’ in *BBC Music Magazine*, and ‘Chamber Disc of the Quarter’ by the German Record Critics’ Award Association, and her 2023 recording of the complete string trios by László Lajtha was awarded five stars by the French magazine *Diapason*. She is the founding violinist of the Flash Ensemble in Belgium, and the Artistic Director of a series of ‘Mini Concerts’, and she gives violin and chamber-music master-classes throughout Europe.



Her principal teachers were Atis Bankas, Yair Kless and György Pauk, and she was also mentored and inspired by Ivry Gitlis and Ferenc Rados. She plays on a fine violin made in 1687 by Goffredo Cappa and a bow by François Lupot.

She first became interested in the music of Pál Hermann because of his association with the great Hungarian violinist Zoltán Székely and, after trying to locate the manuscript of Hermann's solo violin sonata, she was delighted to be invited to record his charming short transcription of *Somebody's Wrong*.

Mikko Pablo began playing the cello in the Philippines at the age of sixteen, mentored by Amador Tamayo. Two years later, he received a full scholarship to study in California with Bongshin Ko and Daniel Rothmuller of the Los Angeles Philharmonic. In 2020, he moved to Belgium to study with Justus Grimm.

Primarily a chamber musician, he is the cellist of the Susato Trio, which in 2023 began its studies at the European Chamber Music Academy founded by Hatto Beyerle of the Alban Berg Quartet. He is also the winner of the First Prize of the 'Génération Classique 2022' organised by Les Festivals de Wallonie.

He frequently explores creative possibilities for the cello. In 2019, he worked with Sofia Gubaidulina to perform her work *In Croce* for cello and bayan for a concert with the composer in attendance. He has performed in master-classes for artists such as Young-Chang Cho, Konstantin Heidrich, Gustav Rivinius, Nathaniel Rosen, Alexander Rudin and Pieter Wispelwey. He is currently studying with the cellists Raphael Bell and Lucia Swarts.





Pál Hermann: Complete Surviving Music – earlier releases in this series



'Hermann's music is original and beautifully crafted. Pál Hermann vanished from history.
His music deserves a better fate. Highly recommended'

—WTJU on Volume One



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Piano technicians: Brice Savine [1](#)–[13](#) and Luc Baiwir [23](#)–[26](#) and [28](#)–[29](#)

Harpsichord: instrument made in 1969 by Gerrit Klop after Pascal-Joseph Taskin [19](#)–[21](#)

Sound engineers and editors: Nicolas Horvath [1](#)–[13](#), Slava Poprugun [14](#)–[18](#) and Luc Baiwir [23](#)–[29](#)

Sound engineer: Oleksii Grytsyshyn [19](#)–[21](#) and Volodymyr Punko [22](#)

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Scores

For those interested in further exploring the compositions of Pál Hermann, Paul van Gastel has commissioned performance-quality study scores of all Hermann's known works, along with many instrumental parts, and placed them on the website of the International Music Score Library Project (IMSLP)/Petrucci Music Library at https://imslp.org/wiki/Category:Hermann%2C_P%3%A11. All compositions are made available free of performance royalties.

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