



Thomas de Hartmann Rediscovered

JOSHUA BELL · INSO-LVIV SYMPHONY ORCHESTRA
DALIA STASEVSKA · MATT HAIMOVITZ · MDR LEIPZIG RADIO
SYMPHONY ORCHESTRA · DENNIS RUSSELL DAVIES

Cover image: *Transverse Line* (1923) by **Wassily Kandinsky**

THOMAS DE HARTMANN REDISCOVERED

Thomas de Hartmann (1884–1956)

Violin Concerto, Op. 66 (1943)

1	I. Largo - Allegro	13. 22
2	II. Andante	8. 21
3	III. Menuet fantasque (Tempo do Minuetto)	2. 26
4	IV. Finale. Vivace	5. 36

Joshua Bell, violin

INSO-Lviv Symphony Orchestra

Dalia Stasevska, conductor

Cello Concerto, Op. 57 (1935)

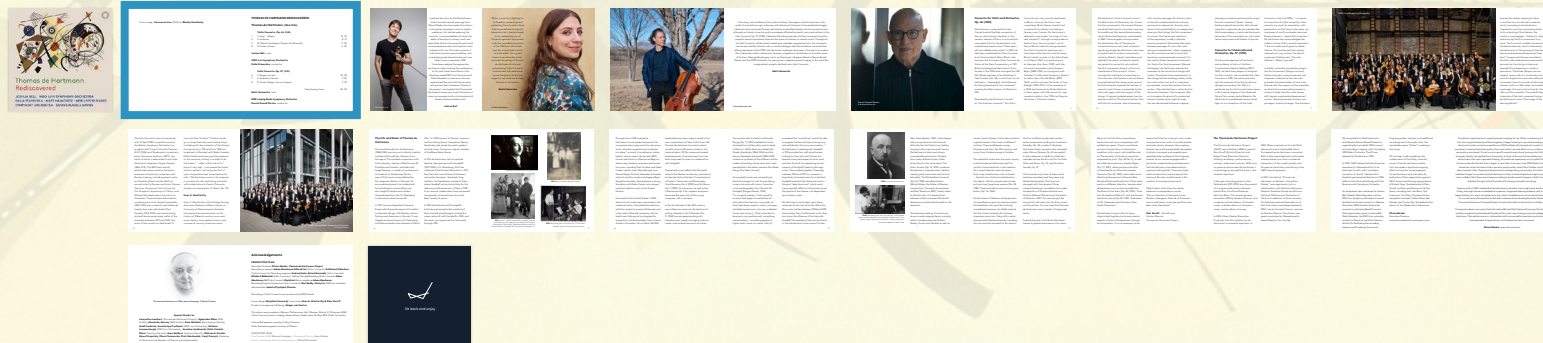
6	I. Allegro con brio	20. 45
7	II. Andante. Solenne	7. 50
8	III. Finale. Allegro ma non troppo	7. 32

Total playing time: 65. 52

Matt Haimovitz, cello

MDR Leipzig Radio Symphony Orchestra

Dennis Russell Davies, conductor





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I received the score for the De Hartmann Violin Concerto several years ago from Efrem Marder who has made it his mission to bring this composer's music to today's audiences. As I started exploring the concerto, I was immediately struck by the depth of emotion it conveys, and I was astonished that such a powerful work could have escaped me and most classical music listeners until now. This violin concerto is both heart-wrenching and uplifting, and is as gripping and relevant today as it was when it was composed in 1943.

I have been seeking the appropriate partners to help me bring this masterpiece to life, and I have found them in the Ukrainian based INSO-Lviv Orchestra and Dalia Stasevska, a conductor who has approached the work with the sincerity and gravitas that it deserves. Thanks to this project, I am hopeful that Thomas de Hartmann's music may touch the hearts of many more people, both in his homeland of Ukraine and around the world.

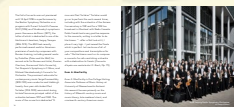
Joshua Bell

When a country is fighting for its freedom, preserving and protecting the arts and culture that have defined its identity becomes vital. I feel privileged to be celebrating one of Ukraine's greatest composers with the incredible musicians of the INSO-Lviv Orchestra and the unmatched artistry of Joshua Bell. It's a great honor to produce the world-premiere recording of Thomas de Hartmann's rich and empowering Violin Concerto to be shared with audiences across the globe. As the war rages on, we continue to keep Ukraine in our hearts.

Dalia Stasevska



© Veikko Kähkönen





I, like many, am horrified by the cycles of history. Once again we find ourselves in the midst of a tumultuous war in Europe, with Ukraine at the heart of an existential struggle. Ukrainian-born composer Thomas de Hartmann identified closely with his homeland, and, although not Jewish, since his youth, was deeply affected by Jewish music and culture. In the Cello Concerto Op. 57 (1935), Ukrainian folk idioms pervade the final movement and the prayerful second movement channels the voice of a Hazan, or Jewish cantor. Throughout his Cello Concerto, de Hartmann's expansive melodies, progressive form, rich chromatic harmonies, and the virtuosic cello in colorful dialogue with the orchestra, transcend the stifling oppression of the 1930's. De Hartmann embraces the power of humanity to endure. This noteworthy work is a Ukrainian treasure, a significant contribution to the cello works of its time. Deep gratitude goes out to my friend and colleague, Maestro Dennis Russell Davies, and the MDR Orchestra, for joining me in celebrating and bringing to the world the marginalized, majestic de Hartmann Cello Concerto.

Matt Haimovitz

© David Brendan Hall



Thomas de Hartmann
Redemptio



Thomas de Hartmann
Cello Concerto Op. 57



Thomas de Hartmann
Cello Concerto Op. 57

Thomas de Hartmann
Cello Concerto Op. 57



Thomas de Hartmann
Cello Concerto Op. 57

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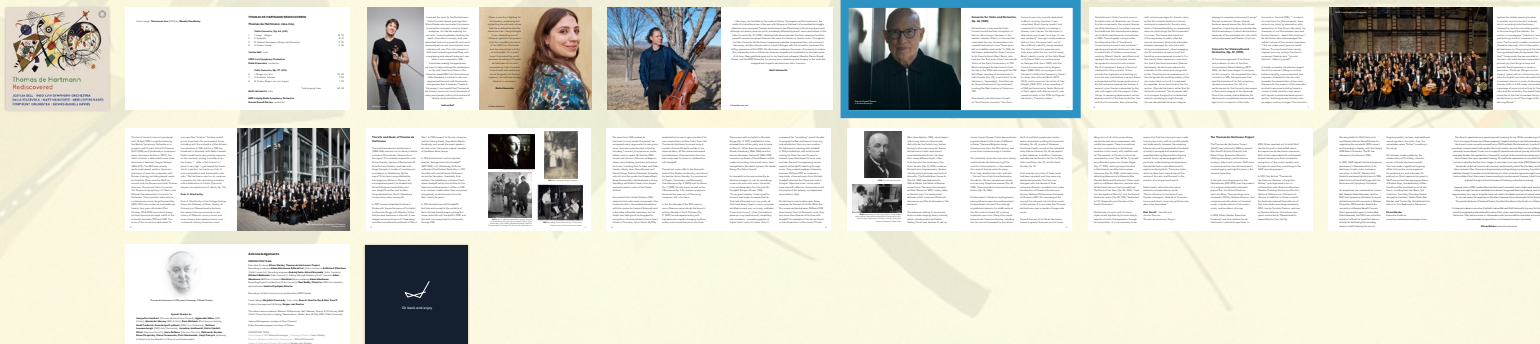
Dennis Russell Davies
© Andreas Bitesnich

**Concerto for Violin and Orchestra,
Op. 66 (1943)**

De Hartmann composed his Violin Concerto amid the Nazi occupation of France, while living in Garches, in the western suburbs of Paris, in a house that overlooked the city. He describes in his unpublished memoirs how “these years left an indelible mark inside.” In 1943, de Hartmann dedicated his Violin Concerto to his friend violinist Albert Bloch, who had won the first prize of the Concours de Violon at the Paris Conservatory in 1901. Bloch had played de Hartmann’s Violin Sonata in the 1930s and arranged the 1941 Salle Pleyel premiere of de Hartmann’s Cello Sonata (Op. 63), a work that, for de Hartmann, “express[es]...the bitterness for the enslavement of my homeland,” invoking the Nazi invasion of Ukraine in 1941.

Described by de Hartmann himself as “the Klezmer concerto,” the Violin

Concerto was only secretly dedicated to Bloch, since by the time it was completed, Bloch (being Jewish) had moved with his family into hiding in Grasse, near Cannes. De Hartmann’s dedication was made “as a sign of love and solidarity” through correspondence distinct from the score itself, out of fear of Bloch’s identity being revealed. The Violin Concerto’s premiere only took place after the war and following Bloch’s death in exile, at the Salle Pleyel on 16 March 1947, in a performance by Georges Alès (born 1903) with the Concerts Lamoureux led by Eugène Bigot (1888-1965) on a program with Schubert’s Unfinished Symphony, Ravel’s *La Valse*, *Kaa* of André Bloch (1873-1960), and *Le sommeil de Leilah* of Yves Margat (1896-1971). A live recording of a 1963 performance by Radio National in Paris, again with Alès as soloist, was issued privately in the 1970s by Olga de Hartmann, Thomas’s widow.



De Hartmann's Violin Concerto mourns the destruction of Ukraine by war. Across the four movements, the musical themes are all de Hartmann's, he writes, save one, the traditional folk dance Kamarinskaya, which Glinka had famously orchestrated in 1848. The autograph score provides the alternative title of "Symphonie Concertante pour violin and orchestre," signaling perhaps de Hartmann's aim here to evoke traits of *sinfonia concertante* works by Mozart, Haydn, and others and highlight the role of orchestral soloists alongside this concerto's solo violinist. The first movement (Largo) is the most substantial of the concerto. A slow introduction highlights a lamenting cry from the solo violin before a serious theme is presented and the tempo picks up and the full orchestra expands the texture. A second, lyrical theme is presented by the solo violin again with the support of the strings. A menacing development section explores motifs of the themes further, first with the full orchestra, then alternating

with virtuosic passages for the solo violin, as the full orchestra builds to a climax, arriving at a cadenza for the solo violin, which is followed briefly by an unexpected oboe solo that brings the first movement to a close. The theme and variations of the expressive, modally inflected second movement (Andante) alternates between passages for solo violin with string accompaniment, others engaging the full orchestra, as well as brief, but haunting unaccompanied moments. For the twenty-three-measure minuet-and-trio that is the third movement (Menuet fantasque), de Hartmann reduces the ensemble to the soloist and strings with mutes. The pizzicato accompaniment of the strings lets the ambling melody of the solo violin stand out until it is replaced by repeated, drone-like chords in the trio section. Olga de Hartmann writes that for this brief movement "the composer tells us to imagine the ghost of a celebrated violinist wandering by night through the war-devastated Ukrainian steppes,

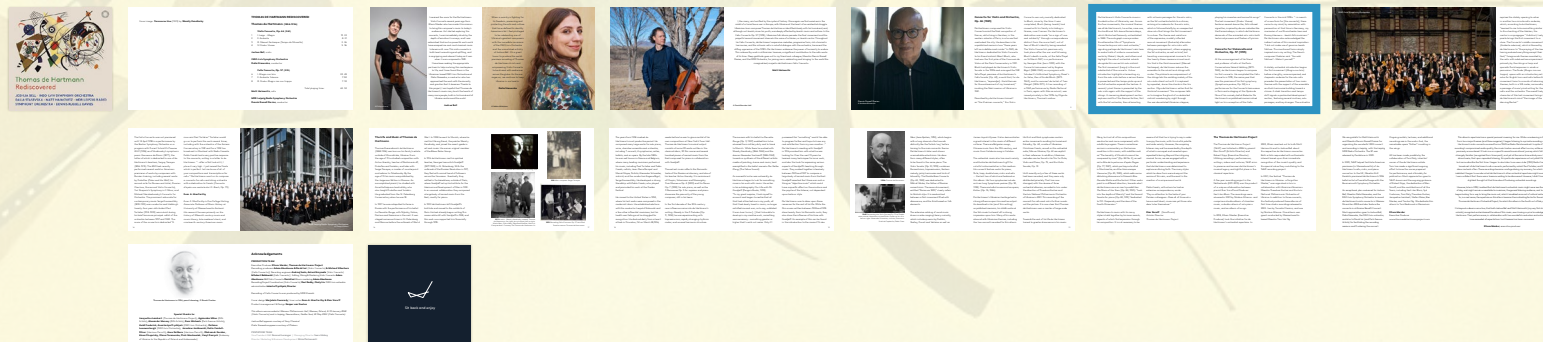
playing his macabre and sorrowful songs." The last movement (Finale: Vivace) features several dance-like, folk-infused vignettes, inspired by dance melodies like the Kamarinskaya, in which de Hartmann demands of the animated solo violin both technical prowess and flashes of lyricism.

Concerto for Violoncello and Orchestra, Op. 57 (1935)

At the encouragement of his friend and professor of cello at the Paris Conservatoire Gérard Hekking (1879-1942), de Hartmann began to compose his first concerto. He completed the Cello Concerto in 1935, the same year that saw the premiere of his first symphony (*Symphonie-poème*, Op. 50) in a performance for the Concerts Lamoureux in Paris and a staging at the Opéra de Nice of his comedy-ballet *Babette*. De Hartmann's unpublished memoirs shed light on his conception of the Cello

Concerto in the mid-1930s: "...in search of a new form for [the concerto], there came to my mind, by association with persecution at that time in Germany, my memories of our Khoruzhevka Jews and Romny *klezmers* – Jewish folk musicians." De Hartmann also acknowledged the indirect nature of this musical inspiration: "I did not make use of genuine Jewish folklore. The mentioned forms simply inspired me in my writing. The French composer Chabrier said: 'You wish folklore? – Make it yourself.'"

A stately orchestral introduction begins the first movement (Allegro con brio) before a lengthy, unaccompanied, and rhapsodic cadenza for the solo cello precedes the presentation of two main themes with the support of the ensemble and lush harmonies building toward a climax. A stark transition and tempo shift signals a protracted development section, featuring several motives, solo passages, and key changes. The orchestra





INSO-Lviv Symphony Orchestra

reprises the stately opening to usher in another two-minute cello cadenza, which, according to de Hartmann, “seemed to me to be something similar to the chanting of the Hazzan, the cantor in a synagogue.” A distinct, lively presto brings the first movement to a close. The Concerto’s middle movement (Andante solenne), which is likened by de Hartmann to “the praying of the Jews, having endured everything except their God,” foregrounds themes sounded by the cello with subdued accompaniment primarily by the strings or harp and sporadic florid responses in winds or percussion. The finale (Allegro ma non troppo) opens with an introductory set of solos for English horn and cello before the movement turns to a rondo of returning themes, both in a 5/8 meter, surrounding a passage of more lyrical writing for the cello and the orchestra. The overall lively character of this last movement brings to de Hartmann’s mind “the image of the dancing Rachel.”



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The Cello Concerto was not premiered until 14 April 1938 in a performance by the Boston Symphony Orchestra on a program with Florent Schmitt's *Psaume XLVII* (1906) and Tchaikovsky's symphonic poem *Francesca da Rimini* (1877), the latter of which is dedicated to one of de Hartmann's teachers, Sergey Taneyev (1856-1915). The BSO had recently performed several world or American premieres of works by composers with Russian training, including several works by Prokofiev (*Peter and the Wolf*, his second suite for *Romeo and Juliet*, *Russian Overture*, the second Violin Concerto), Yuri Shaporin's *Symphony in C Minor*, and Michael Starokadomsky's *Concerto for Orchestra*. The prominent advocate for contemporary music Serge Koussevitzky (1874-1951) was conductor and Hekking's twenty-four-year-old student Paul Tortelier (1914-1990) was soloist during his brief tenure as principal cellist of the orchestra between 1937 and 1940. The score of the concerto is dedicated "À

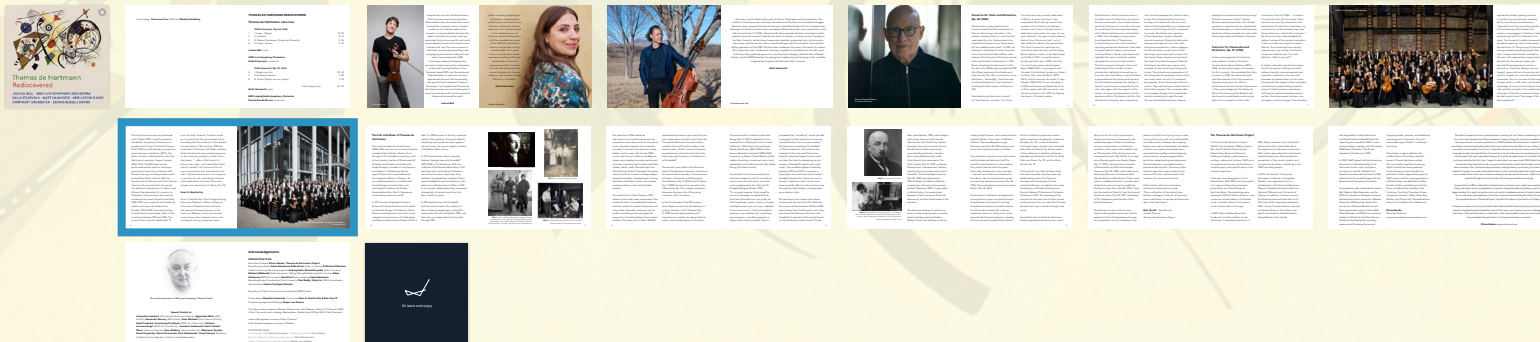
mon ami Paul Tortelier." Tortelier would go on to perform the work several times, including with the orchestra of the Amiens Conservatory in 1941 and for a 1952 live broadcast in Montreal with Radio Canada. Pablo Casals had a very positive response to the concerto, writing in a letter to de Hartmann: "...after a first look at it, I place it very high...I just reread the Finale which is perfect. Let me know of all of your compositions and transcriptions for cello." De Hartmann went on to compose a concerto for cello and string orchestra with a dedication to Casals (*Concerto d'après une cantata de J.S. Bach*, Op. 73).

Evan A. MacCarthy

Evan A. MacCarthy is Five College Visiting Associate Professor of Music History at University of Massachusetts Amherst. His research focuses primarily on the history of fifteenth-century music and music theory, late medieval chant, and nineteenth-century American music.



MDR Leipzig Radio Symphony Orchestra
© Kaupo Kikkas



The Life and Music of Thomas de Hartmann

Thomas Alexandrovich de Hartmann (1884-1956) was born on his family's estate outside of Khoruzhivka, Ukraine. From the age of 11 he studied composition with Anton Arensky, teacher of Rachmaninoff, Prokofiev and Scriabin, and later with Sergei Taneyev, a master of counterpoint and advisor to Tchaikovsky. By the age of 15 his music was published by the Jurgenson Edition in Moscow. An accomplished pianist, he studied with Annette Essipova-Leschetzky, who also taught Prokofiev and Scriabin. He graduated from the St. Petersburg Conservatory when he was 18.

In 1907 he was catapulted to fame in Russia with the performance of his ballet *La Fleurette Rouge*, with Nijinsky, Fokine, Pavlova and Karsavina in the cast. It was staged numerous times in St. Petersburg and Moscow before the outbreak of World

War I. In 1908 he went to Munich, where he met his lifelong friend, the painter Wassily Kandinsky, and joined the avant-garde in art and music. He was an original member of the *Blauer Reiter* Group.

In 1916 de Hartmann met his spiritual teacher, Georges Ivanovitch Gurdjieff (1877-1949) in St. Petersburg. With the outbreak of the Russian Revolution in 1917, they fled with a small band of followers across the Caucasus. Eventually they settled in Fontainebleau, outside of Paris, where Gurdjieff set up his Institute for the Harmonious Development of Man in 1922. In an unusual collaboration they composed a large body of sacred music from the East, mostly for piano.

In 1929 de Hartmann left Gurdjieff's Institute and moved to the outskirts of Paris. He had already begun writing film scores while still with Gurdjieff in 1928, and this work now supported him financially through 1935.



Thomas de Hartmann as a young man



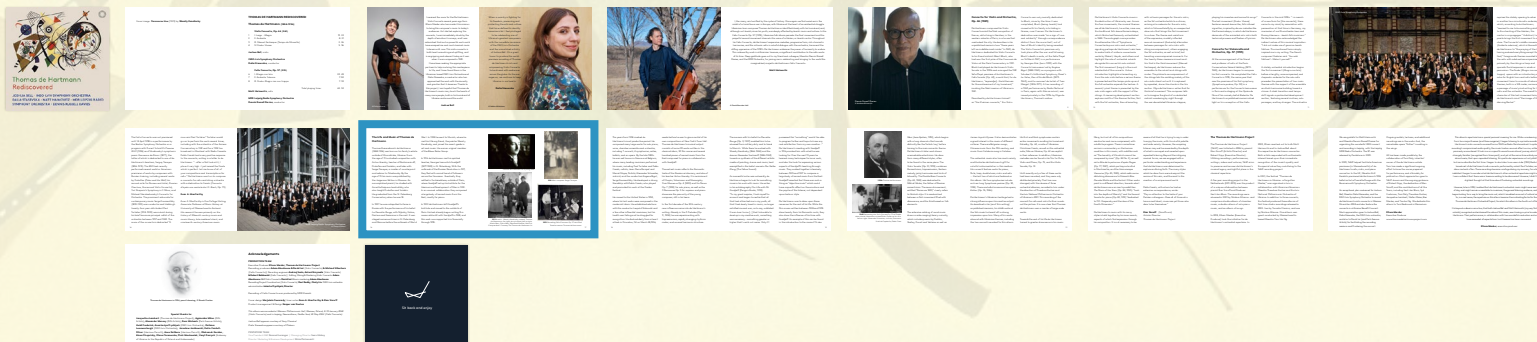
1910 With composer Sergei Taneyev



1911 Munich - Wassily Kandinsky, seated; Thomas de Hartmann, far right; also pictured, left to right: Maria Marc, Franz Marc, Bernhard Koehler, Heinrich Campendonk. Courtesy The Thomas de Hartmann Ar



1952 Recording Cello Concerto Op. 57 with Paul Tortelier next to Thomas de Hartmann.





1920s Thomas de Hartmann



1949 Rehearsing the Violin Sonata Op. 51 at Prades when the de Hartmanns visited Pablo Casals at his villa. Left to right: Alexander Schneider, violinist; Francesca Vidal de Capdevila; Pablo Casals

Mers (Jean Epstein, 1932), which begins with a long oboe solo that sounds distinctly like the Turkish 'ney,' before turning to the main romantic theme. De Hartmann's later work shows a remarkable eclecticism. He drew from many different styles, often to be found in the same piece. The Violin Sonata (Op. 51, 1935) combines Romanticism, Impressionism, Eastern melody, jazzy harmonies and hints of bitonality. The Double Bass Concerto (Op. 65, 1942) was dedicated to Mikhail Glinka, the father of Russian romanticism. The second movement, entitled "Romance 1830," clearly refers to Glinka's style. It is sandwiched between a first movement filled with dissonance, and the third based on folk elements.

The extensive catalog of vocal music shows a wide-ranging literary curiosity, which includes poems by Pushkin, Shelley, Proust and Verlaine as well as

James Joyce's *Ulysses*. It also demonstrates a great interest in the music of different cultures. There are Bulgarian songs, Chinese music from the 13th century, and music from Catalonia sung in Catalan.

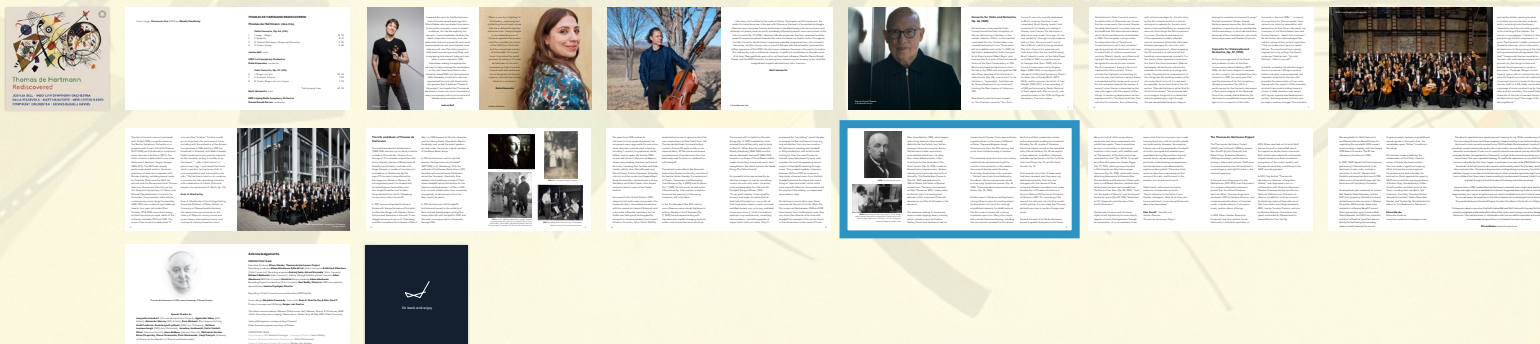
The orchestral music also has much variety and illustrates de Hartmann's gift for colorful instrumentation in this medium. His concerti feature works for piano, flute, harp, double bass, violin and cello -- the last two of which are featured on this album. His four symphonies include an hour-long *Symphonie-poème* (Op. 50, 1934). There are ballet scores and an opera, *Esther* (Op. 76, 1946).

De Hartmann's Ukrainian heritage had a strong influence upon his creative output. As described in his (as of this writing) unpublished memoirs, his childhood and the folk music he heard left a strong impression upon him. Many of his works abound with Ukrainian themes, including the two concerti recorded for this album.

His first and third symphonies contain entire movements recalling his homeland. *Koliadky*, Op. 60, a suite of Ukrainian Christmas Carols, as well as the orchestral suite, *Fête en Ukraine*, Op. 62 are explicit in their reference. In addition, Ukrainian melodies can be found in his Trio for Flute, Violin and Piano, Op. 75, and the Violin Sonata, Op. 51.

Until recently only a few of these works had been recorded, and they were only distributed privately. That has now changed, with the release of three orchestral albums, recorded in Lviv under the direction of Theodore Kuchar and the Lviv National Philharmonic Orchestra of Ukraine in 2021. This recording of the concerti for cello and violin further rounds out the picture. It is now clear that Thomas de Hartmann was a master of large-scale works.

Towards the end of his life de Hartmann turned to greater dissonance in his music.



Many, but not all of his compositions are shorter and more compressed, with a definite program. There is sometimes an ironic commentary on the human condition in this music, with subtitles such as "The banality of life which cannot be conquered by man" (Op. 84 No. 2), as well as *La fête de la patronne d'après Degas* (Op. 77, 1947), which portrays a brothel in Montmartre, and the Humoresque *Viennoise* (Op. 45, 1945), which adds some disturbing dissonance to Strauss's *Blue Danube Waltz* and the foxtrot. Other works point in a different direction, towards what de Hartmann saw as man's possibilities: *The Music of the Stars* (Op. 84, 1953): "Look into the depths of Eternity" and the Second Sonata for piano (Op. 82, 1951) "dedicated to P.D. Ouspensky and the idea of the Fourth Dimension."

De Hartmann's music with its many styles is held together by his inner search, aspects of which find expression through his composition. It is not necessary to be

aware of all that he is trying to say in order to enjoy the music, with its colorful palette and wide variety. However, the enquiring listener may well be rewarded by the depth of what is conveyed and revealed upon repeated listening. Beyond the intriguing musical forms, we are engaged with a particular understanding and experience that de Hartmann was determined to explore and bring forth. The many styles which he drew from were always at the service of this aim, and the result is the creation of a unique sound world.

Pablo Casals, with whom he had an extensive correspondence, wrote: "Pay no attention to the taste of your Parisian colleagues – Rare all of those who have a real talent, more rare yet those who dare to be themselves."

Elan Sicroff (Sicroff.com)
Artistic Director
Thomas de Hartmann Project

The Thomas de Hartmann Project

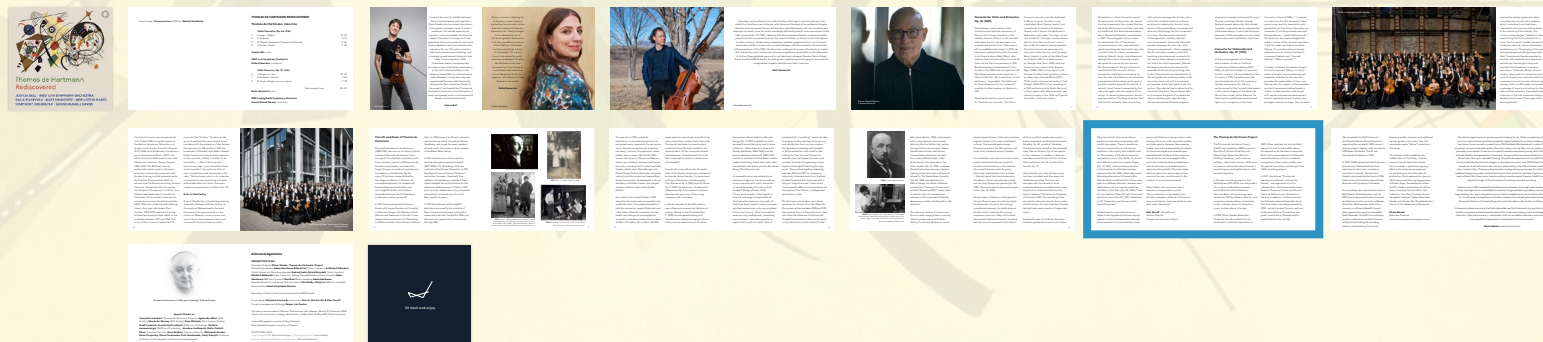
The Thomas de Hartmann Project (TdHP) was initiated in 2006 by pianist Elan Sicroff (Artistic Director) and Robert Fripp (Executive Director). Utilizing recordings, performances, writings, videos and lectures, TdHP aims to preserve and recover de Hartmann's musical legacy and rightful place in the classical repertoire.

A five year recording project in the Netherlands (2011-2015) was the product of a unique collaboration between pianist Elan Sicroff and Producer Gert-Jan Blom. The recordings were released in 2021 by Nimbus Alliance- and comprise a double album of chamber music, a double album of solo piano music, and an album of songs.

In 2018, Efrem Marder (Executive Producer) took the initiative for de Hartmann's orchestral repertoire. In

2020, Efrem reached out to both Matt Haimovitz and to Joshua Bell about the respective de Hartmann concertos. Both artists responded with enthusiastic interest based upon their immediate recognition of the music's quality and the special value they could bring to the TdHP recording project.

In 2021, the festival "Thomas de Hartmann in Ukraine- a Forgotten Master," was organized in Lviv in collaboration with Ukrainian/American Maestro Theodore Kuchar and the Lviv National Philharmonic Orchestra of Ukraine. In addition to three concerts, the festival produced three albums of first time studio recordings released in 2022- two by Toccata Classics, and one by Nimbus Alliance. One album was guest conducted by Massachusetts-based Maestro Tian Hui Ng.



We are grateful to Matt Haimovitz and Maestro Dennis Russell Davies for organizing the wonderful 2022 concert and recording in Leipzig, with the Leipzig MDR Radio Orchestra. The EP was released by Pentatone in 2023.

In 2023, TdHP helped facilitate American premieres (in Massachusetts) of de Hartmann's cello, violin, and piano concertos. In the UK, Maestro Kirill Karabits premiered de Hartmann's 1906 ballet suite La Fleurette Rouge with the Bournemouth Symphony Orchestra.

An exceptional plan coalesced for Joshua Bell, Maestro Dalia Stasevska, and the INSO-Lviv Symphony Orchestra to record de Hartmann's violin concerto in Warsaw Poland Jan 2024 and also feature the concerto in a Ukraine Benefit Concert. Much appreciation goes to Joshua Bell, Dalia Stasevska, the INSO-Lviv orchestra, and also to David Lai (and Park Avenue Artists) for facilitating the recording sessions and Producing the concert.

Ongoing recitals, lectures, and additional recordings are in the works. And, the remarkable opera "Esther" is waiting in the wings.

All has been made possible by the collaboration of Tom Daly, inheritor/owner of the de Hartmann estate. Tom has made a significant ongoing effort to have the scores prepared for performance, and ultimately for publication. Much appreciation goes to TdHP donors and the ongoing guidance of Robert Fripp, the dedication of Elan Sicroff, and the contributions of all the Team, including Gert-Jan Blom, Syd Cushman, Tom Daly, Theodore Kuchar, Jacqueline Lambart, Stefan Maier, Ben Marder, and Tianhui Ng. We dedicate this album to Tom Redmond in Memorium.

Efrem Marder
Executive Producer
www.thomasdehartmannproject.com

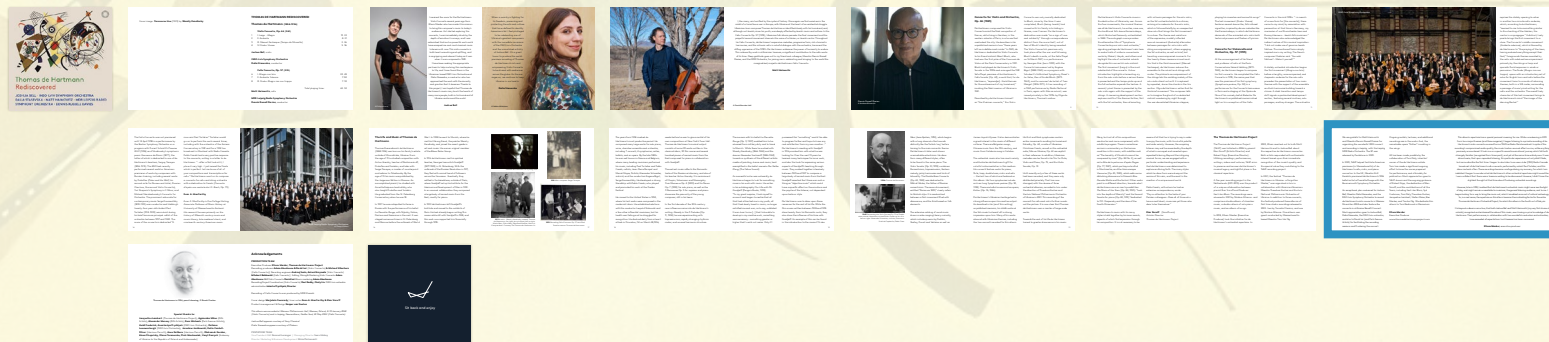
This album's repertoire has a special personal meaning for me. While convalescing in 2013 from two major illnesses (and three surgeries), I began listening to a private recording of de Hartmann's violin concerto sourced from a 1963 live Radio Paris broadcast. In spite of the recording's compromised audio quality, the music had an unusual effect on me, unlike anything previously encountered. It took me on a specific evocative emotional journey which felt both strangely familiar (recognized from times past), and yet at the same time entirely new. It was almost eerie, that upon repeated listening, this particular experience not only didn't fade, but came alive like the first time. I began to also listen to an even older (1952) Radio Canada broadcast of de Hartmann's cello concerto performed by soloist Paul Tortelier, and this drew me back often. These recordings became a refuge during my recovery, for which I am indebted. I began to wonder what de Hartmann's other orchestral repertoire might sound like. I was confident that there was a treasure waiting to be discovered. However, I didn't have the slightest thought at that time about Producing orchestral recordings.

However, later in 2018, I realized that de Hartmann's orchestral music might never see the light of day, and might remain unavailable to musicians, the general listening audience, and to me. I began looking for a way to bring the music out, which I visualized as an act of cultural archeology.

So, in a real sense, the repertoire on this album became the motivating factor for the entire Thomas de Hartmann Orchestral Project, for which this album is the fourth out of likely six.

It is beyond a dream come true, that both Joshua Bell and Matt Haimovitz (my very first choice of soloists), recognized and embraced the value of this music, even having no prior knowledge of de Hartmann. Their performances, in collaboration with two wonderful conductors and orchestras, have exceeded all expectations. Lost treasure has been recovered.

Efrem Marder, executive producer





Thomas de Hartmann in 1956, pencil drawing, © Burak Ciceker

Special thanks to:

Jacqueline Lambert (Thomas de Hartmann Project), **Agnieszka Mikus** (IMG Artists), **Alexander Monsey** (IMG Artists), **Ross Michaels** (Park Avenue Artists), **Heidi Frederick**, **Anastasiya Pryshlyak** (INSO-Lviv Orchestra), **Ouliana Leeuwenburgh** (INSO-Lviv Orchestra), **Jaroslaw Janikowski**, **Katie Cardell-Oliver** (Harrison Parrott), **Ance Kolibere** (Harrison Parrott), **Oleksandr Gordon**, **Alexa Chopvisky**, **Olena Yeremenko**, **Piotr Mackowiak**, **Vasyl Zvarych** (Embassy of Ukraine to the Republic of Poland and Ambassador)

Acknowledgements

PRODUCTION TEAM

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 Recording Project Coordinators (Violin Concerto) **Devi Reddy, Cindy Liu** INSO-Lviv orchestra administration **Iolanta Pryshlyak, Director**

Recording of Cello Concerto was produced by MDR Klassik

Cover design **Marjolein Coenrady** | Liner notes **Evan A. MacCarthy & Elan Sicroff**
 Product management & Design **Kasper van Kooten**

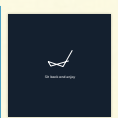
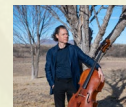
This album was recorded at Warsaw Philharmonic Hall, Warsaw, Poland, 8-10 January 2024 (Violin Concerto) and in Leipzig, Gewandhaus, Großer Saal, 22 May 2022 (Cello Concerto).

Joshua Bell appears courtesy of Sony Classical.

Dalia Stasevska appears courtesy of Platoon.

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 Director Marketing & Business Development **Silvia Pietrosanti**
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Sit back and enjoy



Track information page with text and a small image of a person.

Personal statement page with a photo of a man playing a guitar.

Personal statement page with a photo of a woman.

Personal statement page with a photo of a man in a blue jacket.

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