

Internationale Adolph-Henselt-Gesellschaft e.V.



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Sehr geehrte Mitglieder der Internationalen Adolph-Henselt-Gesellschaft,

unser nun schon Tradition gewordene Jahresbrief soll Ihnen auch in diesem Jahr einen kurzen Überblick darüber verschaffen, was zum Thema Henselt und seiner Musik geschehen ist und wovon wir Kenntnis erlangt haben.

Auch in diesem Jahr möchten wir diesen Jahresbrief mit guten Wünschen für das Weihnachtsfest und das kommende Jahr verbinden.

Bereits in unserer Mitgliederversammlung 2016 wurde darauf hingewiesen, dass die Aktivitäten der Henselt-Gesellschaft im Jahr 2017 etwas zurückgefahren werden müssen. Dies lag vor allem an der 900-Jahr-Feier der Stadt Schwabach und den umfangreichen Planungen hierzu.

Adolph von Henselt Piano Works/Klavierwerke

Dieses Stadtjubiläum war aber auch Grund für die Produktion der CD Adolph von Henselt Piano Works/Klavierwerke mit Daniel Grimwood. Sie erhielt beachtlich viele und gute bis sehr gute Rezensionen (s. Auswahl im Anhang). Allein in Schwabach wurden inzwischen mehr als 500 Exemplare verkauft. Die Mitglieder der Gesellschaft erhielten sie bereits als Jahregabe 2016.



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Im Januar 2017 gab Daniel Grimwood anlässlich des Erscheinens dieser CD ein einstündiges Interview beim Bayerischen Rundfunk, das ausschließlich Henselt und seine Musik zum Thema hatte.

Das CD-Release-Konzert im März in Schwabach war in kurzer Zeit ausverkauft und wurde daher im April wiederholt.



In England gehören Henselts Werke inzwischen zum festen Repertoire bei Daniel Grimwoods Konzerten, so in Rye und in London.

Darüber hinaus wurde in England, und zwar in Dorset, Henselts Klavierkonzert aufgeführt. Den Solopart spielte Duncan Honeybourne, das Orchester wurde von Walter Brewster geleitet. Walter Brewster hatte bei seinen Nachforschungen zur Aufführungsvorbereitung Noten mit der Unterschrift „Leginska“ gefunden. Es stellte sich heraus, dass im Jahr 1906 die damals 16 Jahr alte Pianistin Ethel Leginska dieses Klavierkonzert in England gespielt hatte. Seither war es mit Orchester auf den britischen Inseln im Konzert nicht mehr zu hören gewesen, lediglich in der Kammermusikversion zuletzt 2014 bei den Brenchley Proms.

Der Pianist Mario Angiolelli aus Italien hat uns darauf hingewiesen, dass er im Oktober 2017 in Budapest im Liszt-Museum Beethoven-Transkriptionen von Henselt spielt. Riccardo Bozolo wiederum verwies uns auf einen Klavierabend mit Moscheles und Henselt-Etüden, den er im Programm hat.

Neues Buch in Rußland erschienen

Dr. Olga Skorbyaschenskaya, Professorin am Rimskij-Korsakow-Konservatorium in St. Petersburg, war 2015 nach Schwabach gereist, um Henselts Geburtsstadt und das Henselt-Archiv zu besuchen. Sie hatte damals Kontakt mit Gebhard Kindl und Jürgen Söllner. 2017 kam sie erneut nach Schwabach und überreichte dem neuen Museumsleiter Tobias Schmid und Gebhard Kindl für das Henselt-Archiv ihre neu erschienene Publikation. Es handelt sich um eine Henselt-Monographie in russischer Sprache. Diese könnte vor allem deswegen aufschlussreich sein, weil russische Quellen benutzt wurden, die möglicherweise im westlichen Europa bislang nicht bekannt waren. Letzteres wird noch geprüft.



Henselt-Archiv

Intensiv waren die Aktivitäten im Henselt-Archiv durch dessen Betreuer Gebhard Kindl. Hier einiges in Kürze:

- Von der Staatsbibliothek in München konnten 12 Henselt-Briefe und 3 Postkarten als Kopien für das Henselt-Archiv erworben werden.
- Von der Jagiellonen-Universität Krakau wurde ein Brief von Henselt an Schumann als Datei besorgt. Dieser war bis dahin nur als Fragment vorhanden.
- Von der Library of Congress in Washington wurden 4 Briefe als Kopie erworben. 2 Briefe von Liszt an Schlesinger hat Beate Kifmann für das Henselt-Archiv aus dem Französischen übersetzt.
- Auch Dieter Banck hat wieder mit der Übersendung von zwei Henseltiana-CDs mit zahlreichen Dateien über Literatur zu Henselt die Erweiterung des Henselt-Archivs bedeutend unterstützt.
- Johanna Steiner hat ein Buch über die Musikbeilagen zur NZfM geschrieben, das im März 2017 erschienen ist. (Henselt hatte Robert Schumann 4 Musikstücke für 4 Hefte der von diesem herausgegebenen Zeitschrift zur Verfügung gestellt.) Es ist auch im Archiv verfügbar.
- Der Pianist Walter Rosenthal aus Burggen Lkr. Weilheim-Schongau erhielt Materialien aus dem Archiv.
- Informationen bzgl. Henselt wurden für die Stadtführer in Schwabach zusammengestellt, damit diese kenntnisreich über den Komponisten berichten können.
- Hans Landgraf aus Schwabach, Mitglied im VideoFilmClub Nürnberg 50plus, hat einen Film an der Henselt Skulptur in Schwabach gedreht und dabei einen Vortrag der Stadtführerin Charlotte Scheffler über Henselt integriert.

Henselt-Preis

2017 wurde zum zweiten Mal der Henselt-Preis der Stadt Schwabach im Rahmen von „Jugend musiziert“ vergeben.

Aus der Ausschreibung:

„Wie Adolph von Henselt damals vor dem Münchner Publikum haben bald wieder zahlreiche junge Musikerinnen und Musiker die Gelegenheit, ihr Können an ihrem Instrument zu beweisen – allerdings vor der Jury von „Jugend musiziert“. Aktuell laufen bereits die Anmeldungen für die Regionalscheidung. Wer unter den Pianistinnen und Pianisten dieses Jahr ein Stück Adolph von Henselts mit in sein Repertoire aufnimmt, hat, dank der Schwabacher Initiative, die Aussicht auf einen mit 1000 Euro dotierten Preis und ein eigenes Konzert-Gastspiel in der Stadt Schwabach.“

Den Preis erhielt Clara Isabella Siegle, geb. 2000, aus Hohenbrunn.

Aus der Begründung der Jury:

„Mit sehr großer Überzeugung schlug die Jury Clara Isabella Siegle für den Adolph von Henselt Preis vor. Sie erbrachte eine über die Maßen herausragende Leistung, die jedes einzelne Mitglied der Jury beeindruckt und bewegt hat.

Clara Isabella musiziert mit selbstverständlich wirkender Leichtigkeit. Sie bewältigt schwierigste Partien im wahrsten Sinne des Wortes „spielend“, ohne die Tiefe der Musik zu vernachlässigen.[...] Sie ist in jungen Jahren hochprofessionell und bereits international unterwegs und verfügt über eine souveräne Bühnenpräsenz, die sie im laufenden Wettbewerb mit ohnehin exzellentem Niveau zu einer Ausnahmeerscheinung macht.“



Annette Edler, stellvertr. Leiterin des Kulturamts Schwabach, überreicht Clara Siegle den Henselt-Preis 2017 bei „Jugend musiziert“.

Aktuelles aus der Henselt-Gesellschaft:

Die in der Mitgliederversammlung 2016 beschlossenen Satzungsänderungen wurden beim Amtsgericht eingetragen, der Web-Auftritt der Gesellschaft wurde aktualisiert. Hinsichtlich der Mitgliedschaften sind bezüglich des Jahres 2017 keine Änderungen zu melden. Die Bemühungen um die Bildung eines Beirats, der insbesondere die wissenschaftliche und internationale Vernetzung der Gesellschaft befördern soll, werden zurzeit intensiviert.

Ein frohes Weihnachtsfest und alles Gute für 2018 wünschen

A handwritten signature in blue ink that reads "S. Hoffmann-Rivero M.A.".

Sandra Hoffmann-Rivero M.A.
Vorsitzende

A handwritten signature in blue ink that reads "Dr. Lucian Schiwietz".

Dr. Lucian Schiwietz
Vorsitzender

Anhang: Rezensionen zur CD Adolph von Henselt Piano Works/Klavierwerke

Frances Wilson, The Crossed Eye Pianist:

If you listen to one thing this week.....

January 29, 2017

„Our times maybe troubled, deeply troubled, but thank goodness we can still gain pleasure and solace from music – and Daniel Grimwood’s recently-released disc of piano music by Adolph von Henselt offers over an hour of unalloyed bliss.

If you didn’t know the name of the composer beforehand – and many may not – the opening notes of the first track might have you confidently exclaiming “oh it’s Chopin!”. There’s the same ominous tread in the opening as Chopin’s Op 49 Fantasie. And then you might think “it’s Liszt!” on hearing the tumbling virtuosic passages which sparkle under the lightness and precision of Daniel Grimwood’s touch.

Other works recall the bittersweet lyricism of Schubert or look forward to the richer textures of Brahms and Tchaikovsky. But this is Adolph Von Henselt, a little known Bavarian-born composer whom Grimwood champions.

Organised in the manner of an old-fashioned recital disc, there is much to savour and enjoy in the variety of works explored here. Virtuoso concert pieces sit comfortably alongside elegant miniatures, offering the listener a broad flavour of Henselt’s style and oeuvre. The Nocturnes, Impromptus and Études prove Henselt was every bit a master of these genres as his contemporaries Chopin and Liszt – and he made similar technical and interpretative demands on the pianist too. There are passages of vertiginous virtuosity which appear sweeping and effortless rather than merely showy with Daniel’s acute sense of the scale and pacing of this music. It’s lushly expressive but Daniel’s clarity and delicacy means it is never cloying or too heavily perfumed.

This disc would go into my “lateral listening” recommendations: if you love Chopin, I guarantee you’ll love Henselt just as much.

This is the second of Daniel’s recordings for the Edition Peters label and it has delightful cover artwork by Janet Lynch and comprehensive liner notes. As Daniel himself says of this disc: *“It’s my small way of restoring Henselt.....to his rightful place in the repertoire”*

Highly recommended“

Jeremy Nicholas in Gramophone: The World’s best Classicale Music Reviews

„All-Henselt discs are few and far between (the last in these pages was Piers Lane’s less than successful accounts of the Opp 2 and 5 Studies – Hyperion, 2/05). We should hear more of him. Even sniffy Schumann admired his music – ‘the Chopin of the North’ – and he can rightly be regarded as the father of the Russian school of piano playing (he taught Rachmaninov’s father and Zverev, Rachmaninov’s teacher). But his inconsistency means you have to cherry pick. No pianist could disguise the paucity of invention and originality in some of the waltzes and impromptus presented here, let alone the seemingly endless *Fantaisie sur un air bohémien-russe*, all redolent of dingy, cobwebbed ballrooms, antimacassars and pianos with covered legs.

The best of Henselt, though, is unmissable in the right hands. Daniel Grimwood is a longtime champion of the composer and has had most of this music in his fingers for some time – and it shows. In Henselt's most famous and oft-recorded work, 'Si oiseau j'étais' (Étude No 6 from the Op 2 set), he is superbly fleet and fluent. This brief study, which Grimwood himself describes as 'a sadistic exercise in double notes', is dispatched only three seconds slower than Rachmaninov's miraculous 1923 recording. Then there is the Ballade, Op 31, the longest work here (13'53"), inferior to Chopin in its melodic appeal but a powerful tone poem nevertheless, with astonishing outbursts of flailing despair. In this and the opening track, the Variations on a theme from *L'elisir d'amore* (1837, premiered by Clara Schumann), Grimwood easily outshines the splashy Rüdiger Steinfatt (Koch Schwann, 1987). Among many other highlights are the second of the two Op 6 Nocturnes, 'La fontaine', and the once popular *Wiegenlied*, which are given lovingly phrased, thoughtful performances.

So there is plenty to enjoy on this well-recorded, handsomely presented disc, one that begs a second volume of Grimwood in the complete études and, fingers crossed, a third featuring the lonely pinnacle that is Henselt's Piano Concerto."

Bruce Reader in The Classical Reviewer 25. Januar 2017:

„Daniel Grimwood brings an assurance and authority to piano works by Adolph von Henselt on a new release from Edition Peters

Adolph von Henselt (1814-1889) www.henseltsociety.org was born at Schwabach in Bavaria. After commencing violin and piano studies at an early age he went on to study under Johann Nepomuk Hummel (1778-1837) in Weimar. He later travelled to Vienna, where he undertook composition lessons with Bruckner's teacher, Simon Sechter (1788-1867), whilst becoming successful as a concert pianist.

In 1837, he settled at Breslau, where he married but the following year migrated to St. Petersburg where became court pianist and inspector of musical studies in the Imperial Institute of Female Education. He made a number of visits to England but St. Petersburg was his home until his death during a visit to Warmbrunn, Germany (now in Poland).

Most of Henselt's compositions are for piano and date from the earlier years of his life. His influence on the next generation of Russian pianists was immense, his playing and teaching greatly influencing the Russian school of music. Sergei Rachmaninoff held him in very great esteem and considered him one of his most important influences.

Daniel Grimwood's www.danielgrimwood.co.uk **new recording for Edition Peters** www.editionpeters.com/eps **provides a good cross section of Henselt's piano music from his *Op. 1 Variations de concert sur le motif de l'opéra 'L'elisire d'amore' (1830) to his *Ballade, Op. 31 in B flat major (1854).****

Daniel Grimwood brings a lovely poise to the opening of the **Variations de concert sur le motif de l'opéra 'L'elisire d'amore' in E major, Op. 1 (1830)** contrasted with sudden rapid and fluent responses before moving through passages of tremendous assurance with Schumannesque phrasing. This pianist brings a terrific fluency, quite beautiful phrasing and a real sense of spontaneity as well as a really lovely tone. This is an impressive and substantial set of variations, particularly as this was Op.1.

Of **Deux petites Valses, Op. 28 (1854)** there is a rather sultry *No. 1 in F major* with Grimwood finding a lovely ebb and flow, beautifully shaping the music. *No. 2 in C major*

again finds this pianist with a lovely, subtle rubato, later pushing this fine waltz forward a little more.

Grimwood finds the subtle rhythmic quality to **Mon chant du cygne ('Mein Schwanengesang')** WoO in A flat major (published in 1885) with wonderful phrasing and an equally subtle rubato with occasional hints of Chopin peering through.

Fantaisie sur un air bohémien-russe, WoO (Op. 16) in A flat major (1843) brings another waltz rhythm with some harmonies. The music builds in strength through some tremendous passages offset by moments of great poetry. This pianist brings a lovely lilt to the quieter moments, still maintaining a lovely flow as this develops into a rather magical piece, especially in this pianist's hands. The music rises through another dynamic passage before the coda.

There is a fast flow to *No. 1 'Schmerz im Glück' in E flat minor* of **Deux Nocturnes, Op. 6 (1839)** Grimwood finding a darkness to this music only rarely relieved by light.

No. 2 'La Fontaine' in F major recalls more of Schumann than Chopin or Field with this pianist finding a lovely tempo, a constant underlying flow over which the melody runs.

Grimwood's fabulous phrasing and rubato really lift the **Valse mélancolique, Op. 36 in D minor (1857)** with a lovely trio section and occasional hints of Chopin this is a lovely work.

The substantial **Ballade, Op. 31 in B flat major (original version 1854, second version 1854, third revision 1879)** has thoughtful opening arpeggios before the melody emerges to flow forward. Grimwood brings a beautifully rich piano tone, a real strength with his wonderful phrasing adding to the expansiveness of many passages. The music rises through some terrific passages, stormy in character, moving quickly ahead with lovely fluency. This pianist finds so many details, sudden changes and ideas as the music momentarily regains its turbulent quality only to lighten in mood. When the music rises again through some tremendous, fast and furious passages Grimwood provides great virtuosity with sudden outbursts before quietening to lead to a settled coda.

This is a fabulous work, brilliantly played.

The **Four Impromptus** are not a set, as they range across Henselt's lifetime. The brief *Impromptu No. 1, Op. 7 in C minor (1838)* finds a lovely forward pushing flow, Grimwood finding just the right pace and touch. *Impromptu No. 2, Op. 17 in F minor (1843)* has a lovely rippling, forward movement with this pianist bringing a wonderful fluency and rubato. No's 3 and 4 are longer with *Impromptu No. 3, Op. 34 'Illusion perdue' in B flat minor (1854–1855)* bringing a slower opening that precedes a steadier forward flow through some quite lovely ideas, often rather melancholy in feel, before a beautifully turned coda. *Impromptu No. 4, Op. 37 in B minor (1859)* has a lighter feel, moving quickly forward with a fast rhythmic idea, gaining even more in tempo through some very fine moments where Grimwood finds a real zest and energy.

Vöglein-Etüde ('Si oiseau j'étais') Op. 2, No. 6 in F sharp major (1837–1838) brings a fast moving, delicate theme with subtly varying rhythms, this pianist showing again his terrific agility and phrasing and a fine lightness of touch before a quieter coda.

Chopin subtly appears again in the **Berceuse 'Wiegenlied', WoO (Op. 45) in G flat major (1840)** but, as is usually the case with Henselt, he has his own voice, adding many exquisite touches.

Broad, expansive chords open the **Grande Valse 'L'aurore boréale' ('Das Nordlicht') in C sharp minor, Op. 30 (1854)** before the waltz theme appears, given a lovely rhythmic lift here by Grimwood, beautifully shaped with a lovely rhythmic buoyancy through the many twists and turns of this fine piece before a spectacularly fine coda.

Daniel Grimwood brings such an assurance, such an authority that one is convinced by these works that should prove a real discovery to many. He is fabulously recorded at the Markgrafensaal, Schwabach, Germany and there are excellent booklet notes from Daniel Grimwood.“

Robert Hugill in Planet Hugill – A World of Classical Music

Sunday, 29 January 2017

Music of a forgotten master: piano works of Adolf von Henselt

Labels: [cd review](#)

Adolf von Henselt piano works; Daniel Grimwood; Edition Peters

Reviewed by Robert Hugill on Jan 13 2017

Star rating: 4.0

A showcase for the music of a forgotten talent, one of the great influences on the Russian piano school

„I have to confess that until being sent this disc, I had never heard of [Adolf von Henselt](#). But this disc on [Edition Peters](#) presents us with nearly 80 minutes of engaging piano music played by [Daniel Grimwood](#), of a style and technical difficulty which puts the composer on a par with Chopin and Liszt.

So who was Adolf von Henselt. Born plain Adolf Henselt in a town in Bavaria, he studied with Hummel and settled in St Petersburg where he added the von to his name, and became one of the founders of the Russian school of pianism, one of his pupils was Zverev, Rachmaninov's teacher and Rachmaninov rated Henselt highly.

During his life Henselt was known and revered, spoken of in the same breath as Liszt and Chopin, his music played by such luminaries as Clara Schumann (who premiered his *F minor Piano Concerto*), Liszt, Rachmaninov and Chopin. Yet we have somehow lost touch with his music. It perhaps does not help that he retired from the concert platform before he was 40, suffering from profound stage fright, and that his duties as a revered teacher in Russia meant that his composing in later life rather tailed off in quantity (though not in quality).

Adolf von Henselt was just four years younger than Chopin, and three years younger than Liszt and his piano music does indeed breathe the same air as these composers. The opening *Variations de concert sur le motif de l'opera 'L'elisir d'amore'* is a substantial concert work in the manner of Liszt's early operatic transcriptions, but Grimwood follows this with a sequence of smaller works where Henselt combines elements of the salon with some remarkably inventive harmony, meaning that beneath the great charm there are elements which intrigue (In his booklet note Daniel Grimwood sees the *Deux petite Valses* as looking forward to Scriabin).

There are four large scale works on the disc, as well as the Donizetti variations there is the *Tableau musical: Fantaisie sur un air bohémien-russe*, another Lisztian piece where Henselt wanders freely and even evokes Rachmaninov in the bigger passages. The *Balade, Op 31* is perhaps where we can hear the mature Henselt, written in 1854 (when he

was 40) moving away from the earlier Lisztian pieces. It is still technically complex, but the difficulties are not necessarily there for show. The music is still pleasing grateful and melodic, but with some terrific purple passages. The disc finishes with another big work the *Grande valse 'L'aurere boreale'* which also dates from 1854. As Grimwood points out, the work sounds very Russian, as with much of Henselt's writing he reaches climaxes by thickening textures to create a real richness of sonority.

Amongst the smaller works, the four impromptus form a notable group, though they were written over a considerable period of time rather than as a group.

With all of Adolf von Henselt's music on the disc you can play the reminiscence game, as some pieces evoke his famous contemporaries whilst others look forward to the Russian pianism of later generations (Balakirev was much influenced). Daniel Grimwood plays the music with great skill and clear affection, so that we can appreciate Adolf von Henselt's music for its own very real virtues.

Adolf von Henselt (1814-1889) - Variations de concert sur le motif de l'opéra "L'elisire d'amore", Op. 1 in E major
Adolf von Henselt - Deux petites Valses, Op. 28, No. 1 in F major
Adolf von Henselt - Deux petites Valses, Op. 28, No. 2 in C major
Adolf von Henselt - Mon chant du cygne ("Mein Schwanengesang") WoO in A flat major
Adolf von Henselt - Tableau musical. Fantaisie sur un air bohémien-russe, WoO (Op. 16) in A flat major
Adolf von Henselt - Deux Nocturnes, Op. 6, No. 1 "Schmerz im Glück" in E flat minor
Adolf von Henselt - Deux Nocturnes, Op. 6, No. 2 "La Fontaine" in F major
Adolf von Henselt - Valse mélancolique, Op. 36 in D minor
Adolf von Henselt - Ballade, Op. 31 in B flat major
Adolf von Henselt - Impromptu No. 1, Op. 7 in C minor
Adolf von Henselt - Impromptu No. 2, Op. 17 in F minor
Adolf von Henselt - Impromptu No. 3, Op. 34 "Illusion perdue" in B flat minor
Adolf von Henselt - Impromptu No. 4, Op. 37 in B minor
Adolf von Henselt - Vöglein-Etüde ("Si oiseau j'étais") Op. 2, No. 6 in F sharp major
Adolf von Henselt - Berceuse "Wiegenlied", WoO (Op. 45) in G flat major
Adolf von Henselt - Grande Valse "L'aurore boréale" ("Das Nordlicht"), Op. 30 in C sharp minor
Daniel Grimwood(piano)
Recorded at Markgrafebsaal Schwabach
Edition Peters EPS005 1CD [78.07]
Available from [Amazon.co.uk](https://www.amazon.co.uk).

Sogar in Finnland gab es im Mai eine Rezension:

Romantiikan suuri pianovirtuosi ansaitsee tulla soitetuksi

Julkaistu 19.05.2017 - 09:18.

Jaa: [60](#)

[Ville Komppa](#) Helsinki

Adolph Henselt oli yksi 1800-luvun maineikkaimmista virtuoosipianisteista, ikätovereidensa Chopinin ja Lisztin rinnalla. Baijerilaissyntyisen Henseltin "löysi" samainen kriitikko kuin Chopininkin eli Robert Schumann, joka kirjoitti hänen ensimmäisestä julkaisustaan, Lemmenjuoma-variaatioista ylistävän arvion. Vuonna 1837 valmistunut teos sai kantaesityksensä Clara Wieckin eli tulevan Schumannin toimesta, ja läpi vuosisadan Henselt nautti

suurta arvostusta. Ja ennen kaikkea Henselt oli avittamassa venäläisen romanttisen pianokoulun huikeaa menestystarinaa.

Adolph Henselt asettui jo varhain Pietariin, josta käsin teki konserttimatkoja Eurooppaan ja ennen kaikkea opetti. Hän oli Nikolai Zverevin opettaja, ja Zverev puolestaan kasvatti kokonaisen kultaisen sukupolven Silotista Rachmaninoviin, Scriabiniin ja niin edelleen. On hivenen erikoista, ettei Henseltiä nykyisin juuri soiteta, sillä aikanaan hänen teoksensa olivat kaikkien itseään kunnioittavien virtuoosien perusohjelmistoa Clara Schumannista ja Lisztistä Rachamanoviin ja Gottschalckiin.

Huolimatta teostensa teknisestä vaativuudesta Henselt oli pianistina lähempänä Chopinia kuin Lisztiä; jo Schumann kiinnitti huomiota hänen sävellystensä rikkaan pehmeään sointiin ja niiden ”tonaaliseen magiaan”. Ehkäpä hänen tapansa taivuttaa fraaseja ja luoda muotoa on hivenen yksioikoisempi kuin Chopinin, mutta vastapainona hänen tekstuurinsa ovat rikkaita ja melodiansa antavia – eikä ole yllättävää että juuri Rachmaninov nosti Henseltin Chopinin ja Lisztin rinnalle. Se että Henselt kuulostaa hyvin tutulta, johtunee lähinnä siitä, että ilmeisesti seuraavat sukupolvet lainasivat hänen tekstuurejaan surutta.

Nuottikustantajana paremmin tunnettu Edition Peters on ilmeisesti päättänyt että Henselt voisi yhä myydä – enkä oikeastaan ymmärrä miksi ei voisikaan. Henseltiä historiallisten tyylien ja soittimien ohessa tutkinut brittipianisti Daniel Grimwood esittää uudella levyllään Henseltin soolopianoteoksia hyvällä maulla ja upealla soinnilla.

Adolph Henselt: Pianoteoksia. - Daniel Grimwood, piano. (Edition Peters, EPS 005)

[Kuuntele](#) Uudet levyt 19.5.2017, toimittajana Ville Komppa.

BBC Music Magazin, Februar 2017:

the obsessive *moto perpetuo* semiquavers of the 'Capriccio' with tremendous energy and rhythmic drive. Erik Levi

PERFORMANCE ★★★★★
RECORDING ★★★★★



GLASS

Etudes – selection; Koyaanisqatsi; Suite for harp; Lift Off; plus works by Dessner, Muhly, Arnaldis, Frahm and Ludwig-Leone

Lavinia Meijer (harp)
Sony 88985351432 114:43 mins (2 discs)

Philip Glass achieves octogenarian status this year, and this CD couplet marks the start of a trickle of commemorative recordings. Glass, one of the founding fathers of minimalism – a style often dismissed by purists and miscommunicated by critics – is perhaps best known for his keyboard and orchestral works. Dutch harpist Lavinia Meijer has been arranging these for her instrument for several years (she recorded *Metamorphosis/The Hours* for Channel Classics in 2012). In this new compilation, Meijer tackles a selection of the piano Etudes; creative and complex pieces that Glass wrote over two decades. Meijer's translation is deeply impressive: the harp's timbre makes it a natural vehicle for his music, but there are practicalities to overcome – such as the chosen angle (eg No. 20) and repetitive use of motifs (eg No. 1).

In the second disc, Meijer explores works by five composers inspired by Glass. Nico Muhly is often linked with his American compatriot (the former spent time working as a pesetter in the latter's studio), and two of his early works are featured here: *Quiet Music* and *A Hudson Cycle*,



HENSELT

Piano Works: Etudes, Op. 2 – selection; Impromptus, etc
Daniel Grimwood (piano)
Edition Peters EPS 005 78:07 mins

Born in 1814, the Bavarian composer Adolph Henselt (later 'von' Henselt) is in many ways the missing link of Romantic piano music. A pupil of Mozart's student Hummel, he went on to teach the Russian pianist Zverev, whose students included Rachmaninov. His piano music, too, makes crucial connections as the *bel canto* era encounters the 'golden age' of virtuosity. Daniel Grimwood's rather magnificent recording opens with a roller-coaster razzle-dazzle of the 'Concert variations' on a theme from Donizetti's *L'elisir d'amore*. Anyone who loves Liszt and Godowsky is in for a treat.

Twinkling through a selection of waltzes, nocturnes, impromptus and the powerful Ballade Op. 31, Grimwood brings to the works such limpidity of tone and gentle, nonchalant expression that you could imagine his playing to be effortless, despite the fiendish nature of Henselt's demands. Besides the technical excellence, it is the atmospheres he creates that set this disc apart, bringing a touch of real class to music that deserves, yet rarely receives, such loving attention. Sound quality is close and clear, and Grimwood is credited as his own recording editor. The disc is from the Edition Peters label, in which the branching-out music publisher showcases performers from its own artists' management department, here succeeding to splendid effect. *Jessica Duchon*

PERFORMANCE ★★★★★
RECORDING ★★★★★

Appassionata. Sound quality varies quite a lot from sonata to sonata.

PERFORMANCE ★★★★★
RECORDING ★★

GRIEG

Lyric Pieces – selection
Mikhail Pletnev (piano)
Ato ALC 1330 (1986/88) 69:36 mins



Recorded in the 1980s and now remastered, these are fine-etched, deeply thought

performances. Pletnev's pianism is quietly spectacular and he finds untold depths within even Grieg's slightest pieces.

PERFORMANCE ★★★★★
RECORDING ★★★★★

RACHMANINOV

10 Preludes, Op. 23; 13 Preludes, Op. 32
Yara Bernette (piano)
Eloquence 482 6031 (1970) 72:24 mins



An intriguing rarity on CD for the first time, Yara Bernette's Rachmaninov Preludes was this

effectively Brazilian pianist's only recording for DG. Her playing heard here is warm, direct and full-blooded.

PERFORMANCE ★★★
RECORDING ★★★

ANTON BAGATOV

The Tchaikovsky Competition 1986: works by Tchaikovsky, Scriabin, Chopin, Beethoven and Prokofiev
Anton Bagatov (piano)
Melodiya MEL CD 10 02464 (1986)
62:43 mins



A strange issue that displays Bagatov's fiery playing live at the Tchaikovsky Competition 1986,

with presentation seeming to argue against the notion of competitions. Passionate Beethoven, vivid if slightly bangy Prokofiev.

PERFORMANCE ★★★
RECORDING ★★★