

**Europäisches Doktorandenkolleg für musikalische Interpretation und
künstlerische Forschung // Collège doctoral européen d'interprétation et de
création musicales**

Doktorandenseminar VII, 27.-28. Juni 2024 // Séminaire doctoral VII, 27-28 juin 2024

Hochschule für Musik Freiburg, Kammermusiksaal, Mendelssohn-Bartholdy-Platz 1, 79102 Freiburg

Konzertprogramm //
Programme du concert

Donnerstag, 27. Juni 2024 | 18:00 Uhr // jeudi, 27 juin 2024 | 18h00

Organisation:

Hochschule für Musik Freiburg

Université de Strasbourg

Haute École des Arts du Rhin

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Emilie Mayer (1812–1883)

Sonate für Violoncello und Klavier in e-Moll (zwischen 1873 und 1883)

I. Andante - allegro vivace

II. Un poco adagio

Seonhwa Lee, Cello

Ieva Petkūnaitė, Klavier

Seonhwa Lee, Doktorandin des Collège Glarean, über das Stück:

»As a woman in the 19th century, when education and professional opportunities seemed generally limited, Emilie Mayer (1812-1883) stood among the successful women composers in Germany. Mayer had brought her music to the public across Western Europe; her symphonies were performed in the most prestigious halls in Berlin, and she continuously achieved a successful career. Despite the cello only becoming an established solo instrument by the mid-20th century, Mayer composed twelve cello sonatas in the last ten years of her life. Although her contributions to the 19th-century cello repertoire were potentially significant, Mayer's music has largely been forgotten today and is rarely found in the classical music world. This E minor cello sonata currently has no official performances or recordings.«



Robert Schumann (1810–1856)

Papillons op. 2 (1831)

Aurore Grosclaude, Klavier

Aurore Grosclaude, Doktorandin des Collège Glarean, über das Stück:

»Papillons, Op. 2 (1831), is a cycle composed based on a ballroom scene from the novel Flegeljahre (1805) by Jean Paul, in which masked characters (Florestan and Eusebius?) dance and play at being one another—a theme that Schumann would revisit later, notably in his Carnival, Op. 9. Following the curtain rise of the brief six-measure introduction, twelve short pieces ensue. These include waltzes, marches, and polonaises in triple time, elegant or tender, contrasted with movements whose broad chords and presto tempi highlight passionate or furious outbursts. The antagonistic brothers, wearing ambiguous masks, seek each other, find each other, and blend nostalgic tears with bursts of carefree laughter.«

Claude Debussy (1862–1918)

Sonate für Violoncello und Klavier in d-Moll, L. 135 (1915)

I. Prologue

II. Sérénade

III. Finale

Seonhwa Lee, Cello

Aurore Grosclaude, Klavier

Seonhwa Lee und Aurore Grosclaude, Doktorandinnen des Collège Glarean, über das Stück:

»This sonata is Debussy's only cello sonata; he intended to title it ›Pierrot fâché avec la lune‹ (Pierrot Raging at the Moon). It is the first of three sonatas composed in the classical form. While showing a modern expression free from rules, it also embodies tradition through the use of the sonata form. At the time of its composition, France was devastated by World War I, and everything was in decline. Debussy reflected on the artist's mission against the German invasion and sought a path to human liberation through the classical structures he had previously abandoned. This sonata is considered one of the most unique 20th-century cello pieces, in which the French instrumental tradition was revived in a new form.«

Casey Cangelosi (*1982)

Toy Ceremony (2018)

Lukas Böhm, Perkussion

Lukas Böhm, Doktorand des Collège Glarean, über das Stück:

»Casey Cangelosi ist selbst Schlagzeuger und Komponist. Seine Werke zeichnen sich durch die Verbindung von performativen Elementen mit musikalischen Aspekten in interdisziplinären Kontexten aus. Das Stück ›Toy Ceremony‹ ist im Jahr 2018 im Rahmen einer künstlerischen Kollaboration zwischen Casey Cangelosi und dem Schlagzeugduo DoubleBeats mit Ni Fan und Lukas Böhm entstanden. Es ist komponiert für zwei Paar Eiershaker und Zuspieldband. Die Aufführungsvariante mit Video ist während der Pandemie-Lockdowns entstanden.«



Photo: Kaupo Kikkas

Adolf Busch (1891–1952)

Quintett für Saxophon und Streichquartett (1925)

II. Scherzo

III. Andante sostenuto

Yanir Ritter | Saxophon

Ambre Palusci | Violine

Sofia Serra | Violine

Julian Duthoit | Viola

Seonhwa Lee | Cello

Yanir Ritter, Doktorand des Collège Glarean, über das Stück:
»In 1925, Adolf Busch enriched the saxophone's chamber music repertoire with his significant work, ›Quintet op. 34‹, while residing in Germany. This piece, considered the

earliest dated composition for alto saxophone and string quartet, remained dormant for decades until its revival in the 1970s in the United States, thanks to saxophonist Sigurd Rascher. Busch's innovative utilization of the saxophone, such as employing altissimos or soft dynamics in extreme registers, marked a pioneering endeavor. Despite societal challenges in Germany, Busch's quintet exemplifies a pivotal moment in the saxophone's journey from cultural controversy to classical acceptance.«



Photo: Michael Pavia