



Eva Oertle
Flute



Vesselin Stanev
Piano

Programme

Fanny Hensel (1805–1847)

Schwanenlied Op. 1 No. 1 (1839/40) :

“Es fällt ein Stern herunter” (Heinrich Heine)

Die Mainacht Op. post. 9 No. 6 (1838) :

“Wenn der silberne Mond” (Ludwig Höltz)

Gondellied Op. 1 No. 6 (1841) :

“O komm zu mir, wenn durch die Nacht” (Emanuel Geibel)

Adagio for violin and piano in E major (1823)

Arrangement for flute and piano by Eva Oertle

Clara Schumann (1819–1896)

“*Mein Stern*” (O du mein Stern, schau dich so gern)

Der Mond kommt still gegangen Op. 13 No. 4 (Emanuel Geibel; 1843)

Arrangements for flute and piano by Eva Oertle

Johannes Brahms (1833–1897)

Sonata for clarinet and piano in E flat major Op. 120 No. 2 (1894)

Arrangement for flute and piano by Jeffrey Khaner

Allegro amabile

Allegro appassionato – Sostenuto – Tempo I

Andante con moto – Allegro – Più tranquillo

Pause

Cécile Chaminade (1857–1944)

Sérénade aux étoiles for flute and piano Op. 142 (1911)

Moderato – Tranquillo

André Caplet (1878–1925)

Two Pieces for flute and piano (1897)

I. Rêverie

II. Petite Valse

Mel Bonis (1858–1937)

Sonata for flute and piano in C sharp minor, Op. 64 (1904)

Andantino con moto

Scherzo vivace

Adagio

Finale. Moderato

To the stars

Under what star did her short life unfold? Fanny Hensel was certainly known as a Berlin salon-goer, sister of her more famous brother Felix Mendelssohn and wife of the court painter Wilhelm Hensel. But as a composer? It was only at the age of 41 that she was able to publish her Opus 1, an album of six Lieder, including the *Schwanenlied* and the *Gondellied*. She felt happier than she had ever felt in her life, although her life would come to an end just a few months later, in May 1847. In her hometown of Hamburg, a monument has commemorated Fanny Hensel since 1997. It also contains the first words and notes of the *Schwanenlied*: “Es fällt ein Stern herunter...”.

“The case of Mendelssohn’s sister is very sad”, Clara Schumann admitted after the shocking premature death of Fanny Hensel: “She was without doubt the most remarkable musician of her time”. A star in the musical firmament, but not a star of concert life, unlike Clara Schumann. From an early age, she had travelled throughout Europe as a pianist and, later, was at the centre of public attention with Robert Schumann, a couple of legendary artists. Although she enjoyed composing more than the virtuoso’s acclaimed performances, Clara Schumann wrote almost nothing during the four decades she outlived her husband. Even Johannes Brahms, who remained her closest friend to the end despite all the crises and estrangements, was unable to change her mind. He himself wanted to retire as a composer at the age of 57, and seriously thought he was already too old, when his meeting with the clarinetist Richard Mühlfeld upset his farewell plans: he wrote a trio, a quintet and the two sonatas Op. 120 for him, and travelled specially with Mühlfeld to the home of Clara Schumann, the shining star of his life, to play them for her in November 1894. The sonata in E flat major, his last to date, is less a “swan

song” than an artistic confession, with its ambiguous forms, metrical liberties and variations in its finale.

“There is no sex in art”, Cécile Chaminade explained. The Parisian composer was discovered by Georges Bizet when she was still a child prodigy, a “little Mozart”. She aimed for the stars, and not just with her eponymous *Sérénade aux étoiles* of 1911. Queen Victoria admired her melodically extravagant, sound-loving music; in the United States, “Chaminade clubs” celebrated her international fame. Cécile Chaminade was convinced that “the woman of the future, with her increased vision and possibilities, will go far”. Her compatriot André Caplet only made it as far as Verdun. As a soldier in the First World War, he inhaled the devastating toxic gases that were to ruin his health and shorten his life. Yet everything had begun happily when, in 1897, the 19-year-old student at the Paris Conservatoire composed his *Deux Pièces*, “Rêverie et Petite Valse”, which looked entirely to the future: with melodies that wander freely, the twilight of colours and dreams, the mocking tone of the café-concert.

The Parisian Mel Bonis, a pupil of César Franck and fellow student of Claude Debussy, whose real name was Mélanie Domange, had to stand up to her family, society and a world of prejudice in order to make her exquisite art heard. His sonata for flute and piano in C sharp minor, Op. 64, completed in 1904, was premiered at the concerts of the Société Nationale de Musique in Paris: a particular, spell-binding piece of music that reveals a noble sense of style, harmonic sensitivity and, above all, a weakness for melodic arabesques. An hour of glory for flute music.

Wolfgang Stähr