TOCCATA CLASSICS

SUPER AUDIO CD

Karel REINER

Cello Concerto

Sonata Brevis
Elegy and Capriccio
Verses
for cello and piano

Sebastian Foron, cello
Czech Philharmonic Orchestra
Zdeněk Mácal, conductor
Matti Raekallio, piano

FIRST RECORDINGS

KAREL REINER AND HIS MUSIC

A Conversation between Thomas Müller and Sebastian Foron

Herr Müller,[1] *we met in 2006 when I played Karel Reiner's* Sonata Brevis *in the Konzerthaus in Berlin for the organisation musica reanimata*[2] *– and I'm glad I've stayed in touch, both with you and with musica reanimata. As a composer yourself, you naturally have your own point of view – and as you told me then, you knew Reiner not only as a colleague but also as a friend.*

I got to know Karel Reiner in 1975, when I was running a little theatre in the DDR. We were the first German-speaking theatre to present his opera *Das Schustermärchen*, which is an outstanding work.[3] He came to Lutherstadt Eisleben for the preliminary discussions and the rehearsals. A friendship developed that lasted until his death, in 1979. I sent my compositions to him in Prague, and he would tell me about his work and his first performances. And we had long conversations in Prague. We didn't talk only about music: we also touched on the problems of the world and discussed our outlook on life. I was very impressed by his humane view of the Germans, although he had been interned in several fascist concentration camps.

I can believe that, since I heard the same thing from his wife. I got to know Hana Reinerová shortly before her death.[4] *We met at the house of one of her daughters in Prague. She spoke immaculate German with me. I must admit that to begin with I felt rather embarrassed: I didn't know how I, as a German, should approach her. But she was so cordial that the problem was instantly resolved. She told me a lot about Prague before it was occupied*

[1] Alfred Thomas Müller, born in Leipzig in 1939, studied piano, composition and conducting at the Carl Maria von Weber Hochschule für Musik in Dresden before taking up a series of operatic and theatrical appointments in Berlin, Halberstadt, Stralsund, Wittenberg, Halle and Eisleben (1962–82), since when he has been active as composer, pianist and teacher, attracting attention particularly as a champion of modern music. His compositions, in the modernist tradition of Webern, Scelsi and Varèse, include a number of orchestral works, a body of chamber music which contains three string quartets, and much else.

[2] As the musica reanimata website (www.musica-reanimata.de) states, the society

> was founded in 1990 with the purpose of integrating the works of composers persecuted by the Nazi regime into present-day musical culture. To this end, it organizes lecture recitals, in co-operation with the Konzerthaus Berlin and with the radio station Deutschlandfunk. It also organizes musicological conferences, and publishes current research in a quarterly journal and in a series of books.

[3] Composed in 1972, *O strašlivém drakovi, princezně a ševcovi* ('The Cobbler's Tale') was the second of Reiner's two operas.

[4] Hana Reinerová, *née* Steinerová (1921–2007), grew up in Bulgaria; her parents moved to Czechoslovakia while she was still a child. She studied to become a pediatric nurse. A year after her marriage to Reiner in 1942, they were both transported to Terezín. She, too, was sent to Auschwitz and from there to the work-camp at Freiberg in Saxony, as a slave labourer in the

by the Nazis, about the lively, multicultural life there, about the intensive exchanges with Vienna. Many concerts in both cities were identical, often with the same artists. Reiner thought a lot of the Second Viennese School and was often in touch with Alban Berg. What were Reiner's early compositions like?

Reiner was the son of a cantor[5] and came into contact with the most important currents of musical modernism of the time through his friend and teacher Alois Hába,[6] who was a member of the international avant garde of the early twentieth century. Reiner had been a student of Josef Suk[7] at the Prague Conservatoire, completing the course in half the normal time[8] before he joined the Hába circle. Hába was known for his system of microtonal tuning, which expanded compositional possibilities with quarter- and sixth-tones. It wasn't just a mathematical-acoustic construct with him: he derived it from the folk-music of his native Moravia. As a young composer under the influence of Hába, Reiner was then writing interesting compositions for quarter-tone piano and for stringed and wind instruments in the quarter- and sixth-tone system. Later he turned away from thinking and writing in microtones. But the spiritual influence of Hába on Reiner remained potent in another way. Hába drew his creative energy from the anthroposophical teachings of Rudolf Steiner, especially from the three avenues of 'Thinking–Feeling–Willing'. In music Hába turned this idea around to produce 'melody–harmony–rhythm'. Reiner took inspiration from this realisation and filled it with his subjective experience. Moreover, the 'athematic style' became decisive in his compositions. The concepts of 'athematic' and 'atonal' are tightly interconnected, not in the Schoenbergian sense of 'twelve notes related only to one another' but in the juxtaposition of consonant and dissonant rows of intervals, and permutations thereof, from which the vertical layers of sound are derived.

You can hear the different influences, but he is always recognisable as himself. That's important, I find, and it raises him above many other composers: you always recognise his handwriting. It kept on developing, of course, but his personality can be discerned in his earliest works.

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armaments industry, and was in Mauthausen when she was liberated. After the war, she studied Slavic Philology, with a special emphasis on Bulgarian, and rose to become a prominent translator of Bulgarian into Czech. She and Reiner had two daughters.

5 Reiner's father, Josef Reiner (1872–1942), was a cantor in Žatec, north-west of Prague. It was in Žatec that Reiner was born, on 27 June 1910.

6 Hába (1893–1973) studied with Vitěslav Novák in Prague and Franz Schreker in Berlin. His use of microtonal tuning began with the Second String Quartet in 1920. With the support of Josef Suk, in 1924 he was able to found a microtonal department at the Prague Conservatoire, where he was awarded a professorship in 1936. Hába's best-known work is the folk-inspired comic opera *Matka* ('Mother'), Op. 35, of 1929.

7 Josef Suk (1874–1935), son-in-law of Antonín Dvořák and grandfather of the violinist of the same name, had studied at the Prague Conservatory himself, with Dvořák and the violinist Antonín Bennewitz. His *Asrael Symphony*, Op. 27 (1905–6), is the best known of a number of large-scale orchestral works. A practising musician, Suk played second violin in the Czech Quartet (which he co-founded) for most of his life. His composition students at the Prague Conservatory included Bohuslav Martinů.

8 As well as his studies with Suk, Reiner also studied law at his father's insistence, graduating with a doctorate in 1933.

It's remarkable, isn't it? Another structural principle of the 'athematic style' that plays an important role in Reiner's composition is his avoidance of repetition, or variations of melodic-rhythmic elements. The result is the dissolution of traditional musical forms. In their place come musical events that are developed in an epic manner. Reiner's output as a whole encompasses almost all the genres of music. In the canon of twentieth-century music his music attracts our attention through its originality.

The works on this CD – the Concerto for Cello and Orchestra and the compositions for cello and piano – give a very good indication of his artistic evolution, not least because they were written at biographically important points in his life. The many brief motifs seem to me like short, distinct episodes. His abrupt changes are another stylistic means. Reiner lived at a time that saw many radical shifts in politics, society and culture, and that is clearly reflected in his music. Professor Václav Riedlbauch[9] *rightfully drew my attention to the fact that Reiner's music always has a political component. As with Shostakovich, the reception and understanding of Reiner's music require the listener to take account of the circumstances of his life and the politics of the world in which he lived. So I find it all the more astonishing how multi-layered his music is and that it can't be reduced to that political aspect. His style, using conventional compositional techniques, stretches the limits of melody, harmony and rhythm so close to breaking point that it becomes almost avant garde. At the same time Reiner saw his music as belonging to Czech musical tradition.*

Yes, that was very important to him. Allow me to say something about the works themselves. The **Concerto for Cello and Orchestra, Op. 34**, was written between 1941 and 1943; it was Reiner's last composition before he was deported into the Fascist concentration camp. He left the clean copy of the score behind, with a friend. There's no evidence of a performance after the War, so what we have on this CD is a record of the first performances, on 2 and 3 December 2010, in the Rudolfinum in Prague. The Concerto makes considerable demands of the soloist in terms of being able to carry the sound over a large orchestra.

We decided to present the works on this CD in their order of composition, so as to document Reiner's development as a composer. The Concerto is the earliest work here. Since it is a symphonic work, it naturally is much bigger-boned than the chamber music. Although the Concerto was the only work to be written in the period before his internment in Terezín, it is no early work. At the time it was created, Reiner was around thirty years old. By then he had written widely, in most musical genres. He was also very successful, and played an important role in Prague cultural life as a composer and pianist. After the occupation of Bohemia, of course, Jews were forbidden to take part in any kind of public music-making, and so Reiner became one of the most active organisers of illicit house-concerts, although they lived in constant fear of denunciation. It became a form of spiritual and cultural resistance.

[9] Václav Riedlbauch (born in 1947 in Dýšina, near Plzeň) is a Czech composer, teacher and former General Director of the Czech Philharmonic Orchestra; in 2009–10 he was Minister of Culture of the Czech Republic. His compositions include two symphonies and a generous quantity of chamber music.

The external dimensions of the Concerto are really imposing. I find it highly noteworthy that he should compose a work of such scope and scored for such large forces in the years 1941–43, a time when the Nazis had built up such an inescapable system. The composition of the Cello Concerto seems absurd, without any perspective of realisation. It strikes me as an act of defiance, a kind of rearing-up. I've allowed myself to play some passages an octave higher than originally notated, since the orchestral scoring is so full that the soloist wouldn't be audible otherwise.

In the first movement, the *Allegro energico* [1], emphatically dramatic and rhythmic gestures are incessantly juxtaposed. The frequent correspondence of phrases in the solo cello with constantly varied instrumental groups makes the music both colourful and nervous, although sometimes it also brings relaxation. The return of motivic and rhythmic figures in the solo part, as in the intermediate orchestral passages, endows the movement with a consistency I find convincing.

The first movement begins with a short, energetic orchestral prelude. The cello answers with a rising series of chords, out of which a melody evolves. When you remember that Reiner thought of himself as a composer in the Czech musical tradition, the connection with the series of chords at the beginning of the solo part in Dvořák's B minor Cello Concerto is probably no coincidence.

The second movement [2] *begins with a cor anglais solo, out of which a duet with the solo cello develops. This beginning is strongly reminiscent of Shostakovich – although it's interesting that Shostakovich wrote his First Cello Concerto only twenty years later. Reiner's wife, Hana Reinerová, told me that her husband thought very highly of Shostakovich and, already in the 1930s, was the first to perform works of his in concert in Prague. Anyway, the harmony in Reiner is more radical. Metrically, the movement is written in 5/4, underlining its flowing character.*

I think that the second movement, with its vehement orchestral intensifications and the epic character that you talk about, could be described as the central point of the work. The parallel diatonic and chromatic voice-leading you find here – which is highlighted as the movement progresses, and which contains intervallic leaps and rhythmicised changes of ornamentation of a single pitch – presents a kind of genetic code. That's true also of the first and third movements. The third movement [3] acts as a kind of continuation of the first movement, with the linking passages of the orchestra even more stringent and the cello part even more virtuosic.

The rhythmic elements of the two outer movements have a strong Slavic cast. The third movement has a dance-like character. The stamina of the soloist is sorely tested, since one has to play unusually long passages without any orchestral intervention. The cadenza is interesting. At the beginning and end the solo cello is accompanied by the percussion and, as a further percussive timbre, with a few pizzicati *from the cellos and double-basses. The work ends, as so often with Reiner, with a calm passage before the orchestra brings it to an energetic close.*

In a very short time at the end of November 1946, shortly after his return to Prague, Reiner wrote the ***Sonata brevis*, Op. 39**, for cello and piano, all three movements of which are very clearly articulated. The first movement [4] uses as foreground motifs that change like a kaleidoscope; you can also hear ostinato elements as part of the mix.

Yes, the first movement begins with the cello and piano together, with the melody at first in the cello part. From the very start Reiner uses the entire range of each instrument. He begins with the lowest note possible on the cello, the open C-string and within a few bars swings up to g″, and at the end of the movement it even goes up to a″″. The first sentence is highly rhythmic. The way he deploys the rhythm has something in common with Shostakovich. The points of emphasis in the bar shift, as, indeed, do the time-signatures. He uses such extreme changes in the harmony that a harmonic sense is lost. One typical Reiner finger-print is parallel runs of intervals. In the first movement of the Sonata brevis*, you find these runs as sevenths at the more dramatic moments and later, in quieter passages, as fifths.*

The most important structural element is the chromatic rise and fall of sounds, often in contrary motion, which often pop up in the other movements and so establish an over-arching connection.

The second movement, in the form of a funeral march [5]*, is very visual. The slow, sinking* pizzicati *have the effect of exhausted steps through bogland. You have to realise that only shortly beforehand Reiner, already weakened by typhus, had survived the death march to the Tegernsee.*[10] *Then come these* tremoli *on the bridge, sounding like someone crying out. The third movement* [6] *is a furious tarantella in the character of a* perpetuum mobile*, with a complex rhythmic exchange between the piano and the cello. The characters seem exaggerated, almost distorted. It changes between witty, sarcastic, boisterous, despairing and also stubborn.*

The two linked works, ***Elegy* and *Capriccio***, composed in 1957 and 1960, offer an approach to composition that is quite different from the other works presented in this recording.

Definitely: they are expansively conceived and follow the precepts of the Romantic tradition. The work arose after the death of Stalin and before the Soviet invasion, a time of political détente. The Elegy [7] *is very stately, rising in tempo and rhythm to a climax, after which it calms down again.*

Both works are conceived on a motivic and thematic basis. Following the traditional techniques of variation and development, the composer here turns his back on his own consistent style of writing. In the *Elegy* a syncopated

[10] Reiner was transported from Terezín to Auschwitz in autumn 1944 and then use as a slave-labourer for the armaments industry in the Freiberg labour-camp. From there he was transferred to the newly erected camp at Kaufering, a network of eleven satellite camps west of Dachau in Bavaria, where he survived an attack of typhus and a forced march to the Tegernsee, also in Bavaria, arriving as the camp was being evacuated. From there, via Munich, he managed to reach Dachau, which by then had been liberated by American troops. In spite of his physical weakness Reiner was back at work in Prague within weeks.

lamenting theme is combined with a chromatic linearity. The elegant *Capriccio* [8], which is interrupted by metric irritations, draws its musical substance from the *Elegy*.

The Capriccio *is very virtuosic and iridescent. I associate it with Mendelssohn's* A Midsummer Night's Dream*, also because there's a similar rhythmic figure underlying it.*

The ***Verses*** for viola and piano, composed in 1975 and recorded here on cello and piano, bring us to the composer's late period. The cyclic structure is characteristic of Reiner's musical thought, since it satisfies his tendency towards sharp, concentrated contrasts.

In this recording I play everything in the original pitch of the viola, until the very last chord, which I play an octave lower, as a kind of signature, to show it's a cellist who's playing.

The four brief movements – two slow and two fast – are each about three minutes long. It sounds like a homage to the Second Viennese School, even though you can always hear that the music is by Reiner. It's the most radical of the three chamber works, with the way of playing or the presentation of a motif constantly changing. It's as if you were observing the work of a sculptor from different perspectives. These are character pieces with an astonishing variety of twists, interpolations and changes. Something new is always happening. The first movement of Verses [9] *begins dramatically, followed by sentimental responses, which disappear immediately, like shooting stars. The second movement* [10] *is lively, with something mischievous in its pleasure in alienation and original details. I always think of* Till Eulenspiegel *when I play this movement.*

In the first and third [11] movements you find the secret of this tension-filled work in the sporadic flashes of very small pulses within the steady continuum of movement.

This third movement is very poetic: it is governed by a meditative mood as if from another world. When I am playing it, I find myself in the role of observer. The changes in sound are like clouds, changing shape and colour as they pull away.

This four-part composition unites several important characteristics of Karel Reiner's music: the declamatory style, in which he plays with the central tones of the melody in the manner of psalmody; rhythmicised repetitions of notes and sound; a fondness for large intervallic leaps; differentiated dynamics and, in opposition, structural elements in extreme registers.

You can see that also in the fourth and last movement [12]*. Like the second, the writing is virtuosic. From the technical point of view, there's a constant changing between* arco, pizzicato *and, what's more,* col legno battuta*, which further expands the range of sound.*

At the same time as Reiner was writing Verses*, he also composed some songs with texts by the East German writer Rainer Kunze that were critical of the system. As a protest against the brutal repression of the 'Prague Spring' he handed back his Party card. As a result his music was banned from performance.*

I really hope that this recording serves to make the composer Karel Reiner better known. He has certainly earned it.

DORIS GROZDANOVIČOVÁ:[1] REMEMBERING KAREL REINER

A Conversation with Sebastian Foron

We are standing in front of the battlements of Terezín. You must have had to go over this bridge quite often.

Yes, I used to look after the sheep in those days. We had to go and fetch them from the bastion, where they were kept in stalls. I've known since that day that sheep aren't as daft as people say they are!

You and your family came on the first transport from Brno.

When the Wehrmacht marched in in spring 1939, I had to leave high school, but I was lucky that the sole Jewish high school in the entire Protectorate was in Brno. So I went there for not quite a year. Then it was closed.

You had well-known teachers there – your music-teacher was Pavel Haas.[2]

Yes, he was. My art-teacher was Otto Ungar[3] – he died, too – and then Valtr Eisinger,[4] my literature-teacher, was

[1] Doris Grozdanovičová, née Schimmerlingová, was born in Jihlava in 1926 and grew up in Brno. She was fifteen when, in late January 1942, with her parents and elder brother, she was put on one of the first transports to Terezín; her mother and grandmother died there. Her father and brother were on the last transport from Terezín to Auschwitz in October 1944; her father was killed there, but her brother survived and the two siblings settled back in Brno before Doris moved to Prague where she worked in printing and publishing. She still edits the publication of the Terezínská Iniciativa ('Terezín Initiative', 'an Association of former Czech inmates of the Ghettos Terezín and Łódź, and their descendants'), founded by her brother, and is active as a translator. In 2006 she was a contributor to *Theresienstadt – Wartesaal des Todes* ('Terezín – Waiting Room of Death'), published by the Alternative Jugendzentrum, Dessau.

[2] Haas, born in Brno in 1899, studied with Janáček in 1920–22, making his mark in the 1920s and '30s with a small but varied body of works: orchestral and chamber works, songs, film music, incidental music, not least for the plays of his actor-writer brother Hugo (1901–68) – while also (until 1935) running his parents' shoe-making business. It was the first performance in 1937 of his opera *Šarlatan* ('The Charlatan'; 1934–37) which put him on the map. Haas was confined to Terezín in 1941 and sent to his death in Auschwitz in October 1944; three of the (at least) eight works he composed in Terezín have survived.

[3] Ungar (born in Brno in 1901) was one of a number of artists who illicitly documented the conditions in Terezín. When their

also in Terezín; he looked after the young people there and… All of them died.

Yes, Valtr Eisinger encouraged the boys to bring out their own newspaper.

The newspaper was called *Vedem*; the editor was the thirteen-year-old Petr Ginz.[5]

So you came to Terezín at the beginning of 1942.

We came here in January. Brno is at the beginning of the alphabet, and Heydrich[6] wanted to be able to tell his Führer on his birthday on 20 April that Brno was *judenrein*, cleansed of Jews.

It was here in Terezín that you met Karel Reiner

He first came here in 1943, from Prague.

And probably his wife, Hana Reinerová, as well.

I can't remember her here at all; we became good friends only afterwards. There was such a dreadful number of people here;[7] when you were younger, the older people were old and I had more to do with the younger ones.

Karel Reiner wrote some compositions in Terezín, too. His wife told me that he gave her the manuscripts before his deportation to Auschwitz. She carried them under her clothing, but then when she got to Auschwitz, she had to give them up. Everything Reiner composed in Terezín was destroyed. As the 'Composers' Room' in the Ghetto Museum shows, he gave many concerts as part of the cultural events here – small-scale ones, for a small audience, in the billets, the cellars, the attics, sometimes as part of theatrical presentations, often as a pianist.

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drawings were smuggled out to the International Red Cross, the camp authorities transferred Ungar to the Mala Pevnost ('Small Fortress') on the outskirts of Terezín, where the SS guards crushed his right hand, requiring the amputation of two fingers. He was deported to Auschwitz in October 1944 and in January 1945 was forced on a death march to Buchenwald. He survived to be liberated but a month later died from typhus and exhaustion in a sanatorium in Blankenheim.

[4] Eisinger (born in Podivín in 1913) was appointed to supervise the boys in Barracks L147, known as Heim 1, in Terezín. In September 1944 he was transported to Auschwitz and from there to Buchenwald; he was shot during a death march in January 1945.

[5] *Vedem* ('In the Lead') was hand-produced between 1942 and 1944; some 700 pages survive. Publication ceased as the number of contributors dwindled (Petr Ginz, for example, was gassed in Auschwitz in 1944).

[6] Reinhard Heydrich, born in 1904, was the 'Deputy Reich-Protector' of Bohemia and Moravia, terrorising the territory after his appointment in 1941. On 27 May 1942 he was severely wounded in an assassination attempt and died eight days later. The Nazis effected terrible reprisals after his death, most notably the destruction of the village of Lidice.

[7] Terezín was built in the 1780s to house some 7,000 soldiers; during its use as a ghetto by the Nazis, the population was permanently between 30,000 and 40,000, reaching a peak of over 58,000 in December 1942. Of the 140,000 Jews sent to Terezín, roughly 33,000 died there.

Yes, again and again. There were others there, too, like the conductors Rafael Schächter[8] and Karel Ančerl,[9] singers like Karel Berman[10] and the producer Gustav Schorsch,[11] and many famous actors.

The presentations were secret at first, I'm told, and people had to keep a lookout in case anybody came past, but later they were permitted.

Yes, it's said that they were permitted because they [the Nazis] thought to themselves, they're all going to die anyway, so it's all the same if they amuse themselves here….

The famous opera…

Brundibár[12] – I heard it once, only once….

It was performed 55 times here, I think.

But it was rare for a child to take his or her role twice: the roles constantly had to be filled with new people.

After you were liberated, you had to get your bearings all over again.

Yes, it's bad when you don't know where to go and you have nobody left. That's very, very difficult.

[8] Rafael Schächter, born in Brăila, in Romania, in 1905, studied at the Prague Conservatoire and worked with Emil Burian in Prague. Transported to Terezín in 1941, he organised choral activities and directed landmark performances of Smetana's opera *The Bartered Bride* and Verdi's Requiem. He was killed on arrival at Auschwitz in October 1944.

[9] Karel Ančerl was born in Tučapy in South Bohemia in 1908, studied with Hermann Scherchen and worked under Václav Talich. Surviving Terezín and Auschwitz, he was appointed chief conductor of the Czech Philharmonic Orchestra in 1950, emigrating to Canada after the Soviet invasion of Czechoslovakia in 1968. He was music director of the Toronto Symphony Orchestra from 1968 until his death in 1973.

[10] The bass Karel Berman, born in Jindřichův Hradec in South Bohemia in 1919, studied singing with Egon Fuchs in the Prague Conservatoire. In Terezín he sang the role of Kecal in *The Bartered Bride* 25 times as well as performing in other operas and giving recitals; he also composed there. The role of Death in Ullmann's opera *Der Kaiser von Atlantis* was written for him (*cf.* note 16 on p. 12). Surviving not only Auschwitz but a further series of camps, he resumed his studies in Prague in 1946, eventually becoming one of the principal soloists of the National Theatre; he was also a noted operatic producer and teacher. He died in 1995.

[11] Schorsch, born in Prague in 1918, became an assistant to Karel Dostal at the National Theatre in 1939. In Terezín he ran the department of the *Freizeitgestaltung* that produced Czech plays. He was transported to Auschwitz in October 1944 and gassed.

[12] *Brundibár* ('Bumblebee' in Czech) was a children's opera written (to a text by the writer and caricaturist Adolf Hoffmeister) by Hans Krása in 1938, but the premiere was postponed because of the political upheavals. It was first presented in 1942 by the children of the Jewish Orphanage in Prague. The first of the many performances in Terezín – where its simple message of the triumph of good over evil made it very popular – took place on 23 September 1943. Krása, born in 1899, studied at the German Music Academy in Prague, going on to become *répétiteur* at the Neues Deutsche Theater, where he was much influenced by Zemlinsky. He was sent to Auschwitz in October 1944 and gassed.

After the liberation you later worked as a translator, and there was a translators' union.

It still exists; that's where I got to know Hana Reinerová better. That was in 1983, because I certainly wasn't a member before that.

Then that was after Reiner's death, since he died in 1979. Were you in regular contact with Mrs Reinerová after that?

Yes, we got on very well. She always tried to stand up for her husband's music. But in that political climate it was fruitless; she suffered from it a good deal.

Is it really true that you got to know Reiner's two daughters only at the first performance of the Cello Concerto in the Rudolfinum in December 2010?
Before that I had known them only in passing, not well, but since the concert we meet often and are very good friends. I have you to thank for that.

I'd like to go into the difficult situation in Prague after 1948. When Reiner came back to Prague after his liberation from Dachau, he suffered a good deal from the repressions of the Communist Party, as you did, too.

I have to say that on 1 June 1945 I joined the Communist Party, because for me the Russians were the liberators, and at the begining nobody knew anything about the atrocities, about Stalin, about any of that – really we didn't – and many sensible people fell into it, and I have to acknowledge that I was in the Party. But I didn't stay right up to the bitter end: I always had such troubles with it, and then I just couldn't, when we learned about everything that had happened. But nobody knew, or very little.

For Reiner, as for you, the Russians were the liberators. He also became a member of the Communist Party of Czechoslovakia, and in that connection even wrote political songs, but they didn't meet the expectations of the Party. Reiner didn't want to comply with these expectations. He was well able as far as his technique was concerned, but he didn't want to curry favour. He met increasing resistance from the authorities: his style was too individualist, too 'formalist', it didn't conform with socialist prescriptions. And his pre-war interest and engagement in anthroposophy was treated with contempt. And so he fell into a kind of isolation that had considerable consequences for his music. He had written Gebrauchsmusik *before, including incidental music, in the '30s, for the theatre manager Burian.*[13]

[13] Emil František Burian (1904–59) studied with Josef Bohuslav Foerster at the Prague Conservatoire, graduating in 1927, and soon became a prominent member of the Czech avant garde. Having joined the Communist Party in 1923, he worked with a number of left-oriented theatre companies in the 1920s and '30s, founding one such, the theatre D 34, in 1933. Arrested by the Nazis in 1941, he spent the war in a number of concentration camps, returning to Prague afterwards and founding the theatres D 46 and D 47.

So already very young.

Yes, he was born in 1910, so he was in his mid-twenties. At that time he wrote a lot for the theatre and after the war he worked again with Burian, who had opened another theatre.

The theatre 'D 46': it was his old theatre he re-opened in 1946.

And for a short time Reiner composed for him. But their paths parted and they didn't much work together after that. At the same time Reiner worked for two years with the 'Opera of 5 May'[14] *that his teacher Alois Hába had founded.*

I didn't know that.

I think that the tragedy which explains why Reiner has remained unknown has to do above all with the fact that political developments meant that he couldn't be played in public any more. His musical language was largely rejected by the authorities and so there were only a very few performances, and frequently not in the original versions but in reduced arrangements he made for a small circle. In the aftermath of the events of the 'Prague Spring', he left the Communist Party of Czechoslovakia in 1970 and had to renounce all his official positions and performances of his music were banned.[15] *And that is despite Reiner's having been both Secretary of the Syndicate and, after 1949, Secretary of the Union of Czechoslovak Composers.*

And then he had been a student of Hába. And Hába's was the kind of music that wasn't popular, these quarter-tones.

Exactly: not only twelve tones but a further subdivision, for which Hába developed its own instruments. I've seen a quarter-tone piano in the Prague Museum. As far as I know, only a very few people could play it, among them Viktor Ullmann[16] *and Karel Reiner himself, since he was an excellent pianist.*

They knew each other well: they often met and swapped ideas.

They were close friends. Ullman and Hába were members of the Anthroposophical Society in Prague and they were

[14] 5 May 1945 was the date of the outbreak of the Prague Uprising against the occupying Nazi forces.

[15] His wife, Hana Reinerová, was guilty by association: her translations of Bulgarian plays were also banned – a decision that widespread protests by Bulgarian authors proved powerless to change.

[16] Ullman, born in 1898, studied with Schoenberg in Austria before, in 1923, settling in Prague under the aegis of Zemlinsky. By the time of his deportation to Terezín in September 1942, his worklist had reached Op. 41, of which thirteen survive. He continued to compose in Terezín; of the 23 works he completed there the best-known is the satirical opera *Der Kaiser von Atlantis*. In October 1944, with most of the other Terezín composers, he was deported to Auschwitz and gassed.

Reiner's sponsors when he joined it. Even though he was deported to Auschwitz in October 1944 Reiner was the only one in this group of composer-friends – Viktor Ullmann, Hans Krása, Pavel Haas, Gideon Klein[17] *– not to have been murdered; instead, he was put on transports to other camps. Whether Reiner and Haas were friends beforehand I can't say; they probably first met in Terezín.*

I don't know. I spent the days outside the fortress with the sheep.

Reiner lived only in the ghetto. I'm amazed at the expressiveness of his music. You would think at first that his music might contain only echoes of his painful memories, but it's striking how much variety there is in the perspectives and moods of the different works. That's what makes his music so interesting: sure, there are dark moods stamped with his history, but there are also happy moments, even dancing ones, and when you consider the conditions under which the works were written – as with the drawings, literature and music which arose here – it's difficult to comprehend how people managed to switch off or abstract themselves from it. It probably has to do with the desire to be thinking, through culture, of something other than the day-to-day agony – whether through music, literature or drawing. I learned from the Ghetto Museum that in one of the boys' homes Reiner used to work in secret on cultural activities with the boys in the attic.

It would have been the end if people had been entirely pessimistic. But nobody knew what lay ahead. It would have been entirely different if we had known, but nobody did.

As son of the director Helfrid Foron, the cellist **Sebastian Foron** quite literally 'grew up in the theatre'. His whole style of musicianship has been decisively marked and influenced by this connection with the theatrical world and with its specific tones, gestures and methods of narration.

His musical training began at the piano at the age of six; he started to learn the cello at nine. He later studied with Valter Despalj, Siegfried Palm and Daniil Shafran, and held a scholarship at the University of Southern California, Los Angeles, continuing his studies there under Eleonore Schoenfeld. During this time, he also attended the master classes of Anner Bylsma, William Pleeth and János Starker.

He has worked closely together with the Ensemble Modern, and with the composers Louis Andriessen, Wolfgang Rihm, Jacqueline Fontyn, Gordon Kampe, Matteo Franceschini, Krysztof Penderecki and Manfred Trojahn, whose Second Cello Sonata he has recorded.

He has made concert appearances with many other musicians, including Julia Bartha, Tara Boumann, Nada Kecman, Stefan Litwin, Hui Ping Lan, Ernst Reijseger, Paquito d'Rivera, Rumi Sota-Klemm and Roberto Szidon.

[17] The Moravian Gideon Klein (born in 1919) was the youngest of the Terezín composers; he was also active as a pianist there. After transport to Auschwitz in October 1944, he was transferred to Fürstengrube and died there in January 1945.

His concert appearances have taken him to such diverse locations as the Cologne Triennale, the Berlin Konzerthaus, radio stations such as Radio Czech and Deutschlandfunk, and to a whole series of destinations both within and outside Europe, including the USA and Japan. In 2009 in Prague, with the Hradec Králové Philharmonic Orchestra under Andreas S. Weiser, he opened the festival Prague Premieres in the Rudolfinum with a performance of Wolfgang Rihm's *Concerto in One Movement*. In December 2010 he gave the first-ever performance of Karel Reiner´s Cello Concerto, Op. 34, with the Czech Philharmonic Orchestra under conductor Zdeněk Mácal also in the Rudolfinum – the performance preserved on this CD.

Matti Raekallio and Sebastian Foron
at the sessions for this recording

Sebastian Foron's repertoire spans both the established corpus of the music of the Classical and Romantic ages and the work of contemporary composers. He is especially interested in building bridges between these different epochs and is always eager to discover the work of composers who have not yet gained a place in the traditional repertoire. Such is the case, for example, with the late-nineteenth-century female composer Marie Jaëll: having discovered her Cello Concerto (premiered in 1882) in the French National Library in Strasbourg, he gave the first performance in modern times in February 2011 and is editing further works of this neglected contemporary of Liszt.

Zdeněk Mácal has conducted over 160 orchestras worldwide, including the Berlin Philharmonic, the Boston Symphony, the London Symphony, the London Philharmonic, the New York Philharmonic, the Orchestre National de France, the Philadelphia Orchestra, the Orchestra della Scala, the Chicago Symphony, the Munich Philharmonic and the NHK Symphony Orchestra in Tokyo. He has also appeared at major opera houses throughout Europe, including those in Prague, Cologne, Geneva, Turin and Bologna.

Born in Brno, Zdeněk Mácal is an American citizen. At the age of four he began violin studies with his father and went on to study conducting with Břetislav Bakala, František Jílek and Josef Veselka at the Brno Conservatory (1951–56), and then at the Janáček Academy (1956–60). He received international attention by winning, first, the 1965 International Conducting Competition in Besançon and then the 1966 Dmitri Mitropoulos Competition in New York, where the jury was chaired by Leonard Bernstein. A year later he was appointed principal conductor of the Prague Symphony Orchestra, but left the next year as a protest against the suppression that followed the 'Prague Spring'. It was to be 28 years before he appeared before a Czech orchestra again, when he conducted the Czech Philharmonic in the Prague Spring festival of 1996.

Since his American debut with the Chicago Symphony Orchestra in 1972, Zdeněk Mácal has conducted widely throughout North America. He has also been music director of the Milwaukee Symphony, New Jersey Symphony and

Cologne Radio Symphony Orchestras and the Radio Orchestra of Hannover. He has served as Chief Conductor of the Sydney Symphony Orchestra, Principal Conductor of the Prague Symphony Orchestra and Principal Conductor of Grant Park Summer Festival in Chicago.

As Music Director of the New Jersey Symphony Orchestra from 1993 to 2002, he built the Orchestra's reputation through the introduction of several acclaimed series, including the summer Amadeus Festival, and an exclusive recording contract with Delos International. Among their releases is a Grammy-winning disc of Dvořák's Requiem and Ninth Symphony. For Sony he has recorded works by the American composer Richard Danielpour with the Philharmonia Orchestra in London. He has also worked with EMI, Decca, Supraphon, Deutsche Grammophon, Exton and Koss, for whom he recorded the complete Dvořák symphonies and tone poems and Beethoven's Ninth Symphony with the Milwaukee Symphony Orchestra.

Matti Raekallio, born in Helsinki, studied in his home country as well as in London with Maria Diamond Curcio, in Austria at the Vienna Academy of Music with Dieter Weber, and in Russia at the Leningrad Conservatory. He is an active concert performer, making his American debut in 1981 at the Carnegie (Weill) Recital Hall and undertaking regular tours of the USA since then, including solo recitals and performances with several American symphony orchestras.

He has performed complete cycles of the 32 Beethoven Sonatas, the ten Scriabin Sonatas, and the nine Prokofiev Sonatas, as well as altogether 62 piano concertos, including all of Beethoven's, Brahms', Rachmaninov's and Prokofiev's, as well as more rarely played concerti like those by Busoni, Szymanowski and Lutosławski. He has made about twenty CDs for Ondine, including an acclaimed set of the complete Prokofiev Sonatas.

In 2007 Matti Raekallio joined the faculty of The Juilliard School in New York. For a while, he continued to shuttle between USA and Europe, where from 2005 he held a full professorship at the Hochschule für Musik und Theater in Hanover, but from 2010 he has been teaching exclusively at Juilliard. He had previously, since 1998, held a professorship at the Sibelius Academy in Helsinki, where his teaching work began in 1978. In addition, he has held professorships at the Swedish Royal College of Music in Stockholm and at Western Michigan University, USA.

Matti Raekallio's students include several top prizewinners in international piano competitions, among them the First Prize laureates in Leeds, AXA Dublin, London, Vienna (Beethoven), Isang Yun (Korea), New York (Artists International) and Budapest (Liszt-Bartók). He has been a juror in several international competitions, including Tel Aviv (Artur Rubinstein), Shanghai, Vienna (Beethoven), American Pianists' Association, The Gilmore Prize, Tokyo (PTNA) and many others. He gives regular master classes in Finland as well as in Austria, China, Denmark, Israel, Japan, Sweden and the USA.

His D.Mus. at the Sibelius Academy focused on the History of Piano Fingering. Subsequently, he became a member of an international research team, investigating pianists' choice of fingering from the viewpoint of cognitive psychology. In 1980 he received the Leonie Sonning Foundation Grant from Denmark, and was recipient of the five-year Artist Grant of the state of Finland three times in total. He served for three years, 1998–2000, as a member of the Council for Research of Culture and Society of the Finnish Academy. In 2009 he was named an Honorary Doctor of the Estonian Academy of Music.

TOCCATA CLASSICS

Cello Concerto: recorded 2–3 December 2010, Dvořák Hall, Rudolfinum, Prague
Recording engineer: Tomoyoshi Esaki, Octavia Records
Sonata brevis, *Elegy and Capriccio*, *Verses*: recorded 20 and 21 June 2011, Yamaha Studio, Fifth Ave., New York
Recording engineer: Joseph Patrych
Editing and Mastering: Tomoyoshi Ezaki, Octavia Records, Japan, and Christoph Süsser and Bashar Shammout, Arvato Bertelsmann, Germany

This SACD has been recorded with full DSD and 192 kHz/24 bit technology.

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Cello Concerto: Sy. 5281
Sonata Brevis: Sy. 5286
Elegy and Capriccio: Sy. 5303
Verses (*Strophen*, *Sloky*): Sy. 5360

Booklet texts: Alfred Thomas Müller and Doris Grozdanovičová interviewed by Sebastian Foron; translated and annotated by Martin Anderson
Die Interviews in deutscher Sprache finden Sie unter/Rozhovory v českém jazyce naleznete pod/ Les interviews sont traduites en français sur/ Traduzione in lingua italiana nel seguente sito internet: www.sebastianforon.com

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TOCC 0083

Karel Reiner (1910–79) – a major missing voice in Czech music – suffered under both of twentieth-century Europe's major tyrannies. As a Jew he was imprisoned by the Nazis, miraculously surviving a series of atrocities: Terezín, Auschwitz, a camp near Dachau and a death march. Then, back in Prague after the War, he was accused of 'formalism' by the Communists. This first CD of a series reviving Reiner's music presents the large-scale Concerto he completed just before his internment in Terezín – and first heard, in this live performance, only in 2010 – and three chamber pieces which evolve through echoes of Janáček and Martinů to the brittle humour of the Stravinskyan *Verses*, one of his last works.

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KAREL REINER Music for Cello

Cello Concerto, Op. 34 (1941-43)*			**33:03**
1	I.	*Allegro energico*	12:37
2	II.	[*Cantabile ed espressivo*]	9:03
3	III.	*Allegro vivo. Leggiero*	11:23
***Sonata Brevis*, Op. 39** (1946)			**10:42**
4	I.	*Allegro moderato*	4:34
5	II.	*Marcia funebre*	3:58
6	III.	*Allegro con brio*	2:10
Elegy and Capriccio (1957/1960)			**11:31**
7	I.	Elegy: *Poco grave*	5:46
8	II.	Capriccio: *Allegro*	5:45
***Verses* for viola and piano** (1975)**			**16:26**
9	I.	*Andante. Poco grave*	4:27
10	II.	*Energico*	4:19
11	III.	*Poco andante*	3:40
12	IV.	*Allegro assai*	3:40

TT 71:31

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Matti Raekallio, piano 4–12

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