

Pogramme Notes

Robert Schumann: Märchenbilder Op.113

The character of the first movement is similar to a fairy tale, and the professor Schlichtig compares it with Schumann's *Dichterliebe* cycle. All the musical aspects have to correspond with that character, and that is why a concrete atmosphere is required. On Schumann's original score, it is indicated just one bow for two bars.

The corrections also focus on the right arm movements and the way to play at the beginning – like in backstage (behind the scenes)-, as the piece comes from nowhere (playing in *sotto voce*) and grows little by little.

The player has to handle the bow without articulating, like a continuum, and to pay attention to the sound at the end of the upbows –keeping the quality of sound and finishing the whole bow.

The last pizzicato has to be prepared. The professor develops the idea of axis-movement: every movement –both in general and during the performance- turns around an axis. Following this concept, the viola has to stay still in the middle, in a balance.

J.S. Bach: Chaconne for 4 violas arranged by Ichiro Nodaira

J.S. Bach's *Chaconne* from the *Partita No. 2 in D minor, BWV 1004*, originally composed for solo violin, is one of the most profound and celebrated works in the Baroque repertoire. This monumental piece showcases Bach's mastery in creating rich, polyphonic textures within the constraints of a single instrument. The *Chaconne* stands as a testament to both technical brilliance and emotional depth, often described as a spiritual and musical journey.

In this arrangement for four violas by the renowned Japanese composer and arranger Ichiro Nodaira, the work takes on a new dimension. By distributing the intricate polyphony across four instruments, Nodaira enhances the harmonic clarity and expressive potential of the piece. The viola's warm, resonant timbre adds a distinct character to the music, creating a lush, layered sound that highlights both the structural complexity and the emotional intensity of the original.

This arrangement not only pays homage to Bach's genius but also offers a fresh perspective on the *Chaconne*, allowing listeners to experience its timeless beauty through the rich sonorities of the viola ensemble. It is a compelling reinterpretation that bridges the Baroque era and the modern chamber music aesthetic.

H. Vieuxtemps Capriccio: Hommage à Paganini for solo viola

Like other nineteenth-century violinists, the Belgian virtuoso Henri Vieuxtemps liked to play the viola, particularly in chamber music. The Capriccio is the last of a set of six posthumously published pieces (the first five are for solo violin), probably composed in the last decade of Vieuxtemps' life, after his playing career was ended by a series of strokes. It was composed as a tribute to Paganini (whose viola playing had inspired Berlioz to compose Harold in Italy).

'Capriccio' might suggest something rather whimsical, but Vieuxtemps' work is marked Lento, con molta espressione (slow with much expression) and it is rooted in the key of C minor. The effect is rather sombre and elegiac, in spite of the virtuoso demands of Vieuxtemps' writing, and the piece ends with two, quiet pizzicato chords.