



Mondag July 17, 2023, at 20:00

Marie-Elisabeth Hecker, cello

Martin Helmchen, piano



Johann S. BACH (1685-1750)

Cellosuite No. 2 in d-minor, BWV 1008 (1720),
20'

- I. *Præludium*
- II. *Allemande*
- III. *Courante*
- IV. *Sarabande*
- V. *Menuet I*
- VI. *Menuet II*
- VII. *Gigue*

Johann S. BACH (1685-1750)

Gambesonate No. 3 in g-minor, BWV 1029
(1737), 15'

- I. *Vivace*
- II. *Adagio*
- III. *Allegro*
- IV. *Pause*

Robert SCHUMANN (1810-1856)

3 Romanzen, op. 94 (originally for obo),
(1849), 12'

1. *Nicht schnell*
2. *Einfach, innig*
3. *Nicht schnell*

Igor STRAVINSKY (1882-1971)

Suite Italienne, (1932), 18'

- I. *Introduzione*
- II. *Serenata*
- III. *Tarantella*
- IV. *Gavotte con due variazioni*
- V. *Scherzino*
- VI. *Minuetto e finale*

--- Intermission ---

10:00 Artist talk

15:30 Teyber Trio (string trio)

20:00 Marie Elisabeth Hecker, cello and Martin Helmchen, piano



Om kunstnerne

It's a great pleasure to welcome back to Hindsgavl the married couple Marie-Elisabeth Hecker and Martin Helmchen. They have both been here several times in various combinations with other musicians. But tonight is the first time that they perform 'only' as a duo. In 2012 Marie-Elisabeth Hecker played here at Hindsgavl for the first time.

Back in 2005 (at the age of 18) she won the Rostropovich – competition in Paris - and not only winning the first price but also all the special prizes. This made her international career take off.

After winning the international Concours Clara Haskil in 2001 (at the age of 19) Martin Helmchen's career gained incredible momentum as one of the leading young

pianists playing with all the big orchestras and with chamber music as a special passion.

For more than ten years the couple has been involved in the musical life of Rwanda, establishing the music school Music Road Rwanda, in collaboration with the Presbyterian Church of Rwanda in Kigali in 2018. In 2022 the Hecker-Helmchen Duo received the first 'Pablo Casals Award – For A Better World' for their work.

And in July 2023 they launched a new international chamber music festival "FLIESSEN".

Dina Bodé

Revised and translated by Susanne Lange

Om Musikken

J.S. Bach (1685-1750): Cello Suite No. 2 in D minor, BWV 1008 (c. 1720)

Bach's six suites for solo cello are among the world's most famous pieces of music, yet they are shrouded in mystery. When did Bach write them? To whom? And are they intended for a modern cello or an earlier gambe or violoncello da spalla? The answers are lost in the mists. The original score has disappeared, the source is a copy of Bach's wife Anna Magdalena, and the works were largely forgotten until cellist Pablo Casals rediscovered the suites in the

1930s – more than 200 years after they were written.

Everything indicates that Bach wrote them during his time as Kapellmeister in Anhalt-Köthen (1717-1723), where he explored the possibilities and limitations of instruments in major solo works. The cello suites are related to the violin and harpsichord suites. And they make at least as great technical and musical demands. The suites succeed in combining the greatest possible musical expression with techniques and harmony that until then were

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unheard of. The suites simply revolutionized the possibilities of a cello.

On the other hand, the form of music is anything but revolutionary. The predominant compositional technique in Bach's time was the suite form. A work of typically six movements, preceded by an elaborate prelude and followed by five of the popular dance movements of the time. However, the music is not written for the use of dance. It is concert hall listening for concentration and contemplation, based on familiar forms and rhythms.

J.S. Bach (1685-1750): Gambesonata No. 3 in G minor, BWV 1029 (c. 1737)

From 1723 until his death in 1750, Bach was cantor in Leipzig and composed music primarily for ecclesiastical use. But from 1729-1738 he was also in charge of the music association *Collegium Musicum*, which played concerts of secular music at the city's coffee shop, *Café Zimmermann*. Bach's three sonatas for gambe and harpsichord were probably written for this purpose.

The three-movement sonata No. 3 is today most often played by the heirs of the gampen and harpsichord, cello and piano. The well-intentioned melodic opening movement is followed by a beautifully slow second movement, before the whimsically repetitive finale draws a line worthy of both a coffee shop and a concert hall.

Robert Schumann (1810-1856): 3 Romanzen, Op. 94 (1849)

Schumann wrote his three gentle romances for oboe and piano. But the lyrical qualities of the music have inspired all sorts of instrumentalists to adopt the work. The

romantic cello sound is tailor-made for the tonal language.

The work was composed as a Christmas gift to the composer's wife, Clara. Love and gratitude flow out of the short three-part movements, all exuding beauty on either side of the midparts, which shake life into the sweet tonal beauty.

Igor Stravinskij (1882–1971): Italian Suite, Op. 23 (1932)

In 1920, Stravinsky composed music for the ballet *Pulcinella* based on works from the early 1700s by the Italian Baroque composer Pergolesi. Stravinsky was faithful to the ideals of the past. But at the same time he allowed himself to modernize the old tones. "*Pulcinella is a look backwards – but also a look in the mirror,*" Stravinsky said. As if he were mirroring himself with a 17th-century powder wig on, without it changing the interior of his head.

Pulcinella is the Italian name for Master Jakel. The ballet takes place in the theatrical tradition called *Comedia dell'arte*, which we know from puppet theatre and Tivoli's pantomimes. Subsequently, Stravinsky transformed parts of the work into both an orchestral suite and the original neoclassical suite *Suite Italienne* for cello and piano.

Mathias Hammer
(Machine translated)

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20:00 Marie Elisabeth Hecker, cello and Martin Helmchen, piano

