

ÉMILE SAURET: 170TH ANNIVERSARY

THURSDAY 22 SEPTEMBER 2022, 6:30PM
ANGELA BURGESS RECITAL HALL

Dr Nazrin Rashidova presents a lecture-recital celebrating the 170th anniversary of the birth of violin virtuoso Émile Sauret, and marking the launch of a new edition of his 24 Études Caprices, op.64 published by Edition Peters.

Nazrin Rashidova *violin*

Roderick Chadwick *piano*



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PROGRAMME

Émile Sauret (1852-1920)

No.1 Vision

from Quatre Morceaux de Salon, Op 45

Rondo

from Élegie et Rondo, Op.48

Ethel Barns (1873-1948)

Adagio Appassionato

Edvard Grieg (1843-1907)

Lieder (arr. É. Sauret)

IV. Des Dichters Herz

V. Waldwanderung

Émile Sauret (1852-1920)

Étude Caprice No.24, Op.64

*Andante maestoso – Cantabile – Allegro con fuoco –
Più mosso – Allegro*

No.1 Romance

from Deux Morceaux de Salon, Op.46

Elsie Nye (1883-1959)

No. 1 Loved and Lost

from Two Little Songs

Moritz Moszkowski (1854-1925)

Spanish Dance No.2, Op.12 (arr. É. Sauret)

Nazrin Rashidova *violin*

Roderick Chadwick *piano*

Émile Sauret (1852-1920)

“... Sauret’s command of the violin *is* extraordinary...”

— G B Shaw (1892)

The violin virtuoso, composer and pedagogue, Émile Sauret carved himself an enviable reputation during his lifetime. Sometimes described as a successor to Paganini, he was acclaimed by some of the greatest musicians of his era, including Brahms, Liszt, Tchaikovsky and Sarasate. In the present day, he is predominantly remembered by violinists and music lovers alike for the fiendishly difficult cadenza he composed to Niccolò Paganini’s first violin concerto.

Sauret’s remarkable performing and teaching career took him on an extensive journey across large swathes of Europe, Scandinavia, Russia, Turkey and the United States. With an impressive repertory comprising 70 concertos and a vast range of miscellaneous works, Sauret appeared as a soloist with the world’s leading orchestras including the London Symphony Orchestra, New York Philharmonic Orchestra, Budapest Philharmonic Orchestra, the Chicago, Boston and Cincinnati Symphony Orchestras and many more. With the Gewandhaus Orchester and Berliner Philharmoniker Orchester, he gave numerous concerto performances (between 1876 and 1911) presenting rarely performed concertos by Busoni, Godard, Raff, Rubinstein, Gernsheim and Moszkowski, under the composers’ batons.

Sauret was an active chamber musician, collaborating with many notable musicians including Liszt, Moszkowski, Scharwenka, Piatti, Popper and Lionel Tertis. He was also the dedicatee of works for the violin by composers including Sarasate, Gernsheim, Hubay, Aulin and Moszkowski.

Tertis wrote in his book of memoirs that as a pedagogue, ‘Sauret turned out a galaxy of brilliant fiddlers,’ and Carl Flesch remarked how ‘his eminence induced many violinists to study in London in the early years of the twentieth-century’. His students followed him from the Neue Akademie der Tonkunst and Stern’sche Konservatorium, Berlin (1881–1891) to London’s Royal Academy of Music (1891–1903), Chicago Musical College (1903–1906) and latterly, to London’s Trinity College of Music (1914–1920). The first-hand accounts of Sauret’s approach to teaching, drawn from memoirs of his students, reveal an intense commitment to teaching, using his exceptionally rich repertory and abilities in improvisation, and his extensive compositional output offers a multidimensional perspective on his capacity as a composer, editor, transcriber and arranger.

Comprising more than 250 works, including three concerti, a substantial number of salon works, arrangements, transcriptions, editions, cadenzas, and major pedagogical publications including: *20 Grandes Études*, op. 24 (Kistner, 1886), *12 Études artistiques*, op. 38 (Kistner, 1888), *Gradus ad Parnassum du violoniste*, op.36 (Forberg, 1896) and the *24 Études Caprices*, op.64 (Simrock, 1902), the diversity of his output provides insights into his technical and expressive range, as attested in reviews of his playing.

During his 12-year appointment at London’s Royal Academy of Music, Sauret had 150 students pass through his class. His pupils exerted a powerful influence on English music-making in the decades that followed. They included William Henry Reed (a founding member of the London Symphony Orchestra in 1904 and its leader between 1912 and 1935), John and William

Waterhouse, Gerald Walenn, Ruth Clarkson, Florizel von Reuter, Elsie Southgate and Isolde Menges. Ethel Barns was a RAM sub-professor, whilst Rowsby Woof, Sydney Robjohns and Elsie Nye became professors there. Elsie Nye taught Clarence Myerscough, who in turn became a professor at the RAM for 36 years. Marjorie Hayward, Sauret's student and dedicatee of the 24 Études Caprices, left a vast collection of solo and chamber recordings which help continue his legacy. She led the English String Quartet (which included Frank Bridge on viola) and later the Virtuoso Quartet (the first chamber group formed specifically for making chamber recordings).

While Sauret continued to tour and give concerts worldwide, he took up his last professorial appointment at London's Trinity College of Music in 1914 and taught there until early 1920. He was still actively performing in 1920 and it remains a mystery as to why there seem to be no recordings of him, despite recordings of his contemporaries including Wilhelmj, Joachim, Sarasate and Ysaÿe appearing in the early 1900s. An abridged version of his infamous cadenza to the Paganini concerto was first recorded by Jan Kubelik, in 1903.

Introduction

The central work in the programme, Sauret's **Étude Caprice No.24** requires a brief introduction into my latest venture. In 2016, I commenced work on a first recording of Sauret's last major pedagogical work, the 24 Études Caprices, Op.24, which subsequently led to a doctoral project at the Royal Academy of Music between 2016 and early 2021. An inscription on the front cover of the 1902 Simrock publication suggested that the Études Caprices were used in the 'Principal Violin Class' at the Royal Academy of Music

and they were dedicated to Sauret's student and friend, the English violin prodigy and virtuoso, Marjorie Hayward, who entered his class in the RAM at the age of twelve and must have shown astonishing promise to have been an appropriate dedicatee of such works within five years under his guidance. When I introduced my doctoral project to the Royal Academy of Music in 2016, the connection of the Études Caprices with the institution seemed to have been entirely lost. The project revealed some of the artistic and critical discoveries and challenges encountered, tackled and documented during the preparation and delivery of a world premiere recording series of these works, issued by Naxos between 2017 and 2020. The first volume was featured on BBC Radio 3, and was also selected as a Critic's Choice in *American Record Guide*. The remaining three volumes were recorded on the c. 1685 'Sauret' Stradivari violin, kindly loaned by John Ludlow and have been acclaimed by The Strad, American Record Guide, Fanfare and Neue Musikzeitung magazines.

In 2022, for the first time since its first and only publication on Simrock 120 years ago, the new Edition Peters publication of Sauret's 24 Études Caprices, Op. 64, which is based on the original Simrock engraving, offers the opportunity to discover their unique technical and expressive 'dialect'.

Programme Notes

Sauret's music is effectively a travelling diary in sound, in which he recorded impressions of people he met, places he saw and students who stimulated his pedagogical works. Sauret's salon works (often titled, Morceau[x] de Salon) are evocative, brilliant, and ethereal. They were frequently reviewed in *The Musical Times*, which commented

primarily on their melodious, graceful and expressive style of writing.

Published in 1891 by Robert Cocks and Co, **Vision** from *Quatre Morceaux de Salon, Op.45* almost depicts Sauret's 'vision' for the future of violin solos in film music, commencing with a sweet and decorative phrase developing into a sinuous melodic line led by a sea of emotion in the rich harmonic modulations, progressions and filigree detail before reminiscing on the return of the opening melody.

Rondo from Sauret's Op. 48 was published in 1893 by Novello, Ewer & Co and was dedicated to Austrian violinist, Hans Wessely, who took over his class at the RAM in 1903 when Sauret was engaged to head the violin department of the Chicago Musical College in the US. The abundance of virtuosic and expressive detail in this piece makes it a most spirited showpiece.

Sauret's Études Caprices are distinguishable from his earlier didactic works by being the only set to span all twenty-four keys, a tradition employed in Pierre Rode's 24 Caprices, Op. 22 (1819) and Jean Delphin Alard's 24 Etudes-Caprices, Op. 41 (1865). They also stand out for the exceptional variety of filigree detail and variation in nuance, dynamic, fingering, bowing and phrasing. In addition, the resultant length of these works is substantially longer than is typical for this genre. They drew favourable attention from important teaching figures and magazines well into the middle of the twentieth-century. The *con libertà* marking that accompanies the opening of the *Andante maestoso* in **Étude Caprice No.24** advocates an improvisatory feel, highlighting Sauret's abilities in improvisation. The *Andante maestoso* soon leads onto a melancholic recurring episode in the *Cantabile*, which

intersperses filigree detail in double-stopped and staccato passages. The *Allegro con fuoco* and *Più mosso* exploit a final potpourri of double stopped, chordal and staccato techniques, excitingly scattered across the full length of the fingerboard.

Sauret's **Romance, Op.46** was published in 1895 by Willcocks & Co., Limited and is written in homage to Miss Mary Mackenzie, the daughter of Sir Alexander Campbell Mackenzie, who was the Principal of the RAM between 1881 and 1924. The main theme of the piece entails a sentimental and rich 'aria' on the G string, choreographed to emulate the voice with subtle tonal gradations accompanied by *dolce and espressivo* markings, later climaxing into an *appassionamente* section.

Sauret not only managed to pass along to his students, a colossal body of technical knowledge but there is a common thread running through the type of elegance, charm and grace their compositions present.

Ethel Barns' **Adagio Appassionato** was published in 1909 by Schott and it similarly opens with a passionate 'aria' on the G string, but later explores and stretches the timbral capacity of the four strings. Elsie Nye's **Loved and Lost** is originally a vocal work (words by Edward Oxenford) and was published in 1919 by Weekes & Co. It is transcribed for the violin and piano this evening and depicts the loss of a loved one through the metaphor of a mignonette.

A number of Sauret's arrangements for violin and piano are more like transcriptions, closely following the original. Published by C.F. Peters in 1884, his arrangement of **Grieg's Lieder** offered a careful, pure and expressive adaptation to the violin. It may be that he was conscious of emulating the voice as much as

possible for he refrained from using any double stops (with the exception of 'Herbststurm') and exploited very colourful and expressive portamenti-led fingerings, as evident in **Des Dichters Herz**. Sauret's technical charm and mastery is apparent in '**Waldwanderung**'.

The last work in the programme, Sauret's arrangement of **Moszkowski's Spanish Dance No.2, op. 12** gives the work a complete transformation with double and triple stops, upward and downward leaps, staccati, pizzicati and harmonics. The arrangement of the Spanish Dances were published in 1880 by Carl Simon and were instrumental in inspiring me to look further into Sauret's technical world.

Biographies

Praised by the *American Record Guide* for encompassing a "consummate technique and unabashed bravura wedded to a great sense of style... an example to nearly every violinist alive" — violin virtuoso, Nazrin Rashidova made her solo début at the age of three in Baku, and was awarded a Gold Medal by the Cairo Opera House for an exceptional violin recital three years later. Establishing FeMusa Orchestra in 2008, Britain's first female chamber orchestra in 70 years, is merely the latest in a series of achievements. Based in London, FeMusa have been featured on *BBC World News*, *Euronews*, *LondonLive* and they have given numerous concerts in London, performed on 'Omani Woman's Day' at the Royal Opera House Muscat in Oman, and in Baku, Gabala and Paris.

Rashidova was accepted to the Royal Academy of Music at the age of 15, where she had the privilege of playing on a rare collection of violins by Antonio Stradivari. She studied with professors Erich Gruenberg, Felix

Andrievsky and Lydia Mordkovitch. A prizewinner in several international competitions, she has appeared on international TV and radio, played for Royalty and other dignitaries, and also performed in the USA, Japan, Europe and the Middle East.

Rashidova's recordings for *Naxos* and *First Hand Records* have been critically acclaimed by *The Strad*, *Gramophone*, *Diapason*, *Fanfare*, *Ritmo*, *Classical Guitar Magazine*, *American Record Guide*, *SWR2 Radio* and *neue musikzeitung*.

More recently, Rashidova completed her PhD at the Royal Academy of Music, where she explored Émile Sauret's *24 Études Caprices, op.64* through the making of a first recording. Her world premiere recording series of these works comprise four volumes and have been released by Naxos (2017-2020). In support of her research, Rashidova was awarded one of the most prestigious awards of the Worshipful Company of Musicians, *The John Clementi Collard Fellowship* and also *The Clarence Myerscough Trust* at the Royal Academy of Music. Three of the volumes were recorded on the c.1685 'Sauret' Stradivari violin, kindly loaned to her by John Ludlow.

She plays on a violin after G. B. Guadagnini Milan 1753, 'Nazrin' by David Rattray.

Roderick Chadwick is a pianist, teacher and writer on music. In recent years he has performed some of the most challenging works for piano, including Lachenmann's *Serynade* at the inaugural London Contemporary Music Festival, Stockhausen's *Mantra* with Mark Knoop and Newton Armstrong (a highly-regarded recording on the Hathut label), and John McGuire's *48 Variations*, also with Knoop. Other recordings include works by Gloria Coates, Edward

Cowie, Maurice Duruflé, Leopold Godowsky, Sadie Harrison, Hans Werner Henze and Wolfgang Amadeus Mozart – several of these with violinist Peter Sheppard Skaerved and the Kreutzer Quartet.

Roderick is a member of ensembles Chroma and Plus-Minus, appearing with them at festivals such as Huddersfield, Ultima (Oslo) and the Warsaw Autumn Festival. His first performance on BBC Radio 3 was at the age of 14 (the Britten *Gemini Variations* live from the Aldeburgh Festival), and broadcasts since have included solo works by Laurence Crane, Richard Barrett and Will Gregory. Duo partnerships with several violinists have taken him to venues such as Tokyo Opera City, Auditorium du Louvre, Wigmore Hall and Seoul Arts Centre.

In 2018 Roderick published *Messiaen's 'Catalogue d'oiseaux', From Conception to Performance* (CUP), co-authored with Peter Hill, and he was artistic advisor to the Royal Academy of Music for their Messiaen centenary celebrations in 2008. He is currently recording the *Catalogue* book by book for the Divine Art label, alongside thematically-linked repertoire.

He first encountered Messiaen's music at Chetham's School, where he was taught piano by Heather Slade-Lipkin, before going on to study with W Dean Sutcliffe, Peter Pettinger and Hamish Milne at St Catharine's College, Cambridge and the Royal Academy of Music. He is now an Associate Professor at the Academy, having been made Reader of the University of London in 2013.

"The redoubtable Roderick Chadwick" (The Strad)

"Possessor of devastating musicality and technique" (Sunday Times)