



Sonate
für Klavier und Violoncell
Opus 4 - Scherzo mit Trio

Wouter Hutschenruyter
(1859 - 1943)

Scherzo

Allegro comodo

Cello

Piano

6

12

18

Musical score for measures 22-26. The system includes a bass line and a grand staff (treble and bass clefs). The bass line features a melodic line with a slur over measures 22-24 and a dotted quarter note in measure 25. The grand staff contains a complex accompaniment with many beamed eighth notes. A first ending bracket labeled '8' spans measures 22-24. The dynamic marking *sempre p* is present in measure 25.

Musical score for measures 27-30. The system includes a bass line and a grand staff. The bass line has a melodic line with a slur over measures 27-29 and a fermata in measure 30. The grand staff continues the accompaniment. The dynamic marking *mf* is placed above the grand staff in measure 28.

Musical score for measures 31-34. The system includes a bass line and a grand staff. The bass line is mostly silent with some notes in measure 34. The grand staff features a melodic line with dynamics *molto cres.*, *f*, *fz*, and *mf*. A first ending bracket labeled '1.' spans measures 31-34. The grand staff ends with a repeat sign.

Musical score for measures 35-39. The system includes a bass line and a grand staff. The bass line has a melodic line with a slur over measures 35-37 and a dynamic marking *p* in measure 36. The grand staff features a melodic line with dynamics *f* and *mf*. A first ending bracket labeled '2.' spans measures 35-39. The grand staff ends with a repeat sign.

41

41

p *f*

47

47

f *f*

52

52

mf *con grand espr.*

56

56

60

60

dim. e riten.

dim. e riten.

65

65

pizz.

p

molto legato

p

staccato

69

69

p

p

72

72

p

p

Musical score for measures 76-79. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The score consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top bass staff contains a melodic line with slurs and a dynamic marking of *p* (piano). The grand staff contains accompaniment with chords and moving lines in both hands.

Musical score for measures 80-83. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The score consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top bass staff is marked *arco* and contains a melodic line with a long slur. The grand staff contains accompaniment with chords and moving lines in both hands, with a dynamic marking of *p* (piano).

Musical score for measures 84-89. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The score consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top bass staff contains a melodic line with a long slur. The grand staff contains accompaniment with chords and moving lines in both hands, with a dynamic marking of *mf* (mezzo-forte).

Musical score for measures 90-93. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The score consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top bass staff contains a melodic line with slurs and a key signature change to one flat (E-flat). The grand staff contains accompaniment with chords and moving lines in both hands.

96

101

106

112

116

Musical score for measures 116-118. The top staff is a single bass line with a *pizz.* marking and a *f* dynamic. The middle and bottom staves are a grand piano with *ff* dynamics and *Fine* markings.

Trio

Musical score for measures 119-125. The top staff is Cello with *arco* and *p più mosso* markings. The middle and bottom staves are Piano with *p più mosso* markings.

126

Musical score for measures 126-134. The top staff continues the Cello line with a *p* dynamic. The middle and bottom staves continue the Piano accompaniment.

135

Musical score for measures 135-141. The top staff continues the Cello line with a first ending bracket. The middle and bottom staves continue the Piano accompaniment.

2. *pizz.*
p *f* cre - scen - do
p *f* cre - scen - do

arco *pizz.*
mf *p* *f* cre - scen - do

arco
f *p*

f *p* *f*

171

Musical score for measures 171-176. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The top staff features a melodic line with a dynamic marking of *f* starting at measure 174. The grand staff provides harmonic accompaniment with various textures, including chords and moving lines in both hands.

177

Musical score for measures 177-182. The system consists of three staves. The top staff continues the melodic line from the previous system. The grand staff features a piano accompaniment with a dynamic marking of *pp* and the instruction *e legg.* (pianissimo and leggiero). The right hand of the grand staff plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords.

183

Musical score for measures 183-188. The system consists of three staves. The top staff continues the melodic line. The grand staff continues the piano accompaniment. A dynamic marking of *mf* with an accent (>) appears in the right hand of the grand staff at measure 187. The music maintains the eighth-note rhythmic pattern in the right hand.

189

Musical score for measures 189-194. The system consists of three staves. The top staff continues the melodic line. The grand staff continues the piano accompaniment with a dynamic marking of *pp*. The right hand of the grand staff continues the eighth-note pattern, while the left hand provides harmonic support with chords.

Musical score for measures 195-201. The system consists of three staves: a bass staff, a grand staff (treble and bass), and a bass staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper bass staff with slurs and a dynamic marking of *f* (forte). The grand staff contains a complex piano accompaniment with slurs and a dynamic marking of *f*. The lower bass staff provides a rhythmic accompaniment with slurs.

Musical score for measures 202-208. The system consists of three staves: a bass staff, a grand staff (treble and bass), and a bass staff. The key signature has two flats. The music features a melodic line in the upper bass staff with slurs and a dynamic marking of *p* (piano). The grand staff contains a complex piano accompaniment with slurs and a dynamic marking of *p*. The lower bass staff provides a rhythmic accompaniment with slurs.

Musical score for measures 209-215. The system consists of three staves: a bass staff, a grand staff (treble and bass), and a bass staff. The key signature has two flats. The music features a melodic line in the upper bass staff with a *pizz.* (pizzicato) marking. The grand staff contains a complex piano accompaniment with a *cresc. e riten.* (crescendo and ritardando) marking and a dynamic marking of *f* (forte). The lower bass staff provides a rhythmic accompaniment with a dynamic marking of *f*. The system concludes with the instruction "Scherzo D.C. al Fine" on both the grand staff and the lower bass staff.

Wouter Hutschenruyter (1859 - 1943)

From today's vantage point Wouter Hutschenruyter was truly a person of multiple talents. As he was of the opinion that one shouldn't try to do everything at the same time we are consequently able to subdivide his musical life into four periods. He was born into a musical dynasty from Rotterdam: his grandfather Wouter (Sr.) was a composer, his father Willem was band master of the harmonie orchestra of the Rotterdam militia and his younger brother Willem played the horn. Hutschenruyter studied the violin, piano and theoretical subjects at the music school, where his teachers included Woldemar Bargiel and Friedrich Gernsheim, and he regularly performed as a pianist from 1876 onwards. From 1879 to 1885 he himself was a piano teacher at the music school. In 1881 his opus 1 was published by Schott (Mainz). He enjoyed resounding success with his piano concerto Opus 5 (1883) in the double role of composer and pianist.

As early as 1879 Hutschenruyter was appointed assistant band master of the harmonie orchestra of the Rotterdam militia. In 1889 he conducted the world première of his orchestral suite Opus 8 in Berlin. In 1890 Willem Kes invited him to become the second conductor of the Concertgebouw Orchestra. He remained in this position for two years before becoming the conductor of the harmonie orchestra of the Utrecht militia. In 1894 this group fused together with the ensemble of the Muziek College to form the Utrechts Stedelijk Orkest, of which Hutschenruyter was appointed chief conductor. With his focused vision he succeeded in considerably raising the orchestra's playing standard and brought an innovative approach to programming (including the introduction of 'concerts for the people' in 1898). He also reserved ample space for the inclusion of Dutch and contemporary music in the programming. In 1903 the orchestra collaborated with the Arnhemse Orkestvereniging to give the Dutch première of Mahler's third symphony, while in 1906 it joined forces with the local orchestra in Essen (whose chief conductor was Hendrik Witte from Utrecht) to give the world première of Mahler's sixth symphony, under the baton of its composer.

Meanwhile, in 1896 Hutschenruyter reviewed the performance of the Ring der Nibelungen in Bayreuth – incidentally, his arrangements of Wagner's Walkürenritt and Waldweben, intended for concertante use, are still performed today – and in 1898 he published the first Dutch-language biography of Richard Strauss. In 1917 he left the orchestra and became director of the Muziekschool van Toonkunst in Rotterdam. He held this post until 1925 when he retired to The Hague. There he wrote his memoirs *Consonanten en dissonanten. Mijn herinneringen* (1930) and countless studies in music history. His final written work was a biography of Franz Schubert (1944). In total he wrote thousands of letters, hundreds of articles and observations and dozens of books.

During the short period that he was active as a composer Wouter Hutschenruyter wrote two sonatas roughly at the same time as his successful piano concerto: the violin sonata opus 3 and the cello sonata opus 4.

The first movement of the cello sonata has a three-movement structure A – B – A'. The main tempo (A) is a stately Adagio, which does full justice to its C minor tonality. The middle section (B) bears the character indication *Molto più animato* and expresses an inner turbulence, partly due to the long-drawn-out postponement of the return to the tonic key of G minor on two occasions and also due to the simultaneous combination of a binary (cello) and ternary (piano) 6/8 bar. The recapitulation (A') modulates to C major halfway through, providing a consoling conclusion to the movement.

While the E flat major Scherzo bears the character indication *Allegro comodo*, its pulse should clearly be felt by bar, giving it a lively though never hectic character. The G major Trio is even somewhat faster.

Returning to C minor, the Finale is extremely tempestuous and remains so, also after it has modulated to C major approximately two-thirds of the way through. The work reaches its strikingly succinct conclusion in the same tonality.

www.cellosonate.nl (Nederlands, Deutsch, English, Français) - Doris Hochscheid (cello) and Frans van Ruth (piano)

Score available at www.papyromania.nl/musicsharing and www.muziekschatten.nl/action/work?id=161

Wouter Hutschenruyter (1859 - 1943)

Wouter Hutschenruyter was wat we tegenwoordig een multi-talent zouden noemen. Bovendien was hij iemand die vond dat je niet alles tegelijk moest doen, zodat we zijn muzikale leven in vier periodes kunnen onderverdelen.

Hij stamde uit een Rotterdamse muziekdynastie: zijn grootvader Wouter (sr.) was componist, zijn vader Willem kapelmeester van het harmonie-orkest van de Rotterdamse schutterij, en zijn jongere broer Willem hoornist. Aan de muziekschool, waar Woldemar Bargiel en Friedrich Gernsheim tot zijn leraren behoorden, had hij les in viool, piano en theoretische vakken en vanaf 1876 trad hij regelmatig op als pianist. Van 1879 tot 1885 was hij zelf pianoleraar aan de muziekschool. In 1881 verscheen bij uitgeverij Schott (Mainz) zijn opus 1. In de dubbelrol van componist en pianist had hij veel succes met zijn pianoconcert opus 5 (1883).

Al in 1879 was hij benoemd tot tweede kapelmeester bij het harmonie-orkest van de Rotterdamse schutterij. In 1889 dirigeerde hij de wereldpremière van zijn orkestsuite opus 8 in Berlijn. In 1890 werd hij door Willem Kes uitgenodigd als tweede dirigent bij het Concertgebouworkest. Hij bleef daar twee jaar en werd toen dirigent van het harmonie-orkest van de schutterij in Utrecht. In 1894 fuseerde dit ensemble met dat van het Muziek College tot het Utrechts Stedelijk Orkest, waarvan Hutschenruyter de eerste dirigent werd. Vanuit een consistente visie slaagde hij erin het speelniveau van het orkest opvallend te verbeteren en de programmering te vernieuwen (onder meer door het invoeren van 'volksconcerten' in 1898). Daarin ruimde hij ook veel plaats in voor Nederlandse en nieuwe muziek. In 1903 verzorgde het orkest samen met de Arnhemse Orkestvereniging de Nederlandse première van Mahlers derde symfonie en in 1906 in Essen, samen met het plaatselijke orkest (waarover de uit Utrecht afkomstige Hendrik Witte de scepter zwaaide), de wereldpremière van Mahlers zesde symfonie onder leiding van de componist. Inmiddels had hij in 1896 de opvoering van de Ring der Nibelungen in Bayreuth gerecenseerd – overigens worden zijn voor concertant gebruik bestemde bewerkingen van Wagners Walkürenritt en Waldweben tot op de dag van vandaag uitgevoerd – en in 1898 de eerste Nederlandstalige biografie van Richard Strauss gepubliceerd.

In 1917 verliet hij het orkest en werd hij directeur van de muziekschool van Toonkunst in Rotterdam. Hij zou dat blijven tot 1925 en trok zich toen terug in Den Haag. Daar schreef hij *Consonanten en dissonanten. Mijn herinneringen* (1930) en tal van muziekhistorische studies. Als laatste voltooide hij een biografie van Franz Schubert (1944).

Al met al heeft hij duizenden brieven, honderden artikelen en beschouwingen en tientallen boeken nagelaten.

In de korte tijd dat hij gecomponeerd heeft, schreef Wouter Hutschenruyter, min of meer gelijktijdig met zijn succesvolle pianoconcert, twee sonates: de vioolsonate opus 3 en de cellosonate opus 4.

Het eerste deel van de cellosonate heeft een driedelige vorm A – B – A'. Het basistempo (A) is een gedragen Adagio, dat alle recht doet aan zijn toonsoort c-klein. Het middendeel (B) heeft als karakteraanduiding *Molto più animato* en drukt innerlijke onrust uit, enerzijds doordat de tonica g-klein tot tweemaal toe vrij lang wordt uitgesteld en anderzijds door de gelijktijdige combinatie van een binaire (cello) en ternaire (piano) 6/8 maat. De recapitulatie (A') moduleert halverwege naar C-groot, zodat het deel getroost eindigt.

Het Scherzo, in Es-groot, heeft weliswaar *Allegro comodo* als karakteraanduiding, maar moet duidelijk per hele maat gevoeld worden, zodat het een beweeglijk, zij het nooit hectisch karakter krijgt. Het Trio, in g-groot, is zelfs nog wat sneller.

De Finale, wederom in c-klein, is bijzonder onstuimig en blijft dat ook nadat ze op ongeveer 2/3 naar C-groot gemoduleerd is. In die toonsoort wordt ook het bijzonder bondige einde bereikt.

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