

PRIMA
CLASSIC

DUO ARNICANS

DREAM



DREAM TRACKLIST

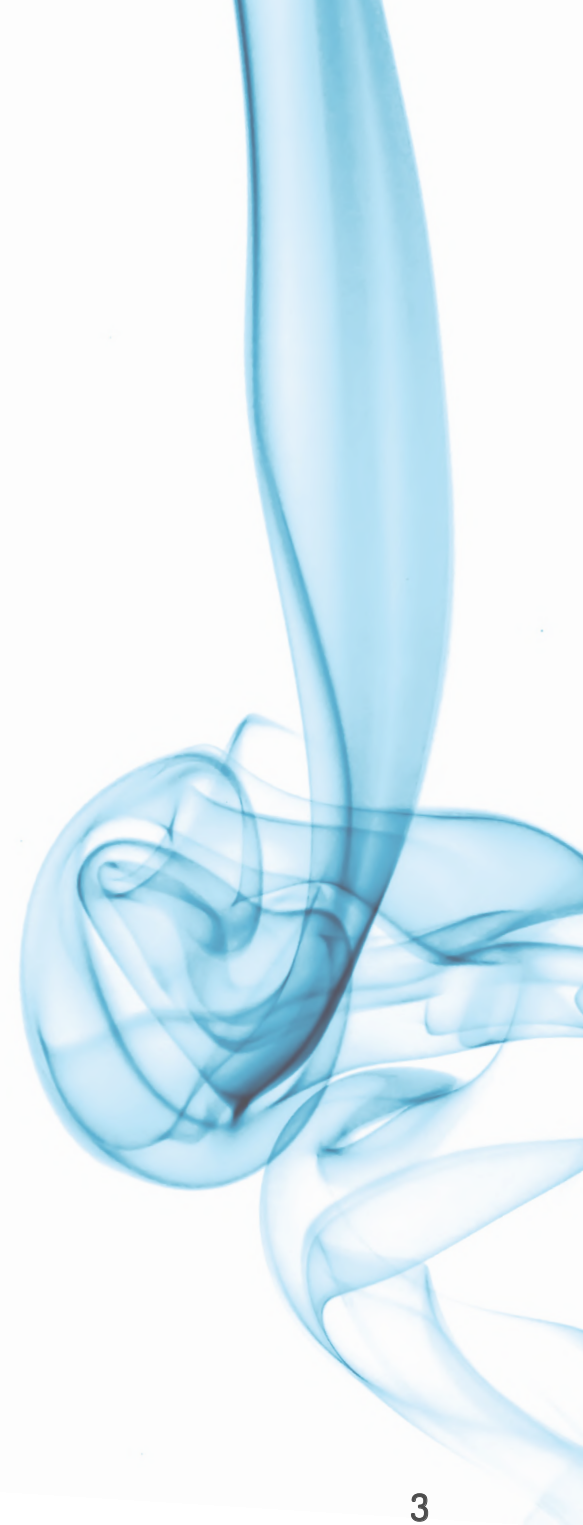
- 0 1 . Edward Elgar, *Salut d'Amour*
- 0 2 . Carita von Horst, *Barcarolle*
- 0 3 . Carita von Horst, *Sarabande*
- 0 4 . Carita von Horst, *Poème d'Amour*
- 0 5 . Mikhail Glinka, *Nocturne "La Séparation"* (Transcription by Hermann Ritter)
- 0 6 . Pyotr Ilyich Tchaikovsky, *Nocturne Op.19 No.4* (Transcription by Wilhelm Fitzenhagen)
- 0 7 . Pyotr Ilyich Tchaikovsky, *Valse Sentimentale Op.51 No.6* (Transcription by Viktor Kubatsky)
- 0 8 . Sergei Rachmaninoff, *Romance Op.4 No.4 Do not sing, my Beauty* (Transcription by Duo Arnicans)
- 0 9 . Sergei Rachmaninoff, *Rhapsody on a Theme of Paganini: 18th Variation* (Transcription by John York)
- 1 0 . Robert Schumann, *Romance Op.28 No.2* (Transcription by Friedrich Grützmacher)
- 1 1 . Robert Schumann, *A ma Fiancée Op.25* (Transcription by Duo Arnicans)
- 1 2 . Fritz Kreisler, *Liebesleid*
- 1 3 . Fritz Kreisler, *Liebesfreud*
- 1 4 . Gabriel Fauré, *Après un rêve Op.7 No.1*
- 1 5 . Franz Liszt, *Notturmo No.3 "Dreams of Love"* (Transcription by Mark Skalmer)
- 1 6 . Felix Mendelssohn-Bartholdy, *On Wings of Song Op.34 No.4* (Transcription by Anton Hegner)
- 1 7 . Luboš Sluka, *Amoroso*
- 1 8 . Astor Piazzolla, *Oblivion* (Transcription by Duo Arnicans)
- 1 9 . Francis Poulenc, *Les Chemins de l'Amour*
- 2 0 . Camille Saint-Saëns, *"The Swan" from the Carnival of the Animals*

DREAM

“Dream” is an album by *Duo Arnicans* that pays tribute to one of the most powerful emotions: Love. The recording features 20 pieces that encompass various aspects of love, ranging from the excitement of engagement, exemplified by Robert Schumann’s “A ma Fiancée,” and Fritz Kreisler’s “Love’s Joy,” to moments of farewell, like Michail Glinka’s “La Sèparation,” and poignant reflections on painful memories, such as Sergei Rachmaninoff’s “Do Not Sing, My Beauty.” Additionally, the album includes abstract dreams about sentiment, like Francis Poulenc’s “Chemins de l’amour,” as well as glimpses into the personal lives of the composers themselves, with works that were dedicated or gifted as symbols of their own passion.

One such work is “Salut d’amour” by Edward Elgar. Originally composed for violin and piano, it was created in 1888 as an engagement present for Elgar’s then-fiancée, Caroline Alice Roberts. Elgar subtitled the piece “Liebesgruss” (‘Love’s Greeting’).

Another example of a romantic dedication is “A ma Fiancée” by Robert Schumann. It serves as the opening song of the cycle “Myrthen” Op.25, which was composed in the spring of 1840 as a wedding gift for Schumann’s fiancée, Clara Wieck. Seen as a profound expression of marital devotion, this song became one of Clara’s favorites among her husband’s Lieder. However, a year earlier, in 1839, Clara received “Three Romances” Op. 28 from Robert as a Christmas present. Expressing her admiration for them, Clara described Romance No. 2 as “the most beautiful love duet”.



In the same year, 1839, in Russia, Mikhail Glinka composed the Nocturne “La Sèparation” for solo piano (later transcribed for cello and piano). He dedicated this piece to his dear sister, Elizaveta Ivanovna Glinka, who was planning to leave St. Petersburg at that time. The melodic tradition of Russian music literature is further represented by Pyotr Ilyich Tchaikovsky’s poetic “Nocturne” as well as “Valse Sentimentale,” and complemented by Sergei Rachmaninoff’s emotionally charged Romance Op. 4 No. 4, “Do not sing, my Beauty”. Composed in 1892, this Romance draws inspiration from the beautiful poem by Alexander Pushkin, and tells the story of a fateful vision of the past and a painful memory of a long-lost love.

Continuing the journey into the world of dreams, Gabriel Fauré’s song “Après un rêve” (After a Dream) narrates the tale of a romantic escape with a lover, away from the earthly realm and “towards the light.” However, upon awakening, the dreamer longs to return to the “mysterious night” and the ecstatic falsehood of the dream. Astor Piazzolla’s hauntingly beautiful “Oblivion,” written as part of the soundtrack for Marco Bellocchio’s 1984 film “Enrico IV,” combines the essence of Tango with the allure of Divine Love. Franz Liszt’s Nocturne, “Liebestraum No.3,” portrays a story of love and loss through music. Originally composed for piano (transcribed for cello and piano by Mark Skalmier), the work is based on a poem by Ferdinand Freiligrath titled “O Lieb, so lang du lieben kannst” (Love as long as you can love). It beautifully captures the themes of love and the experience of losing it.

Lastly, “Les Chemins de l’amour” is a song composed by Francis Poulenc, with lyrics by Jean Anouilh. This song reflects upon lost love and the yearning to rediscover the joy that was once experienced.

A remarkable and rare discovery within this poetic album are the three pieces composed by Baroness Carita von Horst (1864-1935), an American who spent most of her life in Germany. She was not only a composer of over 50 songs but also a successful author of several operettas. The Baroness Carita von Horst’s contributions to this album include three dreamy compositions for cello and piano: “Barcarolle”, “Sarabande”, and “Poème d’Amour”. These pieces offer a unique glimpse into her artistic expression.

Another notable addition to the album is the love-devoted composition “Amoroso” by the Czech composer Lubos Sluka (1928).

Fritz Kreisler, renowned virtuoso violinist and composer, establishes a captivating connection between romance and virtuosity through his works “Liebesleid” and “Liebesfreud” (Love’s Joy and Love’s Sorrow). These well-known pieces, transcribed for cello and piano, transport listeners to Vienna, evoking a swirl of emotions. The waltz rhythm lifts spirits, and one can almost scent the delightful aroma of Viennese coffee, heightening the feeling of a joyful dream of love! Taking the listeners on an ethereal journey, Felix Mendelssohn-Bartholdy’s “On the Wings of Song” Op. 34 No. 2 captures the idyllic imagery of Heinrich Heine’s poem through captivating music. Its enchanting melody sings with the spreading wings of a bird, offering shelter and a voice that transports us to paradise. And then, Camille Saint-Saëns’ “The Swan” from the “Carnival of the Animals” concludes this enchanting voyage through dreams of love with serenity and peace.



ARTA ARNICANE

PIANIST

Communication with the audience, coupled with talent for creating a special concert atmosphere have taken the young Latvian pianist Arta Arnicane to a large variety of performance venues across the world. Her quality of winning listeners' full attention, combined with the warmth and intelligence of her programmes and interpretations, allows her to fascinate both small gatherings and large audiences in concert halls such as the *Rudolfinum* in Prague, *Teatro Colón* in Buenos Aires and Zurich *Tonhalle*.

Born into a family with a strong and longstanding musical tradition, she started playing the piano and composing at the age of four. Supported by numerous scholarship awards and eminent artists such as John Lill and Homero Francesch, Arta has studied in several countries and graduated with distinction from the Royal Conservatoire of Scotland (2004), the Latvian Academy of Music (2008), and Zurich University of the Arts (2010 and 2012).

Her professors Sergejs Osokins, Norma Fisher and Homero Francesch influenced the artistic development of Arta's personality and guided her into the international music scene. Arta has won many prizes at international music competitions, including the 'Vianna da Motta' (2001), 'Premio Iturbi' (2010), and 'Prague Spring' (2011) to name but a few.

Arta is especially devoted to creating thematic and narrative programmes, as well as discovery and performance of rare repertoire. Her creative collaboration with conductor John Gibbons has included



performances of both piano concertos by William Alwyn and the recording of the powerful and expressive piano concerto by William Wordsworth (Toccata Classics, 2019). Arta is also an enthusiastic chamber musician and performs regularly in a duo with her husband, cellist Florian Arnicans. This is the fourth album released by the Duo Arnicans, following the emotionally charged programme of sonatas by F. Chopin and E. von Dohnanyi (2015), the more lyrical album 'Enchanted' (2018), and the delightful Fairytale (2022, Prima Classic).

FLORIAN ARNICANS

CELLIST

Florian Arnicans has been blessed with the gift of captivating audiences and enchanting them with his musical performances. His artistry resonates deeply, creating a truly soul-stirring experience.

Born in Germany, Florian Arnicans began his musical journey at the age of 5 when he started cello lessons, discovering his love and calling for music. After a brief period at the Music Gymnasium Schloss Belvedere in Weimar, Florian Arnicans embarked on his studies at the Franz Liszt University of Music Weimar for the Highly Gifted at the age of 17. He had the privilege of studying under notable teachers such as Brunhard Böhme, Johannes Goritzki, Patrick Demenga, and Thomas Grossenbacher. Florian Arnicans was always eager to learn from other instrumentalists, and he was particularly influenced by pianist Homero Francesch, as well as violinists Pierre Amoyal and Daniel Hope, with whom he regularly performed as a soloist and chamber musician on an international scale.

The Romantic repertoire holds a special place in Florian Arnicans' heart. Numerous CD and radio recordings bear witness to his artistic accomplishments and have received international acclaim. Notably, his premiere recording of William Wordsworth's Cello Concerto with conductor John Gibbons and the Liepaja Symphony Orchestra in Latvia garnered much praise. In addition to his concert engagements, Florian Arnicans is a passionate educator, regularly serving as a guest lecturer for masterclasses in the Czech Republic, Switzerland, and at the Music Academy of Latvia.

Florian Arnicans is currently in high demand as a soloist, chamber musician, and orchestral player, having performed at renowned orchestras and festivals such as the Bodensee Festival, the Bregenz Festival, the London Proms, the Lucerne Festival, the Menuhin Festival Gstaad, the Schleswig-Holstein Musik Festival, and the Mecklenburg-Vorpommern Festival.

An important milestone in Florian's musical and personal development was the founding of the Duo Arnicans with his wife, Arta, in 2013. The duo has since gained recognition for their musical partnership and collaborative performances. Florian Arnicans is undoubtedly a musician of exceptional talent and commitment, touching the hearts of audiences both as a soloist and chamber musician. His passion for music and unwavering dedication to his artistic endeavors make him a remarkable figure in the music world.





CREDITS:

Executive producer: **Edgardo Vertanessian**

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Recording and Editing: **Normunds Slava**

Mixing and Mastering: **Edgardo Vertanessian**

Produced by **Duo Arnicans** and **Normunds Slava**

Photos: **Tatyana Vlasova**

Artwork Design: **Andrew Vlasov** and **Tatyana Vlasova**

Booklet text: **Arta Arnicane**

Booklet design: **Romina Pacor**

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