

LATE ROMANTIC SWISS FLUTE SOUNDS
OTHMAR SCHOECK - JOSEPH LAUBER

Tommaso Maria Maggiolini, flute • Nicolas Mottini, piano

Othmar Schoeck (1886 - 1957)

Sonate in D-Dur op. 16 für Flöte und Klavier

01. Nicht zu langsam	06:32
02. Ruhig	05:03
03. Allegro con spirito	05:48

Albumblatt WoO 70 für Flöte und Klavier

04. Allegretto	01:42
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Joseph Lauber (1864 - 1952)

Tanz-Suite im alten Stil op. 48 für Flöte und Klavier*

05. Allemande	02:08
06. Courante	02:23
07. Sarabande	03:42

08. Gigue	01:48
09. Gavotte	02:31
10. Bourrée	02:23

Partita op. 51 für solo Flöte*

11. Pastorale	01:41
12. Sarabanda	02:02
13. Minuetto	02:05
14. Saltarello	02:18

Grande Sonate op. 53 für Flöte und Klavier

15. Allegro moderato	08:50
16. Pastorale	05:22
17. Burlesco	06:27

*First world recordings

Total Time: 62:45

Production RSI Radiotelevisione svizzera

Recording Auditorio Stelio Molo RSI, Lugano (CH), March 9th-10th, 2024

RSI Sound Engineer and Recording Producer **Michael Rast**

RSI Executive Producer **Giovanni Conti**

Flute Nagahara Boston, n. 808, 14K - Piano Steinway D

Producer Manager **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**

Artwork **Chiara Gimmelli** | Cover art Félix Vallotton (Lausanne, 1865 - Paris, 1925)

La Flöte. Instruments de musique II, 1896 Gravure sur bois sur papier, 22,4 x 18 cm

(cuvette) Musée cantonal des Beaux-Arts de Lausanne. Acquisition, 1903

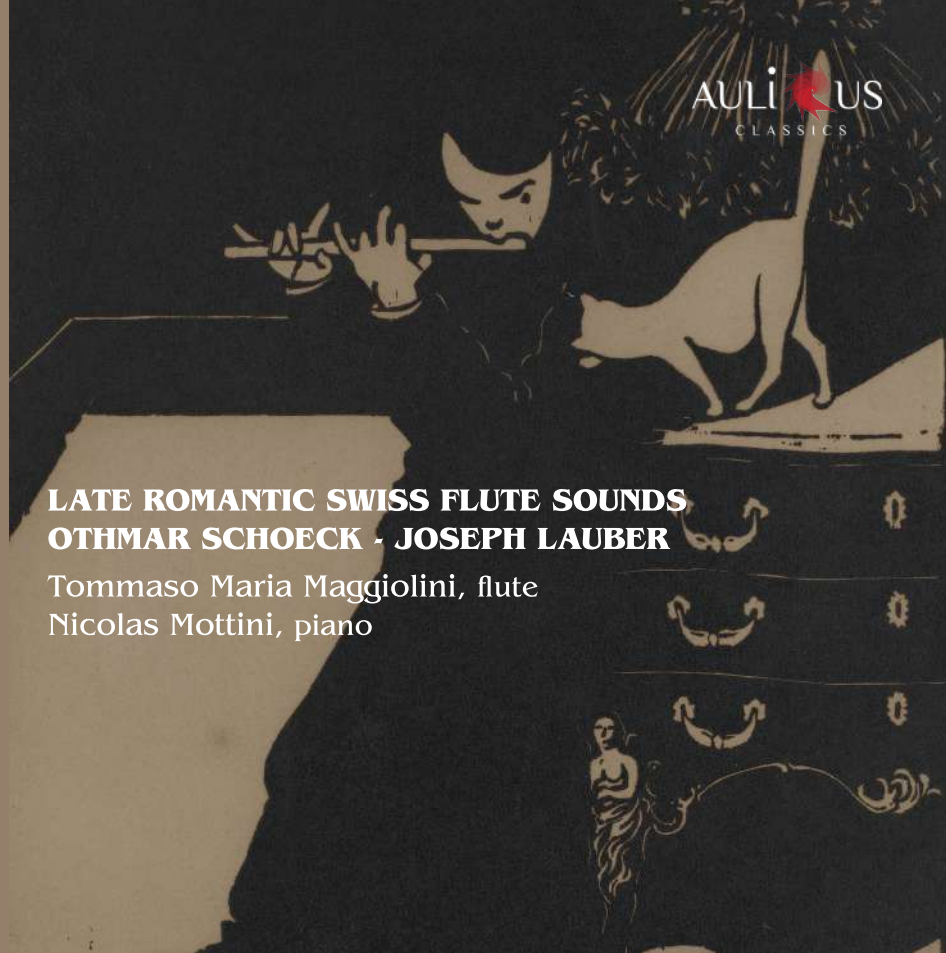
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LATE-ROMANTIC FLUTE SOUNDS – OTHMAR SCHOECK (1886-1957) AND JOSEPH LAUBER (1864-1952)

This recording features works that expand and enrich the flute repertoire and introduces Joseph Lauber, a Swiss composer who fell into obscurity in recent decades. Lauber was born on December 27, 1864, in Ruswil LU, grew up in the French-speaking part of Switzerland, and studied at the Zurich Conservatory. He completed his education in Munich and Paris, studying piano, organ, composition, and conducting. This versatile training influenced Lauber's compositional style, which is shaped by both German late-Romanticism and French Impressionism. However, he did not follow the new compositional trends of the time but remained committed to tonal composition. Whether in orchestral works or pieces for smaller ensembles, Lauber's great experience with instrumentation is evident. He eventually settled in Geneva, became a professor of piano and composition at the conservatory, and conductor at the Grand Théâtre. Lauber died on May 28, 1952, in Geneva. Many flute compositions owe their existence to the friendship between Joseph Lauber and the brilliant amateur flutist Paul Hagemann (1882-1967), to whom the three works recorded here are dedicated. Hagemann's skills are evident in the technically and sonically demanding passages that Lauber likely composed with his friend in mind. In contrast, Othmar Schoeck's Sonata op. 16 is not an original composition for flute. It was originally written for violin and piano, but it can be beautifully performed on the flute. Both the radiant high notes and the sonorous low notes are fully expressed on both instruments. Since the flute has a slightly smaller range in the lower register compared to the violin, some sections are played an octave higher. Othmar Schoeck was born in Brunnen in 1886. He also studied in Zurich before going to Leipzig to study with Max Reger, whose complex counterpoint and rich harmonies greatly influenced him. Schoeck settled in Zurich, where he worked as a song accompanist, conductor, and composer. His works gained international recognition, especially his song compositions and operas, such as *Penthesilea*.

Othmar Schoeck, Sonata for Flute and Piano op. 16, D major (1908/09)

The Violin Sonata op. 16 – interpreted here on the flute – is one of Othmar Schoeck's most well-known works. He dedicated it to the Hungarian violinist Stefi Geyer (1888-1956), who was one of the leading soloists in her field from a young age. The first movement has an extremely lyrical character, interrupted periodically by romantic and passionate passages. Schoeck by indicating *rubato* as performance marking, allows for expressive freedom. The two instruments alternate in dialogue, following the same melodic line before diverging. The second movement opens with a yearning theme, which is suspended and ethereal due to numerous suspensions. This is followed by a playful motif that recalls the beginning of Johann Sebastian Bach's Violin Partita in E major (BWV 1006) – a nod to Bach and Stefi Geyer. Harmonic intensifications lead to a dramatic fortissimo climax, which is followed by a subdued and varied recapitulation of the beginning. The sonata concludes with a lively *Allegro con spirito*, where the melodic writing is animated by highly differentiated articulation.



Othmar Schoeck, *Albumbblatt* WoO 70 (1908)

Schoeck also composed the “Albumbblatt” for Stefi Geyer. He was very fond of her, and the best word to describe the character of this piece is “tender.” The small work was premiered in 1908 during a concert tour through Central Switzerland.

Joseph Lauber, *Dance Suite in the Old Style for Flute and Piano*, op. 48 (around 1930)

In the Baroque period, it was very popular to group dances with different tempos and meters into a suite. Lauber draws on this genre and labels his composition as “Dance Suite in the Old Style.” The suite begins with an Allemande, which is calm and moderate in tempo with almost continuous sixteenth notes. The Courante displays lively activity, with the two instruments seemingly engaged in playful competition. In the cantabile Sarabande, Lauber writes embellishments in the style of Baroque performance practice, imitating the typical ornaments in his own way. This is followed by three fast dances. The lively Gigue is in the characteristic 6/8 meter, followed by the Gavotte with its typical syncopations, and finally, the fast Bourrée ends the dance sequence with a lively dialogue between flute and piano.

Partita op. 51 for Solo Flute

This composition was likely created around 1949. In reference to the significant Partita in A minor for solo flute by Johann Sebastian Bach, Lauber titled his work Partita as well. The piece begins with a Pastorale, where he uses accents and dynamic contrasts to achieve a polyphonic effect. The Sarabande forms the central, peaceful section of the Partita, with a restrained melody in D minor, surrounded by rapid note groupings in Baroque style. The lively Minuet surprises with a contrasting middle section in both key and melodic progression. After these Baroque-influenced dances, the Partita concludes with an Italian jump dance, the Saltarello.

Joseph Lauber, *Grande Sonate for Flute and Piano* op. 53 (edited 1937)

The Grande Sonate for Flute and Piano is undoubtedly one of Lauber’s most important chamber music works. The movement titles – Patetico, Pastorale, and Burlesco – indicate a desire for strong expressivity. With its often rich and colourful harmonies, which build up to intense drama, the work shows Lauber’s connection to late Romanticism. However, the sonata also features sections of transparent, lyrical development that reveal Lauber’s admiration for Claude Debussy, with whom he studied in Paris under Jules Massenet in his youth. These contrasts are especially noticeable in the first movement, and Lauber’s compositional skill is evident in the transitions. The second movement is highly cantabile, with the piano accompaniment subtly supporting the flute’s melody, sometimes imitating a guitar’s sixteenth-note accompaniment. The final movement demands high technical brilliance from both flute and piano. The interplay between the instruments, with daring runs exchanged between them, is challenging to execute and captivating to listen to.

A heartfelt thank you to Nora Doallo, Lucienne Rosset, Sandro D’Onofrio, and Alfred Rutz as well as to the Swiss Italian Radio for their support in the production of this CD.



Maggiolini - Mottini Ph. Luca Tesi

Born in Milan in 1991, **Tommaso Maggiolini** graduated in flute at the age of 18 from the G. Verdi Conservatory in Milan. He later studied with Rocco Abate, Alfred Rutz, Verena Bosshart, and Felix Renggli at the Conservatorio della Svizzera Italiana and the Hochschule der Künste in Bern. He has an intense chamber music career, ranging from duos to quartets, which has led him to perform in Italy, Switzerland, France, Austria, Germany, and the USA. He regularly performs with pianist Nicola Mottini and harpist Elisa Netzer. He has recorded with various ensembles for labels such as VDE-Gallo, Concerto Classics, Sony Classical, and Aulicus Classics. He has performed live on RSI-Radio Svizzera Italiana on several occasions. He is the artistic director of various concert series in Switzerland and teaches at the University of Music of the Conservatorio della Svizzera Italiana.

Nicolas Mottini, born in Bellinzona in 1989, studied at the Conservatorio della Svizzera Italiana and the Haute École de Musique de Lausanne with Sandro D'Onofrio, Nora Doallo, and Ricardo Castro. In 2008, he won first prize at the Swiss Youth Music Competition. He has attended masterclasses with pianists Pascal Rogé, Aleksandar Madzar, and Hans-Jürg Strub. He regularly performs with Valentina Londino and Tommaso Maggiolini, with whom he has performed in Switzerland, France, Italy, and Germany, and has recorded the CD *Une flûte enchantée* for the VDE-Gallo label. He has also performed live on RSI-Radio Svizzera Italiana multiple times. He teaches piano and serves as an accompanist at the Music School of the Conservatorio della Svizzera Italiana.