

SUNDAY CLASSICS 2022:

ZAGREB PHILHARMONIC ORCHESTRA

Sunday 10 April | 3.00pm

PEJAČEVIĆ – Four Songs: Verwandlung;
Liebeslied; Zwei Schmetterlingslieder (10')

SIBELIUS – Violin Concerto (31')

MAHLER - Symphony No. 1 (53')

Conductor:

Jan Latham-Koenig

Soloists:

Tamsin Waley-Cohen (Violin)

Maria Vidović (Soprano)

Note:

*There will be a pre-concert talk on Mahler
by Gaston Fournier-Facio at 2.15pm*

Dora Pejačević (1885-1923)

Four Songs for Voice and Orchestra

Verwandlung (Transformation), for voice and orchestra, opus 37 (text: Karl Kraus; 1915)

Liebeslied (Love Song), for voice and orchestra, opus 39 (text: Rainer Maria Rilke; 1915)

Zwei Schmetterlingslieder (Two Butterfly Songs), for voice & orchestra, opus 52 nos.1&2 (text: Karl Henckell; 1920)

Dora Pejačević was born in Budapest in 1885. Her father was a Croatian-Hungarian Count, his Croatian family roots going back many generations. His mother, a Hungarian Baroness, was herself an esteemed pianist and she gave her naturally talented daughter her first piano tuition. The gifted young student started composing at the age of twelve, before setting off to study further in Zagreb, Dresden and Munich. She enjoyed attending concerts across central Europe, including the premiere of Richard Strauss's *Der Rosenkavalier* in Dresden in 1911.

Formal composition began with works for solo piano as early as 1898. There followed a series of chamber works, including violin sonatas and cello sonatas, a piano trio, piano quartet and piano quintet. There are also some thirty songs, including the four for voice and orchestra which are being performed at today's concert.

The first of the four orchestral songs, *Verwandlung* (Transformation or Metamorphosis) was a specially commissioned work, originally composed for the wedding of Countess Sidonie Nadherny von Borutin, a mutual friend of both Dora Pejačević and the poet/journalist Karl Kraus. Kraus had written the poem on 14th March 1915 and Pejačević composed her music very shortly afterwards, originally scoring it for solo violin, organ and solo alto, suitable for its planned first performance at a church service.

Unfortunately, the wedding (due to take place in Rome) was called off at the last minute and so the work was not performed. Subsequently, Pejačević expanded the accompaniment for orchestral forces, including bass clarinet, four horns and lower strings, but no violins apart from the single solo violin retained from the original setting.

Kraus was fond of the composition and wanted to perform it in Vienna in 1916. He showed the manuscript to Arnold Schönberg; Kraus later wrote that Schönberg 'naturally finds that a woman cannot be a creator of music, but praised the composition'.

It was finally performed in March 1917 in Zagreb, together with *Liebeslied* (Love song) which Pejačević had also composed in 1915. Both songs were translated into Croatian for the two benefit concerts. These concerts were arranged to help injured soldiers in the First World War, Pejačević being a volunteer nurse in her hometown during those troubled years.

Verwandlung is a serious setting of Kraus's poem, reflecting the solemnity of the passage of matrimony, as two souls unite as one. This is illustrated by the metamorphosis that happens annually from autumn to spring. Kraus emphasises the importance of Earth's silence in the depths of winter, before the transforming events of spring. The darkness of the orchestral scoring underlines the mood of the poem, the solo violin providing a lyrical commentary, particularly in the two instrumental interludes.

Liebeslied, Opus 39, setting the poem by Rainer Maria Rilke, is scored more brightly than *Verwandlung*, with a greater range of wind instruments. Both songs share the same lyrical quality and *Liebeslied* has an even more intense

atmosphere of quiet ecstasy, suitably matching the mood of Rilke's poem. Again, Pejačević portrays the essential character of the poem with an extended orchestral interlude between *Liebeslied*'s two main sections.

The two 'butterfly songs' are both much lighter in mood and length (together totalling about three minutes). Both were composed in May 1920 and their orchestral forces reflect their easier character: the brass instruments do not feature in the first song and are used very sparingly in the second song. The instrumental writing joyfully mimics the magical world of butterflies in flight.

Sadly, Pejačević's musical career was prematurely ended in 1923 when she died at the age of 38, following complications during the birth of her first child, Theo.

For several decades after her death her music was rarely performed. Fortunately, however, in more recent years, the German record label, *Classic Produktion Osnabrück* (CPO), has successfully recorded most of her major compositions.

Timothy Dowling, February 2022

Four songs for voice and orchestra by Dora Pejačević (1885-1923)

1. **Verwandlung**, Opus 37 (*Transformation*) Text by **Karl Kraus** (1874-1936)

Stimme im Herbst verzichtend über dem Grab
auf deine Welt, du blasse Schwester des Mondes,
süße Verlobte des klagenden Windes,
schwebend über fliehenden Sternen --

raffte der Ruf des Geistes dich empor zu dir selbst?
Nahm ein Wüstensturm dich in dein Leben zurück?
Siehe, so führt ein erstes Menschenpaar
wieder ein Gott auf die heilige Insel!

Heute ist Frühling. Zitternder Bote des Glücks,
kam durch den Winter der Welt der goldene Falter.
Oh knieet, segnet, hört wie die Erde schweigt.
Sie allein weiß um Opfer und Thräne.
A voice in autumn, above your grave
renouncing your world, you pale sister of the moon,
sweetest bride of the wailing wind,
floating under the fleeing stars.
Did the spirit's call lift you back to yourself?
Did a desert storm bring you back to life?
See now, a first human pair
leads a God back to the holy isle.
Now it is Spring, the trembling messenger of joy,
the golden butterfly comes through the world's winter.
O kneel, bless, hear the silence of the earth.
It alone knows its sacrifice and tears.

2. **Liebeslied**, Opus 39 (*Love Song*) Text by **Rainer Maria Rilke** (1875-1926)

Wie soll ich meine Seele halten, daß
sie nicht an deine rührt? Wie soll ich sie
hinheben über dich zu andern Dingen?
Ach gerne möchte ich sie bei irgendwas
Verlorenem im Dunkel unterbringen
an einer fremden stillen Stelle, die
nicht weiterschwingt, wenn deine Tiefen schwingen.

Doch alles, was uns anrührt, dich und mich,
nimmt uns zusammen wie ein Bogenstrich,
der aus zwei Saiten eine Stimme zieht.

Auf welches Instrument sind wir gespannt?
Und welcher Spieler hat uns in der Hand?
O süßes Lied.
How can I hold back my soul,
so that it does not stir yours?
How can I lift it above you to other matters?
O I would love to lose it
in the gloaming with other things
in a strange, silent place,
not swaying further, with your deepest movements.

But all that affects us, both you and me,
binding us together like a bow stroke,
two strings given a single sound.
On which instrument are we both strung?
And which player has us in their hand?
O sweetest song.

Zwei Schmetterlingslieder, Opus 52 (*Two Butterfly Songs*) Text by **Karl Henckell** (1864-1929)

3. **Gold'ne Sterne, blaue Glöckchen** (*Golden stars, little bluebells*)

Gold'ne Sterne, blaue Glöckchen,
Wieviel wonnevolle Kelche,
Welche Schimmerpracht, ah!
Welche samtene und seidene Röckchen!

Blaue Glöckchen, goldne Sterne.
Tausend Blüten seh ich winken,
Weiche Blüten nah und ferne,
Nur aus einer sollt ich trinken,
Dass ich das doch nimmer lerne!
Gold'ne Sterne, blaue Glöckchen...
Golden stars, bluebells,
Behold, so many cups
so full of joy,
what overwhelming power, ah!

Golden stars, bluebells,
a thousand blooms I see shining,
flowers both near and far,
from only one shall I now drink,
that will I never learn!
Golden stars, bluebells...

4. *Schwebe, du Schmetterling, schwebe vorbei!* (Flutter by, butterfly, flutter away!)

Schwebe, du Schmetterling, schwebe vorbei!
Leben ist leichtes Ding, Fühlst du dich frei.
Leben ist Windeshauch, Welt ist wie Gras,
Säuseln im Haselstrauch, elfischer Spaß.

Rot ist das Heidekraut, grün ist der Klee,
Himmel, so weit er blaut, ein Goldner See.
Schwebe, du Schmetterling, schwebe vorbei!
Über die Blumen schwing hoch dich, juchhei!
Flutter by, you butterfly, flutter away!
You feel so light, you feel so free,
Life's a gentle breeze, your world is the grass,
whispering in the hazel bush, like elfin games.

Red is the heather, green is the clover,
The heavens so blue, as far as the golden lake.
Flutter by, you butterfly, flutter away,
swaying so freely over the flowers, hurrah!

Very literal translations by TJD (not poetic translation!)

Jean Sibelius (1865-1957) Violin Concerto in D minor, Opus 47 (1903-04, then revised 1905)

1. *Allegro moderato – Allegro molto*
2. *Adagio di molto*
3. *Allegro, ma non tanto*

In 1915, whilst composing his E major Sonatina for violin and piano, Sibelius spoke of having had a dream of being a violin virtuoso. Indeed in his younger days he did hope that this would be the case and he must have had similar thoughts and dreams whilst composing his only Violin Concerto. Unlike other composers who penned a single violin concerto (including Brahms, Tchaikovsky and Elgar) Sibelius did not need to turn to a violinist for specialist advice: Sibelius was writing this Concerto with his own experience and expertise in mind, even if he knew that he no longer had the technique to perform it himself.

Composition, however, was not straightforward and it is one of a few major works that Sibelius revised thoroughly before final publication. Other examples include his tone poems *En Saga* and *The Oceanides* as well as the Fifth Symphony. It is very enlightening to listen to the original versions of these pieces as a way of understanding Sibelius's creative process. Fortunately, we are able to listen to the first version of the Violin Concerto, as the young Leonidas Kavakos and the Lahti Symphony Orchestra under Osmo Vänskä recorded it in 1991, with special permission from the Sibelius family.

In general it would be fair to say that the revisions reflect how Sibelius developed as a symphonist between the romantic Symphony No. 2 (1901-02) and the more classical Symphony No. 3 (1904-07). However, the work still remains firmly within the nineteenth century tradition and represents his farewell to lush romanticism. Most of the revisions reflect his desire to tighten the structure of the work and to strip away unnecessary notes. The original version is more epic in quality and contains more virtuosic music for the soloist, including a second cadenza in the opening movement. The violinist also accompanied certain orchestral passages with filigree decoration and this has also been removed. There is an extra passage towards the start of the finale which Sibelius cuts, thus helping to reduce the overall length of the work by about five minutes. Only the central *Adagio di molto* remained largely unchanged in this process.

The Concerto had a troubled birth and was not well received at its first performance by critics in Helsinki; its poor reception will certainly have further fuelled Sibelius's decision to withdraw it pending revision. Part of the problem resulted from his need for ready cash and so his urgent need to ensure an early performance. He had intended the solo part for Willy Burmester formally the leader of the Helsinki Orchestra in the early 1890s and who was now based in Berlin. Burmester remained keen to champion the work, promising that he would make the Concerto the success it deserved. Instead Sibelius entrusted the first Helsinki performance to the young violinist Viktor Nováček despite misgivings about his technical abilities – and his performance came in for particular criticism, being described as 'a mass of joyless things... terrible sounds'. Burmester continued in his quest to perform the premiere of the revised version but Sibelius again allowed another violinist this privilege: Karel Halíř, leader of the Berlin Philharmonic, performed it under the baton of Richard Strauss in 1905. Burmester was understandably offended at being overlooked yet again and he never performed it. In the end Sibelius dedicated the work to the young Hungarian violinist Ferenc von Vescey who performed it for the first time aged thirteen, and then triumphed with it in Berlin and Vienna in 1910 at the age of seventeen.

Sibelius produced a work that is highly individual in character even though there are clear signs of its nineteenth century origins, with Tchaikovsky's Concerto probably being the single most prominent antecedent. Like Tchaikovsky, Sibelius was predominantly concerned with lyricism and so creating a work that sings. One of the most striking features of the Concerto is its very opening and it is understandable that Robert Layton, in his study of the composer, believes that Sibelius then struggled to match the inspiration of these *pianissimo* bars as the soloist steals into the Nordic light with the sweetly expressive song. Orchestral interludes and climaxes are carefully built and quintessentially Sibelian in quality. The movement builds carefully and inevitably towards its conclusion with a foretaste of the gathering momentum at the end of the opening movement of his Fifth Symphony. The placement of the cadenza at the central point of the opening movement follows the example of both Tchaikovsky and Mendelssohn (although Sibelius originally had another cadenza at its more traditional place towards the conclusion of the movement).

As mentioned earlier, the central *Adagio di molto* underwent the least revision of the three movements and remains the most backward-looking section of the Concerto. Another Sibelian fingerprint sets the scene, as pairs of clarinets and oboes weave their opening theme in thirds before the soloist enters at its lowest register with a particularly expressive melody. This song continues to be developed by the soloist, building powerfully with full orchestral support to a brief fortissimo climax and then quickly dying away to a *pianissimo* ending.

The Finale has famously been called by the British musicologist Francis Tovey 'a polonaise for polar bears', and this apt description fully evokes the highly characteristic lumbering main musical material. This movement provides the greatest technical challenges for the soloist, as the violinist is required to cover the full range of the instrument, moving swiftly from the depths to the heights and often being left very exposed in the process. Sibelius appreciated the challenges involved and advised that whilst it should be played fast, it should be no faster than the soloist can play with open tone. That lumbering quality of the main theme surely allows for a degree of restraint. As in the earlier two movements, Sibelius does provide moments where the orchestral forces are given full rein, producing an overwhelming wash of sound on these occasions.

Timothy Dowling, July 2016

Gustav Mahler (1860-1911)

Symphony No. 1 in D major (1889)

Composed: 1884-1888; 1893-1896; 1899 (c.55 minutes)

'My whole life is contained in them: I have set down in them my experience and suffering... to anyone who knows how to listen, my whole life will become clear, for my creative works and my existence are so closely interwoven that, if my life flowed as peacefully as a stream through a meadow, I believe I would no longer be able to compose anything.'

(Gustav Mahler talking about his first two symphonies)

1. *Langsam, schleppend* (Slowly, dragging) Immer sehr gemächlich (very restrained throughout)
2. *Kräftig bewegt, doch nicht zu schnell* (Moving strongly, but not too quickly), *Recht gemächlich* (restrained) – Trio (*Ländler*)
3. *Feierlich und gemessen, ohne zu schleppen* (Solemnly and measured, without dragging), *Sehr einfach und schlicht wie eine Volksweise* (very simple, like a folk-tune), and *Wieder etwas bewegter, wie im Anfang* (once again somewhat more agitated, as at the start) – a funeral march based on the children's song 'Frère Jacques' (or 'Bruder Jacob')
4. *Stürmisch bewegt – Energisch* (Stormily agitated – Energetic)

Orchestration:

4 flutes (3 rd and 4 th – piccolo), 4 oboes (4 th – English horn), 4 clarinets (4 th – bass clarinet), 4 bassoons (4 th – contrabassoon), 7 horns, 4 trumpets, 3 trombones, tuba, 4 timpani, percussion (bass drum, cymbals, triangle, tam-tam), harp, and strings

The dates above suggest that Mahler's First Symphony was composed initially over a five-year period and was then premiered in Budapest on 20 th November 1889 and subsequently subject to revision over the next decade. However, contemporary witnesses have confirmed the bulk of the composition was completed in early 1888, Mahler himself saying (in a letter to Friedrich Löhr, March 1888) that the music "virtually gushed like a mountain stream" during a six-week period. The premiere of the First Symphony in Budapest on 20 th November 1889 was not a success and Mahler immediately withdrew the

work with plans to revise it before allowing further performances.

The tempo indicators as outlined above appear in the published score; Mahler supplied the following programme note for a performance of a revised version in Hamburg in 1893:

The Titan: A Tone Poem in the form of a symphony

First Part: "Childhood memories", flowers, fruits and thorns

- I. "*Eternal Spring*" (*Introduction and Allegro comodo*)
The introduction represents the re-awakening of Nature after a long winter.
- II. "*Blumina*" (*Andante*)
- III. "*The wind in my sails*" (*Scherzo*)

Second Part: "Commedia humana"

- IV. "Shipwrecked" (a funeral march in the style of Jacques Callot)
The following should help understand this movement. The inspiration for this piece can be seen in the satirical picture "The Hunter's Funeral", which is known to all Austrian children: the animals of the forest accompany the coffin of the deceased hunter to his grave; rabbits carry little banners preceded by a band of Bohemian musicians; there are music-making cats, toads, crows, etc. and elk deer, foxes and other four-legged and feathered beasts of the forest participate in the procession assuming dance-like poses. At this point, the piece wavers between ironic and humorous moods here and mysterious, brooding ones there. This is immediately followed by:
V. "*Dall'Inferno*" (*Allegro furioso*)
Which represents the sudden explosion of despair coming from a deeply wounded heart.

He withdrew this programme note in 1896, as he thought that the audience might be misled by the ambiguities contained therein. He was subsequently always ambivalent about the value of providing an explicit programme note for the work, or indeed any

musical composition. As inspirations for the work may be partly identified with two women with whom he had relationships in the 1880s (the singer Johanne Richter and Marion von Weber) it is possible that this may be one reason for his reluctance to tie the Symphony to a specific programme. However, there is no doubt that he generally had misgivings about being too specific in linking music to particular events. Similarly, Beethoven had stressed that his *Pastoral* Symphony was "...more an expression of feelings than a painting".

Unfortunately, the score of the Symphony as performed in 1889 has not survived and so it is not possible to chart revisions to the music, but one obvious difference is the removal of the second movement, *Blumine*. This movement had been composed originally in 1884 as an illustration for Joseph Victor von Scheffel's 1853 dramatic poem *Der Trompeter von Säckingen*. The music was only discovered again in 1967 and has since been added as 'an appendix' for some recordings of the First Symphony. The seven-and-a-half pastoral movement features a lovely trumpet solo and so can be heard as a 'Quiet Country' counterpart to Aaron Copland's 'Quiet City'. We might regret the absence of this short item, but Mahler perhaps rightly felt that the music was not truly part of the symphonic composition that emerged in the Spring of 1888. All four surviving movements are dominated by themes that feature the interval of a perfect fourth and this is noticeably missing in *Blumine* and so Mahler probably recognised that *Blumine* did not fit with the overall symphonic concept.

The other early work that clearly played its part in the conception of the First Symphony is his song cycle *Lieder eines fahrenden Gesellen* ('Songs of a Wayfarer'), which also dates from around 1884. This short cycle, with Mahler's own text, tells much the same story as Schubert's *Winterreise* (1827). The quotes that appear in the Symphony are not necessarily linked with the story contained within the song cycle, as Mahler tried to clarify in a letter to his friend Max Marschall:

'I would like it stressed that the symphony is greater than the love affair it is based on, or rather it preceded it as far as the emotional life of the creator is concerned. The real affair became the reason for, but by no means the real meaning of the work... My need to express my feelings in music in a symphony begins only where the mysterious feelings take over at the gate which leads into the 'other world', a world which does not separate happenings through time or space. Just as I find it a platitude to invent music to fit a programme, I find it sterile to give a programme for a completed work. The fact that the inspiration or basis of a composition is an experience of its author does not alter things.' (Mahler in letter to Max Marschall, 1896, as quoted in Stephen Johnson's thought-provoking *Mahler, his Life and Music*)

When Karl Ekman was writing his biography of Sibelius (published in 1935), Sibelius recalled a discussion with Mahler in 1907: 'When our conversation touched on the essence of the symphony, I said that I admired its strictness and the profound logic that creates an inner connection between all the motifs. This was my conviction, based on my creative work. Mahler had a wholly opposite opinion: "No!" he exclaimed, "the symphony must be like the world. It must contain everything." This conversation had taken place when Sibelius had just completed his Third Symphony and had fully developed his distinctive mature style, with restraint and concision as the key elements, diametrically contrasting with Mahler's expressionistic and lengthy symphonies.

Mahler's symphonic philosophy had arrived fully formed back in the 1880s with his First Symphony and it is remarkable how many of Mahler's key characteristics are contained within this work, confidently composed when he was in his mid-twenties. We will explore some of these markers as we consider the four movements, starting with the opening of the Symphony, which portrays the 'Creation of the World' with nature awakening afresh. But not just the world of nature, as we also hear the

military fanfares and the sound of folksong that were such an indelible part of Mahler's childhood: 'Composing is like playing with building blocks, where new buildings are created again and again, using the same blocks. Indeed, these blocks have been there, ready to be used, since childhood, the only time designed for gathering.' (Mahler speaking with his friend Natalie Bauer-Lechner in 1900 and quoted in Constantin Floros's *Mahler: The Symphonies*)

However, the world of nature is heard through Mahler's ears and thus the song of the cuckoo is depicted with a perfect fourth rather than the usual interval of the major third (Handel and Beethoven) or minor third (as in Delius's more wistful symphonic poem). As stated earlier, the interval of the major fourth is a unifying musical figure for the First Symphony and so the cuckoo must play its part. After the introductory music, the first movement proper opens with a direct quote from the second of the 'Wayfarer' songs. Mahler offers the opportunity of an exposition repeat before the central development section incorporates lengthy reflections on the introductory 'nature' music. The condensed recapitulation culminates in mocking laughter, bringing the movement to a sudden stop.

With *Blumine* excised we are taken to a rollicking country-dance with hunting horns blowing away any cobwebs that might be lurking – a reminder of Mahler's love of Weber's *Der Freischütz*. The vigorous dance encircles a Ländler Trio section that begins intimately, but then contains moments of mockery and exaggerated musical gestures. The return of the hunters is curtailed and concludes with whooping horns: Mahler scores it for seven horns, but suggested that nine would be preferable.

The start of the 'second part' of the Symphony (as in the 1893 Hamburg programme note) marks another characteristic feature. Leonard Bernstein pointed out in one of his lectures in the 1960s that each Mahler

symphony contains a funeral march; the high rate of infant mortality may explain why death played such a central role for Mahler: seven of his siblings died in infancy. Mahler was also deeply affected by the death of his 13-year-old brother Ernest in 1874 from cardiac disease; he used to spend long hours at his bedside during his final illness. Coincidentally, Mahler then lost both parents in the year of the original premiere of the First Symphony, 1889.

Mahler provided his own description of the slow movement in conversation with his friend Natalie Bauer-Lechner in November 1900: 'On the surface one might imagine this scenario: A funeral procession passes by our hero, and the misery, the whole distress of this world, with its cutting contrasts and horrible irony, grasps him. The funeral march of "Brother Martin" one has to imagine as being played in a dull manner by a band of very bad musicians, as they usually follow such funeral processions. The roughness, gaiety, and banality of this world then appears in the sounds of some interfering Bohemian musicians, heard at the same time as the terribly painful lamentation of the hero. It has a shocking effect in its sharp irony and inconsiderate polyphony, especially when we see the procession returning from the funeral (after the beautiful middle section), and the funeral band starts to play the usual happy tune which pierces here to the bone.' (as quoted in Constantin Floros's *Mahler: The Symphonies*)

And so, at the same time, another feature common to all Mahler symphonies appears here: the juxtaposition of tragedy and the trivial. Sigmund Freud discussed this with Mahler when they met in 1910: 'Mahler's father treated his wife very badly, and when Mahler was still a small boy an especially embarrassing scene had taken place between them. It became unbearable for the little one, and he ran away from home. But just at that moment the well-known Viennese song *Ach du lieber Augustin* [O, you dear Augustin] rang out from a hurdy-gurdy. Mahler thought that from this moment on, deep tragedy

and superficial entertainment were tied together indissolubly in his soul and that one mood was inevitably tied to the other.' (Extract from *The Life and Work of Sigmund Freud* by Ernest Jones, 1957).

'The last movement, which follows the preceding one without a break, begins with a horrible outcry. Our hero is completely abandoned, engaged in a most dreadful battle with all the sorrow of this world. Time and again he – and the victorious motif with him – is dealt a blow by fate whenever he rises above it and seems to get hold of it, and only in death, when he has become victorious over himself, does he gain victory. Then the wonderful allusion to his youth rings out once again, with the theme of the first movement.' (Mahler speaking with his friend Natalie Bauer-Lechner in 1900 and quoted in Constantin Floros's *Mahler: The Symphonies*) Given Mahler's original programme note it is not surprising that we can hear echoes of Liszt's Dante Symphony in the Finale and there is also a reference to the 'Grail' theme from Wagner's sacred music-drama *Parsifal* – Mahler had been to Bayreuth to hear *Parsifal* in 1883. Quotes from the earlier movements of the Symphony (including the excised *Blumine*) can also be heard, as our hero struggles towards victory.

Richard Strauss wrote to Mahler about his doubts about the Finale; unfortunately his letter to Mahler is lost, but Mahler's reply suggests that Strauss may have wondered about the apparent frustrated conclusions en route to the final climax. Mahler explained it thus: 'My intention was simply to represent a battle in which victory is always farthest away at the exact moment when the warrior believes himself to be closest to it. This is the character of every spiritual battle, since it is not so easy to become or to be a hero.'

The blows of fate that the hero suffers look forward to the hammer-strokes that feature some fifteen years later in his Sixth Symphony, although the tragic outcome there is very different. There is no

mistaking the ultimate moment of triumph in the First Symphony, as upstanding horns and trumpets (as many as possible!) celebrate with their final chorale.

Despite its initial failure, the First Symphony has grown in popularity in the last century and there is undoubtedly something very attractive about its openhearted naivety and the freshness of its positive vision. Mahler's symphonic journey has begun and leads naturally into the more expansive Resurrection Second Symphony, which continues the hero's story.

Timothy Dowling, March 2017

JAN LATHAM-KOENIG

Conductor

Jan Latham-Koenig is the founding Artistic Director of the Britten-Shostakovich Festival Orchestra. He has been Chief Conductor of the Kolobov Novaya Opera Theatre of Moscow since April 2011, the first Briton to hold such a post in Russia. In 2013 he became Head of its Artistic Board.

He studied at the Royal College of Music in London and started his career as a pianist, moving full-time to conducting in 1982.

In 1988 he made a sensational debut as an opera conductor with Macbeth at the Vienna State Opera and became its permanent guest conductor from 1991, giving about one hundred performances. He now regularly conducts in the world's leading opera houses.

Between 1989 to 1992 he was Music Director of the Orchestra of Porto, and Music Director of both the Orchestre Philharmonique de Strasbourg and Opéra National du Rhin from 1997 to 2002. In 2005 he was appointed Music Director at the Teatro Massimo in Palermo, having previously held the position of Principal Guest Conductor of the Teatro dell'Opera di Roma.

From 2007 to 2010 he was Music Director at the Teatro Municipal of Santiago, Chile. He has also been director of the Wroclaw Symphony Orchestra, Poland, the Wratistavia Cantans International Festival, the Cantiere Internazionale d'Arte di Montepulciano and of the Young Janáček Philharmonic. He was Principal Guest Conductor of the Filarmonica del Teatro Regio, Turin and Artistic Director of the Orquesta Filarmónica de la UNAM, Mexico City (2012–2015). From 2013 to 2019 he was Artistic Director of the Flanders Symphony Orchestra in Bruges, Belgium.

During his time at Novaya Opera Jan Latham-Koenig has conducted new productions of Tristan und Isolde, Il Trovatore, L'enfant et les sortilèges, Le nozze di Figaro and Salome. In January 2010 he conducted Britten's War Requiem during the 6th Epiphany Week International Festival and in 2017 Novaya Opera was the first in Russia to present Weinberg's seminal opera

The Passenger. He has led the Novaya Opera's tours to Israel, China and throughout Europe.

Jan Latham-Koenig has been nominated four times as Best Conductor in Russia's prestigious Golden Mask Awards, winning in 2014 for Tristan und Isolde. Novaya Opera was nominated as Best Opera Company of the Year at the International Opera Awards in 2015 and in 2019 as Best Opera Orchestra.

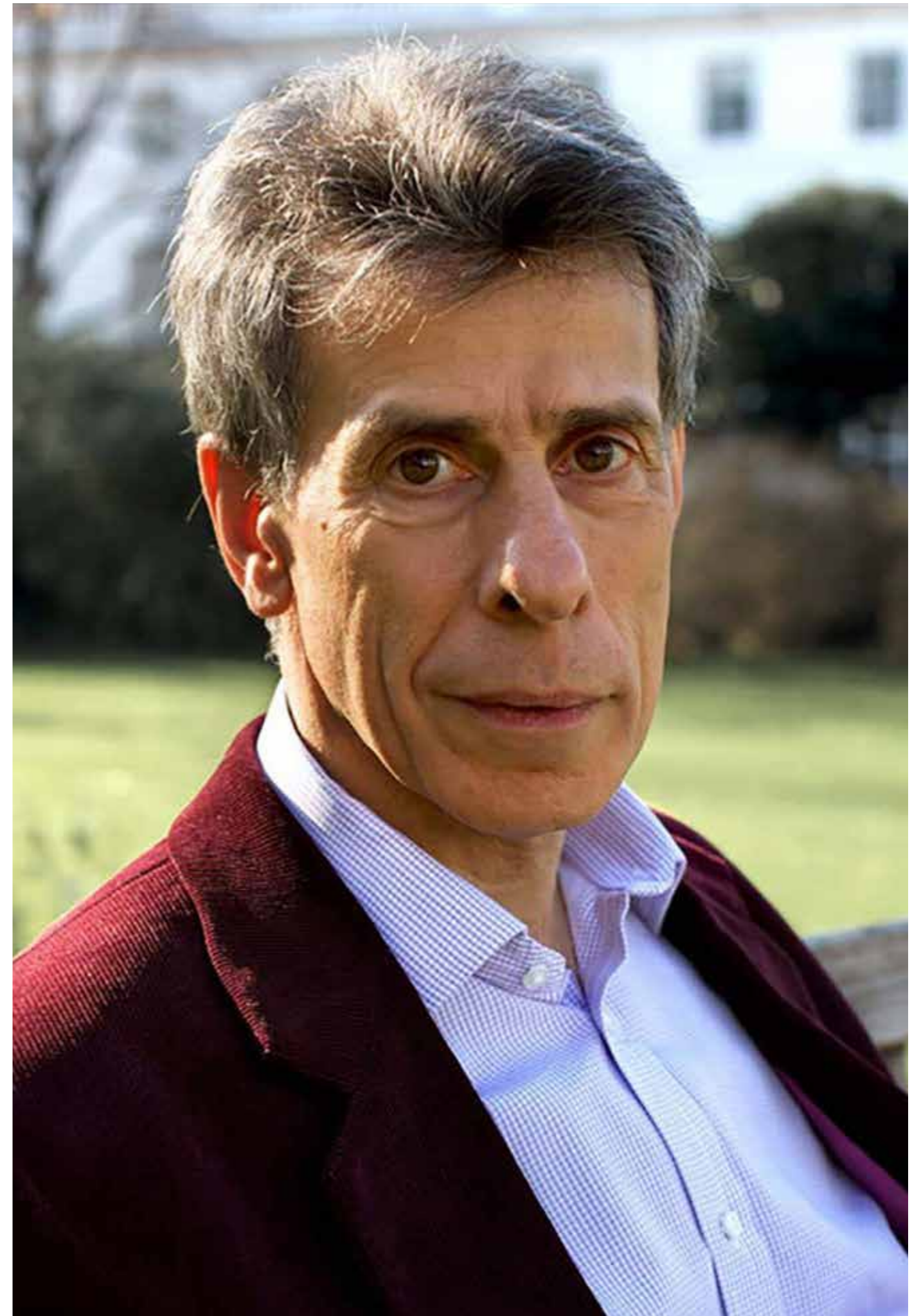
He is greatly in demand as a guest conductor. Some recent appearances include with the Orchestra Ensemble Kanazawa, New Japan Philharmonic and Tokyo Metropolitan Symphony Orchestra, the Beijing Symphony Orchestra, Hangzhou and Qingdao Philharmonic. He has conducted the Orchestre Philharmonique de Radio France, Rundfunk-Sinfonieorchester Berlin, Dresden Philharmonic and Los Angeles Philharmonic Orchestra.

Jan Latham-Koenig conducted Carmen with Tokyo Niki Kai Opera Foundation, Japan's leading opera company, in October 2019. He is delighted to be collaborating with world-leading architect Santiago Calatrava on a new production of Poulenc's Dialogues des Carmélites for production in Turin. It will be Calatrava's first design for opera and will be directed by Sophie Hunter. He will also be performing with the Arena di Verona on Zefferelli's last unrealized production of Verdi's Rigoletti at the Royal Opera House Oman, as well as starting a new collaboration with Cape Town Philharmonic and Opera, performing Pearl Fishers, Turn of the Screw and a series of concerts. He will be performing Shostakovich's Lady Macbeth at the Bellas Artes, Mexico City, and a UK tour in Spring 2022 with Tchaikovsky Symphony Orchestra of Moscow.

In 2020 Jan Latham-Koenig was awarded the OBE in the Queen's Birthday Honours List for services to music and UK/Russia cultural relations

Jan Latham-Koenig has made over 40 CD recordings throughout his career, many of them highly acclaimed, including a Diapason d'or in 2001.

January 2022





TAMSIN WALEY-COHEN

Violin

Born in London, Tamsin Waley-Cohen enjoys an adventurous and varied career. In addition to concerts with the Royal Philharmonic, London Philharmonic, Hallé, Liverpool Philharmonic, Czech Philharmonic, Yomiuri Nippon Symphony, Royal Northern Sinfonia and BBC orchestras, amongst others, she has twice been associate artist with the Orchestra of the Swan and works with conductors including Andrew Litton, Vasily Petrenko, Ben Gernon, Ryan Bancroft and Tamás Vásáry.

Her duo partners include James Baillieu and Huw Watkins. She gave the premiere of Watkins' Concertino, and in Summer 2020 will premiere a new work for violin and piano with him at Wigmore Hall. She is thrilled to be a Signum Classics Artist. With her sister, composer Freya Waley-Cohen, and architects Finbarr O'Dempsey and Andrew Skulina, she held an Open Space residency at Aldeburgh, culminating in the 2017 premiere of Permutations at the Aldeburgh Festival, an interactive performance artwork synthesising music and architecture. Her love of chamber music led her to start the Honeymead Festival, now in its twelfth year, from which all proceeds go to support local charities.

She is a founding member of the Albion string quartet, appearing regularly with them at venues including Wigmore Hall, Aldeburgh Festival, and the Concertgebouw. In 2016-2017 she was the UK recipient of the ECHO Rising Stars Awards, playing at all the major European concert halls and premiering Oliver Knussen's Reflection, written especially for her and Huw Watkins. In the 2018-19 season she toured Japan and China, and gave her New York Debut recital at the Frick.

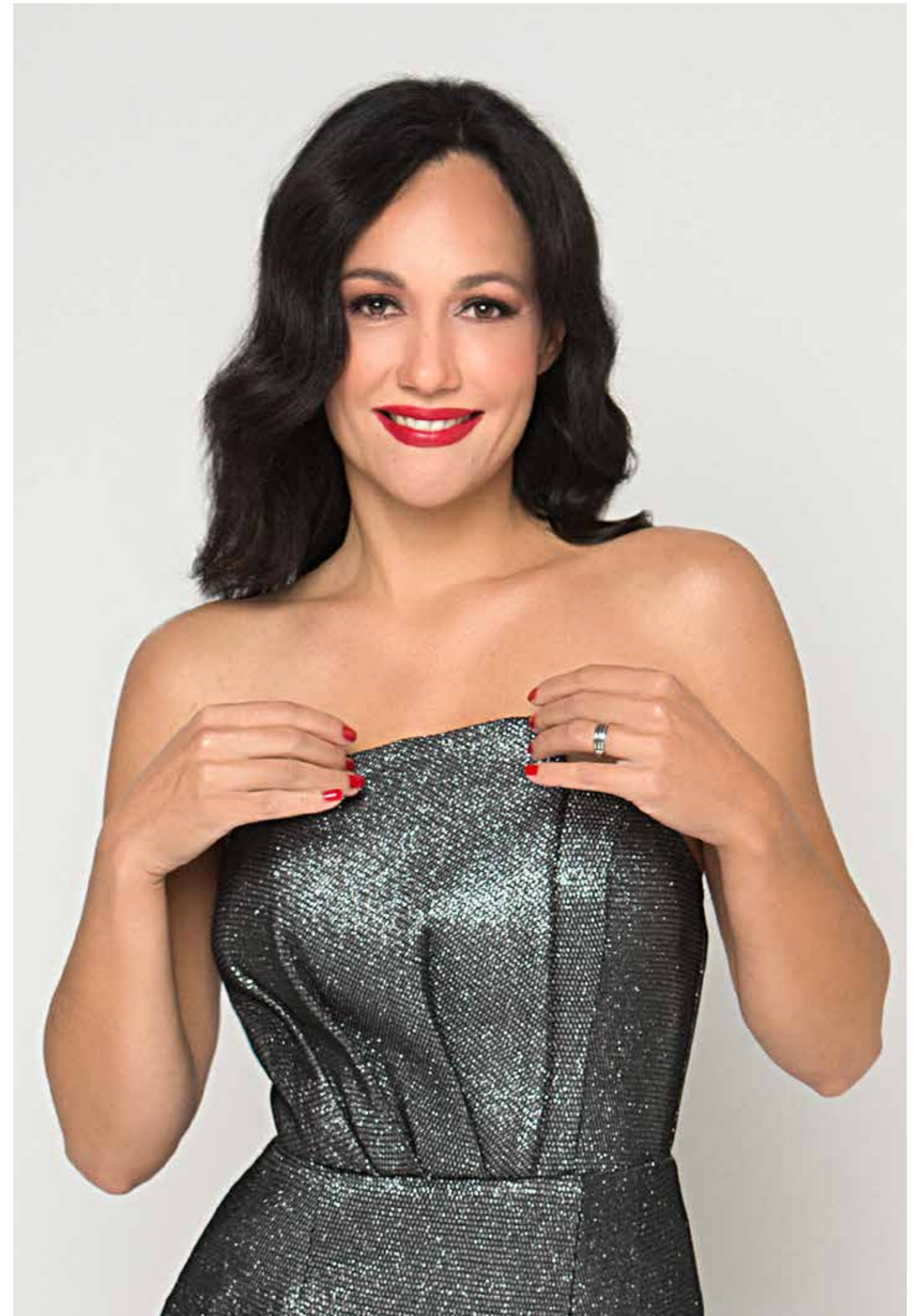
She is Artistic Director of the Two Moors Festival, and has previously been Artistic Director of the Music Series at the Tricycle Theatre, London, and the Bargello festival in Florence. She studied at the Royal College of Music and her teachers included Itzhak Rashkovsky, Ruggiero Ricci and András Keller.

MARIJA VIDOVIĆ

Soprano Marija Vidović commenced her music education in Varaždin (Croatia), studied and obtained her master's degree in Vienna and Stuttgart at the University of Music and Dramatic Arts. As she is also passionate about foreign languages, she speaks German, Spanish, English and Italian, and can communicate in French and Russian. So far, she has performed in some of the most renowned concert halls worldwide, such as the famous Musikverein in Vienna, Gasteig in Munich, the Opere Bellas Artes in Mexico City, as well as at the largest international festivals of classical music in North and South America. Her unique and wonderful vocal timber combined with her personality and elegance, ideal for singing and interpreting the audience's favorite opera roles such as that of Constance in Mozart's *The Abduction from Serail*, Marguerite in Gounod's *Faust* or Violetta in Verdi's *La Traviata*, never escapes notice. She is a great devotee and masterful performer of the classic Lied (song).

One of the world's most famous and renowned tenors and educators, Francisco Araiza, is her professor and mentor. Marija Vidović started to pass on her experience to young talents as an assistant professor at the National Conservatory of Music in Mexico City, as well as at international master's classes. As of the academic year 2020/21, she has been an assistant to Prof.Dr.h.c KS. Francisco Araiza at the *Alfredo Kraus* Department of Solo Singing at the elite Reina Sofia School of Music in Madrid, Spain. A proud promoter of Croatian culture, she is always happy to expand the classical repertoire of her solo concerts and recitals around the world with compositions by our Croatian composers and our beautiful Međimurje songs. In late 2020 she recorded her first studio album "**Christmas Classics**" nominated for the *Porin* award in the Best Christmas Album category. Album "Međimurje" is her second studio album that pays homage to her

native region. The album is dedicated to Međimurje song which has been inscribed in the **UNESCO** List of Intangible Cultural Heritage. With this album Marija launched a new era of Međimurje song, as her interpretation brought it closer to the classic Lied, with top symphony orchestra arrangements by Alex Pashkov that helped put this hidden musical treasure from Međimurje into international focus. The album was first presented at the gala concert held in the atrium of the Čakovec Old Town, filmed and broadcast by Croatian Radio- Television. The album "Intima" is her third studio album released in July 2021 and contains sixteen songs by great world composers that Marija sang accompanied by a longtime collaborator, Australian pianist Duncun Gifford in Croatia Records studio under the expert guidance of Ivo Josipovic, the album's music producer. The powerful vocals and her exceptional interpretation were recognized by a large audience, and with a rich concert repertoire, the doors of the big stages were opened to soprano Marija Vidović.



ZAGREB PHILHARMONIC ORCHESTRA

Although it has borne its current name only since 1920, the Zagreb Philharmonic Orchestra already existed as a professional orchestral body some 50 years prior.

In that century and a half, the Orchestra has been the leading promoter of music not only in the city whose name it bears, but throughout Croatia, and has been an ambassador for Croatia throughout the world.

In the last couple of seasons alone, the orchestra has performed at Carnegie Hall in New York, in Argentina, Oman, Kuwait and China as well as Vienna, Salzburg, Lisbon, Budapest, Warsaw, Krakow, Moscow, Leningrad, Rome, Dresden, Zurich and Milan. Of course, it regularly performs in its homeland, from Vukovar and Đakovo to Dubrovnik, Split and all the way to Istria.

Amongst others, the orchestra owes its success to art directors and chief conductors from Ivan Plemeniti Zajc and Krešimir Baranović, Milan Sachs and Friedrich Zaun, through Lovro von Matačić, Milan Horvat, Pavle Dešpalj and Pavel Kogan, to Kazushi Ono, Alexander Rahbari, Vjekoslav Šutej, David Danzmayr and the newly elected David Runtz.

Two performances of Mahler's *Symphony of a Thousand* (in Zagreb and Ljubljana) in the last decade (2011) were especially memorable. The Zagreb and Slovenian Philharmonic Orchestras joined forces with 20 choirs from both countries along with a number of high-profile vocal soloists, resulting in a total of 1135 musicians and singers coming together to perform under the baton of the celebrated conductor, Valery Gergiev. The Zagreb Philharmonic Orchestra's 2021-2022 season opened with its appearance in the prestigious *George Enescu Festival* in Bucharest, where at the end of August it shared the stage with the most prominent European orchestras such as the London Symphony Orchestra, Rundfunk-Sinfonieorchester Berlin, Milan's Filarmonica della Scala, Münchner Philharmoniker, Orchestre National de France, and the Amsterdam-based Royal Concertgebouw Orchestra.

In addition to its national and international performances, the orchestra strives to support and nurture young musicians just beginning their musical journeys by awarding an annual *Most Successful Young Musician* award. The orchestra also has close links with the Academy of Music where it holds regular concerts featuring its students as soloists, conductors, and composers.

For the younger audience, the Zagreb Philharmonic holds a dozen thematic concerts each year in collaboration with the Croatian Music Youth. In the 2019/2020 season it also established a special concert series for children entitled *MiniMini*. Also appealing to the younger generation through its OFF (subscriber) CYCLE, the orchestra has boldly ventured out of the world of classical music with popular concerts such as *Tango & Fado*, *Walt Disney Magic Music*, *Stjepan Hauser – the cello wizard*, *Guitar Fever* by Vlatko Stefanovski and rock opera *Jesus Christ Superstar*.

The orchestra proudly champions Croatian music, which often features in its programming. It regularly commissions new pieces by Croatian composers for its concert season in the Lisinski Hall. In the recording studio, in recent years, the orchestra has recorded three CDs for Oehms Classics featuring pieces by Russian masters under Maestro Dmitry Kitayenko, as well as the first of the three CDs also including compositions by contemporary Croatian composers. Prior to this the orchestra recorded two CDs including pieces by more established Croatian composers both of which will soon be released by Croatia Records.

Charity concerts are also an important part of every concert season for the Zagreb Philharmonic, recent examples of these being *Step into Life*, *Show Love*, *Concert for Life in the Memory of Ana Rukavina* and *Vjekoslav Šutej*, as are the regular Christmas concerts, Lent concerts, Philharmonic Balls, concerts for the City and Statehood Day.

January 2022



ZAGREB PHILHARMONIC ORCHESTRA



VIOLIN 1

Martin Draušnik
Sidonija Lebar
Davide Albanese
Ana Slavica
Marija Bašić
Mario Bratković
Odette Cavaliere
Alina Gubajdullina
Neven Manzoni
Lovorka Moslavac
Davor Reba
Korana Rucner Novak
Ivan Finta

VIOLIN 2

Ivana Penić Defar
Darko Franković
Dragana Tomić
Krešimir Bratković
Vlatka Pecić Juranić
Josip Novosel
Margareta Ugrin
Iva Krali
Val Bakrač
Marta Bratković
Mirela Džepina Finta

VIOLA

Lucija Brnadić
Magda Skaramuca
Filip Vitko
Asia Frank Perčić
Pavla Kovač
Tajana Škorić
Lovorka Abramović Šoljan
Igor Košutić

CELLO

Jasen Chelfi
Vinko Rucner
Emanuel Pavon
Dora Kuzmin Maković
Martina Pavlin
Tajana Bešić
Jurica Mrčela
Miljenko Šajfar

DOUBLE BASS

Nikša Bobetko
Darko Krešić
Ilin Dime Dimovski
Marko Radić
Borna Dejanović
Tihomir Novak

FLUTE

Ana Batinica
Matea Škarić Janković
Ivana Vukojević

PICCOLO

Dani Bošnjak

OBOE

Branka Bošnjak
Zoltan Hornyanszky
Iva Ledenko

COR ANGLAIS

Žarko Antičić

CLARINET

Davor Reba
Emma Štern
Mario Fabijanić

BASS CLARINET

Rude Mimica

BASSOON

Matko Smolčić
Petar Križanić

CONTRABASSOON

Aleksandar Čolić

HORN

Viktor Kirčenkov
Petar Kšenek
Nikola Jarki
Jan Janković
Yevhen Churikov
Miro Markuš
Bruno Grošić

TRUMPET

Marin Zokić
Dario Cepić
Mario Lončar
Peter Firšt

TROMBONE

Antonio Janković
Ivan Mučić
Goran Glavaš

TUBA

Krunoslav Babić
TIMPANI
Hrvoje Sekovanić
Ema Krešić

PERCUSSION

Željko Grigić
Tomislav Kovačić
Renato Palatinuš

HARP

Mirjam Lučev Debančić

PIANO/CELESTE

Filip Fak

ORCHESTRA STAFF

Orchestra Director
Mirko Boch

Secretary General
Anamarija Milanović

Producer
Silvana Bakija Šimić

Orchestra Manager
Davor Capković

Stage Manager
Zoran Boch

For IMG Artists
Head of UK Touring
Mary Harrison

UK Tours Manager
Fiona Todd

UK Tours & Special Projects
Manager
Julia Smith

UK Touring Consultant
Andrew Jamieson

On Tour Management
Helen Fitzgerald

BARTOK

Concerto for Orchestra

MOZART

Piano Concerto No. 23

BEETHOVEN

Symphony No. 5

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