

71. DUBROVAČKE LJETNE IGRE
71st DUBROVNIK SUMME FESTIVAL
2020.
HRVATSKA CROATIA

DUBROVNIK NA
GLAZBENOJ HRIDI
DUBROVNIK ON A ROCK OF MUSIC



ATRIJ KNEŽEVA DVORA
RECTOR'S PALACE ATRIUM
18. KOLOVOZA | 18 AUGUST
21.30 9.30 PM

DUBROVNIK NA GLAZBENOJ HRIDI

DUBROVNIK ON A ROCK OF MUSIC

EVA ŠULIĆ violina *violin*

ĐANA KAHRIMAN violina *violin*

LIDIJA MARTINOVIĆ viola

VANDA ĐANIĆ violončelo *cello*

DENIS AJDUKOVIĆ kontrabas *double bass*

TONI KURSAR rog *horn*

MATIJA NOVAKOVIĆ fagot *bassoon*

ĐIVE FRANETOVIĆ-KUŠELJ flauta *flute*

NIKOLINA PERVITIĆ flauta *flute / piccolo*

ANTONIO HALLER oboa / engleski rog *oboe / English horn*

JAKOV VAREZIĆ saksofon *saxophone*

LOVRO MERČEP saksofon *saxophone*

KARMEN PERVITIĆ udaraljke *percussion*

IVAN VIOLIĆ klavir *piano*

STJEPAN VUGER, harmonika *accordion*

TOMISLAV FAČINI dirigent *Conductor*

Solisti Soloists

DUBRAVKA ŠEPAROVIĆ MUŠOVIĆ mezzosopran *mezzo-soprano*

VEDRAN KOCELJ truba *trumpet*

FILIP MERČEP ksilofon *xylophone*

BORIS PAPANDOPULO:
KONCERT ZA KSILOFON I GUDAČE
CONCERTO FOR XYLOPHONE AND STRINGS

ALLEGRO CON BRIO
ANDANTE SOSTENUTO
U TEMPU VALCERA IN WALTZ TEMPO
PRESTISSIMO

ANDRÉ JOLIVET:
KONCERT ZA TRUBU I ORKESTAR BR. 2
TRUMPET CONCERTO NO. 2

MESTO – CONCITATO
GRAVE
GIOCO SO

PETAR OBRADOVIĆ:
CONTRAVALS & CONTRADANS ZA KOMORNI ORKESTAR
CONTRAVALS & CONTRADANS FOR CHAMBER ORCHESTRA

GUSTAV MAHLER:
RÜCKERT-LIEDER / RÜCKERTOVE PJESME
RÜCKERT SONGS

BLICHE MIR NICHT IN DIE LIEDER! / NE ZAVIRUJ MI U PJESME! / LOOK NOT INTO MY SONGS!
ICH ATMET' EINEN LINDEN DUFT / UDAHNUH MIRIS BLAG / I BREATHED A GENTLE FRAGRANCE
UM MITTERNACHT / U PONOĆ / AT MIDNIGHT
LIEBST DU UM SCHÖNHEIT / AKO ZBOG LJEPOTE VOLIŠ / IF YOU LOVE FOR BEAUTY
ICH BIN DER WELT ABHANDEN GEKOMMEN / OD SVIJETA ODLUTAH / I AM LOST TO THE WORLD



Dubrovnik na glazbenoj hridi nastavak je programskoga koncepta koji pomoćnik intendantice Dubrovačkih ljetnih igara za glazbeni program i dirigent koncerta, Tomislav Fačini, opisuje ovako: „Jedna od karakteristika Dubrovačkih ljetnih igara jest i poticanje, kao i isticanje, značajki glazbenog života Grada. Uz nastupe dubrovačkih umjetnika i Dubrovačkog simfonijskog orkestra, kao i uz programe usmjerene mladima i razvoju publike, koji također počivaju na plećima domaćih glazbenika, *Dubrovnik na glazbenoj hridi* predstavlja drugo

izdanje komorno-solističkog programa *Dubrovnik plovi u intonaciji* održanog prije dvije godine. Umjetnici, koji doduše ne moraju „ući“ jer su već u Gradu, spojit će se u ansambl profila sinfonijete, s vrlo raznovrsnim i pikantnim programom, koji pokazuje kako Grad, koji plovi kroz vrijeme, ima uporište u tvrdoj hridi svoje glazbene tradicije i svojeg odnjegovanog i, s obzirom na svoju veličinu, impresivnog kruga sjajnih glazbenika.“

Jedan od najznačajnijih hrvatskih skladatelja i najzastupljeniji hrvatski

autor na ovogodišnjim Igrama, **Boris Papandopulo** (Honnef na Rajni, 1906. – Zagreb, 1991.), kompoziciju je diplomirao u razredu Blagoja Berse na Muzičkoj akademiji u Zagrebu, a dirigiranje je studirao u Beču, u razredu Dirka Focka, kamo ga je odveo Igor Stravinski. Nastupao je diljem Europe, pisao je opere, balete, koncerte, komornu glazbu, klavirske komade, duhovne skladbe, scensku i filmsku glazbu. Bio je i pijanist te su klavirska djela važan dio njegovog opusa, koji čini više od 450 djela i prepoznatljiv je po inventivnosti i duhovitosti, virtuoznosti, motoričnosti, vještoj uporabi nacionalnih elemenata, novoklasicizmu. Muzikolog Davor Merkaš, stručnjak za njegov opus, ističe da je Papandopulo „*zapanjujućim opsegom svoga djelovanja utisnuo duboki i danas sveprisutni pečat ne samo hrvatskoj glazbi nego i, usuđujem se reći, glazbi 20. stoljeća.*“

Uz zastupljenost udaraljki u njegovim orkestralnim djelima i neka komorna djela s udaraljkama (*Horoskop* za dva klavira i udaraljke; *Groteska* za tubu, klavir i udaraljke...), Papandopulo je udaraljkašima posvetio i koncertna djela – Koncert za timpane i orkestar, Koncert za obou, ksilofon i gudače te večerašnje

djelo, često izvođeni Koncert za ksilofon i gudački orkestar, iz 1983. godine. Četiri njegova stavka od izvođača traže da pokaže razne tehničke i izražajne mogućnosti ksilofona. Preciznost i ritmičnost traže se u Allegru, dok u drugome stavku brojna tremola s vremenom uzmiču pred većom melodičnom ksilofona, uz gudačku pratnju malog raspona. Nakon kratke prateće uloge na početku trećeg stavka, ksilofon ponovno preuzima melodiju u grotesknom, posrćućem „valceru“ koji vodi do brzog i virtuoznog završnog stavka sa solističkom kadencom.

Francuski skladatelj **André Jolivet** (Pariz, 1905. – 1974.) učio je glazbu u mladosti i bio impresioniran djelima Debussyja, Dukasa i Ravela koju je čuo na koncertima Orkestra Padeloup 1919. Svirao je violončelo i orgulje, no, po željama roditelja, obrazovao se za učitelja. Upoznavanjem s glazbom Schönberga i Varèseja počinje se zanimati za atonalitet i Novu glazbu, a 1936. suosnivač je skupine *La jeune France*, u kojoj je bio i Olivier Messiaen, koja se protivila dominantnom novoklasicizmu francuskih skladatelja onog vremena. O svojem je djelovanju rekao: „S tehničkoga gledišta, moj je cilj

osloboditi se potpuno od tonaliteta; estetski mi je cilj glazbi vratiti antički, izvorni karakter čarobne ekspresije i ritualnog zazivanja. Glazba bi trebala biti zvukovna manifestacija izravno povezana s univerzalnim kozmičkim sistemom.“ Skladao je niz komornih djela, pjesme, orkestralne skladbe, tri opere i brojne koncerte, a svoje koncerte za trubu nazvao je „baletima“ za taj instrument. Koncert br. 2 prouzveo je Raymond Tournesac, 1956., a kada se na probama obratio skladatelju zbog visokih tehničkih zahtjeva, Jolivet mu je rekao „pa Louis Armstrong radi čuda u visokom registru! Zašto bi to bilo nemoguće za klasičnoga glazbenika? Dakle, baci se na posao!“ Prateći ansambl neobičnog je sastava, bez gudača, osim kontrabasa; čine ga puhači, klavir, velika udaraljkaška skupina. Jolivet je, čini se, prihvatio savjete Edgara Varèseja neka ne piše „previše nota“, ili prebogatu pratnju, jer svakim dodavanjem ograničava šanse da se zvuk probije, da ostavi trag. Prvi stavak Koncerta ima tugaljivi uvod s prigušenom *wah-wah* trubom koji vodi u snažni, plesni nastavak oporog zvukovlja i potom izmjenjivanje prigušenog i divljega. Srednji je stavak neka vrsta otežalog noćna, pomalo *bluesy* ugođaja, za koji

je Jolivet rekao Tournesacu; „pjevaj frazu kao da izvodiš Puccinija!“ Neobuzdani finale, koji je Jolivetova posveta skladatelju Emmanuelu Chabrieru donosi jednostavnu melodiju, gotovo signal, uz gustu, gotovo klastersku, pratnju, „ritualne“ udaraljke, utjecaje jazza. Trubač i skladatelj **Petar Obradović** (Dubrovnik, 1972.) završio je srednje glazbeno obrazovanje u Umjetničkoj školi Luke Sorkočevića u rodnome gradu, u razredu svoga oca Nika (Nina) Obradovića. Diplomirao je na Glazbenoj akademiji u Ljubljani u klasi Antona Grčara, a 1995. postao je prvim trubačem Dubrovačkoga simfonijskoga orkestra. Iste godine položio je audiciju za solo trubača u Simfonijskome orkestru Hrvatske radiotelevizije u Zagrebu, gdje je zaposlen i danas. Kao solist, nastupao je s Dubrovačkim simfonijskim orkestrom, Simfonijskim orkestrom HRT-a, Zagrebačkom filharmonijom, Mostarskim simfonijskim orkestrom, Kvartetom Sorkočević i Dubrovačkim gudačkim kvartetom. Godine 2000. nakladnička kuća Cantus objavila mu je prvi nosač zvuka, sa skladbama Šuleka, Detonija, Tarbuka i Obradovića, a uz pratnju Zagrebačke filharmonije snimio je Vivaldijev Koncert za dvije trublje i

orkestar u C-duru. Godine 2006. Cantus objavljuje njegov CD s djelima Papandopula, Berdovića, Bjelinskoga, Kuljerića i Obradovića, a 2009. CD s djelima skladatelja talijanskog baroka te hrvatskim pretklasicima, Bajamontijem i Stratikom. Osim skladanja solističkih, komornih i orkestralnih djela, autor je filmske glazbe, kao i scenske, za predstave Teatra Lero, izvođene na Splitskom ljetu i Dubrovačkim ljetnim igrama. Na 68. dubrovačkim ljetnim igrama praižvedeno mu je djelo *Bird concerto* za saksofon i orkestar, a kao solist na saksofonu nastupio je Nikola Fabijanić uz pratnju Dubrovačkog simfonijskog orkestra. Za tu je skladbu 2019. dobio nagradu „Porin“ u kategoriji najbolje skladbe klasične glazbe. Iste godine praižveden je njegov koncert za violinu i orkestar *Profumi del tempo* sa solistom Marcom Grazianijem. Od 2005. član je Hrvatskoga društva skladatelja.

Skladbu *contraVals & contraDans* Petar Obradović je napisao 2003. godine, no za ovu prigodu ju je proširio i prilagodio upravo ovom izvođačkom sastavu. Uz skladbu dodaje sljedeći tekst Davora Mojaša:

„Suprostavljajući, destruirajući, usložavajući i dovodeći u svekolike

suodnose ritmičke datosti, posebnosti i prepoznatljivosti dvaju znanih plesova koji su, obzirom na povijest, tradiciju i opću percepciju i više od samog takvog izazova, *contraVals & contraDans* kao da varira fragmente uspomena iz kojih izvire snoviti taktovi vremena kojima zaigrani orkestar uspostavlja novi smisao nudeći drugačiji jednako inspirativni povod. Dubrovačke saloče i bečki saloni, krinoline, moskari, miris voska, sjaj i ozračje dvorova kao da iznova prizivlju sjene prošlih vremena s novim, tek na prvi pogled, kontra plovom ne slučajno otvorenim stranicama spomenara. Jednako zavodljivo, romantično, nostalgično i neodoljivo srcu i duši upućenim izazovom kojem suvremeni slušatelj naprosto, koliko god to htio, ne može odoljeti...“

Gustav Mahler (Kališće, 1860. – Beč, 1911.) odrastao je u Jihlavi (Češka) i studirao klavir, harmoniju i kompoziciju na Bečkome konzervatoriju. Bio je nagrađivan kao pijanist, zatim se koncentrirao na kompoziciju, a od 1880. godine više dirigira, radeći, između ostaloga, u kazalištima u Olomoucu, Budimpešti i Hamburgu. Nakon mnogo truda, pregovora, podrške Hanslicka i

Brahmsa, ali i prihvaćanja katolicizma – jer njegovo židovsko podrijetlo mnogima je smetalo – postao je dirigentom te zatim i ravnateljem Bečke opere. Bila je to iznimno važna funkcija, a kratko je bio i na čelu Bečke filharmonije. Njegov je način rada, koji je uključivao integrirane umjetničke projekte umjesto predstava kojima bi se forsiralo pjevačke zvijezde, bio kontroverzan, a njegovi visoki umjetnički standardi nisu uvijek prihvaćani. Poslije je dirigirao i u njujorškome Metropolitanu, a ravnao je i Njujorškom filharmonijom. Osobni život obilježila mu je Alma Schindler, slikarica i glazbenica s kojom se vjenčao 1902., ali i smrt starije kćeri, 1907. godine.

Uz dirigentske obveze tijekom godine, najčešće je skladao ljeti, napisavši 9 simfonija i početak desete, *Das Lied von der Erde*, solopjesme... Mahler je skladao poštujući tradiciju i diveći se Beethovenu, Brahmsu, Wagneru, no istovremeno proširujući klasičnu formu, kao i tonalitetnost, do krajnjih granica. Polako je razvijao blokovsko razmišljanje u slaganju djela, jukstapoziciju raznolikih segmenata, a tonalitet u njegovom opusu ima manju strukturnu ulogu. Po tim je osobinama, kao i jedinstvenoj dubini izričaja, možda posljednji veliki

simfoničar, čak posljednji “klasični” skladatelj – ali već okrenut novome – prije radikalnih rezova Schönberga i nasljednika.

Mahler je posebnu pozornost obraćao odabiru tekstovnih predložaka te je više puta uglazbljivao tekstove Friedricha Rückerta (1788. - 1866.) s kojim je dijelio i nesretnu sudbinu, obojici su preminule mlade kćeri. Na Rückertove je tekstove napisao *Pjesme mrtvoj djeci*, a za *Rückert-Lieder* sam je odabrao pjesme koje kod pjesnika nisu tvorile cjelinu, niti ih je Mahler tako zamislio. Nisu nastale u isto vrijeme, nego vjerojatno između 1899. i 1902. Poslije su zajedno tiskane i tako postale ciklusom, no ne izvode se uvijek istim redoslijedom.

„Blicke mir nicht..“ („Ne zaviruj mi u pjesme!“) vedra je, ali nemirna pjesma o procesu stvaranja, „Ich atmete..“ („Udahnuh miris blag“) nježna i melodična pjesma, sa samo visokim gudačima u pratnji, dok, s druge strane, samo puhači čine orkestar u opsežnijoj pjesmi „Um Mitternacht“ („U ponoć“). Ona intenzitetom odudara od više lirskih struktura ostatka, kao i vjerskim kontekstom („svoju snagu predah u Tvoje ruke, Gospode“). „Liebst du um Schönheit..“ („Ako zbog ljepote voliš“)

posvećena je Almi Mahler. Pjevačku je dionicu, o siromašnom umjetniku bez dovoljno ljepote i novca da osvoji dragu, Mahler ostavio više recitativnom, gotovo do kraja, ali nije orkestrirao pjesmu, već je to učinio Max Puttmann. Za pjesmu „Ich bin der Welt abhanden gekommen“, jednu od svojih najdirljivijih, Mahler je rekao „to sam doista ja“. Mirna pjevačka dionica, koja se polako uzdiže iz dubina, u kojima kao da se pjeva samo za sebe, uokvirena je usrdnim solo-epizodama engleskog roga i lagano podržana treperenjem orkestra. Vjerojatno je inspirirana skladateljevom ranijom vezom s pjevačicom Selmom Kurz, a tekstom pokazuje mirnu rezignaciju umjetnika koji je izdvojen od ostatka svijeta, jer tako mora biti, i nije mu važno smatraju li ga mrtvim, jer zapravo živi samo u svojem svijetu. Mahler je dirigirao praizvedbom 1905., na koncertu na kojem su praizvedene i *Pjesme mrtvoj djeci* i neke od pjesama iz *Dječakova čudesnog roga*. Praizvedbu je pjevao bariton, no danas ciklus često pjevaju mezzosoprani, a za prvu je izvedbu Mahler odabrao manju dvoranu bečkoga Musikvereina jer je želio da se pjesme izvode u posebnoj akustici i „poput komorne glazbe“.

Dina Puhovski



Dubrovnik on a Rock of Music is a continuation of a programme concept which has been described as follows by the Dubrovnik Summer Festival Assistant Artistic Director for Music and the concert's conductor Tomislav Fačini: 'One of the features of the Dubrovnik Summer Festival is supporting and promoting the City's musical life and its idiosyncrasies. With performances of Dubrovnik artists and Dubrovnik Symphony Orchestra, as well as programmes focused on young people and audience development, which are also carried out by local musicians,

Dubrovnik on a Rock of Music is the second edition of the chamber-soloist programme *Dubrovnik in Tune, Sailing* held two years ago. The artists will form a sinfonietta-type ensemble with a very diverse and intriguing programme showing how the City, as it sails through time, has a footing in the firm rock of its musical tradition and its carefully nurtured and, considering its size, impressive circle of excellent musicians.' One of the most important Croatian composers and the most performed Croatian artist at this year's Festival,

Boris Papandopulo (Honnef am Rhein, 1906 – Zagreb, 1991) graduated in composition under Blagoje Bersa at the Zagreb Academy of Music and, thanks to Igor Stravinsky, studied conducting in Vienna under Dirk Fock. He performed all over Europe and wrote operas, ballets, concertos, chamber music, piano works, sacred music, as well as stage and film music. He was also a pianist and piano pieces constitute an important part of his output, consisting of over 450 works, known for its inventiveness and humour, virtuosity, motor rhythms, skilled use of national elements and neo-classicism. Musicologist Davor Merkaš, expert in Papandopulo's work, points out that 'astonishing range of his work left a deep and ubiquitous mark not only on Croatian music but also, I dare say, the music of the 20th century in general'. Apart from the use of percussion instruments in orchestral and some of his chamber works (*Horoscope* for two pianos and percussion; *Grotesque* for tuba, piano and percussion...), Papandopulo also wrote concertos for percussionists – Concerto for timpani and orchestra, Concerto for oboe, xylophone and strings and this evening's piece, the often performed Concerto for xylophone

and string orchestra from 1983. Its four movements require a display of various technical and expressive possibilities of xylophone from the performer. The Allegro requires precision and rhythm, while numerous tremolos in the second movement eventually make way for the melodiousness of xylophone, with reduced string accompaniment. After a short role as accompaniment at the beginning of the third movement, the xylophone once again takes over the melody in a grotesque, stumbling 'waltz' leading to the fast and virtuosic final movement with a solo cadenza.

French composer **André Jolivet** (Paris, 1905 – 1974) studied music in his youth and was impressed with the works of Debussy, Dukas and Ravel after hearing them in concerts of the Padeloup Orchestra in 1919. He played cello and organ, but, respecting his parents' wishes, studied to be a teacher. After being introduced to the works of Schönberg and Varèse, he developed interest in atonality and New Music. In 1936 he was one of the founders of the *La jeune France* group, one of whose members was Olivier Messiaen, which opposed the prevailing neo-classicism of the French composers of

the period. This is what he said about his work: 'From the technical standpoint my aim is to liberate myself totally from the tonal system; esthetically it is to give back to music its ancient and original character as the magic and incantational expression of human groups. Music should be a sonorous manifestation directly related to the universal cosmic system.'

He composed chamber music, songs, orchestral pieces, three operas and numerous concertos. He referred to his trumpet concertos as 'ballets' for trumpet. His Concerto No. 2 was first performed by Raymond Tournesac in 1956, and when he complained to the composer about the high technical demands, Jolivet told him „Louis Armstrong is doing wonders in the top register! Why should this be impossible for a classical musician? So, get to work!'

The accompanying ensemble is unusual, without strings, except for the double bass; it consists of the winds, piano and a large percussion section. It seems that Jolivet accepted Edgar Varèse's advice not to write 'too many notes' or too elaborate accompaniment because each addition reduces the chances of a sound to break through, to leave a mark. The Concerto's first movement has a mournful opening

with a muted *wah-wah* trumpet, leading to a powerful, astringent-sounding dance followed by alternation of muted and wild elements. The central movement is a kind of a weighted nocturne with a somewhat bluesy atmosphere, for which Jolivet told Tournesac to sing the phrase as if he was performing Puccini. The unrestrained finale, Jolivet's homage to composer Emmanuel Chabrier, brings a simple melody, almost a signal, with a dense, almost cluster accompaniment, 'ritual' percussion and jazz influences.

Trumpeter and composer **Petar Obradović** (Dubrovnik, 1972) completed secondary musical education in his hometown at the Luka Sorkočević Art School under his father Niko (Nino) Obradović. He graduated from the Ljubljana Academy of Music under Anton Grčar and became the first trumpet of the Dubrovnik Symphony Orchestra in 1995. The same year he passed the audition for solo trumpeter at the Croatian Radio and Television Symphony Orchestra in Zagreb, where he has been engaged ever since. As a soloist, he has performed with the Dubrovnik Symphony Orchestra, Croatian Radio and Television Symphony Orchestra, Zagreb Philharmonic

Orchestra, Mostar Symphony Orchestra, Sorkočević Quartet and Dubrovnik String Quartet. In 2000, the Cantus record label released his first CD with the works by Šulek, Detoni, Tarbuk and Obradović, and he made a recording of Vivaldi's Concerto for two trumpets and orchestra in C major with the Zagreb Philharmonic Orchestra. In 2006, Cantus released his CD with the works by Papandopulo, Berdović, Bjelinski, Kuljerić and Obradović, followed by a CD with the works of Italian baroque composers and Croatian pre-classicists Bajamonti and Stratico in 2009. In addition to solo, chamber and orchestral works, he has also composed film music, as well as stage music for Lero Theatre's productions performed at the Split and Dubrovnik summer festivals. His *Bird Concerto* for saxophone and orchestra was premiered at the 68th Dubrovnik Summer Festival by saxophone soloist Nikola Fabijanić accompanied by the Dubrovnik Symphony Orchestra. In 2019, he won the Porin Award for this piece in the category of Best Classical Composition. His Concerto for violin and orchestra *Profumi del tempo* was premiered the same year with Marco Graziani as soloist. He has

been a member of the Croatian Composers' Society since 2005. He has included a text written by Davor Mojaš in 2003 to accompany his piece *contraVals & contraDans*:
'By confronting, destroying, arranging and creating different correlations between the rhythms and idiosyncrasies of the two well-known dances which are, considering history, tradition and general perception, more than challenging, the *contraVals & contraDans* seems to be varying the fragments of memories from which dreamlike measures of time emerge, which the playful orchestra provides with a new meaning by offering a different, but equally inspiring occasion. As if the salons of Dubrovnik and Vienna, crinolines, fans, the smell of wax, courtly sheen and atmosphere invoke the shadows of times past as one sails back through the pages of a scrapbook. With a challenge aimed at the heart and soul,

equally seductive, romantic, nostalgic and irresistible, a challenge the modern audiences simply cannot resist, no matter how much they wanted to...'

Gustav Mahler (Kaliště, 1860 – Vienna, 1911) grew up in Jihlava (the Czech Republic) and studied piano, harmony and composition at the Vienna Conservatory. He was an award-winning pianist who later focused on composing, while from 1880 he became more active as conductor, engaged in theatres in Olomouc, Budapest and Hamburg. After a lot of effort, negotiations and support from Hanslick and Brahms, but also converting to Catholicism – since his Jewish origins were considered a problem – he became the conductor and afterwards the director of the Vienna Opera, which was an extremely important position. For a short period of time, he was also the head of the Vienna Philharmonic. His approach, which included integrated artistic projects instead of insisting on productions with celebrity singers, was controversial and his high artistic standards were not always accepted. Later he was engaged as

conductor at the New York Metropolitan Opera and also conducted the New York Philharmonic Orchestra. His private life was marked by his relationship with Alma Schindler, a painter and musician whom he married in 1902, but also by the death of their older daughter in 1907.

Due to his engagements as conductor, he usually composed during summer; he wrote 9 symphonies and the beginning of the tenth, *Das Lied von der Erde*, solo songs... Mahler composed with regard for tradition, he admired Beethoven, Brahms and Wagner, but at the same time expanded the classical form and tonality to the limit. He slowly developed thinking in blocks when putting together his pieces, juxtaposing different segments, while tonality plays a smaller structural role in his works. These characteristics, as well as unique depth of expression, make him perhaps the last great symphonist, maybe even the last 'classical' composer – although he embraced new developments in music – before the radical cuts of Schönberg and his successors.

Mahler paid special attention to the selection of texts for his works and wrote settings of Friedrich Rückert's (1788 – 1866) poems on several occasions; they both experienced a tragedy of losing their

young daughters. He wrote *Kindertotenlieder* (*Songs on the Death of Children*) to Rückert's texts and made his own selection of poems for *Rückert-Lieder*, which did not constitute a whole when Rückert wrote them, nor did Mahler conceive them as such. They were not written at once, but probably between 1899 and 1902. Afterwards they were published together and thus became a cycle, but are not always performed in the same order.

'Blicke mir nicht...' ('Look Not into My Songs!') is a bright, but restless song about the creative process, 'Ich atmete...' ('I Breathed a Gentle Fragrance') is a gentle and melodious song accompanied only by upper strings, while in the more elaborate song 'Um Mitternacht' ('At Midnight'), the orchestra consists only of winds. Its intensity and religious context ('I surrendered my strength into Thy hands, Lord') set it apart from the more lyrical structures of the rest of the songs. 'Liebst du um Schönheit...' ('If You Love for Beauty') is dedicated to Alma Mahler. Mahler did not orchestrate the song and he left the vocal part about a poor artist lacking the looks and funds to win over his love in recitative form nearly until the end; the song was later orchestrated by

Max Puttmann. For 'Ich bin der Welt abhanden gekommen' ('I Am Lost to the World'), one of his most poignant songs, Mahler said 'this is really who I am'. The calm vocal part, slowly rising from the depths, as if sung only for oneself, is framed with English horn solos and lightly supported by the orchestra. It was probably inspired by the composer's earlier relationship with singer Selma Kurz and its lyrics speak of a peaceful resignation of an artist who is secluded from the rest of the world, because that is how it is meant to be, and who does not care whether he is considered dead because he truly lives only in his own world.

The songs were premiered in 1905, in a concert conducted by Mahler, together with *Kindertotenlieder* and some of the songs from *Des Knaben Wunderhorn*. They were sung by a baritone, while today the cycle is often sung by mezzo-sopranos. Mahler chose one of the smaller halls of the Wiener Musikverein because he wanted them to be performed in an environment with special acoustics and 'in the manner of chamber music'.

Dina Puhovski