

Thomas Zehetmair and the Concerto Budapest

Feb. 11, 2022 Friday 19.30 (CET) and Feb. 12 Saturday 19.30 (CET)

Liszt Academy

BERG: Violin Concerto

SCHUMANN: Fantasy for Violin and Orchestra, Op. 131

--intermission--

TCHAIKOVSKY: Symphony No. 6 in B minor 'Pathétique', Op. 74

Thomas Zehetmair violin

Concerto Budapest

Conductor: András Keller

"To the memory of an angel." This dedication appears in the score of Alban Berg's Violin Concerto, which he was spurred into writing following the death of a close acquaintance in 1935: 19-year-old Manon, daughter of Alma Mahler and Walter Gropius. In fact, only a few months passed after completion of the concerto and Berg himself also departed this earthly realm: this was his final fully completed composition. The Violin Concerto is played with solo by brilliant Austrian artist Thomas Zehetmair, well known in Budapest as a violinist and indeed conductor. The other two pieces in the concert conducted by András Keller also represent the closing stages of their respective composers' careers. Thus the Schumann fantasia for violin and orchestra dates from 1853, the year preceding the tragic collapse of the artist. The 'Pathétique' Symphony No. 6, which with the conclusion of the third movement often sparks – in a completely understandable way – applause from the audience, had its premiere in St. Petersburg in 1893. Pjotr Tchaikovsky, who conducted at this momentous evening, lived for a mere nine days after. In his own words, "... it comes into being as the best of my works. I love it as I have never loved any one of my musical offsprings before."

PREMIER series - Gábor Csalog

Feb. 12, 2022 Saturday 22.00 (CET)

Liszt Academy

Gábor CSALOG: Buffet of Existence – song cycle

Gábor CSALOG: Behind Curtains

Gábor CSALOG: Anthem Fragments

László Kéringer tenor, Gábor Csalog piano

Concerto Budapest

Conductor: András Keller

"Your songs are new and familiar at the same time. While listening to them, I feel their separate, textual existence ceases. Still they prompt me to re-read their text, or more precisely, to read them as song lyrics, immersing profusely in the details, pondering over the possibilities of a continuation, similarly to writing (and reading)." – These lines were written by Lajos Parti Nagy to the composer of the song cycle "Buffet of Existence", Gábor Csalog, after having heard the music based on his own poems. The song cycle composed in 2019-2020 by the piano player Csalog sets seven out of the several hundred verses of the Parti Nagy poetry volume to music. The baritone solo is accompanied by piano. Later, this core material was expanded, and a tuba and accordion also joined in as accompanying instruments.

The audience will now have the opportunity to hear the premiere of this expanded song cycle, followed by Csalog's orchestral piece *Behind Curtains*. The composer himself commented on his piece to be performed by an orchestra sitting at various spots within the concert hall: "What is behind the curtain? If we draw it, we can see what we did not see before. But when we could see or hear something, another curtain may come before us, concealing everything again. At other times, we ourselves are the curtain that separates what is behind and what is ahead of us. Or, we can allow the music behind and the music ahead flow through us, and perhaps for a moment, these two can merge in us and become one."

Hungarian Gems 2.

Feb. 20, 2022 Sunday 19.30 (CET)

Pesti Vigadó

László DUBROVAY: Festive Overture

DOHNÁNYI: Violin Concerto No. 1 in D minor, op. 27

--intermission--

BARTÓK: Dance Suite, BB 86

BARTÓK-KOCSIS: Scherzo

Barnabás Kelemen violin

Concerto Budapest

Conductor: Tibor Bogányi

The programme launching with László Dubrovay's *Festive Overture* vividly portrays the organic unity of 20th and 21st-century Hungarian music even in its diversity, its known and to-be-discovered values, its points of contact and its richness more profound than suspected. Ernst von Dohnányi's *Violin Concerto in D minor* – begun virtually on the very first days of the First World War – premiered in Copenhagen in 1919, with the solo violin played by Emili Telmányi, Koessler and Hubay's former student at the Liszt Academy, who'd found his new home in Denmark. The concerto marking a definite boundary in the private life and the career of its composer as well as in history is now performed by the Kossuth Award-winning violinist Barnabás Kelemen. (Music) historical references are perhaps even more evident in Bartók's *Dance Suite*, which premiered at the festive jubilee concert held in 1923 in Vigadó for the 50th anniversary of the unification of Buda, Pest and Óbuda and is considered the most renowned Hungarian musical event of the last century. Bartók's dance compilation evokes the history and communion of peoples living along the Danube and, therefore, of all humankind. Finally, the last work in the programme, Bartók's *Scherzo* dedicated to Dohnányi, recalls both the early career of a young Bartók and the memory of Zoltán Kocsis who supremely represented the art of the greatest Hungarian composer as pianist, conductor and skilled arranger.