





THIERRY SCHERZ PRIZE

Sponsored by the Pro Scientia et Arte Foundation and the Friends of the Sommets Musicaux de Gstaad

One of the main goals of the Sommets Musicaux de Gstaad has always been to give young talents a chance, to help and guide them, reason for which, from the very start, the festival included into its programme a series of concerts given in the Gstaad chapel by promising young musicians of different nationalities playing the same instrument.

Every year, this Prize aims to reward one of these young musicians with the opportunity of recording a CD with an orchestra, produced by Claves Records, ensuring a wide distribution.

This Prize gives the laureate experience with microphones, collaboration with a conductor, with orchestra musicians, an artistic director, sound engineers... and finally the joy of an extensive distribution.

Our laureates' success reminds us of the importance of supporting a promising career in its early days. We offer our sincere thanks to our sponsors who enable us to continue in this direction.

The Thierry Scherz Prize is an homage to the co-founder and artistic director of the Festival.

WHAT'S IN A NAME?

It's difficult not to see a certain serendipity in their naming, for Wolfgang Amadeus Mozart and Erich Wolfgang Korngold shared so much more. They were two of the three indisputable *Wunderkinder* ever to grace the world of Western music, and if only Mendelssohn *père* had had the foresight to name his eldest Wolfgang too, the triumvirate would have been united in name as well as talent. But unlike the felicitous Felix, who enjoyed a loving, carefree childhood in the bosom of father Abraham (along with mother Lea and sister Fanny), the two Wolfgangs instead each had a problematic, pushy Papa.

Leopold Mozart was already a musician of some renown when Wolfgang came along, thanks to a major treatise on violin playing that he published in 1756, the year of his son's birth. We tend to think of Mozart the Younger as a pianist, though in fact Leopold's instrument played no lesser role in his early education. Wolfgang was very active as a violinist in his late teens, and the five violin concertos in his oeuvre all date from that time. The first was composed in 1773, and the remaining four were written one after another from June to December 1775. Little is known about their early history, but we do know from later correspondence between father and son that Wolfgang performed concertos by himself and others while travelling through southern Germany in 1777. So it is likely that he had his own violinistic abilities in mind when writing for the instrument.

The Violin Concerto in A major K 219 recorded here was the last of the five, and follows the same three-movement model as its predecessors: a sonata-form first movement is followed by a slow, songlike second, then a rondo finale. It does offer a couple of surprises, however. The solo violin enters in the first movement with an unexpected *adagio*, and when the opening orchestral theme subsequently reappears for the exposition proper, the solo violinist plays a completely new tune above it. Then there is the *allegro* episode in the minor mode in the last movement, with its bass drone and clattering *col legno* accompaniment. This passage was responsible for the concerto being nicknamed "The Turkish", though certain scholars have insisted that it is really more of an "all'ungaresca". Whether Mozart was thinking of Hungary or of Turkey here is of little consequence – he never visited either – and he presumably just wanted to get his audience's attention with a spot of ethnic exoticism. What is truly striking about this concerto is its wealth of melody. It might be the work of a 19-year-old, but we can already hear how he is able to unite the instrumental traditions of German-speaking Europe with the operatic lyricism of Italy. As many commentators have observed, there was in fact direct cross-fertilisation between the violin concertos of 1775 and music from his operas *Il re pastore* and *Lucio Silla*.

Leopold Mozart took his son all over Europe, parading him before the aristocracy in order to win fame and

money for them both. Julius Korngold was spurred on by a similar mix of paternal pride and ambition over a century later – but since the hereditary nobility was no longer so important, Julius showed off his son instead to the musical aristocracy of the day. They all offered advice, of course – thus it was on Gustav Mahler’s recommendation that little Erich was sent for lessons with Alexander Zemlinsky. But it was Richard Strauss who offered the best counsel in a letter to Julius of early 1910. The best way to further his son’s talent, he wrote, was to get him away from his writing desk and let him go skiing and sledging instead. But that’s not what Julius wanted to hear. So Erich continued to grow up in a workaholic, hot-house atmosphere not unlike that of the Mozarts of yore. It’s not surprising that both Wolfgang Amadeus and Erich Wolfgang ended up marrying girls of whom Daddy didn’t approve.

Erich’s career is generally described as having reached its highpoint in 1920 with the simultaneous world première of his opera *Die tote Stadt* (“The dead city”) in Cologne and Hamburg. Korngold’s star thereafter began to wane, for his opulent romanticism seemed out of place in a world only just recovering from the bloodshed of the First World War. But when Erich went to Hollywood in 1934 at the invitation of Max Reinhardt, he found the perfect outlet for his luscious gifts. His subsequent commercial success, however, prompted envious others to claim that he’d

somehow “sold out”. In fact, Korngold took his new career seriously. He essentially created a new genre of symphonic film composition, employing leitmotifs for the different film characters and constructing a dramaturgy in his music that ran parallel to that of the film.

Korngold’s movie career lasted only just over a decade. As the Second World War came to a close, he returned to composing for the concert hall, writing chamber music, concertos and even a symphony. His Violin Concerto of 1945 is one of these “comeback” works. The Polish violinist Bronisław Huberman had asked for it, but it was Jascha Heifetz who gave its first performance in 1947, and it was dedicated to Alma Mahler (another Viennese exile in California). The Concerto incorporates music from no less than four of Korngold’s films – from *Another Dawn* and *Juárez* in the first movement, from the Oscar-winning *Anthony Adverse* in the second, and from *The Prince and the Pauper* in the third. But if one didn’t know this, it would be impossible to tell, because the lyrical mood of the work sounds as if the music was conceived from the start for the violin.

Korngold chose the key of D major, which is typical of most of the big violin concertos – see Beethoven, Brahms or Tchaikovsky – though in its overall conception, his work perhaps owes most to Mendelssohn’s e-minor concerto. In Korngold as in

Mendelssohn, for example, the cadenza in the first movement leads straight into a recapitulation in which the main theme is given to the orchestra. Mendelssohn's fairy-music finale somehow also seems to hover behind Korngold's scurrying last movement, despite the different key and metre.

The early reception of Korngold's Concerto was not positive. Some American critics were downright nasty, writing it off as supposedly substandard "film music". As if that weren't enough, when he visited Austria again after the War, Korngold had to realise that former Jewish emigrants like him weren't as welcome as he'd anticipated. And the world in general was even less keen on his late-Romanticism now than it had been after the First World War. So Erich went back to the USA and seemed resigned to his music's obscurity by the time he died in 1957. If he'd lived into his eighties or nineties, he would have realised that his music wasn't forgotten after all. For

in the post-Modern age, neither commercial success nor sumptuous harmonies are seen as a barrier to aesthetic appreciation, and the interweaving of music between Korngold's film scores and his concert works has even become an object of scholarly fascination.

One of Korngold's fellow exiles quipped that Erich had always been a film composer – he just hadn't known it until he'd arrived in Hollywood. But if any of Mozart's colleagues had mocked *him* for re-using music from his operas in the violin concerto recorded here, we would regard them with the contempt that their envy deserved. We should afford Korngold the same courtesy. Both the violin concertos recorded here are full of delicious melody, expertly scored, superbly crafted, and a delight to listen to. The two Wolfgangs truly had far more in common than just a name.

Chris Walton

CAROLINE GOULDING

For nearly a decade, the virtuoso violinist Caroline Goulding has performed with the world's premier orchestras, in recital and on record and has blossomed from "precociously gifted" (Gramophone) 13-year-old soloist with the Cleveland Orchestra to "a skilled violinist well on her way to an important career" (Washington Post).

Caroline's 2016-2017 season launches with the summer 2016 release of her first new recording since the GRAMMY-nominated and chart-topping debut released on Telarc in 2009, when the violinist was just 16. Caroline's recital album with pianist Danae Dörken on the ARS label includes works by Schumann, Enescu, and Dvorák. Caroline and Danae celebrate the release of the new album with a recital at New York's Steinway Hall in September 2016. Orchestral engagements this season include Indianapolis Symphony, Phoenix Symphony, Boise Philharmonic, and Stamford Symphony in the US. In Europe, Caroline will perform in Lucerne, Stuttgart, Gstaad, Freiburg, and throughout Germany in recital with Danae Dörken.

Since that 2006 Cleveland Orchestra debut, Caroline has gone on to appear as soloist with the symphony orchestras of Toronto, Detroit, Dallas, Houston, Nashville, Milwaukee, Pasadena, Alabama, Florida, the National Symphony, and the Orchestra of St. Luke's. She has also appeared extensively in Europe and Asia with the Frankfurt Radio Symphony, Netherlands Philharmonic, Deutsche Radio Philharmonie, and the Hong Kong Philharmonic. She has appeared in recital at Carnegie Hall, Lincoln Center, the Kennedy Center, Beijing's Forbidden City Concert Hall, the Tonhalle-Zurich, the Louvre Museum, the Isabella Stewart Gardner Museum, and she has performed as a chamber musician as part of the Marlboro Music Festival.

Widely recognized by the classical music world's most distinguished artists and institutions for her "vibrant and intensely musical," playing (Cleveland Plain Dealer), Caroline was a recipient of the Avery Fisher Career Grant in 2011, and she won the Young Concert Artists International Auditions and was the recipient of the Helen Armstrong Violin Fellowship in 2009. She has also garnered significant attention from music and mainstream press appearing on NBC's Today, MARTHA and Germany's Stars von Morgen hosted by Rolando Villazón. Caroline has also been heard on NPR's Performance Today, From the Top, and SiriusXM Satellite Radio.

Caroline has studied with Christian Tetzlaff, Donald Weilerstein, Paul Kantor, Joel Smirnoff and Julia Kurtyka.

KEVIN JOHN EDUSEI

www.kevinjohndusei.com

Kevin John Edusei is one of today's most promising young conductors. He is known for his delicate, clear conducting which creates space for new nuances in a wide-ranging repertoire from baroque to contemporary music.

Since the season 2014/2015 he brings exceptional new vision to the Münchner Symphoniker as their chiefconductor and has established a strong relationship with the audience. Starting in the season 2015/16 he also acts as chiefconductor at the Konzert Theater Bern where he has led the productions *Peter Grimes*, *Ariadne auf Naxos*, *Salome*, *Herzog Blaubarts Burg*, *Le nozze di Figaro*, *Tannhäuser* and *Symphonie imaginaire* a new concert format that he has developed.

He first attracted international attention in 2008 when he won the first prize of the „International Dimitris Mitropoulos Competition“ in Athens. Since then he has been invited as guest conductor by many prestigious orchestras as the Deutsches Symphonie-Orchester Berlin, the Bamberger Symphoniker, the Staatskapelle Dresden, the Philharmonia Orchestra, the St. Petersburg Philharmonic, the Tonkünstler-Orchester Wien, the Mozarteumorchester Salzburg and the Ensemble Modern. In the year 2017 he gave his USA debut with the Colorado Symphony and for the first time appeared with the Chineke! Orchestra at the BBC Proms.

Following his successful debut at the Semperoper Dresden with Mozart's *Die Entführung aus dem Serail* in 2009 he took over Hindemith's *Cardillac* the year after. In 2013 he presented himself to the Viennese audience with Mozart's *Magic Flute* at the Volksoper Wien. At the Komische Oper Berlin Edusei took over the production of *Don Giovanni*. At the NTR ZaterdagMatinee at the Concertgebouw Amsterdam he led a spectacular concert performance of John Adams' *Nixon in China* in 2017.

Kevin collaborates closely with leading soloist as Jan Vogler, Albrecht Mayer, Christoph Prégardien, Arabella Steinbacher, Lauma Skride, Lise de la Salle, Edgar Moreau, David Orłowsky, Daniel Müller-Schott, Chen Reiss, Martin Stadtfeld, Nareh Arghamanyan, Anna Vinnitskaya and many others.

He was a prizewinner of the 2007 Lucerne Festival's conducting competition under the artistic direction of Pierre Boulez to conduct Stockhausens opus magnum *Gruppen*. During the Aspen Music Festival 2004 maestro David Zinman awarded him the fellowship for the American Academy of Conducting.

Kevin John Edusei received important artistic guidance from maestros Jac van Steen, Kurt Masur, Jorma Panula, Sylvain Cambreling and Peter Eötvös. Furthermore Kevin was awarded the „Dirigentenforum“ stipend of the German Music Council, the fellowship of the International Ensemble Modern Academy and the stipend of the Deutsche Bank affiliated organization „Akademie Musiktheater heute“.

BERNER SYMPHONIEORCHESTER

The Bernese Symphony Orchestra can look back on a 140-year tradition as orchestra in the capitol city of Switzerland. With its nearly 100 musicians from over 20 different nations, the symphony orchestra is unified under the umbrella “Konzert Theater Bern” along with the opera, drama, and dance divisions of the theater. At the beginning of the 2010/2011 season, the position of head conductor of the BSO was taken over by Swiss Mario Venzago. Among his predecessors are counted Andrey Boreyko, Dmitrij Kitajenko, and Peter Maag. Notable guest conductors, such as Bruno Walter, Wilhelm Furtwängler, Karl Böhm, Herbert von Karajan, as well as more recently, Elisha Inbal, Sir Neville Marriner, Eiji Oue, Jun Märkl, and Michael Sanderling have also left and continue to leave their marks on the orchestra. World-class soloists like Joshua Bell, Sol Gabetta, Patricia Kopatchinskaja, Fazil Say, Mischa Maisky, or Jean-Yves Thibaudet, as well as young classical stars like Kit Armstrong, Lise de la Salle, or Christoph Croisé see to it that the good reputation of the Bernese Symphony Orchestra transmits well beyond the country’s borders. This leads to regular invitations inside and outside of Switzerland, such as the May 2017 tour of China.

Along with its symphony concerts and opera productions, the orchestra puts an equal importance on reaching a broad audience through a variety of concert formats such as seat-cushion, brunch, and late night concerts. A special highlight of this kind is the open-air concert at the Bundesplatz. The musicians of the orchestra can also unfold their musical passion and energy on chamber music, solo, and educational contributions. The Bernese Symphony Orchestra, which has recently experienced its own generational change, defines itself through unusual programming and does not shy away from the challenge of taking on world premieres. On the contrary, the promotion of contemporary composers has been a labor of love for the orchestra and head conductor Mario Venzago for some time.

A characteristic energy and excitement emanates from the Bernese Symphony Orchestra making every concert a special event !

Recorded in Diaconis-Kirche, Berne (Switzerland), 12 -14 September 2017

ARTISTIC DIRECTION, EDITING & MASTERING

Johannes Kammann, Nordklang

BALANCE ENGINEER

Inès Kammann, Nordklang

EDITING

Christian Jaeger, Johannes Kammann, Nordklang

DESIGN

Amethys

EXECUTIVE PRODUCER

Claves Records, Patrick Peikert



**KONZERT
THEATER
BERN**

Photo Cover: © 2017 Giorgia Bertazzi.

© 2018 Claves Records SA, Prilly (Switzerland)

© 2018 Claves Records SA, Prilly (Switzerland)

ERICH WOLFGANG KORNGOLD (1897-1957)**Violin Concerto in D Major, Op. 35 (1945)**

1	I. Moderato nobile	9:07
2	II. Romance. Andante	8:45
3	III. Finale. Allegro assai vivace	7:23

WOLFGANG AMADEUS MOZART (1756-1791)**Violin Concerto No. 5 in A Major, K. 219 (1775)**

4	I. Allegro aperto	9:14
5	II. Adagio	9:59
6	III. Rondeau. Tempo di Menuetto	9:06

claves

THE SWISS CLASSICAL LABEL SINCE 1968

