

# Programme Notes



## Remembrance concert with Lahav Shani

Fri 13 May 2022 • 20.15

Sun 15 May 2022 • 14.15

## PROGRAMME

conductor **Lahav Shani**  
violin **Michael Barenboim**

**Gustav Mahler** 1860-1911  
Symphony No. 10 [1910]  
• Adagio

**Kareem Roustom** \*1971  
Concerto for violin and orchestra  
No. 1 [2019, world premiere]  
• Fragments  
• Hymn  
• Rondo & Round

*Interval*

**Paul Ben-Haim** 1897-1984  
Symphony No. 1 [1940, Dutch  
premiere]  
• Allegro energico  
• Molto calmo e cantabile  
• Presto con fuoco

*Concert ends at about 22.10/16.10*

**Most recent performances by our  
orchestra:**

**Mahler** *Symphony No. 10*: Sep 2016,

conductor Yannick Nézet-Séguin

**Roustom** *Violin Concerto No. 1*:  
world premiere

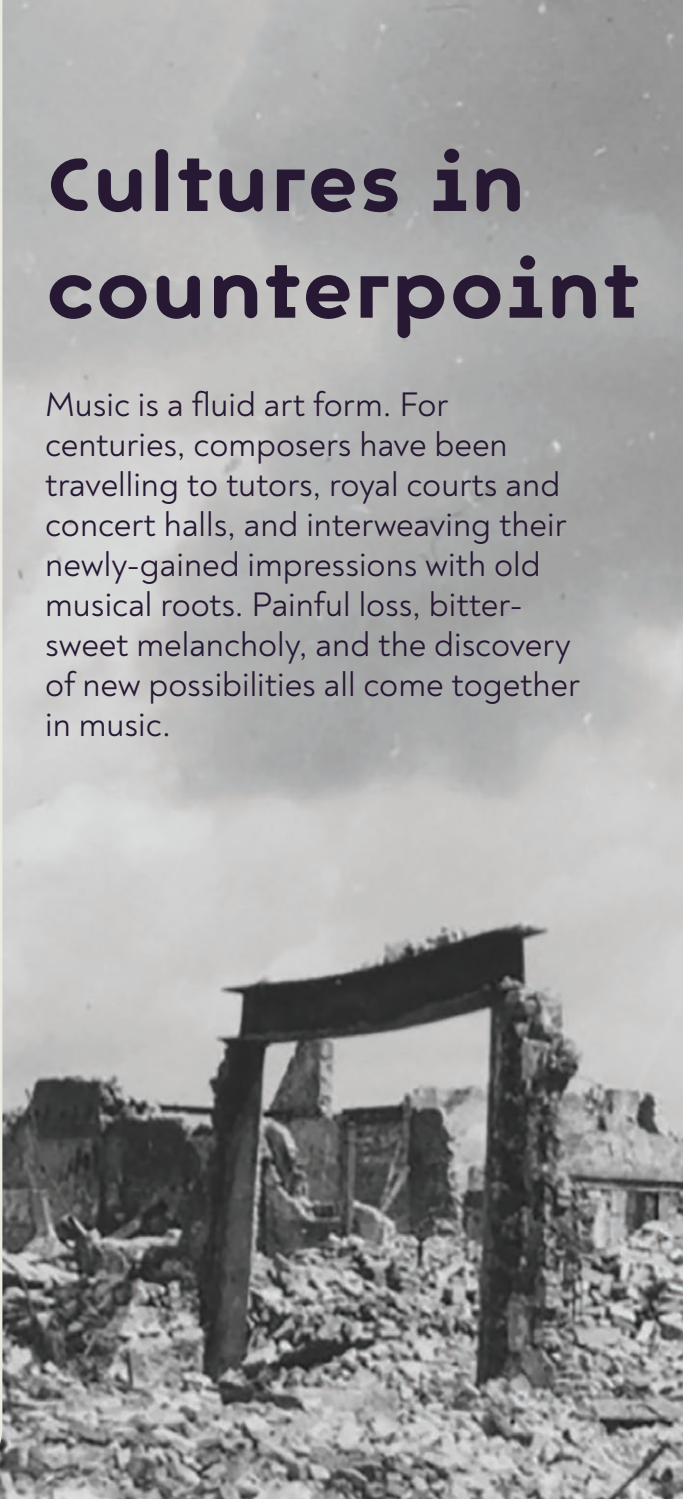
**Ben-Haim** *Symphony No. 1*: Dutch  
premiere

*One hour before the start of the  
concert, Jan-Willem van Ree will give  
an introduction to the programme,  
admission €5. Tickets are available at  
the hall, payment by debit card. The  
introduction is free for 'Vrienden'. The  
introduction is in Dutch.*

*Cover photo: Raphaël Marcel*

# Cultures in counterpoint

Music is a fluid art form. For centuries, composers have been travelling to tutors, royal courts and concert halls, and interweaving their newly-gained impressions with old musical roots. Painful loss, bitter-sweet melancholy, and the discovery of new possibilities all come together in music.





*The St-Lawrence Church after the bombing of Rotterdam, 14 May 1940*

## Uprootings

For Mahler, the acts of tearing down and starting again were recurring themes throughout his life. As a fifteen-year-old boy he left his home town of Iglau, on the border of Moravia and Bohemia (now Jihlava in the Czech Republic), where he had grown up in a small Jewish community within a German-speaking enclave. He completed his musical education in the big city of Vienna in order to then earn a living as conductor in Laibach (Ljubljana), Olmütz (Olomouc), Kassel, Leipzig, Prague, Budapest, and Hamburg. A few years after his appointment as director of the Vienna Court Opera, he met Alma Schindler. Their love blossomed quickly and within a few months the couple were married.

Alma became such an anchor in Mahler's life that when, years later, she was unfaithful to him, his world collapsed. The Adagio of his tenth and final symphony bears testament to the way in which the loss of her love uprooted him completely. You don't need to stretch your imagination too far as a listener to recognise the state of mind of the composer. The agonies of the heart are screamed through caustic dissonances, with the repeated two descending notes that sound like her name being cried out. For anyone doubting the issues troubling Mahler's mind during his composition of the *Tenth Symphony*: the entire score is strewn with cries of despair and beneath the final notes he wrote: 'To live for you! To die for you! Almschi!'

## A musical hiccough

Kareem Roustom grew up in Damascus as a child of two cultures. His mother is American, and the family regularly travelled backwards and forwards between

Syria and the USA. At the age of thirteen his parents decided to settle permanently in the United States. For the young Kareem this caused emotional upheaval: at precisely the age when a young person is discovering his own identity, he was uprooted. In his music he attempts to express the feeling of your heart being in one place and your feet in another. It was when he was attending a rehearsal of the West-Eastern Divan Orchestra with maestro Daniel Barenboim that the seed for his first violin concerto was planted. Barenboim had the strings perform a descending scale from Mozart; the Arabic members of the orchestra winked at each other and began to improvise in Arabic style. Roustom similarly recognised in the Mozartian line a maqām – an

childhood. Against the changing rhythms of the orchestra, the soloist remains on the same course, an expression of the composer's belief and confidence in the steadfastness of life in a changing world. The lively third movement is constructed in the western classical form of a rondo, in which a small fragment of Mozart's falling scale plays the leading role. And thus the music mirrors the different cultures united within Roustom.

### Hope and fear

Paul Ben-Haim was born in Munich at the end of the nineteenth century as Paul Frankenburger. His biography reveals a number of striking similarities with that of Mahler. Although as a member of a liberal

he acted on advice from his impresario to change his name from Frankenburger to Ben-Haim: 'son of Heinrich'. Although he had been good friends with Zionist composer Heinrich Schalit back in his Munich days, he had never really bothered with Jewish music. It was only in his adopted homeland that he began to find an interest in this culture. As accompanist for singer Bracha Zefira he got to know dozens of Jewish folk melodies from the Middle East. In search of a new musical identity he incorporated this new knowledge into his *First Symphony* dated 1940. On the day that the work was completed, France surrendered to the Nazis. You can hear the fearful thoughts of Europe in the music, but also the Jewish dance – the Horra. This was a symphony that straddled hope and fear, crossing from Mahler to Mizrahi. Ben-Haim dedicated this first symphony, composed on the soil of Palestine, to the Palestine Orchestra that had been founded a few years earlier (later to become the Israel Philharmonic Orchestra) and conducted the premiere. The orchestra would go on to perform the symphony many times under conductors such as Bernstein and Koussevitzky. In the first movement one hears the racing heartbeats of hunted refugees and gun fire. But there is hope too: the movement ends with a triumphant march. Although the second movement is infused with the melodies of Zefira, the feel is mostly of the late romantic period, which would not have sounded out of place in Hollywood. The energy of the final movement occasionally hints at Mendelssohn, but also contains the rhythm of a funeral march.

**Carine Alders**

## *In the first movement one hears the racing heartbeats of hunted refugees and gun fire. But there is hope too*

Arabic scale. Mozart's theme plays a role in both the first and last movements of Roustom's violin concerto. In the first movement it is given an Ottoman 9/8 rhythm, in which the extra eighth beat creates a kind of hiccup. Mozart was certainly familiar with the music of the Ottoman world, which could be heard frequently in Vienna. The inspiration for the second movement derives from the Syrian Christian tradition, and in particular the monastic songs from Saidnaya, in the hills north of Damascus. Sounds that bring Roustom back to his Syrian

Jewish community he now and again attended synagogue, his family was fully assimilated and the young Paul was educated in the German musical tradition. He studied composition under a student of Bruckner and learned the art of conducting at the Bavarian State Opera. As a result of a rapid rise in anti-Semitism – an orchestra in Chemnitz had been condemned for having programmed a work of the Jew Frankenburger – the composer felt compelled to emigrate in 1933 to the former Palestine. With just a tourist visa he was not permitted to work, and so



## Lahav Shani, conductor

**Born:** Tel Aviv, Israel

**Current position:** chief conductor Rotterdam Philharmonic Orchestra; music director Israel Philharmonic Orchestra

**Before:** principal guest conductor Vienna Symphony Orchestra from 2017 to 2020

**Education:** piano at the Buchmann-Mehta School of Music Tel Aviv; conducting and piano at the Academy of Music 'Hanns Eisler' Berlin; mentor: Daniel Barenboim

**Breakthrough:** 2013, after winning the Gustav Mahler International Conducting Competition in Bamberg

**Subsequently:** Staatskapelle Berlin, Berlin State Opera, Vienna Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, Staatskapelle Dresden, Zurich Tonhalle Orchestra, Berlin Radio Symphony Orchestra, Philharmonia Orchestra, Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Seoul Philharmonic Orchestra, Royal Concertgebouw Orchestra

**Debut Rotterdam Philharmonic:** 2016

## Michael Barenboim, violin

**Born:** Paris, France

**Education:** Academy of Music Hanns Eisler Berlin; Academy of Music and Theatre Rostock with Axel Wilczok

**Position:** from 2000 violinist in West-Eastern Divan Orchestra, since 2003 concertmaster; dean and professor of violin and chamber music at Barenboim-Said Academy

**Soloist with:** Mahler Chamber Orchestra, Vienna Philharmonic, Bavarian Radio Symphony Orchestra, Berlin and Munich Philharmonic, NDR Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Israel Philharmonic Orchestra

**Chamber music:** founder and member Erlenbusch Quartet

**Duo partners:** pianist Elena Bashkirova, cellist Julian Steckel

**Festivals:** Rheingau Musik, Beethovenfest Bonn, Lucerne, Jerusalem, Verbier

**Debut Rotterdam Philharmonic:** 2022



# Agenda

**Sa 14 May • 2022 • 13.27 (!)**

Jurriaanse Hall

piano **Lahav Shani**

violin **Michael Barenboim**,

**Cecilia Ziano** and **Saskia Otten**

viola **Galahad Samson**

cello **Daniel Petrovitsch** and

**Pepijn Meeuws**

**Schönberg** Verklärte Nacht

(piano trio)

**Shostakovich** Piano Quintet

**Thu 19 May 2022 • 20.15**

**Fri 20 May 2022 • 20.15**

conductor **Tarmo Peltokoski**

piano **Yuja Wang**

**Rachmaninoff** Piano Concerto No. 1

**Rachmaninoff** Paganini Rhapsody

**Sibelius** Symphony No. 2

**Sun 29 May 2022 • 10.30**

Jurriaanse Hall

violin **Eefje Habraken** and

**Victor Andrey**

viola **Rosalinde Kluck**

cello **Daniel Petrovitch**

presentation **Milou Adjanga**

**Ravel** Sonate for Violin and Cello

**Debussy** String Quartet

**Thu 23 June 2022 • 20.15**

conductor and piano **Lahav Shani**

**Mendelssohn** Meeresstille und

glückliche Fahrt

**Mozart** Piano Concerto No. 23

**Mendelssohn** Symphony No. 3

'Scottish'

**Fri 2 September 2022 • 20.15**

conductor **Lahav Shani**

**Pijper** Symphony No. 2

**Mahler** Symphony No. 1

# Musicians

## Chief Conductor

Lahav Shani

## Honorary Conductor

Yannick Nézet-Séguin

## First violin

Igor Gruppman,

concertmaster

Marieke Blankestijn,

concertmaster

Quirine Scheffers

Hed Yaron Meyerson

Saskia Otto

Arno Bons

Mireille van der Wart

Shelly Greenberg

Cor van der Linden

Rachel Browne

Maria Dingjan

Marie-José Schrijner

Noëmi Bodden

Petra Visser

Sophia Torrença

Hadewijch Hofland

Annerien Stuker

Alexandra van

Beveren

Koen Stapert

## Second violin

Charlotte Potgieter

Cecilia Ziano

Frank de Groot

Laurens van Vliet

Tomoko Hara

Elina Staphorsius

Jun Yi Dou

Bob Bruyn

Letizia Sciarone

Eefje Habraken

Maija Reinikainen

Sumire Hara

Wim Ruitenbeek

Babette van den Berg

Melanie Broers

## Viola

Anne Huser

Roman Spitzer

Maartje van Rheeden

Galahad Samson

Kerstin Bonk

Lex Prummel

Janine Baller

Francis Saunders

Veronika Lénártová

Rosalinde Kluck

León van den Berg

## Cello

Emanuele Silvestri

Joanna Pachucka

Daniel Petrovitsch

Mario Rio

Gé van Leeuwen

Eelco Beinema

Carla Schrijner

Pepijn Meeuws

Yi-Ting Fang

## Double bass

Matthew Midgley

Ying Lai Green

Jonathan Focquaert

Robert Franenberg

Harke Wiersma

Arjen Leendertz

Ricardo Neto

## Flute

Juliette Hurel

Joséphine Olech

Désirée Woudenberg

## Oboe

Remco de Vries

Karel Schoofs

Hans Cartigny

Anja van der Maten

## Oboe/cor anglais

Ron Tjhuis

## Clarinet

Julien Hervé

Bruno Bonansea

Jan Jansen

## Clarinet/ bass clarinet

Romke-Jan Wijmenga

## Bassoon

Pieter Nuytten

Lola Descours

Marianne Prommel

## Bassoon/contra bassoon

Hans Wisse

## Horn

David Fernández

Alonso

Wendy Leliveld

Richard Speetjens

Laurens Otto

Pierre Buizer

## Trumpet

Giuliano

Sommerhalder

Alex Elia

Simon Wierenga

Jos Verspagen

## Trombone

Pierre Volders

Alexander Verbeek

Remko de Jager

## Tuba

Hendrik-Jan Renes

## Timpani/ percussion

Randy Max

Danny van de Wal

Ronald Ent

Martijn Boom

Adriaan Feyaerts

## Harp

Charlotte Sprenkels