

MICHAEL STERN, *Music Director*

GONZALO FARIAS, *Associate Conductor, David T. Beals III Chair*

FIRST VIOLINS

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Miller Nichols Chair
Stirling Trent, *Acting Associate Concertmaster*
Chiafei Lin, *Acting Assistant Concertmaster*
Sunho Kim[‡], *Assistant Concertmaster*
Anne-Marie Brown
Michael Brown[^]
Betty Chen
Anthony DeMarco
Susan Goldenberg*
Tomoko Iguchi
Dorris Dai Janssen
Filip Lazovskii^Δ
Vladimir Rykov
Alex Shum*

SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*
Kristin Velicer, *Acting Associate Principal*
Minhye Helena Choi, *Acting Assistant Principal*
Nancy Beckmann
Autumn Chodorowski[^]
Mary Garcia Grant
Kazato Inouye
Rena Ishii
Lisa Jackson^Δ
Stephanie Larsen
Sodam Lim[^]
Rachel Sandman^Δ

VIOLAS

MingYu Hsu[^], *Principal*
Jessica Nance, *Acting Associate Principal*
Duke Lee, *Acting Assistant Principal*
Matthew Sinno[‡], *Associate Principal*
Julius Adams^Δ
Kent Brauningner
Sean Brumble
Marvin Gruenbaum
Jenifer Houck
Jesse Yukimura

CELLOS

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Robert A. Kipp Chair
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Richard Hill Chair
Alexander East, *Assistant Principal*
Maria Crosby
John Eadie
Lawrence Figg
Rung Lee
Meredith McCook
Allen Probus

DOUBLE BASSES

Jeffrey Kail, *Principal*
Evan Halloin, *Associate Principal*
Nils Aardahl[^]
Joseph Nuñez^Δ
Caleb Quillen
Richard Ryan
Nash Tomey[‡]

FLUTES

Michael Gordon, *Principal*
Marylou and John Dodds Turner Chair
Shannon Finney, *Associate Principal*
Kayla Burggraf Michal

PICCOLO

Kayla Burggraf Michal

OBOES

Kristina Fulton, *Principal*
Shirley Bush Helzberg Chair
Alison Chung, *Associate Principal*
Matthew Lengas[^]

ENGLISH HORN

Matthew Lengas[^]

CLARINETS

Raymond Santos, *Principal*
Bill and Peggy Lyons Chair
Silvio Guitian, *Associate Principal*
John Klinghammer

E-FLAT CLARINET

Silvio Guitian

BASS CLARINET

John Klinghammer

BASSOONS

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Barton P. and Mary D. Cohen Chair
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Maxwell Pipinich

CONTRABASSOON

Thomas DeWitt

HORNS

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Landon and Sarah Rowland Chair
David Sullivan, *Associate Principal*
Elizabeth Gray
David Gamble
Stephen Multer,
Associate Principal Emeritus

TRUMPETS

Julian Kaplan, *Principal*
James B. and Annabel Nutter Chair
Steven Franklin, *Associate Principal*
George Goad[^]

TROMBONES

Roger Oyster, *Principal*
Porter Wyatt Henderson,
Associate Principal
Jahleel Smith^Δ
Adam Rainey[‡]

BASS TROMBONE

Jahleel Smith^Δ
Adam Rainey[‡]

TUBA

Joe LeFevre, *Principal*
Frank Byrne Chair

TIMPANI

Timothy Jepson, *Principal*
Michael and Susan Newburger Chair

PERCUSSION

Josh Jones, *Principal*
David Yoon, *Associate Principal*

HARP

Katie Ventura^Δ, *Acting Principal*
Katherine Siochi[‡], *Principal*

LIBRARIANS

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Fabrice Curtis

Justin White,

Director of Orchestra Personnel

Renee Hagelberg,

Assistant Personnel Manager

Tyler Miller,

Stage Manager

* Non-Rotating Musician

[^] New Member

[‡] On Leave of Absence

^Δ One-Year Member

WAGNER'S FLYING DUTCHMAN AND BARBER'S VIOLIN CONCERTO

Friday and Saturday, January 20-21, 2023 at 8:00 p.m.

Sunday, January 22, 2023 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

KEVIN JOHN EDUSEI, *guest conductor*
MARIA IOUDENITCH, *violin*

RICHARD WAGNER

Overture to *The Flying Dutchman*

SAMUEL BARBER

Concerto for Violin and Orchestra, op. 14

I. Allegro

II. Andante

III. Presto in moto perpetuo

Maria Ioudenitch, *violin*

— INTERMISSION —

ALEXANDER ZEMLINSKY

The Mermaid

I. Sehr mässig bewegt

II. Sehr bewegt, rauschend

III. Sehr gedehnt, mit schmerzvollem Ausdruck

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Photo by Marco Borggreve

KEVIN JOHN EDUSEI, GUEST CONDUCTOR

German conductor Kevin John Edusei is sought-after the world over, dividing his time equally between the concert hall and opera house. He is praised repeatedly for the drama and tension he brings to his music-making, his attention to detail, sense of architecture and the fluidity, warmth and insight that he brings to his performances. He is deeply committed to the creative elements of performance, presenting classical music in new formats, cultivating audiences, introducing music by under-represented composers and conducting an eclectic range of repertoire from the Baroque to the contemporary.

In the 2022/23 season, Edusei makes his debut with many orchestras across the UK and U.S., including the London Philharmonic, BBC Symphony, Hallé, Kansas City Symphony, Utah Symphony, Cincinnati Symphony and National Symphony (Washington, D.C.) among others, and he returns to the London, City of Birmingham, Baltimore and Colorado symphonies. With the Chineke! Orchestra he returns to the BBC Proms for a televised performance of Beethoven's Ninth Symphony and also performs at festivals in Snape, Hamburg, Helsinki and Lucerne. In recent seasons he has conducted many of the major orchestras across the UK, Holland, Germany and the U.S. He is the former chief conductor of the Munich Symphony Orchestra and 2022/23 marks the start of his tenure as the principal guest conductor of the Fort Worth Symphony Orchestra (Texas).

Also in the 2022/23 season, Edusei makes his debut with the Royal Opera House conducting *La bohème* with Juan Diego Florez and Ailyn Pérez. He recently made his debut at the English National Opera and previously has conducted at the Semperoper Dresden, Hamburg State Opera, Hannover State Opera, Volksoper Wien and Komische Oper Berlin. During his time as chief conductor of Bern Opera House, he led many new productions including Britten's *Peter Grimes*, Strauss' *Salome*, Bartók's *Bluebeard's Castle*, Wagner's *Tannhäuser* and *Tristan und Isolde*, Janáček's *Káťa Kabanová* and a cycle of the Mozart/Da Ponte operas. In 2014, Edusei was awarded the fellowship for the American Academy of Conducting at the Aspen Music Festival by David Zinman. In 2007, he was a prize-winner at the Lucerne Festival conducting competition under the artistic direction of Pierre Boulez and Peter Eötvös, and in 2008, he won the first prize at the International Dimitri Mitropoulos Competition.

Follow Edusei at kevinjohnedusei.com, facebook.com/kevinjohnedusei and twitter.com/kevinjohnedusei.



MARIA IOUDENITCH, VIOLIN

An American with a Russian heart, violinist Maria Ioudenitch completed her bachelor's degree at the Curtis Institute of Music and her master's degree at the New England Conservatory. She is currently finishing her studies at NEC with Miriam Fried as an Artist Diploma candidate. Over the past year, Ioudenitch has received first prizes in the Ysaye International Music Competition, the Tibor Varga International Violin Competition and the Joachim International Competition, as well as numerous other prizes within these competitions, most notably Joachim's Warner Classics prize, which will lead to a debut album.

Recent and upcoming solo engagements include the Utah Symphony, Kansas City Symphony, Mississippi Symphony Orchestra, NDR Radiophilharmonie, NFM Leopoldinum, Mariinsky Symphony Orchestra, Lithuania Chamber Orchestra, the Signature Symphony at TCC, Israel Camerata and the National Orchestra of Uzbekistan. Recent chamber music performances have taken Ioudenitch across South America with Roberto Díaz and to Chicago, New York, Connecticut and Boston with Miriam Fried.

Ioudenitch has participated in various summer festivals and academies such as the Marlboro Music Festival, Ravinia's Steans Music Institute, the International Summer Academy at Universität Mozarteum in Salzburg and the International Music Academy in the Principality of Liechtenstein. She was appointed concertmaster of the Curtis Symphony Orchestra during the 2016/17 season, ending the season with a tour through Europe featuring Strauss's *Ein Heldenleben*.

Ioudenitch began studying the violin at the age of 3 because there were just too many pianists in the house. Her pianist parents, Stanislav and Tatiana, handed her a tiny violin and the rest is history. Apart from classical music, she adores jazz and visual art. Some of her favorite composers and artists include Robert Schumann, jazz composer Oscar Peterson and Surrealist artist Remedios Varo.

THE FLYING DUTCHMAN SYNOPSIS

A Dutch sea captain tries to round the Cape of Good Hope in the midst of a terrible storm. His crew begs him to seek port but he rashly swears to continue, even if he has to sail forever. The devil condemns him to that very fate. He may be released from the curse if he finds a woman who will declare herself faithful to the Dutchman unto death. Once every seven years, he may go ashore to search for that redemptive love.

The opera begins with a Norwegian sea captain, Daland, taking shelter from a storm. The Dutchman's ship arrives in the same Norwegian bay, a seven-year term having just elapsed. The Dutchman meets Daland and learning the latter has a marriageable daughter named Senta, offers his fortune for her hand. Daland accepts and brings the Dutchman home.

Senta already has a suitor, a hunter named Erik, but she is obsessed with the story of the Flying Dutchman and fantasizes about being the woman who saves him. When her father and the Dutchman enter, Senta instantly falls in love with the Dutchman and vows to be true until death.

As townspeople gather to feast, Senta is accosted by Erik, dismayed she is abandoning him. She protests but Erik reminds her she had previously sworn her faith to him. The Dutchman overhears and concludes that Senta has betrayed him. He orders his crew to prepare to sail and releases her from her vow, telling her about the curse that plagues him. Despite desperate pleas from Erik and the others, Senta rushes to the cliff and, declaring her faithfulness to the Dutchman, leaps to her death in the sea. The ghost ship sinks and the Dutchman is released from the curse.



RICHARD WAGNER

Overture to *The Flying Dutchman* (1841)

11 minutes

Piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp and strings.

THE STORY

The Flying Dutchman, Richard Wagner's fourth opera, is loosely based on a folk legend widely shared among sailors. While the details vary with each telling, the basic premise is that of a ghost ship cursed to sail eternally because of its captain's hubris. The genesis of Wagner's version of the tale is quite the story in and of itself.

Wagner and his wife, Minna, were in Riga (now Latvia) in 1839, racking up huge debts while Wagner served as music director for the court theater there. To avoid creditors, they skipped town in the dark of night accompanied by their Newfoundland dog. Headed for Paris but needing to avoid German creditors too, they took a circuitous overland route for several days, illegally crossing the border without passports before dodging police to board a ship to London. The Baltic and North Sea were not placid and Wagner later described the harrowing trip:

This sea journey will remain eternally engraved on my memory. It lasted three-and-a-half weeks [usually 8 days] and was beset by accidents. Three times we were caught in the most violent storms ... Sailing between the Norwegian reefs made a striking impression on my imagination. The legend of the Flying Dutchman, as confirmed by the sailors, took on a very definite and individual coloring in my mind such as only adventures at sea could inspire.

Finally in Paris where he scratched out a scant living writing articles and arranging music for other composers, Wagner began writing a libretto for *The Flying Dutchman*, borrowing from a satirical version of the story written by Heinrich Heine. Composition went quickly and the work was largely complete by the time the Wagners moved to Dresden in 1842 for the premiere of *Rienzi*, his third opera. A year later, *The Flying Dutchman* premiered at the Dresden Court Opera, conducted by the composer.

THE MUSIC

Glimmers of Wagner's *Gesamtkunstwerk* aesthetic (total work of art) — which would later take shape in an 1849 manifesto and subsequent operas — can be found in *The Flying Dutchman*. Leaving behind the Rossini and Weber influences but not yet the full-blown visionary of *Tristan und Isolde*, Wagner wields the orchestra masterfully. He composed the overture last and succeeded brilliantly at portraying the entire opera in distilled form. His concept of an overture was that it should bring “the central idea at the heart of the drama to a conclusion which would correspond, with a sense of presentiment, to the resolution of the action on stage.”

Because *The Flying Dutchman* is an early work, Wagner's practice of using leitmotifs (a short recurring musical phrase associated with a character, theme, place, or object) was still developing. Nonetheless, the Overture concisely presents the primary leitmotifs of the Dutchman (horns at the beginning), Senta or redemption (woodwinds, led by the English horn, accompanied by horns), and Norwegian sailors (winds and brass, halfway through the overture). The roiling sea is well represented by cascading strings and heroic brass. Wagner expertly crafts this material into a satisfying musical synopsis of the opera. **ETW**



RICHARD WAGNER (1813-1883)

- One of the most astonishing and polarizing composers ever to have lived, Richard Wagner was born in 1813 in Leipzig, Germany, the ninth child of Carl and Johanna Wagner. Carl died when Richard was only six months old and Johanna married Ludwig Geyer, an actor and playwright. Richard shared his stepfather's affinity for the theater but was less enamored of formal music studies, his teacher observing that he would “torture the piano in a most abominable fashion.”
- After early schooling in Dresden, Wagner attended the University of Leipzig. His first operas were not successful. He married the actress/singer Wilhelmine “Minna” Planer in 1836. It was a tempestuous marriage, filled with numerous affairs, rampant debts, flights from creditors, and much turmoil. One step ahead of debt collectors, the couple went from Riga (now in Latvia) to London and then Paris. Richard earned a poor living writing articles and arranging music for other composers. It was during this time that he began developing the concept of *Gesamtkunstwerk* (total work of art), uniting music, dance, visual arts and staging into a coherent whole, dubbed music dramas. *(Das Rheingold, Die Walküre, Siegfried, and Götterdämmerung)*. He also wrote a blatantly antisemitic essay, “Jewishness in Music.” His marriage continued to disintegrate and he had no regular source of income, instead charming patrons for loans.
- Wagner returned to Germany after the political ban on him was finally lifted in 1862. His financial circumstances brightened when King Ludwig II ascended the throne of Bavaria in 1864. Besotted with Wagner, Ludwig brought the composer to Munich and settled his extensive debts. This largesse was repaid with embarrassment as Wagner commenced an affair with Cosima von Bülow, the daughter of Franz Liszt and wife of the conductor Hans von Bülow. The scandalous affair forced Ludwig to send Wagner away from Munich. Minna died in 1866 and Wagner and Cosima had three children together before Hans von Bülow finally consented to a divorce in 1870. The couple married immediately.
- In 1871, the Wagners moved to Bayreuth where a new opera house was to be built according to Richard's design. Ludwig eventually bankrolled construction and the Festspielhaus opened in 1876 with performances of the complete *Ring* cycle as Wagner envisioned. Following the 1882 premiere of his final music drama, *Parsifal*, Wagner went to Venice for the winter where he died of a heart attack in February 1883.
- Wagner's legacy is complicated. His antisemitism coupled with the embrace of his music by Adolf Hitler and its use at many Nazi events has been cause for rejection. Conversely, Western music would be vastly different without his innovations. **ETW**
- While in exile, Wagner began composing his epic *Ring of the Nibelung* cycle of four

SAMUEL BARBER**Concerto for Violin and Orchestra, op. 14 (1939)****25 minutes***Solo violin, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, snare drum, piano and strings.***THE STORY**

Samuel Barber and violinist Iso Briselli were members of the first class to enroll at the newly established Curtis Institute of Music in 1924, finishing their studies there in 1933. Briselli, born in Odessa (now Ukraine) in 1912, came to the U.S. via Germany when his teacher, Carl Flesch, was appointed head of the violin department at Curtis. The youth was placed in the care of industrialist/philanthropist Samuel Fels (of Fels-Naptha soap wealth) and his wife Jennie, both ardent classical music supporters.

Briselli was an up-and-coming violin virtuoso and Barber was capturing attention as a composer. It was a logical career move for both to have Barber write a violin concerto for his friend. Fels offered the \$1,000 commission in May 1939 on Briselli's behalf, \$500 paid up front and the remainder on completion of the work by October. Barber accepted and began writing the concerto, but progress was slow due to the onset of World War II and his father's serious illness. Nonetheless, in mid-October, he gave the first two movements to Briselli, who was pleased with the lyrical work and suggested more virtuosic writing for the concluding movement. Barber complied, writing a dazzling four-minute movement in perpetual motion. Prior approval evaporated when Briselli's violin coach, Albert Meiff, saw the music. Meiff felt the concerto was not brilliant enough to showcase Briselli and offered to rewrite the violin part.

Barber rebuffed Meiff's offer and declined to rewrite the third movement. Briselli relinquished his claim on the concerto and never performed it. Despite this uncomfortable circumstance, the two remained friends for the rest of their lives. The concerto received its premiere in February 1941 played by American violinist Albert Spalding with the Philadelphia Orchestra conducted by Eugene Ormandy.

THE MUSIC

Following its rocky start in the world, Barber's Violin Concerto has proven popular with violinists and audiences. Suffused with lyricism, the work is inviting without being too eager to please. From the outset, the solo violin immediately starts spinning a honeyed and elegant melody that seems to go on forever. Its luscious sweetness is carefully balanced with a slight edge and perhaps a touch of melancholy.

The second movement begins with the oboe singing a dulcet melody. Following a generous introduction, the solo violin softly emerges from the mist, eventually blazing forth. Attuned to balance, Barber provides a richly harmonious orchestral texture while the solo violin leans into dissonant intervals and dark moody chords.

While some critics find fault with the brevity of the last movement in comparison with the first two movements, Barber's sense of structure is unerring. The relentless perpetual motion is exhilarating, adding just the right amount of zest. Shifting rhythmic accents play metrical games with the constant stream of notes, adding to the challenge and fun of the movement. The solo violin concludes the concerto with a sizzling flurry of notes. **ETW**

**SAMUEL BARBER (1910-1981)****Known for:**

- *Adagio for Strings* (1936)
- *Violin Concerto* (1939)
- *Knoxville: Summer of 1915* (1947)

- One of America's most eminent composers, Samuel Osborne Barber II knew his destiny at an early age. The 9-year-old Barber wrote his mother a letter saying, "I was not meant to be an athlete [sic]. I was meant to be a composer, and will be I'm sure." A year later, he wrote a brief opera called *The Rose Tree*, launching his life's work.
- Barber grew up surrounded by music. His pianist mother encouraged his musical endeavors. His aunt Louise Beatty Homer, who sang at the Metropolitan Opera, and his uncle Sidney Homer, a composer, offered crucial mentorship. Early piano studies enabled young Samuel to serve as organist at a Presbyterian church in his hometown of West Chester, Pennsylvania.
- At 14, Barber became one of the first students at a new conservatory — the Curtis Institute of Music in Philadelphia — studying piano, voice and composition. His teachers included renowned conductor Fritz Reiner and composer Rosario Scalero. At Curtis, he met fellow student Gian Carlo Menotti, who would become his lifelong companion.
- His Overture to *The School for Scandal* was premiered by the Philadelphia Orchestra in 1933 and helped establish Barber's reputation as a talented young composer. His String Quartet followed in 1936 and he arranged its second movement for string orchestra at the behest of NBC Symphony conductor Arturo Toscanini. The *Adagio for Strings* rapidly became his most famous work and secured his status as a composer of lyrical music.
- The 1940s and 50s marked the height of Barber's fame when he received three Guggenheim Fellowships, a Pulitzer Prize and an honorary doctorate from Harvard University.
- While many composers embraced the experimental approaches favored by academics in the 1960s, Barber stayed true to his own expressive style, resulting in waning popularity. The shifting winds of artistic taste contributed to Barber's sense of isolation and rejection toward the end of his life. He struggled with depression and alcoholism, composing virtually nothing for several years. He succumbed to cancer in 1981, leaving a catalog of more than 40 published works and over 100 still unpublished. **ETW**

ALEXANDER ZEMLINSKY**The Mermaid (1903)****47 minutes**

2 piccolos, 4 flutes, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, 6 horns, 3 trumpets, 4 trombones, tuba, timpani, cymbals, glockenspiel, triangle, 2 tubular bells, 2 harps and strings.

THE STORY

In February 1900, noted composer, conductor and teacher Alexander Zemlinsky attended a dinner party in Vienna where he met Alma Schindler. He was 29, she was 21; he was captivated by her beauty, while she described him in her diary as “chinless, small, with bulging eyes ... dreadfully ugly.” But she admired his intellect and began taking composition lessons from him. He would evaluate her work for an hour or two, after which they would sit and talk — or more. She wrote in her diary “I long for him endlessly,” while for his part he desired her “with every atom of his feelings.” But the relationship was never consummated; by her own admission later in life, Alma “simply played hard to get.” In November 1901, Alma met Gustav Mahler at another dinner party and they fell in love. She broke the news of their engagement to Zemlinsky, and confided to her diary that “My eyes were full of tears, but my will stood firm. Today a beautiful, beautiful love was buried. Gustav, you will have much to do to replace it.”

Meanwhile, Richard Strauss’ tone poem *Ein Heldenleben* had just premiered in Vienna, and the conductor Gustav Brecher wrote that “any further expansion of the symphonic poem [a work that musically depicts a story] beyond *Ein Heldenleben* seems scarcely conceivable ... [Strauss] has carried the art of musical composition to its highest, ultimate peak.” Zemlinsky and his student Arnold Schoenberg, while admiring Strauss’ work, took Brecher’s words as a challenge, and set out to write their own symphonic poems. Zemlinsky chose Hans Christian Andersen’s fairy tale “The Little Mermaid.” The story of a passionate longing that is ultimately rejected found resonance with the composer’s own feelings of betrayal. *The Mermaid* was the first of several pieces he composed specifically to process through his heartbreak.

THE MUSIC

The first movement begins in A minor, which Zemlinsky considered his “black key,” the “key of death,” which paints a rather vivid picture of the composer’s state of mind. The music depicts the bottom of the ocean and the land of the Mer-king and his subjects. The mermaid’s theme is introduced by a solo violin. A tempestuous storm arrives and throws the human prince overboard, where he is rescued by the mermaid as her theme is tenderly restated. The second movement paints a musical picture of the Mer-king’s ball, but the mermaid sneaks away to the lair of the Mer-witch; she trades her tongue for a pair of human legs to pursue the prince, though the witch warns her that if she fails she will die. The third movement shows the mermaid’s first tentative steps, the grandeur of the prince’s court, the mermaid’s despair at finding that he has married a human princess, and her death — not dissolving into seafoam (as is the fate of mer-people) but gaining an immortal soul and rising to join other spirits in the air. *AJH*

**ALEXANDER ZEMLINSKY (1871-1942)****Known for:**

- *The Mermaid* (1905)
- *Sechs Gesänge* for voice and orchestra (1921)
- *Lyric Symphony* (1923)

- Alexander Zemlinsky came from a very diverse family: His father’s parents were Hungarian and Austrian, and his mother was born in Sarajevo to a Sephardic Jewish father and a Bosnian Muslim mother. The entire family converted to Judaism, Alexander’s grandfather’s religion, and Alexander’s father added an aristocratic “von” to their last name, even though neither he nor his ancestors were aristocrats.
- Zemlinsky played the piano and organ from a young age, and entered the Vienna Conservatory when he was 13 to study piano and composition. In 1890 he won the school’s highest piano prize.
- Zemlinsky had an early supporter in Johannes Brahms, who attended some performances of his music and recommended him to the Simrock publishing company, Brahms’ own publisher.
- Around the turn of the century, Zemlinsky founded an amateur orchestra in Vienna called Polyhymnia. Arnold Schoenberg joined as a cellist and the two became fast friends. Zemlinsky tutored Schoenberg in counterpoint, the only formal music instruction Schoenberg ever received. Schoenberg’s opus 1 songs were dedicated to Zemlinsky as “teacher and friend.” The two became even closer in 1901 when Schoenberg married Zemlinsky’s sister Mathilde and they became brothers-in-law.
- During his lifetime Zemlinsky was better known as a conductor than as a composer. He was the first conductor of the new Vienna Volksoper and also conducted at the Deutsches Landestheater in Prague (where he premiered Schoenberg’s *Erwartung* in 1924) and the Kroll Opera in Berlin, where he taught and worked under Otto Klemperer. While in Prague, his assistants included three conductors who were destined to become even more famous than he was: Erich Kleiber, Anton Webern and George Szell.
- Zemlinsky and his wife fled Germany in 1933 after the Nazis came to power, and they lived for a while in Vienna, where he focused on composing and freelance conducting. In 1938 they emigrated to New York; in response the Nazis confiscated their German property under the Reich Flight Tax targeting Jews.
- Unlike his fellow European ex-pats Schoenberg and Stravinsky, Zemlinsky did not find great success in America. He composed only a few minor works and had to stop composing altogether after suffering a series of strokes. He died of pneumonia in Larchmont, New York in 1942. *AJH*