

# English Symphony Orchestra 'Inspired by Mahler' - digital concert for Holocaust Memorial Day - 27 January 2021

*A celebration of the lost generation of composers who found inspiration in Mahler's life and music, including Weinberg, Schulhoff and Ullmann*

HEREFORDSHIRE, UNITED KINGDOM,  
January 26, 2021 /EINPresswire.com/ --  
Music from Wyastone – Studio Concert Series

[English Symphony Orchestra 'Inspired by Mahler'](#) - digital concert for [Holocaust Memorial Day](#)

Available from 1930 GMT, Wednesday 27 January 2021 - FREE of charge for four days and afterwards from the ESO Digital Archive

Programme:

Gustav Mahler: Das irdische Leben (The Earthly Life)

Mieczysław Weinberg: Concertino for Violin and Strings

Erwin Schulhoff: Suite for Chamber Orchestra

Viktor Ullmann arr. Woods: Chamber Symphony op 46a (String Quartet No.3)

English Symphony Orchestra

Conductor: Kenneth Woods

Soprano: April Fredrick

Violin: Zoë Beyers



English Symphony Orchestra (section)



Conductor and Artistic Director of the ESO is American, Kenneth Woods

The English Symphony Orchestra's acclaimed 'Music from Wyastone' series of virtual concerts continues on the 27 January with a celebration of the music of some of the leading composers of the generation of musicians inspired by the life and music of Gustav Mahler, including Mieczysław Weinberg, Erwin Schulhoff and Viktor Ullmann. The ESO's Artistic Director and American Conductor, Kenneth Woods, is joined by South African violin soloist, Zoë Beyers and American soprano, April Fredrick.

"We wanted to celebrate Weinberg, Schulhoff and Ullmann in this concert," says Kenneth Woods. "Though each of them endured almost unimaginable tragedy and suffering in their lives, they left us a wealth of music brimming with beauty, wit and humanity.

Their lives and their work represent the perfect embodiment of the call to 'be the light in the darkness'; the official theme of Holocaust Memorial Day this year."

'Inspired by Mahler'

"I am thrice homeless, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout the world. Everywhere an intruder, never welcomed."

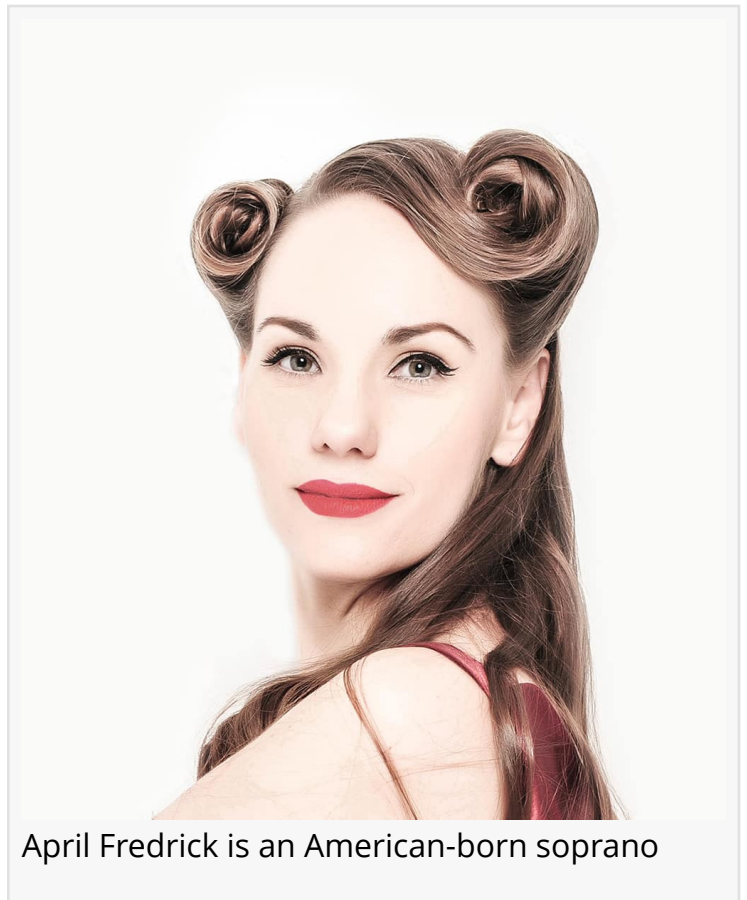
– Gustav Mahler

Despite being, as he described himself, "thrice homeless," Gustav Mahler rose from humble origins to become the most powerful and celebrated conductor of his time and one of the greatest composers of all time. By the time of his tragically early death in 1911, he had created an indelible legacy as an inspirational beacon for a new generation of 'outsider' composers and performers. These composers would re-shape the world of music in the years after World War I.

About the Music

Gustav Mahler (1860-1911) arr. Kenneth Woods – Das irdische Leben (The Earthly Life)

This song from Mahler's early cycle *Des Knaben Wunderhorn* (The Youth's Magic Horn) is a harrowing portrait of a childhood mired in poverty and starvation. It marks a radical departure in tone and subject matter from the Romantic traditions of love songs, idealised visions of childhood and the mythical adventures of gods and heroes.



April Fredrick is an American-born soprano

Mieczyslaw Weinberg (1919-1996) – Concertino for Violin and Strings

The youngest composer in tonight's programme, Weinberg fled his native Poland in the early months of the Holocaust. Arriving as a refugee in the Soviet Union, he was the only member of his family to survive, later writing "If I consider myself marked out by the preservation of my life, then that gives me a kind of feeling that it is impossible to repay the bet, that no 24-hours-a-day, seven-days-a-week creative hard labour would take me even an inch towards paying it off." Weinberg's tireless efforts would make him one of the most prolific symphonists of all time, surpassing the ten by Mahler and the fifteen by his friend and mentor, Shostakovich. Like Mahler, Weinberg found a wealth of inspiration in the folk musics of Eastern Europe, and his Concertino was withdrawn following the notorious 1948 Soviet Composers' Union Congress in which he was warned of excessive "cosmopolitanism", Stalin-speak for being "too Jewish." There is no record of this lyrical and beautiful work being performed in Weinberg's lifetime, and it was only published in 2009.

Erwin Schulhoff (1894-1942) – Suite for Chamber Orchestra

Like Mahler, Schulhoff was born in what is now the Czech Republic to a German-speaking Jewish family. His precocious musical gifts led his mother to introduce him to Antonín Dvořák, who helped facilitate Schulhoff's studies as a boy. As a student, he was fascinated by the music of Debussy, with whom he briefly studied, and Richard Strauss, and would later experiment with the atonal innovations of Mahler's friend and acolyte, Arnold Schoenberg. In the end, however, Mahler's integration of vernacular music into classical genres would have the most profound influence on Schulhoff's most important works. Where Mahler found inspiration in the march, the waltz and the Ländler, Schulhoff turned to the shimmy, the tango and the ragtime.

Viktor Ullmann (1898-1944) arr. Kenneth Woods – Chamber Symphony opus 46a (String Quartet No. 3)

Ullmann, like Mahler, came from a small town in what was then Silesia on what is now the border of Poland and the Czech Republic. The New York Times said of Ullmann that "Like such other assimilated German-speaking Czech Jews as Kafka and Mahler, Ullmann lived a life of multiple estrangements." He studied with Schoenberg and Zemlinsky, but his life took a tragic turn when he was arrested by the Nazis and deported to the camp at Terezin. Like his fellow composers Hans Krása, Gideon Klein and Pavel Haas, his musical activity only increased in spite of the miserable conditions, culminating in his darkly satirical opera *Der Kaiser von Atlantis*, or *Death Takes a Holiday*. His Third String Quartet was one of many of his works kept safe and smuggled out of Terezin following his deportation to Auschwitz, where Ullmann, Haas and Krása were all killed on 17th October, 1944.

"All that I would stress is that Theresienstadt has helped, not hindered, me in my musical work, that we certainly did not sit down by the waters of Babylon and weep, and that our desire for culture was matched by our desire for life; and I am convinced that all those who have striven, in life and in art, to wrest form from resistant matter will bear me out.'

– Viktor Ullmann

-Ends -

## NOTES TO EDITORS

English Symphony Orchestra

[www.eso.co.uk](http://www.eso.co.uk)

eso@eso.co.uk

Kenneth Woods, Artistic Director/Principal Conductor

[www.kennethwoods.net](http://www.kennethwoods.net)

Zoë Beyers, Leader/Solo Violin

[www.eso.co.uk/meet-the-orchestra/zoe-beyers](http://www.eso.co.uk/meet-the-orchestra/zoe-beyers)

April Fredrick, Soprano

[www.aprilfredrick.com](http://www.aprilfredrick.com)

Karen Fletcher

Archery Music Promotions

archerypromos@btinternet.com

---

This press release can be viewed online at: <https://www.einpresswire.com/article/535084407>

EIN Presswire's priority is source transparency. We do not allow opaque clients, and our editors try to be careful about weeding out false and misleading content. As a user, if you see something we have missed, please do bring it to our attention. Your help is welcome. EIN Presswire, Everyone's Internet News Presswire™, tries to define some of the boundaries that are reasonable in today's world. Please see our Editorial Guidelines for more information.

© 1995-2021 IPD Group, Inc. All Right Reserved.