

**HUMANITARNI KONCERT
HUMANITARIAN CONCERT**

**CRNOGORSKI SIMFONIJSKI ORKESTAR
MONTENEGRIN SYMPHONY ORCHESTRA**



**Pozdrav iz Austrije II
Greetings from Austria II**
valceri, polke i marševi waltzes, polkas and marches

dirigent • conductor

UVE TAJMER | UWE THEIMER

[Austrija • Austria]

• **PODGORICA** •

*Velika scena Crnogorskog narodnog pozorišta
Great Hall of Montenegrin National Theatre
Četvrtak, 23. februar 2012. u 20.00 časova
Thursday, February 23^d, 2012 at 20:00*

Gostovanje • Guest performance

• **HERCEG NOVI** •

*Dvorana park Park Hall
Petak, 24. februar 2012. u 20 časova Friday, February 24th, 2012 at 20:00*

GENERALNI SPONZOR CRNOGORSKOG SIMFONIJSKOG ORKESTRA
GENERAL SPONSOR OF MONTENEGRIN SYMPHONY ORCHESTRA



KARL MIHAEL CIRER • CARL MICHAEL ZIEHRER**Poloneza lepeze • Fan Polonaise** (*Fächerpolonaise*)**Pjesma, ples, smijeh • Singing, Dancing, Laughing**
(*Singen, Lachen, Tanzen*), Valcer | Waltz**Prepuštanje • Letting Go** (*Loslassen*)Brza polka | Quick Polka (*schnell*)**JOZEF ŠTRAUS • JOSEF STRAUSS****Žensko srce • Women's Heart** (*Frauenherz*)

Polka Mazur

Ravings • Delirijumi (*Delirien*)

Valcer | Waltz

JOZEF HELMESBERGER • JOSEF HELLMESBERGER**Male novine • Small Gazette** (*Kleiner Anzeiger*)

Galop | Galopp

JOHAN ŠTRAUS MLADI • JOHANN STRAUSS II**Ubrzanja • Accelerations** (*Accelerationen*)

Valcer | Waltz

Sa dunavske plaže • From the Strand of Danube(*Vom Donaustrande*), Brza polka | Quick Polka (*schnell*)

pauza • intermission

FRANC LEHAR • FRANZ LEHÁR**Fata Morgana**

Koncert Gavotte | Concert Gavotte

The Ball Sirens • Balske sirene (*Ballsirenen*)

Valcer | Waltz

Nehledil-marš • Nechledil March**Zwanzinette****Ciganska ljubav • Gipsy Love** (*Zigeunerliebe*)

Valcer | Waltz

EMERIH KÁLMÁN • EMERICH KÁLMÁN**Grofica Marica • Countess Mariza**(*Ouverture zur Gräfin Mariza*), uvertira | Overture**Želim da igram • I'd like to dance** (*Tanzen möchte' ich*)

Valcer | Waltz

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Pozdrav iz Austrije II

Greetings from Austria II

U Austriji se tradicionalno, 1. januara, u „zlatnoj sali“ Bečkog Muzikferajna (Udruženje prijatelja muzike) održava Novogodišnji koncert Bečke filharmonije. U međuvremenu se po uzoru na njega u mnogim zemljama organizuju novogodišnji koncerti, najčešće u prvim sedmicama Nove godine. Nakon prošlogodišnjeg prvog koncerta Bečke muzike, drugi koncert ove vrste u Podgorici donosi izbor djela braće Johana i Jozefa Štrausa i Karl Mihael Cirera, iz vremena procvata ove vrste muzike, zajedno sa djelima Jozefa Helmesbergera, i kompozicijama Franca Lehara i Emeriha Kalmana, dva najvažnija kompozitora iz „srebrne“ ere Bečke operete, na prelazu u XX vijek.

The New Year's Concert of the Vienna Philharmonic traditionally takes place on January 1, in the „Golden Concert Hall“ of the Vienna *Musikverein* (Society of Friends of Music). Following the example of Austria, many countries have in the meantime established their own New Year's concerts, all of them taking place in the first weeks of each New Year. Like the first concert with Viennese music last year, this year's second concert in Podgorica offers again a combination of famous compositions belonging to the golden age of this music style, from brothers Johann and Josef Strauss, from the time of turn of the century from Carl Michael Ziehrer and Josef Hellmesberger, and also from Franz Lehár and Emmerich Kálmán, the two most important composers of the „silver“ age of the Viennese Operetta.

KARL MIHAEL CIRER (1843–1922), sin bečkog šeširdžije, izučio je zanat svog oca, ali se neuporedivo više interesovao za muziku. Nakon što je stekao muzičko obrazovanje, prvi put je nastupio kao kompozitor i vođa sopstvenog orkestra 1863. godine. Već tada su novine pisale da „*će biti ozbiljan takmac braći Štraus*“. Njegovi najpoznatiji valceri, *Sompt i svila – (Samt und Seide)*, *Bečke djevojke (Weana Mad'ln)*, *Gradani Beča (Wiener Bürger)*, *Djeca karnevala (Faschingskinder)* ili *Naprijed (Hereinspaziert)*, se isto tako često izvode kao i njegov čuveni „*Schönfeld Marš*“, jedno od najpopularnijih djela u Austriji (Marš je posvećen poručniku feldmaršalu – t.j. generalu najnižeg ranga – Antonu fon Šoenfeldu – načelniku Generalštaba). Od 1870. K. M. Cirer je naizmjenično bio šef vojnih i civilnih orkestrara. U periodu 1885–1893 godine vodio „*k. u. k.*“ (kaiserlich und königlich=carski i kraljevski) vojni orkestar pješadijskog puka u Beču (čiji je jedan bataljon duže vrijeme bio stacioniran u Kotoru), koji je podigao na visok nivo i sa njim postigao prve velike uspjehe. Vrhuncem njegove karijere smatra se imenovanje za četvrtog i poslednjeg c. i kr. dvorskog muzičkog direktora 1907. godine, nakon oca i sina Johana Štrausa i Eduarda Štrausa. Za vrijeme Prvog svjetskog rata Cirer je izgubio svu imovinu, koju je, kao monarhistički patriota, založio za ratne obveznice. Umro je u siromaštvu 1922. godine.

The concert begins with three compositions by **CARL MICHAEL ZIEHRER** (1843–1922). Son of a Viennese hatter, who learned his father's trade, Ziehrer was actually more interested in music. After acquiring a music education, he first performed in 1863 as a composer and conductor of his own orchestra. The newspapers promptly reported „*that he will be a serious rival to Strauss brothers*“. His most famous waltzes *Velvet and Silk (Samt und Seide)*, *Viennese Girls (Weana Mad'ln)*, *Citizens of Vienna (Wiener Bürger)*, *Carnival Goers (Faschingskinder)* or *Come right in Hereinspaziert*, are equally popular in Austria as the the *Schönfeld-Marsch* (dedicated to and named after Field-Marshal-Lieutenant Anton von Schönfeld, Chief of General Staff of the Army). From 1870 onwards he was alternately conducting military and civil orchestra. Between 1885–1893, Ziehrer conducted the band of the “*k. u. k.*” (abbreviation for “kaiserlich und königlich”, meaning: imperial and royal, pertaining to the Dual Monarchy of Austro-Hungary) infantry regiment 4, stationed in Vienna (one of its battalions was in based Kotor for a long time). He led it to a high level and achieved his first big successes with it. The nomination as fourth and last “*k. u. k.*” Court Ball Music Director (*Hofball-Musikdirektor*) in 1907, after Johann Strauss Senior, Strauss Junior and Eduard Strauss, can be described as a zenith of his career. Ziehrer, a fervent monarchistic patriot, lost all of his fortune in war

Poloneza lepeze – Fächerpolonaise (op. 525), se svake godine izvodi na otvaranju bala Bečke filharmonije i Bečke opere, kao i mnogih drugih balova u Austriji (Poloneza je francuski naziv za tzv. poljski ples, iz vremena prije Bečke muzike, koji se izvodi u taktu $\frac{3}{4}$, pri čemu ulazak igrača i izvođenje figura uz kratke naklone u različitim pravcima omogućava njihovo uzajamno pozdravljanje kao i pozdravljanje publike). Poloneza lepeze je sigurno najpoznatije djelo te vrste. Prvi put je štampano 1906. godine, uz napomenu da je „*već sa velikim uspjehom izvedeno na mnogim balovima*“, što navodi na zaključak muzikologa da je komponovano već oko 1900. godine.

Svoj ljupki valcer **Pjesma, ples, smijeh – Singen, Tanzen, Lachen** (op. 486) Cirer je komponovao za hor i orkestar povodom karnevalske proslave Bečkog muškog pjevačkog udruženja 27.1.1899, gdje je doživio veliki uspjeh. Danas se ovo djelo izvodi uglavnom u orkestarskoj verziji.

Brza polka **Prepuštanje – Loslassen** (op. 386) izvedena je prvi put 7. oktobra 1887. godine u Beču, od strane Orkestra 4. pješadijskog puka. Poput mnogih Cirerovih brzih polki, i ova je prepuna specifičnog šarma, koji tokom duge balske noći, iznova uzbuđuje plesače.

JOZEF ŠTRAUS (1827–1870) je, poput starijeg brata Johana, od oca naslijedio ljubav i talenat za muziku. Ipak, nije želio da se bavi ovim

bonds during the First World War, and died impoverished in 1922.

The **Fan Polonaise–Fächerpolonaise** (op. 525), by Carl Michael Ziehrer, is a piece of music frequently played at the beginning of balls in Vienna like the annual Vienna Philharmonic Ball or the Vienna Opera Ball (The term *Polonaise* is the French description of a so-called „Polish dance“ and in the festive $\frac{3}{4}$ tact, allowing the dancers to greet each other and the audience upon entering, while performing elegant figures followed with short nods in different directions). The *The Fan Polonaise* is probably the most famous music piece of its kind. It appeared in print in 1906, with a suggestion „*that it has already been performed on many balls with great success*“, thus leading to the conclusion that it was composed as early as 1900.

Ziehrer initially composed his lovely waltz **Singing, Dancing, Laughing / Singen, Tanzen, Lachen** (op. 486) for choir and orchestra of the Viennese Male Choir, on the occasion of the carnival celebration held on January 27, 1899, which was an instant success. This piece is nowadays being performed only by orchestra.

Ziehrer first performed his quick polka **Letting Go / Loslassen** (op. 386) with the Orchestra of the Infantry Regiment Nr. 4 in Vienna, October 7th, 1887. As with many of his fast polkas, this sparkling and charming composition electrifies the dancing crowd during a lengthy ball night.

pozivom, već da postane građevinski inženjer, te je studirao tehniku. Između ostalog izumio je mašinu za čišćenje, koja je dugo bila u upotrebi na bečkim ulicama. Nakon što mu se brat Johan teško razbolio tokom jedne inostrane turneje, Jozef je na nagovor porodice pristao da privremeno vodi Štraus-orkestar. Ali, interesovanje za ovaj orkestar je bilo toliko da je Jozef, čak i nakon bratovog ozdravljenja, do kraja svog života radio kao dirigent i kompozitor. Dok na nastupima nije bio tako uspješan kao njegov brat Johan, dotle su mnoge njegove kompozicije po kvalitetu bile dorasle djelima njegovog brata, koji je sam sebe opisivao kao popularnijeg a Jozefa kao talentovanijeg. Jozef je prerano umro u 43. godini, od moždanog udara izazvanog uzbuđenjem oko loše organizovane turneje.

Jozef Štraus je bio majstor za polku u tročetvrtinskom taktu – tzv. polka mazur. Nekoliko ovih kompozicija je nazvao po nekim tipovima ženskih karaktera: *Naivka (Die Naive)*, *Amazonka (Die Amazone)*, *Koketa (Die Kokette)*. Moguće je da je pri komponovanju polke mazur **Žensko srce – Frauenherz** (op.166) iz 1863. godine mislio na svoju voljenu suprugu Karolinu. Jozef je nizom valcera romantičnog i melanholičnog štimunga, ali istovremeno punih poleta, kao što su *Zvuci sfere (Sphärenklänge)*, *Dynamiden (Tajne sile privlačnosti) ili Seoske laste iz Austrije (Dorfschwalben aus Österreich)*, stvo-

JOSEF STRAUSS (1827–1870), as well as his older brother Johann, inherited the talent and love of music from his father, but did not want to become a professional musician. He studied engineering and worked as an architectural draftsman. Among other things, he invented a street-cleaning device, which was used in Vienna for a long period of time. After his brother Johann fell seriously ill while touring abroad, the family talked Josef into leading the Strauss-orchestra, which was so much in demand that he worked as a conductor and a composer until the end of his days. Although his performances were less successful than his brother's, his compositions were in any case comparable in quality and esprit. His brother Johann described himself as being the more popular, while he saw Josef as more talented. Josef died prematurely at the age of 43, of a cerebral apoplexy following an excitement over a poorly organized tour.

Josef Strauss was a master of polka in $\frac{3}{4}$ tact – the so-called *polka mazur*. He named a number of such compositions after different types of women – *The Naive (Die Naive)*, *The Amazonian (Die Amazone)*, *The Coquette (Die Kokette)*. Maybe Josef Strauss was thinking of his beloved wife Karoline, while he was composing the polka mazur **Women's Heart / Frauenherz** (op. 166) in 1863. In creating a range of equally romantic and melancholic

rio jedne od najljepših bisera Bečke muzike, u koje se ubraja i magični valcer **Delirijumi – Delirien** (op. 212), sa svojim mističnim uvodom. Jozef ga je komponovao u vrijeme karnevala 1867. godine, istog onog tokom koga je prvi put izveden *Dunavski valcer* njegovog brata Johana. Jozef je svoj valcer komponovao za Bal medicinara, održan 22. januara 1867. godine i posvetio ga studentima medicine. Shodno svom naslovu, uvod djela reflektuje grozničave fantazije bolesnika, nakon čega slijedi uobičajeni živahan valcer.

Jedna od prvih kompozicija **JOZEFA HELMESBERGERA** (1855–1907), rijetko izvođeni lijepi galop *Male novine – Kleiner Anzeiger* – (op. 4), vjerovatno predstavlja prvi izlazak u javnost kompozitora. Sin violiniste i dirigenta Jozefa Helmesbergera starijeg (1828–1893) je sa 18 godina prvi put nastupio kao violinista u orkestru Bečke dvorske opere. Godine 1875. je postao dirigent Orkestra 4. austrijskog pješadijskog puka, a 1876. puka broj 32. Od 1878. godine je bio solo violinista u Bečkom dvorskom orkestru i Bečkoj dvorskoj operi, kao i profesor violine na Bečkom Konzervatorijumu. Godine 1890. Helmesberger postaje prvi dirigent c. i kr. Bečkog dvorskog orkestra. Od 1901. do 1903. godine dirigovao je koncertima Bečke filharmonije.

sweeping waltzes, such as *Sounds of Sphere* (*Sphärenklänge*), „*Dynamiden* (*secret powers of attraction*) or *Village Swallows from Austria* (*Dorfschwalben aus Österreich*), Josef Strauss left us some of the greatest pearls of the Viennese Music. The almost magical waltz **Ravings / Delirien** (op. 212), with a slightly mystical prelude, also belongs to them. Josef composed it during the same 1867 carnival, during which his brother Johann's Danube Waltz debuted, later to become famous. Josef composed his waltz for the Ball of Medicine Students on January 22, 1867 and dedicated it to them. According to the title, the fascinating tone painting of the introduction reflects the feverish ravings of a sick person, only to then turn into a lively waltz.

A seldom performed and pleasing galop *Small Gazette / Kleiner Anzeiger* (op. 4), one of the first compositions of **JOSEF HELLMESBERGER** (1855–1907), is probably the “outing” piece of the composer. Hellmesberger was also the son of a violinist and conductor (Joseph Hellmesberger Senior, 1828–1893) and joined the Vienna Court Opera Orchestra as violinist at the age of 18. In 1875 he became the military orchestra director of the Austrian infantry Regiment Nr. 4, and the following year of the Regiment Nr. 32. From 1878 onwards he was a solo violinist in the Vienna Court Orchestra and Court Opera, as well as violin profe-

JOHAN ŠTRAUS MLADI (1825–1899) je već kao dijete oduševljeno slušao probe orkestra svog oca, održavane u njihovoj kući. I pored protivljenja oca, koji svojim sinovima nije želio težak život direktora plesnog orkestra, Johan mlađi se potajno (uz majčino znanje i podršku) školovao za muzičara i kasnije osnovao svoj orkestar. Nakon prerane očeve smrti postao je novi kralj valcera, nadmašivši očevu slavu. Godine 1860. komponovao je valcer *Ubrzanja – Accelerationen*, (op. 234) za bal studenata tehnike, održan u Sofijinim salama u Beču. Uvod predstavlja zvuk mašina, koji putem ubrzanja (akceleracije) dostiže pravi tempo valcera. Johan Štraus je na teme iz svoje operete *Karneval u Rimu / Der Carneval in Rom*, prvi put izvedene 1873. godine, komponovao nekoliko plesova, između ostalog brzu polku *Sa dunavske plaže – Vom Donaustrande* (op. 356), zamišljenu kao pozdrav iz Beča, grada-domaćina Svjetske izložbe, održane te godine. Prvi put je izvedena 6. aprila 1873., na koncertu povodom 50-godišnjeg jubileja orkestra Štraus, osnovanog od strane Johana Štrausa starijeg. Budući najveća rijeka u istoimenoj monarhiji, naziv Dunava je često korišćen u naslovima kompozicija, na primjer u valceru *Dunavske nimfe (Donauweibchen)* i, naravno, u nazivu najpoznatijeg valcera na svijetu, *Na lijepom plavom Dunavu (An der schönen blauen Donau)*.

Krajem 19. vijeka okončava se zlatno doba Bečke muzike, sa svojim veličanstvenim plesnim i koncertnim valce-

ssor at the Society of Friends of Music's Conservatory in Vienna. Hellmesberger became the first "k. u. k." court music conductor (*Hofkapellmeister*) in 1890. Between 1901 and 1903 he conducted the concerts of the Vienna Philharmonic.

Already as a child, **JOHANN STRAUSS JUNIOR** (1825–1899) was delighted to listen to his father's orchestra, rehearsing at their house. Against the will of Johann Strauss Senior, who wanted to spare his sons the exhausting life of a dance band director, Josef acquired professional music education secretly (but with the knowledge and support from his mother) and founded his own orchestra. After the premature death of his father, Johann became the new „waltz king“, outshining his father's glory. He dedicated his waltz **Accelerations – Accelerationen** (op. 234) to the students of technology, composing it in 1860 for the occasion of the ball, held in the Sophie's Hall in Vienna. The overture depicts the stomping of machines, which gradually reaches the actual waltz tempo through „accelerations“. Based on the melodies of his second operetta *The Carnival in Rome (Der Carneval in Rom)*, debuting in 1873, Johann Strauss composed several pieces of dance music. One of them is the sparkling fast polka **From the Strand of Danube – Vom Donaustrande** (op. 356), which was conceived as a greeting from Vienna, the host city of the World exhibition that same year.

rima i različitim vrstama polki i marševa, za koje prije svega imamo da zahvalimo Johan Štrausu-sinu, kao i nizu njegovih talentovanih, ali manje poznatih savremenika. Većina ovih kompozitora „lake“ muzike iz svih krajeva Monarhije, koji su obilježili 19. vijek – kao na primjer dinastija tri Karl Komzák-a i Julius Fučík (iz Bohemije), Franz von Suppé (iz Dalmacije) i Fahrbach (iz Beča), naizmjenično su bili vođe banjskih, scenskih ili nekih drugih orkestara, ili su upravljali vojnim orkestrima c. i kr. oružanih snaga, koje su ukupno brojile 120 pješadijskih pukova. Vojni orkestri, koji su se finansirali kao dio oficirskog korpusa svakog puka i često izrastali u simfonijske orkestre, upošljavali su i do 6500 muzičara, obezbjeđujući odvijanje balova, nedjeljnih promenade, ali i širenje „ozbiljne“ klasične muzike u svim djelovima Imperije – što je njihov najznačajniji doprinos razvoju muzike. Tako su, na primjer, c. i kr. vojni orkestri u simfonijskom sastavu prvi put izveli djela Betovena i Bruknera u Sarajevu i Mostaru.

Na prelazu između vjekova, koji simbolizuje kulturni procvat Austro-ugarske Monarhije, i tzv. „zlatno doba“ Bečke operete je prešlo u „srebrno“. U ovoj eri, koja je trajala do 30-ih godina prethodnog vijeka je najjači trag ostavio **FRANC LEHAR** (1870–1948), koji je svojim remek-djelom *Vesela udovica* (*Die Lustige Witwe*) stvorio jednu od najuspješnijih opereta u istoriji muzike. Ono što je karakteristično za Lehár-a, ali još više za Kálmán-a, je da su za sžezee

It premiered on April 6, 1873, on the occasion of the 50th jubilee of the Strauss Orchestra, founded by Johann Strauss Senior. Being the longest and the most important of the eponymous Monarchy, the name of the river Danube was often used as a reference, e. g. in the waltz *The Danube Mermaid* (*Donauweibchen*) and, of course, in the title of the most famous waltz in the world, *By the Beautiful Blue Danube* (*An der schönen blauen Donau*).

The golden age of the Viennese Music, with its magnificent dance and orchestral waltzes, different kinds of polkas and marches, for which we have to thank Johann Strauss Junior above all, but also many other talented, but less famous contemporaries, drew to an end at the turn of the 19th century. Most influential composers of the 19th century „light“ music from all over the Monarchy, such as the dynasty of three Karl Komzáks and Julius Fučík (from Bohemia), or Franz von Suppé (from Dalmatia) and the Fahrbachs (from Vienna), were either alternately leading orchestras for the stage and of health resorts, or military orchestra of the „*k. u. k.*“ Armed Forces, counting as many as 120 infantry regiments. The military bands of each regiment, often enlarged to symphonic orchestras, which employed altogether 6.500 musicians at different regimental garrison posts, were sustained at the expense of the relative officer corps. They provided music for the balls and Sunday promenades, but it is also thanks to them that the „serious“ classical music found

svojih opereta uzimali glorifikujuće, ali i ironične reminiscencije na izgubljeno „srećno doba“ u kome se živjelo do 1914. godine, kao i iskrivljene, ali u svakodnevniom životu prihvaćene obrade egzotičnih svjetova. Treba napomenuti da su i Lehár i Kálmán, uprkos velikom uspjehu postignutom na polju popularne muzike tog vremena („*Unterhaltungsmusik*“), nastojali da pored zabavnih, operetskih melodija, stvore kako „ozbiljne“ forme, tako i samostalnu muziku za igru.

Drugi dio koncerta počinje koncertnom gavotom *Fata Morgana* (op. 59), oblikom koji svoj naziv duguje tempu gavote, barokne igre promjenljivog ritma, porijeklom iz Francuske, u kojem je napisana glavna tema ovog djela. „*Fata Morgana*“, nastala 1902. godine u stvari je Lehár-ova obrada sopstvene kompozicije iz 1899. godine, koja se prvobitno zvala *Helenen-Gavotte*. Predstavlja uspomenu na ranu, neuzvraćenu ljubav kompozitora prema mladoj ženi pod drugim imenom, za koju se ispostavlja da je varka, ali on se te fatamorgane prisjeća u snenoj muzičkoj atmosferi između radosti, nade i sjete. Nakon veličanstvenog, skoro simfonijskog uvoda smjenjuju se vedre, trijumfalno-plesne teme (60. novovana 1924.) i valcer *Želim da igram – Tanzen möcht’ ich*, iz operete Princeza čardaša – *Die Czaradasfürstin*, nastale 1915. godine, su dva najpoznatija i najuspješnija djela **EMERIHA KÁLMÁNA** (1882. Siófok – 1953.

its way to the remotest corners of the Empire, which is their greatest cultural and historical achievement. Thus were Beethoven’s and Bruckner’s pieces presented to the audience in Sarajevo and Mostar by k. u. k. Military orchestras.

The turn of the century, associated with the cultural prime of the Austrian-Hungarian Monarchy, marked the transition of the Viennese Operetta from „golden“ to „silver“ age. This era, lasting until the 1930s, was mostly influenced by **FRANZ LEHÁR** (1870–1948), whose masterpiece *The Merry Widow* (*Die Lustige Witwe*) represents one of the most successful operettas in the history of music. Glorifying, but also ironic retrospects of the lost „happy times“ before 1914 were used as operetta plots by Lehár, but even more by Kálmán, as well as adaptations of distant worlds, which were distorted, but yet somehow relevant for the everyday life. In spite of their success with the so-called entertainment or popular music (*Unterhaltungsmusik*), both Lehár and Kálmán, besides creating pieces of dance music mainly from their operettas, endeavoured in also composing „serious“ music.

The second part of our concert begins with the Concert Gavotte *Fata Morgana* (op. 59). The Gavotte is a baroque ballroom dance with a shifting rhythm, originating from France. The description „concert gavotte“ derives from the pace of the main theme

Pariz). Kálmán je, isto kao i Lehár, zapravo mađarski kompozitor, ali se, isto kao i strastveni monarhista Cirer, smatra „*kakanijским*“ kompozitorom (Robert Muzil je u romanu *Čovjek bez svojstava* – „*Der Mann ohne Eigenschaften*“ iz pojma „k. u. k.“ – c. i. kr. – skovao nostalgični izraz „*kakanij-ski*“, kao sinonim za kosmos Dunavske Monarhije). Kálmán, sin jevrejskog trgovca žitaricama, je počev od 1900. studirao muziku u Budimpešti, gdje mu je, između ostalih kolega bio i Béla Bartók. Godine 1908. je stekao međunarodnu slavu operetom *Šturm (Invazija) Tatara (Tatárjárás)*, izvedenom i u Beču pod nazivom *Jedan jesenji manevar (Ein Herbstmanöver)*. Kasnije, Kálmán se seli u Beč, gdje su mu, pored pomenutih dvaju opereta, najveći uspjesi bili *Ciganski primaš (Zigeunerprimas)* iz 1912. i *Cirkuska princeza (Zirkusprinzessin)* iz godine 1926. Oba djela su prvi put izvedena u Beču i karakteriše ih prisustvo mađarskog i ciganskog folklor, kao metafora vedrih uspomena na različite životne sfere i suživot različitih etničkih, staleških i kulturnih arhetipova u Monarhiji. Dok ekstatični valcer *Želim da igram*, donosi poletnu idilu sna o sreći uoči svjetskog rata, dotle uvertira za *Groficu Maricu* evocira na mnoge melodije ove popularne opere. Nakon Hitlerove okupacije Austrije, Kálmán je emigrirao u SAD, odakle se tek 1949. godine vraća u Evropu.

(*tempo di Gavotte*). The *Fata Morgana* is actually Lehár's 1902 version of the composition *Helenen-Gavotte* from the year 1899. It is a memory of an early, unhappy love of the composer to a woman with another name, that turned out to be a deception – a Fata Morgana, but one which he remembered in a dream-like alteration between pleasure, hope and melancholy. A majestic, seemingly symphonic introduction is followed by cheerful, almost triumphant dancing themes, interchanging with romantic and sad motives of violin solos. As many of Lehár's works, this composition is marked by Hungarian atmosphere and rhythm, modulating between minor and major. Because of its majestic grandeur, it is justifiably described as a *Concert Gavotte*.

The most beautiful melodies from *The Merry Widow*, debuting on December 30, 1905 in Vienna, have been formed into the waltz ***The Ball Sirens / Ballsirenen***.

The following ***Nechledil-March*** is an offspring of Lehár's still popular operetta *Women from Vienna (Wiener Frauen)*, first performed on November 25, 1902. The melody corresponds to the operetta song *Nechledil, Du schöner Mann, Du hast es allen angetan...* (*Nechledil, you handsome man, everybody took a fancy to you...*).

The Zwanzinette is a delightful musical piece from the operetta *Eva* first per-

Galop uzdaha – Seufzer-Galopp (op. 9) Johana Štrausa Starijeg, koji se na novogodišnjim koncertima uobučajeno izvodi kao prvi „bis“ (prije Dunavskog valcera i Marša Radeckog). objavljen je 1828. godine. Postoji mogućnost da je nastao od melodija iz jednog od njegovih ranijih valcera. Ono što je u svakom slučaju prepoznatljivo je karakter epohe biedermeier i izraženi taedium vitae muzičara.

Martin Pamer

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formed in Vienna 1911. It is dedicated to a ballerina that Lehár was in love with, calling her tenderly „Zwanzí“.

Since Johann Strauss Junior's operetta *The Gipsy Baron (Zigeunerbaron)*, Gypsies became a popular idealising subject, symbol of unruly, wild love and yearning for the allegiance to the state, as part of a multicultural milieu. The alternately buoyant and moving waltz ***Gipsy Love / Zigeunerliebe*** also originates from the melodies of the eponymous operetta, first on stage of the Viennese Carl Theatre in January 1910. In this work Lehár tried to break the mold, by connecting Wagner's dramatic opera forms, which were en vogue at the time, with the zestful Viennese waltzes and even more vivacious folklore of the Hungarian Gypsies.

The overture of the operetta ***Countess Mariza / Gräfin Mariza*** (1924) and the ***waltz I'd like to dance / Tanzen möcht' ich*** from the operetta *The Czárdás Princess / Die Czárdásfürstin* (1915), two most famous and successful works by

EMMERICH KÁLMÁN (1882 Siófok – 1953 Paris), complete the second part of our concert. Both premiered in Vienna and are distinguished by the Hungarian and Gipsy folklore, embedded in cheerful memories of different life-worlds in the Monarchy, including the country gentry and military, as well as the whole range of ethnic, estates-based

and cultural archetypes. Whilst the waltz “*I’d like to dance*” conveys the spirited idyll of happiness in an ecstatic $\frac{3}{4}$ tact, the overture to the *Countess Mariza* gives a revue of the melodies from the entire operetta. Kálmán is actually Hungarian, just like Lehár, but they are both considered as „*kakanian*“ composers (from the German pronunciation of the aforementioned abbreviation „*k. u. k.*“, “imperial and royal”, used in Robert Musil’s novel *The Man without Qualities* / *Der Mann ohne Eigenschaften* as a nostalgic synonym of the Danube Monarchy universe; i.e. “*Kakanien*”). From 1900 onwards, Kálmán, son of a Jewish grain merchant, studied music in Budapest, with Béla Bartók among his colleagues. He became internationally known in 1908, with his operetta *The Invasion of Tatars* (*Tatárjárás*), put on stage in Vienna, under the title *An Autumn Manoeuvre* (*Ein Herbstmanöver*). Kálmán moved to Vienna, where he celebrated his greatest successes, *The Gipsy Virtuoso* (*Zigeunerprimas*) published 1912 and *The Circus Princess* (*Zirkusprinzessin*) from 1926, in addition to the two aforementioned operettas. The special attribute of all of his operettas is a distinctly Hungarian musical mark. After Hitler occupied Austria, Kálmán emigrated to the USA, returning to Europe only in 1949.

The first encore of the concert (before the Danube Waltz and the Radetzky-March) is the *Sigh Galop*

/ *Seufzer-Galopp* (op. 9), by Johann Strauss Senior. We know only the year of the first printed ad in 1828. It is possible that it was developed from the melodies of one of his earlier waltzes. In any case, the composition reflects the musical atmosphere of the Biedermeier period (1st half of the 19th century in Central Europe) and the exhaustion of the stressed orchestra musicians.

Martin Pammer

Special Guest of the Montenegrin Symphony Orchestra (MSO):

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Concert master of Opera Ball Orchestra, Wien

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Uwe THEIMER *for musical preparation and conducting pro bono*

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CRNOGORSKO NARODNO POZORIŠTE

UVE TAJMER je stekao osnove svog muzičkog znanja kao član “Hora bečkih dječaka”. Završio je dirigovanje na Bečkoj muzičkoj akademiji u klasi profesora Hansa Svarovskog i studirao komponovanje kod Alfreda Ula. Postao je dirigent Hora bečkih dječaka, sa kojim je gostovao u Japanu 1967. i 1969. godine.

U okviru Salcburškog Festivala, Uve Tajmer je radio kao asistent Karla Bema, Lorina Mazela i Džejmsa Levina. Od 1975. godine je angažovan u „Wiener Volksoper“ kao šef operskog studija i dirigent. Sa ansamblom ove operске kuće je još dva puta gostovao u Japanu. U Austriji je, između ostalog, dirigovao praiзвоđenjem “Pollicino” od Hans Verner Hencea, kao i brojnim operama i operetama i uspješnim muzičkim produkcijama: “La Cage aux Folles”, “My fair Lady”, “Gigi” i “Kiss me Kate”.

Kao dirigent, gostovao je u Operi Grac, na Festivalu Mörbisch, Međunarodnom festivalu opereta u Trstu, u Teatro Massimo u Palermu, Krakovskoj operi, Bečkoj kamernoj

UWE THEIMER received the basics of his music knowledge as a member of the “Vienna Boys’ Choir”. He graduated from the Music Academy in Vienna in the conducting class of the professor Hans Swarowsky and studied composing under Alfred Uhl. He became conductor for the “Vienna Boys’ Choir” and undertook two additional tours to Japan, in 1967 and 1969.

Uwe Theimer acted as assistant of Karl Böhm, Lorin Maazel and James Levine for the Salzburg Festival. Since 1975 he was active at the “Wiener Volksoper”, as a dean of studies and conductor. With the ensemble of this opera house, he visited Japan two more times. Amongst others, he conducted the Austrian first performance of Hans Werner Henze’s Opera “Pollicino”, as well as a multitude of further operas and operettas and successful music productions, such as “La Cage aux Folles”, “My fair Lady”, “Gigi” and “Kiss me Kate”.

As a guest conductor he worked at the Graz Opera House, Lake Festival

operi, i nastupao sa Štutgartskom filharmonijom, Slovačkom filharmonijom, Tokijskim simfonijskim orkestrom, Operskim orkestrom iz Osake, Filharmonijom sjeverne Njemačke i Petersburškom filharmonijom. Od 1996. godine u ulozi umjetničkog direktora i dirigenta vodi festival Operetsko ljeto u Donjoj Austriji (Festival u dvorcu Langenlois).

Dugo godina je bio dirigent u „Johann Strauss Kapelle”. Radio je kao aranžer i kompozitor za mnoge ansamble, između ostalog Bečki Ring Ensemble, Bečke virtuozne, Kvartet Küchl, Bečki gudački trio i Bečke Biedermeier soliste.

Uve Tajmer je dirigent Bečkog operskog balkskog orkestra i Bečkog klasičnog simfonijskog orkestra od 1983. godine. Sa ova dva orkestra i Bečkim Biedermeier solistima je dao mnogobrojne koncerte širom Evrope, boravio na turnejama u Americi, Aziji i Japanu.

Među njegovim brojnim horskim i orkestarskim djelima izdvajaju se: Te Deum, kamerna simfonija i Gudački kvartet br. 2, premijerno izveden od strane Küchl kvarteta u Bečkom muzičkom društvu.

in Mörbisch, International Operetta Festival in Trieste, Teatro Massimo in Palermo, Opera House Cracow, Viennese Chamber Opera, as well as on the concerts with the Stuttgart Philharmonic Orchestra, Slovakian Philharmonic Orchestra, Tokyo Symphony Orchestra, Osaka Opera Orchestra, North German Philharmonic Orchestra and Petersburg Philharmonic Orchestra. Since 1996 he leads the Operetta Summer of Niederösterreich (Castle Festival Langenlois) as artistic director and conductor.

He was a long-term conductor of the “Johann Strauss Kapelle”. He worked as arranger and composer for many ensembles, including The Viennese Ring Ensemble, Viennese Virtuosi, Küchl Quartet, Viennese String Trio and Viennese Biedermeier Soloists.

Uwe Theimer is conductor of the Viennese Opera Ball Orchestra and Viennese Classic Symphony Orchestra since 1983. With these two orchestras and the Viennese Biedermeier Soloists he gave numerous concerts all around Europe, toured America and Asia and Japan.

Njegovo svestrano muzičko iskustvo preporučilo ga je 1996. za gostujućeg profesora na Univerzitetu za muziku i reproduktivne umjetnosti u Beču, a nekoliko godina kasnije i za stalni angažman, od kada i vodi klasu na muzičko-dramskom odsjeku ove institucije.

Besides his pieces for choir and orchestra, his most important compositions are a Te Deum, a chamber symphony and his String Quartet No.2, first performed by the Küchl Quartet in the Viennese Musical Society.

His multifaceted music experience is appreciated by the University for Music and Performing Arts in Vienna, which offered Uwe Theimer a visiting professorship in 1996, turned into a regular chair in 1999. He has been leading a class on the department for music and drama ever since.

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