



# **Gottfried von Einem**

*Capriccio, Concerto for Orchestra  
& Hexameron*

**PATRICK HAHN**

**ROYAL SCOTTISH NATIONAL ORCHESTRA**

**Capriccio, Concerto for Orchestra & Hexameron**

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*Gottfried von Einem (1918–1996)*

**PATRICK HAHN** conductor

**ROYAL SCOTTISH NATIONAL ORCHESTRA**

1. **Capriccio, Op. 2** 9:04

**Concerto for Orchestra, Op. 4**

2. Allegro 5:57

3. Larghetto 7:24

4. Allegro 6:47

**Hexameron, Op. 37**

5. Andante sostenuto 3:52

6. Allegretto moderato 2:38

7. Allegro con brio 3:59

8. Sostenuto 6:10

9. Adagio 6:44

10. Allegro 5:07

Total Running Time 57:59

## Gottfried von Einem

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As one of the foremost Austrian composers of his age, Gottfried von Einem (1918–1996) was renowned internationally in his lifetime for his operas, which responded to some of the traumatic events of the mid-twentieth century through the prism of the canonical works of German literature. Despite numerous high-profile commissions in his lifetime, his orchestral works have remained less well-known.

Born in Bern in Switzerland in 1918 to Austrian parents, von Einem's lonely childhood was only leavened, he said, by an awareness of his musical calling. 'I noticed that the world of sounds was endlessly important to me,' he wrote in his memoir. 'By the age of five, I had already articulated my wish to be a composer with complete clarity.' He left for Berlin in 1937 to study composition with Paul Hindemith, until the composer was targeted by Hitler's Propaganda Minister, Joseph Goebbels. Working as a répétiteur at the Berlin State Opera, then as assistant to Heinz Tietjen at Bayreuth – von Einem's parents were friends of the Wagners – von Einem had his first run-in with the Gestapo at the age of 20, a harrowing experience which he later played out in his Kafka-based opera *Der Prozeß*. It was through the Gestapo that he learnt, devastatingly, that he was not the son of the Austrian diplomat his mother was married to, but a Hungarian Count with whom she'd had an affair.

Returning to Berlin, he studied with Boris Blacher, whose emphasis on the rigorous study of counterpoint and a fascination with jazz was hugely influential on von Einem's approach to composition.

The short orchestral work *Capriccio*, Op. 2, composed in wartime, was the young Austrian composer's debut success. Premiered on 3 November 1943 by the Berlin Philharmonic Orchestra under Leo Borchard, to whom the work was dedicated, its mix of dazzling brass – boldly used in the opening figures – Wagnerian resonances, pithy rhythms and rich orchestration betray the influence of Stravinskian neo-classicism. An instant hit, it contained nothing obviously 'subversive' to nettle the Nazi regime. Von

Einem's natural mastery of melodic ideas, tempo and rhythm, as well as his skill with orchestration, give this caprice the air of a much larger work.

The premiere the following year of his Op. 1, the ballet *Prinzessin Turandot*, cemented his popularity, and led to the commission, by Herbert von Karajan, of the Concerto for Orchestra, Op. 4. Yet von Einem was charting murky waters under the Third Reich, surrounded by friends and colleagues to various degrees compromised by their involvement with the Regime or suffering under it. Von Einem had no truck with Nazism, spending the war listening, with his friend Blacher, to 'enemy radio stations' and Nazi-proscribed music (which soon included Blacher's own), particularly jazz and Mahler. 'Listening to this music naturally had a very strong effect, because it had to do with an inner opposition ... to a system which had declared itself against this music,' he said.

The Concerto for Orchestra is in three movements. The opening *Allegro*, with its vibrancy and lightness of touch, shows the spiky rhythms and jazz influences to which von Einem was so drawn, but also a sense of Mahlerian whirl. A haunting *Larghetto* follows, with a quiet, emotional depth and modernity to the sound that, following the insistent prick of the bassoon entry, builds to a slow and melancholic climax. The final *Allegro* is a quasi-bucolic wander amongst occasional atonal wind interruptions. The jazz syncopations towards the end of the movement expand out into an exuberant free march with witty off-key brass interjections.

It fell foul of the Nazi regime immediately, denounced by the apparatchik who attended the premiere as 'degenerate', despite the fact that Goebbels' wife, Magda, also present, was rumoured to be a closet jazz fan – as well as a friend of von Einem's mother, Gerta. Goebbels unusually delayed a full denunciation by ordering a recording of the work under Karajan for 'closer inspection', but it was only the end of the war soon after that saved von Einem, who had secretly worked to save a young Jewish musician, Konrad Latte, from Nazi persecution.

Von Einem went on to become, through his internationally acclaimed operas, a central figure in the rebuilding of the Austrian music scene. He was appointed to the board of the Salzburg Festival, but removed after being wrongly accused of communism for commissioning Berthold Brecht.

Established in Vienna as Professor of Composition at the Vienna Music Academy and Dramaturg at the Vienna State Opera, his later style, still suffused with energy, notions of jazz and improvisation and the distant Romantic, was modernism on his own terms – strongly expressionist and enduringly influenced by neoclassicism. Never one to mince his words, he remained scathing of the burgeoning avant-garde, strongly – and unfashionably, for the critics – rejecting the notion that creating music that the public liked was ‘aesthetically bankrupt’.

‘I can’t speak of creative periods, stylistic differences, interruptions or breaks in my work. There are, of course, changing colours. But the most significant thing is that one remains true to his diction and to his technique ... For me, music technique is a gospel, and tonality is part of that gospel.’

The *Hexameron*, Op. 37, was written in 1969 shortly after his very popular opera *Der Besuch der alten Dame* (*The Visit of the Old Lady*, Op. 35, based on Dürrenmatt’s eponymous play). Commissioned for and premiered by the Los Angeles Philharmonic and Zubin Mehta in Los Angeles on 19 February 1970, it was dedicated to ‘Lucy und Fritz Wotruba’, the latter one of the foremost geometric abstract sculptors of the twentieth century and a close friend of von Einem, with whom he engaged in philosophical conversations on the value of art.

The six parts of the *Hexameron* are short self-contained fragments, characters in short-form, penned in a more austere style than the works of the 1940s, although the *Allegro con brio* has some of his earlier exuberance. The conversational interplay and von Einem’s liveliness to the stark clash – and its humour – between strings, wind and brass is evident throughout, and the drawn-out *Adagio* is particularly touching.

## PATRICK HAHN

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Patrick Hahn is one of the most sought after and exciting conductors of his generation. As Music Director of Sinfonieorchester und Oper Wuppertal, Patrick Hahn has conducted Mahler's Symphony No. 5, Bruckner's Symphony No. 5, and Messiaen's *Turangalîla*, Strauss' *Salome* and Mozart's *Don Giovanni*, to name but few.

In his first season as Principal Guest Conductor at the Royal Scottish National Orchestra, Patrick Hahn conducted Dvořák's Symphony No. 9 and Mozart's Requiem, as well as leading the orchestra on a tour of China.

As a guest conductor, Patrick Hahn has made appearances with hr-Sinfonieorchester, Brussels Philharmonic with Patricia Kopatchinskaja and Anastasia Kobekina, RAI with Truls Mørk, Semperoper Dresden conducting Strauss' *Intermezzo* and Staatsoper Hamburg with Wagner's *Parsifal*, Deutsches Symphonie-Orchester Berlin with Gabriela Montero, Wiener Symphoniker and Tonhalle-Orchester Zürich.

Other highlights include his successful debut at Zürich Opera House with Barrie Kosky's new production of *Die lustige Witwe* and New National Theatre Tokyo with *Die Fledermaus* as well as debuts with Bamberger Symphoniker, alongside Sol Gabetta, and SWR Sinfonieorchester with István Várdai.

Patrick Hahn and Münchner Rundfunkorchester's exploration and recordings of rarely performed repertoire such as Viktor Ullmann's *Der Kaiser von Atlantis* and Alexander Zemlinsky's *Eine Florentinische Tragödie* have received critical acclaim. Other recordings include Britten and Bruch's Violin Concertos with Kerson Leong and Philharmonia Orchestra and Beethoven's Piano Concertos No. 1 and 2 with Olivier Cavé and Kammerakademie Potsdam.

Aside from his work in classical music, Patrick Hahn accompanies himself on the piano singing cabaret-songs by the Austrian satirist and composer Georg Kreisler. As a jazz pianist, he received awards from the Chicago Jazz Festival and the 'Outstanding Soloist Award' from the University of Wisconsin-La Crosse as the best jazz pianist of the 37th Annual Jazz Festival.

## ROYAL SCOTTISH NATIONAL ORCHESTRA

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Formed in 1891, the Royal Scottish National Orchestra (RSNO) is one of Europe's leading symphony orchestras. Awarded royal patronage by Her Late Majesty The Queen in 1977, its special status in the UK's cultural life was cemented in 2007 when it was recognized as one of Scotland's five National Performing Companies, supported by the Scottish Government.

Led by Music Director Thomas Søndergård, the Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness and appears regularly at the Edinburgh International Festival and the BBC Proms. The RSNO tours internationally, most recently visiting the USA, China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'Or awards (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award nominations. In recent years, the RSNO has increasingly recorded soundtracks for film, television and video games, with notable titles including *Horizon: An American Saga* (Warner Bros), *Life on Our Planet* (Netflix), *Star Wars Outlaws* (Ubisoft), *Avatar Frontiers of Pandora* (Ubisoft) and *The Woman King* (Sony Pictures). The Orchestra records at its bespoke in-house facility, Scotland's Studio, in Glasgow.

The RSNO believes that music can enrich lives and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high quality initiatives for all ages and abilities.

# ROYAL SCOTTISH NATIONAL ORCHESTRA

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## **FIRST VIOLIN**

Lena Zeliszewska *Associate Leader*  
Tamás Fejes *Assistant Leader*  
Patrick Curlett  
Evgeny Mahktin  
Ursula Heidecker Allen  
Caroline Parry  
Susannah Lowdon  
Lorna Rough  
Liam Lynch  
Kirstin Drew  
Alan Manson  
Helena Rose  
Joonas Pekkonen  
Alison McIntyre

## **SECOND VIOLIN**

Jacqueline Speirs *Associate Principal*  
Marion Wilson  
Emily Nenniger  
Veronica Marziano  
Robin Wilson  
Harriet Hunter  
Anne Bünemann  
Nigel Mason  
Paul Medd  
Sophie Lang  
Eddy Betancourt  
Colm Ó Braoin

## **VIOLA**

Tom Dunn *Principal*  
Lisa Rourke  
Katherine Wren  
Francesca Hunt  
Maria Trittinger  
Claire Dunn  
Aoife Magee  
Marsailidh Groat  
Rosamund Hawkins  
Tim Grant

## **CELLO**

Betsy Taylor *Associate Principal*  
Kennedy Leitch  
Sarah Digger  
Robert Anderson  
Gunda Baranauskaitė  
Toby Turton  
Claire Constable  
David Edmonds

## **DOUBLE BASS**

Roberto Carrillo-Garcia *Guest Principal*  
Michael Rae  
Moray Jones  
Paul Sutherland  
Evangelos Saklaras  
Gabriel Rodrigues

## **FLUTE**

Mark Taylor *Guest Principal*  
Oliver Roberts  
Alyson Frazier

## **OBOE**

Adrian Wilson *Principal*  
Peter Dykes

## **CLARINET**

Matt Larsen *Guest Principal*  
Duncan Swindells

## **BASSOON**

David Hubbard *Principal*  
Luis Eisen  
Paolo Dutto

## **HORN**

Paul Klein *Guest Principal*  
Alison Murray  
Andrew McLean  
David McClenaghan  
Martin Murphy

## **TRUMPET**

Christopher Hart *Principal*  
Ruby Orłowska  
Neil Fulton  
Mark Elwis

## **TROMBONE**

Dávur Juul Magnussen *Principal*  
Lance Green  
Alastair Sinclair *Principal Bass Trombone*

## **TUBA**

John Whitener *Principal*

## **TIMPANI**

Paul Philbert *Principal*  
John Poulter

## **PERCUSSION**

Simon Lowdon *Principal*  
John Poulter  
Colin Hyson  
Philip Hague



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*Recording Producer & Engineer*  
Philip Hobbs

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Julia Thomas

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Timothée van der Stegen

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