



Eugene
ZÁDOR

**From the
Lonely Wayfarer**

Ode to Peace

**Suite for
Woodwind Quintet**

Brass Quintet

Miniature Overture

**Matilda Smolij,
Mezzo-soprano**

**Budapest Symphony
Orchestra MÁV**

Mariusz Smolij



1	Ode to Peace (1962)	7:25
	From the Lonely Wayfarer (1944) (arr. Mariusz Smolij [b. 1962] for voice and orchestra, 2025 2 3 5 7 ; ed. M. Smolij 4 6)	12:02
	Texts: Klara Kadosa (dates unknown) 2 5 , Căsar Flaischlen (1864–1920) 3 , Ernest Krauss (dates unknown) 4 , Ferdinand Gradl (dates unknown) 6 , Henriette Martin (1902?–1968?) 7 English texts by Henriette Martin, from the Hungarian texts by Viktor Lányi (1889–1962)	
2	No. 1. Time	1:18
3	No. 2. To a Child	2:09
4	No. 3. Night Rain	1:23
5	No. 4. Deepening Shadow	2:15
6	No. 5. Stormy Night	2:11
7	No. 6. The Lonely Wayfarer	2:46
	Four Selected Songs (date unknown 8 , 1976 9 , probably 1960s 10 , 1974 11) (arr. M. Smolij for voice and orchestra, 2025)	11:58
	Texts: Eugene Zádor 8 , Anna Egyud (dates unknown) 9 , Basil Swift (dates unknown) 10 , Willard Hyatt (1907–1996) 11	
8	Song to the Memory of an Angel	3:32
9	Lullaby for Peter	3:25
10	Autumn Night	2:09
11	Silence	2:52
	Suite for Woodwind Quintet (1972–73)	17:26
12	I. Prelude	3:39
13	II. Rhapsody	3:23
14	III. Pastorale	2:41
15	IV. Fugue-Fantasia	2:23
16	V. Scherzo-Finale	5:20
	Brass Quintet (1973)	19:35
17	I. Preludium	4:22
18	II. Hungarian Scherzo	3:32
19	III. Peasant Dance	2:16
20	IV. Song	3:41
21	V. Rondo-Finale	5:46
22	Miniature Overture (1965) (ed. M. Smolij, 2025)	1:47

Eugene Zádor (1894–1977): Ode to Peace • From the Lonely Wayfarer

Four Selected Songs • Suite for Woodwind Quintet • Brass Quintet • Miniature Overture

Previous volumes in this series have focused primarily on orchestral and concertante works, demonstrating Eugene Zádor's gift for creating large forms and orchestrating for big ensembles. But with this ninth entry, we turn to a more intimate side of the composer, with two modestly scaled orchestral pieces, songs and chamber music. His dedication to writing music aimed directly at the hearts of his audience is just as apparent in these miniatures as in the bigger statements we have previously discovered.

On 22 October 1962, the University of Miami Symphony Orchestra, under the direction of music director Fabien Sevitzy, presented a programme dedicated to the 17th anniversary of the United Nations. It opened with *The Star-Spangled Banner* and the world premiere of a new piece by Zádor commissioned for the occasion: *Ode to Peace*. The audience listened with more than ordinary patriotism because, in the hour preceding the concert, President Kennedy had appeared on national television to announce the beginning of a blockade in response to the presence of Soviet missiles on the island of Cuba. The Cuban missile crisis had begun, tensions were high, and Zádor's paean to peace was the sort of calming message America sorely needed.

In a programme note, Zádor observed that, 'since this concert was dedicated to the United Nations, the composition, of course, expresses the goal of this great organisation spiritually: The Goal of Peace. Peace must be universal. To emphasise this, [I have placed] instruments not only on stage but on all sides of the auditorium, symbolising the four corners of the Earth.'

Ode to Peace begins with a long line in the solo clarinet, characterised by wide intervals, which will generate much of the work's thematic material. Lower strings take over the idea, followed by flute and then bassoon. Muted trumpets introduce a livelier motif at [1](#) c. 1:23 that alternates with fragments of the opening idea in the first violins, leading to a more richly scored statement of the clarinet motif. As the tempo shifts to *molto vivo* (at c. 2:36), bassoons and cellos begin a new motif that is met with echoing trumpet figures and extensively developed across a longer arc until, at c. 4:44, Zádor begins his 'four corners' statement with three additional trumpets placed in the balcony (or any place 'opposite the stage'). These return at c. 5:33, joined at c. 5:51 by two snare drums placed on each side of the balcony. A three-note ostinato figure begins in the bass, driving the piece to its climactic end, which the composer described as 'an expression of the all-embracing victorious Peace'.

It should come as no surprise that a composer whose primary goal was to reach listeners' hearts would often turn to the most expressive of instruments: the human voice. Over the course of his career, Zádor composed several operas, including full-length works such as *The Inspector General* (revised 1971) and *The Scarlet Mill* (1967), as well as such one-acters as *X-Mal Rembrandt* (1929) and *The Magic Chair* (1965). He also wrote choral works and solo songs, including those on this programme.

From the Lonely Wayfarer, a series of six songs, was published as a cycle with piano accompaniment in 1944 by Mills Music, Inc. It was dedicated to the composer's wife, Maria. A recording appeared on the Music Library label in the 1950s, with the cycle split between a mezzo-soprano and a baritone, but on this recording the keyboard parts for all the movements except *Night Rain* have been arranged for strings by conductor Mariusz Smolij. Though the songs are not directly related, the English texts by Henriette Martin follow a similar arc in which the beauty of nature fails to compensate for lost love. A mood of nostalgia and a dramatic expression of unhappiness pervade the cycle.

At least five of the songs had previously been published in Europe (prior to 1940) with texts in both Hungarian and German; their exact dates of composition are not known. *Time*, derived from *Vier Leider* (original German text by Klara Kadosa), is a wistful lament for the passing of years ('Time drifts away ... Yet my poor heart denies it must grow old and lose its dream'), while *To a Child* (based on *Einem Kinde*, with original German words by Căsar Fleischlen) tries to dispel its mournful mood by encouraging the young to 'yearn and throb with youthful fire'. The patter of raindrops 'dripping gently on my window' can be heard in the *pizzicato* accompaniment to *Night Rain* (originally published as *Nachregen*, with words by Ernest Krauss), while *Deepening Shadow*, with its sombre message about 'the gloom of the grave' and an empty soul offset by 'beauty everywhere' derives from the same *Vier Leider* as *Time*.

Stormy Night (from the earlier *Stürmische Nacht* with text by Ferdinand Gradl) relies on the colour of the soloist's lower range to convey the fury of both the natural storm and the wild wind raging in the heart of an abandoned bride. ('Ghostly gleams the moonlight; Tattered clouds break in their flight. Be strong, heart, do not despair.') The concluding song, *The Lonely Wayfarer*, is the one without a known precedent and was presumably composed to Martin's original text. The imagery is again bittersweet, with the soloist searching for 'the calm [that] cancels yearning' but ultimately able only to wander 'apart from life, from love, alone'.

Zádor composed three of the *Four Selected Songs* later in his career, after he had settled in Los Angeles. The one exception is *Autumn Night*, originally written in Europe and published with lyrics in German and Hungarian (German title: *Urmutter Nacht*). The new English lyrics, by Basil Swift, evoke a silent forest that beckons to the singer's grief. Swift was a frequent Zádor collaborator, having written words for choral works such as *Cantata Technica* (1961) and *Tryptich* (1965) as well as the libretto to his opera *The Virgin and the Faun* (1964). Piquant modal touches colour the harmony that supports the lyrical line of *Song to the Memory of an Angel* (composition date and circumstances unknown). The text alludes to memories, happy and sad, of a departed loved one ('Do not regret your journey, as the path was full of sunshine and clouds.') *Lullaby for Peter* was Zádor's gift to his newborn grandson in 1976; unfortunately, Zádor died shortly after writing this gentle miniature and Peter never got to know the grandfather who had left him such an exquisite remembrance. *Silence* was written in 1974 and first performed that year in a concert honouring the composer on his 80th birthday at the Los Angeles County Museum of Art. The text, which suggests that man is 'born in silence' and 'to the silence man returns' comes from *Over-Tones*, a chapbook of poems by Willard Hyatt. The author was delighted with Zádor's setting, writing to the composer, 'I was thrilled over the performance of our song. I have had several requests for copies from my friends.' The melodic line consists primarily of perfect fifths. Zádor provided a string orchestra accompaniment at the time, allowing a sensuous rendering of the glissandos that can't be realised as effectively on the piano.

Zádor began writing his *Suite for Woodwind Quintet* in late 1972 (his handwritten final score is dated 1973). It was most probably composed for the group that made its first recording, the Los Angeles Wind Quintet. All members of the group, led by flautist Louise DiTullio, were studio musicians as well as having active careers as soloists, so they most likely had crossed paths with the composer in the course of their film work. In the opening *Prelude*, flute takes the lead by introducing a brief, highly chromatic motif that will dominate the entire A section of the A–B–A movement. Clarinet begins a contrasting B section with wide intervallic leaps (at [12](#) c. 2:19), but it doesn't last long before the flute (this time doubled at the octave by clarinet) returns to the chromatic idea (c. 2:44). Clarinet takes its solo turn in the second movement, *Rhapsody*, by opening with a wide-ranging theme in F minor. Oboe features prominently in the central *Pastorale*, its opening accompanied theme repeated note-for-note in the closing section of this A–B–A miniature, after which horn takes over the melody for the coda.

Bassoon announces the first of two contrapuntal themes for the *Fugue-Fantasia*, followed by clarinet, oboe and flute in turn. Ostensibly in G minor, the motif wanders away from its home key as soon as the second bar. Horn doubles bassoon on its final iteration before a new idea, opening with a falling third, starts a contrasting middle section (at [15](#) c. 0:59), again introduced on bassoon. Instrumental solos are more evenly distributed in the concluding *Scherzo-Finale*, which starts in a relatively sober mood that is quickly dispelled when oboe introduces a playful idea with wide leaps that will dominate the rest of the A section. Flute establishes a contrasting, more lyrical idea (*andantino*) for the B section, even picking up the piccolo for its second statement. But the A section returns (again, literally, with the composer's pencil manuscript indicating that bars 90–106 should repeat bars 13–29) and the movement ends with a lively coda.

Zádor composed his *Brass Quintet* in 1973 for the Los Angeles-based Modern Brass Quintet, to whom the work is dedicated, and who made its first recording. The *Quintet* is similar in scope and form to the *Suite for Woodwind Quintet*, consisting of five concise and precisely crafted movements of contrasting character. The opening *Preludium* is based on two motifs. The first is a fanfare-like idea characterised by perfect fifths and played by each instrument in turn as though it were a fugue subject. French horn introduces a more lyrical idea with typical Hungarian rhythms at [17](#) c. 0:47 that Zádor develops until he returns to the fanfare motif to round out the A–B–A form. The *Hungarian Scherzo* opens with interplay between the two trumpets (an idea that returns twice) before Zádor segues to a perkier motif (*Poco Vivo*) at [18](#) c. 0:43 that he advances through most of the rest of the movement.

The *Peasant Dance* is a fast-moving waltz with a strong rhythmic profile that builds to a dizzying coda. French horn introduces the lovely *cantabile* principal idea of *Song* after a brief introduction from trumpets and trombones. The concluding *Rondo-Finale* is slightly mislabelled in that there is only one central episode (beginning [21](#) c. 2:01), for which Zádor opts for a calmer 4/4 idea in contrast to the 6/8 metre (with frequent clashes of three against two hemiola rhythms) that animates the opening. When that returns at c. 4:12, it begins as a literal repeat but ends with further development of the material in a driven coda that culminates in a C major blast.

The *Miniature Overture* that concludes this programme may be of brief duration (under two minutes), but it is majestic in its orchestral colouration. Zádor opens with a large brass contingent (three trumpets, four horns and three trombones) before woodwinds, strings and percussion enter with an irresistibly jolly tune featuring wide intervallic leaps – almost athletic in their bounding energy. A final *allargando* brings everything to a brilliant C major close, and the composer leaves his listeners with an undeniable need to smile. 'I dare you not to,' he seems to say.

Shortly after Zádor died, his friend Anna Egyud (lyricist of *Lullaby for Peter*) wrote a loving tribute in Hungarian for the *Californiai Magarság* issue of 15 April 1977. It read, in part:

That colourful concert which we briefly call life, whose main movements are birth, love, creation and death, had its closing chords on April 4th in the hospital room of Zádor Jenő, a great Hungarian composer living in America. But 'Non omnis moriar,' said Horace. 'I do not die completely.' No one dies completely, and this is doubly true of artists. Times, years and springs pass by, but true creation is eternal.

As this series of Naxos recordings has demonstrated, the music of Eugene Zádor is not so much of his time but for all time, and for everyone willing to share in his heart-warming and very personal musical journey.

Frank K. DeWald

The author wishes to express his heartfelt gratitude to Eugene Zádor's children, Les Zádor and Peggy Zádor Bassett, for their invaluable help in preparing these notes.

Matilda Smolij



Polish American mezzo-soprano Matilda Smolij has performed internationally in opera, recital and concert settings. She holds a Bachelor of Music from the University of Cincinnati College-Conservatory of Music, and is currently pursuing a Master of Music at the Maryland Opera Studio. A laureate of the Metropolitan Opera Laffont Competition, she was awarded First Prize at the Kosciuszko Foundation Marcella Sembrich International Voice Competition. Her operatic repertoire includes roles such as L'Écureuil in *L'Enfant et les Sortilèges*, Cherubino in *Le nozze di Figaro* and Juno in *Orpheus in the Underworld*, and as a concert soloist she has appeared with ensembles including the Acadiana Symphony Orchestra in Louisiana, Opera Lafayette (Washington, DC), Riverside Symphonia in New Jersey and the Kentucky Symphony Orchestra. Smolij is passionate about bringing music to new audiences, and regularly performs in outreach programmes. An advocate for Polish repertoire, she has presented recitals of Polish art songs with the Paderewski Symphony Orchestra (previously the Polish-American Symphony Orchestra) as well as at the Musica Regina in Villa festival in Torino, Italy, and in collaboration with the Consulate General of the Republic of Poland in Houston.

MÁV Symphony Orchestra, Budapest



The MÁV Symphony Orchestra, Budapest is one of the leading orchestras in Hungary. It was founded in 1945 after the Second World War by the president of the Hungarian State Railway (MÁV). The orchestra's repertoire ranges from Baroque to contemporary works, with an audience of over 50,000 people annually, reaching out to many more through radio and television broadcasts and online platforms. Successful tours have gained the orchestra acclaim across Europe and South America, as well as in China, Egypt, Hong Kong, Japan, Lebanon, Oman and South Korea. During its more than eight decades of activity, it has worked with numerous world stars including Kiri Te Kanawa, Plácido Domingo and José Carreras, among many others. Many internationally celebrated conductors have conducted the orchestra, including Kurt Masur, Christoph Eschenbach and Neeme Järvi. Devoted to promoting contemporary music, the orchestra has performed several world and Hungarian premieres, most recently the Hungarian premieres of Péter Eötvös' *Harp Concerto* and Fazıl Say's piano concerto *Mother Earth*. www.mavzenekar.hu

Mariusz Smolij



Widely recognised for his artistic versatility and commanding musicianship, Mariusz Smolij is an internationally distinguished conductor who has appeared with over 150 orchestras across five continents. Smolij currently serves as music director of the Riverside Symphonia in New Jersey, and professor of conducting and director of orchestral activities at Utah State University. Distinguished leadership appointments include a 21-year tenure as music director of the Acadiana Symphony Orchestra, as well as artistic directorships of the Toruń Symphony Orchestra, International Karol Lipiński Violin Competition and Festival, Narodowe Forum Muzyki/Wrocław Philharmonic, and International Festival Wroclavia Cantans. An accomplished recording artist, Smolij has built an extensive discography for Naxos featuring works by Panufnik, Szeligowski, Paderewski, Rózsa, Bloch, Zádor and Bacewicz. Equally dedicated to education, he has held faculty positions at Northwestern University in Chicago, and served as guest professor at the Tianjin Conservatory of Music. Born in Poland, Smolij began his career as a violinist and is a founding member of the Penderecki String Quartet. He holds a doctoral degree in orchestral conducting from the Eastman School of Music. www.mariuszsmolij.com



This volume explores the more intimate side of Eugene Zádor's compositions, where his heartfelt creativity is at its most personal. The *Ode to Peace* was written for the 17th anniversary of the United Nations and was premiered at the time of the Cuban missile crisis. The beauties of nature fail to compensate for lost love in his nostalgic song cycle *From the Lonely Wayfarer*, and in the *Four Selected Songs* grief, as well as love, is a constant companion. Both the *Suite for Woodwind Quintet* and the *Brass Quintet* show his mastery of characterisation and zesty rhythms.



Eugene
ZÁDOR
(1894–1977)

- | | | |
|--------------|--|--------------|
| 1 | Ode to Peace (1962)* | 7:25 |
| 2–7 | From the Lonely Wayfarer (1944) (arr. Mariusz Smolij for voice and orchestra, 2025 2 3 5 7 ; ed. M. Smolij 4 6)* | 12:02 |
| 8–11 | Four Selected Songs (date unknown 8 , 1976 9 , probably 1960s 10 , 1974 11) (arr. M. Smolij for voice and orchestra, 2025)** | 11:58 |
| 12–16 | Suite for Woodwind Quintet (1972–73) | 17:26 |
| 17–21 | Brass Quintet (1973) | 19:35 |
| 22 | Miniature Overture (1965) (ed. M. Smolij, 2025)* | 1:47 |

***WORLD PREMIERE RECORDING **OF ARRANGEMENT**

Matilda Smolij, Mezzo-soprano 2–11
Budapest Symphony Orchestra MÁV
Mariusz Smolij

A detailed track list can be found inside the booklet.

Recorded: 16–20 June 2025 at the MÁV Symphony Orchestra Rehearsal Hall, Budapest, Hungary

Producers: Mariusz Smolij, Péter Aczél • Engineer: Dénes Rédly • Editor: Péter Aczél • Booklet notes: Frank K. DeWald

Publishers: Zádor family collection at University of California, Los Angeles **1**, MAAI Editions **2 3 5–11**,

Zádor family collection **4 12–16 22**, Seesaw Music (Subito) **17–21**

Special thanks to Les Zádor and Margaret Bassett for kind assistance with making this recording possible.

Cover photo: Eugene Zádor (1930) by Jenő Zádor (1894–1977)