


**EDINBURGH
INTERNATIONAL
FESTIVAL**

FATMA SAID & MALCOLM MARTINEAU

—

27 Aug 12pm & 2.30pm

OLD COLLEGE QUAD

The performance lasts approx. 1hr with no interval.

Supported by
The Peter Diamand Trust

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FATMA SAID & MALCOLM MARTINEAU

Fatma Said Soprano

Malcolm Martineau Piano

Mozart **Der Zauberer**

Das Veilchen

Abendempfindung

**Als Luise die Briefe ihres
ungetreuen Liebhabers verbrannte**

Warnung

Ravel **Cinq mélodies
populaires grecques**

1 Le réveil de la mariée

2 Là-bas, vers l'église

3 Quel galant m'est comparable?

4 Chanson des cueilleuses de entisques

5 Tout gai!

Ravel

Shéhérazade

- 1 Asie
- 2 La flûte enchantée
- 3 L'indifférent

de Falla

Siete canciones populares españolas

- 1 El paño moruno
- 2 Seguidilla murciana
- 3 Asturiana
- 4 Jota
- 5 Nana
- 6 Canción
- 7 Polo

Lorca

Three songs from *Canciones españolas antiguas*

Anda, jaleo

Nana de Sevilla

Sevillanas del siglo XVIII

PROGRAMME NOTES

The earthy passions of folksong inform much of today's recital. It begins, however, with the elegance of Mozart, whose 30-plus songs – often overlooked amid the towering achievements of his orchestral works and operas – foreshadow the great flowering of German art song that would come with Schubert, Schumann and others, and display a more intimate, sometimes humorous side to Mozart's music. In the rather tongue-in-cheek 'Der Zauberer', for example, a young woman concludes that the object of her affection must be a magician, so powerfully does he affect her emotions, while the comical 'Warnung' warns parents to lock up their daughters lest men snatch them away. There's a more serious side, however, in a careless shepherdess destroying a violet, symbol of her admirer's heart, in 'Das Veilchen', or the dramatic 'Als Luise die Briefe', in which a wronged woman burns the letter from her beloved to another, complete with rolling flames in the piano's accompaniment.

Ravel employed traditional songs from the Greek island of Chios, near Turkey, for his *Five Popular Greek Songs*, the first version of which he put

together in little more than a day for a lecture on Greek music in 1904. They range from the exuberant 'Tout gai!' to the sombre 'Là-bas, vers l'église', and apply subtle, shifting harmonies to the original melodies. The composer ventured further afield – to Arabia, India and China – in his 1904 song cycle *Shéhérazade*, setting texts by the symbolist poet Tristan Klingsor to music evoking the exotic sounds and perfumes of Asia – or at least the ways they were stereotypically perceived in turn-of-the-century Paris. Indeed, the lavish opening 'Asie' is an orientalist fantasy imagining the lures of the far-flung continent, while in 'La flûte enchantée' a young slave girl hears her lover's flute while tending to her master, and 'L'indifférent' eulogises the sensuous charms of an androgynous youth.

Manuel de Falla mined his own country's traditional music in his love-themed *Seven Popular Spanish Songs*, covering a wide range of musical styles and geographical regions, from the plaintive opening 'Moorish Cloth' from Murcia to the passionate 'Jota' from Aragon and the fiery flamenco of the closing Andalusian 'Polo'. Better known as a poet and playwright, Federico García Lorca – a lifelong friend of de Falla – was deeply immersed in his country's music as both an arranger and performer. His 'Anda, jaleo' became a powerful song of resistance during

the Spanish Civil War (during which Lorca was shot in 1936), while 'Nana de Sevilla' is an unsettling lullaby, and the concert closes with the vivacious dance rhythms of the 'Sevillanas del siglo XVIII'.

David Kettle

FATMA SAID

Egyptian soprano Fatma Said is one of the most exciting young artists of her generation. She made her role debut at Milan's La Scala in 2016 as Pamina in Peter Stein's new production of *Die Zauberflöte*, conducted by Ádám Fischer. She is also a previous BBC New Generation Artist. In the 2019/20 season, she gave performances of Mahler's Symphony No 4 at the Teatro Lirico di Cagliari; Fauré's Requiem with the Netherlands Radio Philharmonic Orchestra; recital appearances at Leeds Lieder, Wigmore Hall and Bayerische Rundfunk Funkhaus; and performances as Pamina in China with La Scala.

Highlights of her 2020/21 season so far include concert appearances with the Orchestre Philharmonique de Monte-Carlo and Orchestre National de France; a gala concert at the Staatsoper Berlin; and recitals at Wigmore Hall, Leeds Lieder and the Victoria de los Ángeles Lied Festival Barcelona. She was recently named *BBC Music Magazine's* newcomer of the year, in addition to winning the magazine's vocal award for her album *El Nour*.

Previous highlights include Mozart's Requiem at the BBC Proms under Nathalie Stutzmann;

Haydn's *Die Schöpfung* and Mahler's Symphony No 8 with *Ádám Fischer* at the Tonhalle Düsseldorf; Strauss Lieder with the Royal Philharmonic Orchestra; and Puccini's *Suor Angelica* with the Boston Symphony Orchestra under *Andris Nelsons* and the BBC Philharmonic Orchestra under *Omer Meir Wellber*.

She has also given recitals in Perth, Dresden, Bonn and Mallorca, concerts in Lucerne, Vienna and Salzburg with *Rolando Villazón*, and gala concerts at the United Nations in Geneva and in Muscat with *Juan Diego Flórez*. She is an alumna of Berlin's Hochschule für Musik Hanns Eisler and the Accademia Teatro alla Scala in Milan, where she was the first Egyptian ever to have debuted in the house.

MALCOLM MARTINEAU

Pianist Malcolm Martineau was born in Edinburgh, read music at St Catharine's College, Cambridge, and studied at London's Royal College of Music.

Recognised as one of the leading accompanists of his generation, he has worked with many of the world's greatest singers including Sir Thomas Allen, Dame Janet Baker, Olaf Bär, Anna Netrebko, Elīna Garanča, Dorothea Röschmann, Dame Sarah Connolly, Angela Gheorghiu, Susan Graham, Thomas Hampson, Della Jones, Sir Simon Keenlyside, Angelika Kirchschlager, Dame Felicity Lott, Christopher Maltman, Karita Mattila, Dame Ann Murray, Anne Sofie von Otter, Joan Rodgers, Michael Schade, Frederica von Stade, Sarah Walker, Sonya Yoncheva and Sir Bryn Terfel.

He has presented his own series at Wigmore Hall and the Edinburgh International Festival. He has appeared at venues throughout Europe including London's Wigmore Hall and Barbican; La Scala, Milan; the Châtelet, Paris; the Liceu, Barcelona; Berlin's Philharmonie and Konzerthaus; Amsterdam's Royal Concertgebouw; and Vienna's Konzerthaus and Musikverein. He has also performed in North

America, in venues including New York's Alice Tully and Carnegie Halls; Australia, including the Sydney Opera House; and at the Aix-en-Provence, Vienna, Edinburgh, Schubertiade, Munich and Salzburg festivals.

Recording projects have included the complete Beethoven folk songs and Schubert, Schumann and English song recitals with Sir Bryn Terfel; Schubert and Strauss recitals with Sir Simon Keenlyside plus the Grammy award-winning *Songs of War*; recital recordings with Angela Gheorghiu, Barbara Bonney, Magdalena Kožená, Della Jones, Susan Bullock, Solveig Kringelborn, Anne Schwanewilms, Dorothea Röschmann and Christiane Karg; the complete Fauré songs with Sarah Walker and Tom Krause; the complete Britten folk songs; the complete Poulenc songs and Britten song cycles as well as Schubert with Florian Boesch; Reger with Sophie Bevan; the complete Mendelssohn songs; and *The Call* in collaboration with Madison Nonoa, Martha Jones, Angharad Lyddon, Laurence Kilsby, Dominic Sedgwick and Alex Otterburn.

He was given an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004, and appointed International Fellow of Accompaniment in 2009. He was the Artistic Director of the 2011 Leeds Lieder+ Festival, and was made an OBE in the 2016 New Year's Honours.


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