

MARIAM BATSASHVILI

—

20 Aug 12pm & 2.30pm

OLD COLLEGE QUAD

The performance lasts approx. 1hr with no interval.

Supported by

The Inches Carr Trust

Please ensure all mobile phones and electronic devices are turned off or put on silent.

MARIAM BATSASHVILI

Schumann

Fantasiestücke Op 12

- 1 Des Abends
- 2 Aufschwung
- 3 Warum?
- 4 Grillen
- 5 In der Nacht
- 6 Fabel
- 7 Traumes Wirren
- 8 Ende vom Lied

Schubert / Liszt

Aufenthalt

Ständchen

Erlkönig

Wagner / Liszt

Isolde's Liebestod

Liszt

Valse de bravoure

PROGRAMME NOTES

Fantastical fantasy, high-flying emotions and even Gothic horror preoccupied many composers, writers and artists in the 19th century. German author ETA Hoffmann dabbled in all of them and his writings inspired Tchaikovsky's *The Nutcracker* and Délibes's *Coppélia*. Schumann was inspired by Hoffmann, too, in the eight piano miniatures of his 1837 *Fantasiestücke*, which he dedicated to young Scottish pianist Anna Robena Laidlaw, with whom he'd developed a close friendship. He also gives full rein to the twin internal characters he discerned battling over his creative personality – passionate, extrovert Florestan and dreamy, introvert Eusebius – who take turns to control these brightly coloured pieces.

Liszt was an enthusiastic transcriber of other composers' music for solo piano, from Beethoven's symphonies to freewheeling fantasies on popular operas and around 60 of Schubert's songs. *Aufenthalt* (Resting Place) and *Ständchen* (Serenade) are songs of love spurned and yearned for from Schubert's final cycle *Schwanengesang*, while in its original sung form, *Erlkönig* (Erl King) is a miniature Gothic horror opera, using a text by Goethe, about a child-snatching demon pursuing a father and his son.

Liszt felt much admiration for his younger colleague Wagner, not least because of their similarly pioneering views on music. Wagner also became Liszt's son-in-law, marrying Cosima von Bülow, Liszt's illegitimate daughter by the Countess Marie d'Angoult. The elder composer's piano version of Isolde's death scene from Wagner's opera *Tristan und Isolde* is a relatively unembellished rendering of the original for keyboard. The *Valse de bravoure*, which closes the concert, is a somewhat overlooked original work by Liszt, published in 1852. It begins as a fresh, light-infused waltz but ends as a fiery, impetuous gallop.

David Kettle

David Kettle is a music and arts writer based in Edinburgh, who contributes regularly to the *Scotsman* and the *Daily Telegraph*. He has also written for publications including *BBC Music Magazine*, *The Times*, *The Strad* and *Classical Music*, and for organisations including the BBC Proms, Glyndebourne and Scottish Opera.

MARIAM BATSASHVILI

The 28-year-old pianist Mariam Batsashvili already ranks among the most promising artists of her generation. She gained international recognition at the 2014 International Franz Liszt Piano Competition in Utrecht. As a BBC New Generation Artist, she made her debuts at the Cheltenham Music Festival, with the BBC Symphony Orchestra and the BBC National Orchestra of Wales, and with the Ulster Orchestra at the BBC Proms. In the 2016/17 season, she was nominated as a Rising Star by the European Concert Hall Organisation. In summer 2019 she released her first CD, featuring music by Chopin and Liszt.

She has performed with leading symphony orchestras including the Royal Philharmonic Orchestra under Alexander Shelley, the Dutch Radio Philharmonic Orchestra under James Gaffigan, the Rotterdam Philharmonic Orchestra under Rafael Payare, and the Yomiuri Nippon Symphony Orchestra under Sylvain Cambreling. Upcoming highlights include her debuts at the Rheingau Musik Festival and the Klavier-Festival Ruhr.

Born 1993 in Tbilisi, Georgia, Mariam Batsashvili studied with Natalia Natsvlishvili at the E Mikeladze Central Music School in her home town, before continuing at the Hochschule für Musik Franz Liszt in Weimar with Grigory Gruzman. In 2011 she won first prize at the International Franz Liszt Competition for Young Pianists in Weimar, and received the prestigious Arturo Benedetti Michelangeli Award in 2015. Mariam Batsashvili is a scholarship holder of the Deutsche Stiftung Musikleben.

AUDIENCE SURVEY

We are delighted to welcome audiences back to live performances. The past year has been one of the most challenging in the International Festival's history, so your feedback is more important to us than ever. Anyone who completes the survey will be entered into a prize draw for a chance to win £200 in vouchers of your choice.

Visit **eif.co.uk/survey** to participate



eif@eif.co.uk



edintfest



@edintfest



edinburghintfestival



@edintfest

Edinburgh International Festival Society is registered as a company in Scotland (No SC024766) and as a Scottish Charity (No SC004694). Registered Address: The Hub, Castlehill, Edinburgh EH1 2NE.