



UsherHall

EDINBURGH

Monday 22 October 2012

**DRESDEN
PHILHARMONIC
ORCHESTRA**

Concert Programme



EDINBURGH

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SLUB

Wir führen Wissen.



Dresdner
Philharmonie



Good evening and welcome to our international concert this evening

New director Michael Sanderling brings one of the oldest and most highly respected orchestras to the hall for tonight's concert. He has been chief conductor of the Dresden Philharmonic for only a season but already his work with the orchestra has been receiving a lot of attention and acclaim. Joining them is a young violinist whose talent knows no bounds and we are delighted to have Sarah Chang here to perform **Barber's Violin Concerto**. The concert begins with a **Beethoven favourite 'Egmont'** and ends with **Dvořák's Symphony No.9 'From the New World'**. Towards the end of the 19th Century the Czech composer was invited to work in New York and he soon set to compose, create and capture an impression of his new scenery and landscape. America certainly proved to be the land of opportunity for him and the symphony remains one of the most popular in the whole repertoire.

It has recently been suggested that we are 'ushering in a new concert landscape' at the Usher Hall and we are certainly eager to continue to present worthwhile programmes that you will want to hear. We hope you can make it to some of the following evenings:

The amazing **Academy of Ancient Music** are here for their second concert this year with a super seasonal programme **Vivaldi at Christmas**, the wonderful soprano Elizabeth Watts and conductor Richard Egarr will be in their element with *Gloria*.

Our international classical series continues into next year with the **Bergen Philharmonic**, and the much lauded Andrew Litton (31 January), and needing no introduction master conductor Jiří Běhlohlávek brings his **Czech Philharmonic** for some more Dvořák in spring (13 April).

For now, be content with a beautiful evening's music of the highest quality led by one of the most sought-after conductors of his generation.

Karl Chapman
General Manager
Usher Hall



UsherHall
EDINBURGH

DRESDEN PHILHARMONIC ORCHESTRA

Monday 22 October 2012, 7.30pm

Usher Hall, Edinburgh

BEETHOVEN *'Egmont' Overture* (9')

BARBER *Violin Concerto* (25')

INTERVAL

DVOŘÁK *Symphony No.9* (40')

Michael Sanderling Conductor
Sarah Chang Violin

Cover image: Frauenkirche, Dresden

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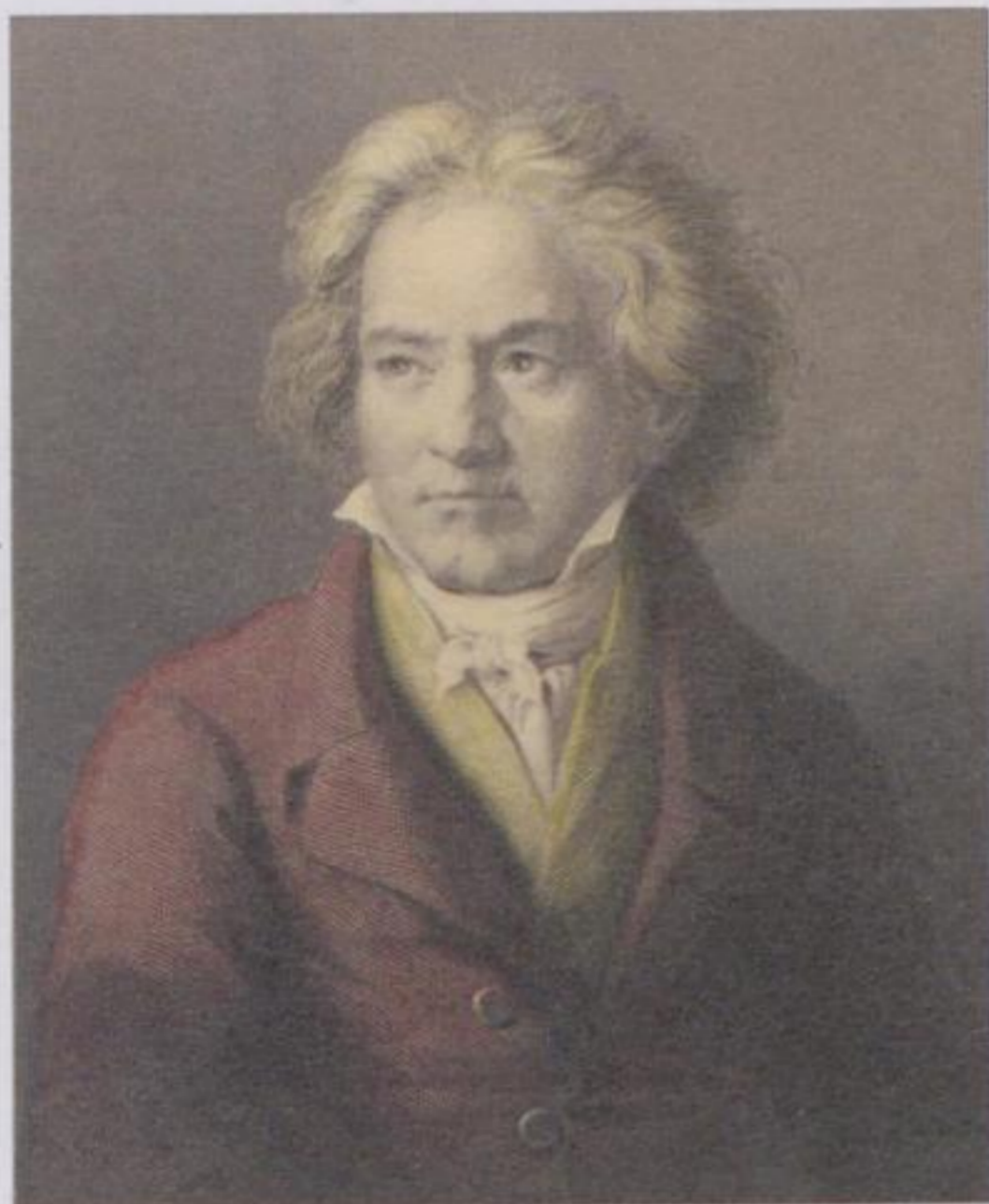
Beethoven

'Egmont' Overture

Allegro

Andante

Presto in moto perpetuo



Ludwig van Beethoven
(1770-1827, German)

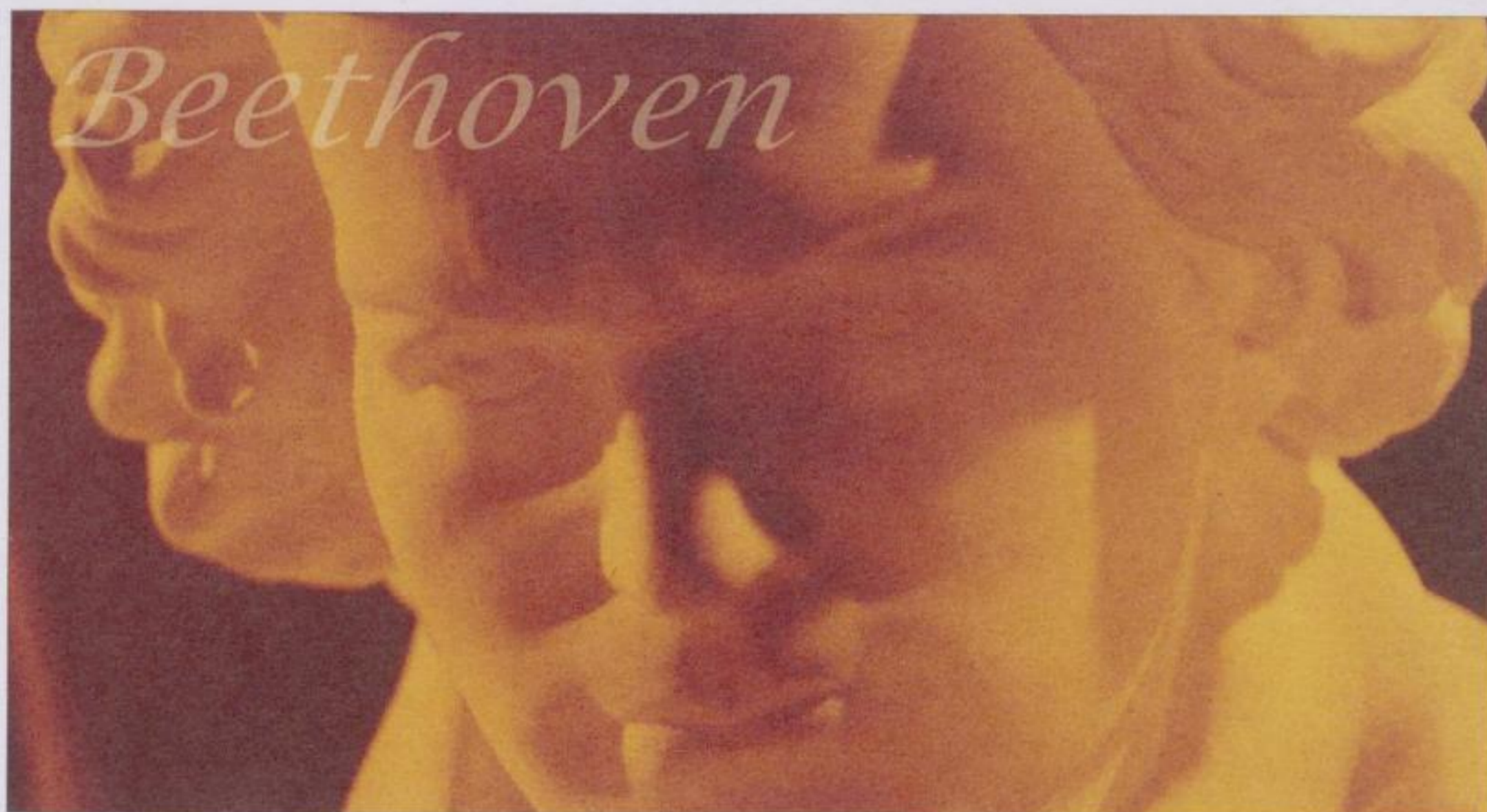
Beethoven composed the incidental music to Goethe's tragedy 'Egmont', which had been completed in 1775 prior to the outbreaks of revolution in Europe, 'by order of the Imperial Court Theatre' in Vienna. He received the commission and commenced work in 1809, a year of disturbance with Vienna being occupied by the French during the course of the Napoleonic wars. The music was probably completed during the spring of the following year, 1810, in Baden. The first performance of the new production of Goethe's play was given in Vienna on the 24 May, and Beethoven's incidental music was played for the first time at the performance on 15 June.

Beethoven was highly enthusiastic about this commission for two reasons. He had the highest admiration for Goethe both as dramatist and as poet, and the subject of the play – the struggle of the Netherlands against the tyranny of Spanish rule – appealed strongly to his sense of personal liberty and political freedom. In 1811 he wrote to Bettina von Arnim, a friend of Goethe: 'I am about to write to him about his Egmont for which I have composed music, and, indeed, purely out of love for his drama which made me happy. Who can sufficiently thank a great poet, the most precious jewel of a nation?' And to Goethe himself, Beethoven wrote in the same year that he would send him the music to 'Egmont' – 'this glorious Egmont which I read so ardently, thought over and experienced again and again, and gave out in music.' Two years later, in 1813, the great German writer ETA Hoffman commenced a ground-breaking review of 'Egmont' with the following words: 'It is indeed a gratifying aspect to see two great masters united in a wonderful work and a happy fulfilment of every expectation of the shrewd connoisseur.'

The action of Goethe's drama takes place during the second half of the 16th century, when The Netherlands were under the rule of Philip II of Spain. Egmont is the hero who leads the people of the Netherlands in their struggle against Philip's tyranny. He is in love with Klärchen, a simple girl also devoted to the cause of freedom. Philip's representative, the Duke of Alva, arrests Egmont as a dangerous rebel. Klärchen attempts to organise a revolt against Alva to free Egmont. This comes to nothing, and she kills herself.

'It is indeed a gratifying aspect to see two great masters united in a wonderful work and a happy fulfilment of every expectation of the shrewd connoisseur'

ETA Hoffman



In the final scene, Egmont is imprisoned and awaits his execution. He has a vision in which Freedom appears to him in the person of the dead Klärchen. He is led away to his death with the unshakeable hope that his country's struggle against its oppressors will ultimately end in victory.

Beethoven prefaced the play with an overture, and in addition wrote incidental music for the points in the drama where Goethe indicated that music should be introduced and also for several other scenes, with most of the music to be played as entr'actes, or interludes between scenes. The overture to 'Egmont' sums up the spiritual essence of Goethe's drama. Every phrase has both a psychological and dramatic logic, evoking the heroic conflict and resolution of the subject. In the

introduction, *Sostenuto ma non troppo*, the first motif may be seen as a musical image of oppressive tyranny. It is answered by a lamenting motif, and then another sorrowful melody enters and is developed, becoming increasingly turbulent, and introducing the *allegro*. The motifs of lament and suffering are transformed into music of agitated conflict, against which the opening 'tyrant' theme is thrown, also transformed, and now more menacing and staccato. The exposition is rounded out, and the development section carries the dramatic conflict to a peak of dramatic intensity. The exposition is restated; the 'tyrant' motif is further transmuted into an ominous rhythmic figure; a falling interval of a fourth evokes Egmont's execution; four chords make a touching lament for the fallen; and a blazing coda, *Allegro con brio*, ends the overture with a paean to triumphant liberty.

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Barber

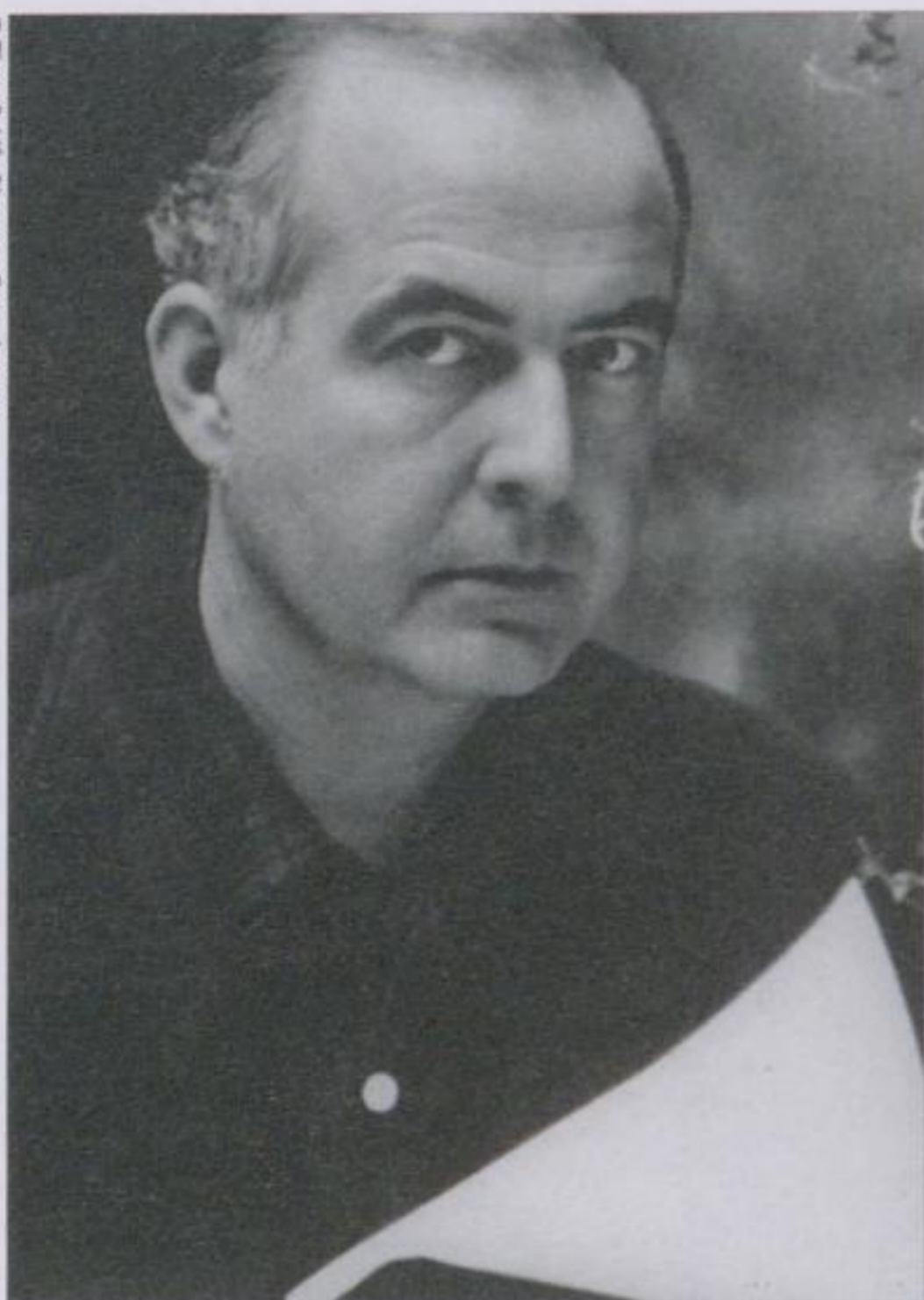
Violin Concerto, Op. 14

Allegro

Andante

Presto in moto perpetuo

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Samuel Osborne Barber II
(1910-1981, American)

The American composer Samuel Barber was born in 1910, and was playing the piano and cello by the age of six. He entered the Curtis Institute in Philadelphia at the age of 14, and studied piano, singing and composition. His compositions started to be played publicly from 1933 onwards. In 1935 he won a Pulitzer scholarship and in 1936 the American Academy's Prix de Rome. Toscanini gave the first performances of his *Adagio for Strings* and the *First Essay for Orchestra* in 1938, and in subsequent years the first performances of his works

were given in New York, Boston and Philadelphia under conductors of the calibre of Walter, Koussevitsky and Mitropoulos. His two operas, *Vanessa* and *Antony and Cleopatra* were premiered at the Metropolitan Opera House in 1958 and 1966 respectively. He died in 1981.

Two thirds of the Violin Concerto by Barber reflects his 'youthful' style, with graceful cantabile melodies, easy-to-absorb harmonies, and relatively simple rhythmic formulas as well as strong lyricism in the first two movements. In the final movement a 'new' Barber emerges, with dissonances suddenly appearing, irregular and unpredictable rhythmic patterns and a sense of agitation rather than serenity. Barber's biographer, Nathan Broder, has written, that 'it is as if the composer had suddenly lost patience with certain self-imposed stylistic restrictions'. However, there were also direct practical reasons for this marked change of style.

The concerto was originally commissioned by a wealthy American businessman as a vehicle for a young protégé. Barber began work on it in the summer of 1939, while living in the Swiss village of Sils Maria. He continued working on it as he moved to Paris and after he had returned to his native Philadelphia. After submitting the first two movements, Barber discovered that his benefactor was displeased with the concerto: the young violinist for whom it was intended found it too simple, and without the bravura elements required. Barber promised to make amends with a showpiece finale, only to find after its completion that the young violinist now found it too difficult. The situation worsened when the businessman insisted upon a

'It is as if the composer had suddenly lost patience with certain self-imposed stylistic restrictions'

Nathan Broder



refund of his fee, only to be told by Barber that it had already been spent in Europe. To prove that the finale was not too difficult for effective performance, Barber arranged for it to be played at a private audition by the violinist Oskar Shumsky. Only partly appeased, the commissioner settled for payment of half the original fee, in return for the protégé relinquishing the rights to the first performance. This was given on 7 February, 1941, by Albert Spalding and the Philadelphia Orchestra, with Eugene Ormandy conducting.

From 1939 onwards Barber's avant-garde impulses made themselves continually felt. The neo-romantic gestures of the first two movements of the Violin concerto were not to appear again without the accompaniment of modernist counter-gestures. The Concerto thus marks a significant transition in the development of Barber's personal style as a composer. Except for the inclusion of the piano and 'military' drum, the concerto is scored for a traditional symphony orchestra of modest proportions: flutes, clarinets, horns and trumpets in pairs; timpani and the usual complement of strings.

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Dvořák

Symphony No. 9 in E minor Op. 95 'From the New World'

Adagio-Allegro molto
Largo

Scherzo: molto vivace
Allegro con fuoco



Antonín Leopold Dvořák (1841-1904, Czech)

By 1890 Dvořák had established himself as a major creative force in European music. That year he conducted his Eighth Symphony with great success in London and Frankfurt, and completed his *Requiem*. This was performed the following year at the Birmingham Festival, which had commissioned it. In 1891 he started to teach composition at the Prague Conservatory of Music, and received an honorary doctorate from the University of Cambridge. In September 1891 he celebrated his 50th birthday at his country home in the village of Vysoka.

While celebrating his European success he was at the same time negotiating to begin a new chapter of his

career in the USA. In 1888 Mrs Jeanette Thurber, the wife of a millionaire New York merchant asked Congress for a grant of \$200,000 to set up a conservatory of music. Although she received no money from Congress, it did grant to her a charter for the conservatory, the only such one to be created to this day. Mrs Thurber put up an initial \$100,000 for the company's first year, and raised further monies from wealthy contemporaries including August Belmont and Andrew Carnegie.

In June 1891 Mrs Thurber invited Dvořák to take up the directorship of her institution, now named the National Conservatory of Music, New York. The terms offered were generous: in return for an annual salary of \$15,000, nearly 30 times the equivalent of what he was receiving in Prague, he agreed to a two-year contract. This required him to conduct ten concerts of his music each year, to teach composition for six hours weekly, and to conduct orchestral rehearsals for four hours each week. Otherwise, he was a free man, provided also with four months' holiday each year.

Dvořák accepted these terms and left Prague for New York in September 1892. On 21 October 1892 he gave his first concert at Carnegie Hall, which included his recently completed trilogy of overtures, *In Nature's Realm*, *Carnival* and *Otello*. The public reception was wholly favourable. At the beginning of 1893 Dvořák started seriously to sketch his new symphony. As with the Eighth it was quickly completed, on 24 May. The first performance was given by the New York Philharmonic Society, the forerunner of the New York Philharmonic Orchestra, conducted by Anton Seidl on 15 December

*'This title means nothing more than
'Impressions and Greetings from the New World'
– as the Master himself more than once explained'*

Joseph K. Kovarich



1893, with unqualified success. Since then the symphony has remained one of the most popular in the whole repertoire.

The origins of the symphony's nickname 'From the New World' have clearly been explained in the memoirs of Kovarik, a close colleague of Dvořák. On the evening of the day on which Seidl had told Dvořák of the proposed date for the first performance, and just as Kovarik was about to take the score to Seidl, 'the Master wrote at the last minute on the title page 'From the New World'. Until then there was only E minor Symphony No. 8. The title 'From the New World' caused then and still causes today, at least in America, much confusion and division of opinion. There have been and are many people who thought and think that the title is to be understood as meaning the 'American' Symphony, ie

a symphony with American music. Quite a wrong idea. This title means nothing more than 'Impressions and Greetings from the New World' – as the Master himself more than once explained. And so when at length it was performed and when the Master read all sorts of views on it as to whether he had or had not created an 'American' music, he smiled and said: 'It seems that I have got them all confused' and added: 'At home they will understand at once what I meant.'

The first movement commences with a slow introduction, which swiftly changes from sadness to a passionate outburst. Following an answering set of phrases, the orchestra then repeats the theme, before leading into a second theme that in turn leads to the theme for flute which is reminiscent of the spiritual *Swing low sweet chariot*. In the development section, the themes follow one another, and the recapitulation is reached through various bold changes of key. This boldness continues, with the original second subject presented in keys remote from the symphony's harmonic base. This harmonic subtlety, which is a notable feature of the symphony, also enables Dvořák to end the movement in a blaze of glory, combining both the opening theme of the movement and that given initially to the flute.

The harmonic sophistication already seen in the first movement continues in the second. The movement is framed by a series of chords which later reoccur, and after which a beautiful melody is played by the cor anglais. The middle section of the movement contains new themes for flute and oboe playing together, and for the clarinet. A lively theme interrupts the melancholic

mood created by the wind instruments' themes. This creates a feeling of jollity that is abruptly ended by the brass playing the two themes already noted from the first movement, and the cor anglais theme again. The sombre mood of the beginning then ends the movement.

The third movement follows the 'scherzo and trio' structure, with once again Dvořák displaying his mastery of harmony by moving into a variety of different keys. At the end of the scherzo a transformation of the first movement's main theme, on horns and brass instruments, is heard before the trio. The trio is in the style of a 'sousedka' – a dance introduced for the elderly of Bohemia at a time when popular dances were too rapid for them. In the coda the two familiar themes from the first movement return, with the climax being based on the second of these.

The final movement is in sonata form. The main theme is announced by the trumpets, to be followed by a more repetitive theme in the same key of E minor. This in turn is followed by a melody for the solo clarinet. In place of the development section, Dvořák creates a 'fantasia' in which these themes are closely linked, together with those from the previous movements. In the recapitulation after a brief statement of the first subject, Dvořák's harmonic genius creates a brilliant transformation into the second subject. In the coda, the main theme of the first movement, to quote Tovey 'strides over the world like Wagner's *Wotan* when he rides the storm'. Further themes from all the movements are heard before Dvořák brings the symphony to a close with yet more harmonic virtuosity.

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Michael Sanderling

Chief Conductor, Dresden Philharmonic Orchestra

(b 1967, Berlin)



© Marco Borggreve

Michael Sanderling

Sanderling has this ability to let the scores symphonic dimension unfold.

Neue Züricher Zeitung

Throughout the past decade, Michael Sanderling has become known as one of the most sought-after conductors of his generation. He has appeared with reputable orchestras, among them the Tonhalle-Orchester Zürich, the Bavarian Radio Symphony

Orchestra, the Staatskapelle Dresden, the Konzerthausorchester Berlin, the Stuttgart Radio Symphony Orchestra, the Bern Symphony Orchestra, the Orchestre Philharmonique de Strasbourg and the Netherlands Philharmonic Orchestra. He has been serving as chief conductor of the Dresden Philharmonic as of the 2011/12 season.

As artistic director and chief conductor of the Kammerakademie Potsdam between 2006 and 2010, Sanderling made international guest appearances and recorded several CDs with the ensemble, including a recording of the chamber symphonies of Dmitri Shostakovich (Sony Classical).

Sanderling began his musical education with cello studies. Following success at numerous competitions (ARD-Musikwettbewerb München, Bach-Wettbewerb Leipzig, Maria-Canals-Wettbewerb Barcelona), Kurt Masur brought the 19-year-old solo cellist to the Gewandhausorchester Leipzig. Sanderling later served in the same position with the Berlin Radio Symphony Orchestra. He has given guest appearances as a soloist with top-tier orchestras across Europe and the US, from the Sinfonieorchester des Bayerischen Rundfunks and the Orchestre de Paris to the Boston Symphony Orchestra. Sanderling is the youngest son of conductor Kurt Sanderling and bassist Barbara Sanderling. His two older brothers, Thomas and Stefan, are also conductors. As cello professor at the Frankfurt University of Music and Performing Arts and artistic director of the Deutsche Streicherphilharmonie, Michael Sanderling is also highly active in nurturing young talent.

Sarah Chang

Violin

(b 1980, Korean)



Sarah Chang

Her gifts are at a level so removed from the rest of us that all we can do is feel the appropriate awe and then wonder on the mysteries of nature.

The New York Times

Sarah Chang is recognised as one of the world's great violinists. Since her debut with the New York Philharmonic at the age of 8 she has performed with the greatest orchestras, conductors and accompanists internationally in a career spanning more than two decades.

Ms Chang tours extensively throughout the year. Highlights in 2011/12 included a return to MDR Leipzig, Dresden Philharmonic, Russian National Orchestra, Czech Philharmonic Orchestra, Rotterdam Philharmonic, the London Symphony Orchestra with concerts in London and on tour in Asia, St Petersburg Philharmonic, Pittsburgh Symphony and the Moscow Soloists on tour in Switzerland. In 2012/13, Sarah will return to Dresden Philharmonic with concerts in Dresden and on tour in the UK, Orchestre National de France, Los Angeles Philharmonic and Philadelphia Orchestra.

Last season, Ms Chang premiered a new arrangement of Bernstein's *West Side Story Suite* by David Newman which she plans to tour further in the US and Europe and appeared with the London Symphony Orchestra, Los Angeles Philharmonic, National Symphony Orchestra (Washington), Royal Philharmonic Orchestra and Pittsburgh Symphony Orchestras. Ms Chang appears regularly in the Far East and returns to Seoul for concerts with the London Philharmonic Orchestra and to Guangzhou to perform with the Symphony Orchestra as part of the Asian Games Opening Festival. In recital, Ms Chang regularly travels internationally and her last season tour included visits to cities such as London, Zurich, Dublin, San Francisco, Los Angeles, Moscow and St Petersburg. This season, she will give recitals in the

'The ancients would certainly have had Ms Chang emerging fully formed from some Botticellian scallop shell'

The New York Times

US, Italy and Spain, including visiting cities such as Boston and Rome. As a chamber musician, she has collaborated with such artists as Pinchas Zukerman, Wolfgang Sawallish, Yefim Bronfman, Leif Ove Andsnes, Yo Yo Ma, the late Isaac Stern and members of the Berlin Philharmonic Orchestra.

Ms Chang's most recent recording for EMI Classics, performances of Brahms and Bruch violin concertos with Kurt Masur and the Dresdner Philharmonie was received to excellent critical and popular acclaim and was her 20th album for the label. Her 2007 recording of Vivaldi's *Four Seasons* attracted international commendation, with BBC Music Magazine stating: 'She has never made a finer recording.' She has also recorded Prokofiev's Violin Concerto No.1 and Shostakovich's Violin Concerto No.1, live with the Berlin Philharmonic Orchestra under the baton of Sir Simon Rattle; *Fire and Ice*, an album of popular shorter works for violin and orchestra with Plácido Domingo conducting the Berlin Philharmonic Orchestra; the Dvořák concerto with the London Symphony Orchestra and Sir Colin Davis; as well as several chamber music and sonata discs with artists including pianists Leif Ove Andsnes and Lars Vogt.

In 2006, Ms Chang was honored as one of 20 Top Women in Newsweek Magazine's 'Women and Leadership, 20 Powerful Women Take Charge' issue. In March 2008, Ms Chang was honored as a Young Global Leader for 2008 by the World Economic Forum (WEF) for her professional achievements, commitment to society and potential in shaping the future of the world.

In 2005, Yale University dedicated a chair in Sprague Hall in Sarah Chang's name and in 2012 Harvard University gave her the 'Distinguished Leadership in the Arts Award'. For the June 2004 Olympic games, she was given the honour of running with the Olympic Torch in New York, and that same month, became the youngest person ever to receive the Hollywood Bowl's Hall of Fame award. Also in 2004, Ms Chang was awarded the Internazionale Accademia Musicale Chigiana Prize in Sienna, Italy. She is a past recipient of the Avery Fisher Prize, Gramophone's 'Young Artist of the Year' award, Germany's 'Echo' Schallplattenpreis, 'Newcomer of the Year' honours at the International Classical Music Awards in London, and Korea's 'Nan Pa' award. Ms Chang has been named the US Embassy's Artistic Ambassador from 2011.



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Dresden Philharmonic Orchestra

The Dresden Philharmonic Orchestra is one of the oldest and most respected symphony orchestras in Germany



© Marco Borggreve

In 2010 the Dresden Philharmonic marked the 140th anniversary of its founding. The Dresden Philharmonic has worked with the most eminent conductors in each historical period since its founding.

The orchestra gained worldwide fame in the 1930s, with much credit going to the leadership of Paul van Kempen. This in turn attracted the great conductors of the time to appear in concert with Philharmonic, including Arthur Nikisch, Hermann Abendroth, Hans Knappertsbusch, Fritz Busch, Erich Kleiber and Joseph Keilberth. The work of Heinz Bongartz as Principal Conductor was essential in rebuilding the orchestra in the years following World War II. Among other conductors, Kurt Masur served as Principal Conductor of the Dresden Philharmonic. From the 1994/95 concert season the internationally acclaimed Principal Conductor Michel Plasson led the Philharmonic, a collaboration which resulted in a strong

focus on key French composers on the orchestra's concerts programs. In 1999 Michel Plasson's tenure came to an end. In 2001 an equally renowned conductor, Marek Janowski, became Plasson's successor. Deeply rooted in German tradition and familiar with the performance practice of leading orchestras in all the world's major music centres, his coming to the Philharmonic was a particularly welcome turn of events.

For the 2003/04 season Rafael Frühbeck de Burgos was named Principal Guest Conductor and a year later became Principal Conductor. His experience conducting the best orchestras in the world and his personal charisma led to a highly successful partnership with the orchestra, both concerts performed in Dresden, on tour and in the international music recording industry. Since the beginning of the season 2011/12 Michael Sanderling is the Principal Conductor of the Dresden Philharmonic.

DRESDEN PHILHARMONIC ORCHESTRA – PLAYER LIST

FIRST VIOLIN

Principal

Prof Ralf-Carsten Brömsel
Heike Janicke
Prof Wolfgang Hentrich

Dalia Stulgyte-Schmalenberg
Eva Dollfuß
Julia Suslov-Wegelin
Anna Fritsch
Prof. Roland Eitrich
Heide Schwarzbach
Christoph Lindemann
Marcus Gottwald
Ute Kelemen
Antje Bräuning
Johannes Groth
Alexander Teichmann
Annegret Teichmann
Juliane Ketschau
Thomas Otto
Eunyoung Lee
Theresia Hänzsche
Maria Stabrawa
Maria Brunner
Serge Verheylewegen

SECOND VIOLIN

Principal

Heiko Seifert
Cordula Fest

Günther Naumann
Erik Kornek
Reinhard Lohmann
Viola Marzin
Steffen Gaitzsch
Dr phil Matthias Bettin
Andreas Hoene
Andrea Dittrich
Constanze Sandmann
Jörn Hettfleisch
Dorit Schwarz
Susanne Herberg
Christiane Liskowsky
Katrin Mielke

VIOLA

Principal

Christina Biwank-Berner
Hanno Felthaus

Beate Müller
Steffen Seifert
Steffen Neumann
Heiko Mürbe
Hans-Burkart Henschke
Andreas Kuhlmann
Joanna Szumiel
Tilman Baubkus
Irena Krause
Sonsoles Jouve del
Castillo
Harald Hufnagel

CELLO

Principal

Matthias Bräutigam
Ulf Prella

Victor Meister
Petra Willmann
Thomas Bäß
Rainer Promnitz
Karl Bernhard von
Stumpff
Clemens Krieger
Daniel Thiele
Alexander Will
Bruno Borralhinho
Dorothea Plans Casal
Hans-Ludwig Raatz

DOUBLE BASS

Principal

Prof. Peter Krauß
Benedikt Hübner

Tobias Glöckler
Olaf Kindel
Norbert Schuster
Bringfried Seifert
Thilo Erhold
Donatus Bergemann
Matthias Bohrig
Illie Cozmatchi

FLUTE

Principal

Karin Hofmann
Mareike Thrun
Christian Tobias Sprenger

Birgit Bromberger
Claudia Rose
Götz Bammes, Piccolo

OBOE

Principal

Johannes Pfeifer
Undine Röhner-Stolle

Guido Titze
Jens Prasse
Isabel Kern,
Solo-English horn

CLARINET

Principal

Prof. Hans-Detlef Löchner
Fabian Dirr

Henry Philipp
Dittmar Trebeljahr,
Solo-Eb-Clarinet
Klaus Jopp,
Solo-Bass-Clarinet

BASSOON

Principal

Daniel Bäß
Philipp Johannes Zeller

Robert-Christian Schuster
Michael Lang
Prof. Mario Hendel,
Solo Contrabassoon

HORN

Principal

Michael Schneider
Hanno Westphal

Friedrich Ketschau
Torsten Gottschalk
Johannes Max
Dietrich Schlät
Peter-Paul Graf
Carsten Gießmann

TRUMPET

Principal

Andreas Jainz
Christian Höcherl

Csaba Kelemen
Nikolaus von Tippelskirch
Björn Kadenbach

TROMBONE

Principal

Matthias Franz
Stefan Langbein

Joachim Franke
Peter Conrad, Solo
Bass trombone
Dietmar Pester

TUBA

Jörg Wachsmuth

PERCUSSION

Oliver Mills, Timpani
Gido Maier
Alexej Bröse
Stefan Kostenbader

HARP

Nora Koch, Solo-Harp

PIANO

Sonnhild Fiebach

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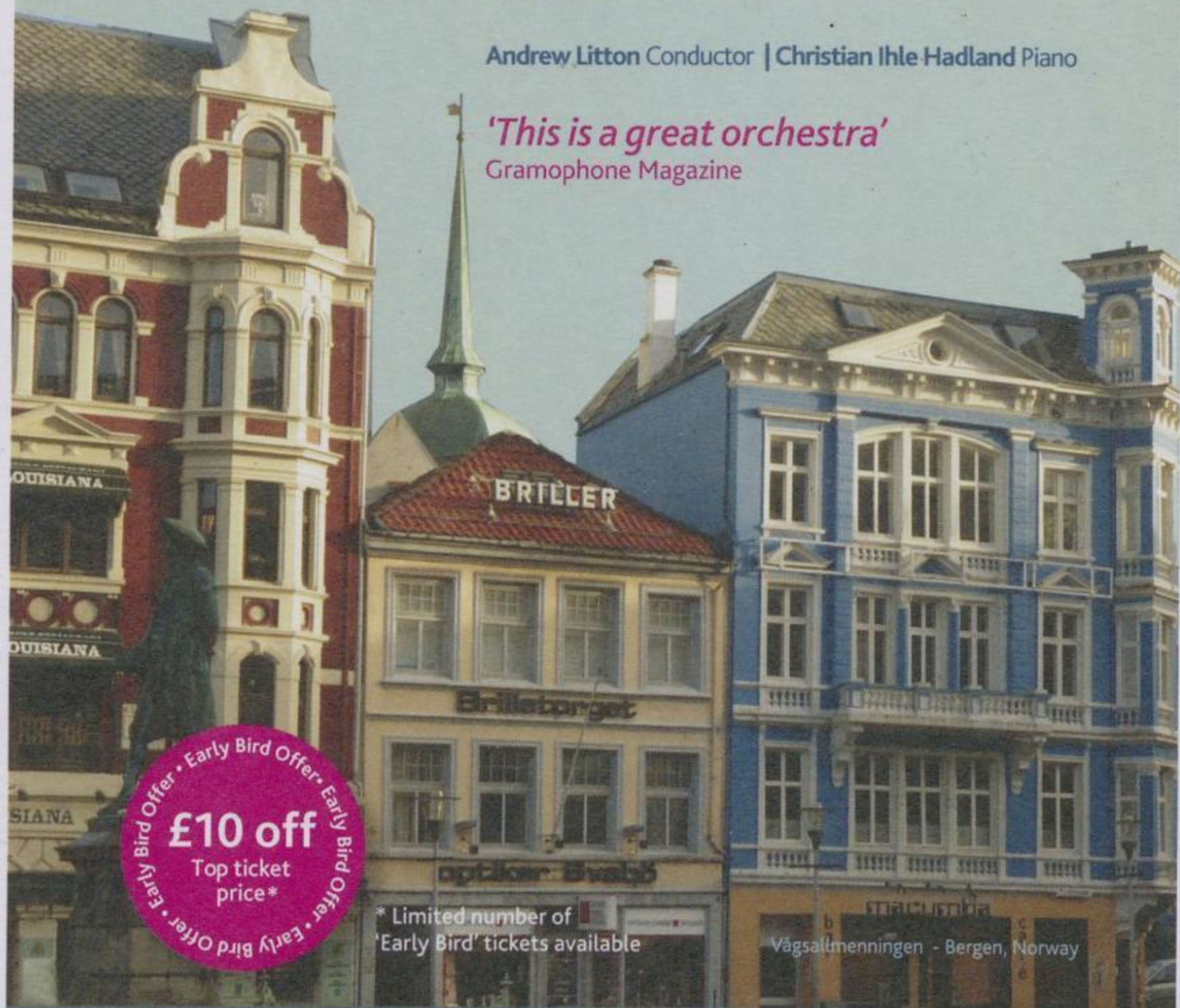
Thursday 31 January 2013, 7.30pm

**BERGEN
PHILHARMONIC
ORCHESTRA**

DELIUS On the Mountains
GRIEG Piano Concerto
R STRAUSS A Hero's Life

Andrew Litton Conductor | Christian Ihle Hadland Piano

'This is a great orchestra'
Gramophone Magazine



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