

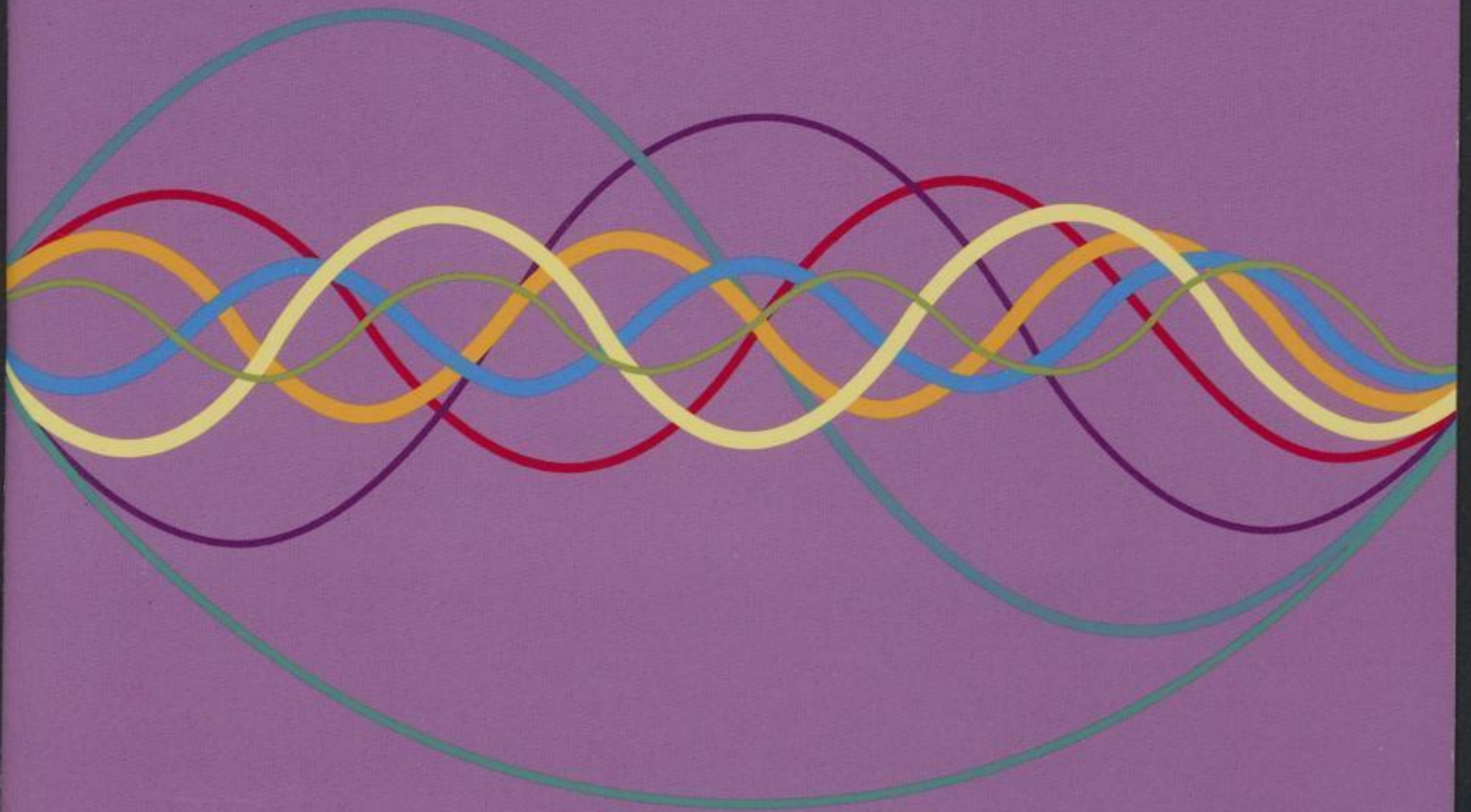
warwick
arts centre

Concert Series 2012/13

City of Birmingham Symphony Orchestra
Wednesday 10 October

Dresden Philharmonic Orchestra
Wednesday 24 October

Royal Philharmonic Orchestra
Wednesday 28 November



warwick
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concert series
2012/2013

Dresden Philharmonic Orchestra

Dresden Philharmonic Orchestra

Conductor - Michael Sanderling
Violin - Mikhail Simonyan

Wednesday 24 October 8pm

Prokofiev	Excerpts from Cinderella Suite
Khachaturian	Violin Concerto
Interval	
Dvořák	Symphony No. 9 (From the New World)

Pre-concert Talk

Conference Room 6.45pm

Tickets £2 (Subscribers £1)

Paul McGrath, Director of Music, University of Warwick,
talks about tonight's programme.

Michael Sanderling conductor

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, Bavarian Radio Symphony Orchestra, Staatskapelle Dresden, Konzerthausorchester Berlin, Stuttgart Radio Symphony Orchestra, Bern Symphony Orchestra, Orchestre Philharmonique de Strasbourg and Netherlands Philharmonic Orchestra. Sanderling is 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 has made international guest appearances and recorded several CDs with the ensemble, including a recording of the chamber symphonies of Dmitri Shostakovich for SONY Classical.

Sanderling began his musical education with cello studies. Following success at numerous competitions (ARD Music Competition in Munich, the Bach Competition in Leipzig, and the Maria Canals Competition in Barcelona), Kurt Masur brought the 19-year-old solo cellist to the Leipzig Gewandhaus Orchestra. 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 Bavarian Radio Symphony Orchestra and 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.



Marco Borggreve

Mikhail Simonyan

violin

Mikhail Simonyan, from Novosibirsk, began to study the violin at the age of five. In 1999, aged 13, he made his New York debut performing Szymanowski's Violin Concerto No. 1 with the American Russian Young Artists Orchestra at Lincoln Center. In October 2009, he opened the New World Symphony's concert season, performing Glazunov's Violin Concerto, conducted by Michael Tilson Thomas. Other recent and upcoming highlights include his debut at the Vienna Musikverein and debuts with the New York Philharmonic with Bramwell Tovey, NHK Symphony Orchestra with Neville Marriner, Dresden Philharmonic with Rafael Frühbeck de Burgos, Royal Scottish National Orchestra, and Vancouver, Aarhus (Denmark), Iceland and West Australian symphony orchestras.

In 2009, Mikhail Simonyan released his debut recording of the Prokofiev Sonatas for Violin and Piano and made his Lincoln Center recital debut. In March 2010, he made his Paris recital debut at the Louvre museum and in February he was the featured soloist with the Philharmonia Orchestra in a private concert at Windsor Castle, with HRH Prince Charles in attendance. Mikhail Simonyan was subsequently invited for a return performance in June with the Philharmonia at Buckingham Palace at the invitation of HRH Prince Charles. Highlights of his summer appearances include performances at the Verbier Festival and the Dresden Musikfestspiele.



Mikhail Simonyan's 2011-12 season highlights included an extensive tour with the Baltic Youth Symphony under Kristjan Järvi, a debut recital at the Kennedy Center, and a performance with the Cincinnati Symphony, also under Kristjan Järvi.

Mikhail Simonyan recently signed a multi-CD exclusive recording contract with Deutsche Grammophon. His first recording features Khachaturian's Violin Concerto, along with Barber's Violin Concerto and *Adagio*, with the London Symphony Orchestra and Kristjan Järvi conducting.

Mikhail Simonyan plays a 2010 Christophe Landon copy of a 1734 Stradivarius.

Dresden Philharmonic Orchestra

In 2010 the Dresden Philharmonic marked the 140th anniversary of its founding. The orchestra 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 the 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. Other conductors since have included Kurt Masur and, from the 1994/95 concert season, the internationally acclaimed Michel Plasson, a collaboration which resulted in a strong focus on key French composers on the orchestra's concert programmes. 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 in concerts performed in Dresden, on tour and in the international music recording industry.

Michael Sanderling became principal conductor of the Dresden Philharmonic at the beginning of the 2011/12 season.



Marco Borggreve

Dresden Philharmonic Orchestra

VIOLIN 1

Prof. Ralf-Carsten Brömsel
Heike Janicke
Prof. Wolfgang Hentrich
Dalia Stulgyte-Schmalenberg
Eva Dollfuß
Julia Suslov-Wegelin
Anna Fritzsich
Prof. Roland Eitrich
Heide Schwarzbach
Christoph Lindemann
Marcus Gottwald
Ute Kelemen
Antje Bräuning
Johannes Groth
Alexander Teichmann
Annegret Teichmann
Juliane Ketttschau
Thomas Otto
Eunyoung Lee
Theresia Hänzsche
Maria Stabrawa
Maria Brunner
Serge Verheylewegen

VIOLIN 2

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

VIOLAS

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

CELLOS

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

DOUBLE BASSES

Prof. Peter Krauß
Benedikt Hübner
Tobias Glöckler
Olaf Kindel
Norbert Schuster
Bringfried Seifert
Thilo Erhold
Donatus Bergemann
Matthias Bohrig
Illie Cozmatchi

FLUTES

Karin Hofmann
Mareike Thrun
Christian Tobias Sprenger
Birgit Bromberger
Claudia Rose

PICCOLO

Götz Bammes

OBOES

Johannes Pfeifer
Undine Röhner-Stolle
Guido Titze
Jens Prasse

COR ANGLAIS

Isabel Kern

CLARINETS

Prof. Hans-Detlef Löchner
Fabian Dirr
Henry Philipp

E FLAT CLARINET

Dittmar Trebeljahr

BASS CLARINET

Klaus Jopp

BASSOONS

Daniel Bätz
Philipp Johannes Zeller
Robert-Christian Schuster
Michael Lang

CONTRA BASSOON

Prof. Mario Hendel

HORNS

Michael Schneider
Hanno Westphal
Friedrich Ketttschau
Torsten Gottschalk
Johannes Max
Dietrich Schlät
Peter-Paul Graf
Carsten Gießmann

TRUMPETS

Andreas Jainz
Christian Höcherl
Csaba Kelemen
Nikolaus von Tippelskirch
Björn Kadenbach

TROMBONES

Matthias Franz
Stefan Langbein
Joachim Franke
Dietmar Pester

BASS TROMBONE

Peter Conrad

TUBA

Jörg Wachsmuth

TIMPANI

Oliver Mills

PERCUSSION

Gido Maier
Alexej Bröse
Stefan Kostenbader

HARP

Nora Koch

PIANO

Sonnhild Fiebach

Bold text denotes Principal

Sergey Prokofiev (1891–1953)

Excerpts from Cinderella Suite

First Suite: Introduction

Third Suite: Third movement 'The three oranges'

First Suite: Sixth movement 'Cinderella goes to the ball'

First Suite: Seventh movement 'Cinderella's Waltz'

First Suite: Third movement 'Quarrel'

Prokofiev started composing the music for *Cinderella* in 1941. He wanted to write a ballet that was 'as danceable as possible', with individual dance numbers 'that would emerge naturally from the story line, that would be varied, that would allow the dancers to do enough dancing and to exhibit their technique'. One reason for this set of objectives was probably to avoid the difficulties that he had experienced with the Kirov Ballet in 1940, when the supposedly 'undanceable' score of *Romeo and Juliet* had been simplified against his wishes.

Thus *Cinderella* makes much greater use than *Romeo and Juliet* of the forms of nineteenth-century Russian ballet music. Soviet dancers and choreographers were trained in this tradition, and felt most comfortable working within it. Prokofiev's models for *Cinderella* were the ballets of Tchaikovsky. The score is filled therefore with ballet numbers: several 'pas de deux', many waltzes, a pavane, a bourrée and a mazurka, for instance. Often the dance form has little direct connection with the psychological or dramatic action. *Cinderella* is the most traditional ballet that Prokofiev wrote, with little evidence of the younger Prokofiev who so fiercely defended dramatic truth.

The scenario for the ballet was taken directly from probably the most famous version of the fairy-tale, by Charles Perrault and published in 1697, and later reworked by the Brothers Grimm. The setting is the eighteenth century, Prokofiev's favourite era, and one that gave him the opportunity to introduce numerous courtly dances. Although the scenario was traditional, Prokofiev did strengthen the humorous and grotesque elements. The prime targets for this are Cinderella's wicked stepsisters. The positive characters in the story (Cinderella, her father, the Prince and the Fairy Godmother) are treated with sympathetic lyricism. Prokofiev wrote that he 'wanted to convey the poetic love between Cinderella and the Prince – the birth and flowering of that feeling, the obstacles thrown in its path, the realization of the dream'. A further dimension to the score was the music

for the fantastic characters, such as for the four fairies representing the four seasons, the music for the Fairy Godmother, and the fantastic scene which takes place immediately after the clock strikes midnight, with mischievous gnomes, representing the hours of the clock, scampering around the stage.

The outbreak of hostilities between Germany and Russia temporarily halted work on the score for the ballet after Prokofiev had sketched two of its three acts. In its place Prokofiev turned to composing his opera *War and Peace*. He picked up the threads in late 1942, with the intention of *Cinderella* being staged by the Kirov Theatre in the city of Perm, to which the company had been evacuated, towards the end of 1943. In fact the premiere was to take place later than planned and after the war had ended in 1945, at the Bolshoi Theatre in Moscow. Both the popular and critical responses then were extremely positive. Writing in the communist party newspaper *Pravda*, fellow composer Dmitri Shostakovich praised it as 'worthy of the glorious traditions of Russian ballet' and 'a step forward in the art'. *Cinderella* was staged during the following spring of 1946 by the Kirov Ballet in Leningrad, where it was similarly well received. Subsequently it was produced in cities throughout the Soviet Union, Europe and America. After *Romeo and Juliet* it is Prokofiev's most frequently performed ballet.

During the winter of 1945 and 1946, Prokofiev created three symphonic suites from *Cinderella*, basing them on his earlier piano transcriptions of movements from the ballet score. He wrote that 'these suites are not simply a collection of numbers mechanically taken out of the ballet. Much has been reworked and put into more symphonic form.' Together the three suites include almost all the music that Prokofiev composed for the ballet. They were performed extensively during the years following the initial performances of the ballet, and have retained a place within the concert repertoire subsequently. Each suite is remarkably successful in conjuring up the sense of fantasy that Prokofiev saw in the score, and presenting this with a true symphonic sweep, as the composer originally intended. At tonight's concert we hear a selection of movements from the First and Third Suites, which contain some of the score's most glorious music.

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Aram Ill'ich Khachaturian (1903–1978)

Violin Concerto in D minor

Allegro con fermezza

Andante sostenuto

Allegro vivace

Khachaturian was one of the most successful composers of the Soviet era in Russian history. He successfully managed to combine the folk music of his native Armenia with the more formal Russian musical tradition as represented by Rimsky-Korsakov. Born in 1903 in Tbilisi, the capital of Georgia, he showed early signs of a love of music, but his formal training only began in 1922 when he was admitted to the famous Gnessin Music School in Moscow, his family having moved there the previous year. He continued his studies at the Moscow Conservatoire with the eminent composer, Miaskovsky. International acclaim greeted his rumbustious Piano Concerto of 1936, the success of which was quickly duplicated with the Violin Concerto of 1940.

Throughout the 1940s Khachaturian composed many successful works, such as the ballet *Gayaneh* with its famous Sabre Dance, his Second Symphony (1943) and Cello Concerto (1946). In 1947 he was criticised for 'excessive formalism' and as a result concentrated on composing film scores. In the early 1950s he added teaching and conducting to his work as a composer. Following the death of Stalin in 1953 he was one of the first musicians to propose greater freedom for composers. In 1954 he composed the music for the ballet *Spartacus*, the Suite from which is probably his

best known work, not least because of the stunning *Adagio*, used as the theme for the 1970s British TV series *The Onedin Line*. Khachaturian died in 1978, an established figure within Russian music.

Khachaturian wrote his Violin Concerto for the distinguished Soviet violinist David Oistrakh (1908–74), who throughout his career performed works from the standard repertoire as well as new compositions. He welcomed pieces by his countrymen and was the inspiration for works by Prokofiev and Shostakovich, amongst many others. Considering the political climate of the time when Khachaturian's Violin Concerto was composed – 1940 and the onset of the Second World War – it is not surprising that it is a work which is immediately easy to assimilate and to understand.

The Concerto possesses a conventional design that was common to concertos written during the previous century and is throughout very tuneful. Its three movements progress from a driving opening, through a slower, more lyrical, middle movement, to an energetic finale. The solo violin has brilliant passages throughout, framed by strong orchestral writing, and the outer movements are further enlivened with the use of vibrant percussion. The lyrical middle movement serves as a foil to these vigorous outer movements, with their driving rhythms and spirited tunes, and its main melody is garnished with a turning gesture that has a particular poignance.

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interval

Antonín Dvořák (1841–1904)

Symphony No. 9 in E minor, Op. 95

(From the New World)

Adagio–Allegro molto

Largo

Scherzo: molto vivace

Allegro con fuoco

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 fiftieth 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 thirty 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 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'. Till then there was only 'E minor Symphony No. 8'. The title 'From the New World' caused then and still causes today, at least here 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, i.e. 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 which 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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