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Dresden  
Philharmonic  
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Friday 26 October 2012, 7.30pm



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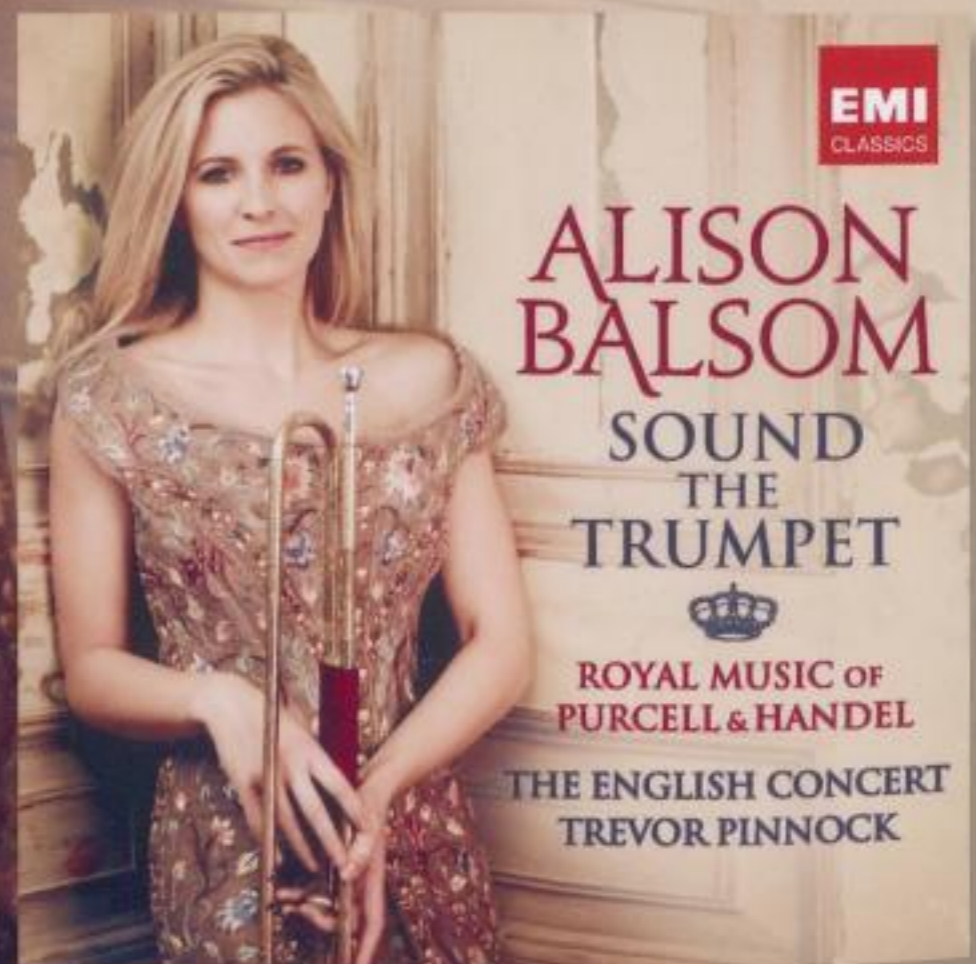


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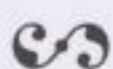
Zurich International Concert Series 2012-13

FRIDAY 26 OCTOBER 2012, 7.30PM

**Dresden Philharmonic Orchestra**

**Sarah Chang** VIOLIN

**Michael Sanderling** CONDUCTOR



*Programme:*

**Brahms**

VARIATIONS ON A THEME OF HAYDN

**Barber**

VIOLIN CONCERTO

∞ *Interval* ∞

**Dvořák**

SYMPHONY NO.9 (FROM THE NEW WORLD)



**Johannes Brahms** (1833–1897)**VARIATIONS ON A THEME BY HAYDN, OP. 56A**

Brahms's friend Carl Ferdinand Pohl, the author of an important early biography of Joseph Haydn, first showed Brahms the theme that he would later make famous in this orchestral work. It was contained in a set of six recently discovered wind serenades which Pohl attributed to Haydn. Brahms had always been interested in older music, and the second movement of one of these works, in B flat major, particularly attracted him. He wrote it out and placed it in a folder labelled 'copies of outstanding masterpieces of the 16th–18th centuries for study purposes' that he had been compiling for several years. He wrote the words 'Chorale Saint Antoni' next to the theme.

In May 1873, Brahms started to compose a set of variations on the Saint Antoni theme for two pianos. On 20 August, he and Clara Schumann played through the work together. (Brahms often gave Clara previews of his new works: he would send her manuscripts, the ink scarcely dry, or invite her to read his compositions at the piano with him, valuing her opinion as well as her company.) During this summer, Brahms also began an orchestral version of these variations and sent the finished score to his publisher Simrock on 4 October. This work was first performed on 2 November by the Vienna Philharmonic Orchestra with the composer conducting, and received a rapturous reception.

The two versions are identical in content, but one is Brahms's last major work for piano, the other his first composition for orchestra without a soloist. With this score, Brahms signalled his move from the personal world of chamber music to the public stage, symbolised by the orchestra and especially the symphony. This critical turning point in his career was a move he had long been struggling to make. The two orchestral Serenades composed during the late 1850s were essentially chamber music on a large scale. The D minor Piano Concerto, completed around the same time, is the first work in which Brahms confronted the full resources of the 19th-century orchestra, although that piece similarly was first conceived for the more familiar sound of two pianos. Brahms refined his art of orchestration with the accompaniments to *A German Requiem*, completed in 1869, and several smaller choral works. The *Haydn Variations* represent the critical breakthrough, as well as one last testing of the waters, before Brahms finished the symphony – his First – that had been a preoccupation for nearly two decades.



Brahms begins with Haydn's theme, gently parodying the original scoring for oboes, bassoons, horns, and the obsolete serpent – a kind of bass horn and for which Brahms substituted the contrabassoon. With its memorable five-bar phrases, changing half-way through to more conventional groups of four bars, it is easy to see what attracted Brahms to this genial tune. Eight variations and a finale follow the initial statement. As the work proceeds, Brahms takes over and Haydn gradually disappears. The theme, too, sometimes becomes obscured, although it is always present. The Viennese critic Eduard Hanslick once said that the theme in certain variations by Brahms was as difficult to recognize as the face behind the composer's new beard.

Brahms carefully paces his eight variations. The first three are energetic; the fourth, in the minor mode, slows to andante (but *con moto* – with motion). In Variations five and six the tempo picks up: five is a nimble scherzo; six, with its galloping rhythms and wild horns, recalls hunting music. In Variation seven tempo and dynamics are held back: this is a delicate siciliana, the only variation slower than the theme. Variation eight, a return to the minor key, is quick, quiet, and suspenseful – the perfect prelude to a grand finale, in which Brahms does something completely new. From the original theme he creates a five-bar bass line that he repeats, unchanged, 17 times – the strictness of this formula inspiring him to new heights of invention. This set of variations within another creates a magnificent sense of excitement as Brahms builds toward a final statement (exuberantly welcomed by the patient triangle) of the theme that he understood he had borrowed from Haydn.

Regarding the work's title, as Haydn research developed during the 20th century, scholars began to doubt the authenticity of the serenades which Pohl had discovered. It is now thought that the theme used by Brahms was the work of one of Haydn's pupils, Ignaz Pleyel. No one has ever discovered the precise source or meaning of the *Saint Antoni Chorale* subtitle. However this did not prevent one of Brahms's earliest biographers, the otherwise rational Max Kalbeck, from hearing in this score a musical depiction of the temptation of Saint Anthony.

**Samuel Barber** (1910–1981)**VIOLIN CONCERTO, OP. 14**

- I. ALLEGRO
- II. ANDANTE
- III. PRESTO IN MOTO PERPETUO

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 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.

## Antonín Dvořák (1841–1904)

### SYMPHONY NO. 9 IN E MINOR 'FROM THE NEW WORLD', OP.95

- I. ADAGIO – ALLEGRO MOLTO
- II. LARGO
- III. SCHERZO: MOLTO VIVACE
- IV. 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 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 in 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 movement**. 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.

Programme notes: David Patmore

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## Sarah Chang VIOLIN

Sarah Chang is recognised as one of the world's great violinists. Since her debut with the New York Philharmonic at the age of eight 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, the Moscow Soloists on tour in Switzerland. In 2012/13, Sarah returns to Dresden Philharmonic with concerts in Dresden and on tour in the UK, Orchestre National de France, Los Angeles Philharmonic, 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 gives recitals in the US, Italy and Spain 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 Dresden Philharmonic was received to excellent critical and popular acclaim and was her 20th album for the label. Her 2007 recording of Vivaldi's *The 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 Berliner Philharmoniker 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 Berliner Philharmoniker, 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 honor 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*



Photo © Colin Bell

*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' honors 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.

Website: [www.sarahchang.com](http://www.sarahchang.com)

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## 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-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.



Photo © Marco Bolognini



Photo © Marco Bolognini



# Dresden Philharmonic Orchestra

In 2010 the Dresden Philharmonic marked the 140th anniversary of its founding, working 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 concert 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 arrival at 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, in concerts performed in Dresden, on tour and in the international music recording industry.

Since beginning of the 2011/12 season Michael Sanderling is the Principal Conductor of the Dresden Philharmonic.

Website: [www.dresdnerphilharmonie.de](http://www.dresdnerphilharmonie.de)

## First Violin

Prof. Ralf-Carsten Brömsel, *Principal*  
Heike Janicke, *Principal*  
Prof. Wolfgang Hentrich, *Principal*  
Dalia Stulgyte-Schmalenberg  
Eva Dollfuß  
Julia Suslov-Wegelin  
Anna Fritzsch  
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

Heiko Seifert, *Principal*  
Cordula Fest, *Principal*  
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

Christina Biwank-Berner, *Principal*  
Hanno Felthaus, *Principal*  
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

Matthias Bräutigam, *Principal*  
Ulf Prella, *Principal*  
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-bass

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

## Flute

Karin Hofmann, *Principal*  
Mareike Thrun, *Principal*  
Christian Tobias Sprenger, *Principal*  
Birgit Bromberger  
Claudia Rose  
Götz Bammes, *Piccolo*

## Oboe

Johannes Pfeifer, *Principal*  
Undine Röhner-Stolle, *Principal*  
Guido Titze  
Jens Prasse  
Isabel Kern, *Solo cor anglais*

## Clarinet

Prof. Hans-Detlef Löchner, *Principal*  
Fabian Dirr, *Principal*  
Henry Philipp  
Dittmar Trebeljahr, *Solo Eb clarinet*  
Klaus Jopp, *Solo bass clarinet*

## Bassoon

Daniel Bätz, *Principal*  
Philipp Johannes Zeller, *Principal*  
Robert-Christian Schuster  
Michael Lang  
Prof. Mario Hendel,  
*Solo contrabassoon*

## Horn

Michael Schneider, *Principal*  
Hanno Westphal, *Principal*  
Friedrich Ketschau  
Torsten Gottschalk  
Johannes Max  
Dietrich Schlät  
Peter-Paul Graf  
Carsten Gießmann

## Trumpet

Andreas Jainz, *Principal*  
Christian Höcherl, *Principal*  
Csaba Kelemen  
Nikolaus von Tippelskirch  
Björn Kadenbach

## Trombone

Matthias Franz, *Principal*  
Stefan Langbein, *Principal*  
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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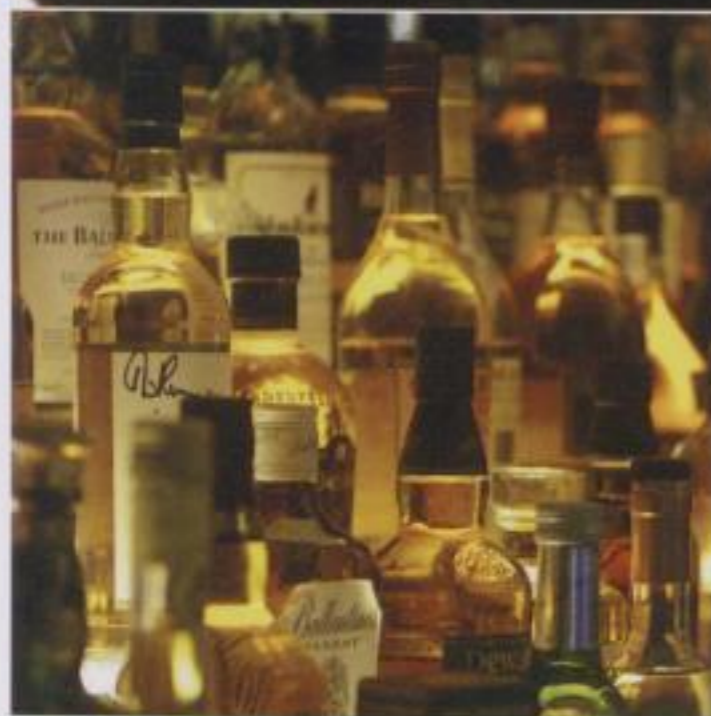
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