



2012
International Concert Series
2013

Dresden Philharmonic Orchestra Saturday 27 October 2012

WELCOME

The Anvil's unsurpassed acoustic means you will enjoy every note of the fifty-one pieces this season. We are delighted to present a complete cycle of Beethoven piano concertos through the season, from different orchestras, soloists and conductors, to give a variety of perspectives on these astonishing works.

1	26 September	Philharmonia Orchestra
2	11 October	Bournemouth Symphony Orchestra
3	18 October	St Petersburg Symphony Orchestra
4	27 October	Dresden Philharmonic Orchestra
5	22 November	Bournemouth Symphony Orchestra
6	12 January	Staatskapelle Weimar
7	5 February	Bergen Philharmonic Orchestra
8	20 February	Orchestra of the Age of Enlightenment
9	27 February	Philharmonia Orchestra
10	7 March	Bournemouth Symphony Orchestra
11	6 April	Philharmonia Orchestra
12	16 April	Czech Philharmonic Orchestra
13	23 April	Budapest Festival Orchestra
14	11 May	Philharmonia Orchestra
15	5 June	Philharmonia Orchestra



Concert Four

Beethoven

Overture: Egmont

Khachaturian

Violin Concerto

Tchaikovsky

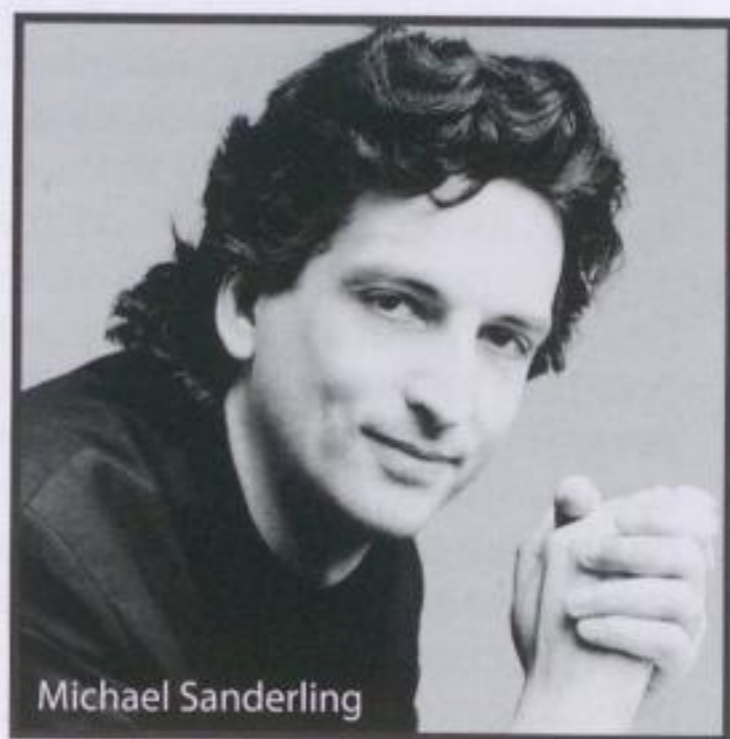
Symphony no. 6 (Pathétique)

Mikhail Simonyan
violin

Michael Sanderling
conductor



Mikhail Simonyan



Michael Sanderling



Please note that the excellent acoustics of the hall mean that every sound in the auditorium can be heard with great clarity. We ask therefore that you switch off your mobile phones and try to muffle coughs to ensure that the concert is enjoyed by all.

Ludwig van Beethoven (1770-1827)

Overture: Egmont

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 24th May, and Beethoven's incidental music was played for the first time at the performance on 15th 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 E.T.A. 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 sixteenth 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. 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.

Aram 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 criticized 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 new compositions as well as works from the standard repertoire. 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 it 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.

David Patmore

Pyotr Ilyich Tchaikovsky (1840-1893)

Symphony No. 6 in B minor 'Pathétique', Op. 74

Allegro – Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso – Andante

By 1893, the last year of his life, Tchaikovsky had reached a pinnacle of success achieved by few other composers. His music was performed throughout Europe and America. He was in demand as a conductor, and was feted with honours such as the honorary doctorate awarded to him by Cambridge University during the summer of that year.

Following the first performance of his opera *Iolanta* and ballet *The Nutcracker* in St. Petersburg during December 1892 Tchaikovsky travelled to Switzerland, and conducted concerts in Brussels and Odessa with great success. He returned to his house in Klin in February, set upon composing a new symphony. He began work on 4th February and by 9th February he had already fully sketched the first movement. In a letter to his nephew 'Bob' Davidov to whom the Sixth Symphony is dedicated, and written on 11th February when he was at work on the third movement, he outlined the origins of the work: 'During the journey [to Odessa] the idea for a new symphony occurred to me, this time a programme – symphony, but with a programme that shall remain an enigma to all... This programme is deeply subjective and while composing it in my mind and during the journey I often wept bitterly.'

Tchaikovsky then went on to point out how technically the work would be novel: 'There will be much that is new as regards form in this symphony and, among other things, the finale will not be a loud *Allegro* but on the contrary, a most protracted *Adagio*.' Notes found among his papers after his death indicate the general outline of the programme of the new symphony. 'The ultimate essence of the plan of the symphony is LIFE. First part – all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH – result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).'

Following visits to Moscow and to Kharkov for further conducting engagements, Tchaikovsky resumed work on the symphony at Klin on 19th March, and by 24th March he had completed the symphony in sketch form. Further work was interrupted by more travels, including the trip to Cambridge to receive his doctorate. He enjoyed his visit to Cambridge 'with its colleges resembling monasteries and its peculiar customs and traditions which retain much from medieval times.'

He returned to Klin on 20th July and started on the orchestration of the symphony straight away, only to find it harder than he had expected. 'The whole of today I sat over two pages – nothing seems to come as I want it. But nevertheless the work is progressing.' The orchestration was eventually completed by 12th August. After inserting dynamics, phrasings and bowing with the help of the violinist and composer Julius Konius, Tchaikovsky sent the score to his publisher Jurgenson on 20th August.

Before the first performance, Safonov arranged a run-through with the orchestral class of the Moscow Conservatoire, to discover any mistakes in the parts prior to the première. This took place in St. Petersburg on 16th October 1893, with the composer conducting. The reception was in general guarded, but with some displays of enthusiasm. Tchaikovsky was disappointed, even though the press response was largely favourable. Eight days after this first performance Tchaikovsky was dead, in circumstances which remain unclear. The traditional view was that the cause of death was cholera, but an alternative theory put forward suggested that Tchaikovsky died of self-administered poison on the order of a 'court of honour' charged with ensuring that Tchaikovsky did not bring disgrace upon his old school.

Pyotr Ilyich Tchaikovsky (1840-1893)

Symphony No. 6 in B minor 'Pathétique', Op. 74

The title of the symphony was suggested to Tchaikovsky by his brother Modest. The day after the first performance Tchaikovsky was about to send the symphony to his publisher for printing. Modest described the scene: 'He did not want to leave it simply with a number, and did not want to reveal its programme – "How can I call it 'Programme Symphony' when I don't want to reveal the programme!" – I suggested that it should be called 'Tragic Symphony', but he did not like this. I went out of the room, still leaving Peter Ilich in a quandary. Then the title 'Pathétique' suddenly came into my head. I returned and standing in the doorway pronounced this name. "Excellent, Modya, bravo, pathétique!" and in my presence he wrote on the score the name that it will always bear.'

The first movement opens with an *Adagio* introduction. A low bassoon anticipates the theme of the ensuing *Allegro non troppo*. It seems to express the struggle of life and soon sinks back into a descending scale, perhaps a motto for death. The critic Martin Cooper has drawn attention to the parallels between Tchaikovsky's accompanying figuration and the double bass solo passages in the last act of Verdi's *Otello*, when Otello stabs himself after killing Desdemona. The second subject, *Andante*, resembles another operatic subject, Don Jose's passionate aria in Bizet's *Carmen*. After this in turn has died away, a powerful *fortissimo* chord erupts and the *Allegro vivo* development section commences. The remainder of the movement is racked by stress, with frequent references to the death motif from the beginning of the movement. Following the succinct exposition and development sections, a melancholic coda brings the movement to a close, with the woodwind and horns mournfully playing to the accompaniment of a dirge-like pizzicato downward scale on the strings.

The second movement is a waltz but in five-four time that gives the music a broken-backed quality. While acting as a contrast to the gloom of the first movement, the waltz maintains the feeling of despair, unable to sustain 'the natural pace of the dance' (John Warrack).

The third movement, *Allegro molto vivace*, starts as a scherzo, anticipating the structure of scherzo and trio, except that the trio, in the form of a march, is treated as the culmination of the movement. After extensive development the march theme appears triumphant with the scherzo music subdued.

The climax of the symphony is the slow finale. The despairing first subject starts with a downward scale, as in the first movement. The second subject appears to offer some relief, but gradually it too becomes more bleak. There are two climaxes and in the recapitulation the first subject is heard simply and starkly – 'death is no longer hidden, but stares one in the face'. The music gradually fades away, leaving only 'the darkness from which it had originally emerged' (Edward Garden).

David Patmore



Mikhail Simonyan

Violin

Mikhail Simonyan, from Novosibirsk, began to study the violin at the age of five. In 1999, at 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, the Dresden Philharmonic with Rafael Frühbeck de Burgos, the Royal Scottish National Orchestra, and the 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 he 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 London's Philharmonia Orchestra in a private concert at Windsor Castle, with HRH Prince Charles in attendance. Mr. 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.

Mr. Simonyan's 2011-12 season highlights include 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.

Mr. Simonyan has 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.

Mr. Simonyan plays a 2010 Christophe Landon copy of a 1734 Stradivarius. He is managed worldwide by Tanja Dorn at IMG Artists.



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, 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. 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.

Dresden Philharmonic Orchestra

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 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. 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 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 concerts performed in Dresden, on tour and in the international music recording industry.

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

Dresden Philharmonic Orchestra

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Heike Janicke, Principal
Prof. Wolfgang Hentrich, Principal
Dalia Stulgyte-Schmalenberg
Eva Dollfuß
Julia Suslov-Wegelin
Anna Fritsch
Prof. Roland Eitrich
Heide Schwarzbach
Christoph Lindemann
Marcus Gottwald
Ute Kelemen
Antje Bräuning
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Alexander Teichmann
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Juliane Kettschau
Thomas Otto
Eunyoung Lee
Theresia Hänzsche
Maria Stabrawa
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Serge Verheylewegen

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Cordula Fest, Principal
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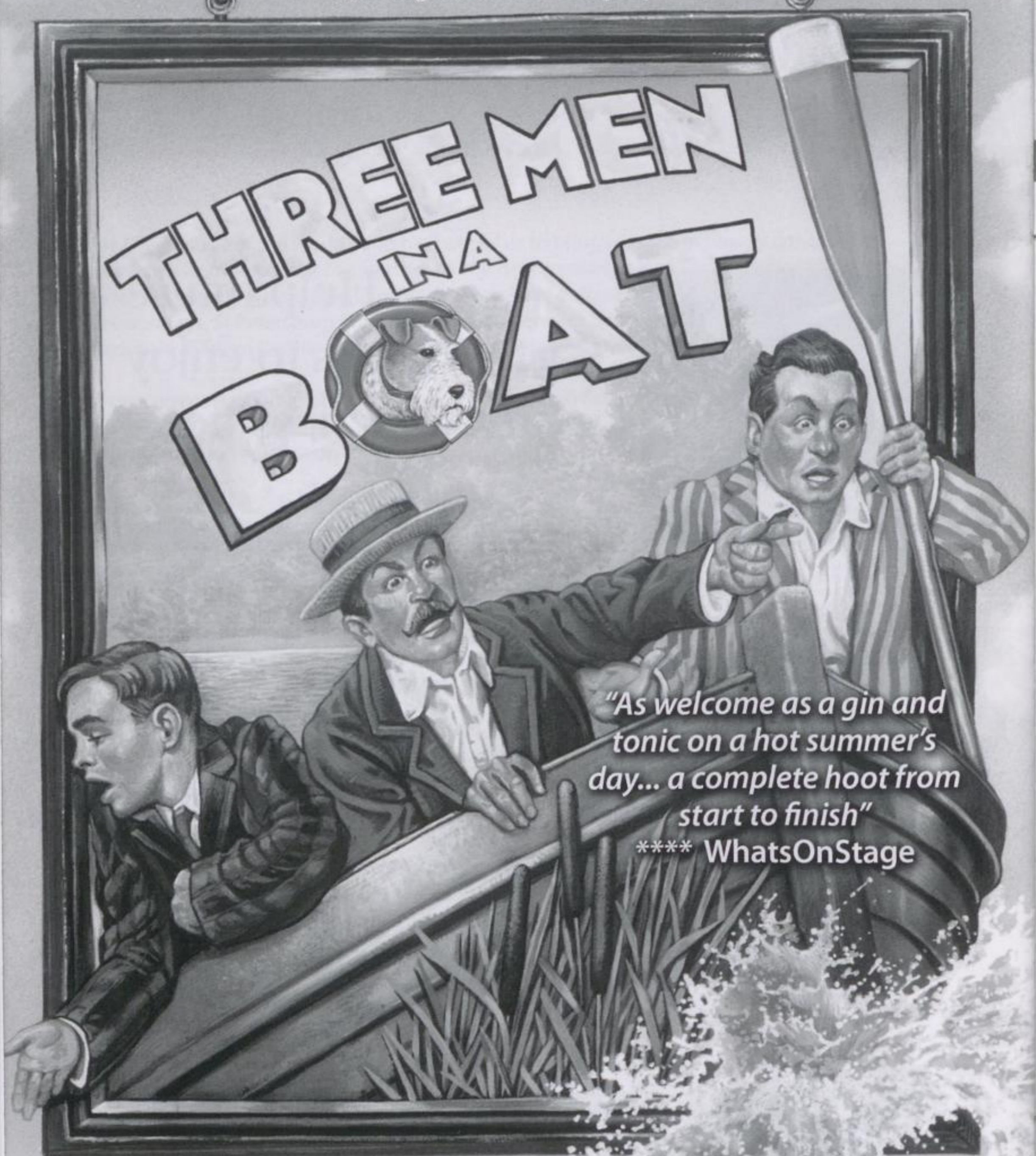
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Paco Peña

Flamenco Dance Company

Quimeras

Directed by Jude Kelly

“The flamenco and
high energy African
movement is superb”

THE DAILY TELEGRAPH

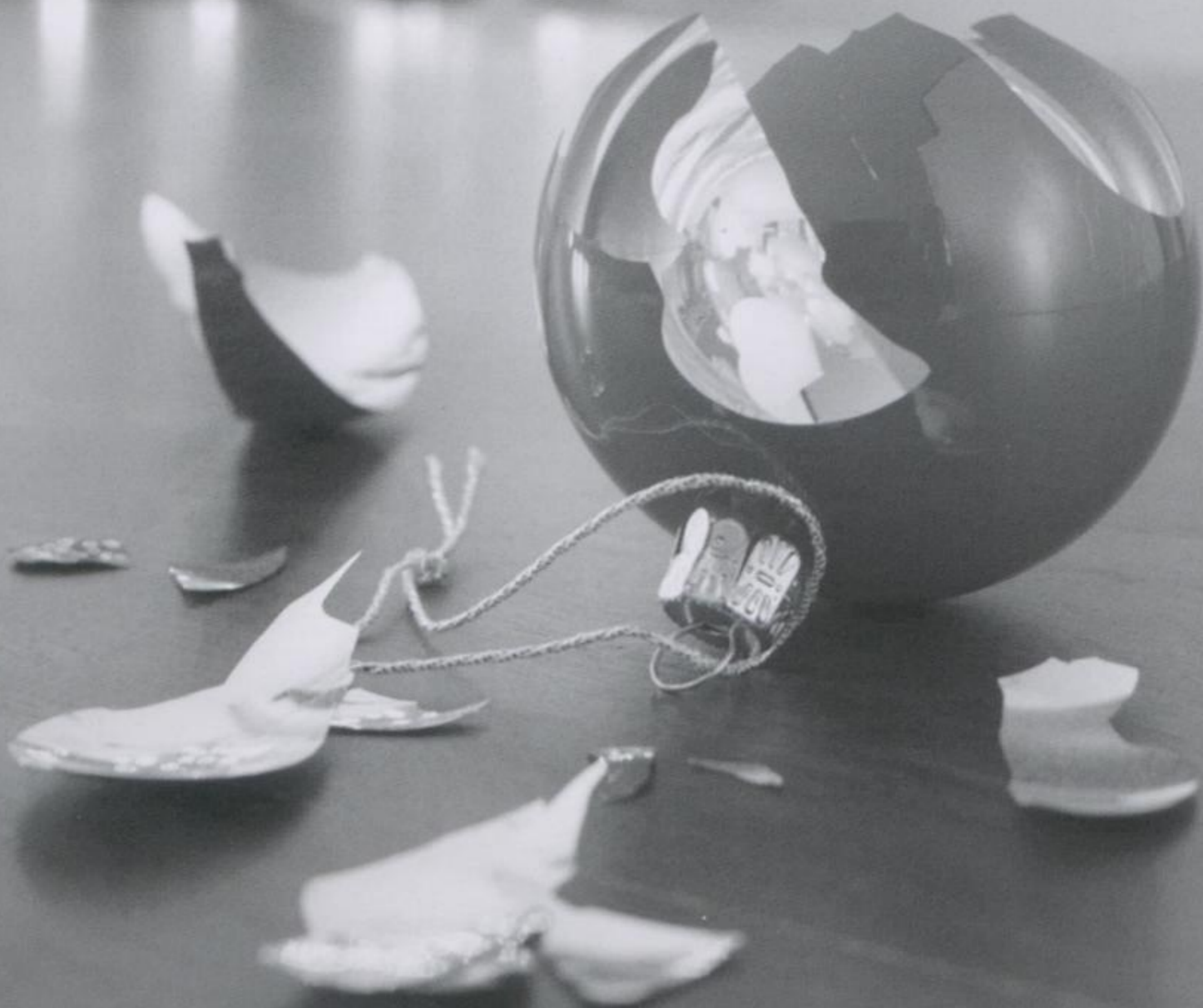
Thu 1 November |
The Anvil

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Ian Dickens Productions International Ltd present

Season's Greetings

by Alan Ayckbourn



Tue 20 - Sat 24 November | The Haymarket

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STAGE VERSION BY
RACHEL WAGSTAFF



Tue 22 - Sat 26 January |
The Haymarket

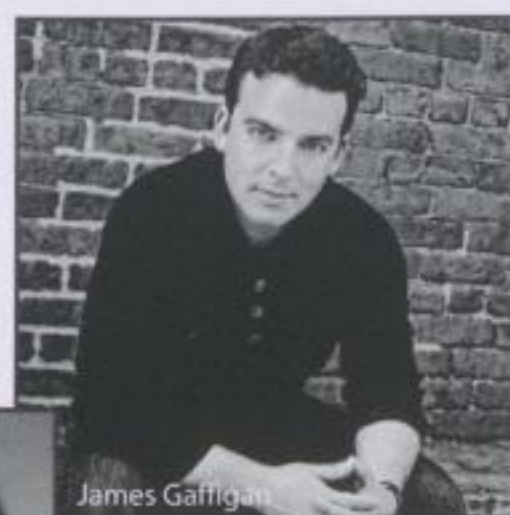
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Future Concerts

Bournemouth Symphony Orchestra

Thu 22 November

Sibelius | Symphony no. 4
Grieg | Piano Concerto
Tchaikovsky | Francesca da Rimini
Benjamin Grosvenor | piano
James Gaffigan



James Gaffigan



Nelson Goerner

Staatskapelle Weimar

Sat 12 January

Beethoven | Overture: Coriolan
Beethoven | Piano Concerto no. 4
Dvořák | Symphony no. 8
Nelson Goerner | piano
Stefan Solyom | conductor



Christian Ihle Hadland

Bergen Philharmonic Orchestra

Tue 5 February

Delius | On the Mountains
Beethoven | Piano Concerto no. 3
Strauss | Ein Heldenleben
Christian Ihle Hadland | piano
Andrew Litton | conductor

“Thrilling
power and
passion by this
fine orchestra
of Weimar”

The Observer

Orchestra of the Age of Enlightenment

Wed 20 February

Mozart | Piano Concerto no. 9 (Jeunehomme)
Haydn | Symphony no. 98
Mozart | Piano Concerto no. 24
András Schiff | fortepiano/conductor



András Schiff

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By order of the licensing authority,
in no circumstances shall persons be
permitted to sit in any gangway
which intersects the seating



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