

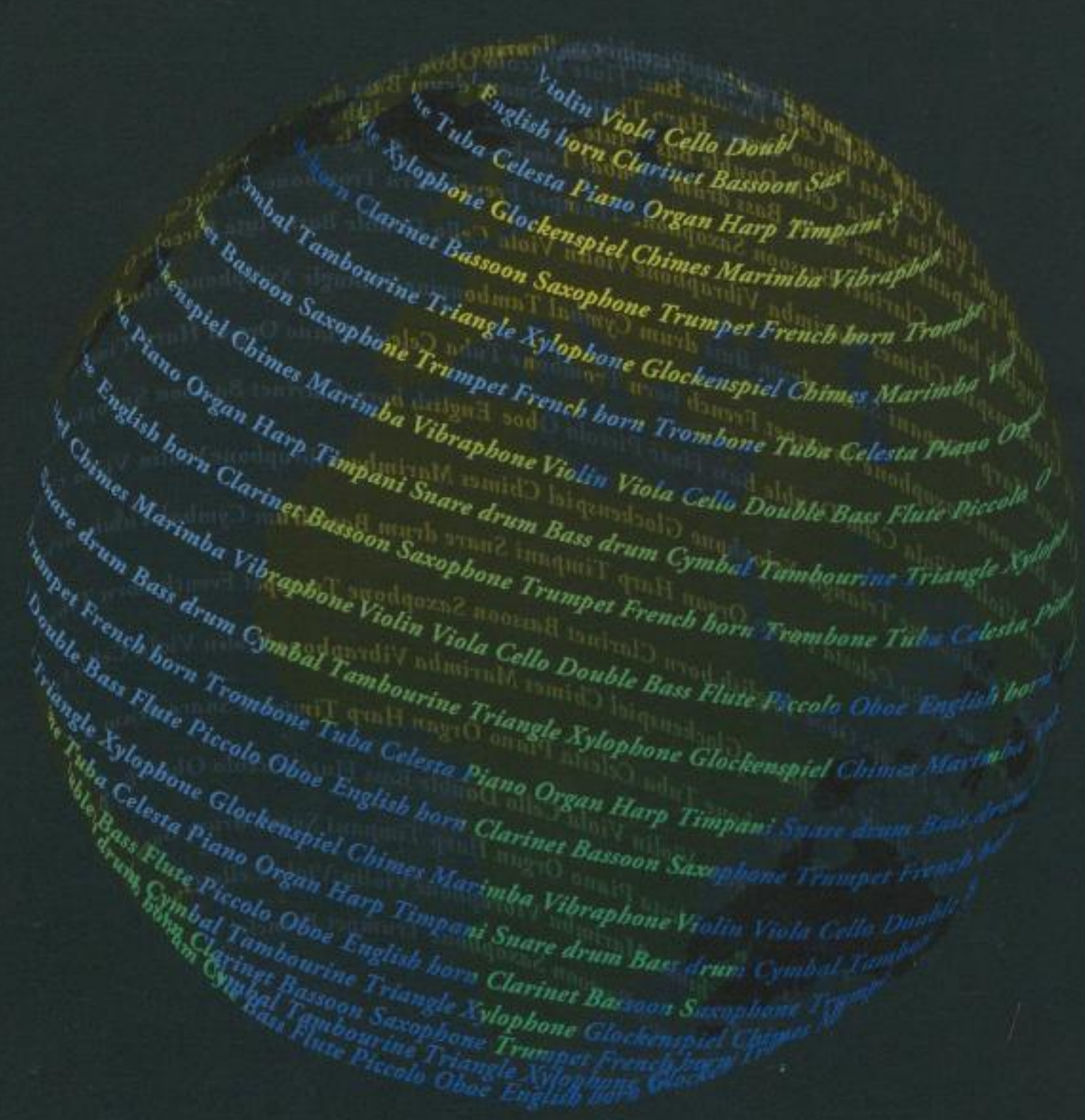


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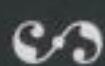
Dresden Philharmonic

THURSDAY 18, SATURDAY 20 & MONDAY 22
JUNE 2015, 7.30PM



ZURICH®

THURSDAY 18 JUNE
2015, 7.30PM



Programme:

Beethoven
FIDELIO OVERTURE

Beethoven
PIANO CONCERTO NO. 3

— Interval —

Beethoven
SYMPHONY NO. 5



Dresden Philharmonic

Freddy Kempf
PIANO

Michael Sanderling
CONDUCTOR

PROGRAMME NOTES

Ludwig van Beethoven (1770-1827)
FIDELIO OVERTURE (1805)

Beethoven was to write four overtures to his opera *Leonore*, or as it is more well-known in its final revision, *Fidelio*, the theme of which is the rescue by a woman (disguised as man) of her husband who has been detained for political reasons and faces death. For the first, 1805 performance of the initial version of the opera, known as *Leonore* and cast in three acts as opposed to the eventual two for *Fidelio*, he wrote the overture called *Leonore No. 2*. After this came *Leonore No. 3*, also written for a revival of the first version of the opera and first heard in 1806. This is generally considered to be the finest of the eventual four, but in its scale, length and intensity, is unsuited to the earlier scenes of the opera, so throwing it out of balance dramatically.

For a planned performance of the opera in Prague in 1808, Beethoven composed the overture *Leonore No. 1*. He believed this version to be too slight for the drama to which it was a prelude. Finally for the two-act version, renamed as *Fidelio*, he resorted to fresh musical material and composed what is today called the *Fidelio Overture*, to be heard tonight. This proved to be best suited of all four for the opera, being a vigorous and brief curtain-raiser, and setting the scene well for what was to follow on stage.

The various versions have had notable musical champions. Towards the end of the 19th century Mahler began to play *Leonore No. 3* between the first and second scenes of the second act of the opera at the Vienna Court Opera, to great dramatic effect, and as a summation of the opera's eternal themes of liberty and fidelity. This practice is often still to be heard today. *Leonore No. 1* was admired and performed by Toscanini, who conducted it during the inter-war years.

Unlike the three *Leonore* overtures, the *Fidelio Overture* does not use any thematic material from the opera. It is written in the key of E major, the same key that Beethoven used for *Leonore's* first act aria expressing both hope and heroism. The three *Leonore* overtures are all set in C, the key of the final liberation at the climax of the opera. The change of key is significant, in that it indicates a shift in Beethoven's focus from the final victory to the struggle of the virtuous wife for the liberation of her beloved husband. First performed in Vienna in 1814 in its final form, *Fidelio* enjoyed immediate success, which has continued to this day.

Beethoven

PIANO CONCERTO NO. 3 IN C MINOR, OP. 37 (1800)

- I. ALLEGRO CON BRIO
- II. LARGO
- III. RONDO: ALLEGRO

The Third Piano Concerto was composed in 1800 and is perhaps the work that marks the turning point in Beethoven's creative life, both looking back to the classical concertos of Mozart and forward to the romantic 19th-century solo concerto. When listening to Beethoven's Third Concerto it is easy to forget that this is an 'early' work, belonging to the same period as his First Symphony and early string quartets.

It is no surprise that Beethoven particularly admired Mozart's two minor-key concertos, No. 20 in D minor and No. 24 in C minor. Beethoven composed cadenzas for the D-minor Concerto, K. 466, and the C-minor Concerto, K. 491, serves as a model for Beethoven's own C-minor Concerto with some crucial differences. Both C-minor concertos share the same orchestral forces, Beethoven adding a second flute. However, Mozart uses his wind instruments as an independent wind band with many beautiful solo passages for each pair of instruments whereas Beethoven was more concerned with a homogenous orchestral sound.

The other crucial difference comes with the ending: after a brief cadenza both change to a dancing 6/8 metre, but Mozart remains in the minor key for an unusually angry conclusion, whereas Beethoven (typically) changes to a bright C major for a brighter ending.

The key of C minor was used significantly by Beethoven throughout his creative life: three piano sonatas (Op. 10 No. 2, Op. 13 (*Pathétique*) and Op. 111), the Fifth Symphony, *Coriolan Overture*, his Violin Sonata, Op. 30 No. 2, as well as inner movements of major works in E flat major, including the *Eroica* Symphony and the *Harp* String Quartet, Op. 74.

A long orchestral opening precedes the entrance of the soloist and presents all the main themes used in this first movement; the soloist varying the presentation when joining the proceedings. There is a particularly striking, if brief, coda section which builds up to an angry climax with the soloist sweeping down and up the keyboard as we end in a unison C.

The central movement provides the only true moment of repose. An unworldly Largo in the unusual key of E major, an early example of Beethoven's hymn-like themes breathing an air of peace and tranquility, broken only by the unexpected *fortissimo* final chord.

Perhaps that ending chord indicates that we should move without interruption into the Rondo as we are jolted back to C minor. There are some deliciously scored episodes between the statements of the main theme leading to a written out cadenza. This cadenza marks the move to the closing C major in a dancing 6/8 rhythm.

Beethoven

SYMPHONY NO. 5 IN C MINOR, OP. 67 (1808)

- I. ALLEGRO CON BRIO
- II. ANDANTE CON MOTO
- III. ALLEGRO
- IV. FINALE: ALLEGRO

Beethoven began the composition of his Symphony in C minor in 1805, laid it aside and then completed it in 1807, or possibly early in 1808. The first performance took place at a benefit concert for himself in Vienna at the Theater an der Wien on 22 December 1808.

The programme for this concert defies belief by current standards: it was an extraordinary display of new

music. Four major works by Beethoven were given their premieres: the Fifth and Sixth Symphonies, the Fourth Piano Concerto and the *Fantasy* for piano, chorus and orchestra. In addition the extended concert aria *Ab, perfido* was performed as well as movements from the Mass in C. Not surprisingly it was all rather too much for the orchestra: they broke down in the

Fantasy, and Beethoven cut the long *da capo* (repeat) in the third movement of the Fifth Symphony.

Despite this difficult beginning, the Fifth Symphony went on to become not only one of Beethoven's most popular works, but soon grew into a piece of music to which iconic significance was given in many different circumstances. Beethoven's possibly apocryphal remark in response to Schindler's inquiry about the meaning of the opening motif of the first movement – 'thus fate knocks at the door' – encapsulates the meaning of the Symphony for many. Popularly it is seen as portraying the archetypal struggle of man with his fate, with Beethoven himself often seen as the central player.

Berlioz, writing in the middle of the 19th century, graphically expresses the romantic vision associated with the Symphony and its composer: 'The Symphony in C minor seems to flow directly and exclusively from Beethoven's genius. His most intimate thoughts, his secret sufferings, his restrained anger, his dreams filled with such painful sorrow, his nocturnal visions, and his raptures form its substance; and the nature of the melody, the rhythm, and their instrumentation contain as much individuality and innovation as force and nobility... When the human genius rises to such heights, one must be Goethe, Schiller or Shakespeare to sing its praises or one must prostrate oneself silently in the dust before it.'

So powerful was the impact of hearing the Symphony in the days before recordings or broadcasting that many listeners were completely overcome. The famous opera singer Maria Malibran had an attack of convulsions on hearing it and had to be carried from the concert hall. A veteran of the Napoleonic Guard, at the start of the finale, jumped to attention and exclaimed, 'It is the Emperor!' Berlioz, again, portrayed this not uncommon phenomenon with a keen eye: 'The audience, in a mass of exhilaration, drowned the orchestra with its cries; there were tempestuous exclamations mixed with tears and laughter... A nervous spasm traversed the hall.' It is an indication of the power of Beethoven's genius that nearly 200 years after its composition this masterwork still has the power to produce a similar reaction.

The first movement is extremely tense and close-knit: it is dominated by the rhythm of the opening four notes, about which Schindler questioned the composer. The same rhythmic motif recurs in the bass as a sinister accompaniment to the slightly more relaxed second subject. As the movement progresses through the structural conventions of sonata form the music seems

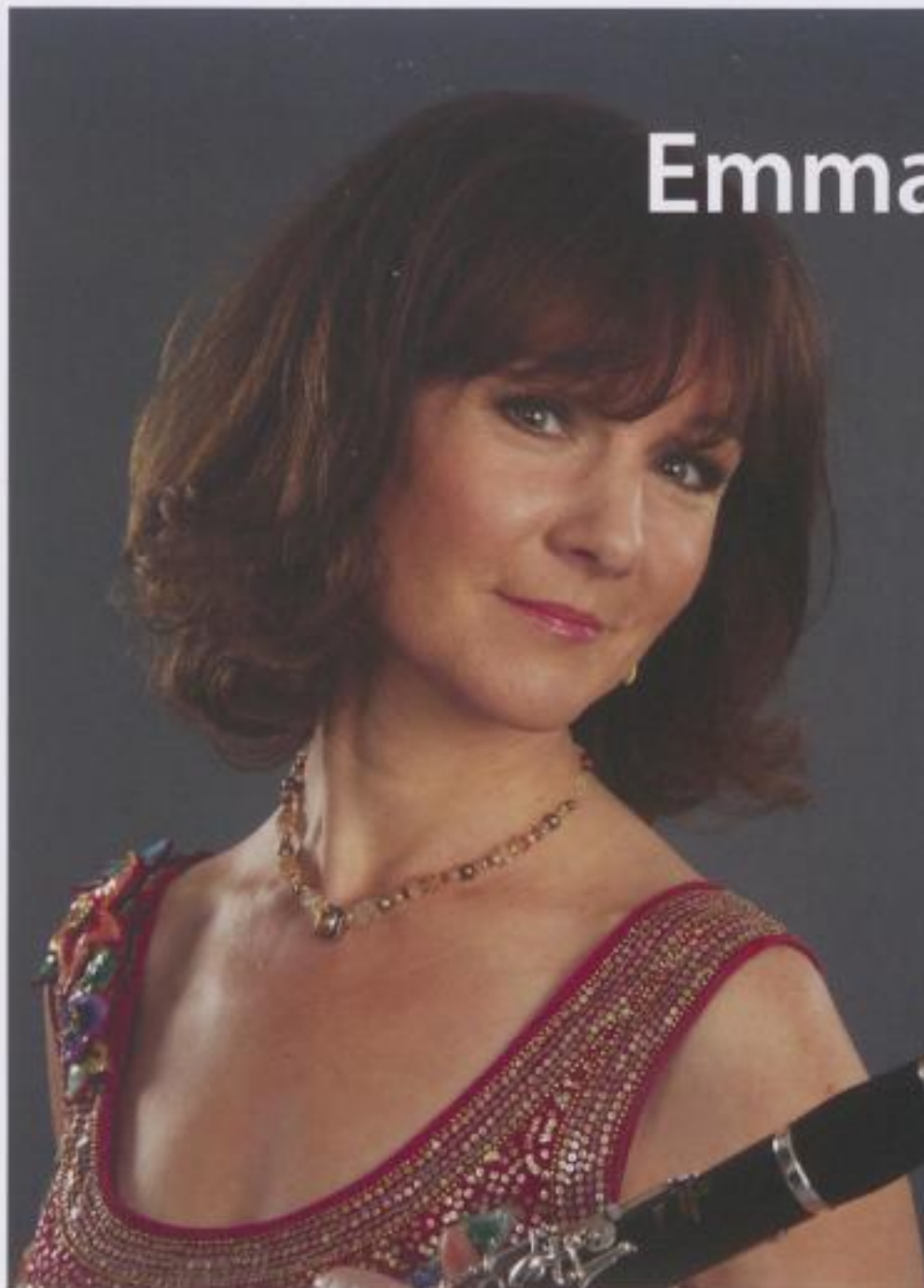
to increase in strife and tension: the sense of imminent tragedy is heightened by the short and frail cadenza for oboe and the woodwind sighs in the movement's closing bars.

The second, slow, movement consists of a theme and variations combined with the form of the rondo. The opening theme has grace and dignity, contrasting well with the bold second subject. This has a processional or march-like character. Towards the end of the movement the cellos recall the opening rhythm of the first movement in accompaniment to a mysterious modulatory linking passage: fate is not far away.

With the scherzo and trio the composer actively returns to the fray. The movement is full of shifting shadows, and the atmosphere is one of mystery and foreboding. The march theme rises from the depths of the strings. The second subject is also martial in character and, despite a slight rhythmic alteration, recalls once more the opening of the work. The trio brings some slight sense of humour with its scuttling basses. As the scherzo returns the ominous mood reappears once more: during a perpetual pianissimo the music is reduced to its simplest elements. The strings hesitatingly seek the key of C major, which glimmers like a light in the distance. This grows stronger and stronger, until the music bursts into the sunlight of the finale.

In the final movement, which follows the scherzo without a break, Beethoven adds piccolo, trombones and double-bassoon to the orchestra. All are used in the immediate statement of the first theme, which although martial is now triumphant in character. The second theme is dominated by rising and falling triplets. Beethoven disrupts normal convention, as he did in fact with the Symphony as a whole, by bringing back the scherzo's second subject at the end of the development. After a normal recapitulation, the symphony concludes with an extremely long coda, which recalls the opening rhythm of the first movement. The final affirmation of triumph reinforces the overall power of the work and brings it to a magisterial and emphatic conclusion.

Programme notes:
David Patmore (Overture & Symphony)
Timothy Dowling (Piano Concerto)



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SATURDAY 20 JUNE
2015, 7.30PM



Programme:

Beethoven

EGMONT OVERTURE

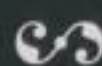
Beethoven

PIANO CONCERTO NO. 4

— *Interval* —

Beethoven

SYMPHONY NO. 6 (PASTORAL)



Dresden Philharmonic

Freddy Kempf

PIANO

Michael Sanderling

CONDUCTOR

PROGRAMME NOTES

Ludwig van Beethoven (1770-1827)

EGMONT OVERTURE (1810)

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 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 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 16th century, when the Netherlands was 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.

Beethoven

PIANO CONCERTO NO. 4 IN G MAJOR, OP. 58 (1806)

- I. ALLEGRO MODERATO
- II. ANDANTE CON MOTO
- III. RONDO: VIVACE

In 1800 Beethoven completed his third concerto for piano, in C minor, which stands on a different expressive plane from its two predecessors. The first two piano concertos had been first performed five years previously, in 1795 in Vienna. By 1801 Beethoven felt himself sufficiently advanced from his Second Piano Concerto to be able to comment on it to his publisher thus: 'I value [it] only at ten ducats, because I do not give it out as one of my best.'

The C-minor Concerto received its first performance in 1803, a year which marked a turning point in his career. By then he had come to terms with his deafness, and was about to launch into a period of five years which was to be filled with masterworks: the Fourth Symphony, the Violin Concerto, the opera *Fidelio*, as well as the three *Razumovsky* String Quartets, and the *Waldstein* and *Appassionata* piano sonatas. Central to this period are the Fourth Piano Concerto and the Fifth Symphony, composed simultaneously. Although they are linked through the similar rhythmic pattern of their arresting opening phrases, each work is quite different in terms of individual character.

The Fourth Piano Concerto was first performed at a subscription concert in March 1807 at the Lobkowitz Palace, as part of a programme that included the Fourth Symphony. The first public performance took

place later the same year, in December, in the massive concert that also included the first performances of the Fifth and Sixth Symphonies, the *Choral Fantasy*, and substantial parts of the Mass in C. The dedicatee of the Concerto was the Archduke Rudolph of Austria, to whom the Mass in D, the *Missa Solemnis* and the *Archduke Trio* were also dedicated.

With a gap of over 200 years between the conception of the Concerto and the present day, it is perhaps easy to take the Concerto and its great originality for granted. To the Viennese at the beginning of the 19th century it must have seemed completely revolutionary in form and content. The reflective tone of the opening movement, the intense dialogue between piano and orchestra in the first and second movements, and the persistent rhythmic cells used by Beethoven throughout, must have seemed light years away not only from Beethoven's earlier concertos, but also from those by his contemporaries and immediate predecessors, most notably Mozart.

The first movement opens with the piano introducing the first theme alone, in the home key of G major. The orchestra then slides in, in the more distant key of B major. Throughout the exposition Beethoven creates a mood of serenity quite different to anything that had gone before in the immediate past. The piano

makes a dramatic re-entry, cutting short the orchestral introduction in a way that was again new and unexpected, even for Beethoven. The exposition and development which follow are dominated both by Beethoven's virtuoso manipulation of the rhythm of the Concerto's opening, and by the intricate and rapid piano part – which is even more difficult to play than it sounds. The recapitulation is announced by the piano playing the opening theme *fortissimo* – again a novel approach to a key landmark in contemporary concerto structure. As with his previous concertos, Beethoven keeps the soloist busy after the cadenza for piano solo.

The second movement takes the form of a dialogue between the orchestra, fierce and rebarbative, and the piano, calm and soothing. Both play alternately with neither entering the other's sound-world. By the end the piano has subdued the orchestra's ferocity.

This movement has been well described by E.M. Forster in his essay of 1935 *Word-making and Sound-taking*: 'It is very easy music; it strikes or strokes immediately, and elderly gentlemen before myself have called it 'Beauty and the Beast'. What about Orpheus and the Furies, though?'

The finale starts with the orchestra announcing a jaunty, halting, musical idea, which drives forward the movement. By contrast the second main subject of the movement has a high melody and deep pedal and harmony. Throughout the movement the music possesses humour and joy. Technically the form used by Beethoven is that of the rondo, but it is sufficiently individual for the various stages to elide closely with the different sections of sonata form. Beethoven instructed that the piano's solo cadenza be short. The movement and work end with a vigorous gallop.

Beethoven

SYMPHONY NO. 6 IN F MAJOR (PASTORAL), OP. 68 (1808)

- I. PLEASANT, CHEERFUL FEELINGS AROUSED ON APPROACHING THE COUNTRYSIDE (ALLEGRO MA NON TROPPO)
- II. SCENE BY THE BROOK (ANDANTE MOLTO MOSSO)
- III. JOLLY GATHERINGS OF VILLAGERS (ALLEGRO)
- IV. THUNDERSTORMS (ALLEGRO)
- V. SHEPHERD'S SONG. GRATEFUL THANKS TO THE ALMIGHTY AFTER THE STORM (ALLEGRETTO)

The Sixth or *Pastoral* Symphony of Beethoven in F major is a companion piece to the turbulent Fifth Symphony in C minor. In character the two works lie at emotional extremes. Where the Fifth is notable for its tension and turbulence, the Sixth is completely relaxed. It reflects the contentment of a summer's afternoon, with the listener lost in wonder at the glories of nature. Although many attempts have been made to give the Symphony a detailed programme, Beethoven urged listeners to avoid such an approach, with his description of it as 'more an expression of feeling than painting'.

The idea of a work depicting different aspects of nature was not new at this time. Immediate influences included a symphony by Knecht, of 1784, which was entitled *The Musical Portrait of Nature*, the titles of whose movements are similar to those of Beethoven; a piano fantasia by Freystadtler of 1791 entitled *Morning, Midday and Evening*; and the depiction of nature in Haydn's oratorios, notably *The Creation*

and *The Seasons*. Popular taste was however moving against the literal portrayal of natural sounds, which may explain Beethoven's desire to evoke differing emotions, rather than to create detailed pictures in sound. In the *Pastoral* Symphony Beethoven transformed Haydn's pastoral style into symphonic form, not seeking to compete directly with Haydn as the acknowledged master of the oratorio.

The Symphony was composed during the spring and summer of 1808, and its first performance took place on 22 December of the same year at a benefit concert for Beethoven at the Theater an der Wien in Vienna. The programme of this concert was enormous. It included not only the Fifth and Sixth Symphonies but also the Fourth Piano Concerto, the *Choral Fantasy*, and excerpts from the Mass in C. The concert lasted from 6.30pm to 10.30pm, on a very cold evening, and at one point, in the *Choral Fantasy*, the musicians broke down altogether. Not surprisingly the Symphony was

received with mixed reactions, the length of the second movement being particularly criticised.

The instrumentation of the Symphony consists of pairs of woodwind, two horns and strings, with two trumpets and trombones added for the storm and the finale, together with a piccolo for the storm alone. In spite of each of the movements having a title, the work as a whole has a clear symphonic logic. The wonderfully picturesque nature of the work should not obscure the realisation that this is in fact a superb classical symphony created by simple means, such as the use of a harmonic design that achieves the broadest effects with the greatest economy.

Thus, for instance, in the first movement the awakening of the feelings of happiness is conveyed by a repetition which avoids monotony because the orchestration is so colourful and the harmony so leisurely. Virtually the entire structure of the movement is taken from the sprightly first subject played by the higher strings over the pedal notes provided by the cellos and violas. Elements of this are repeated sometimes as much as for 30 bars at a time. Even the movement's second subject, initiated by the cellos and passed to the violins and flutes, whilst being rhythmically different, shares the repetitive process which characterises Beethoven's treatment of the first subject.

The second movement, the scene by the brook, is in the key of B flat, and formally adheres to the scheme of first movement sonata form. Water is evoked by muted cellos playing in quavers and semiquavers, onto which is superimposed the first subject played by the violins. The second subject is introduced by the bassoon, and a third appears at the start of the development section, during which the first subject modulates through a variety of keys, perhaps evoking the ever-shifting nature of the flow of water. At the recapitulation the principal theme is played once more by the flute, with Beethoven indulging in sketches of the nightingale (flute), quail (oboe) and cuckoo (clarinet) during the coda, which brings the movement to a close.

The scherzo is in the style of a rustic dance, with the strings and the flute playing the initial theme. The trio is rougher in style, with the trumpets, introduced for the first time, ending the section in an inspired manner. After the repeat, the scherzo tune starts again for a third time but is interrupted by the initial thunder rumbles and raindrops of the storm. An early 19th century commentator on Beethoven, Paul Bekker, evocatively if not wholly accurately described the

movement thus: 'The flashes of lightning, the howling of the wind, the cries of fear and hurrying footsteps, form a fascinatingly realistic picture.'

The final movement follows the storm without interruption. After a yodel on the clarinet and then the horn, it leads into the serene shepherd's song, which is played three times, each time an octave lower. Transitional themes lead us back, via the movement's introductory yodel to the hymn of thanksgiving, and to a flowing second subject on clarinets and bassoons. As in the first movement, where the material appears to be handled in a naive way, Beethoven's manipulation of the material in this final movement is in fact highly sophisticated, and a supreme example of the art that conceals art.

Programme notes: David Patmore

MONDAY 22 JUNE 2015,
7.30PM



Programme:

Beethoven

OVERTURE TO THE
CREATURES OF PROMETHEUS

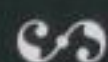
Beethoven

PIANO CONCERTO NO. 5

— *Interval* —

Beethoven

SYMPHONY NO. 7



Dresden Philharmonic

Freddy Kempf

PIANO

Michael Sanderling

CONDUCTOR

PROGRAMME NOTES

Ludwig van Beethoven (1770-1827)

OVERTURE TO THE CREATURES OF
PROMETHEUS, OP. 43 (1801)

Beethoven wrote music for two ballets during his career. The first, *Musik zu einem Ritterballett* (Music for a Knight's Ballet) was ghosted for Count Waldstein, who passed it off as his own work in 1791. The second score was *Die Geschöpfe des Prometheus* (The Creatures of Prometheus), composed in 1801, between the First and Second Symphonies. The choreographer for the ballet was Salvatore Viganò, from Naples, who had been appointed ballet master to the Austrian Imperial Court by Empress Maria Theresa in 1799. He produced a new work for the Court annually, and *The Creatures of Prometheus* was his third production. First performed on 28 March 1801, the ballet was initially successfully, being performed 16 times in its first year of existence. The work of Viganò however gradually went out of fashion and disappeared. Of the hour or so's worth of music which Beethoven composed, only the Overture has remained in the repertory. Beethoven was to use elements of the music which he composed for the ballet in other pieces, most notably refashioning a theme in the final movement of his Third Symphony, the *Eroica*, a quite different setting for it.

The plot of the ballet is slight and looks to mythology for its inspiration. Prometheus creates man and woman from clay and water, and endows them with life, through fire taken from the Sun. He intends to give them the best characteristics of all the animals, but omits to give them the power of reason. Intending to destroy them, he is prevented from doing so by Apollo, who rescues the Creatures and transports them to Mount Parnassus, the home of the Muses, where they learn music. Melpomene, the muse of tragedy, teaches them sorrow; Thalia, the muse of comedy, teaches them laughter; Terpsichore teaches them to dance, and Bacchus teaches them to make merry. Having learned to appreciate the beauties of nature, the Creatures leave for their various journeys through life, after one final solemn dance.

The Overture, which freely uses sonata form for its structure, is symphonic in style: it is highly dramatic, with sudden shifts of both musical keys and dynamics. Following a slow introduction, the vigorous first theme is introduced quietly by the strings, and then more dramatically by the full orchestra. The second theme also first appears quietly, but

Beethoven's typical buzzing quavers soon reappear, bringing the exposition to an exciting close. The exposition is not repeated, as for instance would be

the case in a symphony, and the development section is short. The recapitulation conversely is lengthy, with an extended coda towards the end.

Beethoven

PIANO CONCERTO NO. 5 IN E FLAT MAJOR (EMPEROR), OP. 73 (1809)

- I. ALLEGRO
- II. ADAGIO UN POCO MOSSO —
- III. ALLEGRO

On 12 May 1809 Napoleon's armies invaded Vienna. A week later they seized the island of Loban near the city. The battle of Wagram took place on 6 July, at which the Austrian forces were defeated, and from then until Vienna surrendered on 14 October, fighting took place in and around the city. Beethoven's house was situated in the middle of the fighting, and the noise and continuous activity frequently prevented him from working on his new piano concerto. He described the disruptive effects of the hostilities upon him: 'We have passed through a great deal of misery. I tell you that since 4 May I have brought into the world little that is connected – only here and there a fragment. The whole course of events has affected me, body and soul. Nor can I have the enjoyment of country life, so indispensable to me... What a disturbing, wild life around me! Nothing but drums, cannons, men, and misery of all sorts!'

To make matters worse, the annual pension which three members of the Austrian aristocracy (the Archduke Rudolph, Prince Lobkowitz and Prince Kinsky) had promised Beethoven to ensure that he stayed in Vienna rather than accept a rival offer from the King of Westphalia, was devalued by the collapse of the Austrian currency, brought on by the war. In addition Prince Lobkowitz became bankrupt and Prince Kinsky died. Nonetheless, despite these highly disruptive circumstances both generally and for Beethoven personally, by the end of 1809 he had completed his fifth piano concerto, as well as several other major works: the *Harp* Quartet, Op. 74, the three piano sonatas, Opp. 78, 79 and 81a, and several *Lieder*, as well as other miscellaneous pieces. He dedicated the concerto to the Archduke Rudolph.

The first performance of the piano concerto took place when conditions allowed, two years later in Leipzig on 28 November 1811. The soloist was Johann Schneider and Johann Schulz conducted the Leipzig Gewandhaus

Orchestra. A music critic who attended that performance wrote about the excited and enthusiastic audience and about the music, commenting that 'it is without doubt one of the most original, imaginative, most effective but also one of the most difficult of all concertos in existence'. Yet when Beethoven's famous pupil, Carl Czerny, gave the first performance in Vienna on 12 February 1812, the audience's reaction lacked enthusiasm. This indifference was not because of the music or the performance, but because of the distractions of the unusual character of the rest of the programme: a series of living tableaux on Biblical subjects, as envisaged in paintings by Raphael, Poussin and Troyes, and presented by the Noble Ladies' Charitable Society. Beethoven's majestic work was out of place among these competing attractions, and a reviewer for one periodical observed, 'Beethoven, full of proud self-confidence, refused to write for the crowd. He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in the majority at such affairs.'

The title 'Emperor' was given to the concerto early on, although it was not at Beethoven's behest. If anything, he would have objected to the name. For him, as for most Europeans of the time, 'Emperor' would have meant Napoleon. 'This man will trample the rights of men underfoot and become a greater tyrant than any other,' he growled to his young friend and pupil Ferdinand Ries. The most widely accepted of several theories about the origin of the title is that one of the early publishers thought it was an appropriate term to describe the concerto's 'grand dimensions and intrinsic splendour'. Several commentators have suggested that the concerto represents an echo of war: for instance Maynard Solomon has noted the work's 'warlike rhythms, victory motives, thrusting melodies, and affirmative character'. While this may be true, it also possesses a

radiant, positive and self-confident quality that makes an immediate and direct appeal to the listener.

The concerto opens with the orchestra sounding the tonic chord of E flat, followed by an impressive cadenza for the piano, while the orchestra interjects with fortissimo chords. After a brief transitional passage the first violins enter with the main theme, which the clarinets later take over. A *pianissimo* section ushers in the second subject on the strings, which the horns acquire a few bars later. The piano now plays the first and second subjects in an extended form. The development which ensues is chiefly based on the initial theme and after a powerful crescendo the cadenza is reached. Breaking with the tradition of the time, Beethoven wove the cadenzas for the concerto into the score as an integral part, giving the music continuity, but at the same time denying the soloist opportunity for impromptu virtuosic display. A coda brings the movement to an end.

Sir George Grove referred to the second movement, marked Adagio, as a series of 'quasi-variations' on the theme announced by the muted strings at the

beginning. A second subject is quietly introduced by the piano. Towards the end of the movement the piano hints at the chief theme of the finale, and a bridge passage assists in the transition to the Rondo (*Allegro*), the principal subject of which is given out by the piano and afterwards is taken up by the orchestra. Another theme is then heard, and after a repetition of the opening subject some development takes place. The foregoing material is now recapitulated and a coda, in which the timpani plays an important role, brings the work to an emphatic conclusion. This finale has been aptly described as 'the most spacious and triumphant of concerto rondos'.

Beethoven was 39 years old when he composed the *Emperor*, and although he was to live for another 18 years, he never completed another concerto. It represents the culmination of his work in the form that places two forces, the piano and the orchestra, in dramatic opposition. As he developed his later music style, confrontation became a less central characteristic, and so the concerto a less appropriate musical form for him.

Beethoven

SYMPHONY NO. 7 IN A MAJOR, OP. 92 (1812)

- I. POCO SOSTENUTO, VIVACE
- II. ALLEGRETTO
- III. SCHERZO, PRESTO: TRIO, ASSAI MENO PRESTO
- IV. ALLEGRO CON BRIO

Beethoven started composing his Seventh Symphony towards the end of 1811, more than three years after he had completed his Sixth Symphony, the *Pastoral*. The score of the Seventh was completed by May of 1812. The first performance did not however take place until 18 months later, possibly explained by Beethoven's desire to visit England and to keep a major new work in reserve, with which to impress new audiences there.

The premiere, conducted by Beethoven, took place at a concert on 8 December 1813, organised for the benefit of Austrian and Bavarian soldiers wounded at the Battle of Hanau. It was a great success: the slow movement was immediately encored. The period of the Seventh and Eighth Symphonies represented the zenith of Beethoven's career in terms of popular acclaim. After its premiere the Seventh Symphony was

published in 1814 in no less than seven different forms, including string quintet, piano trio and wind band.

The composer and violinist Ludwig Spohr played in the orchestra at the Symphony's first performance, together with many other notable musicians, including Moscheles, Hummel and Meyerbeer. Spohr left a graphic account of Beethoven's conducting of his new work: 'Although much had been told me about his way of conducting, it nevertheless astounded me to the utmost degree. He was in the habit of giving dynamic indications to the orchestra by means of all sorts of peculiar movements of his body. When he wanted a *sforzando* he would vehemently throw out both his arms, which previously he had held crossed against his chest. For a *piano* he would crouch down, going down deeper as he wanted the sound to be softer. Then, at the beginning of a crescendo he would rise gradually and when the forte was reached he would

leap into the air... The execution was quite masterly despite Beethoven's uncertain and sometimes ludicrous conducting.'

This description clearly indicates the intensity of feeling that Beethoven brought to his performances and the wide dynamic range of playing that he clearly wanted. Spohr was not exaggerating: a further eyewitness account, by the singer Franz Wild, exists of Beethoven conducting at another concert, and it is virtually identical to Spohr's.

The Seventh Symphony is almost completely traditional in form, although it may be said to lack a true slow movement. The one feature of it that stands out above all others is 'the relentless drive of the rhythm'. Although the obsession with rhythm threatens throughout to overwhelm everything else in the Symphony, Beethoven's musical mastery of form and vision are sufficiently strong to ensure that rhythm remains subordinate – just – to the requirements of symphonic form.

The first movement opens with a powerful introduction, the longest written by Beethoven. Scale passages play a major part within it. The melody for the oboe in this part has an accompanying rhythm that anticipates the drive of the movement's main section, marked *Vivace* or lively. Beethoven dramatically inserts a pause just before the dance rhythm of the main theme of this section is announced. This theme determines most of the movement, combined with scale passages taken over from the introduction. The terrific crescendo, which forms the movement's climax, caused Weber to remark that Beethoven was 'ripe for the madhouse' when the Symphony was first performed in Leipzig.

The second movement, marked *Allegretto*, takes the place of the conventional slow movement. It is based on a haunting march rhythm and is constructed both in a similar way to the *Funeral March* of the Third Symphony, the *Eroica*, and as a rondo with variations. The variations are in fact restricted to the accompanying figures supporting the main theme. This is always present in the variations, with its counterpoint a regular companion. The movement was not only immediately successful, it was also a strong influence upon other composers, notably Schubert in his Symphony in C major.

The Scherzo of the Symphony is simply but directly marked *Presto* (very fast), and typifies the vitality of the Symphony with its forward driving rhythm.

The contrasting Trio is reputed to be based upon an old pilgrims' hymn. Both the Scherzo and the Trio are heard twice. The Scherzo then reappears for a third time. The Trio tries to reassert itself, but is abruptly stopped by several swift chords.

Sir Donald Tovey has described the incredibly fiery final movement as 'unapproached in music'. Like the first movement, it is notable for its sustained energy. Its rhythmic pattern is established in the first four, explosive, bars. These are followed by a whirling frenzy that constitutes the first theme. It has been described as 'the very stuff of a wild impulse to motion', and its persistent *sforzandi* as 'the epitome of Beethoven's Promethean energy'. The second theme takes the listener into unexpected harmonic realms, as do both the development and the recapitulation.

Even those unfamiliar with the language of keys will note the various harmonic twists liberally scattered throughout the movement. In the coda at the end of the movement Beethoven continues to move the music through unusual keys before settling on a long dominant pedal, with the first and second violins vying with each other over the rhythmic figures of the first subject. In this movement more than any other one can sense the exuberance and sheer physical energy that led Beethoven to compare himself with Bacchus who 'presses out glorious wine for mankind and makes them spiritually drunk'.

Programme notes: David Patmore

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Freddy Kempf is one of today's most successful pianists, performing to sell-out audiences all over the world. Exceptionally gifted with a broad repertoire, Freddy has built a unique reputation as an explosive and physical performer not afraid to take risks as well as a serious, sensitive and profoundly musical artist.

Voted 'Best Young British Classical Performer' in the Classical BRIT Awards in 2001 and recipient of an Honorary Doctorate of Music by the University of Kent in 2013, Freddy works with some of the world's most prestigious musical institutions and conductors including in recent seasons, the Royal Philharmonic Orchestra with Charles Dutoit, Philharmonia Orchestra under Sir Andrew Davis, Swedish Chamber Orchestra, Russian State Symphony with Vassily Sinaisky and La Scala Philharmonic with Riccardo Chailly.

Freddy continues to build upon his playing/directing appearances following recent successes with the Royal Philharmonic Orchestra, St Petersburg Philharmonic and Korean Symphony Orchestra. Most notably in the 14/15 season, Freddy will have several play/direct tours including a tour with the Kyushu Symphony Orchestra in Japan and with the NZSO in New Zealand.

A committed recitalist, Freddy often appears on many of the world's most important stages including, most recently, the Great Hall of the Moscow Conservatoire, the Berlin Konzerthaus, Milan's Conservatorio's Sala

Verdi, the Sociedad Filharmónica Bilbao, London's Cadogan Hall, Sydney's City Hall, Tokyo's Suntory Hall, the City Concert Hall in Hong Kong and numerous others.

A prolific recording artist, Freddy records exclusively for BIS Records. His latest Schumann recital disc, released in 2013, was received to great acclaim, and in 2010, his recording of Prokofiev's Piano Concertos Nos. 2 & 3 with the Bergen Philharmonic Orchestra and Andrew Litton was nominated for the prestigious *Gramophone* Concerto Award. This highly successful collaboration was followed by a recording of Gershwin's works for piano and orchestra, released in 2012. Freddy's solo recital disc of Rachmaninov, Bach/Busoni, Ravel and Stravinsky, released in 2011, was praised by *BBC Music Magazine* for its 'wonderful delicate playing and fine sense of style'.

Born in London in 1977, Freddy made his concerto debut with the Royal Philharmonic Orchestra at the age of eight and subsequently came to national prominence in 1992 when he won the BBC Young Musician of the Year Competition. In 1998, his award of Third, rather than First Prize in the Tchaikovsky International Piano Competition in Moscow provoked protests from the audience and an outcry in the Russian press, which proclaimed him 'the hero of the competition'.

WEBSITE: www.freddy-kempf.com

Michael Sanderling CONDUCTOR



Photo © Nikodaj Lund

Born and educated in Berlin, Michael Sanderling is one of the most highly sought-after conductors of his generation. Many engagements with leading orchestras and a highly successful artistic collaboration with the renowned Dresden Philharmonic have earned Sanderling an international reputation as a conductor. Sanderling opened his tenure as Principal Conductor of the Dresden Philharmonic at the beginning of the 2011-12 season and will continue in this capacity through the 2018-2019 season. He was previously Artistic Director and Principal Conductor of the Kammerakademie Potsdam from 2006 to 2010.

Sanderling has conducted many of the world's leading orchestras, among them Zurich's Tonhalle Orchestra, the Yomiuri Nippon Symphony Orchestra Tokyo, the Konzerthausorchester Berlin, the Munich Philharmonic, the Staatskapelle Dresden, Bamberg Symphony, the Radio Symphony Orchestras of Stuttgart, Munich, Cologne, Hamburg, Leipzig and Hannover, the Strasbourg Philharmonic Orchestra and the Netherlands Philharmonic Orchestra. He conducted the highly praised new production of Sergei Prokofiev's monumental *War and Peace* at the Cologne Opera.

In addition to several return engagements, in 2015 and 2016 he will be making his conducting debuts with the Leipzig Gewandhaus Orchestra, the Vienna Symphony, the NHK Symphony

Orchestra, the Toronto Symphony Orchestra and the Tokyo Metropolitan Symphony Orchestra.

Michael Sanderling is devoted to working with talented young musicians. He was Principal Conductor of the Deutsche Streicherphilharmonie for several years and most recently has worked with Germany's Bundesjugendorchester, the Jerusalem Weimar Youth Orchestra, the Junge Deutsche Philharmonie and the Schleswig-Holstein Festival Orchestra.

In addition to late-Romantic symphonic works, he also focuses on the works of Shostakovich and repertoire from the Classical period. As a champion of New Music, he has given many premiere performances of works by contemporary composers.

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Upon being founded in 1870, the Dresden Philharmonic brought a new spirit to the city's public music culture with its performances at the Gewerbehauseaal. The orchestra remains true to this tradition today. As the city's orchestra, the Dresden Philharmonic is conscious of its obligation to a diverse audience. In addition to its Classical-Romantic core repertoire, the Dresden Philharmonic has always been open to performing contemporary compositions. The orchestra continues this trend today with recently commissioned works from Sofia Gubaidulina, Rodion Shchedrin, Giya Kancheli, and Michael Nyman.

Noteworthy conductors and soloists regularly gave guest performances with the Dresden Philharmonic: Brahms, Tchaikovsky, Dvorák and Richard Strauss came to conduct their own works. In later years this included artists like Hermann Abendroth, Eduard van Beinum, Fritz Busch, Eugen Jochum, Joseph Keilberth, Erich Kleiber, Hans Knappertsbusch, Franz Konwitschny and Arthur Nikisch.

In recent times the orchestra has worked with guest conductors such as Marc Albrecht, Dennis Russell Davies, Miguel Harth-Bedoya, Kristjan Järvi, Michail

Jurowski, Dmitri Kitajenko, Yakov Kreizberg, Sir Neville Marriner, Wayne Marshall, Kurt Masur, Ingo Metzmacher, Andris Nelsons, Markus Poschner, André Previn, Karl-Heinz Steffens, Yuri Temirkanov, Yan Pascal Tortelier, Sebastian Weigle, Simone Young and Lothar Zagrosek.

Regular guest appearances by soloists such as Rudolf Buchbinder, Julia Fischer, Kirill Gerstein, Matthias Goerne, Vadim Gluzman, Martin Grubinger, Håkan Hardenberger, Michaela Kaune, Anne-Sophie Mutter, Daniel Müller-Schott, Fazil Say and Jean-Yves Thibaudet have also enriched the orchestra's repertoire.

In 1909 the Dresden Philharmonic became one of the first German orchestras to perform a concert tour in the United States. Since then concert tours have taken the Dresden Philharmonic to the major music centers of Europe, the Americas and Asia.

Michael Sanderling, Principal Conductor since 2011-12, will lead the Dresden Philharmonic this season on tours to the United States, Japan and leading European music centres including Cologne, Munich and Vienna.

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