

LEEDS

INTERNATIONAL
CONCERT SEASON

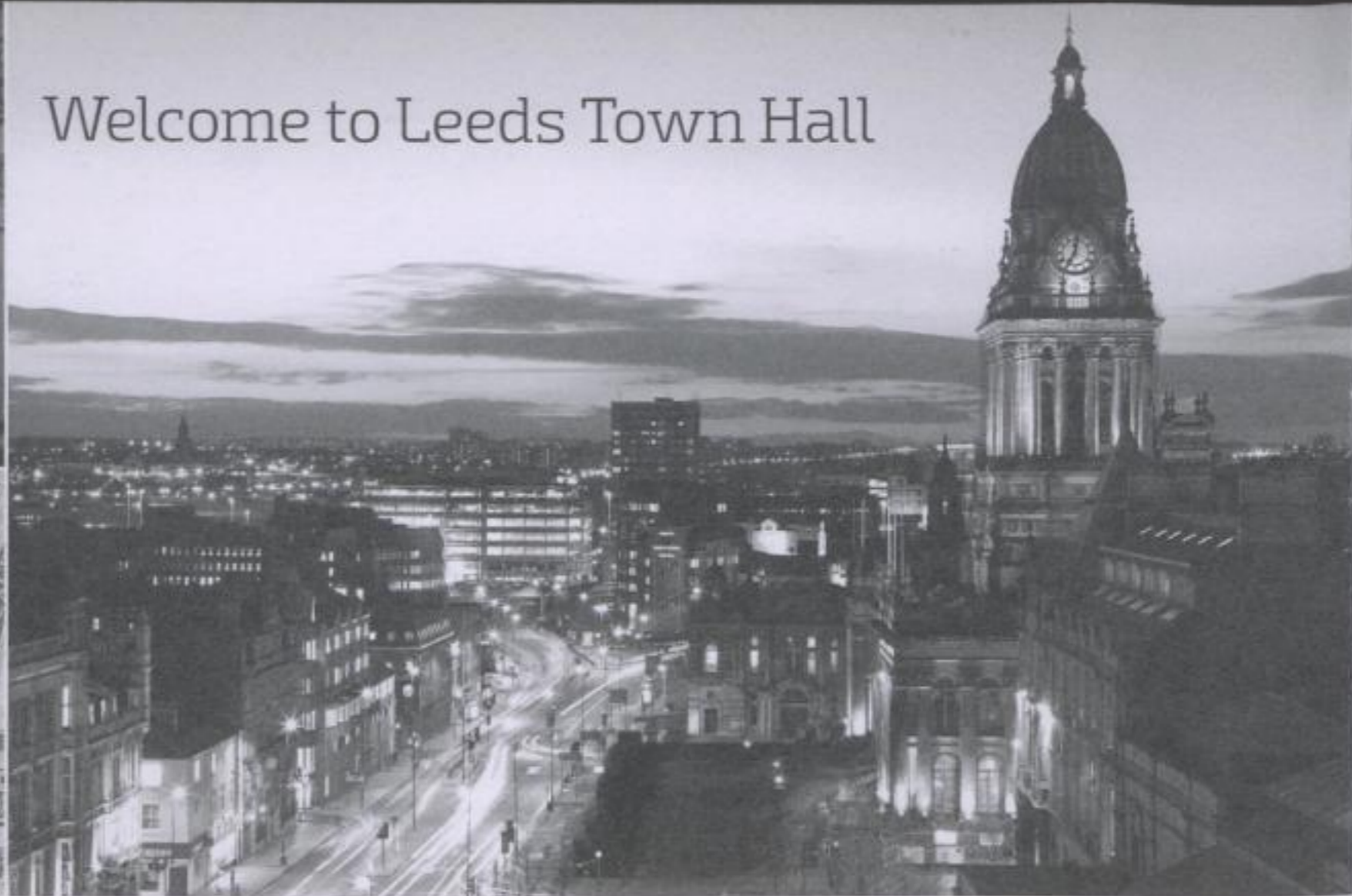
Leeds International Orchestral Season 2015/16

Leeds Town Hall

Saturday 3 October 2015
Dresden
Philharmonic



Welcome to Leeds Town Hall



2 Leeds International Concert Season 2015/16

Leeds International Orchestral Season 2015/16

Leeds Town Hall



Dresden Philharmonic

Michael Sanderling
conductor

Andrei Korobeinikov
piano

Wagner

Overture: The Mastersingers of Nuremberg

Schumann

Piano Concerto

Interval of twenty minutes

Beethoven

Symphony No 3 *[Eroica]*

Tonight's concert ends at approximately

9.40pm

Tonight's pre-concert talk will be given by **Judy Blezzard**

LEEDS INTERNATIONAL
CONCERT SEASON

The Sonata

Leeds
International
Chamber
Season
2015/16

Tuesdays at 7.30pm
The Venue
Quarry Hill, Leeds

Leeds International Concert Season 2015/16

Tuesday 20 October 2015

Dénes Várjon

piano

Haydn

Piano Sonata in C major Hob XVI:48

Sándor Veress

Piano Sonata

Haydn

Piano Sonata in E minor Hob XVI:34

Liszt

Piano Sonata in B minor

Tuesday 10 November 2015

Paul Lewis

piano

Beethoven

Piano Sonata No 30

Beethoven

Piano Sonata No 31

Beethoven

Piano Sonata No 32

Tuesday 8 December 2015

Adrian Brendel

cello

Tim Horton

piano

Bach

Gamba Sonata BWV1027

Boulez

Piano Sonata No 2

Crumb

Sonata for Solo Cello

Webern

Sonata for Cello and Piano

Brahms

Sonata for Cello and Piano

Tuesday 26 January 2016

Georgy Tchaidze

piano

Medtner

Sonata Reminiscenza

Shostakovich

Piano Sonata No 2

Prokofiev

Pastoral Sonatina

Prokofiev

Piano Sonata No 8

Tuesday 23 February 2016

Alasdair Beatson

piano

Schubert

Piano Sonata No 14

Janáček

Piano Sonata 1 X 1905
From the Street

Scarlatti

Six Piano Sonatas

Scriabin

Piano Sonata No 5

Tuesday 22 March 2016

Antje Weithaas

violin

Björg Lewis

cello

Aleksandar Madžar

piano

Ravel

Sonata for Violin and Cello

Berg

Piano Sonata No 1

Tchaikovsky

Piano Trio

Box Office: 0113 224 3801
Book online: www.leedsconcertseason.com





Richard Wagner

1813 - 1883

Overture: The Mastersingers of Nuremberg

1867

The German composer Richard Wagner was one of the major creative figures of the nineteenth century. A great man of the theatre, in his middle years he composed an unbroken succession of operatic masterpieces...

The Flying Dutchman (1843), *Tannhauser* (1845), *Lohengrin* (1848), *Tristan and Isolde* (1859), *The Mastersingers of Nuremberg* (1867), and *The Ring of the Nibelungs* (1852-1874). His final opera was *Parsifal* (1882). He established the Bayreuth Festival for the performance of his music. He died after an eventful life in 1883.

Die Meistersinger von Nürnberg, or *The Mastersingers of Nuremberg*, was Wagner's only mature comedy, and his only work dealing with ordinary historical figures. The plot focuses upon the cobbler-poet Hans Sachs (1494-1576) and the Guild of Mastersingers. A wealthy member of the Guild, Pogner, has decided to offer his daughter, Eva, in marriage to the winner of a singing contest. The young hero Walther is in love with Eva, and decides to enter the contest but is unaware of its complex rules. With the aid of Sachs, and despite the bitter opposition of Beckmesser, who also aspires to marry Eva, Walther wins the contest with his prize song, and so the hand of Eva.

Enthusiasm

Wagner created some of his finest music for the opera, which covers a very wide range of dramatic and emotional situations, but which is dominated above all by the fresh enthusiasm of young love, tempered by the wisdom of the Mastersingers, as personified by Sachs. The Overture opens with the majestic theme associated with the Mastersingers themselves, and goes on to encompass many of the principal musico-dramatic themes of the opera, before concluding, as it began, with music of impressive pomp and ceremony with which the operatic action is launched.

“Wagner created some of his finest music for the opera, which covers a very wide range of dramatic and emotional situations, but which is dominated above all by the fresh enthusiasm of young love, tempered by the wisdom of the Mastersingers...”

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Dresdner
Philharmonie



Robert Schumann

1810 - 185

It was in 1840 that Robert Schumann finally succeeded in marrying Clara Wieck, despite her father's bitterly determined opposition. Up to this time he had composed virtually nothing but piano music. But from then on his genius sought a wider range of musical expression.

The year of his marriage saw a passionate outpouring of songs, well over a hundred of them, mostly on the subject of love. In the following year, 1841, he was to write his *Spring Symphony*; a *Symphonic Fantasia*, later to be transformed into the *Fourth Symphony*; and a *Fantasia for piano and orchestra*.

It was this *Fantasia*, written for Clara, which ultimately became the first movement of his *Piano Concerto*. Three more years passed before the rest was written, years in which he turned from one medium to another. After the succession of piano music, lieder and orchestral works, there came in 1842 a sudden switch to chamber music, when he wrote three string quartets, a piano quartet and the famous piano quintet. Then he turned to choral music, writing his little-known cantata *Paradise and the Peri* in 1843. But at the end of this year he first began to show signs of his coming mental health troubles; and following a tour which took him and Clara as far afield as St Petersburg and Moscow, he had another, more serious, period of nervous depression. Back at home in Leipzig he started work on *Faust*. Then at the end of the year he and Clara moved to Dresden, where, in 1845, he returned to orchestral music and extended the *Fantasia* into a full-scale three-movement concerto.

Showpiece

Schumann himself said that the work 'comes somewhere between a concerto, a symphony and a grand sonata'. Although written for Clara to play on tour (as indeed she soon did, with much success, in Leipzig, Vienna and Budapest) it is far from being merely the virtuoso showpiece that the term 'Romantic Concerto' is usually taken to suggest. Sir Donald Tovey described it as:

eminently beautiful from beginning to end... free, spacious, and balanced in form... rich and various in ideas.

Piano Concerto in A minor, Op 54

1845

Allegro affetuoso

Intermezzo: Andantino grazioso

Allegro vivace

Nor does it display Schumann's often-criticised thickness of scoring. It is mainly in the symphonies that his orchestration is apt to be turgid: in the Cello Concerto it is economical to the point of sparseness, and in the Piano Concerto the orchestral parts are carefully laid out with a real sensitivity to matters of timbre and balance.

After the soloist's opening flourish, the woodwinds announce the movement's deeply poetic main theme. It is taken up by the piano (with a slight but telling change in harmony), and continued on violins with piano accompaniment. The official second subject starts like the first subject, but now in C, the relative major key. Then in a more animated section it is taken up and extended by the clarinet. After a tutti (based on a phrase from the first subject continuation), a sudden key-change, to the distant realms of A flat major, ushers in the first part of the development section. The change in time signature and the slowing of tempo make this a contemplative and peaceful interlude. The peace is shortly disturbed by a brisk dialogue between soloist and orchestra, based on the opening bars of the concerto. Then a long and impassioned passage for piano, with flute and strings, leads to the home key for the recapitulation, which is fairly exact until the soloist's cadenza and the jubilant march that closes the movement.

The Intermezzo is a tender movement in Schumann's shy-sounding, reticent vein. It is mainly built from the opening theme, contrast being provided by a more expansive melody on the cellos. After a reminder from the woodwind of the first movement, the finale is launched. This movement is basically in sonata form, with the vigorous opening theme as first subject and the curiously syncopated melody (which first appears on the strings, echoed legato by the piano) as the second. Schumann introduces several unorthodox touches. Most notable among these are the use of new material (a sinuous oboe theme) that plays an important part in the development; the switch to D major at the start of the recapitulation; and the triumphant reappearance of the first subject at the end of the recapitulation. None of these disturbs the movement's balance or design, and arguably they enhance the Concerto's most essential qualities: its sheer spontaneity and youthful romanticism.

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Ludwig van Beethoven

1770 - 1827

Beethoven's notebooks indicate that work on the *Eroica* Symphony commenced in 1803. It was completed in May of the following year, and first performed privately at the house of Prince Lobkowitz. The first public performance took place a year later, on 7 April 1805, at the Theater an der Wien, in one of Franz Clement's concerts, with Beethoven himself conducting.

It was for Clement that Beethoven was to compose the Violin Concerto, Op 61 in 1806. The orchestral parts only of the Symphony were published in Vienna in 1806, as was then the custom. The full score was eventually published by Simrock in 1820.

Ries, Beethoven's contemporary, suggested that the Symphony was inspired by Beethoven's admiration of Napoleon Bonaparte as the First Consul of France, in whom he initially saw the champion of liberty, equal to the great consuls of Ancient Rome. However when Beethoven learned that Napoleon had proclaimed himself Emperor, he was enraged, declaring his hero to be 'no better than other men'. He destroyed the manuscript's title page, which according to Ries, simply bore the inscription 'Buonaparte - Luigi van Beethoven'. The printed inscription on the 1820 published score was to read '*Sinfonia Eroica*, composed to celebrate the memory of a great man'.

Dedication

This account of Ries of the genesis of the purpose and dedication of the Symphony has encouraged the idea prevalent during the nineteenth century that the Symphony had a 'programme', closely following the various episodes of the Napoleonic drama. Berlioz certainly maintained this view. More sustainable is Wagner's interpretation of the Symphony. He saw in Beethoven's hero an archetype of man, capable of experiencing all the human emotions of love, sorrow and strength. Certainly with the *Eroica* Beethoven introduced into the form of the symphony a range and intensity of emotion not previously experienced.

The first movement marked *Allegro con brio*, starts after two brisk staccato chords with a simple theme directly quoted from the Overture to Mozart's youthful opera *Bastien and Bastienne*. The enunciation of this theme is followed by a bridge passage characterised by the contrasting orchestral timbres of oboe, clarinet, flute and strings. The second subject is essentially melodic and features a similar sequence to the bridge passage played by clarinet, oboe and flute.

Symphony No 3 in E flat major (*Eroica*) Op 55

1803/04

Allegro con brio
Marcia funebre [Adagio assai]
Scherzo [Allegro vivace]
Finale [Allegro molto]

After the traditional repeat of the exposition, a highly dramatic development section commences, during the course of which a third theme appears which, with its fluid orchestration, provides an element of contrast to what has gone before. The recapitulation opens with a passage in which the second horn, anticipating the return to the home key, plays the common chord of E flat under the harmony of the dominant seventh. At the time of the Symphony's first performance this passage was seen as highly unorthodox and aroused much comment. An extensive coda of 120 bars, in scale matching the development section, brings the movement to an end.

Serenity

The second movement, the famous Funeral March, has been the subject of several interpretations. According to Schindler, Beethoven, on hearing of Napoleon's death, commented that he had composed his funeral march seventeen years earlier. Marked *Adagio*, the movement is in the form of a long song, the main theme of which is divided in to three parts, A-B-A, with the third section repeating and developing the first. A second theme in the major key, which has been variously interpreted as representing serenity and an after-life, and played by the oboe, alternates with the first theme. The last appearance of the principal theme is veiled and disrupted by syncopations in a way that recalls the ending of the Overture to *Coriolan*, but in an even more sombre mood.

The third movement, the Symphony's *scherzo*, is marked *Allegro vivace*, and is an enlarged replica of the old Minuet form, with a trio and repeats. The main theme is given out by the oboe over a muttered and staccato string accompaniment, played *pianissimo*. The trio is entrusted to the horns, whose theme has a pronounced 'open-air' character.

The finale, *Allegro molto*, consists of free variations on a theme previously employed by Beethoven in the incidental music to *The Creatures of Prometheus*, Op 43, and prior to that in the Fifteen Variations in E flat, Op 35 for solo piano. This initial theme is enriched by a melody superimposed upon it from the third variation, and played by the oboe. This secondary theme gives rise to a series of twelve variations. The climax is the penultimate *andante* variation, richly harmonised and of great power. The final variation, marked *Presto*, provides a peroration to the work of a brilliance entirely in keeping with the Symphony's title 'Heroic'.

“After the traditional repeat of the exposition, a highly dramatic development section commences, during the course of which a third theme appears which, with its fluid orchestration, provides an element of contrast to what has gone before”

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Morley Town Hall

Leeds Best of Brass

2015/16

Join us this season for Leeds Best of Brass, acclaimed as the finest series of brass band concerts in the world.

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Book online: www.leedsconcertseason.com



Sat 14 November 2015
Morley Town Hall, 7.30pm
Tickets: £13.50 (discounts £11.50)

Brighouse & Rastrick Band

The Brighouse & Rastrick Band is regarded by many as the best and most consistent 'public subscription band' in the world.

Sat 28 November 2015
Morley Town Hall, 7.30pm
Tickets: £11.50 (discounts £9.50)

Reg Vardy Band

Thirty five times North of England Regional Champion, the Reg Vardy Band was the 2011 winner of the Grand Shield.

Sat 12 December 2015
Morley Town Hall, 7.30pm
Tickets: £11.50 (discounts £9.50)

Tredegar Town Band

By popular demand we are pleased to welcome back 2013 British Open Champion Tredegar Town Band to our series.

Sat 23 January 2016
Morley Town Hall, 7.30pm
Tickets: £11.50 (discounts £9.50)

Rothwell Temperance Band

2015 winner of the Grand Shield, Rothwell Temperance is a relatively young band. Formed in 1984, it began contesting in 1989 and quickly made a name for itself.

Sat 13 February 2016
Morley Town Hall, 7.30pm
Tickets: £13.50 (discounts £11.50)

Black Dyke Band

With over 160 years of rich musical heritage Black Dyke is the most successful contesting band in the world.

Sat 12 March 2016
Morley Town Hall, 7.30pm
Tickets: £11.50 (discounts £9.50)

Leyland Band

Leyland has rightly earned its reputation as an unrivalled concert entertainer by producing dynamic and unique performances both at home and abroad.

Saturday 2 April 2016
Morley Town Hall, 7.30pm
Tickets: £13.50 (discounts £11.50)

Grimethorpe Colliery Band

International fame came to the band with the making of the 1995 film *Brassed Off*.

Saturday 30 April 2016
Morley Town Hall, 7.30pm
Tickets: £11.50 (discounts £9.50)

Carlton Main Frickley Colliery Band

During the band's long and successful history it has won virtually every honour possible, including British Champion and European Champion.



Michael Sanderling

Michael Sanderling has been Principal Conductor at the Dresden Philharmonic since 2011. As his contract was prolonged, this extremely successful example of co-operation between the conductor and the orchestra will continue until at least 2019.

At the same time, he is a sought-after guest conductor in the world's greatest music centres and directs renowned orchestras such as the Zürich Tonhalle Orchestra, the Yomiuri Nippon Symphony Orchestra in Tokyo, the Berlin Konzerthausorchester, the Munich Philharmonic Orchestra, the Bamberg Symphony Orchestra, the Vienna Symphony Orchestra, the Toronto Symphony Orchestra, the NHK Symphony Orchestra in Tokyo, the Leipzig Gewandhaus Orchestra and Germany's great radio orchestras.

Born in Berlin, Michael Sanderling is one of the few who have made their way from being orchestral musicians into the top league of conductors. In 1987, aged twenty, he became a cello soloist at the Leipzig Gewandhaus Orchestra under Kurt Masur, then from 1994 to 2006 he filled the same position at the Berlin Radio Symphony Orchestra. As a soloist, he gave guest performances with the Boston Symphony Orchestra, the Los Angeles Philharmonic Orchestra and the Orchestre de Paris, to name but a few, and as a passionate chamber musician he was a member of the Ex Aequo trio for eight years.

Success

It was at a rehearsal of the Berlin Chamber Orchestra in 2000 that he stood at the conductor's desk for the first time. Familiar with a conductor's work from his childhood as the son of legendary Kurt Sanderling, Michael assumed more and more conducting jobs and was appointed principal conductor and art director of the renowned Kammerakademie Potsdam in 2006. He was successful as an opera conductor with Philip Glass' *The Fall of the House of Usher* in Potsdam

and with a new production of Sergei Prokofiev's *War and Peace* at Cologne Opera. As a cellist and conductor he has made CD recordings of important works from the repertoire of Dvořák, Schumann, Shostakovich, Prokofiev, Tchaikovsky and others. However, it has been a long time since he last performed as a cellist.

Passion

Working with young musicians is close to Michael Sanderling's heart. He teaches as a professor at Frankfurt University for Music and Performing Arts and co-operates regularly with the Bundesjugendorchester, the Jerusalem Weimar Youth Orchestra, the Junge Deutsche Philharmonie and with the Schleswig-Holstein Festival Orchestra. From 2003 to 2013 he was associated with the Deutsche Streicherphilharmonie as its principal conductor.

Speaking the language of orchestral musicians, Michael Sanderling is considered to be efficient at rehearsals and yet able to bring out the passion in the musicians during concerts. His musical horizon encompasses Bach and Handel as well as premieres, of which he has conducted many, and it is a major concern for him to develop the Dresden Philharmonic's flexibility of sound and style even further.

LEEDS

INTERNATIONAL
CONCERT SEASONSun 20 December: 3pm
Leeds Town Hall

The Snowman & Paddington Bear's First Concert

with the Orchestra of Opera North

The Snowman

Dir Dianne Jackson & Timmy T Murakami,
Cert U, 1982, Animation, 26 minsComposer **Howard Blake**
Creator **Raymond Briggs**
Conductor **Hugh Brunt**

Cherished by children and adults alike,
The Snowman is the soundtrack to
everyone's Christmas.

For this concert the Orchestra of Opera North brings the enchanting tale
to life with a screening of the classic animated film.

Paired with *Paddington Bear's First Concert*, told by special guest
narrator, this is the perfect way the whole family can begin the festivities.

Tickets: £25 – £16

Discounts: under 18s £5 off, Over 60s £1.50 off

Box Office: 0113 224 3801
Book online: www.leedsconcertseason.com

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INTERNATIONAL
CONCERT SEASONThur 31 December: 3pm
Leeds Town Hall

Viennese Whirl

with the
Orchestra of Opera North

Be swept off your feet and into the New Year
by this afternoon of Viennese classics.

A highlight for many, do book early as this ever-popular
concert regularly sells out.



John Rigby
conductor

Jennifer France
soprano

Concert includes:

Johann Strauss II

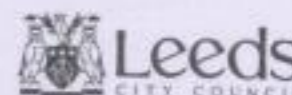
Overture: *Die Fledermaus*
Die Fledermaus Laughing Song
Overture: *Eine Nacht in Venedig*

Lehár

Giuditta Meine Lippen
Die lustige Witwe Vilja

**Tickets: £30 – £10**

Discounts available

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Book online: www.leedsconcertseason.com

FREE
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BUBBLY OR
ORANGE JUICE
WITH ALL
TICKETS



Andrei Korobeinikov

Andrei Korobeinikov was born in Moscow in 1986. This outstanding pianist has performed all over the world and has won more than twenty prizes in national and international competitions including the Alexander Scriabin International Piano Competition and Rachmaninov Piano Competition in Los Angeles in 2005 where he received a special public prize.

At the age of nineteen, he graduated with honours from the Moscow Conservatory (Best musician of the decade) and continued his studies at the Royal College of Music in London.

Being regularly invited all over the world, he has appeared with prestigious orchestras such as Philharmonia Orchestra, St Petersburg Philharmonic, Konzerthausorchester Berlin, Orchestre National de France, NHK Symphony Orchestra, Budapest Festival Orchestra, Sinfonia Varsovia, Lahti Symphony Orchestra and Tchaikovsky Symphony Orchestra of Moscow.

In chamber music, he plays with distinguished musicians such as Vadim Repin, Alexander Kniazev, Dmitri Makhtin and the Borodin Quartet.

Acclaim

In 2008, he recorded his first CD for *Mirare*, devoted to Scriabin. The recording brought him extraordinary success and awards and was followed by two CDs: a selection of Beethoven Sonatas and Bagatelles and one dedicated to Shostakovich's Preludes Op 34 and the two Concertos (with Lahti Symphony Orchestra/Okko Kamu). The latest was acclaimed by the international press (*Gramophone*, *Diapason d'or*, *BBC Music Magazine*). The pianist recently completed for *Mirare* a Scriabin solo cycle that he recorded at the Bayerischer Rundfunk in Munich and is now considered to be one of the finest Scriabin interpretations.

This exceptional artist of multiple talents also graduated at the age of seventeen from the Law European University of Moscow. He composes his own music and writes poetry.

His recent appearances with Maestro Ivan Fisher and the Konzerthausorchester Berlin in Rachmaninov's Second Piano Concerto, with Maestro Yuri Temirkanov and the St Petersburg Philharmonic Orchestra in Tchaikovsky's First Piano Concerto and Rachmaninov's Paganini Variations were marked by extraordinary success.

Highlights

Highlights of the 15/16 season include concerts with St Petersburg Philharmonic Orchestra/Alexander Vedernikov, Ural Philharmonic Orchestra/Dmitri Liss, Latvian National Symphony Orchestra/Andris Poga, Orchestre de Paris/Yutaka Sado, Orchestre Philharmonique de Monte Carlo/Aziz Shokhakov, recitals (Berlin Konzerthaus, Barcelona Palau de la Musica, Paris Salle Gaveau), a European tour with the violonist Vadim Repin and with the Tchaikovsky Symphony Orchestra/Vladimir Fedoseyev.

Dresden Philharmonic

The Dresden Philharmonic is the orchestra of Dresden, the State Capital of Saxony. Since 2011, Michael Sanderling has been its Principal Conductor, following Kurt Masur, Marek Janowski, Rafael Frühbeck de Burgos and others in this position.

The Dresden Philharmonic continues the tradition of the Ratsmusik, the city council's musicians who were first mentioned in the fifteenth century and had grown into an orchestra by the early nineteenth century. Since 1870, the year when Dresden got its first great concert hall, the Philharmonic's symphony concerts have been an established part of the city's concert life. The Dresden Philharmonic has ever since been a concert orchestra with regular ventures into the fields of opera concertante and oratorios. It is housed in the Palace of Culture in the middle of the Old Town. The listed shell of the building will be built in with a new, ultra-modern concert hall by 2017. Until then, the Philharmonic performs concerts for large orchestra mainly in the Albertinum and the Schauspielhaus.

Variety

The Dresden Philharmonic offers great musical and stylistic variety. On the one hand, the orchestra has been able to retain its very own 'German' sound in the Romantic repertoire. On the other hand, it has developed flexibility of sound and style for Baroque and Viennese music as well as for modern works. Renowned conductors and composers headed the orchestra early on, from Brahms, Tchaikovsky, Dvořák and Richard Strauss to Erich Kleiber and Knappertsbusch, Previn and Marriner, to Andris Nelsons and Kristjan Järvi. Premieres remain an important part of the orchestra's programme today.

The Dresden Philharmonic joins the Dresden Kreuzchor for the Christmas and Easter Bach performances at the Kreuzkirche. For the great choral symphonies the orchestra can rely on the Dresden Philharmonic Choir as an excellent partner. Another important tradition is chamber music and chamber symphonies performed by the Dresden Philharmonic Chamber Orchestra, all of whose musicians come from the Dresden Philharmonic.

Remarkable

Not only does the Dresden Philharmonic enjoy an extraordinarily large number of regular subscribers, with its family programmes, film music concerts etc, it does a great job in introducing classical music to new groups of listeners. Guest performances all over the world are testimony to the high renown the Dresden Philharmonic enjoys in the world of classical music. Another remarkable aspect is the Philharmonic's impressive discography which started to develop in 1937. Currently, a new cycle is being recorded for the *Sony Classical* label, with Principal Conductor Michael Sanderling pairing a selection of Dmitri Shostakovich's symphonies with Beethoven's symphonies.

The Orchestra

Michael Sanderling Principal Conductor

Bertrand de Billy Principal Guest Conductor

Kurt Masur Conductor Laureate

Frauke Roth General Director

First Violins

Heike Janicke*
Wolfgang Hentrich*
Dalia Schmalenberg
Jeanine Thorpe
Heide Schwarzbach
Christoph Lindemann
Marcus Gottwald
Ute Kelemen
Antje Becker
Johannes Groth
Alexander Teichmann
Annegret Teichmann
Juliane Kettschau
Thomas Otto
Eunyoung Lee
Deborah Jungnickel

Second Violins

Markus Gundermann
Michael Dinnebir* **
Adela Bratu
Denise Nittel
Reinhard Lohmann
Steffen Gaitzsch
Matthias Bettin
Andreas Hoene
Andrea Dittrich
Constanze Sandmann
Jörn Hettfleisch
Susanne Herberg
Christiane Liskowsky
Angelika Feckl

Violas

Christina Biwank*
Hanno Felthaus*
Matan Gilitchensky
Beate Müller
Steffen Seifert
Steffen Neumann
Heiko Mürbe
Hans-Burkart Henschke
Andreas Kuhlmann
Harald Hufnagel
Eva Maria Knauer
Jie Zhou**

Cellos

Matthias Bräutigam*
Ulf Prelle*
Victor Meister
Rainer Promnitz
Karl Bernhard von Stumpff
Clemens Krieger
Daniel Thiele
Alexander Will
Bruno Borralhinho
Hans-Ludwig Raatz

Double Basses

Benedikt Hübner*
Tobias Glöckler
Olaf Kindel
Bringfried Seifert
Thilo Ermold
Donatus Bergemann
Matthias Bohrig
Ilie Cozmatchi

Flutes

Karin Hofmann*
Mareike Thrun*
Götz Bammes
Berit Schmutzler**

Oboes

Johannes Pfeiffer*
Undine Röhner-Stolle*
Guido Titze
Jens Prasse

Clarinets

Hans-Detlef Löchner*
Fabian Dirr*
Dittmar Trebeljahr
Klaus Jopp

Bassoons

Daniel Báz*
Ulrich Hermann* **
Michael Lang
Mario Hendel

Horns

Michael Schneider*
Hanno Westphal*
Torsten Gottschalk
Johannes Max
Dietrich Schlät
Carsten Gießmann

Trumpets

Christian Höcherl*
Csaba Kelemen
Nikolaus von Tippelskirch

Trombones

Stefan Langbein*
Joachim Franke
Dietmar Pester

Tuba

Jörg Wachsmuth*

Timpani

Stefan Kittlaus*

Percussion

Oliver Mills
Gido Maier
Alexej Bröse

Harp

Nora Koch*

* Principal

** Substitute

Executive Director

Martin Bülow

Personal Assistant to the Principal Conductor

Alexandra MacDonald

Orchestra Operations

Almut Placke

Orchestra Staff

Jens Eichler
Gerd Krems
Rico Löwe
Matthias Richter

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Fiona Todd
Julia Smith

On Tour Management

Chrissy Dixon
Ron Yeoman

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Leeds International Concert Season 2015/16

Forthcoming concerts



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Wednesday 7 October 2015
The Venue, 1.05pm

Jamal Aliyev cello
Alison Rhind piano

Beethoven
Cello Sonata No 4
Rachmaninov
Cello Sonata

Jamal began his musical studies aged five with his first teacher and beloved grandfather Kara Aliyev in Turkey. He moved to the Yehudi Menuhin School in 2008, with a full scholarship to study with Professor Thomas Carroll with whom he continues to study at the Royal College of Music.

Admission free

Saturday 17 October 2015
Leeds Town Hall, 7.30pm

The Hallé

Karl-Heinz Steffens conductor
Jack Liebeck violin

Rossini
Overture: *The Silken Ladder*

Dvořák
Violin Concerto

Vaughan Williams
A London Symphony

Tickets: £33.50 - £12.50 [discounts available]

Please don't forget to turn off your mobile phone.

Leeds City Council reserves the right to change programmes, orchestras and artists without notice. Food and drink is not permitted within the concert-hall, nor may any cameras or recording equipment be brought into the auditorium. It is illegal to record any part of a performance unless prior arrangements have been made with the concert promoter.

Tuesday 20 October 2015
The Venue, 7.30pm

Dènes Várjon piano

Haydn
Piano Sonata in C major Hob XVI:48

Sándor Veress
Piano Sonata

Haydn
Piano Sonata in E minor Hob XVI:34

Liszt
Piano Sonata in B minor

The first concert of this series exploring The Sonata features one of the greatest examples of the genre: Liszt's B minor Piano Sonata.

Tickets: £19.50, £17.50 [discounts available]

Saturday 24 October 2015
Leeds Town Hall, 7.30pm

BBC Scottish Symphony Orchestra

Rafael Payare conductor
Alisa Weilerstein cello

Strauss
Don Juan

Shostakovich
Cello Concerto No 2

Dvořák
Symphony No 8

Tickets: £33.50 - £12.50 [discounts available]

Visit www.leodis.net/discovery for an online history of Leeds, with extensive sections on both Leeds Town Hall and classical music in Leeds.

