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CONCERT SERIES

2015/16

Dresden Philharmonic
Thu 8 Oct

City of Birmingham
Symphony Orchestra
Wed 4 Nov

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Orchestra
Wed 25 Nov

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Fri 4 Dec



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CONCERT SERIES
2015/16

Dresden Philharmonic

DRESDEN PHILHARMONIC

Conductor – Michael Sanderling
Piano – Andrei Korobeinikov

Thu 8 Oct 7.30pm

Brahms	<i>Academic Festival Overture</i>
Rachmaninov	Piano Concerto No. 1
Interval	
Beethoven	Symphony No. 3 <i>Eroica</i>

Pre-concert Talk

Woods-Scawen Room 6.15pm

Tickets £2.50 (Subscribers £1.50)

Michael Sanderling in conversation with Andrei Korobeinikov

Michael Sanderling conductor

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, Yomiuri Nippon Symphony Orchestra in Tokyo, Berlin Konzerthausorchester, Munich Philharmonic Orchestra, Bamberg Symphony Orchestra, Vienna Symphony Orchestra, Toronto Symphony Orchestra, NHK Symphony Orchestra in Tokyo, Leipzig Gewandhaus Orchestra and Germany's great radio orchestras.

Born in Berlin, Michael Sanderling is one of the few who made their way from being orchestra musicians into the top league of conductors. In 1987, aged 20, 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, Los Angeles Philharmonic Orchestra and 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.

It was at a rehearsal of the Berlin Chamber Orchestra in 2000 that he took up the conductor's baton for the first time – and was on fire. Familiar with a conductor's work from his childhood, as the son of the 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's *The Fall of the House of Usher* in Potsdam and with a new production of Sergei Prokofiev's *War and Peace* at Cologne Opera.

Nikolai Lund



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. What is close to Michael Sanderling's heart is work with young musicians. 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 the orchestra musicians, Michael Sanderling is considered to be efficient at rehearsals and yet able to bring out the fire in the musicians during concerts. His musical horizon encompasses Bach and Handel as well as premieres, of which he has conducted many by now, and it is his mission to develop the Dresden Philharmonic's flexibility of sound and style even further.

Andrei Korobeinikov

piano

Andrei Korobeinikov was born in Moscow in 1986. This outstanding pianist has performed all over the world and has been awarded more than 20 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 19, he graduated with honours from the Moscow Conservatory (Best Musician of the Decade) and pursued his studies at the Royal College of Music in London.

Being regularly invited over the world, he has appeared with prestigious orchestras such as the 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 including Vadim Repin, Alexander Kniazev, Dmitri Makhtin and the Borodin Quartet.

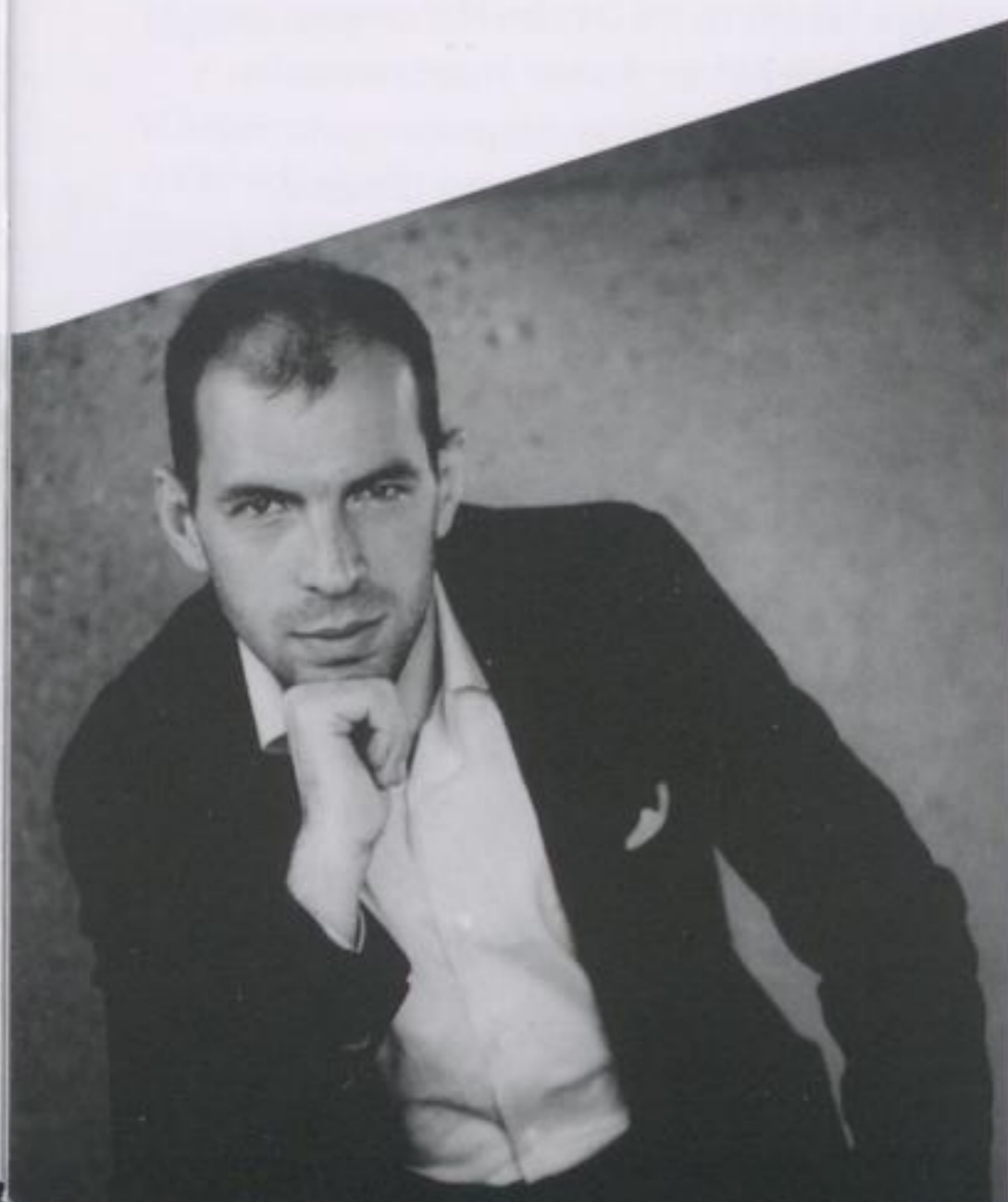
In 2008, he recorded his first CD for Mirare, devoted to Scriabin. The recording brought him extraordinary success and awards, including *Diapason* magazine's Diapason d'Or of the Year and *Classica* magazine's Choc de Classica, and was followed by two CDs: a selection

of Beethoven Sonatas and Bagatelles and one dedicated to Shostakovich Preludes Op. 34 and the two concertos (with the Lahti Symphony Orchestra/Okko Kamu). The latest was acclaimed by the international press (*Gramophone*, *Diapason d'or*, *BBC Music Magazine*...). The pianist recently completed a Scriabin solo cycle that he recorded for Mirare at the Bayerischer Rundfunk in Munich and is now considered to be one of the finest ever Scriabin interpretations.

This exceptional artist of multiple talents also graduated at the age of 17 from the Law European University of Moscow. He composes his own music and writes poetry.

His recent appearances with Maestro Iván Fischer 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 of the 15/16 season also include concerts with the 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 Música, Paris Salle Gaveau...), a European tour with the violonist Vadim Repin, a UK tour with the Dresden Philharmonic Orchestra and a further European tour with the Tchaikovsky Symphony Orchestra under Vladimir Fedoseyev.



Irene Zandl

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.

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 Classical 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. 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.

Michael Sanderling | Principal Conductor
 Bertrand de Billy | Principal Guest Conductor
 Kurt Masur | Conductor Laureate
 Frauke Roth | General Director

VIOLIN I

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
 Eunyong Lee
 Deborah Jungnickel

VIOLIN II

Markus Gundermann
 Michael Dinnebier* **
 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**

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

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 Bätz*
 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

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Martin Bülow

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Alexandra MacDonald

ORCHESTRA OPERATIONS

Almut Placke

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Jens Eichler
 Gerd Krems
 Rico Löwe
 Matthias Richter

Johannes Brahms (1833–1897)

Academic Festival Overture, Op. 80

In 1879, the venerable University of Breslau awarded Brahms an honorary doctorate. As a musical 'thank you' for this distinction, and encouraged by the conductor Bernard Scholz, who had nominated him for the award, he composed the *Academic Festival Overture* during the summer of 1880. The Overture was first performed with the composer himself conducting, on 4 January 1881, at a special convocation or assembly, arranged by the University. It was immediately successful and has remained in the repertoire ever since. It stands at the opposite emotional pole to that of the work which immediately followed its composition: the *Tragic Overture*, Op. 81.

Brahms fulfilled his obligation to write a work for the University by composing, in his own words, 'a very boisterous potpourri of student drinking songs, à la Suppé', Suppé being a well-known operetta composer of

the period. Although the various sections of the Overture appear to be loose and episodic, they are in fact intricately designed, thus fulfilling the 'academic' aspect of the brief. In addition throughout Brahms's use of the orchestra is extremely witty, for instance in the brilliant counterpoint employed in the triumphant final section, which is based on the well-known tune *Gaudeamus igitur*. And the orchestra employed by Brahms is one of the largest in his entire output, allowing for a rich blend of orchestral colours.

The Overture consists of four continuous sections: *Allegro* (C minor); *Maestoso* (C major); *Animato* (G major) and *Maestoso* (C major). With its clearly laid-out structure, lyrical warmth, mounting excitement and obvious good humour, the *Academic Festival Overture* is one of Brahms's most immediately attractive works.

Sergei Rachmaninov (1873–1943)

Piano Concerto No. 1 in F sharp minor, Op. 1

Vivace
Andante
Allegro vivace

In 1891, at the age of eighteen, Rachmaninov won the highest honours for his piano playing at the Moscow Conservatory, after studying with Alexander Siloti, who himself had studied with Tchaikovsky, Nicholas Rubinstein and Liszt. In addition, as a student of composition with Taneyev and Arensky, he had written a number of works in different genres, before feeling able to give one of his compositions an opus number. This was to be the First Piano Concerto, by far his most ambitious work to date. The last two movements were written in a rush during July 1891, while still a student: as Rachmaninov himself wrote to a friend, 'I could have finished it much sooner, but after the first movement I idled for a long while... composed and scored the last two movements in two and a half days.'

Dedicated to Siloti, the Concerto was first performed at the Moscow Conservatory the following year, in March 1892, with Rachmaninov as soloist and Safonov conducting. The reception was not especially enthusiastic. Rachmaninov was disappointed but not as devastated as he was to be following the disastrous premiere of his First Symphony in 1897. The weak performance, conducted by Glazunov, and a vitriolic review by Cui, precipitated the depression for which Rachmaninov needed medical assistance, and the product of which was to be the Second Piano Concerto, first performed in 1901.

Following the success of the Second Concerto Rachmaninov received many requests to hear the First, but he was very reluctant to place it before the public. By 1908 however he was definitely planning 'to take it in hand, look it over, and then decide how much

time and work will be required for its new version, and whether it's worth doing anyway.' Intensive work on the revision of the Concerto did not however start until the outbreak of the Russian Revolution in 1917, when Rachmaninov was in Moscow. He later described this time: 'I had started to rewrite my First Piano Concerto... I was so engrossed with my work that I did not notice what went on around me... I sat at the writing table or the piano all day, without troubling about the rattle of machine guns and rifle shots.'

As the Revolution progressed Rachmaninov realised that life in Russia was changing beyond recognition. He was offered a series of concerts in Scandinavia in November 1917 and decided to leave Russia with his family, for what in fact was to be for ever. From Scandinavia he travelled to America, and in urgent need of funds, he considered re-launching his career there either as a conductor or as a pianist. On the advice of Josef Hofmann he chose the latter, and was to be one of the world's finest concert pianists for the rest of his life, until his death in Hollywood in 1943. The First Piano Concerto, in its now revised form, was first performed soon after his arrival in America, on 28 January 1919 in New York, with Rachmaninov as soloist and Modeste Altschuler conducting the Russian Symphony Orchestra.

Rachmaninov was very pleased with his revision of the Concerto, commenting, '...it is really good now. All the

youthful freshness is there, and yet it plays itself so much more easily.' He had tightened the construction of the work, and had given the orchestration, over which he had originally hurried, greater clarity. The first movement opens with an arresting brass fanfare, followed by a rapid solo passage of descending octaves and weighty chords from the piano, indicating the influence of Tchaikovsky, who had supported Rachmaninov as a young composer. The orchestra then introduces the first theme, which is taken up by the soloist. There is a second theme, marked *meno mosso*, and the opening plays a part in the working out of the thematic material, notably in the extended cadenza for the solo piano.

The slow movement has been compared to a Chopin Nocturne. It is quite short and the piano enters almost at once, with an expressive melody, which is developed with increasingly elaborate and complex figuration. The final movement opens in 9/8 time: this is contradicted in the second bar by the piano's quadruple-time 12/8. The pattern of contrasting metres continues, before the excitement of the opening gives way to a more tranquil central section in E flat that is marked *Andante ma non troppo*. The original mood and key of F sharp major are gradually restored as the Concerto moves towards its final optimistic conclusion.

interval

Ludwig van Beethoven (1770–1827)

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

Allegro con brio

Marcia funebre (Adagio assai)

Scherzo (Allegro vivace)

Finale (Allegro molto)

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'.

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.

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.

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 into 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*, consisted 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'.

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