

Bradford International

Orchestral

Concert Season : 2015/16

with Bradford Chamber Season

150th
ORCHESTRAL
SEASON



Saturday 10 October 2015, 7.30pm

Dresden Philharmonic

Saturday 21 November 2015, 7.30pm

Prague Symphony Orchestra

Saturday 5 December 2015, 7.30pm

The Hallé

ST GEORGE'S
CONCERT HALL

City of Bradford MDC
www.bradford.gov.uk



Saturday 10 October 2015, 7.30pm

Dresden Philharmonic

Michael Sanderling

Conductor

Thomas Carroll

Cello Soloist

Wagner

Meistersinger Overture (9')

Elgar

Cello Concerto (30')

Beethoven

Symphony No 3 *Eroica* (47')

IMG Artists:

Head of UK Touring:

Andrew Jamieson

Manager, UK Touring:

Mary Harrison

Tour Co-ordinators, UK Touring:

Fiona Todd and Julia Smith

On-Tour Management:

John Pendleton

Chrissy Dixon

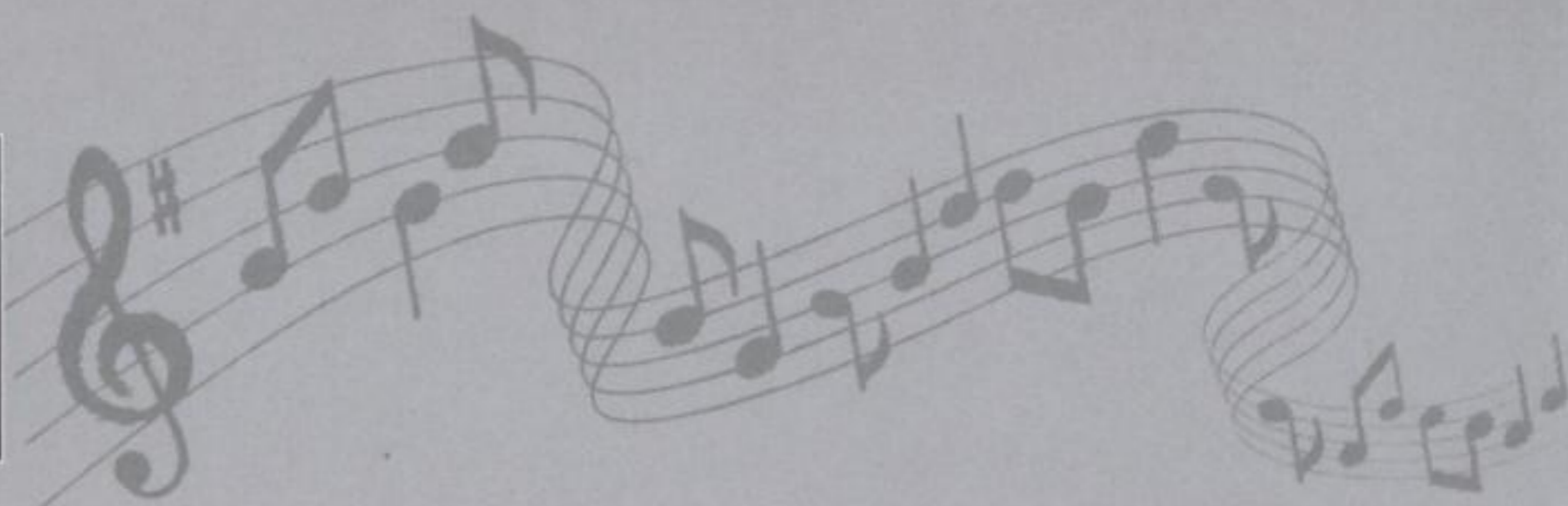
Ron Yeoman

ST GEORGE'S
CONCERT HALL

City of Bradford MDC

www.bradford.gov.uk

design & print john good www.johngood.com



Wagner

Overture: *Die Meistersinger von Nürnberg*

The German composer Richard Wagner was one of the major creative figures of the 19th century. A great man of the theatre, in his middle years he composed an unbroken succession of operatic masterpieces: *The Flying Dutchman* (1843), *Tannhäuser* (1845), *Lohengrin* (1848), *Tristan and Isolde* (1859), *The Mastersingers of Nuremberg* (1867) and *The Ring of the Nibelung* (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.

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.



Elgar

Cello Concerto in E minor, Op 85

Adagio - moderato

Lento - Allegro molto

Adagio

Allegro, ma non troppo

The Cello Concerto belongs to the group of Elgar's late works that includes the piano quintet and string quartet, as well as the three violin sonatas. Elgar composed the Concerto during 1918 and 1919. Although begun in London, the major part of it was written at Brinkwells, the Elgars' country cottage in Sussex.

Elgar was very pleased with his new work, describing it as a "real large work and I think good and alive". The first performance took place, conducted by the composer, at the Queen's Hall, London, on 26 October 1919, in the opening concert of the London Symphony Orchestra's first post-war season. Albert Coates, who allowed composer and soloist little time for rehearsal, conducted the bulk of the programme. The resulting performance was predictably poor. "Never, in all probability, has so great an orchestra made so lamentable a public exhibition of itself," commented Ernest Newman in *The Observer*. Nonetheless, the Concerto's great merits were quickly recognised and appreciated.

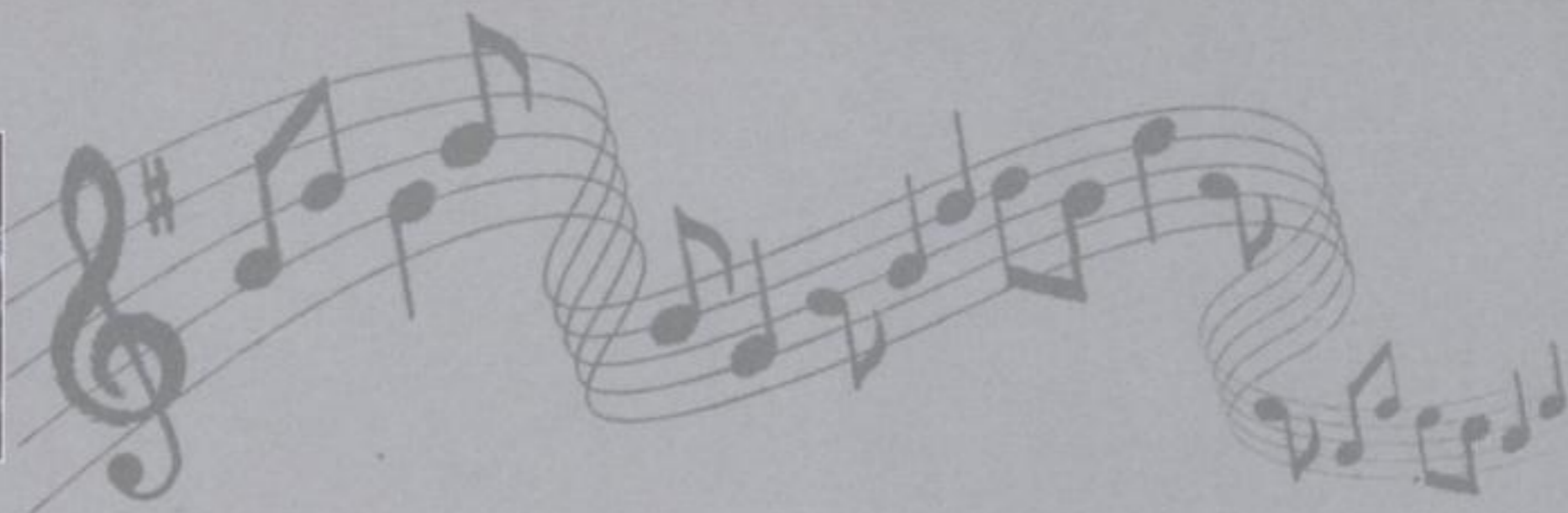
Although Elgar uses a full orchestra, the orchestration is economical. Consequently the solo part, which is almost continuous, never has any difficulty in speaking against the accompaniment. The four movements are linked in pairs. Both the first and second movements commence with a cello recitative, and the slow movement leads directly into the finale.

The work opens with the cello playing a recitative-like phrase that recurs in the second and fourth movements. The first movement proper then gets under way with the violas introducing the principal melody, characteristic of Elgar's later, wistful, style. A second subject appears on the clarinets and passes to the cello. These two themes constitute the movement. The reappearance of the cello's opening phrase, played *pizzicato*, announces the second movement. This is a *scherzo*, and has the rushing character of the *moto perpetuo*.



The core of the Concerto is the third movement, a heart-felt *Adagio*. The brass is silent, and the orchestra is reduced to just strings with clarinets, bassoons and horns. The cello plays throughout, acting as a focus for Elgar's lyrical meditation. The end of the movement appears as a question, which is answered in the finale that follows without a break. Following the first and second subjects, a passage appears consisting of themes from the previous movements. As in Elgar's Violin Concerto, the cadenza for the cello is accompanied: the mood reverts to that of the *Adagio*. The opening recitative reappears for the final time, now confident and assertive before the rondo theme is briefly resumed, and the Concerto brought to a swift conclusion.

programme notes



Beethoven

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

Allegro con brio

Marcia funebre (Adagio assai)

Scherzo (Allegro vivace)

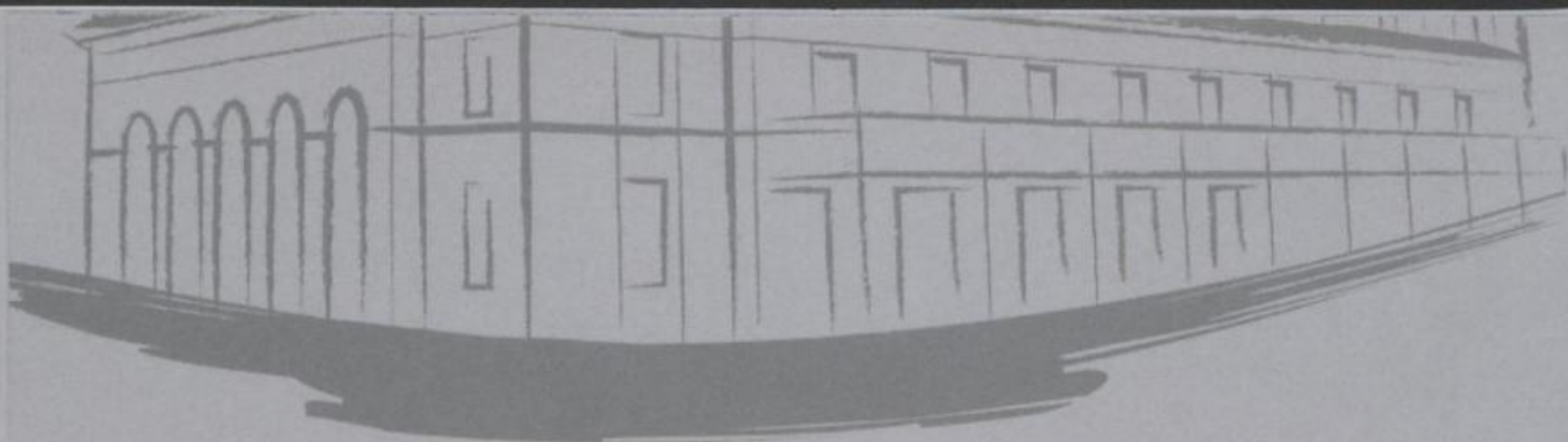
Finale (Allegro molto)

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 "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 19th 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.

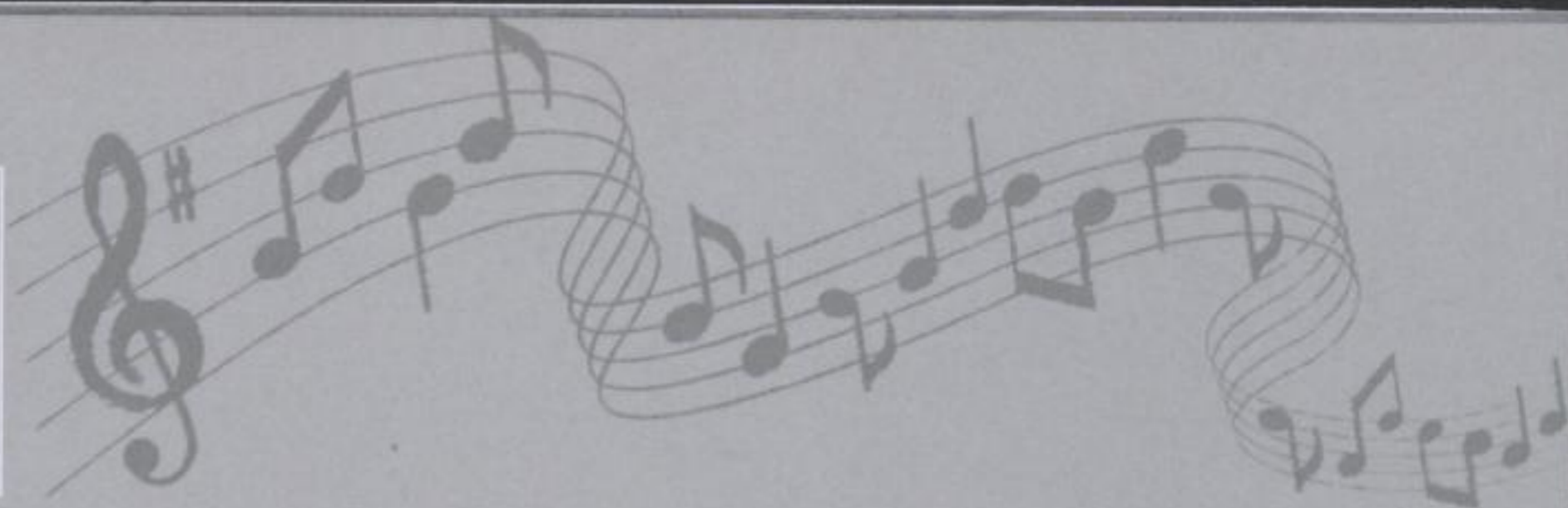
The second movement, the famous 'Funeral March', has been the subject of several interpretations. According to Schindler, Beethoven, on hearing of Napoleon's death, commented that he had composed his funeral march 17 years earlier. Marked *Adagio*, the movement is in the form of a long song, the main 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 afterlife, 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 15 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 12 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'.

David Patmore

programme notes



Michael Sanderling

Conductor

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.

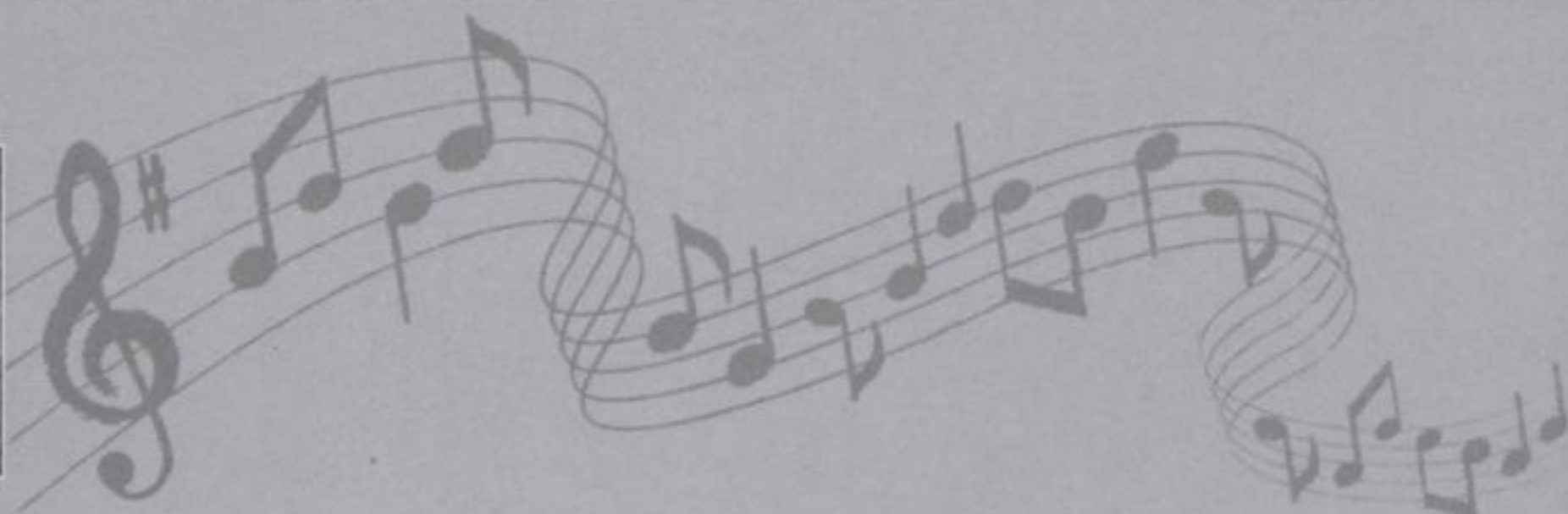
Sanderling has conducted many of the world's leading orchestras, among them Zurich's Tonhalle Orchestra, the Yomiuri Nippon Symphony Orchestra in Tokyo, the Konzerthausorchester in Berlin, the Munich Philharmonic, the Staatskapelle in Dresden, Bamberg Symphony, the Radio Symphony Orchestras of Stuttgart, 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.

biographies



Thomas Carroll

Cello

Born in Swansea, Thomas studied with Melissa Phelps at the Yehudi Menuhin School and with Heinrich Schiff in Austria. An exceptionally gifted cellist, he is one of only two artists who auditioned successfully for both Young Concert Artists Trust in London and Young Concert Artists, Inc in New York. He has since gone on to give critically acclaimed debut recitals at Wigmore Hall (London), Alice Tully Hall (NY) and in Boston, California, Florida and Washington DC.

As a concerto soloist, Thomas has appeared with the London Symphony Orchestra, Philharmonia Orchestra, Royal Scottish National Orchestra, BBC National Orchestra of Wales, London Mozart Players, ViVA, Orchestra of the East Midlands, the Vienna Chamber Orchestra (conducted by Heinrich Schiff), English Chamber Orchestra, Prague Philharmonic, Sofia Philharmonic and Bayerischer Rundfunk Orchestra.

Much in demand as a chamber musician, Thomas has worked with the Belcea Quartet, Chilingirian Quartet, Endellion Quartet, Yehudi Menuhin, Ivry Gitlis, Gidon Kremer, Steven Isserlis, Mischa Maisky, Michael Collins, Julian Rachlin at Wigmore Hall, the Edinburgh and Cheltenham international festivals, among many others. His recordings include Michael Berkeley's String Quintet with the Chilingirian Quartet for Chandos.

Recent engagements include concerts at Wigmore Hall, the Louvre in Paris, Konzerthaus in Vienna, the Dubrovnik Festival, Bath Mozartfest, Mecklenburg Festival and The International Chamber Music Festival in Utrecht with Janine Jansen, Julian Rachlin and Ensemble. Thomas has also given a series of concerts in Tokyo under the auspices of YCA Inc; been resident at the Delft Festival in Holland; and appeared as soloist with the BBC Concert Orchestra at the Queen Elizabeth Hall (broadcast by BBC Radio 3), Royal Philharmonic Orchestra, London Philharmonic Orchestra and Orchestre Régional de Cannes. In August 2007, he made his debut with the Melbourne Symphony Orchestra in a series of performances of Shostakovich's Concerto No 2 and received an immediate re-invitation. Last season, Thomas returned as soloist with the Royal Philharmonic Orchestra; performed the Dvořák with the Staatsorchester Braunschweig; Vivaldi Double Concerto with Heinrich Schiff and the Vienna Chamber Orchestra; and gave recitals at the Cheltenham Festival and in Holland, Ireland, France, Belgium, Russia, Sweden and Japan. This season sees a continuation of recitals in series and festivals throughout the UK, South Africa and Europe, and concerti with orchestras including the Royal Philharmonic Orchestra, Philharmonia, London Philharmonic Orchestra, London Mozart Players and Cape Philharmonic. 2010 saw the release of Thomas and eminent pianist Llŷr Williams' CD of Beethoven, Schubert and Brahms sonatas on the Orchid label.

Thomas is currently a professor at the Royal College of Music in London and the Yehudi Menuhin School.

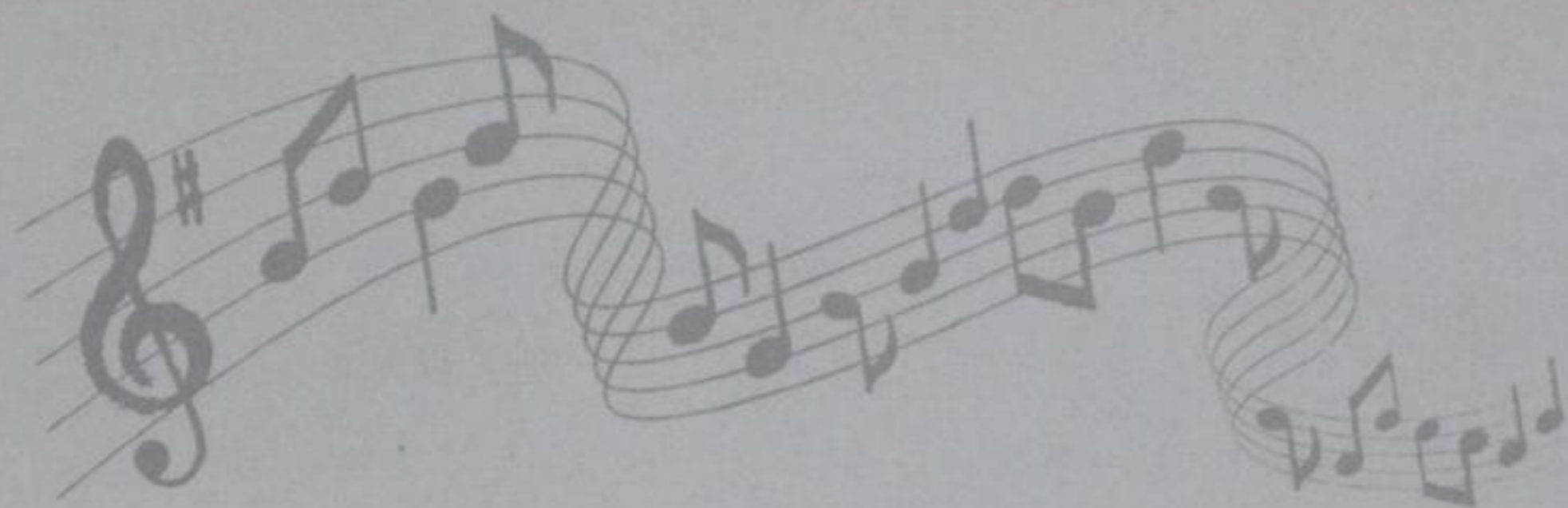
biographies



Dresden Philharmonic

Upon being founded in 1870, the Dresden Philharmonic brought a new spirit to the city's public music culture with its performances at the Gewerbehause-saal. 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 Schtschedrin, Gija Kancheli, and Michael Nyman. Noteworthy conductors and soloists regularly gave guest performances with the Dresden Philharmonic: Johannes Brahms, Pyotr Tchaikovsky, Antonín Dvořák 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 or 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, Fazıl 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 centres of Europe, the Americas and Asia. Michael Sanderling, Principal Conductor since 2011–2012, will lead the Dresden Philharmonic this season on tours to the United States, to Japan and to the leading central European music centres, including Cologne, Munich and Vienna.

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 Ketschau
Thomas Otto
Eunyoung Lee
Deborah Jungnickel

Second Violins

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

Viola

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**

Violoncello

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

Double Bass

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

Flute

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

Oboe

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

Clarinet

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

Bassoon

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

Horn

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

Trumpet

Christian Höcherl*
Csaba Kelemen
Nikolaus von
Tippelskirch

Trombone

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