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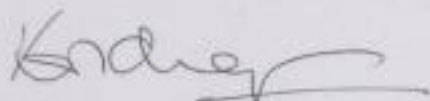
HELLO AND WELCOME TO OUR CONCERT
THIS AFTERNOON, THE FIRST IN OUR NEW
SEASON OF SUNDAY CLASSICS.

I am delighted to welcome back Dresden Philharmonic and Michael Sanderling to the Usher Hall. Elgar's Cello Concerto is truly one of the most passionate concertos ever written and each time you hear it, it brings a new interpretation, and it is made even more perfect by having a fellow cellist conducting. Sol Gabetta is world renowned for the intensity and passion with which she plays. I saw her at the Barbican a couple of years ago and she exudes an incredible presence. Sanderling will really bring out the best in this performance. The emotional intensity continues in the second half with Beethoven's Third Symphony. Everything changed after the 'Eroica' and it marked a shift in the way symphonic work was created after it. This orchestra know very well how to take us on that journey of further extremes.

This season we bring a new international season of concerts to bring a little excitement to wintery afternoons. Sunday Classics promises great music, performed and conducted by world-renowned orchestras and artists, so you can share the experience with family and friends.

Please ask our box office about our ticket offer (£5 off the top two ticket prices), student price (£10) and up to 2 children can go free with each paying adult.

Next up is a programme and performer combination not to be missed – the Philharmonia perform Sibelius and Rachmaninov under the baton of Vladimir Ashkenazay (8 November at 3pm). I can't wait! Hope to see you soon for another great music experience.



Karl Chapman
General Manager
Usher Hall

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DRESDEN PHILHARMONIC ORCHESTRA

Sunday 11 October | 3pm | Usher Hall, Edinburgh

Wagner Die Meistersinger's Overture (9')
Elgar Cello Concerto (30')
Beethoven Symphony No.3 'Eroica' (47')

Michael Sanderling Conductor
Sol Gabetta Cello





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

RICHARD WAGNER (1813-1883): DIE MEISTERSINGER'S OVERTURE

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.

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EDWARD ELGAR (1857-1934): CELLO CONCERTO IN E MINOR, OP. 85

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 Brinkwell's, the Elgar's 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.

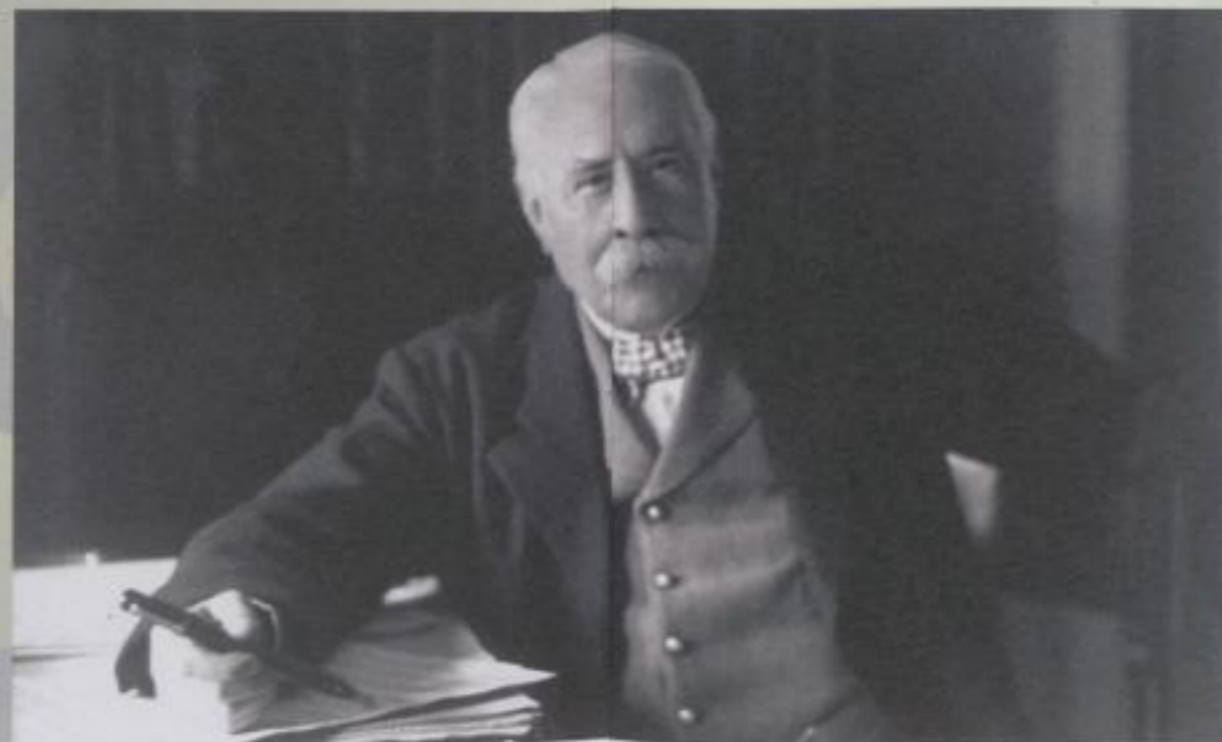
The work opens with the cello playing a recitative-like phrase that recurs in the second and fourth movements. The first movement proper then gets under way with the violas introducing the principal melody, characteristic of Elgar's later, wistful, style. A second subject appears on the clarinets and passes to the cello. These two themes constitute the movement. The re-appearance 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.

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Adagio – moderato
Lento – Allegro molto
Adagio
Allegro, ma non troppo



SOL GABETTA

CELLO

Mercurial shifts of mood, intensity and lightness of touch in near-miraculous balance

THE HERALD

Sol Gabetta achieved international acclaim upon winning the Crédit Suisse Young Artist Award in 2004 and making her debut with Vienna Philharmonic and Valery Gergiev. Born in Argentina, Gabetta won her first competition at the age of ten, soon followed by the Natalia Gutman Award as well as commendations at Moscow's Tchaikovsky Competition and the ARD International Music Competition in Munich. A Grammy Award nominee, she received the Gramophone Young Artist of the Year Award in 2010 and the Würth-Preis of the Jeunesses Musicales in 2012.

Following her highly acclaimed debuts with Berlin Philharmonic and Sir Simon Rattle at the Baden-Baden Easter Festival in 2014 and at Mostly Mozart in New York in August 2015 this season sees Gabetta debut with Los Angeles Philharmonic and Houston Symphony. She will also perform with Tonhalle-Orchester Zürich and St Petersburg Philharmonic Orchestra and will tour with Orchestre de Paris, Il Giardino Armonico, Rotterdam Philharmonic Orchestra and Dresden Philharmonic with whom she is Artist in Residence this season. Brussels' Palais des Beaux Arts will also welcome her as their resident artist. To conclude 2015/16 Gabetta will join the Royal Concertgebouw Orchestra on a European tour with

performances at Lucerne Festival, Grafenegg Festival as well as Salzburger Festspiele.

Gabetta performs with leading orchestras and conductors worldwide including the Orchestra dell'Accademia Nazionale di Santa Cecilia, Washington's National Symphony Orchestra, Orchestre National de France, Symphonieorchester des Bayerischen Rundfunks, Bamberg Symphony, Bolshoi and Finnish Radio Symphony orchestras and The Philadelphia, London Philharmonic and Philharmonia orchestras. She also collaborates extensively with conductors such as Giovanni Antonini, Mario Venzago and Krzysztof Urbanski.

In summer 2014 Gabetta was Artist in Residence at the Schleswig-Holstein Music Festival, having already held residencies at the Philharmonic and Konzerthaus Berlin. She is a regular guest at festivals such as Verbier, Gstaad, Schwetzingen, Rheingau, Schubertiade Schwarzenberg and Beethovenfest Bonn.

As a chamber musician Gabetta performs worldwide in venues such as Wigmore Hall in London, Palau de la Música Catalana in Barcelona and the Théâtre des Champs-Élysées in Paris, with distinguished partners including Patricia Kopatchinskaja and Bertrand Chamayou. Her passion for chamber music is evident in the Festival 'Solsberg' which she founded in Switzerland.

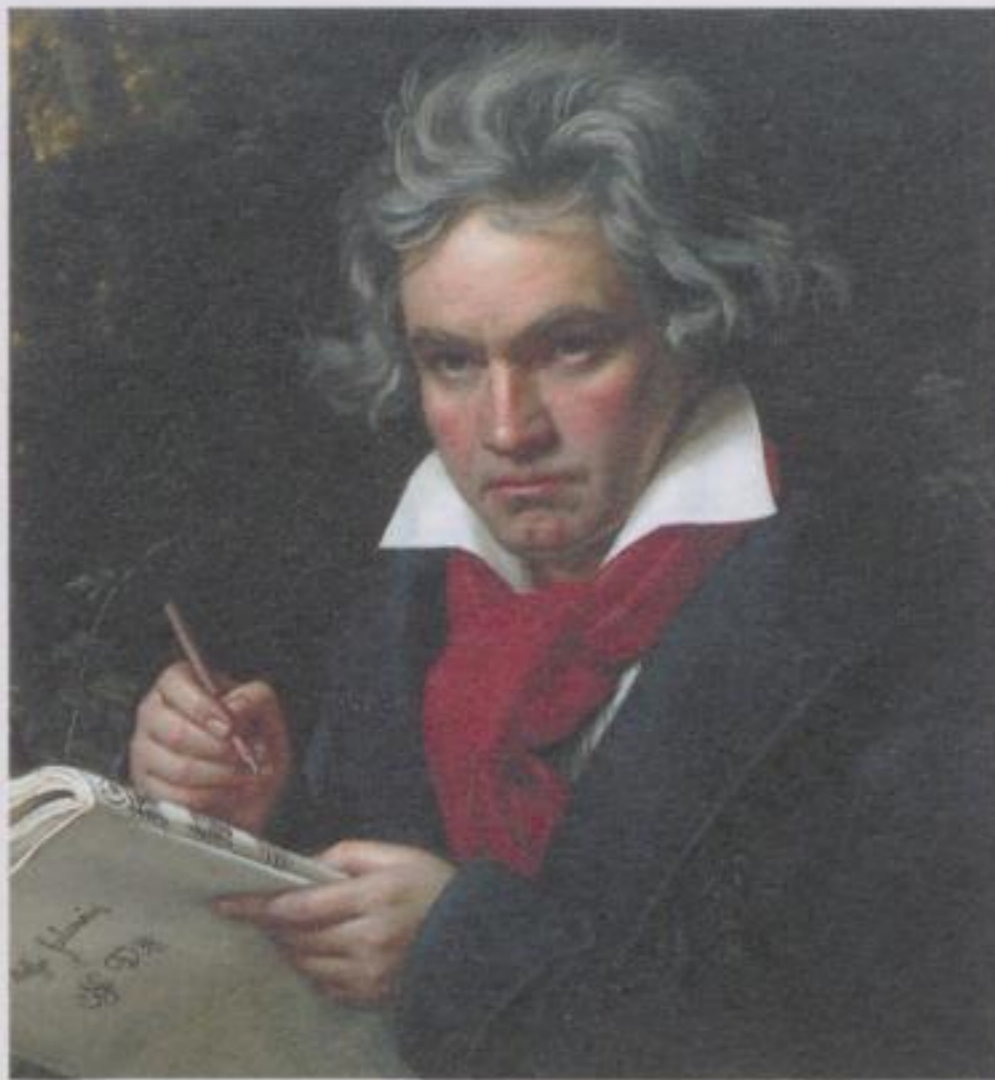


Sol Gabetta was named Instrumentalist of the Year at the 2013 Echo Klassik Awards for her interpretation of Shostakovich's Cello Concerto with Berlin Philharmonic and Lorin Maazel. She also received the award in 2007, 2009 and 2011 for her recordings of Haydn, Mozart and Elgar Cello concerti as well as works by Tchaikovsky and Ginastera. With an extensive discography with SONY she

has also released a duo recital with H el ene Grimaud for Deutsche Grammophon.

Thanks to a generous private stipend by the Rahn Kulturfonds, Sol Gabetta performs on one of the very rare and precious cellos by G.B. Guadagnini dating from 1759. Gabetta has taught at the Basel Music Academy since 2005.

LUDWIG VAN BEETHOVEN (1770-1827): SYMPHONY NO. 3 IN E FLAT MAJOR (EROICA) OP. 55



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 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

Allegro con brio
Marcia funebre (Adagio assai)
Scherzo (Allegro vivace)
Finale (Allegro molto)

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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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 Zurich 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 Tokio, the 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, 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.

It was at a rehearsal of the Berlin Chamber Orchestra in 2000 that he stood at the conductor's desk for the first time – and was on fire. 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.

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 a major concern for him to develop the Dresden Philharmonic's flexibility of sound and style even further.

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 Classic 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.

DRESDEN PHILHARMONIC UK 2015

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Conductor Laureate
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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

2nd Violin
Markus Gundermann
Michael Dinnebier* **
Adela Bratu
Denise Nittel
Reinhard Lohmann
Steffen Gaitzsch
Matthias Bettin
Andreas Hoene
Andrea Dittrich
Constanze Sandmann
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Steffen Neumann
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Hans-Burkart Henschke
Andreas Kuhlmann
Harald Hufnagel
Eva Maria Knauer
Jie Zhou**

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

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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*

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Oliver Mills
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Alexej Bröse

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