



Classical Concert  
Series 15/16

Dresden

Philharmonic Orchestra

Tuesday  
13 October 2015

Programme  
£2.50

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**PROGRAMME**

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Orchestra:  
Dresden Philharmonic

Conductor:  
Michael Sanderling

Cello:  
Sol Gabetta

SIBELIUS  
Finlandia (10 minutes)

ELGAR  
Cello Concerto (31 minutes)

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**INTERVAL: 20 MINUTES**

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BRAHMS  
Symphony No. 4 (42 minutes)



LOTTERY FUNDED



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ENGLAND**

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Tuesday 13 October 2015

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## DRESDEN PHILHARMONIC ORCHESTRA



Upon being founded in 1870, the Dresden Philharmonic brought a new spirit to the city's public music culture with its performances at the "Gewerbehaussaal". 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, Alexander Raskatow, Gija Kancheli, and Michael Nyman. Noteworthy conductors and soloists regularly gave guest performances with the Dresden Philharmonic: Johannes Brahms, Peter Tchaikowsky, Antonin Dvorák and Richard Strauss came to conduct their own works.

In later years this included artists like Hermann Abendroth, Eduard van Beinum, Fritz Busch, Eugen Jochum, Joseph Keilberth, Erich Kleiber, Hans Knappertsbusch, Franz Konwitschny 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, Dimitri 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, Hakan Hardenberger, Michael Kaune, Anne-Sophie Mutter, Daniel Müller-Schott, Fazil Say, and Jean-Yves Thibaudet have also enriched the orchestra's repertoire.

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

Michael Sanderling, Principal conductor since 2011/12, will lead the Dresden Philharmonic this season on tours to China, Hong Kong, Macau, Korea, Denmark, Spain and to the leading Central European music centers including Cologne, Munich, Prague and Vienna.

## MICHAEL SANDERLING

Michael Sanderling was born and educated in Berlin, and turned to conducting after a successful career as a cellist. His debut as a conductor with the Dresdner Philharmonie in 2005 was followed by a period of intensive artistic cooperation which led to his appointment as Principal Conductor starting with the 2011/2012 season. Before then, he held the post of Principal Conductor at the Kammerakademie Potsdam for four years.



Today, Michael Sanderling additionally works with many leading international orchestras, including the Gewandhausorchester Leipzig, the Tonhalle-Orchester Zürich, the Sinfonieorchester des BR, the Münchner Philharmoniker, the Staatskapelle Dresden, the Konzerthausorchester Berlin, the NHK, and the Yomiuri Nippon Symphony Orchestra Tokyo, as well as with the RSO Stuttgart, the Nederlands Philharmonisch Orkest, the Bamberger Symphoniker, and the WDR Sinfonieorchester Köln. At the Cologne Opera, he directed the highly acclaimed new production of Sergei Prokofiev's "War and Peace".

One of Sanderling's central concerns is the promotion of young musicians, demonstrated not only by his professorship for cello at the Musikhochschule Frankfurt, but in particular by his regular work with youth orchestras such as the Deutsche Streicherphilharmonie, the Bundesjugendorchester, the Junge Deutsche Philharmonie, the Schleswig-Holstein Festival Orchestra, and the Jugendorchester-Jerusalem-Weimar; he was appointed as the latter's principal conductor in 2013.

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In addition, Sanderling founded "Skyline Symphony" in Frankfurt/Main in 2010 – a collaboration of Europe's leading orchestra players with highly gifted music students, who join forces for the performance of special concert projects on the campus of the Goethe University, geared to younger audiences in highly approachable settings.

## SOL GABETTA

Internationally acclaimed since her 2004 debut with the Wiener Philharmoniker and Valery Gergiev Internationally Internationally acclaimed since her 2004 debut with the Wiener Philharmoniker and Valery Gergiev and winner of the Crédit Suisse Young Artist Award, cellist Sol Gabetta already holds several impressive awards.

Born in Cordoba, Argentina, she won her first competition at the age of ten. This was soon followed by the Natalia Gutman Award and commendations at the Moscow Tchaikovsky Competition as well as the ARD International Music Competition in Munich. A Grammy Award nominee, Sol Gabetta became the youngest award winner of the Aargau Kulturpreis in 2008, one of the most important arts prizes in Switzerland. She has also been awarded Argentina's KONEX prize and, in 2010, received the renowned Gramophone Young Artist of the Year Award.



Having graduated from the Escuela Superior de Música Reina Sofía, Sol Gabetta continued her studies with Ivan Monighetti at the Basel Music Academy, before finishing her education with David Geringas at Berlin's Hanns Eisler Musikhochschule.

In June 2008 Sol Gabetta made her debut with Washington's National Symphony Orchestra as duo partner of Yo-Yo Ma in the world premiere of Leonard Slatkin's Dialogue for Two Cellos under the composer's direction. Her engagements include performances with the Frankfurt Radio Symphony Orchestra, Kammerorchesterbasel, Orchestre National de Radio France, and the Czech Philharmonic, City of Birmingham Symphony, Royal Philharmonic and Russian National orchestras. She has also played with the Orchestre National de Belgique, Orquesta Nacional de España, The Philadelphia Orchestra, Detroit Symphony and Seoul Philharmonic Orchestra. Sol Gabetta is a frequent guest at festivals including Verbier, Gstaad Menuhin Festival, Rheingau Music Festival, Schwetzingen Festival, Bonn Beethovenfest and

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the Schleswig Holstein Musik Festival. Upcoming highlights include engagements with the Royal Concertgebouw Orchestra, Bamberger Symphoniker, Gulbenkian Orchestra and Israel Philharmonic Orchestra as well as tours with the Helsinki Philharmonic and Bolshoi Symphony orchestras, as well as the BBC Philharmonic.

In addition to her career as a soloist, Sol Gabetta is a deeply devoted chamber musician - she founded her own chamber music festival, "Solsberg", where she performs with her regular chamber music partners, including Henri Sigfridsson, Mihaela Ursuleasa, and Patricia Kopatchinskaja to name but a few.

Following her first Echo Klassik Award (received in 2007 for a CD featuring works of Tchaikovsky and Ginastera) Sol Gabetta recently obtained another one for her interpretation of cello concertos by Haydn, Hofmann and Mozart. Her extensive discography encompasses also a highly acclaimed recording of Shostakovich's Cello Concerto No. 2 with the Münchner Philharmoniker and Marc Albrecht and a very recent recording of Elgar's Cello Concerto with the Danish National Symphony Orchestra and Mario Venzago.

Thanks to a generous private stipend by the Rahn Kulturfonds, Sol Gabetta is in a position to play one of the very rare and precious cellos by G.B. Guadagnini from 1759. In 2005 Sol Gabetta began teaching at the Basel Music Academy.

## SIBELIUS: FINLANDIA, OP. 26 NO. 7

Finlandia is as much an expression of proud nationalism to the people of Finland as Elgar's Land of Hope and Glory is to the English. Sibelius strongly supported the protest movement against Russian oppression of Finland. His music was a focal point for protestations and could not easily be censored. Finlandia was composed in November 1899 when Sibelius was invited to contribute music to a special gala performance of historical tableaux from Finnish history, at the Swedish Theatre.

This event was to be staged as the culmination of a series of events ostensibly concerned with the 'Press Pension Celebrations'. The official purpose of these festivities was to raise money for the pension funds of newspapermen, but the reality was to provide moral and practical support to maintain a free press against the Tsarist establishment.

Sibelius composed seven short pieces: a prelude and then introductory music for six tableaux, following each of which commissioned texts were to be declaimed. What was later to be known as Finlandia was written for the final tableau entitled 'Finland Awakes'. Five of the pieces composed by Sibelius for this event were performed separately by Robert Kajanus at one of his symphony concerts in Helsinki the following month in December 1899, after which Sibelius decided to publish Finlandia as a separate piece in its own right.

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The title was suggested by Axel Carpelsen, who proposed it in the context of encouraging the composer to write a nationalist work for the 1900 Paris World Exhibition. Sibelius was happy to use the music already composed but did adopt Carpelsen's suggestion of Finlandia as the title. Music and title were thus launched at the beginning of the new century that was to see Finland freed from the rule of Russia.

In his diary Sibelius wrote that the melodies of Finlandia came to him directly. 'Pure inspiration' he wrote, of the music that was to rally those at home and to personify Finland internationally to many for whom the name of the country might initially have meant little. The central hymn-like melody has subsequently taken on connotations of the fight for freedom as well as its more precise location within turn of the century Finland, evidence of Sibelius's genius and understanding.

## 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 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 26th 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.

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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.

## BRAHMS: SYMPHONY NO. 4 IN E MINOR, OP. 98

ALLEGRO NON TROPPO

ANDANTE MODERATO

ALLEGRO GIOCOLO

ALLEGRO ENERGICO E PASSIONATO

Strange things happened to the symphony during the course of the nineteenth century. Berlioz and Liszt gave its movements literary titles and freely married it to the tone poem. Wagner in his maturity never wrote a symphony and believed that he had absorbed its essential qualities into the texture of his music dramas. The results were original and beautiful. But in opposition to this trend arose Brahms, who felt that something important in the great tradition of music had been lost. He bent his life's work towards the restoration of what he saw as the main line, stemming from the giants of the past, and epitomised by Beethoven. A part of this task was the recreation of the symphony as a monumental, self-contained form in the classical tradition.

By the very nature of this task, as Brahms saw it, it could not be approached lightly. An early effort turned into the massive and dramatic First Piano Concerto. Not until he was forty-three, in 1876, did he produce his First Symphony, the splendour of which caused it to be described, jokingly yet admiringly, as 'Beethoven's Tenth'. The following year came the more genial and lyrical Second Symphony. Six years then elapsed before the Third Symphony appeared, with its engaging combination of earthy, folk-style melodies and autumnal sadness. Then in 1885 came the monumental Fourth Symphony. Probably of all the four works, it best sums up what Brahms was aiming at, in turning the old great formal tradition to the deepest romantic expressive uses.

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The affecting 'sighing' theme, played by violins and echoed by woodwinds, that opens the first movement, *Allegro non troppo*, was drawn by Brahms from one of Beethoven's most introspective works, the slow movement of the Op. 106 piano sonata. A dramatic conflict is set up by the second theme group, with its brilliant fanfares from horns and woodwinds, followed by a grand, soaring theme from the cellos. Two moods are thus put into opposition, and Brahms alternately develops the second theme group and the first, then moves with gathering force and power to the great climax which takes place in the very closing pages, or coda, an affirmative transformation of the reflective opening theme.

Notable in the movement, as indeed throughout the Symphony, are the subtle cross-rhythms which straddle bar-lines, and which give the music a richness of texture and turbulent inner life. In his orchestral colour Brahms seeks to create not sharp contrasts, but a subtly changing balance of strings, woodwinds and brass, like the innumerable degrees of light and shadow through which Rembrandt realizes the underlying monumental structure of his great paintings.

The slow movement, *Andante moderato*, begins with horns, soon joined by the other woodwinds over pizzicato strings, in a theme that has the slow lilt of dance music carrying a heavy weight of sadness. The violins come to the forefront with a long, singing melodic line of beautiful serenity. A stormy climax builds up, with triplet figures peeled out by the full orchestra, and then the triplet motif is transformed into a hauntingly lovely melody for the cellos. One of the great moments in this movement comes near the close, when this same consoling melody is taken up and expanded upon by the full string section.

The boisterous third movement, *Allegro giocoso*, had justly been called the only 'true scherzo' in the Brahms Symphonies. In its amiable and vigorous nature it is akin to a robust folk song. The last movement, *Allegro energico e passionato*, is one of the greatest examples of Brahms's 'groundbreaking conservatism'. He adapted the old baroque form of the chaconne, or passacaglia, with its variations over a ground bass. The basic theme of eight notes is announced by brass, woodwind and drums in eight mighty chords. It is present as the foundation of all the subsequent thirty variations and coda. But unlike the use of the form a century and two before Brahms, here the theme is so absorbed in the harmonic texture, and in melodies which are subtle variants of its basic shape, to the point that often the listener feels, rather than hears, its presence. This is especially so in the reflective middle section of the movement, with its plaintive flute solo, followed by awesome trombone chords. And, as in the first movement, the conclusion is a powerful and confident transformation of the opening theme.

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## ORCHESTRA LIST

### FIRST VIOLIN

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  
 Eunyong Lee  
 Deborah Jungnickel

### SECOND VIOLIN

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 Prella\*  
 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

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## 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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**Chloe Hanslip, violin**

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Soloist

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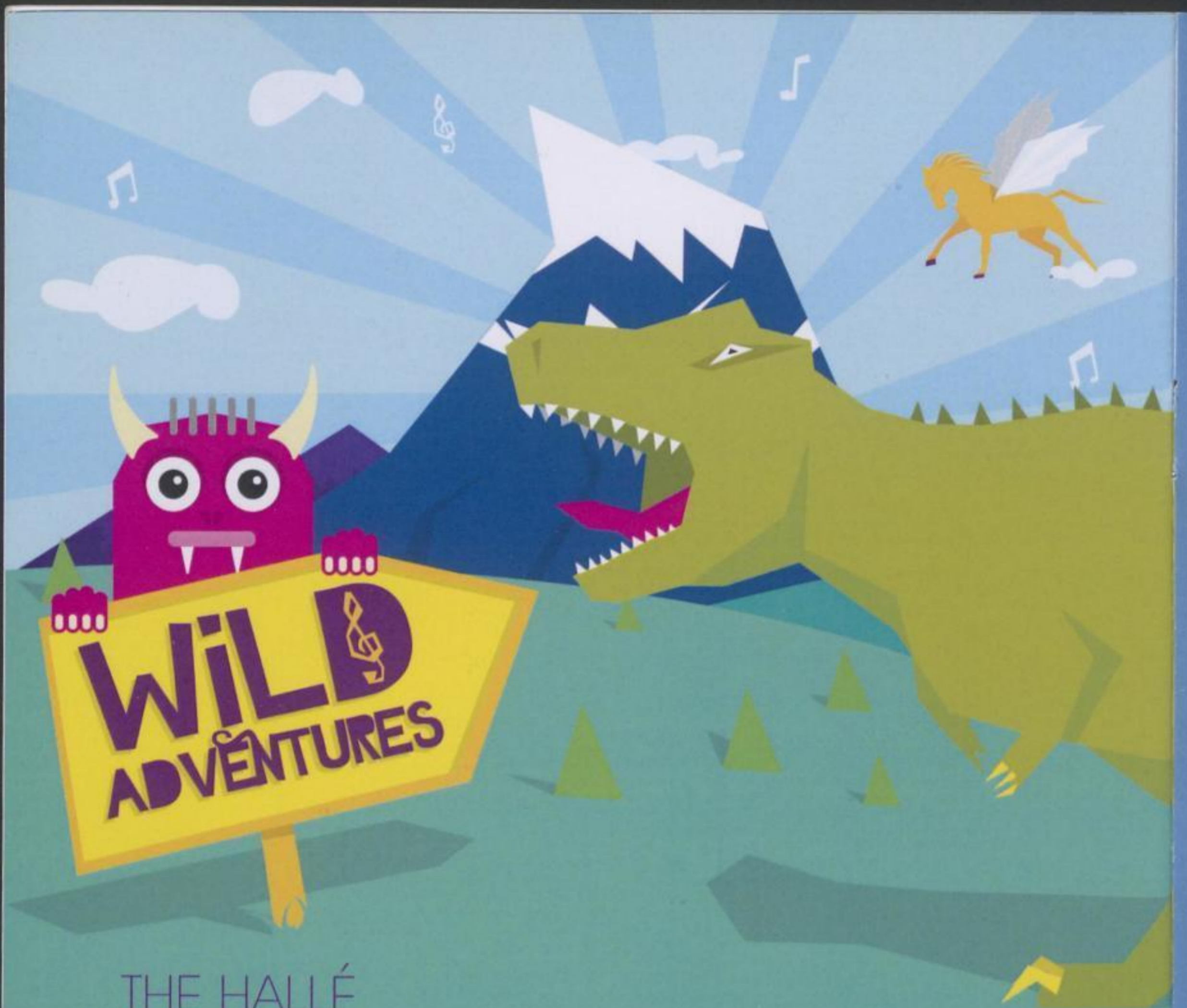
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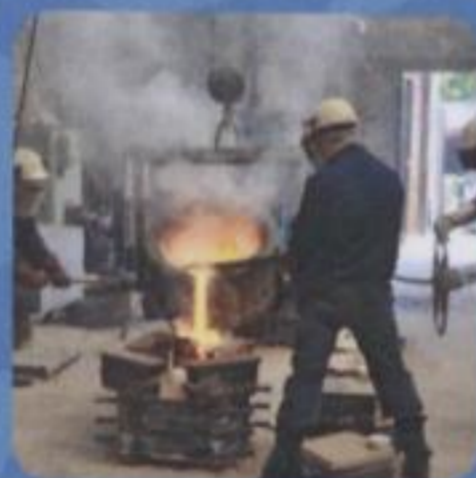


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The Middlesbrough Town Hall 'Classical Concert Series' receives financial assistance from The Arts Council England.

Any enquiries should be directed to:  
Middlesbrough Town Hall, PO Box 99A, Town Hall, Middlesbrough, TS1 2QJ  
Telephone 01642 729651

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