

SYMPHONIES BY THE SEA

All aboard for First Class concerts



PROGRAMME

**SOUTHEND
CLIFFS PAVILION**

**SOUTHEND
PALACE THEATRE**

Dresden Philharmonic

SOUTHEND CLIFFS PAVILION

Sunday 18th October 2015
at 7.30pm

Programme

Sibelius: Finlandia

Rachmaninov: Piano Concerto No. 1

Brahms: Symphony No. 4

Conductor: **Michael Sanderling**

Soloist: **Andrei Korobeinikov** (piano)



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.

SYMPHONIES BY THE SEA

Prague Symphony Orchestra

A Smatter of Smetana

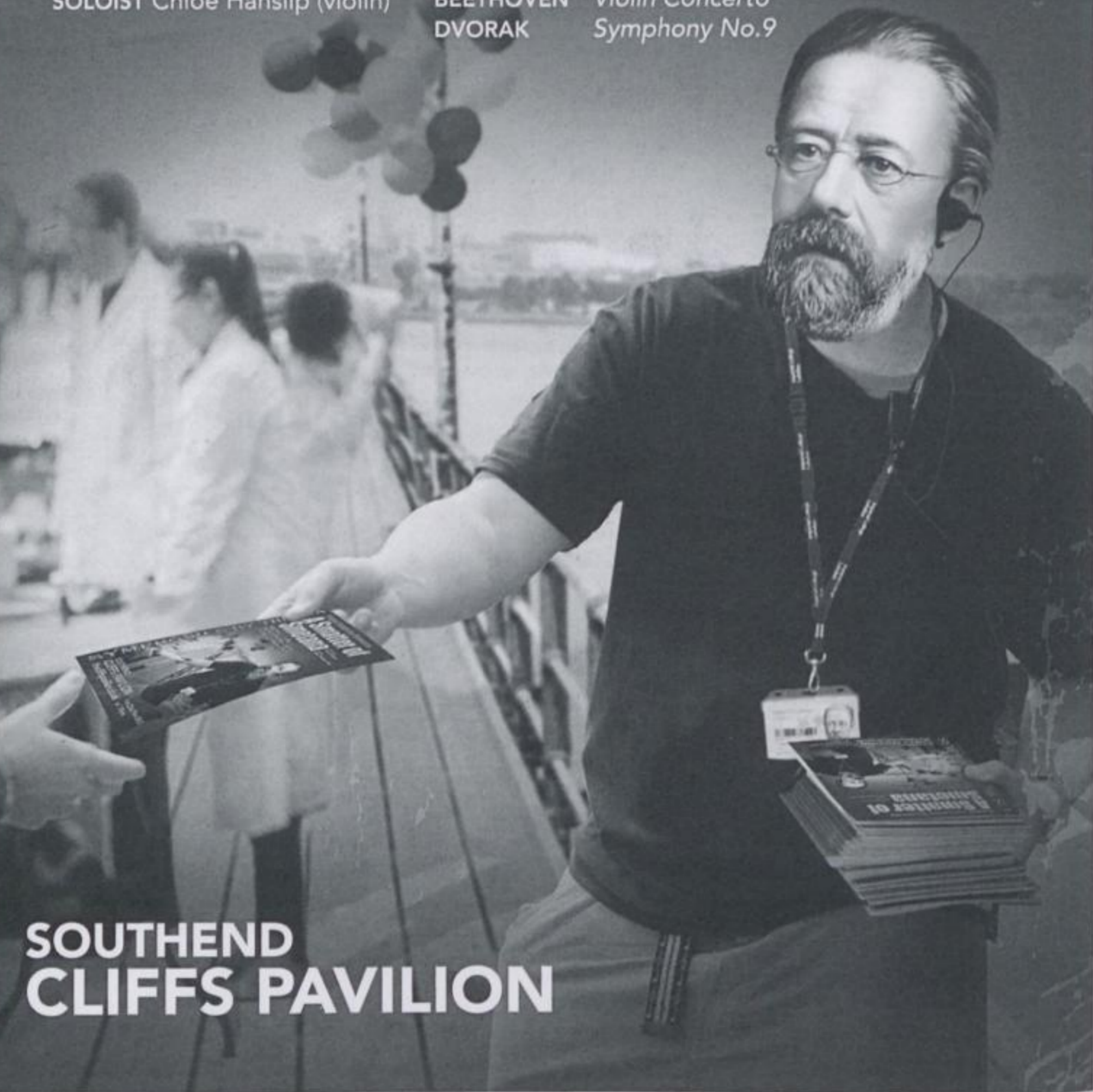
SUN 22 NOVEMBER 7.30PM

CONDUCTOR Pietari Inkinen
SOLOIST Chloe Hanslip (violin)

SMETANA
BEETHOVEN
DVORAK

Sarka
Violin Concerto
Symphony No.9

SOUTHEND
CLIFFS PAVILION



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.



© Photo: Nikolaj Lund.

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 Glas' "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.

Andrei Korobeinikov

Piano

Andrei Korobeinikov was born in Moscow in 1986. This outstanding pianist all over the world and was rewarded more than 20 prizes in national and international competitions among them 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 honors from the Moscow Conservatory (Best musician of the decade) and pursued his studies at the Royal College of Music in London.



© Photo: Irene Zandei.

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

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

In 2008, he recorded his first CD for Mirare, devoted to Scriabin. The recording brought him extraordinary success and awards : Diapason d'Or of the year of Diapason Magazine, Choc of Classica magazine and was followed by two CDs : a selection of Beethoven Sonatas and Bagatelles and one dedicated to Shostakovich Preludes op.34 and the 2 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 Scriabin solo cycle that he recorded at the Bayerischer Rundfunk in Munich and is now considered to be one of the finest Scriabin interpretation.

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

His recent appearances with Maestro Ivan Fisher and the Konzerthausorchester Berlin in Rachmaninov's 2nd Piano Concerto, with Maestro Yuri Temirkanov and the St Petersburg Philharmonic Orchestra in Tchaikovsky 1st Piano Concerto and Rachmaninov Paganini Variations were marked by extraordinary success.

Highlights of 15/16 season also 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 Shokhakimov, recitals (Berlin Konzerthaus, Barcelona Palau de la Musica, Paris Salle Gaveau...), a European tour with the violonist Vadim Repin, an UK tour with Dresden Philharmonic and again an european tour with Tchaikovsky Symphony Orchestra/Vladimir Fedoseyev.

Dresden Philharmonic

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 Dinnebie* **
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**

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 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

BASS CLARINET

Katy Ayling

BASSOONS

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

HORN

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

From the producers of the critically acclaimed **BIRDSONG** and starring

**LEON
OCKENDEN**

Mr Selfridge

**OLIVIA
HALLINAN**

Lark Rise to Candleford

**PHILIP
FRANKS**

Heartbeat

TERENCE RATTIGAN'S

FLARE PATH



MON 16 – SAT 21 NOVEMBER

*'I was very moved by this
play. It is a masterpiece'*

WINSTON CHURCHILL

*'There's no mistaking
Rattigan's talent for depicting
repressed emotion and
tragicomic acts of concealment'*

EVENING STANDARD

**SOUTHEND
PALACE THEATRE**

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.

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.

Rachmaninov: 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

PROGRAMME NOTES

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 28th 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.

Brahms: Symphony No.4 in E minor, Op.98

Allegro non troppo

Andante Moderato

Allegro giocoso

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

PROGRAMME NOTES

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.

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 pealed 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.

© David Patmore


PROGRAMME NOTES

ORCHESTRAS *Live*

Orchestras Live is a national music charity that brings world-class orchestral music to thousands of people across England, especially in areas that are under-served or hard-to-reach. We are committed to presenting orchestral music, including music by living composers, to the widest possible audience.

Our thanks to Classic FM for their continued support of the concerts we co-promote across England.

Find out more about our work or join our email list to hear about forthcoming concerts and activities at www.orchestraslive.org.uk

 @OrchestraLive CLASSIC fm

Orchestras Live gratefully acknowledges funding from:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



J PAUL GETTY JNR
CHARITABLE TRUST

THE MONUMENT TRUST

A legacy by Miss D Kurzman awarded by Arts Council England

Credits

For IMG Artists

Andrew Jamieson (Head of UK Touring), Mary Harrison (UK Touring Manager),
Fiona Todd & Julia Smith (UK Touring Co-ordinators)
John Pendleton, Chrissy Dixon, Ron Yeoman (On-Tour Management)

For the Dresden Philharmonic

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

For Southend Theatres

Ellen McPhillips (Theatre Director), Kate Hazell (Programme Co-ordinator),
Laura Stammers (Administration Officer), Paul Driscoll (Marketing & Development Manager),
Justine Jameson (Box Office Manager), Oliver Stacey (House Manager, Cliffs Pavilion),
Matt Cole (Assistant House Manager, Cliffs Pavilion), Laura Stoner (Duty House Manager, Cliffs Pavilion),
Georgie Perkins (House Manager, Palace Theatre), Carla Cater (Assistant House Manager, Palace Theatre),
Paul Seed (Building and Technical Manager), Michael Lewins (Deputy Technical Manager),
Glen Witherall (Palace Theatre Stage Manager), Richard Battams (Stage Technician), Robin Dell (Stage Technician),
Kes Hughes (Stage Technician), Dee Newman (Stage Technician/Head of Rigging), Harry Regan (Stage Technician),
Michael Rowley (Stage Technician), Mark Hollington (Hospitality General Manager).

Name a Seat Patrons

Mr. R. B. Bird, Mrs V. P. Bird, Mrs Janice Burns, In Memory of Mr. Patrick Burns, Anthony Brett,
Essex Meats, Ben Fenn-Tye, Mr. Pat Hegarty, Mrs. Wendy Hegarty, Caroline Sim,
Gordon Sim, Danny Stevens, David Ian Williams.

