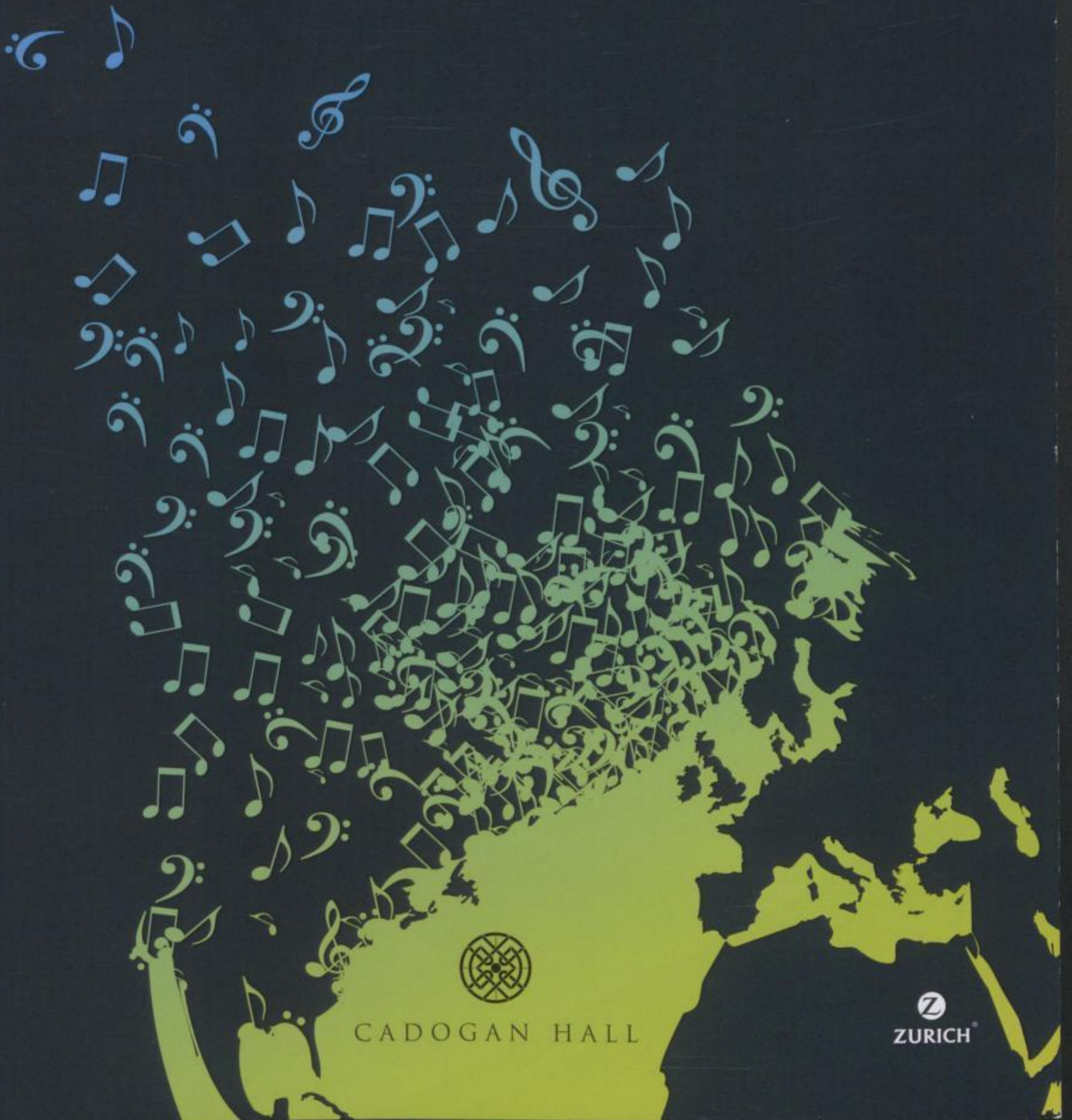


Zurich International Orchestra Series 2016-17

IN ASSOCIATION WITH IMG ARTISTS

Dresden Philharmonic

FRIDAY 31 MARCH 2017, 7.30PM



CADOGAN HALL



ZURICH



SLUB

Wir führen Wissen.



Dresdner
Philharmonie

Contact us:
+44 (0)20 8742 3355
martinrandall.com



MARTIN
RANDALL
TRAVEL

LEADING EXPERTS IN CULTURAL TOURS



Image: the Mozart family,
copper engraving 1856
after a 1779 painting.

Meet our gifted family of festivals.

The UK's leading provider of site-specific music festivals announces an expanded programme for 2017.

Our signature is not just ravishing musicianship but the ability to match works with the places where they were first heard. Our latest portfolio of festivals includes Mozart's earliest stage work, *Apollo et Hyacinthus*, performed in the Salzburg hall where it was first heard and Handel's *Rodrigo* in the theatre in Florence where it had its first outing.

As well as access to all the concerts, the festival package includes accommodation, meals, lectures and much else. Audience numbers vary from 100 to 250, but with MRT staff on hand throughout you will never feel merely part of a crowd.

'The most magnificent performances of Renaissance music one could wish to hear and in most appropriate settings.'

Toledo: A Festival of
Spanish Music
20-25 May 2017

'The Miracle of Salzburg'
18-24 June 2017

The Rhône:
Bacchus & Orpheus
6-13 July 2017

The Danube Music Festival
20-27 August 2017

The Johann Sebastian
Bach Journey
4-10 September 2017

Vivaldi in Venice
6-11 November 2017

ATOL 3622 | ABTA Y6050 | AITO 5085

Programme:

Beethoven SYMPHONY NO. 1

— Interval —

Beethoven SYMPHONY NO. 9 (CHORAL)

CONDUCTOR	Michael Sanderling
SOPRANO	Elin Pritchard
MEZZO-SOPRANO	Samantha Price
TENOR	Alexander James Edwards
BASS	Thomas Faulkner
	Dresden Philharmonic
	Cardiff Ardwyn Singers
	Cardiff Polyphonic Choir

Ludwig van Beethoven (1770–1827)

SYMPHONY NO. 1 IN C MAJOR, OP. 21 (1800)

- I) ADAGIO MOLTO – ALLEGRO CON BRIO
- II) ANDANTE CANTABILE CON MOTO
- III) MENUETTO: ALLEGRO MOLTO E VIVACE
- IV) FINALE: ADAGIO – ALLEGRO MOLTO E VIVACE

Beethoven's First Symphony was presented to the Viennese musical world on 2 April 1800 in a concert planned by Beethoven. This concert included the first performance of his Septet, Op. 20, and his Piano Concerto in C. The concert opened with an unspecified symphony by Mozart and also featured an aria and a duet from Haydn's *Creation*. Thayer's *Life of Beethoven* includes a contemporary review:

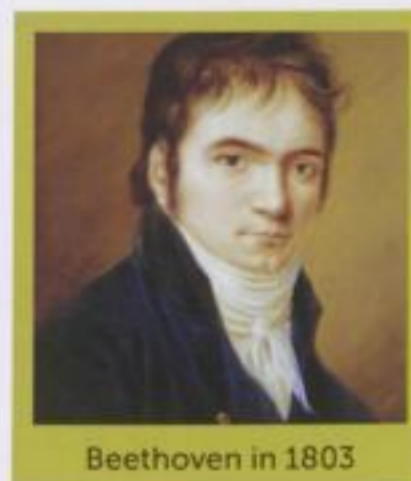
"Finally on one occasion Herr Beethoven took over the theatre and this was truly the most interesting concert in a long time. He played a new concerto of his own composition, much of which was written with a great deal of taste and feeling. After this he improvised in a masterly fashion, and at the end one of his symphonies was performed in which there is considerable art, novelty and a wealth of ideas. The only flaw was that the wind-instruments were used too much, so that there was more harmony [wind music] than orchestral music as a whole" (Allgemeine Musikalische Zeitung, April 1800).

Beethoven had initially tried his hand at composing a symphony as early as 1787, possibly

inspired by the first performances of Haydn's *Paris Symphonies* in Vienna that same year. The 16-year-old Beethoven had visited Vienna early in 1787 where he had his one and only brief meeting with Mozart. The sketches for this C-minor symphony were soon abandoned and it was not until the mid-1790s that Beethoven turned his thoughts again to producing an orchestral symphony. He was perhaps daunted by the three late symphonies of Mozart composed in 1788, and then the 12 *London Symphonies* by his teacher Haydn from the early 1790s.

However, his solo piano sonatas and early chamber compositions were often symphonic in scope, regularly adopting the four-movement structure of contemporary orchestral symphonies; thus he had burst onto the Viennese musical world with his three Op. 1 Piano Trios, shortly followed up by the three Piano Sonatas, Op. 2, all six works symphonic in layout and aspiration.

It appears that the first sketches for the First Symphony date from 1795 and most of the first three movements were well developed between



Beethoven in 1803

1795 and 1797. He struggled with the *Finale* and so laid the work aside to concentrate on other projects until late 1799 and then completed most of the work by the early months of 1800. A significant factor about the First Symphony is that it is the only symphony that he composed before the onset of his hearing problems which began to surface in the late 1790s. He was obviously seriously affected by hearing loss by the time that he worked on his Second Symphony in 1802 as witnessed by the devastating letter (known as the *Heiligenstadt Testament*) that he despairingly wrote in October 1802.

Beethoven had a new vision for the purpose and form of the symphony as tonight's concert demonstrates: the quarter-century from the First Symphony to the Ninth Symphony (1800–24) still represents the most revolutionary journey in the history of the symphony as a musical form.

And so the First Symphony represents Beethoven ready to take on the musical world in a spirit of optimism and still with the relative vigour of a young man. Although not really so young: Mozart had composed his first 38 symphonies by the time he was 30, and even Haydn (not an early starter) had some 20 symphonies under his belt by the time he reached the age of 30. And Beethoven's younger Viennese contemporary Schubert had completed all his nine symphonies by the age of 30.

Beethoven's first step into the symphonic world is a tentative, questioning diminished seventh chord dominated by woodwind over pizzicato strings. This slow introduction is brief – just ten bars long, with C major being firmly established once the *Allegro con brio* starts – the three key notes of the triad are then constantly reiterated. Imitative figures are exchanged delightfully between the woodwind instruments in the secondary material and good humour remains the prevailing mood. Beethoven follows the traditional sonata-form structure with a repeat indicated for the exposition; at the end of the second half of the movement his extended coda removes the need for repeating the second half of the movement.

Beethoven's uncharacteristically tentative first foray into the symphonic world remains remarkably cautious in the succeeding *Andante* which is devoid of the depth of expression that he had displayed in such works as his early Piano Sonata Op. 10 No. 3, particularly its slow movement with its unusual marking *Largo e mesto* (slow and mournful). By contrast the present *Andante cantabile con moto* stays

firmly within the neutral field of emotional content. We can hear the influence of the slow movement of Mozart's Symphony No. 40. As a pointer to the future, the quiet timpani beats towards the end of the first half foreshadow his distinctive use of timpani in other works such as the *Adagio* of the Fourth Symphony and the *Finale* of the Fifth Piano Concerto.

Perhaps the most 'revolutionary' movement is the third movement, labelled rather inappropriately as *Menuetto*, for it is truly a *Scherzo* in character. Haydn had pioneered the use of the *Scherzo* in his string quartets from his Op. 33 set onwards, but had been more cautious using it in his symphonic works. Beethoven had similarly shown a marked preference for the *Scherzo* in his solo and chamber works of the late 1790s and it became his preferred form for the third movement of his nine symphonies, the notable exception being his 'classical' Eighth Symphony.

Beethoven's sense of humour again comes to the fore with the introduction to the final *Allegro con brio*, the gradual rising scale making us wait expectantly for the arrival of the main tune. This joke did not meet with universal approval: the composer and music professor in Halle, southern Saxony, Daniel Gottlieb Türk (1750–1813), apparently omitted this passage in performance for fear that it would make the audience laugh. Otherwise, the *Finale* remains fairly conventional, with Beethoven showing evidence of the contrapuntal studies that he had undertaken with his teacher Johann Georg Albrechtsberger in the mid-1790s.

Whilst Beethoven's First Symphony remains an engaging and enjoyable work, we might wonder what would have happened to it if Beethoven had been cut off in his prime and not composed further symphonies. Thankfully, we can now hear recordings of the symphonies by his two younger contemporaries who only produced one symphony each in their short lives. One cannot help thinking that these two works (which can be compared favourably with Beethoven's first example) have been unjustly neglected by comparison with this opening salvo from Beethoven. So if you have enjoyed Beethoven's First Symphony, do try to explore these two works:

- *Symphony in D major* (1821) by the Bohemian composer Jan Václav Voříšek (1791–1824)
- *Symphony in D major/minor* (1823) by the Spanish composer Juan Crisóstomo Arriaga (1806–1826)

INTERVAL

Beethoven

SYMPHONY NO. 9 IN D MINOR, OP. 125 (CHORAL) (1824)

- I) ALLEGRO MA NON TROPPO, UN POCO MAESTOSO
- II) MOLTO VIVACE – PRESTO
- III) ADAGIO MOLTO E CANTABILE – ANDANTE MODERATO
- IV) PRESTO; ALLEGRO ASSAI

More words have been spilt on Beethoven's Ninth Symphony than any other symphony ever composed. For an overall view of the many interpretations of the Ninth, the reader is directed to Nicholas Cook's study of the symphony as part of the Cambridge Music Handbooks, a readable and fascinating discussion of how the Ninth has been heard and viewed since its premiere in 1824, taking in widely differing performing traditions. This programme note on the symphony can only hope to bring to attention certain key points and does not pretend to be an exhaustive analysis of the work.

Between 1800 and 1812 Beethoven composed his first eight symphonies at relatively regular intervals and they mark his progress through what has been termed his 'heroic period'. Whilst completing his Seventh and Eighth Symphonies he mentioned ideas for a new symphony in D minor and initial sketches for themes of the opening two movements appear in sketchbooks as early as 1815–16 but he did not develop these fully until he worked in earnest on the symphony on completion of the *Missa Solemnis* in early 1823.

Beethoven rarely used the key of D minor, the only other significant whole composition sharing the same key signature being his Piano Sonata No. 17 (*The Tempest*). The dramatic central movement of the Piano Trio, Op. 70 No. 1 (*Ghost*), is also in D minor – both dramatic works with semi-Shakespearean connections. Beethoven also composed cadenzas for Mozart's D-minor Piano Concerto.

Ideas for the finale of the Ninth Symphony date back 30 years when he first mooted the idea of setting Friedrich von Schiller's poem *An die Freude* (Ode to Joy) in the early 1790s. Schiller wrote the poem in 1785 and it obviously had significant meaning for Beethoven who supported the revolutionary ideas emanating from France after 1789. Beethoven continued to express his wish to set these words but did not tackle it seriously until he came to work on his Ninth Symphony and even then he had misgivings about a choral finale. In the meantime Schiller's *Ode to Joy* had been set to music frequently by several minor composers and also by the 18-year-old Schubert in 1815, admittedly in a rather non-descript song of less than two minutes duration.

At this point it is worth stressing the published title of the Ninth Symphony. It is often referred to as the 'Choral Symphony' but this



Beethoven in 1823

unnecessarily belittles the role of the orchestra in this work which is without voices for over 70% of the time. And so it is best to stay with Beethoven's own title of 'Symphony with final chorus on Schiller's Ode to Joy'.

Beethoven thought originally about an instrumental finale, the main theme of which, he later used for his A-minor String Quartet, published as Opus 132. The Quartet's finale is also introduced by a recitative passage very reminiscent of the string recitative at the start of the Ninth's final movement. Even after the triumphant premiere of the Ninth in May 1824 Beethoven considered substituting an instrumental finale but he did not work further on this idea.

Beethoven had similar doubts about the finales of two other compositions from this period: he suggested that the *Hammerklavier* Sonata could be published as two separate works, with the fugal finale being separated from the rest of the sonata as an independent work; the short second movement being then moved to form the finale of a three-movement sonata. The original four-movement layout of the *Hammerklavier* is not questioned today.

Later, he willingly composed a new finale for his String Quartet in B flat major, Op. 130, again allowing the fugal finale to be published as a separate work (the *Große Fuge*). The substitute finale could not be more different in character, although bearing thematic relationships with the original fugal finale. Nowadays, both versions of the B-flat Quartet are played in fairly equal measure.

Beethoven's works seem to us to be so definitive and fixed in stone that it is fascinating to be aware of the doubts that continued to plague him about endings.

Beethoven did write about having two symphonies in mind whilst embarking on the Ninth Symphony and indeed his earlier pattern had been to produce symphonic pairs, thus the *Eroica* and No. 4, the Fifth and Sixth Symphonies and then the Seventh and Eighth, although there is no evidence that he did this in a systematic manner.

This time he did not produce a second symphony, but perhaps we can view the *Missa Solemnis* as an appropriate 'twin'. With its dedication 'From

the heart, may it go to the heart', it is a worthy twin to the Ninth Symphony. As a celebration of his religious faith, it is as much about doubt as it is about faith and how both can live together. And again, it is about endings for surely the rather ambivalent close of the *Missa Solemnis* is the other side of the same coin when matched with the unbridled optimism of the final moments of the Ninth Symphony. Symphonic in concept, it is perhaps more appropriate to refer to the *Missa Solemnis* as his 'choral symphony'.

I) ALLEGRO MA NON TROPPO, UN POCO MAESTOSO

The craggy main theme of the opening movement had been notated in outline in the early sketches for the symphony and the finished product bears witness to Schlösser's earlier quoted account of his compositional method; one can imagine the music resounding, roaring and raging in Beethoven's head until it reached its final form, emerging from the primeval void with the mists gradually separating to reveal the great mountain. This was to be a model for later symphonists, especially Anton Bruckner.

Perhaps another factor that we might take for granted in this opening movement is the total mastery over the use of his orchestral forces, with the subtle blend of instrumentation throughout – there is just one brief moment when we think that we might hear a prolonged horn solo at the start of the coda, but this idea is quickly shared with the rest of the orchestra. With its Handelian dotted rhythms and intricate scoring the music both looks back to Baroque models and forward to the music-dramas of the future.

The coda's concluding crescendo with tremolo strings rising in octaves from *pianissimo* to *fortissimo* before the final bare statement of the main theme brings this tragic movement to a shattering full stop.

II) MOLTO VIVACE

For the first time in one of his symphonies, comes the scherzo-type movement (always the third movement in his earlier symphonies), although not named as such. The main theme appeared in the early sketches with the suggestion of fugal development; the solo timpani interruptions are the strikingly characteristic idea that sums up Beethoven's boundless energy and capacity for surprise – little wonder that the first audience broke into spontaneous applause at the later appearance of the timpani.

With all repeats played this movement is a vast construction, equal in length to the long opening movement. The central *Presto* section marks the entrance of the trombone for the first time in the symphony and also allows for some prolonged woodwind solos, harking back to atmosphere of the equivalent section of the *Pastoral's* peasants' merrymaking.

III) ADAGIO MOLTO E CANTABILE – ANDANTE MODERATO

As early as 1818 Beethoven had considered inserting what he termed an '*Adagio cantique*' in the form of a pious song and whilst he may not have pursued this to the letter, the idea does appear to have borne fruit in the *Adagio molto e cantabile*. Again, there are similarities with the aforementioned A-minor String Quartet and the *Holy Song of Thanksgiving* that forms its slow movement. The opening *Adagio* theme is indeed hymn-like and reminds one of that holy song; the second *Andante* theme is more expressive (marked *espressivo*) and introduces a heartfelt warmth to the music, aided by the mediant key-shift from B flat major to D major. This *Andante* section only returns the once in varied scoring and so this is not the traditional double-variation form that seemed to be implied at first hearing. The rarefied atmosphere is interrupted twice by trumpet and drum fanfares but nothing really breaks the serenity of this visionary scene.

Until, that is, we come to what Wagner termed the 'terror fanfare' and the start of the unprecedented finale which makes fullest impact when it follows without a break.

IV) PRESTO; ALLEGRO ASSAI

This opening depiction of chaos is perhaps a tribute to a work that Beethoven admired, Haydn's *The Creation*. And then the recitative passage where all three earlier movements are suggested, only to be angrily rejected by cellos and basses, (although slightly more forgiving of the *Adagio*) before we finally arrive at the 'joy' theme.

And the rest, as they say, is history. This is surely one of most famous passages in all music, ubiquitous, being adopted as the European anthem and indeed promoted as an anthem for the world with its theme of universal brotherhood and joy.

However, Beethoven still finds room for his rough humour – just when the 'joy' theme reaches an exultant climax as 'the cherub stands before God', the double bassoon enters for the first time with a low fart to introduce a drunken march.

But the central theme remains that of universal celebration with the emphasis on joy, the celebration of creation, marvel at the world and beyond with an exhortation to sense the Creator beyond the canopy of the stars.

It is not surprising that this celebratory *Ode* should have fired Beethoven's imagination in the white heat of the French Revolution but it is perhaps more remarkable that he should have held so firmly to these ideals despite all that had happened in the intervening 30 years after Europe had been ravaged by the Napoleonic Wars, and political oppression had become the new reality of post-1815 Vienna.

Beethoven was once asked which was his favourite amongst his symphonies, and he replied without hesitation: the *Eroica*. Admittedly, this reported conversation took place in 1818 before he had embarked on the Ninth. Later, I suspect that his answer would remain the same despite completing the Ninth: the *Eroica* was his artistic credo and fully captures the energy and essence of his character; it was composed whilst in his prime, celebrating his victory over what could have been literally overwhelming circumstances at the time.

When discussing what might be the 'greatest' symphony, there will always remain doubts about any symphony that includes voices, although that arguable principle would halve Mahler's symphonic output.

Wagner chose the Ninth to celebrate the laying of the foundation stone of his theatre at Bayreuth and Brahms readily admitted

the influence of the *Ode to Joy* on the great theme in the finale of his own First Symphony: thus both musical camps claimed the Ninth as their starting point for their differing visions for the future of music in the 19th century.

With the tragedy and drama of the opening movement, the energy and rough humour of the scherzo, the spiritual calm and human warmth of the slow movement and the all encompassing celebration of joy and universal brotherhood of the finale, the Ninth Symphony undoubtedly meets Mahler's credentials of a symphony 'being like the world, containing everything'. And yet, at the same time, we can appreciate the Ninth's 'strictness, concentration and profound logic' (particularly in the opening movement), qualities asserted by Sibelius as essential for the symphonic form in that famous conversation between Mahler and Sibelius in 1907.

Ode to Joy

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.

Freude! Freude!

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

Oh friends, not these sounds!
Let us instead strike up more pleasing
and more joyful ones!

Joy! Joy!

Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with fervour,
Heavenly being, your sanctuary!
Your magic brings together
What custom has sternly divided.
All men shall become brothers,
Wherever your gentle wings hover.

Whoever has been lucky enough
To become a friend to a friend,
Whoever has found a beloved wife,
Let him join our songs of praise!
Yes, and anyone who can call one soul
His own on this earth!
Any who cannot, let them slink away
From this gathering in tears!

Every creature drinks in joy
At nature's breast;
Good and Evil alike
Follow her trail of roses.
She gives us kisses and wine,
A true friend, even in death;
Even the worm was given desire,
And the cherub stands before God.

Gladly, just as His suns hurtle
Through the glorious universe,
So you, brothers, should run your course,
Joyfully, like a conquering hero.

Be embraced, you millions!
This kiss is for the whole world!
Brothers, above the canopy of stars
Must dwell a loving father.

Do you bow down before Him, you millions?
Do you sense your Creator, o world?
Seek Him above the canopy of stars!
He must dwell beyond the stars.

Perhaps Beethoven's Ninth Symphony is a symphony for special occasions rather than everyday listening, but in the heady days of November 1989 as the Berlin Wall came tumbling down and we witnessed the Velvet Revolution in Czechoslovakia it is little wonder that the Ninth's message rang so true once more.

The *Missa Solemnis* had celebrated his inner faith and doubts with a deeply personal statement; with the Ninth Symphony Beethoven proclaims his faith for the world, expressing his heartfelt love for all; surely its message of eternal hope remains more important than ever for us today as we enter a post-truth world.

Programme notes by Timothy Dowling.

Zurich International Orchestra Series 2016-17



SUNDAY 9 APRIL, 7PM

Brussels Philharmonic

Jérôme Pernoo CELLO
Stéphane Denève CONDUCTOR

Connession MASLENITSA
Prokofiev SINFONIA CONCERTANTE
Rachmaninov SYMPHONIC DANCES



THURSDAY 18 MAY, 7.30PM

Moscow Philharmonic Orchestra

Freddy Kempf PIANO
Yuri Simonov CONDUCTOR

Tchaikovsky SUITE FROM SWAN LAKE
Rachmaninov PIANO CONCERTO NO. 2
Shostakovich SYMPHONY NO. 6

BOOKING: 020 7730 4500
www.cadoganhall.com

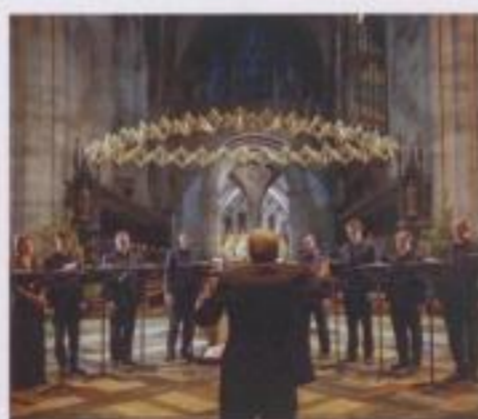


Choral at Cadogan

2016-2017

Presenting some of the leading names in choral singing today

BOOKING:
020 7730 4500
www.cadoganhall.com



Wednesday 26 April, 7.30pm

Ex Cathedra

Exploring man's search for heaven and earth in the Old and the New Worlds, including gems by **Byrd, Gesualdo, Lobo, Tallis, Victoria** and **Padilla** and rhythmically-arresting music from the Latin American Baroque.



Wednesday 17 May, 7.30pm

The Tallis Scholars

An all-Spanish programme focusing on three of the greatest names from the Renaissance: **Morales, Victoria** and **Alonso** including a little-performed mass setting by Morales, Lobo's epic *Lamentations* and Victoria's irrepressible double-choir *Magnificat*.



Michael Sanderling

PRINCIPAL CONDUCTOR

Michael Sanderling has been Principal Conductor of the Dresden Philharmonic since 2011.

He is also a sought-after guest conductor and directs renowned orchestras such as the Tonhalle-Orchester Zürich, the Yomiuri Nippon Symphony Orchestra in Tokyo, the Berlin Konzerthausorchester, Munich Philharmonic, Bamberg Symphony and Vienna Symphony orchestras, 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 worked their way up through the ranks of orchestral musicians to 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 held 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 first stood on the conductor's podium. Familiar with a conductor's work from his childhood as the son of legendary Kurt Sanderling, Michael assumed more and more conducting roles and was appointed Principal Conductor and Artistic Director of the renowned Kammerakademie Potsdam in 2006. He enjoyed success 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 both a cellist and conductor he has made recordings of important works from the repertoire of Dvořák, Schumann, Shostakovich, Prokofiev, Tchaikovsky to name but a few.

The most important thing to Michael Sanderling is working with young musicians. He teaches as a professor at Frankfurt University for Music and Performing Arts and co-operates regularly with the Bundesjugendorchester, Jerusalem Weimar Youth Orchestra, Junge Deutsche Philharmonie and Schleswig-Holstein Festival Orchestra. From 2003 to 2013 he was associated with the Deutsche Streicherphilharmonie as its Principal Conductor.

Having been a musician himself, Michael Sanderling is considered to be extremely effective during rehearsals, yet able to generate fire and passion from the musicians during performances. His repertoire is versatile ranging from Bach and Handel to contemporary premieres. He is always seeking to develop further the Dresden Philharmonic's flexibility of sound and style.

en.dresdnerphilharmonie.de/chefdirigent



Elin Pritchard SOPRANO

Welsh Soprano Elin Pritchard studied at the Royal Conservatoire of Scotland and the National Opera Studio.

A Samling Artist, her operatic roles have included Micaëla in *Carmen* for Mid Wales Opera, Female Chorus in *The Rape of Lucretia* for British Youth Opera, Miss Jessel in *The Turn of the Screw* and Giorgetta in *Il tabarro* for Opera Holland Park, Lucia in *Lucia di Lammermoor* at the Buxton Festival, Fiordiligi in *Così fan tutte* for Den Jyske Opera and Donna Elvira in *Don Giovanni* for Finnish National Opera. For Scottish Opera, she has sung Donna Elvira, Anne Trulove in *The Rake's Progress* and Violetta in *La traviata* for Scottish Opera

Recent engagements have included First Dryad in *Rusalka* for Scottish Opera, Donna Elvira in *Don Giovanni* for Opera Project and Winslow Hall Opera, Musetta in *La bohème* for Opera Holland Park, Haydn's

St Nicholas Mass at Winchester Cathedral with the English Chamber Orchestra, Mahler's Fourth Symphony at the Northern Chords Festival, Poulenc's *Gloria* with the Royal Philharmonic Orchestra, Vaughan Williams' *A Sea Symphony* with the Brighton Philharmonic Orchestra, *Hathaway – Eight Arias for a Bardic Life* at the Buxton Festival and Opera Galas for Clonter Opera and the Samling Foundation.

She recently made her debut with Opera North as Kupava in Rimsky-Korsakov's *The Snow Maiden*, and her future engagements include a return to Den Jyske Opera as Violetta in *La traviata*.

www.elinpritchard.com

Samantha Price MEZZO-SOPRANO

Welsh mezzo-soprano Samantha Price read Speech and Language Therapy at the University of Reading before gaining a Distinction for her M.A. in Opera Performance at the Royal Welsh College of Music and Drama, assisted by the Dame Shirley Bassey Scholarship, the Jenkin Philips Memorial Scholarship and an Advanced Study Award in Music from the Arts Council of Wales.

In February 2013 she became a Samling Artist before training on the ENO Opera Works Programme, supported by a Countess of Munster Award, and the National Opera Studio, supported by English National Opera, the Arts Council of Wales, the Robert Vivian Memorial Trust and Christopher Ball. She was also a Finalist in the 2014 Young Welsh Singer of the Year Competition.

Whilst still a student, Samantha Price made her debut at English National Opera as Third Gentleman in Martinů's *Julietta* and is now a Harewood Young Artist.

During 2014-15, she sang Cherubino in *The Marriage of Figaro* for English National Opera and Tweedle Dum in *Alice's Adventures in Wonderland* for Opera Holland Park, as well as appearing in *Mozart's London* for Classical Opera and participating in the Mozart Residency at the 2015 Aix-en-Provence Festival.

During 2015-16, she appeared in *Shakespeare Live!* at the Royal Shakespeare Theatre, Stratford-upon-Avon (now available on BBC DVD) and sang Kate Pinkerton in *Madam Butterfly* for English National Opera, Prince Orlofsky in *Die Fledermaus* for Opera Holland Park and appeared on the 2016 Opera Highlights Tour for Scottish Opera. She also repeated her performance



in *Alice's Adventures in Wonderland* at the Linbury Studio Theatre and at Opera Holland Park and appeared in *Mahler in Miniature* at the Norfolk & Norwich Music Festival.

Highlights of 2016-17 include Cherubino in *Le nozze di Figaro* with the Xi'an Symphony Orchestra, creating Perdita in Ryan Wigglesworth's *The Winter's Tale* for English National Opera and Mozart's *Requiem* with the Mozart Festival Orchestra. Looking ahead, she will return to English National Opera to sing the title role in a new production of *Iolanthe*, make her debut with the Nederlandse Reisopera as Lucille in Korngold's *Die tote Stadt* and sing *Magnificats* by Kuhnau and Telemann with the Israel Camerata.

www.sampricemezzo.com

Alexander James Edwards

TENOR

Born in Essex, Alexander James Edwards began singing as a chorister at St Paul's Cathedral, continuing his studies at the Royal Northern College of Music and the Royal Academy of Music, later joining the Young Artists Programme at the Royal Opera House, Covent Garden.

Elsewhere, he has sung the title role in *Albert Herring* at the Salzburg Landestheater, Don José in *Carmen*, Rodolfo in *La bohème* and Pinkerton in *Madam Butterfly* for Raymond Gubbay Ltd, Novice in *Billy Budd* for ENO, Sempronio in *Lo speziale* in Tel Aviv, Rodolfo in *La bohème* for Lyric Opera, Dublin, and Festival Opera, Napier, Rinuccio in *Gianni Schicchi* for Opera Holland Park, Ruggero in *La rondine* for Iford Arts, Mr Erlanson in *A Little Night Music* at the Théâtre du Châtelet, Pirelli in *Sweeney Todd* and Tom Rakewell in *The Rake's Progress* for the Gothenburg Opera, Roderigo in *Otello* for the Opéra Royal de Wallonie, Mas de Daumas Gassac in *The Lovely Ladies* at the Buxton Festival and First Brother in *The Seven Deadly Sins* for the Royal Ballet. Recordings and broadcasts include *The Carmelites* for Chandos and *Friday Night is Music Night* for BBC Radio 2.

He made his BBC Proms debut in 2006, and his concert engagements have included performances with the Academy of Ancient Music, BBC Philharmonic, Brighton Philharmonic Orchestra, City of Birmingham Symphony Orchestra, the Hallé, Huddersfield Choral Society, Israel Camerata, London Philharmonic Orchestra, Mikkeli Symphony Orchestra, Orion Orchestra, Oxford Philomusica, Royal Choral Society, Royal Philharmonic Orchestra, the Royal Northern Sinfonia, Southbank Sinfonia and Wexford Sinfonia. He has also been Featured Soloist at the Battle Proms and at the Leeds Castle Classical Open Air Concert and appears regularly in concert for Raymond Gubbay Ltd.

Current engagements include Cavaradossi in *Tosca* for English Touring Opera, Third Jew in *Salome* for the Bournemouth Symphony Orchestra, Foresto in *Attila* at the Theater Lübeck, an Opera Gala with the RTÉ National Symphony Orchestra, *The Puccini Scandal* at the National Concert Hall, Dublin, and a wide range of concerts for Raymond Gubbay Ltd.

In 2011, Alexander James Edwards was elected an Associate of the Royal Academy of Music by the Governing body of the RAM for distinguishing himself in the field of opera.

www.thetenor.co.uk



Thomas Faulkner

BASS

Thomas Faulkner is a member of the solo ensemble at Opera Frankfurt. His roles in 2016-17 include Elviro in *Serse*, Zuniga in *Carmen*, Zweite Geharnischer in *Die Zauberflöte*, Graf Lamoral in *Arabella*, Jago in *Ernani*, Ghost of Hector, Mercury and a Soldier in *Les Troyens*.

Previously, he was a young artist at Frankfurt Opera. His roles included Older Passenger in Weinberg's *Die Passagierin*, Don Marco in *Le cantrici villane*, Osmin in *Die Entführung aus dem Serail* (short version), Perückenmacher in Strauss' *Ariadne auf Naxos*, Ein Polizeikommissär in *Der Rosenkavalier*, Das Portrait/Erzähler in *Drei Einakter*, Handwerksbursch in *Wozzeck*, and Ein polnischer Hauptmann in *Iwan Susanin*.

He has also sung with Scottish Opera as Banquo in their touring production of *Macbeth*, in *Orfeo* under Ivor Bolton with the Bayerische Staatsoper, and Messenius in *Christina Regina di Svezia*, Sarastro in *Die Zauberflöte*, and Dulcamara in *L'elisir d'amore* for Wexford Festival Opera.

Other roles include Second Armed Man in *Die Zauberflöte* for Garsington Opera, Bartolo in *Le nozze di Figaro* for British Youth Opera, Superintendent Budd in *Albert Herring* for Royal Academy Opera, Don Pantaleone in *Die drei Pintos* for UCOpera, Noye in *Noyes Fludde*, the title role of *Don Pasquale*, Elviro in *Xerxes*, Plutone in *Orfeo*, and Gremin in *Eugene Onegin*.

This season sees him perform in Haydn's *Die Jahreszeiten* with the Nürnberg Sinfoniker. He has recently performed in Mozart's *Mass in C minor* at Les Grands Concerts Salle Metropole with Maestro Bertrand de Billy and Orchestre de Chambre de Lausanne, and Verdi's *Requiem* with the Royal Philharmonic Orchestra.

Thomas has received generous support from many foundations, most recently the Arte Musica Stiftung and the Frankfurt Richard Wagner Society.



Photo © Wolfgang Runkel

Dresden Philharmonic

Michael Sanderling PRINCIPAL CONDUCTOR

Bertrand de Billy PRINCIPAL GUEST CONDUCTOR

Kurt Masur CONDUCTOR LAUREATE †

Frauke Roth GENERAL DIRECTOR

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 15th century and had grown into an orchestra by the early 19th 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. Ever since, the Dresden Philharmonic has been a concert orchestra with regular ventures into the fields of opera concertante and oratorios. It is housed in the Kulturpalast 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 main venues for the Philharmonic's great concerts are 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. A new cycle of the paired symphonies of Shostakovich and Beethoven under the direction of Principal Conductor Michael Sanderling is currently being recorded. Sony Classical released the debut album of the fascinating combination of the Sixth Symphonies in November 2015.

en.dresdnerphilharmonie.de



VIOLIN 1

Ralf-Carsten Brömsel*
 Heike Janicke*
 Dalia Richter
 Christoph Lindemann
 Marcus Gottwald
 Ute Kelemen
 Antje Becker
 Alexander Teichmann
 Thomas Otto
 Theresia Hänzsche
 Deborah Jungnickel
 Johanna Buckard
 Joseph de Valle
 Jan Paul Kussmaul

VIOLIN 2

Markus Gundermann*
 Denise Nittel
 Reinhard Lohmann
 Viola Marzin
 Steffen Gaitzsch
 Matthias Bettin
 Heiko Seifert
 Andreas Hoene
 Constanze Sandmann
 Jörn Hettfleisch
 Susanne Herberg
 Christiane Liskowsky

* Principal
 ** Substitute

VIOLA

Christina Biwank*
 Matan Gilitchensky*
 Steffen Seifert
 Hans-Burkart Henschke
 Andreas Kuhlmann
 Joanna Szumiel
 Sonsoles Jouve del
 Castillo
 Harald Hufnagel
 Eva Maria Knauer
 Susanne Goerlich

CELLO

Matthias Bräutigam*
 Ulf Prella*
 Victor Meister
 Petra Willmann
 Thomas Bätz
 Rainer Promnitz
 Daniel Thiele
 Dorothea Plans Casal

DOUBLE BASS

Benedikt Hübner*
 Razvan Popescu*
 Tobias Glöckler
 Olaf Kindel
 Thilo Ermold
 Ilie Cozmatchi

FLUTE

Karin Hofmann*
 Birgit Bromberger
 Friederike Herfurth-Bätz**

OBOE

Johannes Pfeiffer*
 Undine Röhner-Stolle*
 Jens Prasse

CLARINET

Hans-Detlef Löchner*
 Fabian Dirr*
 Dittmar Trebeljahr

BASSOON

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

FRENCH HORN

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

TRUMPET

Christian Höcherl*
 Nikolaus von Tippelskirch
 Björn Kadenbach

TROMBONE

Stefan Langbein*
 Joachim Franke
 Dietmar Pester

TIMPANI

Stefan Kittlaus*

PERCUSSION

Oliver Mills
 Gido Maier
 Alexej Bröse

ORCHESTRA STAFF:

Martin Bülow
ARTISTIC ADMINISTRATION
 Alexandra MacDonald
**PERSONAL ASSISTANT TO THE
 PRINCIPAL CONDUCTOR**
 Almut Placke
ORCHESTRA OPERATIONS
 Gerd Krems
 Matthias Richter
ORCHESTRA STAFF

FOR IMG ARTISTS:

Andrew Jamieson
HEAD OF UK TOURING
 Mary Harrison
MANAGER, UK TOURING
 Fiona Todd
 Julia Smith
**CO-ORDINATORS,
 UK TOURING**
 Chrissy Dixon
 Ron Yeoman
ON-TOUR MANAGEMENT

Cardiff Polyphonic Choir

Cardiff Polyphonic Choir, now in its 53rd year, has a proud history and has been an ambassador for Welsh music, touring the USA on nine occasions. Its tours of Malta, Italy, Brittany, Austria, Germany, Canada, Belgium, Holland, Denmark and Prague have helped to earn the choir's international reputation. It plans a tour to Sweden in the autumn

At home, too, the Choir's reputation is strong. It has performed in all the major London musical venues. It has worked with many of the great orchestras of our time including the Philharmonia and London Symphony orchestras, BBC National Orchestra of Wales, London Baroque, London Mozart Players and the Hallé.

It has also sung under the baton of Sir Colin Davis, Carl Davis,

Sir Charles Groves, Richard Hickox, Sir Roger Norrington, Sir John Eliot Gardiner, Sir Andrew Davis, Jane Glover, Tadaaki Otaka, Paavo Berglund, James Loughran and John Alldis.

The Choir was recently featured in a BBC tribute to Sir Colin Davis showing two clips of him rehearsing the Choir for a performance of *Messiah* in 1981.

www.cardiffpolyphonic.org.uk



Cardiff Ardwyn Singers

Cardiff Ardwyn Singers is one of Wales's leading mixed choirs enjoying a reputation for its varied repertoire and particular affinity with contemporary Welsh music.

Since its formation in 1964, the choir has performed with many of the world's leading conductors, orchestras and soloists including Sir Colin Davies, Sir Andrew Davis, Tadaaki Otaka, the London Symphony Orchestra, BBC National Orchestra of Wales, Royal Philharmonic Orchestra, Raphael Wallfisch, Lucian Pavarotti, Dame Kiri Te Kanawa, Bryn Terfel, and the Choir's presidents Owain Arwel Hughes OBE and Dennis O'Neill MBE.

The choir's versatility has led to countless recordings, broadcasts on both radio, including regularly on BBC Radio 4's *Sunday Service*, and on television, most recently as part of the commemorations to mark the centenary of the outbreak of the First World War. As part of the choir's 50th anniversary celebrations they released a recording of some of their most popular repertoire on a CD which is available to buy. The choir has also produced a fascinating book about the history of Cardiff Ardwyn Singers and choral singing in Wales. The CD and book are available to buy at tonight's concert.

The commissioning of new works remains high on the choir's artistic agenda alongside an active tradition of promoting the work of Welsh composers, notably that of William Mathias, Alun Hoddinott, Geraint Lewis, John Metcalf and Mervyn Burtch. In 2015 the choir commissioned world-renowned harpist and musician Catrin Finch to compose *Patagonia*, a piece to commemorate the 150th anniversary of the Welsh settlement in Patagonia. The premiere was performed to a packed Hoddinott Hall in Cardiff.

Cardiff Ardwyn Singers has toured extensively throughout Europe and the Americas. Recent visits have included Prague (2005), Mallorca (2007), Venice (2009), Guest Choir at the International Celtic Festival (2009) and Rome (2011) which included singing Mass in St Peter's Basilica, Vatican City on Easter Monday. In 2014 the choir toured to Vienna where they sang Mass at one of the world's most beautiful cathedrals – St Stephen's – and Krakow where they performed a short concert two miles underground in the Salt Cathedral on Wieliczka Salt Mine. As well as these concert tours the choir enjoys regular rehearsal weekends away where the focus is on socialising as much as honing their sound and repertoire.

Recent and forthcoming highlights include winning the Lily Ames Memorial Cup in the Sacred Music class at the Cheltenham Music Festival in 2016, and performing Beethoven's Ninth Symphony with the Dresden Philharmonic here at Cadogan Hall and at St David's Hall, Cardiff. Cardiff Ardwyn Singers is delighted to be singing one of their favourite composer's works this evening.

ardwyn.squarespace.com





Albert Suites
at Battersea Place

DEDICATED TO DELIVERING OUTSTANDING CARE

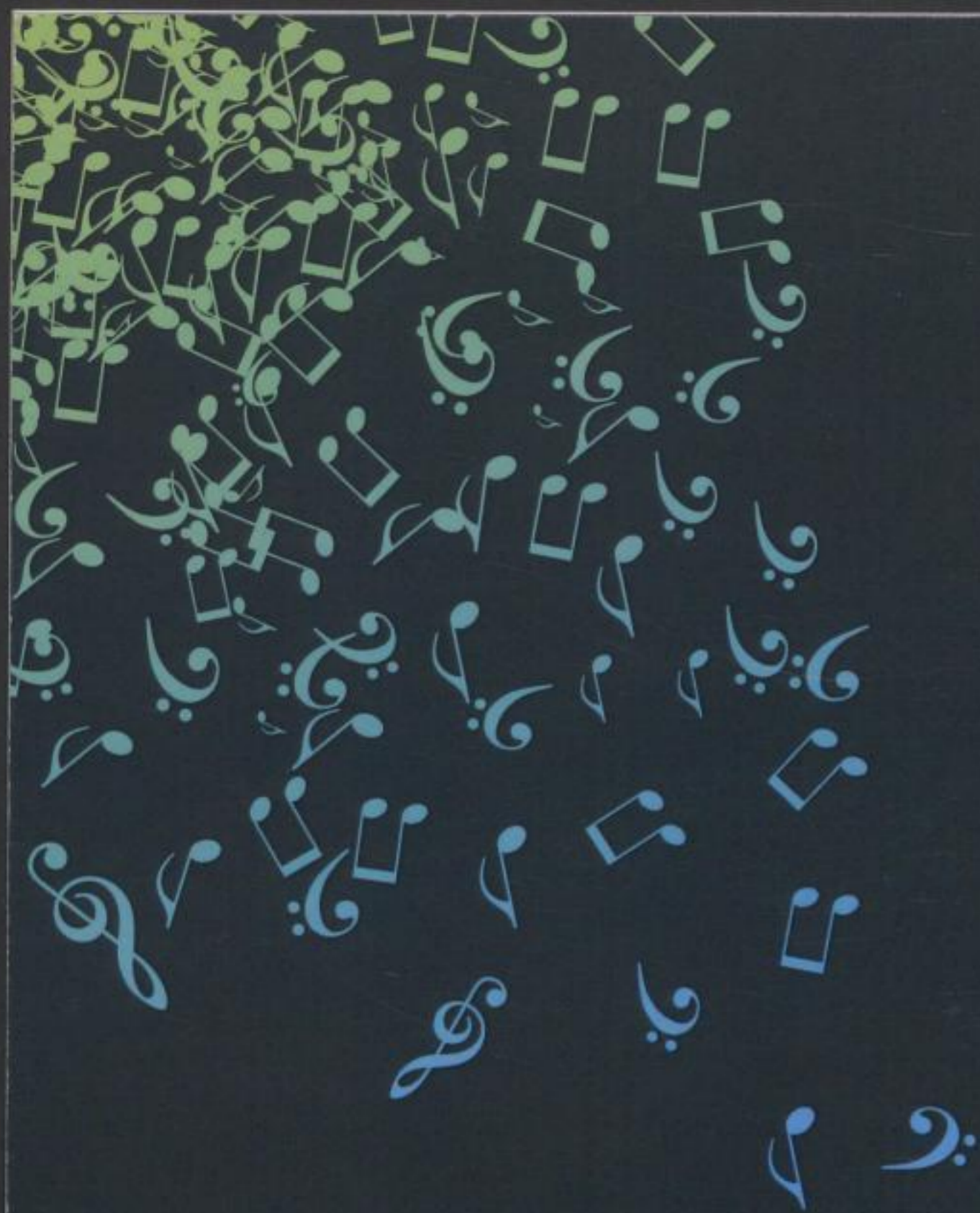


Reserve your personal
appointment to view by calling
020 7924 8601
www.albertsuites.co.uk

Situated within our luxury retirement community Battersea Place, our exclusive nursing suites are designed to offer an enriched quality of life amidst a discreet and dignified provision of care, tailored to the unique and personal needs of each resident.

LONG-TERM NURSING | REHABILITATION | POST-OPERATIVE CARE | PALLIATIVE CARE

ALBERT SUITES, 73 ALBERT BRIDGE ROAD, LONDON, SW11 4DS www.lifecareresidences.co.uk



5 Sloane Terrace
London SW1X 9DQ
Box Office: 020 7730 4500
www.cadoganhall.com

