

Zurich International Orchestra Series 2017-18

IN ASSOCIATION WITH IMG ARTISTS

Dresden Philharmonic

TUESDAY 22 MAY 2018, 7.30PM



CADOGAN HALL



ZURICH



SLUB

Wir führen Wissen.



Dresdner
Philharmonie

Programme:

Weber OVERTURE TO EURYANTHE
Tchaikovsky VIOLIN CONCERTO

– Interval –

Shostakovich SYMPHONY NO. 5

Dresden Philharmonic
CONDUCTOR Michael Sanderling
VIOLIN Arabella Steinbacher

CADOGAN HALL

SMOKING:

All areas of Cadogan Hall are non-smoking areas.

FOOD & DRINK:

You are kindly requested not to bring food and other refreshments into Cadogan Hall.

CAMERAS AND ELECTRONIC DEVICES:

Video equipment, cameras and tape recorders are not permitted. Please ensure all pagers and mobile phones are switched off before entering the auditorium.

INTERVAL AND TIMINGS:

Intervals vary with each performance. Latecomers will not be admitted until a suitable break in the performance.

CONSIDERATION:

We aim to deliver the best standards of service. Therefore, we would ask you to treat our staff with courtesy and in a manner in which you would expect to be treated.

Thank you. We hope you enjoy the concert.

Carl Maria von Weber (1786–1826)

OVERTURE TO EURYANTHE (1823)

Weber's opera *Euryanthe* is, unfortunately, a flawed work and most critics have blamed its consequent failure on the weakness of its libretto. Perhaps it is no coincidence that the librettist, Helmina von Chézy, also wrote the drama for Franz Schubert's *Rosamunde*, which was premiered the same year. Schubert's drama also failed as a theatrical experience, and as with Weber's *Euryanthe*, the *Rosamunde* overture remains the only item regularly heard in the concert hall.

However, *Euryanthe* is arguably Weber's masterpiece and it is very regrettable that some of his greatest music remains locked in this largely unperformed opera. Unlike his two other great operas, *Der Freischütz* and *Oberon*, *Euryanthe* contains no spoken dialogue, although there remain clearly identifiable arias, duets, etc.

Various attempts have been attempted at revising the drama to make the storyline more plausible, including by Gustav Mahler in 1903 and then, around the time of the opera's centenary in 1922,

by the musicologist Donald Tovey in collaboration with the playwright Rolf Lauckner and the conductor Fritz Busch.

Despite these well-intentioned attempts, the opera has essentially remained in a limbo state, although Richard Jones's 2002 production at Glyndebourne conducted by Mark Elder was acclaimed at the time.

The overture gives an excellent example of the quality of the music that we are therefore unfortunately denied. Rather than presenting an overall view of the drama to come, the overture focuses on the doubting hero of the drama, Adolar, presenting him both as the heroic knight and tender lover, with music taken from Act II of the opera. A central passage for reduced muted strings, starting *pianissimo* and dying away to triple *pianissimo*, suggests the ghost element



Weber

of the drama. A brief fugal passage leads to the recapitulation of this sonata-form movement, culminating in a *fortissimo* statement of Adolar's former tender music, suggesting the eventual happy end to the drama.

Hearing the overture can thus be, at the same time, both exhilarating and frustrating: exhilarating because of the sheer quality of the melodic material, and frustrating because there is so much more music in the drama that remains largely unheard. The only studio recording available was made in East Germany as long ago as 1974, but fortunately it boasts a strong cast

with Jessye Norman, Rita Hunter, Nicolai Gedda and Tom Krause, and the Staatskapelle Dresden conducted by Marek Janowski. Listening to the complete opera reveals its powerful influence on the young Richard Wagner: it is hard to see how Wagner could have composed *Lohengrin* without the earlier example of *Euryanthe*. Indeed, it is *Euryanthe* that arguably demonstrates greater consistency through the whole score, with its musical quality remaining of the highest order throughout. Hopefully, as we approach *Euryanthe*'s bicentenary in 2023, an imaginative director can be inspired to unlock its secrets once again.

Pyotr Ilyich Tchaikovsky (1840–1893)

VIOLIN CONCERTO IN D MAJOR, OP. 35 (1878)

- I) ALLEGRO MODERATO
- II) CANZONETTA: ANDANTE
- III) FINALE: ALLEGRO VIVACISSIMO

Tchaikovsky travelled to Europe following his disastrous marriage and eventually settled for a period in the resort of Clarens on the banks of Lake Geneva where he embarked on composing his single Violin Concerto. He was aided in this project by the presence of his former pupil Josef Kotek with whom he spent many hours playing through works for solo violin, including Édouard Lalo's *Symphonie espagnole*. This work particularly impressed Tchaikovsky and he wrote to his patroness Nadezdha von Meck of 'its freshness, lightness, piquant rhythms and melodic appeal' and so the *Symphonie espagnole* may be considered the main catalyst for his own Concerto. More than anything he appreciated Lalo's concern for musical beauty above everything else and in particular not striving after profundity in the Germanic tradition. Tchaikovsky therefore had this model in mind when he came to create his own masterpiece in the genre. Composition work was completed quickly – he started on 17 March 1878 and had sketched the entire work by 28 March. However, both his brother Modest and Josef Kotek expressed doubts about the proposed slow movement. Tchaikovsky also shared these misgivings and so composed an entirely new *Canzonetta*, publishing the discarded movement separately as *Méditation*, the first of three pieces for violin and piano, *Souvenir d'un lieu cher*, Op. 42. Tchaikovsky completed the orchestration of the Concerto by 11 April 1878.

Despite Kotek's major role in its creation, Tchaikovsky decided to dedicate the work to the violinist and composer Leopold Auer (1845–1930), saying to his publisher that he wanted 'to avoid gossip of various kinds' and there is the suggestion that there may have been a sexual aspect to his relationship with Kotek.

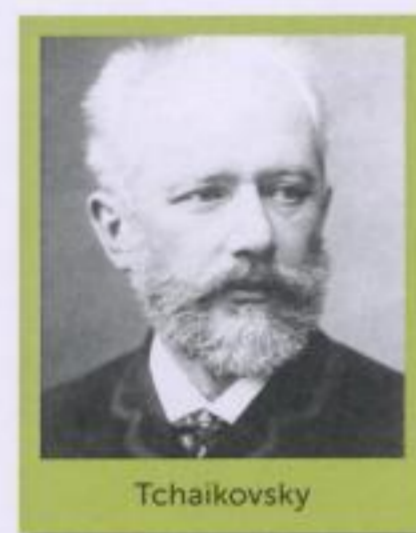
With echoes of Rubinstein's disastrous initial reaction to his earlier First Piano

Concerto, Auer declared the Violin Concerto to be impossible to play and so the work languished for the next couple of years until taken up by Adolf Brodsky (1851–1929) who gave the work its premiere in December 1881 in Vienna under the baton of Hans Richter. The critic Eduard Hanslick (1825–1904) gave the work one of his particularly poisonous critiques, which wounded Tchaikovsky, but there were also more positive reviews. Like Anton Rubinstein before him, Auer later revised his views on the Concerto and went on to be one of its greatest champions.

True to his word, Tchaikovsky's opening movement only pays lip-service to the principles of sonata-form. We can recall Tchaikovsky's unbounded enthusiasm for Mikhail Glinka's brief orchestral *Fantasy Kamarinskaya* (1848), which Tchaikovsky likened to the acorn from which the great oak tree of Russian music would grow; Tchaikovsky decorated his themes accordingly, rather than following the Austro-German principle of thematic development.

Like the First Piano Concerto the work starts with a theme that will play no part in the rest of the Concerto, although this introduction is much briefer than that famous opening gambit. The violinist Patricia Kopatchinskaja's reflections on her role in the Concerto (as written in an open letter to her conductor in her recent recording of the work) are particularly apt:

'Would you like to know what I am when the concerto begins? An observer. I stand outside on the street in the cold winter, breathing onto



Tchaikovsky

the frozen windowpane. Through a small chink in the hoar frost I spy glittering candelabras, evening gowns, uniforms, colours, splendour and haughtiness. The violin's opening notes are like the first steps of a charming young debutante. She's unsure of herself, bashful, agitated, and at first she almost slips and falls. But slowly, very slowly, she gains in confidence. Gradually she starts making jokes and begins to take wing, a lithe, pure, half-childlike creature, yet soon to be the supreme belle du bal, caught in the delirium of a waltz. In this first movement one must probably be several things in a row and all at once: a fluttery ballerina, a dashing officer, a seductive beauty, a fiery dancer and lover, Tatyana and Onegin.'

Like Mendelssohn's Concerto, the cadenza is placed in the middle of the movement and Kopatchinskaja speaks amusingly of it treating us 'to a hiccough and indecent natural noises, the horrified grimace of a shocked critic, to a kiss on the heels of a feline violinist'.

The central *Canzonetta* opens with an octet for wind setting the scene for the tentative song on muted violin. This leads to a second musical idea which sounds slightly more optimistic in tone but we then return to the haunting original tune, lovingly decorated by accompaniment on flute and clarinet. A bridge passage then takes us directly into the sudden outburst that opens the *Finale*.

This is unmistakably Russian in character and brings to life a celebratory folk dance at the start and then comprising two further main ideas: the first of these themes is introduced over a drone pedal and droll bassoon accompaniment, the final theme is introduced briefly by duetting oboe and clarinet and is more introspective in mood. These three ideas then dominate the rest of the movement but there is no doubting which theme will eventually win the day as the work moves inevitably to its happy conclusion.

INTERVAL

Dmitri Shostakovich (1906–1975)

SYMPHONY NO. 5 IN D MINOR, OP. 47 (1937)

- I) MODERATO
- II) ALLEGRETTO
- III) LARGO
- IV) ALLEGRO NON TROPPO

Until recent years the Fifth Symphony usually appeared with the subtitle 'A Soviet artist's creative reply to just criticism', with the assumption that these words were penned by the composer himself. It was only made clear in later years that these words were actually written by a reviewer following the first performance of the Symphony in Moscow in 1938. However, Shostakovich appears to have been happy to allow the words to be affixed, although his inner feelings about the subtitle were undoubtedly ambivalent, to say the least.

Shostakovich had burst onto the musical landscape of Soviet Russia with his youthful First Symphony, composed as a graduation exercise in 1925 when he was a 19-year-old student. His next two symphonies, *The First of May* and *To October* respectively, commemorated the events of 1917, and both concluded with celebratory settings of revolutionary texts.

Shostakovich scored a major critical success with the 1934 premiere of his opera *Lady Macbeth of Mtsensk*. He then embarked on the composition of his Fourth Symphony in 1935, basking in the

triumph of his opera and enjoying the artistic experimentation that marked the early years of the Soviet Union.

In August 1934 the Union of Soviet Writers conference discussed the role of literature in the USSR. Later in the same year Sergei Prokofiev (who was just about to return to the Soviet Union) pondered the role of music in the USSR in the wake of the emerging doctrine of Socialist Realism:

'The question as to what kind of music should be written at the present time is one of great concern to many Soviet composers. I have given considerable thought to the problem in the past two years and I believe that the correct solution would be the following.

'What is needed above all is great music, i.e., music that would correspond both in form and in content to the grandeur of the epoch. Such music would be a stimulus to our own musical development, and abroad too it would reveal our true selves. The danger of becoming provincial is unfortunately a very real one for modern Soviet composers.



Shostakovich

'At the same time in turning his attention to serious, significant music, the composer must bear in mind that in the Soviet Union music is addressed to millions of people who formerly had little or no contact with music. It is this new mass audience that the modern Soviet composer must strive to reach.

'I believe the type of music needed is what one might call "light-serious" or "serious" light music." It is by no means easy to find the right idiom for such music. It should be primarily melodious, and the melody should be clear and simple without however becoming repetitive or trivial. Many composers find it difficult enough to compose any sort of melody, let alone a melody having some definite function to perform. The same applies to the technique, the form – it too must be clear and simple, but not stereotyped. It is not the old simplicity that is needed but a new kind of simplicity. And this can be achieved only after the composer has mastered the art of composing serious, significant music, thereby acquiring the technique of expressing himself in simple, yet original terms.' (Izvestia, 16 November 1934)

The doctrine of 'Socialist Realism' as applied to music remained relatively open until matters were 'clarified' by the dramatic *Pravda* article on 28 January 1936, 'Chaos instead of Music', when Shostakovich's opera *Lady Macbeth of Mtsensk* was savagely condemned, in an article allegedly penned by Stalin himself. To ensure that the message was unequivocal the article was followed up a couple of weeks later with a similar condemnation of Shostakovich's score for *The Limpid Stream*.

Surprisingly, Shostakovich's initial reaction was to continue with the composition of his Fourth Symphony and he still had hopes that this would be premiered in Leningrad at the end of the same year, 1936. We do not know at what point in the score of his Fourth Symphony Shostakovich had reached when the *Pravda* article appeared; it is possible that he may well have had the whole Symphony in mind when he started work in 1935, but one cannot help wondering if the stark, bleak coda was composed in response to the savage criticism. Surely this is the most frightening conclusion of any symphony in the repertoire and it portrays the full horror of Stalin's Terror, at its height in 1936. During this time Shostakovich lived with a suitcase packed as he expected at any time to be taken away to the prison camps strewn across Russia.

The Fourth Symphony was rehearsed in late 1936 with the planned premiere set for 30 December with the Leningrad Philharmonic Orchestra under the Austrian-born conductor Fritz Stiedry, who had recently premiered Shostakovich's Concerto for Piano, Trumpet and Strings with the composer as soloist. Various reasons have been given for withdrawing the Symphony shortly before the

planned premiere: Shostakovich reportedly said that he wanted to re-write the *Finale*; there were also suggestions that the conductor and orchestra were struggling with the work. Undoubtedly, there was pressure from the local authorities who must have grown increasingly uneasy about what they were hearing during the rehearsals.

Whilst there was pressure for cancellation, it was probably very wise in retrospect that the Fourth was not performed, as it would probably have been his last symphony. If Stalin had not liked *Lady Macbeth of Mtsensk*, whatever would he have made of the cacophonous Fourth Symphony and in particular its unforgivingly dark ending?

And so in 1937 Shostakovich embarked on his Fifth Symphony. And please note that he called his new symphony his 'Fifth' and merely put the Fourth Symphony aside with the plan that it would be performed at a later date, not knowing that it would wait another quarter of a century, receiving its belated Moscow premiere in December 1961 during the Khrushchev artistic thaw. Shostakovich did not make any revisions to the score that he completed in 1936.

Shostakovich knew that he now had to produce a symphony that would comply with the doctrines of 'Socialist Realism' as applied to music.

The conductor Fritz Steidry left Leningrad after the cancellation of the Fourth Symphony and the young Yevgeny Mravinsky was asked to take charge of the premiere of the Fifth Symphony. His nervousness at the task is well captured in his personal account of this time, starting with his hope that the composer would be able to advise him regarding the work in question:

'However, my first meeting with Shostakovich shattered my hopes. However many questions I put to him, I didn't succeed in eliciting anything from him. In the future I encountered this reticence in regard to his other compositions. This made every meagre comment all the more valuable. In truth, the character of our perception of music differed greatly. I do not like to search for subjective, literary, and concrete images in music which is not by nature programmatic, whereas Shostakovich very often explained his intentions with very specific images and associations. But one way or another, any remark on his own compositions that you can wrest from a composer is always of enormous value to a performer.

'Initially I could get no information about the tempo indications in the Fifth Symphony. I then had to recourse to cunning. During our work together I sat at the piano and deliberately took incorrect tempi. Dmitri Dmitriyevich got angry and stopped me, and showed me the required tempo. Soon he caught on to my tactic and started to give me some hints himself.

'The tempi were soon fixed with metronome markings and transferred into the score. They were reproduced in the printed edition. But now, when I check them with recordings of performances, I realize that in many cases the metronome indications in the Fifth Symphony have proved to be incorrect, and the long life of this symphony has in itself brought about essential changes to the tempi that we marked down at the time.'

These reflections on tempi markings suggest that flexibility regarding such matters remains valid and we will see later how varied this might be in practice.

There can be no doubt that Shostakovich reflected very deeply on what might constitute a Soviet symphony and was strongly aware of his need to comply with the main strictures of 'Socialist Realism' as applied to music. Shostakovich wrote himself about his Fifth Symphony:

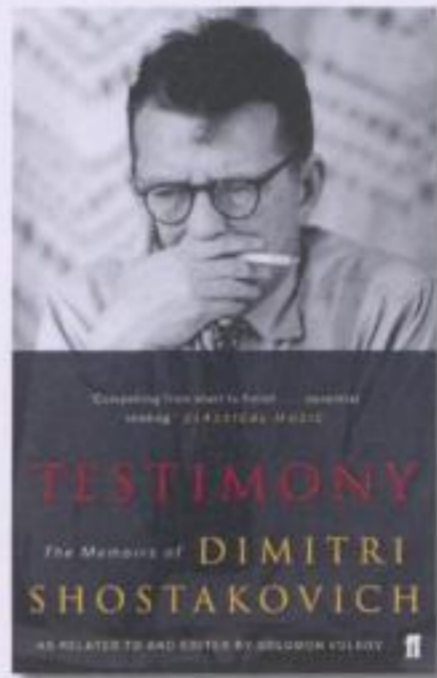
'My latest work may be called a lyrical-heroic symphony. Its basic ideas are the sufferings of man, and optimism. I wanted to convey optimism asserting itself as a world outlook through a series of tragic conflicts in a great inner, mental struggle.

'During a discussion at the Leningrad section of the Composers' Union, some of my colleagues called my Fifth Symphony an autobiographical work. On the whole, I consider this a fair appraisal. In my opinion, there are biographical elements in any work of art. Every work should bear the stamp of a living person, its author, and it is a poor and tedious work whose creator is invisible.' (*Literaturnaya Gazeta*, 12 January 1938)

Later in the same year he wrote about his initial struggles when working with the conductor Mravinsky in preparation for the first performance and his account does tie in with Mravinsky's reflections quoted earlier. Shostakovich appreciated the conductor's almost pedantic approach in the end, saying 'thanks to his extreme thoroughness, Yevgeny Mravinsky presented my Fifth Symphony precisely as I wanted. I am very grateful to him for this.'

Shostakovich remained highly anxious right up until the first performance of the Fifth in Leningrad on 21 November 1937 and a second performance at a special meeting of Communist Party activists. Fortunately for Shostakovich the Symphony was a great public success in Leningrad with over 45 minutes of loud applause at the end and critics were similarly positive in their response. And so, this meant successful rehabilitation for the composer.

Thus the story remained the same for the next 40 years, as witnessed by the Hugh Ottoway's *BBC*



Music Guide to the Shostakovich Symphonies published in 1978. Views about the Fifth Symphony changed dramatically with the publication of Solomon Volkov's *Testimony* in 1979. The authenticity of these alleged memoirs has long been contested and there is no doubt that the methodology for much of Volkov's work is dubious. However, people who were close to Shostakovich, including his great friend the cellist Mstislav Rostropovich, have vouched for the truth behind many of the views expressed.

According to Solomon Volkov's *Testimony* Shostakovich reportedly said:

'I discovered to my astonishment that the man who considers himself its greatest interpreter [Mravinsky] does not understand my music. He says that I wanted to write exultant finales for my Fifth and Seventh Symphonies but I couldn't manage it. It never occurred to this man that I never thought about any exultant finales,

for what exultation could there be? I think that it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat, as in [Mussorgsky's] *Boris Godunov*. It's as if someone were beating you with a stick and saying, "Your business is rejoicing, your business is rejoicing," and you rise, shaky, and go marching off, muttering, "Our business is rejoicing, our business is rejoicing." What kind of apotheosis is that? You have to be a complete oaf not to hear that.'

Since then further hidden codes within the Fifth have been uncovered. David Rabinovich in his biography *Shostakovich, Composer*, pointed out the relevance of Shostakovich's only other serious composition of 1937, the *Four Pushkin Romances*, Op. 46. The first song, *Rebirth*, is quoted directly in the central quiet passage of the Fifth's Finale, with the lilting accompaniment in high strings referring to the final quatrain:

*Thus delusions fall off
My tormented soul
And it reveals to me visions
Of my former pure days.*

This perhaps suggests the composer's hope that one day the true message of the Fifth would be appreciated and show that Shostakovich had not betrayed his basic ideals.

The musicologist Gerard McBurney also pointed out in a talk on BBC Radio 3 in January 1993 that the march theme in the Finale is derived from the quatrain:

*A barbarian painter with his somnolent brush
Blackens the genius' painting,
Slapping over it senselessly
His own lawless picture.*

Following Stalin's savage *Pravda* condemnation, we do not need to think too hard about the identity of the 'barbarian painter' who besmirched his work.

More recently Stephen Johnson spoke on Radio 3's *Discovering Music* about his realization that the duet between flute and horn over gently pulsing strings in the closing stages of the first movement echoes the *Habanera* from Act One of Bizet's *Carmen*. This is when Carmen sings of love as a rebellious bird who will not be tamed. Shostakovich may have been thinking about an unrequited love affair at the time or he may be referring to the final victory of love over oppression.

Undoubtedly, more codes in the Fifth will be revealed in the coming years but it is hard to think that we will ever fully understand all the cryptic references in his music which increased with the passage of time, culminating with his enigmatic Fifteenth Symphony in 1971.

From its earliest years, however, the Fifth was admired purely as a musical masterpiece and, whilst we might be horrified by the condemnation that Shostakovich experienced in 1936, there is no doubt that this did result in a thorough personal reflection on the future direction of the Symphony in Shostakovich's oeuvre.

It is difficult to think how he might have progressed following the Fourth Symphony without this period of enforced reflection and we can be reasonably sure that the subsequent 'simplification' of his musical language helped ensure his enduring popularity.

We can marvel at the purely musical mastery in the Fifth, how tender musical themes presented at the start of the first movement are transformed into brutal marches in the central development. His use of the orchestra remains distinctive, the brutality of the central section emphasized by the use of low braying horns, playing well out of their comfort zone.

Shostakovich's admiration for Mahler is strikingly evident throughout the Fifth, and no more so than in the second movement with its echoes of similar dances that are such a distinctive part of the Mahlerian sound-world.

Any suggestions of irony or ambivalent emotions are completely absent when we reach the third movement *Largo*, the heart of the Fifth, its tragic lament in the key of F sharp minor. It is fully understandable why many present at the work's premiere in November 1937 wept openly when hearing this music. Shostakovich showed himself to be truly in tune with the feelings of the people who had all been affected by anxiety, fear and loss during the Great Terror.

The coarse interruption of the Finale completely shatters the mood of the preceding *Largo*, but

prepares the way well for the conclusion of this dramatic Symphony; it starts with excitement and brutal energy, before giving way to the central reflective section that culminates in the aforementioned Pushkin quotation.

And so to the ending. Volkov has already quoted Shostakovich allegedly referring to the forced celebration at the coronation scene in Mussorgsky's *Boris Godunov*. But there is a Russian tradition of ambivalent endings and most markedly so with Tchaikovsky: Tchaikovsky's explanation (in a letter to Nadezhda von Meck) of his Fourth Symphony's finale is strangely apt for Shostakovich:

'The fourth movement. If within yourself you find no reasons for joy, look at others. Go among the people. Observe how they can enjoy themselves. Surrendering themselves wholeheartedly to joyful feelings. A picture of festive merriment of the people... O, how they are enjoying themselves, how happy they are that all their feelings are simple and direct!... Rejoice in others' rejoicing. To live is still possible.' (letter to Nadezhda von Meck, 1877, as quoted in David Brown's *Tchaikovsky, Volume II: The Crisis Years*)

And one cannot help hearing that the *Finale* of Tchaikovsky's Fifth sounds similarly forced in tone, Tchaikovsky himself expressing his dissatisfaction with it on several occasions afterwards because of its questionable authenticity.

Shostakovich's Fifth culminates with a combination of woodwind and strings playing the dominant note A no less than 252 times. After 1979, the interpretation of these repeated notes has changed dramatically. Rostropovich slowed down markedly with subsequent performances: his 2002 recording of the *Finale* with the LSO taking 2½ minutes longer than Mravinsky's 1975 performance, the extra time largely as a result of Rostropovich's interpretation of these final bars. This reflects his view that 'the strident repeated notes at the end of the symphony are like the stabbing strokes of a spear thrust into the wounds of a tormented man'.

Alternatively, we might also hear echoes of the closing bars of Mahler's Third Symphony with the same slow thumping out of the tonic-dominant D and A on timpani taking us to the conclusion. Perhaps this too reflects Shostakovich's hope for the ultimate victory of love, with its memories of Mahler's depiction of 'What Love Tells Me'.

It will always be very difficult to separate this great Symphony from its political associations, but its triumph of personal survival in challenging circumstances will surely continue to resonate.

Programme notes: Timothy Dowling.

Michael Sanderling CONDUCTOR

Michael Sanderling, one of the most distinguished conductors of our time, has been the Principal Conductor of the Dresden Philharmonic since 2011.

The high point of the season was in April 2017 the Dresden Philharmonic moved into the newly renovated concert hall at the Kulturpalast. The inaugural performance marking the re-opening of the venue was conducted by Michael Sanderling and featured songs of Schubert (with soloist Matthias Goerne), Julia Fischer performing as soloist in the Brahms Violin Concerto, and the iconic "Ode to Joy" finale of Beethoven's Ninth Symphony.

As well as this position, Michael Sanderling is guest conductor of renowned orchestras such as the Gewandhausorchester Leipzig, Tonhalle-Orchester Zürich, Munich Philharmonic, the Konzerthausorchester Berlin, Toronto Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, Helsinki Philharmonic Orchestra, Tchaikovsky Symphony Orchestra of Moscow, Czech Philharmonic, Vancouver Symphony Orchestra and German Radio Symphony Orchestras of WDR and SWR.

With the Dresden Philharmonic, Michael Sanderling regularly undertakes concert tours in Asia, South America, the U.S.A., Spain, the United Kingdom, Austria, Switzerland and Germany.

In co-operation with SONY Classical, since 2015 a CD recording of all the symphonies by Beethoven and Shostakovich is being produced under Michael Sanderling's leadership. As of now, the first two CDs of the series have been released, marking a new chapter in the discography of the Dresden Philharmonic.

Born in Berlin, Michael Sanderling is one of the few people who, after playing in an orchestra, has been able to achieve a highly successful career as conductor. In 1987, at the age of 20, he became solo cellist of the Gewandhausorchester Leipzig under Kurt Masur and, from 1994 to 2006, he held the same position in the Berlin Radio Symphony Orchestra. As soloist, he gave guest performances with ensembles including the Boston Symphony Orchestra, Los Angeles Philharmonic and Orchestre de Paris. As a cellist however, he stopped performing a long time ago.

Michael Sanderling first graced the conductor's stand at a concert of the Kammerorchester Berlin in 2000 – and caught fire. Having been familiar with the art of conducting from a young age, as son of the legendary Kurt Sanderling, Michael Sanderling took on more and more conducting roles, and was named the Principal Conductor and Artistic Director of the Kammerakademie Potsdam in 2006.



Photo: Marken fotografie

As an opera conductor, he enjoyed success with Philip Glass' *The Fall of the House of Usher* in Potsdam, and with a new production of Prokofiev's *War and Peace* at the Cologne Opera. As cellist and conductor, he has recorded important works by Dvořák, Schumann, Shostakovich, Prokofiev, Tchaikovsky and many others on CD.

One of Michael Sanderling's passions is working with young musicians. He teaches at the University of Music and Performing Arts in Frankfurt/Main and regularly works with the Bundesjugendorchester (National Youth Orchestra of Germany), Young Philharmonic Orchestra Jerusalem Weimar, Junge Deutsche Philharmonie and Schleswig-Holstein-Festivalorchester. From 2003 to 2013, he was the Principal Conductor for the Deutsche Streicherphilharmonie.

Starting in 2017, the Kurt Masur Academy – the Orchestra Academy of the Dresden Philharmonic, founded thanks to the commitment of Michael Sanderling and the close relationship of Kurt Masur with the Dresden Philharmonic and its Principal Conductor, will be welcoming young international musicians and thus contributing to passing the characteristic tonal culture of the orchestra steeped in history on to emerging young talent. The new institution will help ensure the future viability of the orchestra thanks to the impetus of its academy musicians.

Michael Sanderling's musical horizons range from Bach and Handel, to Beethoven and Shostakovich, and now many world premieres.

Arabella Steinbacher VIOLIN

Arabella Steinbacher is celebrated as one of today's leading violinists worldwide, known for her extraordinary varied repertoire. She appears with all major orchestras such as the Boston Symphony Orchestra, Bavarian Radio Symphony Orchestra, Orchestre de Paris, Cleveland Orchestra, New York Philharmonic, NHK Symphony Orchestra and performs with conductors such as the late Lorin Maazel, Christoph von Dohnányi, Riccardo Chailly, Herbert Blomstedt, Christoph Eschenbach, Charles Dutoit, Marek Janowski, Yannick Nézet-Séguin and Thomas Hengelbrock.

Her debuts at the Salzburger Festspiele 2013, at the BBC-Proms 2009 in London's Royal Albert Hall and at New York's Carnegie Hall in 2011 have been praised by international press.

Recent engagements include her return to the Chicago Symphony Orchestra, National Symphony Orchestra in Washington D.C., Orchestre National de France and Spanish National Orchestra. A recent tour led her through Germany with Mozarteum Orchestra Salzburg, and is currently touring through the UK with Dresden Philharmonic under Michael Sanderling, and through Asia with WDR Symphony Orchestra and Jukka-Pekka Saraste in 2018.

Her latest CD release is an album with the Berlin Radio Symphony Orchestra and Vladimir Jurowski featuring Hindemith and Britten violin concertos. Among many international and national music prizes and nominations, she was awarded the ECHO Klassik twice. Arabella Steinbacher has been recording exclusively for Pentatone Classics since 2009.

As CARE ambassador Arabella Steinbacher continually supports people in need. In December 2011 she toured through Japan commemorating the tsunami catastrophe of the same year. The DVD *Arabella Steinbacher – Music of Hope* with her recordings of this tour was later released by the label Nightberry.



Photo: Sammy Hart

"(Her) performance was, at any rate, the most eloquent and committed one a listener could imagine"

(SAN FRANCISCO CHRONICLE)

"Balanced lyricism and fire... Among her assets are a finely polished technique and a beautifully varied palette of timbres"

(NEW YORK TIMES)

Arabella Steinbacher has been playing the violin since the age of three and studied with Ana Chumachenco at the Munich Academy of Music from the age of nine. A source of musical inspiration and guidance of hers is Israeli violinist Ivry Gitlis.

Arabella Steinbacher currently plays the 1716 "Booth" Stradivari, generously loaned by the Nippon Music Foundation.

www.arabella-steinbacher.com

Dresden Philharmonic

Michael Sanderling **PRINCIPAL CONDUCTOR**
Bertrand de Billy **PRINCIPAL GUEST CONDUCTOR**
Kurt Masur **CONDUCTOR LAUREATE**
Frauke Roth **GENERAL DIRECTOR**

The Dresden Philharmonic can look back on a 150-year-tradition as the orchestra of Saxony's capital Dresden. Ever since 1870, when Dresden was provided with its first large concert hall, its symphony concerts have been an integral element of the city's cultural life. The Dresden Philharmonic has remained a concert orchestra to this day, with regular excursions into concert performance and oratorio. Its homestead is the state-of-the-art concert hall inaugurated in April 2017 in the Kulturpalast building at the heart of the historic district. The principal conductor of the Dresden Philharmonic since 2011 is Michael Sanderling. Besides Kurt Masur, principal conductor in the years 1967–1972, his predecessors have also included Paul van Kempen, Carl Schuricht, Heinz Bongartz, Herbert Kegel, Marek Janowski and Rafael Frühbeck de Burgos, amongst others.

The musical and stylistic bandwidth of the Dresden Philharmonic is great. On the one side, the orchestra has managed to preserve its very own "Dresden sound" in Romantic repertoire.

And on the other, it has developed a tonal and stylistic flexibility for the music of the Baroque and First Viennese School as much as for modern works. Important composers have also taken to its conductor's desk from early on, from Brahms, Tchaikovsky and Dvořák via Strauss through to Penderecki and Holliger.

World premieres continue to play an important part in the programme to this day. Guest performances around the world attest to the high esteem enjoyed by the Dresden Philharmonic in the world of classical music. And the Philharmonic's discography to have accumulated since 1937 is also impressive. A new CD cycle directed by Michael Sanderling and released by the Sony Classical label creates a dialogue between the symphonies of Dmitri Shostakovich and Beethoven.

en.dresdnerphilharmonie.de



Photo: Marken fotografie

VIOLIN 1

Heike Janicke *
 Wolfgang Hentrich *
 Dalia Richter
 Christoph Lindemann
 Marcus Gottwald
 Ute Kelemen
 Johannes Groth
 Alexander Teichmann
 Juliane Kettschau
 Thomas Otto
 Theresia Hänzsche
 Deborah Jungnickel
 Xianbo Wen
 Annkathrin Rammelt
 Eunsil Kang [^]
 Attila János Keresztesi **

VIOLIN 2

Markus Gundermann *
 Rodrigo Reichel * **
 Adela-Maria Bratu
 Elisabeth Marasch
 Steffen Gaitzsch
 Matthias Bettin
 Heiko Seifert
 Andreas Hoene
 Constanze Sandmann
 Jörn Hettfleisch
 Dorit Schwarz
 Susanne Herberg
 Hayoung Kim [^]
 Signe Dietze **

VIOLA

Christina Biwank *
 Hanno Felthaus *
 Beate Müller
 Steffen Seifert
 Steffen Neumann
 Hans-Burkart Henschke
 Andreas Kuhlmann
 Joanna Szumiel
 Harald Hufnagel
 Carolin Krüger
 Susanne Goerlich
 Thomas Oepen **

CELLO

Matthias Bräutigam *
 Ulf Prella *
 Victor Meister
 Rainer Promnitz
 Karl Bernhard von Stumpff
 Clemens Krieger
 Daniel Thiele
 Alexander Will
 Dorothea Plans Casal
 Sofia von Freydorf [^]

DOUBLE BASS

Benedikt Hübner *
 Razvan Popescu *
 Tobias Glöckler
 Olaf Kindel
 Thilo Ermold
 Donatus Bergemann
 Matthias Bohrig
 Joshua Nayat Chavez Marquez [^]

FLUTE

Karin Hofmann *
 Kathrin Bätz *
 Claudia Rose
 Friederike Herfurth-Bätz

OBOE

Johannes Pfeiffer *
 Undine Röhner-Stolle *
 Guido Titze

CLARINET

Fabian Dirr*
 Daniel Hochstöger * **
 Dittmar Trebeljahr
 Billy Schmidt [^]

BASSOON

Daniel Bätz *
 Jörg Petersen * **
 Robert-Christian Schuster
 Mario Hendel

HORN

Michael Schneider *
 Friedrich Kettschau
 Torsten Gottschalk
 Johannes Max
 Dietrich Schlät
 Carsten Gießmann

TRUMPET

Andreas Jainz *
 Csaba Kelemen
 Björn Kadenbach

TROMBONE

Matthias Franz *
 Thomas Schneider * **
 Joachim Franke
 Dietmar Pester

TUBA

Jörg Wachsmuth *

TIMPANI/PERCUSSION

Stefan Kittlaus *
 Oliver Mills
 Gido Maier
 Alexej Bröse
 Johannes Hierluksch **

HARP

Nora Koch*
 Antje Gräupner**

PIANO/CELESTA

Alberto Carnevale Ricci **

* *Principal*

** *Substitute*

[^] *Academy*

FOR IMG ARTISTS:**HEAD OF UK TOURING**

Andrew Jamieson

MANAGER, UK TOURING

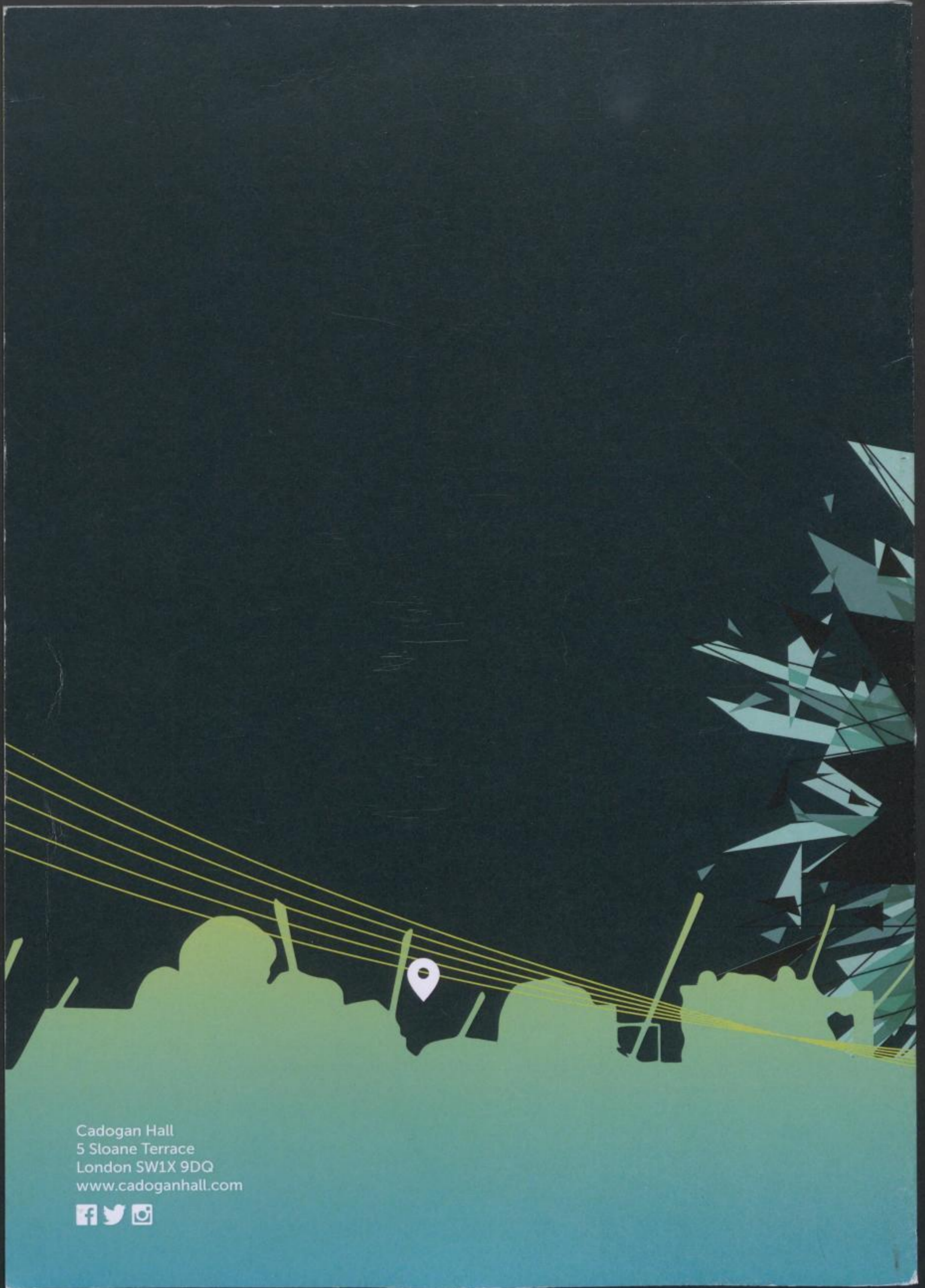
Mary Harrison

TOURING CO-ORDINATORS,**UK TOURING**

Fiona Todd & Julia Smith

TOURING CO-ORDINATORS,**UK TOURING**

Chrissy Dixon, Ron Yeoman,
 Colin Ford



Cadogan Hall
5 Sloane Terrace
London SW1X 9DQ
www.cadoganhall.com

