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27 May 2018

Dresden Philharmonic

Concert Programme

Sunday Classics
International
Concert Series
2017-18

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Dresdner
Philharmonie

International Concert Series 2017-18

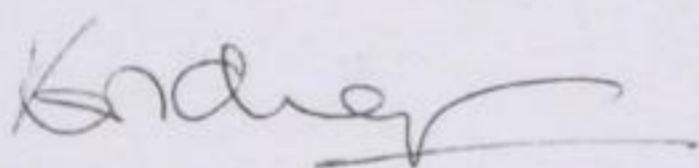
Welcome to our Sunday Classics 2017-18

Hello and welcome to this afternoon's concert,

Today we are introducing Dresden Philharmonic with an intoxicating all-Russian programme. We have conductor Michael Sanderling and violinist Arabella Steinbacher. Enjoy the sounds of her 1716 Stradivarius as she performs Tchaikovsky's Violin Concerto. In addition to Tchaikovsky we have music by the ever-popular Shostakovich.

Shostakovich wrote his fifth symphony despite very difficult circumstances and it is now perhaps the best-loved of the composer's symphonies.

We hope you enjoy your time in the Hall today with this marvellous programme and should you be interested in joining us in the future, our new season of Sunday Classics with an array of international classical orchestras goes on sale today. Pick up a brochure or visit usherhall.co.uk/sunday-classics for more details.



Karl Chapman

Cultural Venues Manager

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CLASSIC *f*M



27 May 2018 · 3pm

Dresden Philharmonic

Tchaikovsky

Polonaise from Onegin (4 minutes)

Tchaikovksy

Violin Concerto (33 minutes)

— Interval —

Shostakovich

Symphony NO. 5 (44 minutes)

Conductor **Michael Sanderling**
Soloist **Arabella Steinbacher, violin**

‘...refined instinctive playing.’

The Guardian on Arabella Steinbacher

Polonaise from Eugene Onegin

c. 4 minutes

Tchaikovsky based his opera on Alexander Pushkin's verse novel *Eugene Onegin* and he chose the particular scenes himself for his operatic treatment, using Pushkin's poetry to create the libretto. He described the work as 'lyrical scenes' and thus left us with a series of 'highlight' episodes from the eponymous 'hero's' life. Tchaikovsky worked on the opera in the most fateful year of his life, 1877, the year of his disastrous marriage, when he also composed *Swan Lake* and his Fourth Symphony.

Following the triumphant success of his first full length ballet, *Swan Lake*, earlier in the year it is not surprising that there are significant dance episodes in the opera: the dances help to depict the different scenarios and demonstrate Tatyana's gradual rise in maturity and social status. Thus we see her grow, from the opening peasant dance early in Act I, through the *Waltz* that opens Act II where Onegin, bored at the party that he attends and disdainful towards the young Tatyana, sets the tragic drama in motion, during a *Mazurka*, by needlessly provoking his friend Lensky into issuing the challenge for a duel.

Act III takes place some years later when Onegin, after his lonely years of wandering, meets Tatyana again. The scene opens with the present *Polonaise*, and its grandeur portrays the transformation in Tatyana's status and character from naïve young girl to married woman in the bustle of high life in St Petersburg.

Both Act II's *Waltz* and Act III's *Polonaise* are frequently heard outside the context of the opera, but it is only the *Polonaise* that is truly a 'stand-alone' composition, as the peasant dance in Act I and the *Waltz* and *Mazurka* in Act II are incorporated into the dramatic action.

Timothy Dowling, February 2018



Pyotr Ilyich Tchaikovsky (1840–1893)

Violin Concerto in D major

Opus 35 (1878)

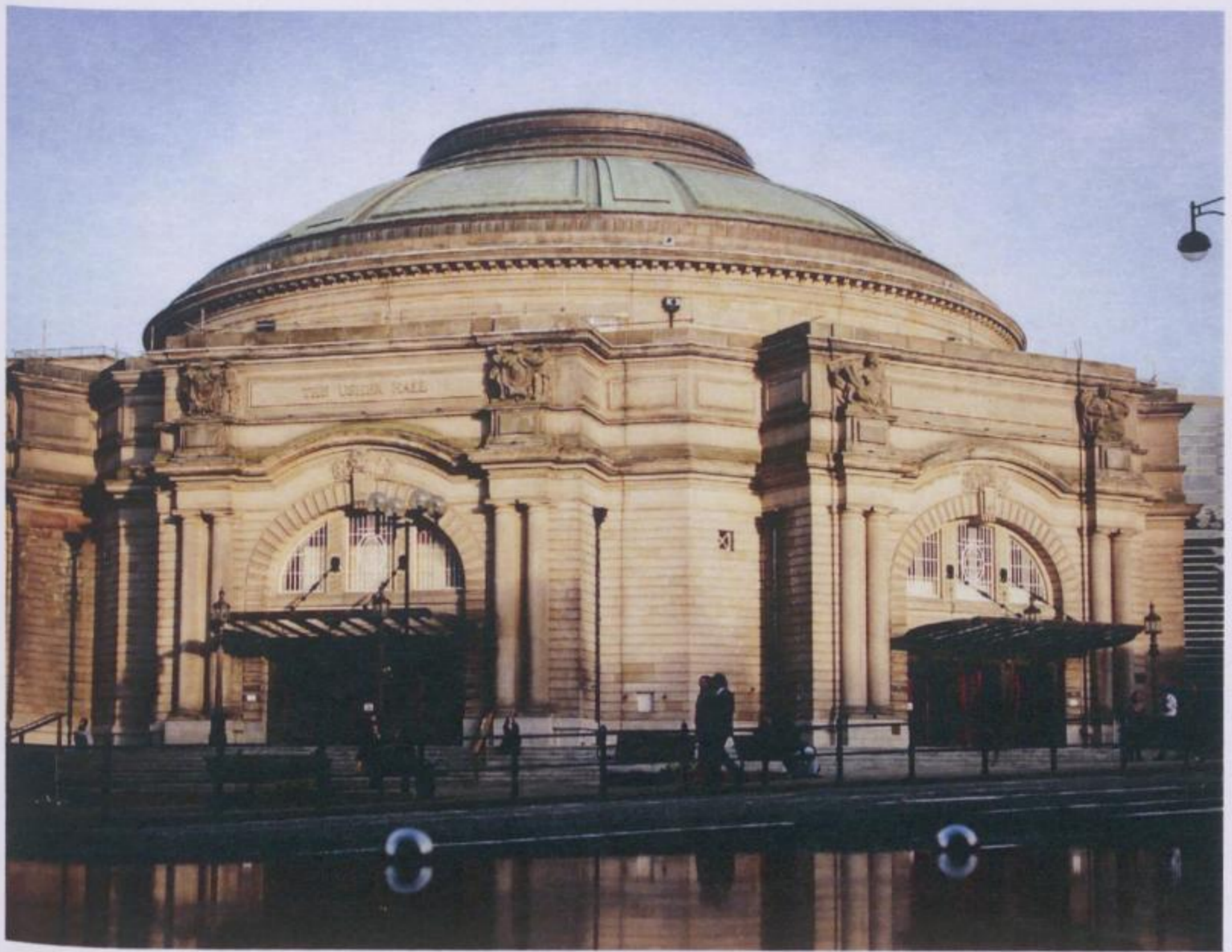
1. Allegro moderato 2. Canzonetta: Andante 3. Finale: Allegro vivacissimo

Although lyricism is a quality often associated with Tchaikovsky's music, it invariably comes with an underlying sense of melancholy, whether portraying doomed love (for instance in *Romeo and Juliet*) or a longing for respite, the *Pathétique* symphony being a prime example of this. The violin concerto is one of the rare exceptions to this rule, a piece in which this intensely neurotic composer sets aside his personal concerns to bask in the warmth of unabashed melody. The traits of his style remain, but cast here in a new light: where a slow build in volume would usually indicate escalating torment sure to come to a heart-wrenching climax, here it is a sign of growing excitement, and even episodes in a minor key are by and large free of negative undertones. The violin cadenza in the first movement reaches such heights (of virtuosity as well as exuberance) that the flute's reprise of the principal theme almost serves as a means of restoring calm – a sequence of moods almost unheard of in mature Tchaikovsky, where lasting happiness is generally an unattainable goal.

As if the untainted nature of this lyricism were not remarkable enough in itself, what makes it all the more extraordinary is that the concerto's early critics failed to recognise it, let alone appreciate its significance in the composer's

output. By an odd coincidence, the same fate initially befell Brahms' violin concerto, also composed in 1878: both were accused by prominent critics of ill-treating the violin, the music it plays being deemed utterly unsuited to it – in Tchaikovsky's case, the instrument is apparently “yanked about and torn to tatters”. The irony is especially blatant in the light of the Russian composer not disowning the work shortly after its premiere, as was his wont with many of his major compositions: the critics' cold shoulder must have stung all the more considering the music's sunny outlook appears for once to have got the better of his neuroses.

It is not absolutely clear what engendered such a cheerful mood in Tchaikovsky, unless the music's composition provided a means of escape from the realities of his day-to-day life. This had been coloured in the previous six months by the fallout resulting from his marriage which, far from curtailing his homosexuality, left him in a state of perpetual worry that his wife's own unstable nature would result in its becoming public knowledge. True, the impetus for the new work did come from the return into his life of a former lover, the violinist Josef Kotek, but Tchaikovsky had developed decidedly mixed feelings towards him by this point. Perhaps the



truth of the matter lies in the purely musical: the composer was short of inspiration at the time – his only other output was some unremarkable piano music, little-known today – so the prospect of writing a new large-scale work, and the first significant Russian contribution to the genre, may well have held irresistible appeal.

The opening seems unremarkable, but it gives a good indication of what is to come: the strings lead the way, with the wind instruments either interjecting as a group or adding little solo flourishes above them, while the brass and timpani (reserved primarily for forte passages) often add a rhythmic impetus wholly their own. Following the introduction, the soloist presents the vast majority of new material before weaving arabesques around it – and while they are undeniably virtuosic, it is only in passages when the orchestra falls silent that any case

could be made for the instrument's melodic qualities being abused, but it would be a stretch even then.

By way of contrast, the slow movement opens with the woodwind alone, in what could be considered a Russian take on a Mozart wind serenade. Quietly moving, it sets the scene for variations on a simple tune which, by means of another virtuoso display, lead straight into a lively finale with all the hallmarks of Tchaikovsky's ballet music. The tempo does slow down occasionally, but the prevailing mood is too upbeat for any lasting impact to be felt: this is life-affirming music and a work of which its composer, for all the critics' opinions, was justifiably proud.

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Anthony Mudge is a composer and writer on music.

Symphony No. 5 in D minor

Opus 47 (1937)

1. Moderato 2. Allegretto 3. Largo 4. Allegro non troppo

The ultimate political symphony – a matter of life or death...

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.

'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*, 16th November 1934)

The doctrine of 'Socialist Realism' as applied to music remained relatively open until matters were 'clarified' by the dramatic *Pravda* article on 28th 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 30th 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 cancelation 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*, 12th 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 21st 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*, Opus 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.

Timothy Dowling, February 2018

Michael Sanderling

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, when 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 Franz Schubert (soloist Matthias Goerne), Julia Fischer performing as soloist in the Johannes Brahms Violin Concerto, and the iconic finale, "Ode to Joy," from Beethoven's Ninth Symphony.

Beside this position, he is guest conductor of renowned orchestras such as the Gewandhausorchester Leipzig, the Tonhalle-Orchester Zürich, the Munich Philharmonic, the Konzerthausorchester Berlin, the Toronto Symphony Orchestra, the Tokyo Metropolitan Symphony Orchestra, the Helsinki Philharmonic Orchestra, the Tchaikovsky Symphony Orchestra of Moscow, the Czech Philharmonic, the Vancouver Symphony Orchestra and the 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 cooperation with SONY Classical, since 2015 a CD recording of all the symphonies by Ludwig van Beethoven and Dmitri 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, the Los Angeles Philharmonic and the 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.

As an opera conductor, he enjoyed success with Philip Glass' "The Fall of the House of Usher" in



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Potsdam, and with a new production of Sergei Prokofiev's "War and Peace" at the Cologne Opera. As cellist and conductor, he recorded important works by Dvorak, 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), the Young Philharmonic Orchestra Jerusalem Weimar, the Junge Deutsche Philharmonie and the 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 history-steeped orchestra 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.

His musical horizons range from Bach and Haendel, to Beethoven and Shostakovich, to now many world premieres.

Arabella Steinbacher

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 at Royal Albert Hall and at the New York Carnegie Hall in 2011 have been praised by international press.

Recent engagements include her return to the Chicago Symphony Orchestra, the National Symphony Orchestra in Washington D.C., the Orchestre National de France and the Spanish National Orchestra. Her next tours will lead her through Germany with Mozarteum Orchestra Salzburg in late 2017, 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 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.

Arabella Steinbacher plays the violin since the age of three and studied with Ana Chumachenco at the Munich Academy of Music since 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.



© Sammy Hart

Biography

Dresden Philharmonic

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 the 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.



Orchestra list

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
Annekathrin 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 Prelle*
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*

^A *Academy*

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Andrew Jamieson

Manager, UK Touring

Mary Harrison

Touring Co-ordinators,

UK Touring

Fiona Todd

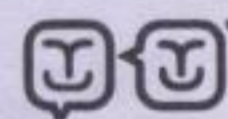
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