

*The London
International
Orchestral Season
at the
Royal Festival Hall*



January - April 1993



THE OBSERVER

MARRIED.
 At Jefferson, Pembrokehire, Benjamin Webb, Esq. Mayor of Tenby, to Miss Smart.
 Thursday, Mr. William Raincock, to Miss Hewitt.
 Friday morning, at St. Paul's, Covent Garden, Mr. Johnstone, of the Theatre Royal Covent Garden, to Miss Bolton, daughter of Mr. Bolton, Bond-street.

DIED.
 Friday morning, suddenly, at the Crown Inn, Slough, in his way to his seat at Hurlley, Berks, Joseph Wilcocks, Esq. son of the late Bishop of Rochester.
 At Maestricht, on the 13th instant, General Comte de Maillebois.
 On the 15th inst. at Vienna, Wolfgang Mozart, the celebrated German composer.
 Sunday evening, at Osbaldwick, near York, aged 103, James Sampler. He has left a widow, to whom he had been married 70 years. He had never been confined a day to his bed till that of his death.
 Llanely, near Llandilow, South Wales, Howell Morgan, cock-feeder, rat-catcher, and methodist preacher.

Sun rises.	This Day, Sun sets.	Moon sets.
b. m.	b. m.	b. m.
8 8	3 52	5 10 a.

High Water at London-bridge This day.
 Morning. ——— 6 min. after 2
 Afternoon ——— 26 ——— 2

*Our writing on
 music goes back
 a long way*

Read our music critic, Andrew Porter, every Sunday



EUROPEAN COMMUNITY YOUTH ORCHESTRA

CLAUDIO ABBADO conductor

‡ **MARK WIGGLESWORTH** conductor

YEVGENY KISSIN piano

Beethoven

Piano Concerto No.5 'Emperor'

‡ **Shostakovich**

Symphony No.10

SUNDAY 28 MARCH 1993 AT 7.30PM



**Given in aid of the Keyboard Charitable Trust
for Young Professional Performers**

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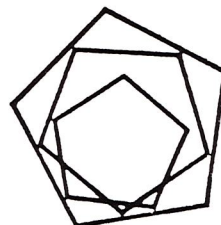
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Claudio Abbado

The imaginative work of the Keyboard Trust corresponds closely to my own desire to see young artists helped to develop their talents to the full. To achieve this by creating new opportunities for them to perform, and building up new audiences to hear them, is a service to music as a whole.

My association from their beginnings with the ECYO and the Gustav Mahler Youth Orchestra was intended to give opportunities to the most gifted orchestral musicians throughout Europe to develop and stretch their abilities. The Trust has extended this essential work to keyboard soloists, and I am happy to be associated with that work.

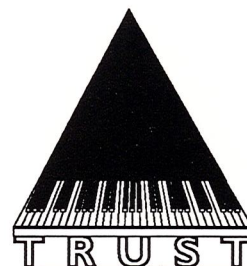
The Trust already has high-level backing from artists and others in the world of music. This means that it can set itself high artistic standards as well as becoming widely effective within Europe and more internationally.

I am delighted to be able to give the Trust my practical support and to encourage others to do likewise.

A handwritten signature in black ink, reading "Claudio Abbado". The signature is fluid and cursive, with a large initial 'C' and 'A'.

KEYBOARD CHARITABLE TRUST

for Young Professional Performers



The music profession to-day resembles nothing so much as a marathon. Thousands of young hopefuls jostle at the starting line, but few have a chance to break through the crowd. Those who do face a gruelling road, with all the pain and loneliness of the long-distance runner.

This is no fun run. Talent and motivation on their own do not suffice. Their ability can shine only if they break into the open where their performance can be judged. At stake is their artistic development and self-respect, mostly undermined by lack of a livelihood. Meanwhile the public is deprived of their gifts and the refreshing of musical standards.

The Trust works to redress this waste, for the benefit of the public as well as the musicians themselves. There are now signs that new audiences are eager for access to serious music. The arrival of Classic FM has shown that there is no inevitable cultural divide. That gives the Trust wide opportunities to present new artists and to develop new platforms for them.

In this and other ways, the Trust seeks to bring musicians in contact with those capable of taking their careers forward: critics, managers, recording companies and other sections of the music industry. It also assists those in straitened financial circumstances with access to professional instruments and facilities, services and earning opportunities. The aim is to identify the real talent and enable it to become self-supporting in the shortest possible time.

All this requires dedicated organisation rather than large funds. We do not need to divert great resources from to-day's urgent and humanitarian causes. By the same token, the voluntary donations which fund our activities are unusually cost-effective.

We are extremely grateful to all the artists and orchestral musicians who are so generously providing their services this evening in support of our work. Our hope is that their outstanding performance will stimulate the audience also to associate itself with the aims and activities of the Trust.

THE TRUSTEES

Trustees: Claudio Abbado, Alfred Brendel, Noretta Conci-Leech, Clive Gillinson, Leslie Howard, Patrick Koerfer, Hans Landesmann, John Leech, Geoffrey Nice, Geoffrey Shindler, Nicholas Snowman

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European Community Youth Orchestra



I am proud that the European Community Youth Orchestra, a British initiative renowned throughout the world as the Community's cultural flagship, is participating in this extraordinary concert tonight. Conceived by my husband and myself, supported in the European Parliament by Baroness Elles MEP, and with the patronage of the European Commission since 1976, the ECYO has, through music and the co-operation and unity of youth, become a symbol of the European ideal.

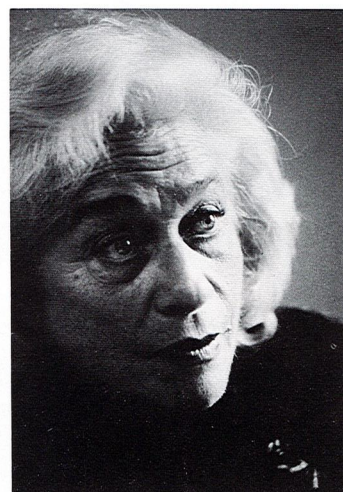
For the first time in our history, we have brought together past and present members of the ECYO to help the splendid and greatly needed work of the Keyboard Trust. Young professional musicians giving joyfully of their time and talent to help other young musicians enter the profession epitomises the ECYO's unique co-operative and philanthropic spirit. Since its inception under our Music Director Claudio Abbado, many of the Orchestra's annual tours have raised funds for important causes: for the Naples earthquake victims in 1981; in the USA in 1988 for the Itzhak Perlman Award and the Nancy Reagan Drug Abuse Fund; the Indian tour in 1989 for the Prime Minister's Relief Fund; and, laden with food parcels, its Russian tour in 1991 supported the Moscow and St Petersburg conservatoires.

Not only the Orchestra but its world famous conductors have shared these aims: Abbado, Ashkenazy, Barenboim, Bernstein, Dorati, Giulini, Haitink, Karajan, Mehta, Rostropovich, Solti and Tate. They and the ECYO have acted as goodwill ambassadors also to China, Hong Kong, Mexico and Eastern Europe. For these and their European tours (financed annually by an EC scholarship grant, the EC's twelve Member States and private sponsorship), the ECYO was awarded the Olympia Prize, the first Prix d'Initiative Européenne and the European Media Prize.

Most ECYO players go on to become professional musicians, often with Europe's leading Orchestras. They have helped to found renowned ensembles, notably the Chamber Orchestra of Europe, the Gustav Mahler Jugend-Orchester, the Aurny and Brodsky Quartets, European Wind Soloists and Nuova Orchestra Italiana.

The members of this Orchestra are to be applauded for supporting today's talented youth; as are the founders of the Keyboard Trust without whose dedication many gifted young creative artists would be lost to their profession. The future of Europe and indeed the world belongs to its youth. The performance of the ECYO itself shows what lofty ends can be achieved through consideration for young people's creative work and goals.

Joy Bryer, Secretary General



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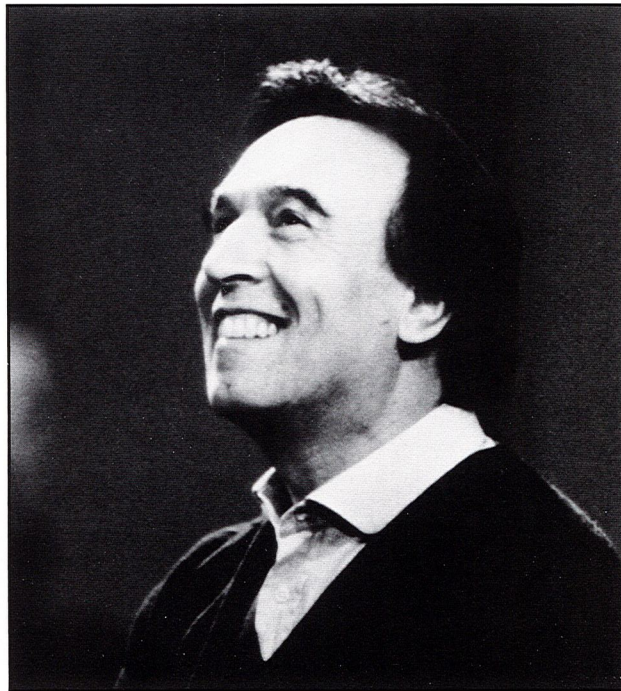
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in the Royal Festival Hall foyer

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Photo: Patrick Forestier/SYGMA

CLAUDIO ABBADO



Claudio Abbado was born in Milan and in 1960 made his debut there at the Teatro alla Scala where he was subsequently Music Director from 1968 to 1986. He first conducted the Vienna Philharmonic in 1965 and became Music Director of the Vienna State Opera from 1986 to 1991. He was appointed Generalmusikdirektor of the City of Vienna in 1987.

Claudio Abbado was Music Director of the London Symphony Orchestra from 1979 to 1988 and in 1985 he organised the highly successful festival, "Mahler, Vienna and the 20th Century" in London.

He made his conducting debut with the Berlin Philharmonic in 1966 and in 1989 the Orchestra appointed him their Principal Conductor and Artistic Director. He further holds the post of Artistic Director to the Chamber Orchestra of Europe.

Abbado has always been interested in furthering young musical talent, and has been founding Music Director of the European Community Youth Orchestra since its establishment in 1978; in 1988 he founded the Gustav Mahler Jugend-Orchester. In December 1991 he brought together members of both orchestras for performances of Mahler's 5th Symphony in Berlin, Moscow and St Petersburg.

In 1988, he initiated "Wien Modern", an annual event in Vienna which began as a festival for contemporary music and has since expanded to include all aspects of contemporary chamber music.

In 1992, together with the cellist Natalia Gutman, he launched an annual chamber music event in Berlin, "Encounters in Berlin": in collaboration with the Berlin Festival, experienced instrumentalists will work together with young talented musicians to prepare in open rehearsals, and perform in concert works of classical and contemporary chamber music.

Among his recordings which have been honoured with many international prizes are the complete symphonic works by Beethoven, Mahler, Mendelssohn, Schubert, Ravel and Tchaikovsky. He has started on a Bruckner cycle and the orchestral works of the "Viennese School" with the Vienna Philharmonic. With the Berlin Philharmonic he has just completed a Brahms Cycle – symphonies, concertos and choral works – and has begun to record the Mozart symphonies; other cycles of classical and romantic music are to follow.

MARK WIGGLESWORTH



Since he was unanimously awarded first prize in the 1989 Kondrashin Competition, Mark Wigglesworth's conducting talents have been increasingly in demand. Within a year of his arrival on the music scene at the age of 25, he was appointed Associate Conductor of the BBC Symphony Orchestra, followed closely by the music directorship of Opera Factory.

Educated at Bryanston School, Manchester University and the Royal Academy of Music, Mark Wigglesworth has worked with a number of the UK's major orchestras since 1989. He made his Berlin debut in 1990 with the Radio Symphony Orchestra and in autumn 1992 made his US debut with the Dallas Symphony and Philadelphia orchestras. Both were received to great critical acclaim, and resulted in immediate invitations to return to the United States.

Aside from his commitments with The Premiere Ensemble and BBC Symphony Orchestra, his future engagements include work with Welsh National Opera, the Czech and Rotterdam Philharmonic Orchestras, the Chicago Symphony, the London Philharmonic, the European Community Youth Orchestra and the English and Scottish Chamber Orchestras.

YEVGENY KISSIN



Yevgeny Kissin was born in Moscow in 1971 and began to play and improvise on the piano at the age of two. At the age of 6 he entered the Moscow Gnessin School of Music for Gifted Children and became a student of Anna Pavlovna Kantor, with whom he continues his studies to-day. At eleven he gave his first solo recital in Moscow; he came to international attention in 1984 when, aged 12, he performed both Chopin Concertos with the Moscow State Philharmonic under Dmitri Kitaenko.

His appearances outside Russia began in 1985 in Eastern Europe and Japan. He made his debut in Western Europe in 1987 at the Festivals of Berlin, Schleswig-Holstein, Tours and Lichfield, and performances with the Moscow Virtuosi and Vladimir Spivakov in Madrid, Zürich, Salzburg, Vienna and throughout Italy. He appeared with the Concertgebouw Orchestra in Amsterdam under Christoph von Dohnányi, and in May 1988 made his London debut at the Barbican with the London Symphony Orchestra under Valery Gergiev. New Year's Eve 1988 brought his debut with Herbert von Karajan and the Berlin Philharmonic, repeated on 31 December 1991 under Claudio Abbado. Both concerts were televised worldwide and recorded for Deutsche Grammophon.

In 1990 he made an unprecedented debut in North America with the New York Philharmonic under Zubin Mehta and gave the first recital in Carnegie Hall's centenary season, recorded live for RCA. This was recommended for a Grammy Award and he became the only classical musician invited to perform live at the Award Ceremonies. He has recorded extensively with RCA Victor and Deutsche Grammophon since 1988.

In 1991 he appeared at Tanglewood with Seiji Ozawa and the Boston Symphony Orchestra, followed by a recital tour including New York, Boston, Toronto, Montreal, Dallas, Los Angeles and San Francisco. 1992 brought performances with the Chicago Symphony Orchestra and Daniel Barenboim, and with the Philadelphia Orchestra.

Two earlier concerts in London this month have taken him to the heights of acclaim. Later this year he will again play with Claudio Abbado conducting the Berlin Philharmonic and the Gustav Mahler Youth Orchestra.



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LUDWIG van BEETHOVEN

(1770-1827)

PIANO CONCERTO NO. 5 IN E FLAT MAJOR, OP. 73

Allegro

Adagio un poco mosso

Rondo: Allegro

The Fifth Piano Concerto is Beethoven's last concerto of any kind: by the end of 1809 he had not only completed most of this work, but had also finished all his labours upon cadenzas for concertos including, most recently, those to the piano transcription of his own violin concerto, and the cadenzas to Mozart's D minor piano concerto. The opus 80 Fantasy for piano, chorus and orchestra would be the only succeeding work before Beethoven's rather premature farewell to music for solo instrument and orchestra. The cadenzas of 1809 mark the end of his endeavours in that genre as well, for the last of the piano concertos makes no allowance for any interpolated material at all. As if to compensate, the piano enters right at the beginning with a demonstrative cadential flourish, but its rhetoric is fully bound into the formal structure of the movement. [For some unsatisfactory reason, the Fifth Concerto was dubbed "The Emperor" in Britain – a title which has very little currency elsewhere.] The work, like many another from Beethoven's pen, is dedicated to his pupil, benefactor and friend the Archduke Rudolf. The presence of the French troops in Vienna in 1809 may have caused much civil uncertainty, and Beethoven wrote that the flow of his compositions had been impeded by the current social difficulties imposed by the occupation, but there is no trace of such problems in the concerto, whose first movement is of grandly symphonic proportions. The triplet turn in the first bar of the main theme proper is the spring for most of the material, and the harmonic and tonal canvas is as inventive as the variety of solutions to the question of balance between soloist and orchestra.

Although the first movement gets as far afield as C flat major, its enharmonic equivalent – B major – is a remarkable and unlikely choice of key for the slow movement. [The only other occasion in a major work where Beethoven uses this key which he allegedly disliked is in the variations at the end of the opus 77 Fantasy for solo piano.] The structure of the piece is relatively simple: muted strings play the principal theme, and the winds round it off; the piano muses upon it and those musings become the central section before the concentration of trills leads us back to a double reprise of the theme and a coda; B slips to B flat, and the movement ends as an introduction to the Rondo, with the new theme in slow motion. That theme dominates the entire last movement, scarcely less grand a piece than the opening one, and which – shades of the piano cadenza to the violin concerto abovementioned – indulges in a lovely bit of dialogue between piano and timpani before the final tutti.

INTERVAL

A warning gong will be sounded for five minutes before the end of the interval.



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DIMITRI SHOSTAKOVICH

(1906-1975)

SYMPHONY NO. 10 IN E MINOR, OP. 93

Moderato

Allegro

Allegretto

Andante – Allegro

It is one of the great pities that Shostakovich never lived to see the collapse of the political regime which he had so often satirised or surreptitiously lampooned throughout his career. One cannot help but speculate whether the pervasive fatalism of his music was born at least as much of his vision of oppression as it was of his genuine fear of the finality of death. Serenity, therefore, is not a quality which came easily to his music, and so the calm pace of the first movement of the Tenth Symphony is more an expression of the resignation of the will against external considerations. Whereas Prokofiev had managed, in his last symphony of 1951–2, to step somewhat outside the political pressures upon him [not that that brought him any greater approval from Stalin and his henchmen], Shostakovich had courted permanent political obloquy with his Ninth Symphony at the end of the war, and he held off producing the Tenth until after Stalin's death. The Ninth Symphony, far from being the Soviet Union's answer to all of the great European ninth symphonies [which was what Stalin had in mind for it even before it was composed], turned out to be spiky, witty, pithy, and anything but monumental or choral. The story of Shostakovich's public disgrace is well documented: Stalin was personally involved with Zhdanov's decision, and was abetted by the toadies of the Cultural Committee, pre-eminently Kabalevsky. When the Tenth appeared during the first post-Stalinist thaw, Shostakovich was obliged to present himself before this committee to supply them with the ideological programme of the work. It took quite some time before the mumblings about the table condensed into approbation on the grounds that, by the end of the work, there was a degree of collective optimism, despite the sense of isolation at the beginning. Thus was Shostakovich rehabilitated, and then fêted, whilst having achieved precisely what he meant to do: to depict his reactions to Stalin [the Scherzo is supposed to be a portrait of the man Stalin] and his era by writing just the quality of music which he wanted to write, without fear of the political unacceptability of its deeply personal tone and content. Nowhere in all his works is the use of his signature motif: DSCH [D, E flat, C, B] more poignant, and the whole work argues with such sincerity and command that it is often considered the finest of the whole canon of fifteen.

The first movement – the slowest of the four – occupies almost half of the length of the entire symphony, and despite Shostakovich's own grumblings that he had failed again to write "a real symphonic Allegro", it emerges as a very tight musico-dramatic argument, whose daringly slow pace pays stunning emotional dividends. The broad scope of character of the first movement is harshly reduced in the second – a brief and quite vicious Scherzo in B flat minor which, if it is indeed a portrait of Stalin, sheds much light on other similar pieces by Shostakovich – and a welcome contrast is provided by the relative gentleness of the third movement, an Allegretto in C minor, with its division of the orchestra into its generic sections [the woodwinds have the honour of discreetly introducing the DSCH motif at their first appearance]. A thoroughly miserable Andante in B minor introduces the Final Allegro in E major, which strikes a note of such false optimism that it remains a wonder that Kabalevsky and his cronies found it ideologically delightful. For us, it remains excellent satire, whose true purpose is revealed at the frightening climax when the whole orchestra intones the DSCH motif in stark octaves.

Programme Notes Leslie Howard © 1993

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Daniel Baumgarten
Alan Brind
Vanessa David
Franziska Früh
Armand Gouder de
Beauregard
Anna Gwozdz
Victoria Joliffe
Richard Leaver
Aisling O'Dea
Aki Sauliere
Nanette Schmidt
Rolf Seeber
Francesco Ugolini
Gudrun Vercamp
Colin Weir

Violin 2

Julia Becker
Noemi Bodden
Adrian Butterfield
Declan Daly
Michael De Csilléry
Rachel Ellis
Almut Funk
Suzanne Huynen
Daisy Jopling
Thomas Kemp
Kristoffer Madsen
Catherine Martin
Laurent Quenelle
Laurens van Vliet

Viola

Thomas Becker
Sue Blasdale
Fiona Bonds
Andrea Christ
Rachel Davis
Scott Dickinson
Esther Geldard
Florence Krings
Fernado de Nijjs
Antje Sabinski
Antonia Siegers
Claire Smith

Violoncello

Ruth Alford
Pauline Dowse
Aidan Eardley
Sarah Gaye
Jennifer Janse
Anna-Isabel Meyer
Stephen Milne
Konstantin Pfiz
Annelies Terry
Eleanor Whipple

Double bass

Tom Devaere
Wolfgang Drier
David Fletcher
Rüdiger Ludwig
Nickie Street
Hans-Joachim Tinnefeld
Margaret Vaughn
Christopher Wing

Flute

Emily Beynon (piccolo)
Karen Jones
Daniel Pailthorpe

Oboe

Julia Girdwood
Jonathan Kelly
Deborah Boyes
(cor anglais)

Clarinet

Robert Ault
Marina Finnamore
Jennifer McLaren
(E flat clarinet)

Bassoon

Celia Birkinshaw
Ursula Leveau
Catherine Maguire
Fiona Byrne
(contra bassoon)

French Horn

Michaela Betts
Peter Hatfield
Stephanie Rees
Harry Vorselen
Carsten Williams

Trumpet

Paul Benniston
Julian Poore
Brian Thomson

Trombone

Graham Lee
Antony Neal
Tibor Hartmann
(bass trombone)

Tuba

Graham Sibley

Timpani

Andrew Barclay

Percussion

Adrian Bending
John Melbourne
Lee Stanley
Timothy Williams

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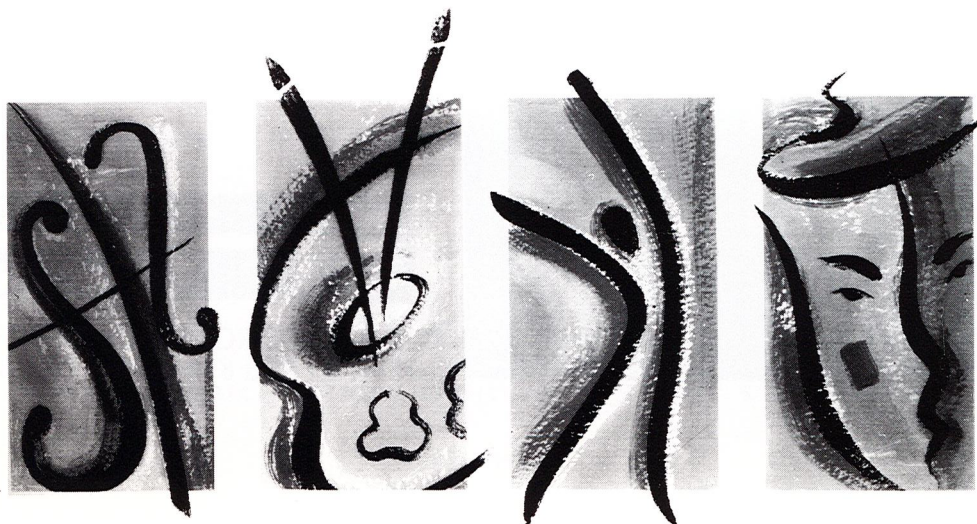
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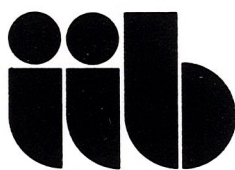
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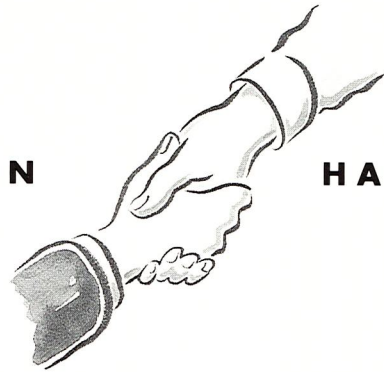
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HAND

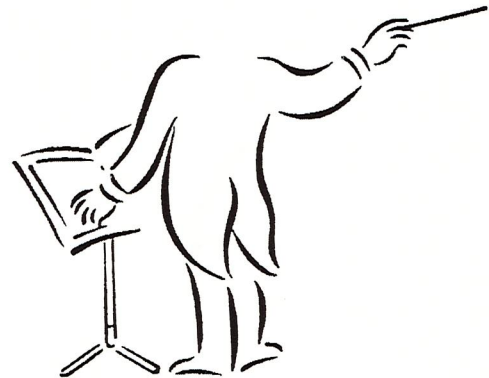


WITH THE



IMAGINATION, INGENUITY

AND TALENT BEHIND THIS



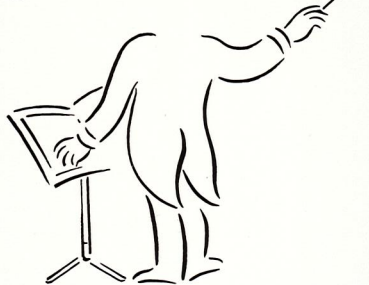
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SUNDAY TIMES

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Mark Wigglesworth conductor*

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TUESDAY 13 APRIL
NEW YORK PHILHARMONIC
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