

Cadogan Hall Etiquette and Information**ETIQUETTE****Smoking:**

All areas of Cadogan Hall are non-smoking areas.

Food & Beverages:

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. Some performances may not have an interval. Latecomers will not be admitted until a suitable break in the performance.

Consideration:

We aim to deliver the highest 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.

FOOD AND BEVERAGES**Culford Room**

The house wines, champagne and soft drinks are available from the bars in the Culford Room at all concerts.

Oakley Bar

Concert goers may enjoy a wide selection of champagnes, spirits, red and white wines, beers and soft drinks from the Oakley Room Bar. There are also some light refreshments available.

Gallery Bar

Customers seated in the Gallery can buy interval drinks from the Gallery Bar at some concerts.

ACCESS

Cadogan Hall has a range of services to assist disabled customers including a provision for wheelchair users in the stalls. Companions of disabled customers are entitled to a free seat when assisting disabled customers at Cadogan Hall.

Please note that companion seats not sold 48hrs prior to any given performance will be released for general sale.

Wheel Chair Users:

If you use a wheelchair and wish to transfer to a seat, we regret we may not be able to provide a member of staff to help you physically. However, we will arrange for your wheelchair to be taken away and stored. A lift is located to the right once inside the box office reception allowing access to a lowered box office counter. Foyer areas are on the same level as the box office and the foyer bar (Caversham Room) is accessed via a wide access lift. A member of staff will help you with your requirements. Stalls are accessed via a wide lift as are adapted toilet facilities. Please note that there is no wheelchair access to the Gallery seats.

ACKNOWLEDGED as one of the UK's most prodigious orchestras, the Royal Philharmonic Orchestra (RPO) enjoys an international reputation for bringing audiences worldwide first-class performances and the highest possible standards of music-making across a diverse range of musical repertoire. This was the vision of the Orchestra's flamboyant founder Sir Thomas Beecham, whose legacy is maintained today as the Orchestra thrives under the exceptional direction of its new Artistic Director and Principal Conductor, Maestro Charles Dutoit.

The Royal Philharmonic Orchestra is London-based and performs a prestigious series of concerts each year at Southbank Centre's Royal Festival Hall, featuring artists of the highest calibre. The Orchestra's London home is at Cadogan Hall, just off Sloane Square, where concert-goers enjoy an intimate atmosphere in an idyllic location. Complementing the concert series at Cadogan Hall, the Orchestra regularly performs in the magnificent Royal Albert Hall, presenting works of great magnitude designed to suit the immensity of this historic and grand venue.

Within the UK, the Orchestra is committed to offering an extensive regional touring programme, including established residencies in Croydon, Northampton, Lowestoft, Reading and Crawley. As an international orchestra, the RPO has toured more than thirty countries in the last five years. Recent tours have included performances in Egypt, Russia, Spain, Italy, Germany, the USA, China and the Far East.

The Orchestra is also recognised for its artistic work through a vibrant and innovative community and education programme, titled RPO resound. Specially trained members of the Orchestra, alongside accomplished project leaders, provide comprehensive workshops where music is used as a powerful and inspirational force.

Frequently found in the recording studio, the Orchestra records extensively for film and television as well as for all the major commercial record companies. The Orchestra also owns its own record label and is proud to be the first UK orchestra to stream its entire series of concerts live from Cadogan Hall.

Calvin Bruce of Paul Davis and Partners

THE ORCHESTRA**FIRST VIOLINS****Duncan Riddell**

Tamas Andras

Judith Templeman

Kaoru Yamada

Andrew Klee

Kay Chappell

Anthony Protheroe

Erik Chapman

SECOND VIOLINS**Andrew Storey**

Elen Hâf Richards

Charlotte Ansbergs

Jennifer Christie

Siân McNally

Guy Bebb

Stephen Kear

VIOLAS**Vicci Wardman**

Helen Kamminga

Andrew Sippings

Esther Harling

Kathy Balmain

Laura Holt

CELLOS**Chantal Webster**

Roberto Sorrentino

William Heggart

Shinko Hanaoka

Rachel van der Tang

DOUBLE BASSES**Roy Benson**

David Broughton

David Gordon

FLUTES**Emer McDonough**

Helen Keen

PICCOLO

Helen Keen

OBOES**Tim Watts**

Leila Ward

CLARINETS**Michael Whight**

Tom Watmough

BASSOONS**Paco Cerpa**

Fraser Gordon

FRENCH HORNS**Laurence Davies**

Kathryn Saunders

Phil Woods

Andrew Fletcher

TRUMPETS**Brian Thomson**

Mike Allen

TIMPANI

Chris Thomas



Royal Philharmonic Orchestra
www.rpo.co.uk

ROYAL PHILHARMONIC ORCHESTRA MANAGEMENT

Artistic Director and Principal Conductor *Charles Dutoit*

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If you would like to join the Royal Philharmonic Orchestra's FREE mailing list or for further information about concerts and recordings, please take a look at our website: www.rpo.co.uk or call us on 020 7608 8800.



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Royal Philharmonic Orchestra

www.rpo.co.uk

ROYAL PHILHARMONIC ORCHESTRA

AT THE CADOGAN HALL LONDON

SATURDAY APRIL 9TH 2011

ROBERTAS ŠERVENIKAS *Conductor*

DIANA BREKALO *Piano* • ANGELA WHELAN *Solo Trumpet*

BEETHOVEN

Egmont Overture Op.84

FRIBBINS

Concerto for Piano & Orchestra (première)

SHOSTAKOVICH

Concerto for Piano, Trumpet and Strings Op.35

BEETHOVEN

Symphony No.8 in F Op.93



Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ
BOOKING INFORMATION Box Office: 020 7730 4500
Online Booking: www.cadoganhall.com (booking fees apply)



Egmont Overture Op.84

LUDWIG VAN BEETHOVEN
(1770-1827)

One of Beethoven's best known overtures, 'Egmont' forms part of the music he composed for an 1810 production of Goethe's play of the same name at the Hoftheater in Vienna. Goethe completed his famous romantic drama in 1788: the sixteenth-century Flemish warrior Count Egmont is pitted against the Spanish despotic invader, the Duke of Alba. Egmont refuses to flee and abandon his ideal of liberty and is eventually martyred, his death representing a victory against oppression. E.T.A Hoffmann, reviewing the music in Allgemeine Musikalische Zeitung in 1813 wrote: 'It is indeed a gratifying aspect to see two great masters unified in a wonderful work and a happy fulfillment of every expectation of the shrewd connoisseur'.

The Overture is scored for flute and piccolo, pairs of oboes, clarinets, bassoons and trumpets, four horns, timpani drums and strings. It opens with a slow and serious introduction marked 'Sostenuto', featuring powerful unison F minor chords.

This soon builds to a dramatic and exciting Allegro, eventually culminating in the major key, with triumphant fanfares in the brass, flourishes in the piccolo, and affirmative chords in wind and strings.

Concerto for Piano & Orchestra (premiere)

PETER FRIBBINS (B.1969)

Commissioned by the United Kingdom Embassy of the Republic of Croatia

I Adagio Drammatico – Allegro Vivo
II Adagio – Andante – Tempo Primo –
III Allegro Vivo – Andante – Adagio –
Affettando – Fugato

In late 2009 I acquired a Bechstein grand piano, owned for seventy years by a remarkable retired physician, musician and painter, Dr John Horder CBE, who was keen for the instrument to go to a fellow musician. Shortly after, I met the talented German-Croatian pianist, Diana Brekalo, and after hearing her perform a concerto in London, she asked if I might like to write one myself. With the support of the Croatian Embassy, I was able to start work with a very particular focus, including my love of the great piano concerto repertoire of the past and the lyrical tone of a certain late nineteenth-century Bechstein. What I found myself composing was music of considerable resoluteness and emotional intensity, and the score is prefaced with the following lines by Omar Khayyám (1048-1131), as translated by Edward FitzGerald:

*The Moving Finger writes; and, having writ,
Moves on: nor all thy Piety nor Wit
Shall lure it back to cancel half a Line,
Nor all thy Tears wash out a Word of it.
And that inverted Bowl we call The Sky,
Whereunder crawling coop't we live and die,
Lift not thy hands to It for help - for It
Rolls impotently on as Thou or I.*

The first movement is the most substantial, beginning with a D \flat pedal in low strings and a short lachrymose viola melody from which

the whole movement is derived. This develops into a slow fugal introduction until the music manages to break free in a forceful allegro version of the theme. The slow middle movement opens with a plangent oboe melody, then taken up by the piano. An expressive and more contrapuntal Andante section prefaces a return to the opening melody, but this time incorporating ingredients of the middle section, particularly a pithy and quietly insistent trumpet fanfare. The Finale follows the slow movement without a break and opens with strident piano gestures. The material eventually takes a more lyrical and fluid guise marked Andante, before a ghost-like remembrance of the motto-theme of the first movement wistfully leads us back to a more unstable version of the opening material, culminating in a seemingly unstoppable fugue. A climax precedes an almost mocking string pizzicato version of the main theme, overlaid with the motto theme in flute and horn, before the music cascades to an inevitable and powerful conclusion.

The next London premiere of a work by Peter Fribbins will be 'The Zong Affair' on May 15th, with the Turner Ensemble in the London Chamber Music Series at the new Kings Place concert hall.

INTERVAL (20 minutes)

Concerto for Piano, Trumpet and Strings Op.35

DMITRI SHOSTAKOVICH (1906-1975)

I Allegretto
II Lento
III Moderato – Allegro con brio

The first of Dmitri Shostakovich's two piano concertos was composed between March and July 1933, immediately following the completion of the 24 Preludes for solo piano, Op.34. It was premiered in October 1933 by the Leningrad Philharmonic Orchestra, with the composer at the piano. The scoring of piano, solo trumpet and strings is unusual and the work's four movements (the third is more of a prelude to the Finale) feel more like a single extended movement with sections, albeit with many widely dramatic contrasts of mood. The solo trumpet often takes the role of supplying ironic interjections to the piano's endeavours and there are numerous witty quotes and parodies, including passages from his own music, Haydn, Beethoven, and the Austrian folk-song 'Ach du lieber Augustin'. The slow

movement forms a more serious and expressive interlude to the somewhat cinema-graphic nature of the drama, with some beautiful counter melodies in the solo trumpet, which then goes on to take a rather more equal role in the wonderfully amusing and riotous last movement.

Symphony No.8 in F Op.93

LUDWIG VAN BEETHOVEN
(1770-1827)

I Allegro vivace e con brio
II Allegretto scherzando
III Tempo di Menuetto
IV Allegro vivace

Sketches for Beethoven's eighth symphony date from 1811 and the work was finished by early 1813. The premiere occurred in one of Beethoven's own concerts on February 27th 1814, and included the seventh symphony too. Reception of the seventh symphony seemed better than for the eighth, and when asked by his student Carl Czerny why this was so, an annoyed Beethoven is said to have replied, 'because the Eighth is so much better'. The work is joyous and exuberant, but not lightweight, partly because of the nature of the musical material and also because all four movements present moderate to fast tempi, and so the symphony has a consistent forward momentum that never slackens.

The dance-like first movement opens with a powerful arresting initial theme in the violins, balanced by a more lyrical and Italianate second theme. It has often been said that the light-hearted second movement was inspired by the recent invention of the metronome by Johann Maelzel. It is also somewhat like the famous movement in the 'Clock Symphony' by Beethoven's former teacher, Joseph Haydn. The third movement is unusual in that it presents another dance in addition to the scherzo second movement, this time a minuet, already somewhat anachronistic by this time in the nineteenth century. This minuet is a more 'earthy' example than many of the elegant Viennese examples and has a glorious trio section for solo horns and clarinet. The Finale is the most substantial of the four movements, and is in a very quick tempo. Soon after the quiet scurrying string opening, Beethoven wittily presents the audience with the sudden loud 'wrong' note of a unison C \sharp : this becomes a feature of this extended sonata-rondo movement, which casts a powerful and triumphant ending to the whole symphony.



Conductor **ROBERTAS ŠERVENIKAS** studied at the St. Petersburg Conservatoire and since 1993 has conducted the Lithuanian National Symphony Orchestra, the Lithuanian, Šiauliai and Klaipėda Chamber Orchestras as well as leading the Lithuanian Academy of Music Symphony Orchestra. In 1997, Mstislav Rostropovich invited him to conduct the Philharmonie der Nationen Orchestra during the Evian Festival in France and they conducted Orchestra Sinfonica di Milano Giuseppe Verdi in the same festival the following season. Šervenikas toured Germany with the Lithuanian National Symphony Orchestra giving concerts in the Alte Oper, Hamburg Musikhalle and Cologne Philharmonic halls with great success, and the world premiere of Gubaidulina's Sonnengesang, with Rostropovich on solo cello. His performances have included the Vilnius Festival, the Concertgebouw in Amsterdam, the Forbach, Reims and Berlioz festivals in France, Perelada in Spain, and the Reingau and Mecklenburg-Vorpommern festivals in Germany, as well as tours of Sweden, Finland, Estonia and Latvia. Of his 2002 Berlin performance, Der Tagesspiegel remarked that '...Šervenikas is a conductor of international class.' Šervenikas has also conducted the Cairo, Frankfurt, St. Petersburg Philharmonic and Russian Symphony Orchestras and worked with many of the world's great soloists including Gering, Rostropovich, Dindo, trumpeter Maurice Andre, trombonist Christian Lindberg, violinists Fedotov, Grubert, Graffin and Katilius, the pianists Rubackytė, Geniušas, Pletniov, Macujev, and many more.

DIANA BREKALO (solo piano) was brought up in Stuttgart, and is of Croatian descent. Formative studies in Germany revealed her talents not only as an imaginative and thoughtful solo pianist, but also as a notable accompanist and fine chamber musician, most recently as duo partner to Mezzo-Soprano Mae Heydorn and violist Eniko Magyar. By the age of twelve, Diana Brekalo had already won four first prizes as a soloist and two as a chamber musician in the German 'Jugend Musiziert', and her precocious

musical development was continued through generous grants, enabling her, eventually, to come to London with a full scholarship to undertake further studies at the Guildhall. The winner of numerous national and international piano prizes, including Croatian Artist of the Year 2010, Diana Brekalo has performed in cities throughout Europe, the USA, the main concert halls in China and Japan, and given live performances on both TV and radio. She has performed in many cities and halls in the UK, including the Wigmore Hall, and as soloist with numerous orchestras.

Diana Brekalo can next be heard in London on Friday June 10th 2011 at St John's Smith Square, in a chamber music programme with the Hungarian violist Eniko Magyar, performing music by Joachim and Schumann, sonatas by Brahms and Shostakovich and another premiere of music by Peter Fribbins, the new 'Two Fantasias for Viola & Piano'.

ANGELA WHELAN (solo trumpet) studied the trumpet at the Royal Scottish Academy of Music and Drama in her native Scotland and in 1995 became the first female brass player in twenty years to win the coveted gold medal for the Shell/LSO Music Scholarship. In 1996, the year of her graduation, she followed this by taking first prize in the International Brass Explosion Trumpet Competition. As a soloist she has given recitals all around the world, from London's Wigmore Hall, to the Sydney Opera House, and has played concertos with many of the UK's leading orchestras such as the Philharmonia, London Symphony Orchestra, BBC Scottish Symphony Orchestra and Royal Scottish National Orchestra. Angela now features regularly as trumpet soloist in Raymond Gubbay's festivals around the UK and since 2008 has been Principal Trumpet with the London Chamber Orchestra.



PETER FRIBBINS was born in London, winning a composition scholarship to the Royal Academy of Music before further studies with the German composer Hans Werner Henze in London and Italy. His music is frequently performed throughout the UK, Europe and beyond and is popular with audiences and many high-profile musicians who enjoy playing his work. As the Czech musicologist and critic Miloš Pokora wrote, following a recent performance by the Rosamunde Piano Trio at Dvorak Hall in Prague: 'As one of the group of English composers primarily striving to develop the compositional line pursued by Britten and Tippett, he has the matchless gift of melodic invention and a sense of dramatic agitation. Fribbins has a penchant for drawing inspiration from original themes of a literary nature, yet his compositions create the impression of straightforward communicativeness and are extremely popular and sought-after'. Reviewing 'I Have the Serpent Brought, a recent Guild CD of his Chamber Music for Strings, Barnaby Rayfield commented: 'Fribbins is a confident, young voice in composition... alternately wistful, savage, respectful of tradition, and yet also playful.' As well as a composer, Peter Fribbins is Director of Music at Middlesex University and Artistic Director of the celebrated and long-established series of Sunday London Chamber Music Society Concerts, resident at the new Kings Place concert hall.