



ROTTERDAMS  
PHILHARMONISCH  
ORKEST

# Programme Notes

## Grand Finale

Fri 9 June 2023 · 20.15

Sun 11 June 2023 · 14.15

## PROGRAMME

conductor **Lahav Shani**  
piano **Seong-Jin Cho**

**Aaron Copland** 1900-1990  
Fanfare for the Common Man (1942)

**Maurice Ravel** 1875-1937  
Piano Concerto in G Major  
(1929-1931)

- Allegramente
- Adagio assai
- Presto

*intermission*

**Pjotr Iljitsj Tsaikowski** 1840-1893  
Symphony No. 6 in b Minor, Op. 74  
'Pathétique' (1893)

- Adagio - Allegro non troppo
- Allegro con grazia
- Allegro molto vivace
- Adagio lamentoso

*Concert ends at around*  
22.20/16.20

### **Most recent performances by our orchestra:**

*Copland Fanfare for the Common Man: May 2001, conductor Gianandrea Noseda*

*Ravel Piano Concerto: Feb 2022, piano Martha Argerich, conductor Lahav Shani*

*Tchaikovsky Symphonie No. 6: Sep 2021, conductor Valery Gergiev*

*One hour before the start of the concert, Wim Ruitenbeek and Galahad Samson will give an introduction (in Dutch) to the programme, admission €5. Tickets are available at the hall, payment by debit card. The introduction is free for Vrienden.*

*Cover: Tuileries, Paris.  
Photo Luca Dugaro*



*Aaron Copland behind the microphone at WQXR Radio, New York 1942. Photo Harold Stein.*



# The great connector

Aaron Copland is regarded as one of the godfathers of American music. He was able to become so because his parents had left their Eastern European birthplace at the end of the nineteenth century to build a new life in New York. If they would not have made this journey, then their son – had he still become a composer – would probably have followed in the tradition of Tchaikovsky.

From the son of immigrants to leading American composer: the career of Aaron Copland is synonymous with the American Dream. A dreamscape was also the inspiration for Copland's *Fanfare for the Common Man* composed in 1942. That vision had been put into words by US Vice President Henry Wallace in a ground-breaking speech. 'The century which will come out of this war can be and must be the century of the common man' proclaimed Wallace – expressly referring to the common man in Germany and the USSR. Bold language.

Wallace's speech about the common man resonated with the idealistic Copland, who was all too eager to sweep concert music clean of its elitist image.

He responded with a short and powerful piece for brass that was impossible to ignore. The timpani beat and open chords have an almost ritualistic sound, and it quickly acquired the status of an unofficial American national anthem: it is played again and again at national memorial days and big televised events. And it found its way into pop music: in a cover version by Emerson, Lake and Palmer, and as the inspiration behind Queen's *We Will Rock You*.

## **Divertissement**

Music as the Great Connector, that's also characteristic of Maurice Ravel's *Piano Concerto in G Major*. Ravel absorbed wildly different music cultures, from the Viennese waltz and gypsy music, to

the sounds of Asia, and jazz. Furthermore, his orchestration skills were heavily influenced by the Russian master orchestrator Nikolai Rimsky-Korsakov. The Piano Concerto in G opens with a Basque-like fiddle tune (a hint to his mother's homeland); it then moves seamlessly into a flamenco-like motif for piano and jazz-themed horn parts. Even more astonishing is the stylistic summersault in the middle movement: Ravel modelled this on the Larghetto of Mozart's Clarinet Quintet, an angelic melody soaring above a gentle rocking accompaniment. With lesser composers, such 'channel hopping' style would have resulted in an incoherent mush; but with Ravel it becomes an irresistible cocktail. There is a strict, ultra-classical form that keeps everything under control – barely noticeable thanks to all the colour and sparkle. A concerto, thought Ravel, must above all be light-footed and brilliant. He had

band like role of the orchestra, with star turns

### **From cradle to grave**

Originally, the classical symphony was anything but for 'the common man'. Mozart, Haydn, and their contemporaries composed them for the entertainment of their noble patrons. But this changed around 1800, when concerts became public events; and the nature of the symphony changed as a result. Those of Beethoven embodied society and the human spirit. And Tchaikovsky developed the symphony into an epic work with a strongly autobiographical element. These works followed, like a seismograph, the composer's intense emotional life, although he rarely, if ever, disclosed any precise autobiographical details. None of Tchaikovsky's symphonies are as emotionally charged as his Sixth. The desolate, dissipating final

himself had helped whip up this storm. A few months earlier he had hinted that he was working on a requiem; he told others that his new symphony had an underlying 'programme' that he did not wish to specify. Some suspected that he had foreseen his demise; others that he had committed suicide, or had even been sentenced to death by a secret tribunal for being homosexual.

Now, a sobering century later, there is no valid reason to doubt the official cause of death: Tchaikovsky had absent-mindedly drunk a glass of unboiled water during a cholera epidemic and succumbed. But that makes his music no less beautiful, and the intense drama of the symphony sprang in part from the composer's one-sided infatuation with his nephew, his junior by thirty years. But nobody in his close circle could accuse him of fatalism. In fact, he was full of plans for new compositions. So where, then, did that melancholy final movement come from? It was probably the result of the programme for the symphony he had from the outset: a work that he would name 'Life!' and that would lead the listener through all stages of life: from cradle to grave. A path that all of us follow, whether we are a composer or a Common Man.

## *Tchaikovsky's symphonies followed, like a seismograph, the composer's intense emotional life*

initially wanted to name the piece *Divertissement* - a light-hearted musical diversion, in other words. And light-hearted it certainly is: not only thanks to the almost acrobatic feats of the pianist, but also down to the big-

movement created surprise – his symphonies usually ended with energy and in great spirits – and the sudden death of the composer shortly after its première gave rise to a storm of speculation. The composer

**Michiel Cleij**

## Lahav Shani chief conductor

**Born:** Tel Aviv, Israel

**Current position:** chief conductor Rotterdam Philharmonic Orchestra; music director Israel Philharmonic Orchestra

**Before:** principal guest conductor Vienna Symphony Orchestra from 2017 to 2020

**Education:** piano at the Buchmann-Mehta School of Music Tel Aviv; conducting and piano at the Academy of Music Hanns Eisler Berlin; mentor: Daniel Barenboim

**Breakthrough:** 2013, after winning the Gustav Mahler International Conducting Competition in Bamberg

**Subsequently:** Staatskapelle Berlin, Berlin State Opera, Vienna Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, Staatskapelle Dresden, Zurich Tonhalle Orchestra, Berlin Radio Symphony Orchestra, Philharmonia Orchestra, Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Seoul Philharmonic Orchestra, Royal Concertgebouw Orchestra

**Debut Rotterdam Philharmonic:** 2016



*Foto: Marco Borggreve*



*Photo: Christoph Kobl*

## Seong-Jin Cho piano

**Born:** Seoul, South-Korea

**Education:** first piano lessons at age six, study with Michel Béroff at the Conservatoire National Supérieur, Paris, and under the mentorship of Alfred Brendel

**Awards:** Hamamatsu International Piano Competition 2009 (as youngest winner ever), International Tchaikovsky Competition, 2011

**Breakthrough:** 2015: first prize in the International Chopin Competition, Warsaw, exclusive contract with Deutsche Grammophon

**Solo appearances:** Berlin Philharmonic, London Symphony Orchestra, Munich Philharmonic, Deutsches Symphonie-Orchester Berlin, Orchestre de Paris, Philadelphia Orchestra, Los Angeles Philharmonic, Mariinsky Orchestra

**Solo recitals:** Carnegie Hall New York, Philharmonie Berlijn, Concertgebouw Amsterdam, Suntory Hall Tokyo, festivals of La Roque d'Anthéron, Verbier, Gstaad

**Debut Rotterdam Philharmonic:** 2021

# Agenda

## Fri 8 September 2023 • 20.15

conductor **Manoj Kamps**  
soprano **Katherine Dain**  
voice **Diamanda La Berge Dramm**  
**Van Veldhuizen** unde imber et ignes  
**Debussy** Prélude à l'après-midi d'un faune  
**Debussy** From Nocturnes: Fêtes  
**Björk** Songs  
**Sondheim** Songs

## Fri 15 September 2023 • 20.30

conductor **Tarmo Peltokoski**  
violin **Simone Lamsma**  
**Hermann** Vertigo: Suite  
**Korngold** Violin Concerto  
**Williams** Star Wars: Suite

## Sun 17 September 2023 • 14.15

conductor **Tarmo Peltokoski**  
violin **Simone Lamsma**  
**Hermann** Vertigo: Suite  
**Korngold** Violin Concerto  
**Wagner** Tannhäuser: Overture and Venusberg Music  
**Kodály** Dances of Galánta

## Thu 28 September 2023 • 20.15

## Fri 29 September 2023 • 20.15

conductor **Lahav Shani**  
piano **Martha Argerich**  
**Gardiner** Evening Song (arr. Shani)  
**Stravinsky** Symphony of Psalms  
**Shostakovich** Piano Concerto No. 1  
**Prokofiev** Romeo and Juliet (selection)

## Fri 13 October 2023 • 20.15

conductor **Finnegan Downie Dear**  
violin **Clara-Jumi Kang**  
**Adès** The Exterminating Angel  
Symphony  
**Britten** Violin Concerto  
**Mussorgsky** Pictures at an Exhibition

# Musicians

## Chief Conductor

Lahav Shani

## Honorary Conductor

Yannick Nézet-Séguin

## Principal Assistant Conductor

Bertie Baigent

## First Violin

Marieke Blankestijn, leader  
Quirine Scheffers  
Hed Yaron Meyerson  
Saskia Otto  
Arno Bons  
Mireille van der Wart  
Cor van der Linden  
Rachel Browne  
Maria Dingjan  
Marie-José Schrijner  
Noëmi Bodden  
Petra Visser  
Sophia Torrenza  
Hadewijch Hofland  
Annerien Stuker  
Alexandra van Beveren  
Koen Stapert

## Second Violin

Charlotte Potgieter  
Cecilia Ziano  
Frank de Groot  
Laurens van Vliet  
Tomoko Hara  
Elina Staphorius  
Jun Yi Dou  
Bob Bruyn  
Letizia Sciarone  
Eefje Habraken  
Maija Reinikainen  
Wim Ruitenbeek  
Babette van den Berg  
Melanie Broers

## Viola

Anne Huser  
Roman Spitzer  
Galahad Samson  
Kerstin Bonk  
Lex Prummel  
Janine Baller  
Francis Saunders  
Veronika Lénártová  
Rosalinde Kluck  
León van den Berg  
Olffe van der Klein

## Cello

Emanuele Silvestri  
Eugene Lifschitz  
Joanna Pachucka  
Daniel Petrovitsch  
Mario Rio  
Gé van Leeuwen  
Eelco Beinema  
Carla Schrijner  
Pepijn Meeuws  
Yi-Ting Fang

## Double Bass

Matthew Midgley  
Ying Lai Green  
Jonathan Focquaert  
Robert Franenberg  
Harke Wiersma  
Arjen Leendertz  
Ricardo Neto

## Flute

Juliette Hurel  
Joséphine Olech  
Désirée Woudenberg

## Flute/Piccolo

Beatriz Da Baião

## Oboe

Remco de Vries  
Karel Schoofs  
Anja van der Maten

## Oboe/Cor Anglais

Ron Tjhuis

## Clarinet

Julien Hervé  
Bruno Bonansea

## Clarinet/ Bass Clarinet

Romke-Jan Wijmenga

## Bassoon

Pieter Nuytten  
Lola Descours  
Marianne Prommel

## Bassoon/ Contrabassoon

Hans Wisse

## Horn

David Fernández  
Alonso  
Wendy Leliveld  
Richard Speetjens  
Laurens Otto  
Pierre Buizer

## Trumpet

Alex Elia  
Simon Wierenga  
Jos Verspagen

## Trombone

Pierre Volders  
Alexander Verbeek  
Remko de Jager

## Bass Trombone

Rommert Groenhof

## Tuba

Hendrik-Jan Renes

## Timpani

Danny van de Wal

## Percussion

Ronald Ent  
Martijn Boom  
Adriaan Feyaerts

## Harp

Charlotte Sprenkels