University of Florida Performing Arts

Presents

Nordwestdeutsche Philharmonie
Eugene Tzigane
Principal Conductor
Amit Peled, Cello

Sunday, March 11, 2012, 7:30 p.m.
Phillips Center
Nordwestdeutsche Philharmonic
Eugene Tzigane, Principal Conductor
Amit Peled, Cello

Program

Peer Gynt Suite No. 1, Op. 46
Edvard Grieg
Morning Mood
The Death of Ase
Anitra’s Dance
Ion the Hall of the Mountain King

Cello Concerto No. 2 in E minor, Op. 30
Victor Herbert
Allegro impetuoso
Andante tranquillo
Allegro

INTERMISSION

Symphony No. 9 in E-flat Major, Op. 70
Dmitri Shostakovich
Allegro
Moderato
Presto
Largo
Allegretto

The Nordwestdeutsche Philharmonic thanks Gemeinschaftsstiftung Nordwestdeutsche Philharmonie and Philharmonische Gesellschaft Ostwestfalen-Lippe e.V. for their support in making this tour possible.

Tour Management
ARTS MANAGEMENT GROUP, INC.
37 West 26th Street
New York, NY 10010
Program Notes

Peer Gynt Suite No. 1, Op. 46
Edvard Grieg

The man who became Norway’s most celebrated composer, Edvard Grieg, made a conscious decision to attempt to create a specifically Norwegian music, largely in response to the urging of Norwegian violinist Ole Bull. His music draws on Norwegian folk tunes and on the composer’s own store of melody, and though perhaps not possessed of striking originality, his music is invariably well-crafted and lyrical.

At the age of 15, Grieg went to the Leipzig Conservatory but was not happy with his experience there; later he went to Copenhagen to work briefly with Danish composer Niels Gade. In 1864, he made friends with a composer named Rikard Nordraak, who was writing music based on Norwegian folk tunes, and Grieg decided to commit himself to the cause of Norwegian nationalism. So when, in 1875, Norwegian playwright Henrik Ibsen asked him to write music for his drama Peer Gynt, Grieg was happy to oblige. The play and the music were first performed on February 24, 1876, in Christiania (now Oslo).

Peer Gynt is a massive work in five acts based on a Norwegian fairy tale with many colorful and fantastic adventures experienced by Peer Gynt, a reckless and irresponsible peasant. Although it was well received at its premiere, critics were quick to predict that Grieg’s music would survive long after the play was forgotten. Perhaps fearing that some of his most appealing music would otherwise be neglected in the concert hall, Grieg arranged two orchestral suites from the 26 movements of the incidental music, the first in 1888 and the second in 1891. There are four movements in the first suite, beginning with Morning, quite simply one of the most effective depictions of dawn in all music. Åse’s Death, scored for strings alone, is a mournful adagio on the death of Peer’s mother. In Morocco, Peer is bewitched by Anitra’s Dance, performed by his Bedouin host’s beautiful daughter. Returning to Norway, Peer finds himself In the Hall of the Mountain King, where he refuses to marry the hideous daughter of the King of the Trolls.

— Note by Francis Lynch

Concerto for Cello and Orchestra No. 2 in E minor, Op. 30
Victor Herbert

The Irish-born Victor Herbert is now best known as a composer of light operettas, such as Babes in Toyland and Naughty Marietta. However, he began his musical career as a virtuoso cellist, and performed regularly in Stuttgart, where he also studied conducting and music theory. He emigrated to America when he was appointed principal cellist of the Metropolitan Opera. His virtuosity earned him the opportunity to give the American premiere of Brahms’ Double Concerto for Violin, Cello and Orchestra.

While in New York, under the tutelage of the Met’s music director Anton Seidl, he honed his conducting skills. He soon became as well-known as a conductor as he was as a performer. After leading several orchestras he eventually became music director of the Pittsburgh Symphony, which he developed to the same stature as such American orchestras as the Boston Symphony and the New York Philharmonic. All this time, he continued composing traditional orchestral music. In the late nineteenth century he discovered the musical stage, and shifted his attention to light operettas and the Broadway show. His immense success with this type of music has pushed the rest of his compositions into the shadows, which unfairly typecasts him as a “lesser” composer for many people. His serious classical compositions are imaginative and well-crafted.

While in New York, Herbert had become close friends with Antonin Dvořák, who had come to America to become director of the National Conservatory of Music. (In fact, Herbert was
the conservatory’s primary cello teacher.) During this time, Herbert composed what is now judged to be his finest serious composition – prior to his success in musical theater – the Second Cello Concerto. Herbert himself gave the premiere, and Dvořák was in the audience. It is generally felt that the great Czech composer was so impressed with the capabilities of the cello – previously considered inferior to the violin as a solo instrument – that he resolved to write his own concerto. Shortly afterward, Dvořák completed his finest solo work, as the last piece he composed in America. Thus, Herbert’s conception became the inspiration for what is universally considered the greatest virtuoso work for cello.

Although Herbert’s musical language differs significantly from Dvořák’s, the two works share many commonalities. Both are dynamic, highly virtuosic and rhythmically complex. Both use a full symphony orchestra for accompaniment (including trombones, which were frequently omitted from string concerti of the time because they were “too powerful”). Both have a complex structure that does not adhere to the classical sonata-form. Both have a powerful dramatic impact, reminiscent of a symphony rather than a concerto – in fact, either could have been appropriately titled a Symphonie Concertante, rather than a concerto. Like Dvořák’s masterpiece, Herbert’s concerto follows the traditional three-movement structure (fast-slow-fast). However, its movements flow together without pause, so that it seems almost a unified single concept.

With his success in musical theater, Herbert went on to become one of the first composers in American history to make a fortune from his compositions, rather than his conducting or performance. One wonders what his legacy would have been had he continued to focus on works exemplified by today’s concerto. Perhaps not another Dvořák, but possibly a place as America’s first serious composer.

— Note by C. Michael Kelly

**Symphony No. 9 in E-flat Major, Op. 70**

Dmitri Shostakovich

When Shostakovich began work on his ninth symphony, the weight of tradition of the proclaimed nine symphonies of Beethoven, Schubert, Bruckner, Dvořák and Mahler had long since acquired mythic expectations. Moreover, in 1945 this was the composer’s first post-war symphony, an occasion made for patriotic celebration. Indeed, its key of E-flat suggested nothing less than Beethoven’s Eroica. But, as Timothy Day has observed, “Shostakovich wrote within a single month a work which is Haydn-like in its proportions and Rossini-like in its wit.”

The premiere took place on November 3, 1945, with the Leningrad Philharmonic Orchestra under Evgeny Mravinsky. To say that Stalinesque officialdom was taken aback is an understatement. In Solomon Volkov’s *Testimony: The Memoirs of Dmitri Shostakovich*, the composer describes the situation:

They wanted a fanfare from me, an ode; they wanted me to write a majestic Ninth Symphony. Everyone praised Stalin, and now I was supposed to join in this unholy affair. And they demanded that Shostakovich use quadruple winds, choir, and soloists to hail the leader ... I confess that I gave hope to the leader and teacher’s dreams. I announced that I was writing an apotheosis. When my Ninth was performed, Stalin was incensed. He was deeply offended because there was no chorus, no soloists. And no apotheosis. There wasn’t even a paltry dedication. It was just music, which Stalin didn’t understand very well, and which was full of dubious content.

In spite of all the unacknowledged state-sanctioned intimidation used to bully the most original artists in the Stalin era, Shostakovich had, by then, attained the highest profile internationally of any Soviet artist. Payback would eventually come, but it was delayed both because of
Shostakovich's reputation abroad and because Stalin's plate was full with new international diplomatic relationships to manipulate.

Like his Piano Concerto No. 1, composed 12 years earlier, the Symphony No. 9 is rife with Shostakovich's unmistakable fingerprints, not least his penchant for parody and sarcasm. Yet it remains faithful to the classical model. Its first movement follows sonata form, complete with repeat of exposition, but then switches the major triad into minor, introducing a tonal ambiguity that carries through like an undercurrent to the often raucous goings-on otherwise.

The elegiac second movement is followed by the last three, which are played without a break. The fourth movement is really an introduction to the finale, with stentorian trombones answered by an impassioned bassoon that at last dissolves into triviality. Timothy Day concludes, “This is music for a hollow victory.”

— Note by Scott MacClelland

ABOUT NORDWESTDEUTSCHE PHILHARMONIC

An integral part of concert life in northwestern Germany and an attractive cultural ambassador for the region across and outside Europe, the Nordwestdeutsche Philharmonic has been fulfilling these roles for 60 years now.

In particular, the three years under music director Andris Nelsons (2006–09) marked a rich artistic period in the history and musical development of the orchestra, which gained national and international reputation from notable concerts all over Germany and abroad. As of the 2010-11 season, the young American talent, Eugene Tzigane, holds the position as principal conductor of the orchestra.

Successful concert tours regularly take the Nordwestdeutsche Philharmonic to neighboring European and overseas countries. Following tours of Denmark, Austria and Holland, Japan was the destination of a 1999 concert tour.

Since then, the orchestra has toured internationally and played to packed houses in Italy, France, Switzerland, Holland, Austria, Spain and, in 2005, the U.S. The years 2006-11 included big concert tours of Spain and Japan, as well as guest performances in Milan (Sala Verdi), Amsterdam (Concertgebouw), Switzerland (KKL Luzern, Tonhalle Zürich) and Austria (Salzburg, Großes Festspielhaus).

The consummate technical skill, highly-motivated professionalism and captivating enthusiasm of the Nordwestdeutsche Philharmonic, one of North Rhine-Westphalia's three regional state-orchestras, are as much appreciated by famous conductors as they are by high-calibre soloists. Stars of opera including Anna Netrebko, Renée Fleming, Placido Domingo, Jonas Kaufmann and Elena Garanca have regularly been accompanied by the 80 musicians from Herford on their tours of Germany including Berlin (Philharmonie, Konzerthaus), Cologne (Philharmonie), Munich (Philharmonie am Gasteig), Leipzig (Gewandhaus), Frankfurt (Alte Oper) and Dortmund (Konzerthaus).

The brilliant playing of the Nordwestdeutsche Philharmonic is well documented, on more than 100 records and CDs and countless radio productions, mostly for the Westdeutscher Rundfunk (WDR) in Cologne.

Another focus of the Nordwestdeutsche Philharmonic is its extensive series of school activities and educational concert programs for the concertgoers of tomorrow.
Biographies

Eugene Tzigane

Born in Tokyo and raised in California, American conductor Eugene Tzigane is quickly establishing himself as a sought-after young artist. He is the grand prize winner of the 8th International Fitelberg Competition (Katowice), the winner of the second prize at the 4th International Sir Georg Solti Competition (Frankfurt-am-Main) and the second prize at the 4th International Lovro von Matačić Competition (Zagreb). Since winning the Fitelberg Competition, Tzigane has gone on to conduct extensively in Poland, with engagements including the Kraków Philharmonic, Silesian Philharmonic, Beethoven Akademie Orchester, Polish Baltic F. Chopin Philharmonic and Podlaska Opera & Philharmonic, among many others.

Following his second prize at the Solti Conducting Competition, Tzigane was invited to conduct many leading German orchestras, including the Deutsches Symphonie-Orchester Berlin, the Nordwestdeutsche Philharmonic and the Duisburger Philharmoniker.

In 2009, he marked his debut at the Bayerische Staatsoper in a new production of Cosí fan tutte, produced in collaboration with the Staatsoper Orchester and the Opernstudio der Bayrische Staatsoper. It was performed in the historical Cuvilliés Theater in München where Mozart premiered Idomeneo in 1782. Further opera engagements include the new 2011 production of Die Fledermaus at the Oper Frankfurt, as well as the same company’s 2011-12 revival of the award-winning 2007 production of Cosí fan tutte. Tzigane is also the second prize winner at the Matačić Competition in Zagreb, and was awarded a special prize for best artistic achievement by the Croatian Society of Music Artists. Tzigane made his debut with the Zagreb Philharmonic in May 2009.

In 2008, Tzigane debuted with the Kraków Philharmonic & Choir in a radio broadcast performance from the Polish Music Festival. In addition to the radio performance, Tzigane was at the helm of the elite Polish Orchestral Academy, Sinfonia Iuventus, in a live televised concert from Lutoslawski Hall in Warsaw. The broadcast, in collaboration with TV Polska, marked the television debut of the orchestra and was featured at various media events including MIDEM 2009 in Cannes.

Tzigane was the apprentice conductor to Alan Gilbert and the Royal Stockholm Philharmonic for the 2007-08 season. He has also participated in master classes with Jorma Panula, Daniel Harding and Jukka-Pekka Saraste. Tzigane was a conducting fellow at the Aspen Music Festival in 2004 and 2005 under the guidance of David Zinman.

Tzigane holds a master’s degree in orchestral conducting from The Juilliard School where he studied with James DePreist, and was the recipient of the Bruno Walter Memorial Scholarship. He finished his formal studies with Jorma Panula at the Royal College of Music in Stockholm and was awarded the Franz Berwald Memorial Scholarship.

Amit Peled

From the United States to Europe to the Middle East and Asia, Israeli cellist Amit Peled, a musician of profound artistry and charismatic stage presence, is acclaimed as one of the most exciting instrumentalists on the concert stage today.

Peled, who was recently described by the American Record Guide as “having the flair of the young Rostropovich,” has performed as a soloist with many orchestras and in the world’s major concert halls, such as: Carnegie Hall and Alice Tully Hall, New York; Salle Gaveau, Paris; Wigmore Hall, London; Konzerthaus, Berlin; and Tel Aviv’s Mann Auditorium.

Following his enthusiastically received Alice Tully Hall concerto debut playing the Hindemith
cello concerto, the *New York Times* described his playing: “glowing tone, a seductive timbre and an emotionally pointed approach to phrasing that made you want to hear him again.”

Peled’s last season culminated with a much anticipated recital debut at the Kennedy Center in Washington and two performances of the Penderecki Cello Concerto in Chicago’s Millennium Park with the legendary composer conducting.

In the 2011-12 season, Peled will perform 10 different concertos with many orchestras around the world. Some of the highlights will be a U.S./Germany tour with the Nordwest Philharmonie, performing both Shostakovich concerto No. 1 and Herbert concerto in 19 different cities. Besides that tour, he will perform the Britten Symphony for cello and orchestra with Maestro Michael Stern, the Elgar concerto in Chicago, the Schumann concerto with the Israel Chamber Orchestra and the Boccherini Concerto in B flat with Maestro Nicola Luisotti and the San Francisco Opera Orchestra.

As a recording artist, Peled has just released two critically acclaimed CDs: *The Jewish Soul* and *Cellobration* under the Centaur Records Label. *Fanfare Magazine* stated: “By all evidence, Amit Peled is a superb cellist. His technical prowess in the Davidoff and Ligeti vouchsafe that; and his tone, of pellucid purity, gleams with a glint of gold in the slow, lyrical numbers.” In the summer of 2011, Peled’s third Centaur Records CD will be released with both Elgar Concerto and Bloch’s Schelomo.

Peled is also a frequent guest artist, performing and giving master classes at prestigious summer music festivals such as the Marlboro Music Festival, Newport Music Festival, Seattle Chamber Music Festival, Heifetz International Music Institute, Schleswig Holstein Festival and Euro Arts Festival in Germany, Gotland Festival in Sweden, Prussia Cove Festival in England, The Violoncello Forum in Spain and the Mizra International Academy and Festival in Israel. Peled has been featured on television and radio stations throughout the world, including NPR’s *Performance Today*, WGBH Boston, WQXR New York, WFMT Chicago, Deutschland Radio Berlin, Radio France, Swedish National Radio and TV and Israeli National Radio and TV.

One of the most sought after cello pedagogues in the world, Peled is a professor at the Peabody Conservatory of Music of the Johns Hopkins University.

For more information visit: www.amitpeled.com.
Nordwestdeutsche Philharmonic
Eugene Tzigane, Principal Conductor
Amit Peled, Cello

Violin I
Takahiro Tajima
Vivian-Sabrina Höpcker
Jimi Shin
Ralf Caspers
Georg Döring
Wulf Lohbeck
Zivana Schmilgun
Chong Dae Tobe-Park
Mina Sasaki Giordano
Friederike Scheller
Jimsher Korchilava
Bettina Lohbeck

Violin II
Ulrich Puppe
Thomas Brogsitter
Maxim Lascu
Matthias Müller-Seidlitz
Mariola Sebera-Rachocki
Paul-Martin Possart
Edith Pusich
Pawel Rachocki
Oliwia Locher
Alicja Wrobel

Viola
Burghard Teichert
Julie Wagner
Hiroshi Tobe
Thomas Becker
Friedrich Luchterhandt
Radomir Wrobel
Barnaby Brown
Annkathrin Willaschek

Violoncello
Christian Schuhknecht
Dorothée Rapp
Klaus Vietor
Hartmut Legelli
Mathias Beyer
Hendrik Strothmann

Double Bass
Randall Nordstrom
Oleg Moznaim
Andreas Jung
Gerhard Christ

Flute
Johannes Heckmair
Vera Lang
Hideaki Higo

Oboe
Joachim Rau
Waltraud Rau

Clarinet
Claudia Dresel
Johannes Hofmann

Bassoon
Yuka Kamo
Holger Zabel
Olaf Bade

Horn
Judith Hogan
Sundolf Waltemate
Cornelia Engel
Andreas Mayer
Roland Jacobs

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Andreas Adam
Felix Hirn

Trombone
Nedeltcho Nedeltchev
Manfred Dunst
Klaus Huber

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