

MELBOURNE RECITAL CENTRE & JOHN CRISTIAN PRODUCTIONS PRESENT

THE ISRAEL CAMERATA JERUSALEM ORCHESTRA

THURSDAY 15 &
MONDAY 19 SEPTEMBER 2016



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THURSDAY 15 SEPTEMBER 2016

Beyond all this...

Antonín Dvořák (1841–1904)

(adapted for chamber orchestra
by Mordechai Rechtman)

Cello Concerto in B minor, Op.104

Allegro

Adagio ma non troppo

Allegro moderato

Interval: 20 minutes

Mark Kopytman (1929–2011)

Beyond all this...

Joseph Haydn (1732–1809)

Symphony No.85 in B-flat, 'La Reine'

Adagio – Vivace

Romanze: *Allegretto*

Menuetto: *Allegretto*

Finale: *Presto*

**Duration: one hour & 40-mins
incl one 20-min interval**

MONDAY 19 SEPTEMBER 2016

Remembrance

Béla Bartók (1881–1945)

Divertimento for Strings

Allegro non troppo

Molto adagio

Allegro assai

Joseph Haydn

Cello Concerto in C, Hob.VIIb:1

Moderato

Adagio

Allegro Molto

Interval: 20 minutes

Mark Kopytman

Kaddish

Largamente un poco rubato

Andantino, lontano

Lento, quasi recitativo

Franz Schubert (1797–1828)

Symphony No.5 in B-flat, D485

Allegro

Andante con moto

Menuet: *Allegro molto*

Allegro vivace

**Duration: two hours
incl one 20-min interval**

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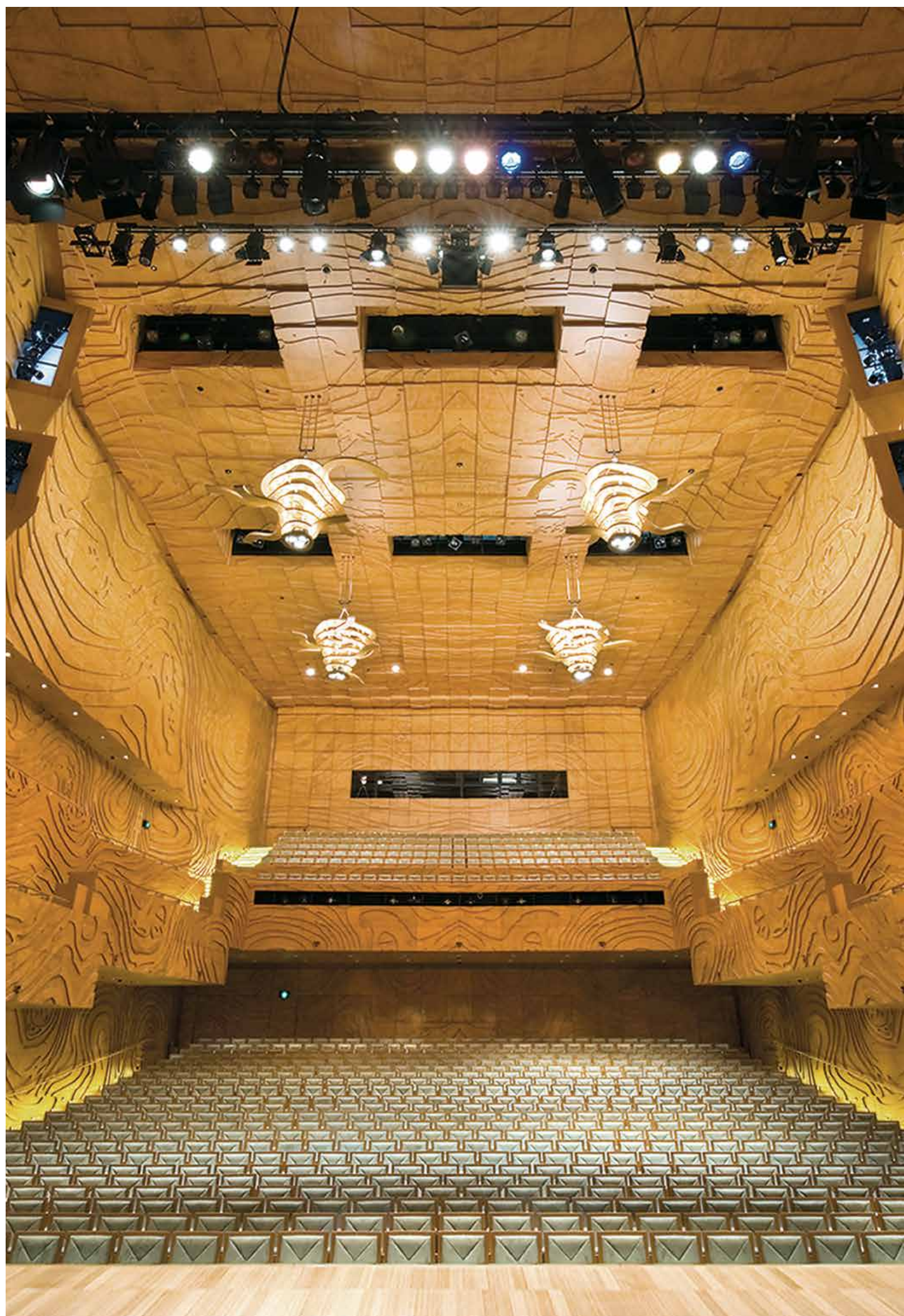


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WELCOME TO THE AUSTRALIAN DEBUT PERFORMANCES OF THE ISRAEL CAMERATA JERUSALEM ORCHESTRA

I'm delighted to welcome you to this Melbourne Recital Centre Signature Event as we present the Australian debut of the Israel Camerata Jerusalem Orchestra and conductor Avner Biron with cellist Zvi Plessner. The Camerata is the leading chamber orchestra in Israel – no minor achievement in a country which boasts many acclaimed orchestras, ensembles and soloists. Like Australia's, the musical life of Israel had been immeasurably enriched by the diverse people from around the world which have made it home applying their talents and experiences to the creation of a vibrant culture.

The Israel Camerata Jerusalem Orchestra joins the roster of great international ensembles the Centre has presented since 2012 – the Mahler Chamber Orchestra, Hespèrion XXI, Les Arts Florissants and, most recently, Concerto Italiano. None of these would have been possible without the generous support of our donors and the enthusiastic response of you, our community. I pay tribute to the generosity of our supporters for the Israel Camerata Jerusalem Orchestra's Melbourne performances: Yvonne von Hartel AM and Robert Peck AM. The Israel Camerata Jerusalem Orchestra's Australian tour is supported by The Besen Family Foundation, The Pratt Foundation, Australia Israel Cultural Exchange and the Australia-Israel Chamber of Commerce (Vic). Thank you.

I look forward to sharing these performances with you.

Warm regards

A stylized handwritten signature in blue ink, consisting of a large 'E' and a long, sweeping underline.

EUAN MURDOCH

Chief Executive Officer, Melbourne Recital Centre

AVNER BIRON

Conductor Avner Biron is the founder, music director and permanent conductor of the Israel Camerata Jerusalem Orchestra. Creativity, inventiveness and originality are the watchwords for his versatile musical activities.

By intensive and inspiring work, he has brought the orchestra to the highest standard in Israeli musical life, and won worldwide recognition for it. He creates original and interesting concert programs, and restores rarely performed repertoire to the Israeli concert halls, alongside renowned masterpieces. Furthermore, he encourages original Israeli compositions by commissioning works from Israeli composers, and performing them in Israel, abroad and on record.

Under Avner Biron's musical direction and leadership, the Israel Camerata Jerusalem Orchestra relegates a considerable amount of its activities to educational programs and works with students in Jerusalem and countrywide.

The orchestra, under his direction, has successfully performed many concert tours in Israel, Europe, U.S. and the Far East at the most important venues in Amsterdam, Berlin, Leipzig, Bonn, Paris, New York, Washington, Los Angeles, Chicago, Alaska, Beijing and Shanghai among others.

Biron's many recordings with the Camerata have won wide professional and public acclaim in Israel and abroad. Avner Biron has conducted the Israel Philharmonic Orchestra, the Jerusalem Symphony Orchestra, the Sinfonietta Orchestra, and has been invited to conduct orchestras around the world.

Avner Biron was the music director of several festivals, among them the 'Abu-Ghosh' music festival and the 'Music and Nature' festival in the Galilee. He founded the Galilee Soloists Ensemble, a virtuoso ensemble that gained international success within a short time and was invited on concert tours around the world.

Avner Biron was the head of the Jerusalem Academy of Music and Dance during 1994–2003. During his term, among other initiatives, he established the unique department of Arabic Music, the department for Multidisciplinary Music and the Academy Chamber Orchestra.

He was a member of the standing committee of the organisation of Academic Institutions for Music in Europe (AEC). Avner Biron began his musical career as a flautist with the Israel Philharmonic Orchestra and as a solo-flautist with the Israel Chamber Orchestra. He studied biology at the Jerusalem Hebrew University and later went to Vienna and the Salzburg Mozarteum for further studies in musical direction. His special approach to music and interpretation is influenced by extensive knowledge in music and science.



Avner Biron

He has performed many recitals and chamber music concerts. He has directed many master classes for flautists in Israel and abroad. As a teacher and educator, Avner Biron has established a new generation of senior flautists and flute teachers.

In 2005 Avner Biron was awarded the Minister of Education Prize for excellence and artistic achievements over many years and for his contribution to the musical life in Israel.

ISRAEL CAMERATA JERUSALEM ORCHESTRA

The story of the Israel Camerata Jerusalem Orchestra is unique. As an experiment in Israeli 'melting pot' endeavours, it has been hugely successful in bringing together veteran and newcomer musicians. As a cultural endeavour, it has achieved remarkable excellence in one of the most significant – and fiercely competitive – areas of the arts: classical music.

Avner Biron, one of Israel's leading musicians and musicologists, founded the Orchestra in 1984. In the early 90s, a dramatic opportunity arose for the Camerata, when a flow of outstanding immigrant musicians from the former Soviet Union arrived in Israel. A good number of these were invited to join the Orchestra, and, under the direction of Biron, a revolutionised Camerata emerged. Today, the Camerata is considered a shining success story in the absorption of immigrants from the former Soviet Union.

The development of the Camerata since the arrival of these splendid musicians was truly meteoric. The outstanding quality of the musical program, the high standards of its performances and the sheer beauty of the Orchestra's sound, have made the Camerata the top chamber orchestra in the country.

The 36-strong orchestra has developed into that rare musical creature: a fully harmonious collective made up of strongly individual talents. The collective cohesiveness is due to the uncompromising commitment of Avner Biron to stringent, almost academic standards of musicological analysis and study of each work, followed by intensive dialogue and massive team work with the Orchestra.

The Orchestra performs over 100 concerts each year in Israel and abroad. Its activities include subscribers' series, festivals, special concerts and unique educational projects for schools in Jerusalem and in Israel's peripheral areas. The

Orchestra performs a repertoire ranging from the early Baroque to contemporary music, including world premieres of works commissioned by the Camerata, with a special emphasis on works by Israeli composers.

A large number of Orchestra members perform and record as soloists, as well as in chamber ensembles in Israel and internationally.

The Camerata began its performances abroad in 1989, and since then has frequently been invited to concert destinations all over the world, garnering enthusiastic reviews. The Camerata has also participated in a large number of festivals, including the Schleswig-Holstein festival, the Reingau Festival, the Weilburg Festival, and the Rolands-Eck Festival in Germany, the Lille Festival in France, and in Vittoria, Spain.

The Camerata's many recordings have won enthusiastic reviews both in Israel and overseas.

Music Director: Avner Biron

Soloist: Zvi Plesser

Orchestra Manager: Ben Zion Shira

Orchestra Stage Manager:
Valeri Axenov

Orchestra Liaison: Gershon Zohar

John Cristian Productions:
Cristian Pilditch

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Natasha Sher
Carmela Leiman
Denice Djerassi
Roman Yusupov
Sophia Kirsanova
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Hadas Fabrikant
Eduard Reznik
Omri Zach
Michael Kontsevich
Yuki Ishizaka

VIOLA

Michael Plaskov
Doron Alperin
Boris Rimmer
Andrei Shapelnikov
Avshalom Sarid

CELLO

Zvi Orleansky
Marina Katz
Alex Sinelnikov
Jefim Aizenshtadt

BASS

Dmitri Rozenzweig
Alexander Osipenko

FLUTE

Esti Rofe

CLARINET

Eli Eban

OBOE

Muki Zohar
Ori Meiraz

BASSOON

Maurizio Paez
Kristijonas Grigas

HORN

Alon Reuven
Ruth Varon

TIMPANI & PERCUSSION

Karen Phenpimon Zehavi

ZVI PLESSER

Israeli cellist Zvi Plesser has a remarkably varied career, which has combined appearances as cello soloist, chamber musician, educator and music director.

Based in Israel, Plesser has performed worldwide and collaborated with some of our time's leading instrumentalists and conductors. As soloist he has performed with the Israel Philharmonic Orchestra, the Jerusalem Symphony Orchestra, the Israel Symphony Orchestra, the National Symphony Orchestra in Washington D.C., the Academy of Saint Martin in the Fields, the Shanghai Symphony Orchestra, Hamburg Symphony Orchestra, and the Sofia Philharmonic under conductors Zubin Mehta, Sir Neville Marriner, Asher Fisch, David Stern, Steven Sloan and Sergiu Comissiona. In January 2015 Plesser appeared as a soloist with the Berlin Philharmonic Orchestra in a special concert conducted by Sir Simon Rattle in Berlin.



Zvi Plesser

Plesser was a member of the Huberman String Quartet and is a founding member of Concertante. A dedicated chamber musician he collaborates frequently with leading instrumentalists including several collaborations with Berlin Philharmonic Orchestra principal players. Recently he has performed in such venues as: Paris Champs-Élysées, Musée du Louvre and Salle Pleyel, Vienna Konzerthaus, Berlin Philharmonie, London Wigmore Hall and Southbank Centre among others. Plesser frequently collaborates with the Jerusalem String Quartet with whom he played on a 14 concert tour of Australia. He has participated in music festivals around the world, including the Marlboro Festival in the U.S., the Cervantino Festival in Mexico, the Jerusalem International Chamber Music Festival - Israel, Le Pont Festival in Japan, the Kuhmo Festival in

Finland, Musique à l'Emperi - Salon-de-Provence in France and the Rolandseck Festival in Germany.

In 2011 he was appointed music director for the 'Voice of Music Festival', in the Upper Galilee – Israel's oldest chamber music festival. Plesser has revitalised the festival by introducing innovative programs that have gained the attention of both the audiences and the press. In the last few years he has collaborated with his colleague and friend Hillel Zori in arranging and performing the Six Bach Solo Suites for two cellos.

Zvi Plesser is a graduate of the Juilliard School where he studied with Zara Nelsova. His principal teachers include Zvi Harel in Israel and David Soyer in the United States. Plesser has been on the faculty of the Jerusalem Academy of Music and Dance since

1998, and has taught at North Carolina School of the Arts and in Hochschule für Musik Würzburg in Germany. He is frequently invited to give master classes and workshops in musical centres around the world. In 2013 he was invited to serve as a jury member in the Cassado Cello Competition in Japan.

Plesser has been heard on various radio and television programs and has recorded for Helicon, Kleos, Meridian and more. A graduate of the Jerusalem Music Centre as part of the program for Outstanding Young Musicians headed by Maestro Isaac Stern, Mr. Plesser won the prestigious Francoise Shapira Competition, the 41st annual Washington International Competition and was the recipient of the America-Israel Cultural Foundation Scholarships.

ABOUT THE MUSIC

BEYOND ALL THIS...

Thursday 15 September 2016

Dvořák, Kopytman & Haydn

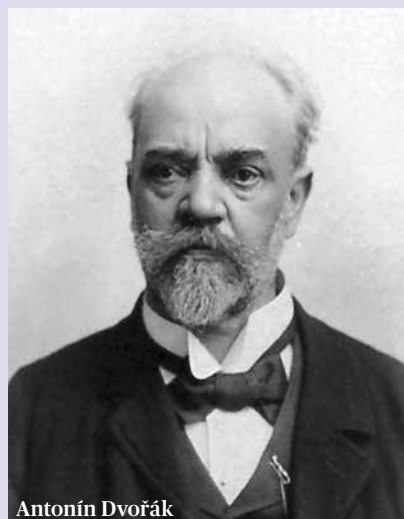
Brahms was impressed. 'If only I'd known,' he said, 'that one could write a cello concerto like that, I'd have written one long ago!' And he wasn't just being polite. Brahms had recognised Dvořák's talents early on, ensuring that the young composer received the Austrian State Stipendium for five years, and persuading his own publisher, Simrock of Berlin, to publish Dvořák's music.

But Brahms' admiration aside, the composition of what Dvořák scholar John Clapham has called simply 'the greatest of all cello concertos' was no easy matter. In fact, it was his second attempt at the medium – the first, in A major, was composed in 1865 (and rediscovered in 1929), but appears only to have been written out in a cello and piano score. That Dvořák left the work orchestrated suggests that he was dissatisfied with this first effort. Despite the urgings of his friend, the cellist Hanuš Wihan, Dvořák thought no more about writing such a piece until many years later.

In 1894 Dvořák was living in New York, having accepted the invitation of Jeannette Meyer Thurber to head the National Conservatory of Music that she had founded there in 1885. In March 1894, Dvořák attended a performance by Victor Herbert of his Second Cello Concerto. The Irish-born American composer and cellist is now best remembered for shows like *Naughty Marietta* and *Babes in Toyland*, but his concerto, modelled on Saint-Saëns' First, made a huge impact on Dvořák, who re-examined the idea of such a work for Wihan. The concerto was sketched between 8 November 1894 and New Year's Day, and Dvořák completed the full score early in February.

Much to Dvořák's annoyance, the first performance of the concerto was not given by its dedicatee, Wihan. The London Philharmonic Society, who premiered it at the Queen's Hall in March 1896, mistakenly believed Wihan to be unavailable, and engaged Leo Stern. Despite Dvořák's embarrassment, Stern must have delivered the goods, as Dvořák engaged him for the subsequent New York, Prague and Vienna premieres of the work. Wihan did, however, perform the work often, and insisted on making some 'improvements' to Dvořák's score so that the cello part would be more virtuosic. Wihan also insisted on interpolating a cadenza in the third movement, which the composer vehemently opposed. Simrock was on the point of publishing the work with Wihan's amendments, and only a stiff letter from Dvořák persuaded the publisher to leave out the cadenza.

Despite being an 'American' work, the concerto is much more a reflection of Dvořák's nostalgia for his native Bohemia, and perhaps for the composer's father who died in 1894. As scholar Robert Battey has noted, 'two characteristic Bohemian traits can be found throughout the work, namely pentatonic ['black note'] scales and an 'A-A-B' phrase pattern, where a melody begins with a repeated phrase followed by a two bar "answer"'. The work is full of some of Dvořák's most inspired moments, such as the heroic first theme in the first movement, and the complementary melody for horn which adds immeasurably to its Romantic ambience.



Antonín Dvořák

The Bohemian connection became even stronger and more personal when Dvořák, working on the piece in December 1894, heard that his sister-in-law Josefina (with whom he had been in love during their youth) was seriously, perhaps mortally ill. Dvořák was sketching the slow movement at the time. The outer sections of this movement are calm and serene, but Dvořák expresses his distress in an impassioned gesture that ushers in an emotionally unstable central section in G minor, based on his song 'Kéž duch můj sám' ('Leave me alone') which was one of Josefina's favourites.

Josefina died in the spring of 1895, and Dvořák, by this time back in Bohemia, made significant alterations to the concluding coda of the third movement, adding some 60 bars of music. The movement begins almost ominously with contrasting lyrical writing for the soloist. Dvořák's additions to the movement, and his determination not to diffuse its emotional power with a cadenza, allowed him, as Battey notes, to revisit 'not only the first movement's main theme, but also a hidden reference to Josefina's song in the slow movement. Thus, the concerto becomes something of a shrine, or memorial.'

Gordon Kerry Symphony Australia © 2004
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Beyond all this... was commissioned by the Israel Camerata Jerusalem Orchestra, for a concert tour of the United States. Written in the summer of 1997 on the occasion of the 50th anniversary of the State of Israel, it is dedicated to its conductor, Avner Biron, and his orchestra.

Beyond all this..., hints at the diversity and unpredictability of Kopytman's imaginative world. 'My new piece for chamber orchestra' writes the composer, 'was written as a sequence of musical episodes which follow each other freely, like layers of an imaginary space. In this musical flow some layers gradually vanish, while others become simply muted. I did not intentionally connect these episodes to specific, real-life events, but such events certainly form a strong, if invisible background for my creative world. It is a mixture of reflections, feelings, thoughts and dreams about the people and country to which I belong.'

'Each listener can, of course, fit these pictures into his own personal world of emotions, memories and dreams, and conjure up different images: from sorrow to joy, from prayer-like cantillation to dance-like passages and finally, at the end of the composition, to the hope that is beyond our dreams, hope which is like the daylight hidden in the dark of the night. This light of hope was in fact the main motto, the *idée fixe* that inspired me when creating this composition.'

The emotional atmosphere of the piece, while easily perceived, is nonetheless full of hidden meanings. The introduction sounds like a series of unanswered questions or a heralding of unknown events. The next from a musical speech is a lamentation. An ensemble of voices is heard, each narrating the same story in an individual version. Suddenly, the tragic events seem not be narrated, but almost real. A brutal, destructive force threatens to annihilate all in an abrupt invasion analogous to the 'blow up' technique in cinema. At the end the initial motto returns like a

rhyme that closes a verse to form a circle – the symbol of eternity.

Although the title *Beyond all this...* refers to national memory, Kopytman's works have been enthusiastically received all over the world both by Jewish and non-Jewish audiences. Perhaps because the tragic experiences so impressively embodied in the composer's music are common to all people.

Dr. Yulia Kreinin

The reputed approbation of Queen Marie Antoinette appears to have commended this symphony firmly to the elegant Parisian audiences who heard its first performances in the concert series of the Loge Olympique in 1787. The royal enthusiasm was subsequently immortalised by the work's first publisher, Imbault of Paris, when he inscribed his edition, just a year before the French Revolution, with the title *La Reine de France*. Extra musical though the title is, **Haydn** writes such a regally imposing introduction to the first movement, masterly in its brevity of a mere 11 bars, that the name might well seem implicit in the music. The symphony's initial popularity has been sustained down the years, with the widespread view that it represents perhaps the zenith of Haydn's pre-London style – a culmination in subtlety of form and conciseness of expression of all he had been working towards over nearly a quarter of a century at Eszterháza.

Haydn complained that because he lived 'in the country' (the rich estate of Eszterháza was in a duck-shooters' paradise in the marshy wilds of Hungary) his finest music, particularly his operas, had little chance of being heard in the musical centres of Europe. Nevertheless French publishers had been issuing his works from as early as 1764 and, being unable to satisfy public demand, were happily putting out under his name the compositions of numerous second-rate composers of the day. All this, one might add, without a sou in royalties to the composer, as was the custom in

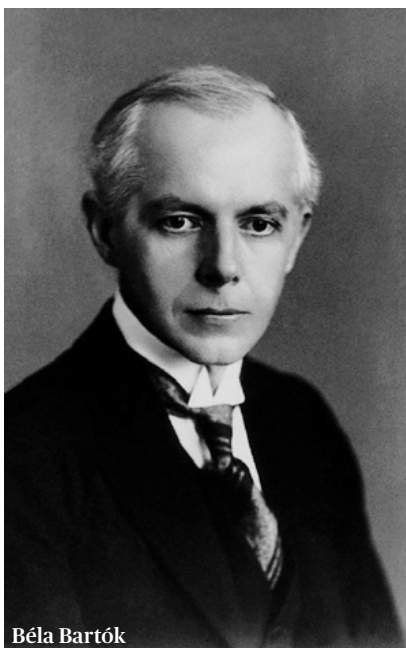


Queen Marie Antoinette

those days of scant concern for copyright.

The invitation to compose a set of six symphonies (Nos 82–87) for the fashionable Concert de la Loge Olympique, offering not only a munificent fee for the music but an additional amount for publishing rights, came therefore as a most welcome opportunity for Haydn to establish himself personally and protect his legitimate interests in the French capital. His new symphonies were played in a splendid auditorium of opera house proportions by an orchestra some three times as large as the 24 or so players he was used to at Eszterháza, all the musicians resplendent in sky-blue dress coats with lace ruffles and swords at the side. Although Haydn doubtless welcomed the greater string tone possible with such an ensemble, he retained his usual complement of wind and brass since the string instruments of the day would not have produced the overwhelming effect of modern instruments in the same numbers.

The key of B-flat in almost all of Haydn's later works has a particularly spiritual or devotional connotation, but the present symphony, perhaps because of uncertainty on the part of



Béla Bartók

REMEMBRANCE

Monday 19 September 2016

Bartók, Haydn, Kopytman & Schubert

The intensity which shines from **Béla Bartók's** eyes in photographs is hardly ever absent from his music. The title 'Divertimento', however, harks back to the music for pleasure of the 18th century. Bartók composed this piece with his usual fanatical thoroughness, but in circumstances unusually happy for him. It was commissioned by Swiss conductor Paul Sacher for the Basel Chamber Orchestra (Bartók had already written for Sacher the Music for Strings, Percussion and Celesta and the Sonata for Two Pianos and Percussion).

Late in 1938 Sacher asked Bartók for a work for smaller string orchestra. Sacher put at Bartók's disposal for the summer of 1939 his chalet at Saanen, in the mountains of the Swiss canton of Bern. Saanen was a quiet and idyllic village outside the ski season, and the Sachers saw to it that the composer was undisturbed. Bartók wrote to his son that he felt like a musician of olden times, the invited guest of a patron of the arts. Under these serene conditions he composed the Divertimento in 15 days. Within months of its completion, the death of his mother and political events in Hungary cruelly interfered with Bartók's life.

The Divertimento was one of the last compositions Bartók finished before emigrating to the United States. Altogether one of his most accessible and enjoyable works, it shows that the tone of simplicity, directness and warm humanity to be found in his American compositions had already entered his music before he left Europe.

The Divertimento benefited from Bartók's exploration of the possibilities of string instruments in his third to sixth string quartets, and in the earlier work for Sacher's orchestra. He wrote to his son that he was thinking of

'some kind of concerto grosso, interchanging with a concertino', and he makes much of the contrast of sonorities between the soloists' group (string quartet plus double bass) and the main body of strings, but alternating more frequently between the two than did the 18th-century composers. The elegant style of that century is blended in the dance-inspired music of the Divertimento's first and third movements, with the *Verbunkos*, or recruiting dance, a type of Hungarian folk music. All the melodic material has the modal character of Hungarian tunes, and Bartók's lifelong concern with the overall unity of each of his compositions is seen in the close relationship of the themes of the first and third movements.

The first movement has a relaxed character, but the themes are treated with typically ingenious combination and development (mainly using canons and other forms of imitation). The slow movement, in complete contrast, is sombre and almost tragic in feeling. It has been compared to a vision of a funeral procession, with sound effects Bartók uses elsewhere to suggest night, and cries and shrieks for violins and violas, expressing perhaps Bartók's dread of war and fear for the future of Europe.

The third movement is a fast folk dance, in rondo form. The interludes are free rhapsodies. After a passage of strict, learned imitation, the solo violin seems to thumb its nose at this music with a cadenza in gypsy style. The first theme is eventually turned into a polka dance with violin slides over plucked strings, a kind of café music, after which Bartók jerks the listener back to attention with a racing ending.

© David Garrett
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the composer about the tastes of his Parisian audience, aims more at grandeur and brilliance. Tight unification of his thematic material is characteristic of both the first and last movements; the slow movement, a set of variations on the French folk song *La gentille et jeune Lisette*, is an uncharacteristically brisk *Allegretto* (uncharacteristic, that is, by comparison with the deeply felt adagios of other B flat symphonies, such as Nos 66, 68, 98 and 102); the trio of the minuet incorporates some magical other-worldly writing for the various wind instruments.

H.C. Robbins Landon, in his monumental *Haydn – Chronicle and Works* (Vol. II), relates a forlorn footnote to this symphony from a contemporary account of the imprisoned Marie Antoinette awaiting her eventual call to the guillotine, with a dilapidated harpsichord to occupy her time: 'As we were looking through the small collection of music that day upon the instrument we found a piece called *La Reine de France*. "Times have changed," said Her Majesty, and we could not restrain our tears.'

© Anthony Cane
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In 1761, at the age of 29, **Haydn** was appointed Vice-Kapellmeister at the court of Prince Esterházy in the small town of Eisenstadt. His musical duties there included the composition of instrumental music for the newly formed Esterházy orchestra. Haydn already knew many of the orchestral players from his earlier days in Vienna, and he promptly set out to write works that would exploit their talents. The first three symphonies that he wrote for his new employer – Nos 6, 7 and 8 – gave prominent and extended solos to various players of the orchestra. His Cello Concerto in C major was also composed at around this time, and it was written to showcase the virtuosity of Joseph Weigl, the orchestra's principal cellist. The composer and cellist were clearly close friends as well as colleagues, as Haydn was godfather to Weigl's son.

The exact number of concertos that Haydn composed during his long career serving the Esterházy family is not certain. Many are now lost, though we know of their existence due to the composer noting them in his own catalogue of works. The Cello Concerto in C major was also presumed lost until the parts were discovered in the Prague National Museum as recently as 1961. It was given an acclaimed 20th-century premiere in 1962 by the cellist Miloš Sádlo, with the Czechoslovak Radio Symphony Orchestra conducted by Sir Charles Mackerras. Since then it has become a cornerstone in the repertoire of most solo cellists.

The concertos that Haydn composed during his tenure at Eisenstadt were not intended for large fee-paying public audiences, but were rather conceived for smaller groups of listeners within the confines of the court society. Unlike many 18th-century composers, Haydn was not renowned as a performer himself, so close contact with the intended soloist during the composition of his concertos was paramount in achieving idiomatic virtuosity. 'I was not a

wizard on any instrument, but I knew the power and effect of them all,' he explained towards the end of his life.

His thorough knowledge of the cello's capabilities and range of expression is clearly evident throughout the C major Concerto. The famous finale contains extended periods of brilliant upper-register passagework that emphasise the physical and virtuosic nature of the cellist's performance. Contrastingly, the central slow movement has the character of an Italian operatic aria, complete with a sustained introductory note from the soloist that traditionally displays vocal, or in this case, bow, control.

Like several of Haydn's other early Esterházy concertos, the first movement is moderate in tempo. The opening tutti is broadly conceived, as are the overall sonata-form outlines, and the soloist is given space for a cadenza towards the movement's end. The matching of the home key of C major with the cello's lowest string maximises the instrument's natural resonance and enhances the harmonic openness that characterises the entire concerto.

*James Cuddeford © 2013
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Kaddish for cello (or viola) and string orchestra was written on the occasion of the opening of the Great Synagogue in Jerusalem in 1982. It is an orchestral transcription of Kopytman's String Quartet No.2, written in Russia in 1966 and dedicated to the memory of the composer's father. The work is quite touching: the narrative tone is very personal. It is Jewish in spirit, although, at the time Kopytman was hardly familiar with his Jewish heritage. In this regard, *Kaddish* stands apart from the other compositions of this period. This distinction can be heard in the dance-like fragments leading to the abrupt conclusion of the piece, which clearly contains elements of Jewish folklore. Some critics have noticed in *Kaddish* certain similarities with the music language of



Joseph Haydn

a part of Dmitri Shostakovich's compositions. This may be due to the composer's common source of inspiration – the Jewish folk music of Eastern Europe.

This piece consists of three strongly connected movements: Largo – Allegro, Andantino and Lento - Vivace. They follow one another without interruption, in an interchange of grieving cello monologues and intense dialogues between the soloist and orchestra. The outer episodes shade the inner, intimate atmosphere of the composition. Starting with a short dialogue between cello and low strings, the work develops through a chain of contrasting episodes – lyric, dramatic and joyful – and reaches a powerful, dance-like climax which breaks off abruptly. A short mournful monologue by the cello ends on a sustained high note and serves as a background for the reminiscences of previous episodes.

The recitatives – monologues form the essence of the work, an image of intense meditation. The repeated contract between the two poles – reflection and attempted action – keeps the listener constantly anticipating the next event. The entire piece is an arch bolstered by identical episodes at its beginning and at its

end. This is typical of the composer's approach to the music structure of his large compositions. In this way Kopytman creates a system of inner dramatic correlation and a balance of musical form. It is worth noting that the latent connection with Jewish folklore motifs on the one hand, and the architectonic principle of the arch form as a constructive element (so evident in *Kaddish*) on the other, became a characteristic feature of Kopytman's style.

Dr. Yulia Kreinin

At 19 years of age, **Schubert** had composed six of his nine symphonies (not to mention several string quartets and masses, numerous short solo pieces and about 300 songs). At this stage, very little of his music had been performed publicly, and, indeed, Schubert would not live to witness a public concert of any of his symphonies. We can take some comfort, though, in knowing that the works were all performed by an enthusiastic 'pro-am' orchestra that had grown up around the regular performances of chamber music in the Schubert household. The Fifth Symphony, which appears to have been written at characteristic speed during September 1816, was performed later that year in the home of Schubert's friend Otto Hatwig, concertmaster of the Burgtheater orchestra. The symphony omits clarinets, trumpets and drums, and requires only one flute, so must reflect the available musical personnel, but Schubert's deployment of his resources shows that it must have been a fine ensemble. The string section was relatively sizeable, and Schubert himself often played violin or viola.

The scoring also, of course, recalls that of numerous works from the late 18th century, and, similarly, the symphony's musical manners show a grateful assimilation on Schubert's part of the lessons of Mozart and Haydn. Perhaps under the influence of Antonio Salieri, his teacher at this time, Schubert had less time for Beethoven whose music he felt contained an 'eccentricity which confuses and confounds [the] tragic and comic, sacred and profane, pleasant and unpleasant, heroic strains and mere noise'.

As if making a virtue of necessity, Schubert begins the symphony with four introductory bars (Donald Tovey calls them 'delicious') from his depleted woodwind section, before launching his disarmingly simple first subject, with its skipping sequence of rising arpeggios. By contrast, the second subject theme is a lyrical, slower-moving tune that moves more often by step. Like Mozart, another supreme lyricist, Schubert avoids too lengthy a development of his material.

The main theme of the slow movement, in $\frac{6}{8}$, comes close to quoting that of the rondo movement of Mozart's Violin Sonata K377, but leaves Mozart behind in its distinctively Schubertian approach to supple harmonic movement, and its alternation of fully scored passages with those of great delicacy.

The Menuetto is in G minor, inviting further comparison with two of Mozart's symphonies, with a central, bucolic trio episode in G major. The finale is a sonata-allegro with a symmetrical pair of seemingly simple themes.

If the work is a perfect assimilation of Classical form and manner, it is also a turning-point in Schubert's development, paralleling a change in his life. It was at the time of its premiere that he left his father's house to live a more metropolitan existence in inner-city Vienna, beginning his short adulthood.

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Franz Schubert

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