



LUDWIG VAN BEETHOVEN

CSO
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Newsletter

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Beethoven concerti cycle with Brahms and Tchaikovsky

In February, Beethoven piano concerti cycle will end and March will be dedicated to the 9 symphonies.

A Honest dialogue

From its very first notes, the Concerto for piano no.4 catches the audience's attention. The soloist opens the work for only five delicate bars, contrary to the tradition where the soloist's entrance is firstly prepared by the orchestra that is no longer reduced to the role of simple accompanist, as its relationship with soloist is finally carefully balanced:

the two confront one another, and engage in an expressive dialogue. The concert starts by Brahms Tragic overture and will end by the 3rd symphony.

His friend the influential music critic Eduard Hanslick said, "Many music lovers will prefer the titanic force of the First Symphony; others, the untroubled charm of the Second, but the Third strikes me as being artistically the most nearly perfect."

The soloist is the veteran virtuoso **Ramzi Yassa** while **Nader Abbassi** conducts.



Ramzi Yassa

The eminent Egyptian pianist will perform Beethoven 4th concerto on the 1st

The Emperor!

Of Beethoven's five piano concertos, the "Emperor" stands out in particular. Triumphant, belligerent yet subtle, it is the most accomplished. However, the fact remains that the 4 previous concertos each have their own character and demonstrate a clear evolution from Classicism towards Romanticism.

The Concerto no.5 was named the "Emperor" following the death of Beethoven. To the eyes of its composer, however, it was the "Great Concerto". From its opening, it demonstrates an aggressive, frank, and affirmed tone. The composer himself added a series of bellicose annotations in the sketches of the work ("victory", "combat", "attack"...).

This unique concerto that will be interpreted by pianist **Giuseppe Andaloro** is preceded by another masterpiece: Norma overture. It is strange that Bellini's greatest opera was his greatest failure at its first performance at La Scala in



Milan. The composer himself referred to that performance as Fiasco! On its revival, it ran for 43 performances. That marked its achieving a position in the permanent repertoire.

At the second part, when listening to Tchaikovsky symphony No. 6 "Pathétique", hear how the cry of pain is the climax of the first movement. It is a musical premonition of the inexorably descending scales of the last movement, and how the second movement makes its five-in-a-bar dance simultaneously sound like a crippled waltz and a memory of a genuinely sensual joy. Listen to how the March of the third movement creates a seething superficial motion that doesn't actually go

anywhere, musically speaking, and whose final bars create one of the greatest, most thrilling, but most empty of victories in musical history. But then we're confronted with the devastating lament of the real finale, which begins with a composite melody that is shattered among the whole string section (no single instrumental group plays the tune you actually hear, an amazing, pre-modernist idea), and which ends with those low, tolling heartbeats in the double-basses that at last expire into silence.

On the 8th guest conductor **Giuseppe Lanzetta** held the podium in collaboration with the Italian Cultural Institute.

Beethoven Triple concerto and Sibelius 3rd Symphony

Greek Mythology Titan Prometheus inspired many composers like Liszt, Scriabin & Beethoven whose overture starts February 22nd concert. Its Allegro section illustrates his flight from Olympus after stealing fire from the Chariot of the Sun. Afterwards in Beethoven's Triple Concerto, the soloists are **Nikolaj Orininskiy**, violin **Ion Storojenco**, violoncello and **Hemma Tuppy**, piano. Beethoven's treatment of the trio is pioneering: he does not apply a typical piano trio setting in contrast to the orchestra, but varies his treatment of the solo parts, allowing each instrument to play alone with the orchestra (the cello particularly), using two solo instruments together in ever new combinations, and finally bringing together all three instruments with the orchestra. Beethoven weaves a complex web – the orchestral, piano, violin and cello voices interplaying and entwining – and he produces a true masterpiece.

The Scottish critic and composer Cecil Gray

described Sibelius as the greatest symphonist since Beethoven. The relatively restrained character of Sibelius third Symphony has not always worked in its favour. The composer himself admitted: 'The Third was a disappointment for the audience, as everybody was expecting that it would be like the Second. I mentioned this to Gustav Mahler..., and he also observed that "with each new symphony you always lose listeners who have been captivated by previous symphonies".' Discerning listeners, however, have been quick to appreciate its merits. As per the critic Karl Flodin wrote: 'The symphony meets all the requirements of a symphonic work of art in the modern sense, but at the same time it is internally new and revolutionary – thoroughly Sibelian.'

Hisham Gabr is the conductor of this concert in collaboration with Austrian Cultural Forum.

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THE SOLOISTS



Nikolaj Orininskiy
Violin



Ion Storojenco
Cello



Hemma Tuppy
Piano