



# Gewandhausorchester Leipzig

## Herbert Blomstedt

Sunday 22 October 2017 7.30pm, Hall

**Beethoven** Concerto in C major for violin, cello and piano (Triple Concerto)

**interval** 20 minutes

**Bruckner** Symphony No 7 in E major

**Gewandhausorchester Leipzig**

**Herbert Blomstedt** conductor

**Leonidas Kavakos** violin

**Gautier Capuçon** cello

**Kirill Gerstein** piano

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# Welcome

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A warm welcome to this evening's concert, given by the Gewandhausorchester Leipzig under its former Music Director and now Honorary Conductor Herbert Blomstedt. It's almost unbelievable to think that he turned 90 in July – the vigour, passion and eloquence of his performances are as electrifying today as they have ever been.

The Gewandhausorchester Leipzig, one of our International Associate ensembles, is the world's oldest civic orchestra, having been founded in 1743. Unsurprisingly, its history is littered with the premieres of works that have long since become key works in the repertoire. Bruckner's Seventh Symphony

is one such example: it was premiered in Leipzig by the Gewandhausorchester under Arthur Nikisch in December 1884 and proved to be one of the greatest triumphs of the composer's professional life.

Beethoven was very much breaking the mould when he composed his Triple Concerto in the early years of the 19th century, for rather than a solo concerto here we have one for three instrumentalists who share the limelight. Tonight we welcome a stellar line-up of international soloists: Greek violinist Leonidas Kavakos, French cellist Gautier Capuçon and Russian-born pianist Kirill Gerstein.

I hope you enjoy the concert.

Huw Humphreys, Head of Music, Barbican

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# Ludwig van Beethoven (1770–1827)

## Concerto in C major for violin, cello and piano (Triple Concerto), Op 56 (1804)

**1 Allegro**

**2 Largo –**

**3 Rondo alla polacca**

**Leonidas Kavakos** violin

**Gautier Capuçon** cello

**Kirill Gerstein** piano

Beethoven first considered composing a concerto for violin, cello, piano and orchestra in early 1802, around the time he was finishing his Second Symphony. At that time he made several sketches for a work in D major for these instruments, and even began a full score, several pages of which still survive for the opening orchestral passage. The work was quickly abandoned, however, and he turned his attention to other compositions such as the Violin Sonatas, Op 30.

The following year he composed his Third Symphony, the 'Eroica', a work far grander and more complex than any previous symphony, and one that is often regarded as marking the start of his middle period. It was such a groundbreaking work that there could then be no turning back to the style of his first period. This may be the reason why, when he returned to the idea of a concerto in early 1804, he decided to compose an entirely new one in C major, rather than return to the embryonic one in D. This new work, which became the Triple Concerto, Op 56, has no material in common with the abandoned one, apart from the choice of instruments.

Concertos for more than one soloist had been common during the Baroque period (for example, Bach's Brandenburg Concertos), but in Beethoven's day it was far more common to

write for a single solo instrument. Where more than one was involved, various combinations were used, and in his early youth Beethoven himself had apparently written a concerto for piano, flute and bassoon (of which only a fragment survives). No other concerto for the combination of piano, violin and cello is known from Beethoven's period, however, and indeed he himself remarked in a letter that such an arrangement was 'surely something new'.

The Triple Concerto was given its first trial runs at the palace of Prince Franz von Lobkowitz (to whom the work was dedicated) around the end of May 1804, as is evident from documents discovered in the 1980s, but it had to wait until 1807 for publication and did not receive its first public performance until May 1808. There is no evidence that the piano part was written for Beethoven's friend Archduke Rudolph, as is sometimes stated, and it seems probable that Beethoven himself took the piano part in early performances.

In a concerto for these three instruments, the piano and violin are bound to be prominent, and there is a risk that the cello will be overshadowed by them. To counter this, Beethoven took trouble to ensure that it was given particular attention: in all three movements the cello is the first solo instrument to be heard, and the idea is even foreshadowed

in the opening orchestral passage, which is begun by orchestral cellos and double basses on their own for fully six bars.

The first movement is in the usual form of a Classical-period concerto, in which a series of themes – in this case five – is paraded by the orchestra before the soloists enter. Unusually, the orchestra then adds a sixth theme after a short solo passage but before the main solo exposition. The customary central section for orchestra is – again unusually – in A minor rather than the expected G major, though it begins with a highly dramatic and unexpected F major chord. Beethoven's concertos usually include an improvised cadenza for the soloist towards the end of the first movement but, since an improvisation for three soloists could be rather chaotic, there is no cadenza here.

The second movement, in A flat, begins with a motif related to the opening of the first, and this is then extended into a 20-bar theme. There

follows a variation of the whole theme, decorated by extraordinarily elaborate figuration from the piano; but, instead of further variations, Beethoven cuts the movement short, modulating towards a chord of G major. This then links to the finale without a break – the first time he had linked two movements in this way in a concerto.

The concluding Rondo is notable for its use of a *polacca* – a Polish-style dance in triple time. Beethoven probably derived this idea from his former teacher Christian Gottlob Neeffe, who had also occasionally used a *polacca* for a finale. In the final coda the metre changes to a quick duple rhythm but the *polacca* rhythm then unexpectedly resumes and continues to the end. Although this is not one of Beethoven's most celebrated works, it is full of originality and surprises, and contrasts sharply with the heroic character of so many of his works from the early 1800s.

Programme note © Barry Cooper

**interval** 20 minutes

# Anton Bruckner (1824–96)

## Symphony No 7 in E major (1881–3, ed Nowak)

### 1 Allegro moderato

### 2 Adagio: Sehr feierlich und sehr langsam [Very solemn and very slow]

### 3 Scherzo: Sehr schnell [Very fast] – Trio: Etwas langsamer [Somewhat slower]

### 4 Finale: Bewegt, doch nicht schnell [Lively, but not fast]

For Bruckner, the years leading up to the composition of the Seventh Symphony were a hard lesson in patience. In 1868, at the age of 44, he had left his Upper Austrian homeland for Vienna, full of hope. But despite the support of the conductor Johann Herbeck and his own growing reputation as an organist, he experienced rejection and mockery from the Viennese musical establishment.

Eventually, Herbeck persuaded a reluctant Vienna Philharmonic to perform the Third Symphony in 1877. It was a catastrophe. The hall gradually emptied and Bruckner was subjected to a hideous mauling in the press. He is often said to have lacked confidence, but the very fact that he kept going at all after this suggests that at a deeper level he must have had great strength of purpose.

Encouragement did eventually come from other corners. In 1881, the year Bruckner began the Seventh Symphony, the belated premiere of the Fourth under Hans Richter drew praise from some quarters of the Viennese press. Bruckner was overjoyed. It was at a rehearsal for this performance that – with typically gauche enthusiasm – he pressed a coin into Richter's hand and told him to 'drink my health in a glass of beer'. Soon afterwards Bruckner began work on one of his most grandly affirmative works, the *Te Deum*, which he dedicated proudly 'to God, for having brought me through so much anguish in Vienna'. A few months later, on 23 September, Bruckner set down his first ideas for the Seventh

Symphony. Apparently the wonderful opening melody came to him in a dream: the conductor Ignaz Dorn, a friend from Bruckner's younger days, appeared to him and played the theme on a viola, with the words, 'This will bring you success'. As it turned out, the first performance of the Seventh Symphony – significantly, not in conservative Vienna but in Leipzig – was one of the greatest successes of Bruckner's life. One critic wrote, 'How is it possible that he could remain so long unknown to us?'

The symphony's long-arching first theme (cellos and violas, with horn at first) could have come straight from the unconscious mind – a gift of nature. The vision intensifies, then fades. A more melancholy second theme (oboe and clarinet) aspires to recover lost glory, and eventually it sounds as though it might succeed, in a long crescendo over a repeated bass note, topped by brass fanfares. But this is suddenly cut off and a more animated third theme follows: an earthy dance tune (strings in unison, with woodwind and brass support). After this, Bruckner allows us memories of his original vision, but it is only at the end of the movement that the home key is fully regained and the symphony's opening motif rises steadily through the orchestra on a long-held major triad. Bruckner may have had the elemental single-chord crescendo that opens Wagner's *Das Rheingold* at the back of his mind, but the impact here is quite different – after all, this is an ending, not a beginning.

It is said that Bruckner composed the Adagio in the knowledge that Wagner hadn't long to live.

There is an unmistakable note of mourning in the noble first theme, in which he uses – for the first time – a quartet of so-called Wagner tubas (really tenor-bass horns). Bruckner idolised Wagner – to an extent that seems to have embarrassed even Wagner himself – yet his music rarely sounds like Wagner. Just before the lovely second theme (strings, 3/4), horn and tubas introduce a quotation from *Tristan and Isolde* but, unless it's pointed out, you hardly notice it: the effect is pure Bruckner. In some performances the Adagio's climax is crowned by a cymbal clash, with triangle and timpani. (This wasn't Bruckner's idea but a suggestion from two friends.) Either way, it's a thrilling moment: a revelation of pure light, after which tubas, joined by horns, sing a magnificent minor-key elegy.

Like many of Bruckner's earlier scherzos, that of the Seventh Symphony reveals its rustic roots at almost every turn, but there is an obsessive, elemental drive here. The Trio is much gentler and more songful.

Then comes the Finale – unusually for Bruckner, it's the lightest (and, in most performances, the shortest) of the four movements. As with the first movement, there are three themes: a dancing, dotted theme (violins); a not-too-solemn chorale on violins and violas above a 'walking' pizzicato bass; and a jagged version of the first theme for full orchestra. Excitement builds towards the coda, then Bruckner at last reveals that the Finale's dancing first theme is simply the opening motif of the symphony in disguise. Thus the movement closes with a splendid confirmation of the Allegro's opening vision.

Programme note © Stephen Johnson

# About the performers

Jens Gerber



Herbert Blomstedt

## Herbert Blomstedt conductor

Herbert Blomstedt was born in the USA to Swedish parents and began his musical education at the Royal Academy of Music in Stockholm and at the University of Uppsala. He later studied conducting at the Juilliard School in New York, contemporary music in Darmstadt and Renaissance and Baroque music at the Schola Cantorum Basiliensis. He worked with Igor Markevitch in Salzburg and Leonard Bernstein at Tanglewood. In 1954 he made his debut as a conductor with the Stockholm Philharmonic Orchestra. He has served as Chief Conductor of the Oslo Philharmonic and the Swedish and Danish Radio Symphony orchestras. From 1975 to 1985 he was chief conductor of the Staatskapelle Dresden. Together they toured over to over 20 European countries, the USA and Japan, and their regular collaboration continues to this day.

Herbert Blomstedt is Conductor Laureate of the San Francisco Symphony, of which he was Music Director from 1985 to 1995. Throughout his tenure he and the orchestra regularly gave critically acclaimed concerts at major European venues and festivals. From 1996 to 1998, he was Music Director of the NDR Symphony Orchestra in Hamburg. In 1998 he assumed the position of Music Director of the Gewandhausorchester in Leipzig, a post which he held until 2005. As Honorary Conductor of this orchestra, he returns to Leipzig regularly. Five more orchestras have awarded him the title of Honorary Conductor: the Bamberg, Danish National, NHK and Swedish

Radio Symphony orchestras and, most recently, in May 2016, the Staatskapelle Dresden, which had already presented him with its Golden Badge of Honour in 2007.

In addition to commitments with these orchestras, he continues guest conducting the world's leading ensembles, including the Berlin, Los Angeles and New York Philharmonic orchestras, Bavarian Radio and Boston Symphony orchestras, Royal Concertgebouw Orchestra, Orchestre de Paris, and the Philharmonia, Cleveland and Philadelphia orchestras. He made a belated debut with the Vienna Philharmonic in 2011, which has since become a regular collaboration.

Herbert Blomstedt's extensive and award-winning discography includes over 130 works with the Dresden Staatskapelle, including all of the symphonies of Beethoven and Schubert, as well as the complete orchestral works of Carl Nielsen with the Danish Radio Symphony. With the San Francisco Symphony Orchestra he recorded the complete symphonies of Jean Sibelius and Carl Nielsen, among many other works. In 2014, Decca released a 15-CD box *The San Francisco Years*, offering a representative selection of his tenure in San Francisco. Several labels have documented his collaboration with the Gewandhausorchester: for Decca, he recorded works by Brahms, Bruckner, Hindemith, Mendelssohn and Richard Strauss; other releases include Sandström's *High Mass* (DG) and Mendelssohn's *Elijah* (RCA). The German label Querstand offers a selection of live concert recordings covering his tenure in Leipzig, including an award-winning Bruckner symphony cycle. His most recent release with the Gewandhausorchester is of Beethoven's symphonies, issued by Accentus to mark his 90th birthday last July.

Herbert Blomstedt holds several honorary doctorates and is an elected member of the Royal Swedish Music Academy. In 2003 he was awarded the German Federal Cross of Merit. In April 2016, he received the prestigious Danish Léonie Sonning Music Prize for his lifetime achievement.



Gautier Capuçon

### **Gautier Capuçon** cello

Acclaimed for his expressive musicianship and exuberant virtuosity, Gautier Capuçon performs each season with many of the world's foremost conductors and instrumentalists. He is also founder and leader of the 'Classe d'Excellence de Violoncelle' at the Fondation Louis Vuitton in Paris.

Highlights this season include European tours with the Paris Chamber Orchestra, Vienna Symphony Orchestra and the Gustav Mahler Youth Orchestra, a tour to the US with the Royal Philharmonic Orchestra and to Asia with the hr-Sinfonieorchester. Other concerto highlights include the current tour with the Gewandhausorchester Leipzig under Herbert Blomstedt and returns to the Vienna Philharmonic, Orchestre de Paris, the City of Birmingham and San Francisco Symphony orchestras and Philharmonia Orchestra.

In recent seasons he has appeared with, among others, the Berlin, Los Angeles and New York Philharmonic orchestras, Royal Concertgebouw Orchestra, the Chicago, NHK and Sydney Symphony orchestras, Zurich Tonhalle Orchestra and all the major orchestras across France.

As a recitalist and chamber musician, Gautier Capuçon appears regularly at the world's leading concert halls and festivals. Highlights this season include a return to Carnegie Hall (with

Daniil Trifonov), an extensive international recital tour with duo partner Jérôme Ducros, supporting the international release of their album *Intuition*, and performances at the Verbier Festival with Lisa Batiashvili, Christoph Eschenbach, Janine Jansen, Leonidas Kavakos, Yuja Wang and Tabea Zimmermann. Other artists with whom he regularly performs include Nicholas Angelich, Martha Argerich, Daniel Barenboim, Frank Braley, Renaud Capuçon, Katia and Marielle Labèque, Menahem Pressler, Jean-Yves Thibaudet, the Artemis Quartet and Quatuor Ébène.

He is a multi-ECHO Klassik award-winner and records exclusively for Erato (Warner Classics). His most recent releases include Beethoven cello sonatas with Frank Braley, Shostakovich's cello concertos with the Mariinsky Orchestra and Valery Gergiev, and Schubert's String Quintet with Quatuor Ébène.

Gautier Capuçon plays a 1701 Matteo Goffriller cello.



Kirill Gerstein

### **Kirill Gerstein** piano

Kirill Gerstein's curiosity and versatility have led him to explore a wide range of repertoire and styles. From Bach to Adès, his playing is distinguished by a discerning intelligence, virtuosity and clarity of expression.



In recent seasons he has made his debuts with the Berlin and Vienna Philharmonic orchestras and the Royal Concertgebouw Orchestra. Highlights this season include the current tour with the Gewandhausorchester Leipzig under Herbert Blomstedt, a tour with the RAI Torino under Semyon Bychkov and performances with the Bavarian and Berlin Radio Symphony orchestras, the Czech, Netherlands Radio, Oslo, Rotterdam, Royal and Royal Stockholm Philharmonic orchestras, the Baltimore, Boston, Chicago and Hamburg Symphony orchestras, Gürzenich Orchestra and Royal Scottish National Orchestra. Conductors with whom he appears include Thomas Adès, Marin Alsop, Riccardo Muti, Andris Nelsons, Sakari Oramo and Sir Antonio Pappano.

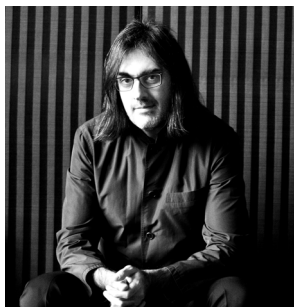
In recital, he appears at the Wigmore Hall, Louisiana Museum of Modern Art in Denmark, and the Rudolfinum in Prague, as well as taking part in the Arthur Rubinstein Festival, the Gilmore Keyboard Festival and the Peoples' Symphony Concerts in New York. Equally at home in chamber music, he will tour Japan with violinist Daishin Kashimoto, participate in a programme of French music at Amsterdam's Concertgebouw and perform Beethoven's cello sonatas with Clemens Hagen on tour in North America.

His most recent CD is of Scriabin's Piano Concerto with the Oslo Philharmonic under Vasily Petrenko. Next year he will release Gershwin's Piano Concerto in F and *Rhapsody in Blue* with the Saint Louis Symphony Orchestra and David Robertson, the latest addition to his wide-ranging and award-winning discography.

Kirill Gerstein grew up in the former Soviet Union studying both classical and jazz piano. At the age of 14 he moved to the US, where he was the youngest student to attend Boston's Berklee College of Music. Shifting his focus to classical repertoire, he studied with Solomon Mikowsky in New York, Dmitri Bashkurov in Madrid and Ferenc Rados in Budapest. His first major competition success came in 2001, when he won First Prize at the 10th Arthur Rubinstein Competition. In 2002, he won a Gilmore Young Artist Award, and in

2010 both an Avery Fisher Career Grant and the Gilmore Artist Award, which provided the funds for him to commission new works from Timothy Andres, Chick Corea, Alexander Goehr, Oliver Knussen and Brad Mehldau.

He is also committed to teaching and taught at the Stuttgart Musik Hochschule from 2007 to 2017. Next autumn he will teach as part of Kronberg Academy's newly announced Sir András Schiff Performance Programme for Young Artists.



Marco Borggreve

Leonidas Kavakos

### **Leonidas Kavakos** violin

Leonidas Kavakos is recognised internationally as a violinist who combines virtuosity, superb musicianship and integrity. He works with the world's greatest orchestras and conductors.

The three important mentors in his life have been Stelios Kafantaris, Josef Gingold and Ferenc Rados. By the age of 21, he had won the Sibelius, Paganini and Naumburg competitions. This success led to him recording the original Sibelius Violin Concerto (1903–4), the first-ever recording of this version, which won a Gramophone Award in 1991.

Earlier this year he won the prestigious Léonie Sonning Music Prize, Denmark's highest musical honour.

This season he is Artist-in-Residence at both the Amsterdam Concertgebouw and the Vienna

Musikverein. As well as the current tour under Herbert Blomstedt, he tours Europe with the Filarmonica della Scala under Riccardo Chailly. He also appears as a soloist with the Berlin and Czech Philharmonic orchestras, Boston, Chicago and London Symphony orchestras and the Royal Concertgebouw Orchestra. Earlier this month he gave the European premiere of Lera Auerbach's *Nyx: Fractured Dreams* (Violin Concerto No 4) with the ORF Vienna Radio Symphony Orchestra.

In December he embarks on a European recital tour with Yuja Wang, and in February he tours North America with Yo-Yo Ma and Emanuel Ax. He will also appear with his regular chamber music partner Enrico Pace in Asia and Europe.

Latterly, Leonidas Kavakos has built a strong profile as a conductor, and has directed many leading orchestras. This season he will conduct the Orchestre Philharmonique de Radio France, the Danish Radio and Vienna Symphony orchestras, Chamber Orchestra of Europe and Orchestre de la Suisse Romande.

He is now an exclusive recording artist with Decca Classics, for whom he has recorded violin sonatas by Beethoven and Brahms, the recital disc *Virtuoso* and Brahms's Violin Concerto. In September his recording of Brahms trios with Yo-Yo Ma and Emanuel Ax was released by Sony Classical.

He has also recorded a wide range of repertoire for many other labels.

Leonidas Kavakos was brought up in a musical family in Athens and is still resident there. He curates an annual violin and chamber music masterclass in Athens, attracting violinists and ensembles from all over the world and reflecting his deep commitment to the handing on of musical knowledge and traditions. One such tradition is the art of violin and bow-making, which he regards as a great mystery. He plays the 'Willemotte' Stradivarius violin of 1734 and owns modern violins made by F Leonhard, S P Greiner, E Haahti and D Bagué.

## Gewandhausorchester Leipzig

The Gewandhausorchester is the oldest civic symphony orchestra in the world. It was founded in 1743 by a group of 16 musical philanthropists – representatives of the nobility as well as regular citizens – forming a concert society named 'Das Grosse Concert. On taking residence in the trading house of the city's textile merchants (the Gewandhaus) in 1781, the ensemble assumed the name Gewandhausorchester. Of the many celebrated Gewandhauskapellmeister (Music Director and Principal Conductor) who have directed the orchestra over the centuries, Johann Adam Hiller, Felix Mendelssohn, Arthur Nikisch, Kurt Masur, Herbert Blomstedt and Riccardo Chailly are worthy of particular mention. Andris Nelsons will assume the position of the 21st Gewandhauskapellmeister in February 2018.

Music lovers worldwide revere the highly individual sound palette that distinguishes the Gewandhausorchester from all other symphony orchestras. This unique sound identity, along with the extraordinarily rich diversity of the repertoire which the Gewandhausorchester performs, is cultivated in over 200 performances each year in the Orchestra's three homes: as concert orchestra in the Gewandhaus, orchestra of the Leipzig Opera and orchestra for the weekly performances of Bach cantatas with the Thomanerchor in St Thomas's Church in Leipzig. No other elite symphony orchestra in the world performs such an abundance of works by Bach. In addition to these core activities, the orchestra has toured the world regularly since 1916.

In 2004 the Gewandhausorchester's Mendelssohn Orchesterakademie Academy was established, run in conjunction with Felix Mendelssohn Bartholdy University of Music and Theatre in Leipzig. Its objective is to provide first-class, practice-specific training for the next generation of musicians for the world's leading orchestras.

# Gewandhausorchester Leipzig

## Violin 1

Sebastian Breuninger  
*First Concertmaster*  
 Andreas Buschatz  
*First Concertmaster*  
 Andreas Seidel  
*Assistant First Concertmaster*  
 Yun-Jin Cho  
*Assistant First Concertmaster*  
 Veronika Starke  
 Astore Sara  
 Jürgen Dase  
 Hans-Rainer Jung  
 Susanne Hallmann  
 Thomas Tauber  
 Brita Zühlke  
 Dorothea Vogel  
 Kivanc Tire  
 Franziska Mantel  
 Mao Zhao  
 Simona Venslovaite  
 Jiweon Moon  
 Paulina Krauter+

## Violin 2

Peter Gerlach  
*First Concertmaster*  
 Anna Steckel  
*Concertmaster*  
 Sebastian Ude  
 Mariya Krasnyuk  
 Rudolf Conrad  
 Kathrin Pantzier  
 Edwin Ilg  
 Bernadette Wundrak  
 Lars Peter Leser  
 Tobias Haupt  
 Karl Heinrich Niebuhr  
 Ewa Helmers  
 Lydia Dobler  
 Nemanja Bugarcic  
 Camille Gouton  
 Jiyeon Lee  
 Minkyung Sul+

## Viola

Volker Sprenger\*\*  
 Elizaveta Zolotova\*  
 Ruth Bernewitz  
 Dorothea Hemken  
 Heiner Stolle  
 Henry Schneider  
 Konrad Lepetit  
 Matthias Weise  
 Immo Schaar  
 Anne Wiechmann-  
 Milatz  
 David Lau  
 Tahlia Petrosian  
 Marlene Steg+

## Cello

Christian Giger\*\*  
 Veronika Wilhelm#  
 Matthias Schreiber  
 Gayane Khachatryan  
 Nicolas Defranoux  
 Hartmut Brauer  
 Ulrike Strauch  
 Heiko Schumann  
 Kristin Elwan  
 Axel von Huene  
 Pedro Pelaez Romero

## Double Bass

Christian Ockert\*\*  
 Karsten Heins\*  
 Burak Marlali\*  
 Tobias Martin  
 Bernd Meier  
 Eberhard Spree  
 Thomas Stahr  
 Slawomir Rozlach  
 Christoph Winkler

## Flute

Cornelia Grohmann\*  
 Sébastien Jacot\*  
 Manfred Ludwig  
 Jeremie Abergel

## Oboe

Henrik Wahlgren\*  
 Domenico Orlando\*

## Cor anglais

Gundel Jannemann-  
 Fischer\*  
 Simon Sommerhalder\*

## Clarinet

Thomas Ziesch\*  
 Andreas Lehnert\*

## E flat Clarinet

Edgar Hesse\*

## Bass Clarinet

Ingolf Barchmann\*

## Bassoon

Thomas Reinhardt\*  
 David Petersen\*  
 Albert Kegel#

## Contrabassoon

Eckehard Kupke\*

## Horn

Ralf Götz\*  
 Bernhard Krug\*  
 Jochen Pless  
 Juliane Grepling  
 Jürgen Merkert  
 Tobias Schnirring  
 Wolfram Strasser  
 Julian Schack+

## Trumpet

Jonathan Müller\*  
 Florian Pichler\*  
 Karl-Heinz Georgi  
 János Elmauer+

## Trombone

Tobias Hasselt\*  
 Tomáš Trnka\*  
 Dirk Lehmann  
 Tino Mönks

## Tuba

David Cribb

## Timpani

Mathias Müller\*  
 Marek Stefula\*

## Harp

Gabriella Victoria  
 Carmen Alcántara  
 Fernández+

## Gewandhaus Director

Andreas Schulz

## Head of Orchestra Management

Marco Eckertz

## Stage Manager

Jean-Peer Krutz

## Stage Crew

Holger Berger  
 Tobias Göthert

\*\* string principal

\* principal

# assistant principal

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