

Beethoven

*Overture: The Creatures
of Prometheus Op. 43*

Schubert arr. Vass

Death and The Maiden

Brahms

*Piano Concerto No.1
in D minor Op. 15*

Conductor:

Howard Williams

Soloist (Piano):

Marie-Noelle Kendall



Sinfonia of Cambridge

Saturday 7th October 2017 7:30pm

West Road Concert Hall, Cambridge

Tickets: £18, £15 (concessions), £5 (under 16s and student standby)

Box Office 08456 801926 www.oxboffice.com & on the door

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Saturday 7th October 2017

Soloist: Marie-Noelle Kendall

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For their first concert of the 2017 - 2018 season, the Sinfonia perform three pieces which span the development of musical romanticism in the nineteenth century. The orchestra is once again conducted by their musical director **Howard Williams**, with the celebrated Cambridge pianist **Marie-Noelle Kendall** as soloist in Brahms's first piano concerto.

Beethoven's music for the ballet '*The Creatures of Prometheus*' was first performed in Vienna in 1801. It was his first work for the stage, and dramatises a Greek legend in which the hero Prometheus animates two statues and has Apollo teach them a series of dances. The overture distils the spirit of the complete ballet music, combining the passion of Promethean heroism with the lyricism and grace of the dance.

A darker kind of romanticism pervades **Schubert's** '*Death and the Maiden*'. Audiences may be more familiar with the piece as a string quartet, but the Hungarian conductor Andras Vass has arranged a version which exploits the different sonorities of a full symphony orchestra. Composed in 1824, Schubert's music transforms the morbid qualities of its source poem by Matthias Claudius into dancing rhythms imbued with bleak lyricism, finishing with a kind of tarantella. At the time of its writing, Schubert was well aware that his own death was not far away.

Brahms's *Piano Concerto No. 1*, dating from 1858, pays homage to Beethoven while taking symphonic music as well as pianism to another level. Its gestation involved an intense consultation with his friend Joseph Joachim, the dedicatee of the Violin Concerto, and though it began as a sonata for two pianos it quickly became something much more significant. Clara Schumann thought it 'exquisite' and 'beautiful', and the scale and grandeur of the concerto has helped it to maintain its status as one of Brahms's greatest compositions.



The Sinfonia is delighted to welcome **Marie-Noelle Kendall** as soloist in Brahms's Piano Concerto No.1.

Familiar to Cambridge audiences as both performer and teacher, Marie-Noelle Kendall began her studies in London with Marilyn Meyer Holzer, Albert Ferber and Joyce Rathbone. After leaving Cambridge University she studied at the Liszt Academy in Budapest with Ferenc Rados and Gyorgy Kurtag and has since established her career both at home and internationally.

Since being a finalist in the BBC Young Musician of the Year, she has played at the major London venues including the Festival Hall, Queen Elizabeth Hall, Fairfield Halls, St. John's Smith Square and the Wigmore Hall. She has given concerts in the U.K. with the Philharmonia, BBC Scottish Symphony Orchestra, London Soloists Chamber Orchestra, Manchester Camerata, Birmingham Ensemble, Cardiff Philharmonic and with several ABC orchestras in Australia.

Next scheduled concert: Saturday 20th January 2018

Visit www.sinfoniaofcambridge.org.uk for further details