

DEAR SYMFONIORKESTRET

Violin I

Kern Westerberg
Djumash Poulsen
Sarah Jillian McClelland
Trine Yang Møller
Austin Hansen
Astrid Mikaelyan
Alexander Butz
Isabelle Bania

Violin II

Peter Andreas Nielsen
Bodil Kuhlmann
Marianne Bindel
Julie Meile
Alexander Chiu
Bori Brezovszky
Violetta Varo
Cassandra Andrea Juul

Bratsch

Michael Andreas Grolid
Magda Stevansson
Katrine Reinhold Bundgaard
Gunnar Lychou
Alva Rasmussen
Vice Arneodo

Cello

Chul-Geun Park
Aino Perkele Siurua
Julia Sompolińska
Signe Ebstrup Bitsch
Rasmus Støier Andersen

Kontrabas

Einårs Everss
Thoralf Strandli Pedersen
Mathilde Qvist

Fløjte

Gregory Bardwell
Elizabeth Salerno

Obo

Kristine Vestergaard
Anna Sofia Bennike

Klarinet

Gerbrich Meijer
Wei Pan

Fagot

Audun Halvorsen
Britta Cortabarra

Horn

Lasse Luckow Mauritzen

Pauke og celeste

Nicola Carrara

PROGRAM

CLAUDE DEBUSSY (1862-1918)

Sonate for cello og klaver, L. 135

Prologue: Lent, sostenuto e molto risoluto
Sérénade: Modérément animé
Finale: Animé, léger et nerveux

IGOR STRAVINSKIJ (1882-1971)

Suite italienne

Introduzione
Serenata
Aria
Tarantella
Minuetto e Finale

Kristoffer Hyldig, klaver

OLIVIER MESSIAEN (1908-1992)

fra Quatuor pour la fin du temps:

Louange à l'Éternité de Jésus

Zachary Hatcher, harpe

PAUSE (20 MINUTTER)

DMITRIJ SJOSTAKOVITJ (1906-1975)

Cellokoncert nr. 1 i Es-dur op. 107

Allegretto
Moderato
Cadenza
Allegro con moto

DeaR Symfoniorkestret dirigeret af Marco Crispo

7. juni 2023
Kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1



CANSIN KARA



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Gratis adgang

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DEBUTKONCERT

CELLO

PROGRAMME NOTES

Claude Debussy composed his Cello Sonata in 1915, amidst the horrors of the First World War. It was intended to be the first of six sonatas for various instruments, three of which he managed to complete before his death in 1918. Debussy was inspired by the French composers of the Baroque era, namely François Couperin, and borrows some structural elements for this sonata from instrumental works of that period. This sonata is a fine example of Debussy's late style; exploring sound, texture, and fragmented musical impulses, and remains one of the most influential works of the 20th-century cello repertoire.

In the early 1930s, **Igor Stravinsky** began reworking his neo-classical ballet Pulcinella (originally premiered in 1920) into two pieces of chamber music both titled Suite italienne, one for cello and another for violin, both paired with piano. For the cello version played this evening, Stravinsky worked with the cellist Gregor Piatigorsky to select and edit the movements from the ballet most favourable to the instrument's particular strengths. Stravinsky's unique take on neo-classicism can be heard throughout the five movements of the piece; it is rhythmically dynamic, witty in tone and the quick changes in temperament give the music a slightly warped quality.

Quartet for the End of Time was composed in 1940-41, when **Olivier Messiaen** was a prisoner of war in a Nazi camp. The premiere was performed at the camp by the composer on the piano with three fellow prisoners on their respective instruments. Inspired by the Book of Revelation, the piece is composed in eight movements, depicting the different stages of the Apocalypse, and whatever might come after. The fifth movement, Louange à l'Éternité de Jésus is a duet between cello and piano. Regarding this movement Messiaen wrote in his preface to the work: "A broad phrase, infinitely slow, on the cello, magnifies with love and reverence the eternity of the Word, powerful and gentle, whose time never runs out. The melody stretches majestically into a kind of gentle, regal distance." The piano part was transcribed for the harp by Zachary Hatcher for this evening's concert.

Dmitri Shostakovich composed his first Cello Concerto in 1959, for his friend and student Mstislav Rostropovich, who premiered the piece later in the same year. The four-note phrase that opens the first movement played on the lowest string of the solo cello (G-Fb-Cb-Bb) establishes the primary motif of the entire work. This motif is modulated, diminished, augmented and inverted repeatedly, and can be heard being played by both the solo cellist and the various instruments of the larger ensemble throughout the concerto. The first movement is a stern, obsessive march, devoid of any sentimentality and dominated by the primary four-note motif. The second movement, which is the only movement where the primary motif is absent, is the melancholic centrepiece of the work, occasionally bursting into moments of gleeful nostalgia only to descend into its original sorrow. The movement ends with a heartbreaking duet between the solo cello and the celesta. This is followed by a long cadenza that combines the themes of the previous two movements, slowly yet steadily increasing in intensity until it reaches great speed and brings about the chaotic, wild Finale of the piece. The Concerto ends with cross-rhythmic patterns as the primary motif is repeated irregularly throughout the entire ensemble.

I would like to thank all the brilliant musicians with whom I am privileged to share the stage tonight. I am very moved that they have agreed to be a part of this concert. It is truly a joy to play music with them.

My deepest gratitude goes to my teachers over the years: Gara Aliyev (a great cellist who is no longer with us), Thomas Carroll and Wen-Sinn Yang, who have all given me invaluable knowledge that I will use throughout my life.

Morten Zeuthen took me on as a student in 2018. I think he would agree that at the time I was a somewhat confused young man, but eager to learn. Teach me he surely did, with much grace and patience on his part. I would not be able to achieve the things that I have in the last few years without his guidance, wisdom, and the genuine musical and human connection that he establishes with his pupils. Thank you Morten, from the bottom of my heart.

Last but certainly not the least, I would like to thank my mum, Selvi. Her şey için çok teşekkür ederim, annem olduğun için çok şanslıyım.

Cansın Kara

CANSIN KARA

Cansın Kara is considered among the brightest talents of his home country of Turkey. Born in 1995, he began his cello studies at Bilkent University's Music Faculty in Ankara, where he studied with Gara Aliyev. He then studied at the Yehudi Menuhin School in the UK with Thomas Carroll and later with Wen-Sinn Yang at the Hochschule für Musik und Theater München. Heinrich Schiff, Natalia Gutman, Wolfgang Boettcher and Peter Bruns have been his frequent mentors.

In 2013, Cansın was named the Istanbul Music Festival's Young Artist in Residence. The following year he was awarded the Promising Young Musician of the Year by the Istanbul Culture and Arts Foundation.

A dedicated chamber musician, Cansın has performed at prestigious concert venues and festivals, such as the Wigmore Hall, Yehudi Menuhin Hall, Albert Long Hall, Gasteig Munich, Residenz Munich, DR Koncerthuset, Istanbul Music Festival and D-Marin Festival. As a soloist, he has performed some of cello repertoire's greatest concerti with the prominent orchestras of his country.

Cansın moved to Copenhagen in the Summer of 2018 to study in the cello class of Morten Zeuthen at the Royal Danish Academy of Music. Since then, he has performed extensively all around Denmark. Last Summer, he made his Danish concerto debut with Sønderjyllands Symfoniorkester in the Alsion Hall, playing Shostakovich's 1st Cello Concerto.

In 2019, Cansın was offered to join the cello section of DR Symphony Orchestra. He has been a happy member of the band ever since.