



SUNDAY CLASSICS
INTERNATIONAL ORCHESTRA SEASON
2023-2024

Flanders Symphony Orchestra

Sunday 23 June | 3pm

MOZART - Don Giovanni Overture (7mins)
BEETHOVEN - Symphony No. 8 (26 mins)
MOZART - Requiem (55 mins)

Conductor:
Kristiina Poska

Soloists:
Yena Choi (soprano)
Kadi Jürgens (mezzo)
Denzil Delaere (tenor)
Christian Immler (bass)

Choir:
Sheffield Philharmonic Chorus

Wolfgang Amadeus Mozart (1756-1791) Overture to Don Giovanni, K.527 (29th October 1787)

1. *Il dissoluto Punito ossia*
 2. *Il Don Giovanni*
 3. *Dramma giocoso* in two acts*
- Text by Lorenzo da Ponte

* Mozart entered it as an 'Opera buffa' in his private catalogue.

Mozart's *Marriage of Figaro* was premiered in Vienna in May 1786, but achieved an even greater public acclaim when first performed in Prague in December the same year. Mozart's music was always particularly well received in Prague and he clearly remained fond of the city, so it was only natural that he accepted the commission to compose *Don Giovanni* to be performed there in 1787.

After the infectiously happy opening of *Figaro's* overture, the first audience would surely have been greatly shocked as *Don Giovanni* opens with dark, *forte* chords in D minor. This takes us straight to the climactic moment in the finale of Act Two and the entrance of the avenging Commendatore. Expectations of comic frivolity are thus cruelly crushed, but only temporarily, as the slow introduction soon gives way to music bringing to the fore the comic element of the drama to come.

Legend has it that Mozart composed the overture just 36 hours before the premiere on 29th October 1787 with his wife Constanze plying him with coffee and punch through the night; completed manuscript sheets were then passed onto copyists ready for performance at the Estates Theatre in Prague.

Although Mozart anticipates the opera's climax right at the start, he saves the trombones and a *fortissimo* marking for the actual dramatic moment in Act Two. Thus Mozart ensures that the Commendatore's fearful entrance is not fully upstaged in the overture. After the film *Amadeus*, we might naturally sense a link between the fearful entrance of the Commendatore and Mozart's feelings of grief (or guilt) after his father's death in May 1787.

The operatic version of the sonata-form overture leads straight into the opening scene with Don Giovanni and Leporello skulking in the dark outside the Commendatore's house. There is, therefore, a somewhat perfunctory ending composed specifically for concert purposes.

Echoes of the dramatic D minor Piano Concerto, K.466, composed a few years earlier in late 1784, can be heard in this overture; the D minor Concerto is probably Mozart's most operatic concerto and it similarly concludes (somewhat surprisingly) in a happy D major after its preceding storms and stresses. The *Prague* Symphony (No. 38 in D major) premiered in the city earlier in the same year as *Don Giovanni* also shares some of the same spirit of the opera, anticipating the energy, drama and richness of Mozart's great tragi-comedy.

Timothy Dowling

Ludwig van Beethoven (1770-1827) Symphony No. 8 in F major, Opus 93

1. *Allegro vivace e con brio*
2. *Allegretto scherzando*
3. *Tempo di Menuetto*
4. *Allegro vivace*

This is not a symphony to raise the spirits. This may seem to be an odd thought about what must be probably the brightest symphony in the entire symphonic canon. But my thinking is that one's spirits have to be at a pretty high starting point in order to appreciate this particular symphony: it is a symphony for the robust. For a depressed person I imagine that this symphony will either be blanked out or found to be a huge irritant, to say the least.

It was composed quickly in the wake of the Seventh Symphony, another irredeemably bright work, and one can sometimes have the impression that the Eighth was put together from left-over fragments of that great work. Both were composed in 1812 (the Eighth being composed more quickly than any of his other symphonies); the Seventh was first performed in December 1813 whilst the Eighth was premiered two months later in February 1814.

On this occasion it was another of those 'mammoth events' with the Seventh receiving a further performance together with the premiere of his 'Battle' Symphony, composed to celebrate Wellington's victory over the French at Vitoria in Spain in June 1813. This noisy, militaristic work was warmly received at the time but contemporary negative criticism has since won the day (Beethoven dismissively replying to his critics, "What I shit is better than anything you could ever think up!" – implying therefore that he had no illusions as to its true quality.)

The Eighth Symphony was then squeezed between this two works, the Seventh having been received rapturously on its premiere whilst the Eighth had a more lukewarm response, Beethoven gruffly commenting that this was because the Eighth was the better work.

At first glance the Eighth can appear to be a backward-looking composition; a century later Prokofiev composed his 'Classical' Symphony, claiming to compose it as if Haydn were alive in the twentieth century. There is an element of Beethoven composing his Eighth as if Beethoven were writing symphonies twenty years earlier in the 1790s alongside Haydn's *London* Symphonies. Yes, Beethoven's character is truly stamped all over the work and this is his own brand of humour, rather than Haydn's.

1. *Allegro vivace e con brio*

It is his most compact symphony and this is why he referred (probably ironically) to it as his 'little symphony'. The Seventh is certainly a grander affair with its majestic introduction to the opening movement before the flutes usher in the dancing main section. The Eighth, on the other hand, plunges straight into the main material, grabbing us by the lapels from the start and not really letting us go again. Even though using traditional sonata-form Beethoven is keen to spring surprises along the way, keeping us on our toes with frequent off-beat accents and unpredictable key changes; thus the second subject is first stated in the key of D major before quickly adjusting to the expected C major.

The central development section builds up a tremendous head of steam, relentlessly using sequential fragments of the main material and leading inevitably to one of only two *fff* markings in the symphony; on this first occasion it heralds the start of the recapitulation. The other *fff* occurs at the climax of the same movement's coda before unexpectedly and quickly dying down to a *pianissimo* ending.

2. Allegretto scherzando

Even though the Seventh Symphony similarly does not contain a true 'slow' movement its famous *Allegretto* does seem to fulfill the role whereas the Eighth's *Allegretto scherzando* makes no pretense at providing a moment of repose. This movement pays affectionate tribute to Johann Mälzel's recently patented metronome. Mälzel was a German engineer and also a trained musician who cooperated with Beethoven on composing the 'Battle' Symphony. Beethoven's relationship with Mälzel was not always easy: after the premiere of the Eighth Symphony he described Mälzel as 'a rude, churlish man, entirely devoid of education'. This is possibly because Beethoven believed him to have defrauded him at the time; they later patched things up and by 1817 Beethoven re-declared his faith in Mälzel's metronome, saying that he would use the instrument for marking tempi in all his works. In this *Allegretto scherzando* one can perhaps envisage Beethoven inspecting the ticking machine and occasionally giving it a good shake in mock frustration, especially at the throwaway ending to this brief interlude.

3. Tempo di Menuetto

The previous four symphonies (Nos. 4 to 7) all featured his own invented expansive five-part format (*Scherzo/Trio/Scherzo/Trio/Scherzo*) for their third movement. With the Eighth Beethoven returns to the simpler eighteenth century *Tempo di Menuetto* surrounding a single *Trio* section (memorably scored for duetting horns and clarinets over a tripping cello accompaniment).

4. Allegro vivace

Beethoven's rough humour is given full vent in the finale: it opens inconspicuously *pianissimo* (briefly fading even further to a rare *ppp* marking for just a couple of bars) and then, suddenly, a jolting *fortissimo*

C sharp unison gives way to the main material. This sets the pattern for what is his wildest finale; Robert Simpson in his *BBC Music Guide* to the symphonies recounts the incident when Beethoven disturbed a herd of cattle whilst walking in the countryside because he was suddenly struck by a musical idea and bellowed this out in his accustomed manner. Simpson suggests that the Eighth's finale is evidence for the truth in this tale.

There are elements of rondo and sonata-form, but it is probably unhelpful to try to find one's bearings in this whirlwind. Towards the end Beethoven certainly thumps home the key of F major, the coda being like a parody of the ending of the Fifth Symphony with its insistently repeated Fs through the final 50 bars.

And so, Beethoven's unused title 'Little' is misleading. Perhaps it is 'little' when compared with its grander twin, the Seventh Symphony, but it packs a similar punch and is composed in the same joyous spirit. Perhaps it is 'little' when compared with his other F major, the more expansive Sixth Symphony (*Pastoral*), but the intention is very different on this occasion.

Alone of the nine symphonies there is not a sense of a journey in the Eighth Symphony: we have already arrived at our destination at the start of the work, a celebration of joy and life.

Beethoven was interested in concision at this time and it is interesting to compare this work with his F minor String Quartet (Opus 95) composed a couple of years earlier which is similarly concise in conception but very different in spirit as its *Serioso* name-tag implies.

Another work that is worth exploring in this context is his final completed composition, the String Quartet Opus 135, also in F major and similarly a backward glance to an earlier age. But his humour had by then softened somewhat and this is a more affectionate tribute to his great teacher Haydn.

Like his Second Symphony of 1802, composed in the wake of the *Heiligenstadt Testament*, the Eighth was composed around the time of his *Immortal Beloved* letter (unsent) and also his clumsy interference in his younger brother's love-life. Neither symphony shows any evidence of the emotional turmoil of the background circumstances of their composition. One can only speculate about the reasons for this. Meanwhile we can just be thankful for the celebration of life and humour that is the Eighth Symphony. Maybe it is not a symphony to raise the spirits or appropriate as a treatment for depression, but it certainly can be appreciated as a positive tonic in both troubled and happier times.

Timothy Dowling

Wolfgang Amadeus Mozart (1756-91)

Requiem Mass in D minor, K.626 (1791)

Completed by Franz Xaver Süssmayr (1766-1803)

1. <i>Introitus</i> –	6. <i>Recordare</i>	11. <i>Sanctus</i>
2. <i>Kyrie eleison</i>	7. <i>Confutatis</i>	12. <i>Benedictus</i>
<i>Sequentia:</i>	8. <i>Lacrimosa</i>	13. <i>Agnus Dei</i>
3. <i>Dies irae</i>	<i>Offertorium:</i>	14. <i>Communio</i>
4. <i>Tuba mirum</i>	9. <i>Domine Jesu</i>	
5. <i>Rex tremendae</i>	10. <i>Hostias</i>	

Mozart's peak period of composition was during the years from 1784 to 1787, when he produced his major piano concertos (Nos. 14 to 25), two of his greatest operas (*The Marriage of Figaro* and *Don Giovanni*), his String Quintets in C major and G minor. The number of commissions then declined and the years from 1788 to 1790 were (by Mozart's standards) relatively quiet. However, he did produce *Così fan tutte* and his last three symphonic masterpieces, although, significantly, there is no record of these symphonies being performed during his lifetime.

His creativity returned to full strength in 1791, initially inspired by his collaboration with the popular theatre producer and librettist, Emanuel Schikaneder. Mozart worked feverishly on his new opera (*Die Zauberflöte*) during the early summer months. Its production, however, was delayed by a commission to compose an opera (*La Clemenza di Tito*) to celebrate the coronation in Prague of Leopold II as King of Bohemia. Mozart was therefore working against the clock to complete this valued commission during the summer months, asking his pupil Franz Xaver Süssmayr (1766-1803) to compose the recitative passages in time for the opera's premiere in early September.

In June 1791 Mozart's wife, Constanze, pregnant with their sixth child, was unwell and so she went to the spa town of Baden-Baden for rest and recuperation. She was accompanied by Mozart's pupil, Süssmayr.

It was during this feverish period of activity that Mozart was visited by a man, famously later described as being dressed in grey. He came as an envoy to commission the composition of a Requiem Mass to commemorate the death of his master's wife, who had died in February at the age of 21. This visit started the trail of mysteries and conspiracy theories that became embedded in any discussion of Mozart's *Requiem*. However, the truth behind these tales is often fairly mundane.

The man responsible for the commission was later identified as Count Walsegg who owned a country estate close to Vienna, as well as properties in the city itself. The commission was carefully negotiated and the bulk of payment was made up front. Count Walsegg was an amateur musician himself, but he had the reputation of commissioning music from other musicians and then claiming credit for composing the works himself.

Mozart was pleased to receive the commission partly because he had recently taken on the role as Kapellmeister at St Stephen's Church in Vienna. For the last decade, music in churches had been greatly restricted, as the church authorities felt that it had become ornate to the point where it was detracting from the main purpose of the religious services. These restrictions had recently been lifted, allowing both Haydn and Mozart to concentrate afresh on religious compositions.

Mozart may have made an early start on the work in the early summer months, but he was soon

completely wrapped up in the two operas that were due to be premiered in September. By the time he returned to the *Requiem*, he was physically unwell probably because compounded by an unhealthy lifestyle, combined with the stress of completing two operas in the last few months. In addition, there was the anxiety surrounding Constanze's pregnancy and her illness prior to giving birth. It is a miracle that amidst all these stresses he produced his serene Clarinet Concerto, completed by the end of September.

A second visit by 'the man in grey' in October prompted Mozart to concentrate on the *Requiem*. Count Walsegg was probably keen to be able to perform the work on the first anniversary of his wife's death (14th February 1792).

With his health deteriorating rapidly it is not surprising that Mozart came to believe that he was in fact composing the *Requiem* for himself. In his feverish state he even expressed fears that he had been poisoned; this gave birth to the rumours that he had been poisoned by Antonio Salieri (1750-1825), although there is no evidence to back up this allegation. Salieri was an Italian composer who had moved to Vienna and counted amongst his pupils Beethoven, Schubert, Liszt and also Franz Xaver Mozart, Wolfgang's youngest child. Both Beethoven and Schubert spoke respectfully of their relationship with the older composer.

With his deteriorating state of health Mozart was unable to work at length on composing the *Requiem* and he engaged his pupil Franz Xaver Süssmayr to help with putting pen to paper, dictating to him on a regular basis. As the musical handwriting of master and pupil was so similar it is impossible to be definitive about who composed

what; we do not know when Mozart may have been dictating to his pupil. However, it is generally accepted that Mozart composed (or at least sketched) the first half of the *Requiem* from the *Introitus* and *Kyrie* through to almost the whole of the *Dies Irae* Sequence. Famously, Mozart's final bars of composition were the first eight bars of the *Lacrimosa*, as he rose up the chromatic scale to the words, '*Mournful that day, when from the dust shall rise, guilty man to be judged.*'

The completion of the *Requiem* became crucial when Mozart died on 5th December. Constanze feared that the man who had commissioned the work would not pay the final instalment and, indeed, might even seek a refund for the money paid in advance. The work had to appear as if completed by Mozart. Constanze first turned to Joseph von Eybler (1765-1846), another of Mozart's pupils, but he was understandably overwhelmed by the experience: he completed just two further bars of the *Lacrimosa* section and respectfully bowed out.

It was only then that Constanze turned to Süssmayr, who would seemingly have been the obvious candidate for the task. Many years later when Constanze was asked about this, she said rather enigmatically that she had been angry with Süssmayr at the time. An American musicologist has suggested that Constanze and Süssmayr might have been involved in a relationship which may have turned sour during these tumultuous months, pointing out that Constanze's youngest child was also christened Franz Xaver. Again, we must be careful not to get too engaged in hypothesising, thus perpetuating the many myths and conspiracy theories.

In 1802 when the publishers were wanting to issue an edition of the *Requiem*, they asked Süssmayr to

clarify which parts he composed or completed. Süßmayr confirmed that he had been entirely responsible for composing the Sanctus, Benedictus, Agnus Dei and the final Lux aeterna. We will never know how much of these sections he discussed with Mozart through October, November and early December 1791. Perhaps most pleasingly, Süßmayr returned to Mozart's earlier music for the final Lux aeterna and it is very likely that this was Mozart's intention, thus bringing the work full circle for its conclusion.

The Requiem confirms the simpler, sparer texture of several works composed in his last year, starting with his final Piano Concerto in B flat major, K.595, and continuing with the final String Quintet in E flat major, K.614, his short choral work, *Ave Verum Corpus*, K.617, and culminating in *Die Zauberflöte* and the Clarinet Concerto, K.622.

Mozart had previously turned to the key of D minor when expressing anxiety and fearful drama, as shown in his D minor String Quartet, K.421, composed at the time Constanze was in painful labour with their first child. His most Beethovenian Piano Concerto, No. 20, K.466, is unusually stormy in mood, but perhaps his most dramatic use of D minor is in his opera of 1787, *Don Giovanni*, in the scenes featuring the avenging Commendatore and especially the final judgement scene when the anti-hero is dragged down to the fires of damnation.

Mozart was no stranger to death: he and his sister Nannerl were the only two survivors of their parents' seven children the other five dying in infancy. Only two of his own six children survived infancy. Mozart's mother died unexpectedly in 1778 whilst she was accompanying him on a concert tour to

Paris and he had to break the news to his father back in Salzburg.

When his father was very ill in 1787, Mozart wrote to him at length about his profound beliefs about death: '... Death, if we think about it soberly, is the true and ultimate purpose of our life; I have over the last several years formed such a knowing relationship with this true and best friend of humankind that his image holds nothing terrifying for me anymore; instead, it holds much that is soothing and consoling! And I thank my God that he has blessed me with the insight, you know what I mean, which makes it possible for me to perceive death as the key to our ultimate happiness. I never lie down at night without thinking that perhaps, as young as I am, I will not live to see another day – and yet no one who knows me can say that I am morose or dejected in company, and for this blessing I thank my Creator every day and sincerely wish the same blessing for all my fellow human beings.' (Mozart, writing to his father from Vienna on 4th April 1787)

Understandably, he may have been trying to console and comfort his father at the time and he may have struggled to maintain this philosophically comforting position at other times. These rather more mixed feelings are displayed in some of the terrifying moments of the *Requiem*, but it is still remarkable how quickly he turns to childlike simplicity in his pleas for mercy. The terrors of the opening of the *Dies Irae Sequence* are immediately followed by the calm of the *Tuba mirum*, a single trombone quietly providing balm for the soul – a world away from the overwhelming and terrifying scenes provided by Berlioz and Verdi in their portrayals of the Last Judgement.

Mozart's orchestral scoring throughout (as completed by Süßmayr) emphasises the mellow sound that he wanted to create. Most strikingly, he reduced the woodwind to just pairs of bassoons and basset horns. Mozart had favoured the use of basset horns in *Die Zauberflöte* and he preferred its lower register both in his Clarinet Quintet and Clarinet Concerto. The special sound of the quartet of bassoons and basset horns can be immediately heard in the opening bars of the Requiem.

He could also create high drama, as shown to greatest effect in the *Dies Irae Sequence*, which benefits particularly from the use of two trumpets, three trombones and timpani. Apparently, even Beethoven felt overwhelmed by the wildness of Mozart's vision.

The conductor Nikolaus Harnoncourt wrote, in a personal note, about the *Recordare* and *Confutatis* sections for his 2004 recording of the work:

'In the *Recordare* – a movement which, according to Constanze, Mozart particularly valued – the contrast resolves into an urgent and deeply trusting prayer: "Remember that You redeemed me by Your suffering: this labour must not be in vain."

'I fully understand Mozart's particular attitude to this movement (part musical, part religious) because it allows the personal element in the relationship to God to be brought out so strongly. It also paints most tenderly the hope that the judge, earlier described as being inexorably strict, may show loving clemency, especially in the two phrases "You who pardoned Mary Magdalene, give me hope as well" (bars 83-93) and "Let me be at Your right hand, among the sheep" (bar 116 to the end).

'In the *Confutatis*, which a priori contains the contrast between Everyone and I, the intimate and personal relationship with God is stressed in the last sentence "Stand by me, when I die", both harmonically and in the confident and trusting setting of the text. Here I can hear Mozart's own voice, speaking up on his own behalf, with all the moving urgency at his command, like a sick child that looks trustingly at his mother – and fear departs.'

In the year that Covid affected us all, Annilese Miskimmon, writing in *The Guardian* in November 2020 about a production by English National Opera, summed up the human drama of Mozart's *Requiem* and its consoling power:

'In the words of Thornton Wilder: "There is a land of the living and a land of the dead, and the bridge is love." From the long-distant past Mozart builds a musical bridge, inspired by love. He reminds us we are not alone and wills us to anticipate joy, even in hard times. His most religious work is actually his most human. His *Requiem* reminds us, as great art can, that both before and after death, we for ever belong to each other.'

Timothy Dowling

KRISTIINA POSKA

conductor

Conductor Kristiina Poska (Türi, Estonia) started her musical career in Tallinn, where she studied choir conducting. She later went to Berlin and studied orchestral conducting with professor Christian Ehwald at the Hanns Eisler Hochschule für Musik. From 2012 till 2016 she was the first conductor (Kapellmeister) of the Komische Oper Berlin company. In 2019-20, Poska became chief-conductor of the Flanders Symphony Orchestra and since 2021-22 she is Principal Guest Conductor of the Latvian National Symphony Orchestra. From 2025 onwards Kristiina Poska takes up the role of Music Director of the Orchestre Français des Jeunes (French Youth Orchestra).

In addition to her successful opera career, Kristiina Poska is sought after as a concert conductor in many countries. Among others, she worked with the Royal Concertgebouw Orchestra, Orchestre National de France, the Hallé, Oregon Symphony, Minnesota Orchestra, hr-Sinfonieorchester, MDR

Sinfonieorchester, WDR Sinfonieorchester Köln, Gothenburg Symphony, NHK Symphony Orchestra, NHK Symphony Orchestra, Orchestre de Chambre de Lausanne, Münchner Philharmoniker, London Symphony Orchestra, the Royal Scottish National Orchestra, Scottish Chamber Orchestra, Royal Stockholm Philharmonic Orchestra, Tonkünstler Orchester Niederösterreich, Camerata Salzburg and Die Deutsche Kammerphilharmonie Bremen.

In 2013, Poska won the coveted conductor prize of the Dirigentenforum of the Deutsche Musikrat. 'Only few can boast a musical palette that is as extended as Kristiina Poska's,' the German press wrote. She also made the finals of the Donatella Flick Competition, as well as the Malko Competition in 2012, where she captured both the third prize and the audience prize.

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YENA CHOI

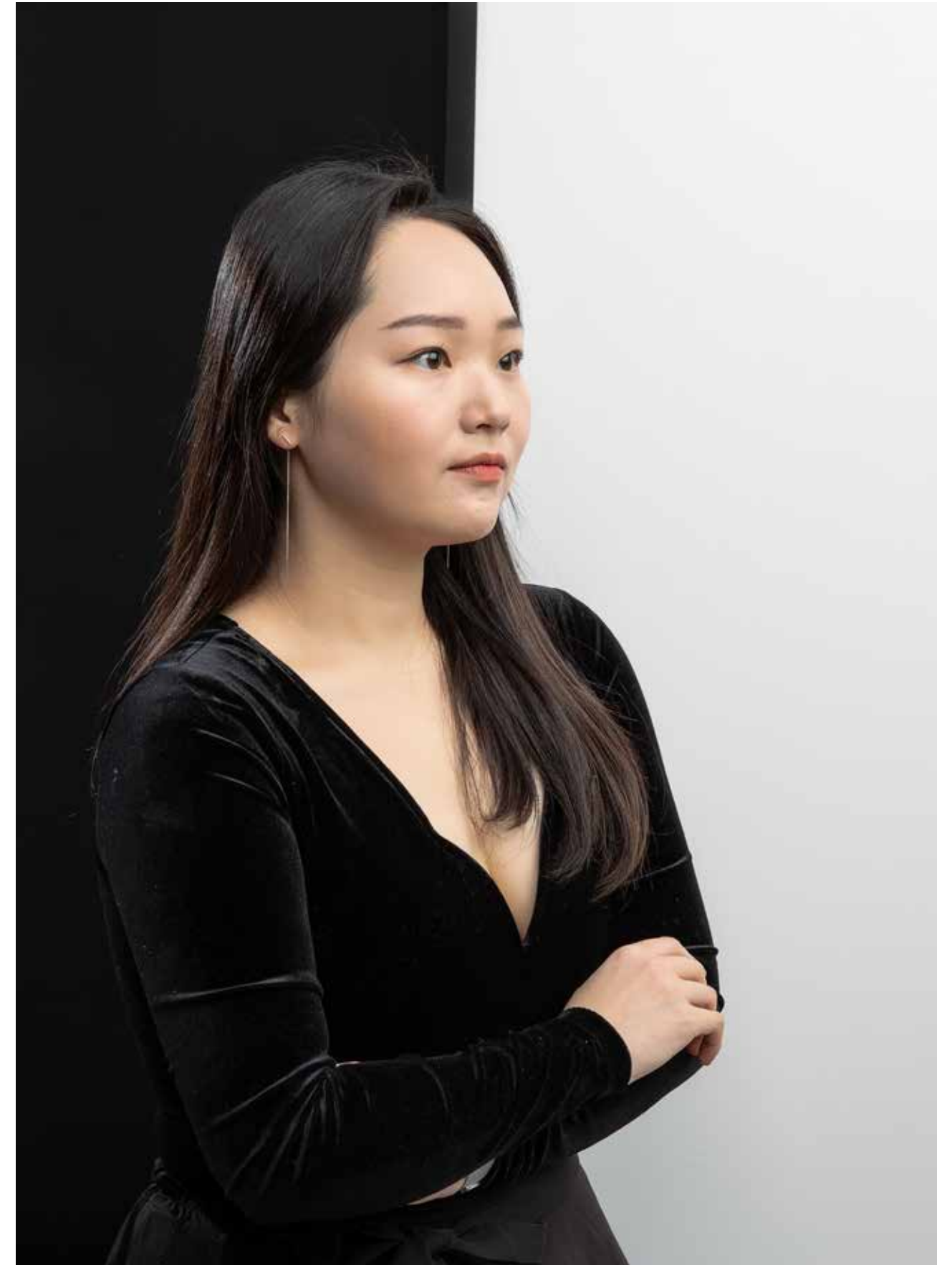
soprano

Yena Choi (soprano) started with singing in her homeland South Korea at Incheon Arts High School (teacher Myung-Sung Han). She received a Bachelor's degree in classical singing in 2018 at Seoul National University College of Music (teachers You-Jeong Jin, Hyeon-soo Suk, Yoon-Jeong Choi) and a Master's degree in 2020 at Estonian Academy of Music and Theater under the guidance of Nadia Kurem.

Yena has performed opera roles, including Gerardino (Puccini's 'Gianni Schicchi') at Goyang Aramnuri Art Center, Knaben (Mozart's 'Die Zauberflöte') at Seoul National University etc. In cooperation with the conductor Tõnu Kaljuste and Tallinn Chamber Orchestra Yena has sung soloist part in Saint-Saëns'

'Oratorio de Noël', Mozart's Requiem etc. Before coming to Estonia she has also been a soloist of Incheon Full Gospel Church, vocal coach of Incheon Seo-gu Boys and Girls Choir and soloist of Seoul Seosomun Church.

She has also worked as an accompanist for Gabriel Children's Choir in South Korea, as a concert master for the Mozart's opera 'Cosi fan tutte', as an accompanist for three years at the Apostles Church, and learned piano under the guidance of Mihkel Poll at the Estonian Academy of Music and Theatre. Since 2021 Yena is a soprano member of the Estonian Philharmonic Chamber Choir.



KADI JÜRGENS

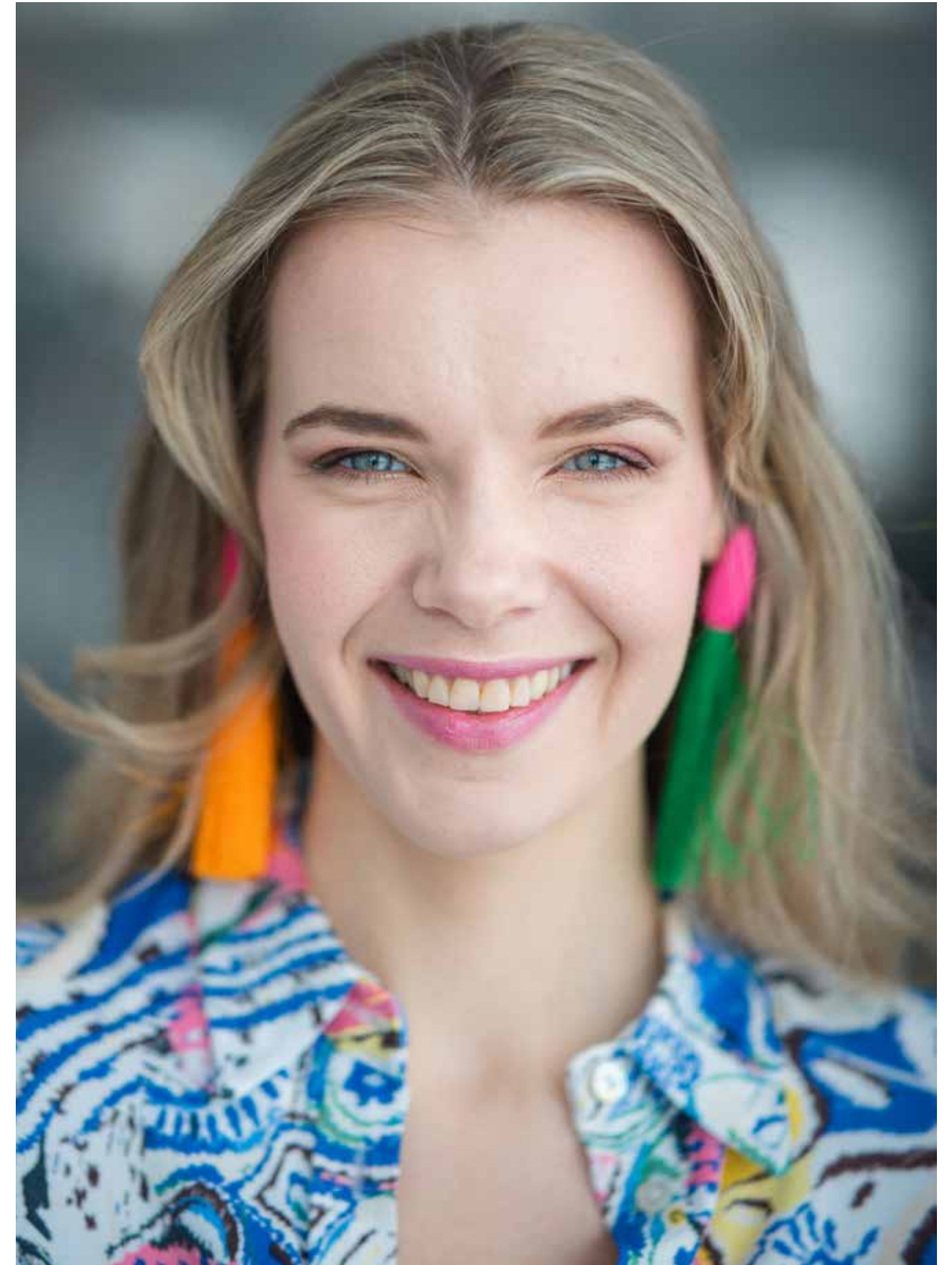
mezzo-soprano

Scintillating Estonian mezzo-soprano Kadi Jürgens has recently won a Golden Medal in the professional category at the 7th Manhattan International Music Competition in New York. In 2022 she made her role debut as Carmen in Estonia and will get to recreate this iconic character this season in France. Her recent performances include Mädchen in Weill's Aufstieg und Fall der Stadt Mahagonny with Dutch National Opera and Ballet and Opera Ballet Vlaanderen where she has also performed Concepción in Ravel's L'heure espagnole. Last summer she sang Maman, La tasse chinoise, La libellule in Ravel's L'enfant et les sortilèges and Lucia in Mascagni's Cavalleria rusticana with Opéra de Baugé. Her future engagements include Mozart's Requiem with Flanders Symphony Orchestra and a concert tour in the Baltics with Belgian Chamber Orchestra Casco Phil.

Her professional debut took place in 2017 as Andromache in Lill's Into the Fire at Theatre Vanemuine. In student productions in Estonia and Belgium she has sung Mrs Grose in Britten's The Turn of the Screw, Nancy in Britten's Albert Herring, Dido in Purcell's Dido and Aeneas, Orlando in Händel's Orlando, Zerlina in Mozart's Don Giovanni,

Carmen in Peter Brook's La Tragédie de Carmen, Lotte Lenya in Weill's LoveMusik and Mrs Green in van Parys' Private View. In concert she has sung amongst others Pergolesi's Stabat Mater and Saint-Saëns' Oratorio de Noël and performed with many orchestras such as the Estonian National Symphony Orchestra, Oulu Symphony Orchestra, Flanders Symphony Orchestra, Belgian National Orchestra and Belgian Chamber Orchestra Casco Phil.

Next to classical singing, Kadi Jürgens has also been trained in acting, dancing, musical singing and vocal improvisation. She studied at the Estonian Academy of Music and Theatre until 2017. The following year she was an Erasmus student at the Royal Conservatoire Antwerp and finished a postgraduate degree in Opera Performance in 2021 at the International Opera Academy in Ghent, Belgium. The same year she took part in the 12th International Klaudia Taev Competition where she received the 3rd Prize and a Special Prize for Art Song. In 2022 she was given the 3rd Prize and an Opera Prize from Theatre Vanemuine at the National Vello Jürna Vocal Competition. She has also received the PLMF Music Trust Award Best Young Singer of Estonia.



DENZIL DELAERE

tenor

RECENT ENGAGEMENTS

The artist appeared at La Monnaie as Wirt in Der Rosenkavalier and Aristide the main tenor role in the world première of Philippe Boesmans last opera On purge bébé (a role he will revive at the Opera house of Lyon). At Grand Théâtre Geneva he participated in a new production of Il ritorno d'Ulisse in patria and in Voyage vers l'espoir (creation of the French version of Christian Jost's opera Reise der Hoffnung).

UPCOMING & FUTURE ROLES

Will include his debuts as Antinoos in Hadrian by Rufus Wainwright, Alfredo (La Traviata) at the Summer Opera Festival Alden-Biesen, Goro (Madame Butterfly) in two different productions, Narraboth (Salome) and Roberto (Le Villi, Puccini) at Operazuid Maastricht. He also will sing Don Ottavio again.

CAREER OVERVIEW

It all started at the Opera House of Luzern (CH), where he was engaged throughout the season (2016/2017) and sang among others his first Tamino (Zauberflöte) and later on his first Roberto in Maria Stuarda. After that Denzil Delaere joined the young ensembles of the Flanders Opera and the Grand Théâtre in Geneva. Guest engagements included invitations by the Opera Houses of Montpellier and the Royal Opera House of Wallonie/Liège. He returned at Grand Théâtre Geneva to participate in Prokofiev's Opus Magnum War and peace ; at Nederlandse Reisopera in Puccini's La Bohème as Rodolfo and as Hans in The Bartered Bride (Smetana) in a completely new

Dutch version. He also sang Luigi in a small-scale production of Il Tabarro (Puccini) and Gonzalve in L'heure espagnole (Ravel) at Flanders Opera.

He has furthermore been engaged to sing Brighella and Tanzmeister (Ariadne auf Naxos), Prince Arjuna in Satyagraha (Philip Glass) ; Messaggero (Aida), Pedrillo in (Entführung aus dem Serail) at Grand Théâtre Geneva ; Janek (The Makropoulos Affair) at Janacek Festival Brno.

Noteworthy are his engagements by the Rotterdam Philharmonic Orchestra, the Dutch Radio Philharmonic Orchestra as Pietro in Die Gezeichneten (Franz Schreker) at Concertgebouw Amsterdam and as tenor solo in Sulamith (P.H. van Gilse), at Vredenburg, Utrecht.

The artist sang under the baton of Paolo Arrivabeni, Dmitri Jurowski, Andrew Greenwood, Korneel Bernolet, Clemens Heil, Gabriel Venzago, Olof Boma, Stefan Klingele, Jean-Marie Zeitouni, Tomas Netopil, Jesus Lopez-Cobos, Alexander Joel, Cornelius Meister, Antonini Fogliani, Fabio Biondi, Ed Spanjaard and Bassem Akiki...

In a constantly growing recital and concert activity Denzil Delaere participated in J.S. Bach's Magnificat, Christmas-Oratorio, Kaffeekantate, Missa Brevis in A major, Matthew Passion, in Handel's Messiah Haydn's Creation and Mozart's (Coronation Mass and Requiem). His "Lied" repertoire includes songs by Schubert, Brahms, Beethoven, Fauré, Poulenc and Rachmaninov.



CHRISTIAN IMMLER

bass

With a voice of “warm, noble timbre and great flexibility” (Forum Opéra), German bass-baritone Christian Immler is a multifaceted artist whose career ranges widely across the worlds of lieder, oratorio and opera, “a technically, musically and stylistically consummate interpreter, with exemplary diction and emotional urgency coupled with a deep intellectual textual understanding” (Klassik Heute).

He studied with Rudolf Piernay in London and won the International Nadia et Lili Boulanger Competition in Paris. His operatic experience ranges from Monteverdi’s Seneca, Jupiter in Rameau’s Castor et Pollux, the Commendatore and Masetto in Don Giovanni, Speaker in Die Zauberflöte, Don Fernando and Rocco in Beethoven’s Leonore, the Hermit in Weber’s Der Freischütz, the Musiklehrer in Strauss’ Ariadne auf Naxos to Unsuk Chin’s Alice in Wonderland.

In concert he has performed Mahler’s Symphony No.8 with the Minnesota Orchestra, Mendelsohn’s Elias with the OAE, Zemlinsky’s Lyric Symphony with Orchestre National de France, Missa solemnis

with the Montreal Symphony as well as the Requiems of Dvorak, Brahms, Mozart, Fauré and Verdi. Christian has worked with such conductors as Nikolaus Harnoncourt, Herbert Blomstedt, René Jacobs, Marc Minkowski, Masaaki Suzuki, Raphaël Pichon, Ivor Bolton, Christophe Rousset, Daniel Harding, Kent Nagano, Leonardo Alarcón, Laurence Equilbey, Philippe Herreweghe and William Christie. A keen recitalist, Christian has been invited by the Wigmore Hall in London, the Frick Collection in New York, the Paris Philharmonie and the Salzburg Mozarteum with pianists including Helmut Deutsch, Kristian Bezuidenhout and Danny Driver.

His more than 50 recordings have been awarded prizes such as a 2016 Grammy Nomination, a Diamant d’Opéra, several Diapason d’Or, the Echo Klassik, the Preis der Deutschen Schallplattenkritik, the Gramophone Award, and France Musiques’ Enregistrement de l’année. Christian loves teaching and is much in demand for worldwide masterclasses.

www.christianimmler.com



SHEFFIELD PHILHARMONIC CHORUS

Shortlisted for the 2024 Royal Philharmonic Society Inspiration Award, the Sheffield Philharmonic Chorus is South Yorkshire's foremost large mixed-voice chorus, performing a range of works to a high level of musical excellence. We regularly sing with leading orchestras including the Hallé, the BBC Philharmonic, the Northern Sinfonia and the Manchester Camerata, and with internationally renowned conductors such as Gianandrea Nosedà, Nicholas Kraemer, David Hill, Gábor Takács-Nagy and Sofi Jeannin. We perform with Orchestra in Residence the Hallé and acclaimed soloists as part of the Sheffield International Concert Season at the City Hall in Sheffield, and at other venues around the UK. We frequently collaborate with other large choirs such as the Halle Chorus, the City of Birmingham Symphony Orchestra Chorus, Leeds Philharmonic Chorus and the Halifax Choral Society.

High points in the Chorus' history include the recording of Elgar's *Dream of Gerontius* with the Hallé and Barbirolli nearly 60 years ago, highly acclaimed and still available as well as Berlioz's *Te Deum* in the Royal Albert Hall under Sir Thomas Beecham, Handel's *Messiah* with Sir Malcolm Sargent, and Vaughan Williams' *A Sea Symphony* with the composer himself conducting.

The Chorus has commissioned several new pieces in recent years and made recordings for Chandos and BBC Radio 3. The Chorus also has its lighter moments, in particular its very popular annual Christmas concerts with the Black Dyke Band. Carols from the *Awake Arise* Christmas CD with Black Dyke Band have been Classic FM Drive winners no fewer than four times.

sheffieldphil.org



ORCHESTRA LIST

VIOLIN 1

Orawiec Jan
Houbraken Veerle
Hepp Nathalie
Bardet Laure
Ábrahám Bence
Hovhannisyán Anzhela
Hellemond Peter
Karbowniczek Dominika

VIOLIN 2

Verbanck Gudrun
Buyck Isabelle
De Rycke Stefaan
Jansen Liesbet
Yamamoto Chihiro
Decraene Isabelle

VIOLA

Desaint Hélène
Strauven Kaatje
Jacobus Bieke
Taeckens Korneel
De Schaepdrijver Bruno

CELLO

Ackaert Renaat
Kuipers Joyce
Holtrop Wytske
Brys Isabelle
Steen Caroline

DOUBLE BASS

Hofman Koenraad
Decroix Bram
Deprettere Sanne

FLUTE 1

Peeters Caroline

FLUTE 2, PICCOLO

Secember Veerle

OBOE 1

Alsteens Korneel

OBOE 2, EB

Dieraert Carola

CLARINET 1, BASSET HORN

Mourek Daniel

CLARINET 2, BASSET HORN

Daans Tom

BASSOON 1

Coppé Koen

BASSOON 2

Callens Davy

HORN 1

Guirten Hanna

HORN 2

Melckebeke Bruno

TRUMPET 1

Bossuyt Steven

TRUMPET 2

Coppé Bart

SACKBUT 1

Schoup Gert-Jan

SACKBUT 2

Brassaert Søren

SACKBUT 3

Bex Wim

TIMPANI

Lee Tom

ORGAN

Rodyns Bart

ORCHESTRA MANAGEMENT

Intendant

Jos Roeden

Artistic Coördinator

Stephanie Dierckxsens

Production

Marijke Cleys

Stage Management

Dirk de Strooper

IMG ARTISTS

Head of UK Touring

Mary Harrison

UK Tours Manager

Fiona Todd

UK Tours & Special Projects
Manager

Julia Smith

UK Touring Consultant

Andrew Jamieson

SOPRANOS

Jacqui Amos
Angela Argenzio
Margaret Brugger
Diane Dalby
Kat Harkness
Katrina Hulse
Georgina Hulse
Helen Kirk
Magdalene Lake
Rebecca Lambert
Anita McKay
Lydia Parker
Nicola Power
Polly Sedman
Daphne Sidney
Jennifer Swann
Alison Tunwell
Rosemary Anderson
Gillian Bell
Emma Cadavra
Rosemary Caine
Rachel Copley
Helen Eyre
Jane Fenwick
Caroline Hughes-Lawson
Rachel Mallaband
Imelda Murphy
Hilary Olsen
Els Pearse
Sue Pennington
Christine Pennington
Boo Spurgeon
Sally Turnbull
Christine Waldron
Lynn Vincent

ALTOS

Marion Andrews
Valerie Brown
Jane Baker
Caroline Chettleburgh
Sally Birch
Louise Dawson
Joanne Briddock
Alison Dorey
Kirsty Christer
Kath Eadon
Jan Cubison
Felicity Goodliffe
Clare Doree
Marianne Grayson
Janet Hoyle
Rosalind Hobson
Diana Jones
Rebecca Hutten
Mary Mallia
Ruth Johnson
Mary Mitchell
Clare Jones
Jane Parkin
Nerissa Kisdon
Maire Peacock
Pamela Leon
Kate Reece
Janet Michalowski
Janet Spicer
Annabel Park
Patricia Wake
Emily Potter
Alexandra Walton
Alice Pugliese
Annie Watson
Izzie Rider
Kate Wilson
Rachel Rowlands
Victoria Seller
Andrea Watts
Jane Woodin
Angela Wren

TENORS

Paul Henstridge
Jim Monach
James Oliver
Edwyn Anderton
Stephen Blomfield
Patrick Callaghan
Steph Toone
Donald Watts
Joseph Banerjee
Lin Chen

BASSES

Alan Anderson
Andrew Backhouse
David Booker
Victor Brooks
Richard Salt
Dan Spicer
Ben Stone
Peter Verity
Stephen Vickers
Corey Wood
David Beautyman
Graham Dawson
Andy Dykes
Russell Eagling
Allan Lacey
David MacLachlan
John Morgan

FLANDERS SYMPHONY ORCHESTRA



The Flanders Symphony Orchestra is one of Belgium's leading orchestras. Composed of highly committed and passionate musicians, and led by renowned conductors, the Flanders Symphony Orchestra both commissions and performs new compositions as well as electrifying renditions of the main symphonic repertoire from the classical period onwards.

The orchestra was founded in 1960. Principal conductors have included David Angus, Etienne Siebens, Seikyo Kim and Jan Latham-Koenig. As from the concert season 2019-20, Kristiina Poska is the new chief conductor of the Flanders Symphony Orchestra.

Thanks to concert series in all major venues of Flanders and Brussels, the orchestra succeeds in reaching a large and loyal audience. In addition,

the orchestra is a welcome guest at international venues and festivals.

The Flanders Symphony Orchestra fulfills an exemplary role in creating outreach projects, educational projects as well as projects focusing on the development of young and talented musicians, composers, and conductors. The orchestra makes music from both past and present accessible to as wide and diverse an audience as possible in Flanders and beyond.

The Flanders Symphony Orchestra is in residence at Muziekcentrum De Bijloke, Ghent, and receives support from the Flemish Government and the City of Ghent.

www.symfonieorkest.be