

# 8 MARCH

FRIDAY SERIES 11

Helsinki Music Centre at 7 pm

**Sakari Oramo**, conductor

**Nancy Zhou**, violin

*C. P. E. Bach: Symphony in C Major Wq 182:3*

11 min

*I Allegro assai*

*II Adagio*

*III Allegretto*

*Niccolò Paganini: Violin Concerto No. 2 in B Minor,  
Op. 7 "La Campanella"*

31 min

*I Allegro maestoso*

*II Adagio*

*III Rondo à la clochette*

INTERVAL 20 min

*Carl Nielsen: Symphony No. 2, Op. 16  
"The Four Temperaments"*

33 min

*I Allegro collerico*

*II Allegro comodo e flemmatico*

*III Andante malincolico*

*IV Allegro sanguineo*

Interval at about 19.55. This concert ends at about 21.00.

**The late-night chamber-music concert** will follow in the Concert Hall after an interval of about 10 minutes.

Those attending are asked to take (unnumbered) seats in the stalls.

## LATE NIGHT CHAMBER MUSIC

Nancy Zhou, violin

*Niccolò Paganini: Caprices* 16 min

*No. 7 in A Minor, Op. 1/7*  
*Nr. 4 in C Minor, Op. 1/4*  
*Nr. 24 in A Minor, Op. 1/24*

*Nathan Milstein: Paganiniana* 8 min

*Variations for solo violin on*  
*Paganini's theme (Caprice No. 24).*

Broadcast live on Yle Radio 1 (orchestra concert) and on the Internet  
at [yle.fi/rso](http://yle.fi/rso).

# CARL PHILIPP EMANUEL BACH (1714–1788): SYMPHONY IN C MAJOR WQ 182:3

Carl Philipp Emanuel Bach composed all sorts of music: orchestral works, concertos, keyboard sonatas and fantasias, chamber and vocal music, but no operas. Between 1741 and 1776 he wrote no fewer than 19 symphonies: the first nine in Berlin, where he was harpsichordist at the court of the Prussian King Frederick the Great until 1768, and the other ten in Hamburg, where he succeeded his godfather, Georg Philipp Telemann, as director of that city's music.

The first six Hamburg symphonies (Wq 182) were composed in 1773 and scored for strings and continuo, as a commission from Baron Gottfried van Swieten, a keen amateur musician. Swieten was, at the time, ambassador to the court of Frederick the Great and residing in Berlin, but he later moved to Vienna, where he became famous as a patron of Haydn, Mozart, Beethoven and others. He was familiar with Bach's distinctive style and gave him a free hand to write his symphonies as he wished, stressing that he was not to worry about technical difficulties.

The Symphony in C Major Wq 182:3 is, like the other symphonies by CPE Bach, in three movements. The quick first movement is characterised by dashing runs, unexpected tonal twists, chromatics and sudden changes of dynamics and texture, the last of which

leads straight into the slow middle movement. Bach signed this with his personal motif b-a-c-h (i.e. B flat-A-C-B), heard in the bass during the first four bars of the movement (though it had already flitted through the bass line in the first movement). The anguished chromatics and sighing motifs enhance the sense of mourning that hangs over the movement. The finale is relatively calm (*Allegretto*) and comes closer to the contemporary 'galant' style, but it is not without some restless moments and surprises.

Kimmo Korhonen (abridged)

# NICCOLÒ PAGANINI (1782–1840): VIOLIN CONCERTO NO. 2 IN B MINOR, OP. 7 “LA CAMPANELLA”

Paganini's star rose at just the right time! The rich Italian Baroque tradition was on the wane and new breezes were required. An audience was emerging in an increasingly bourgeois society fired by revolutionary ideals, operas were springing up like mushrooms, and people were flocking to the theatres out of sheer curiosity.

Violin playing would never be the same again after Niccolò Paganini. Born into the rich Italian Baroque tradition, he served as a herald of the virtuoso concerto that was to remain the norm right up to the 20th century. But virtuosity and displays of brilliance

were not the only reason for Paganini's magic, magnetic force. For accounts by his contemporaries praise the quality of his sound, the sentiment and sensitivity that had his audience in tears. And he was no doubt quite a wizard with his vibrato.

The 24 Paganini Caprices for solo violin are his most celebrated compositions, but he is also known to have composed at least six violin concertos. Bubbling with joie de vivre, they radiate glorious Italian sunshine yet not to the exclusion of demonic shades and magic tricks.

The first movement, *Allegro maestoso*, of the Violin Concerto No. 1 in B Minor leaps straight out of such murky depths. In the second, *Adagio*, the violin sings to its heart's content, and the third, *Rondo à clochette (La Campanella)* sparkles with joyful, masterly brilliance.

Hannele Segerstam (abridged)

## CARL NIELSEN (1865–1931): SYMPHONY NO. 2 "THE FOUR TEMPERAMENTS"

The second symphony (1901–1902) by Carl Nielsen was premiered in 1902, only three days after his opera *Saul and David*. Together the two works finally established him as Denmark's leading composer.

Each of the symphony's four movements corresponds to one 'tempera-

ment', each looking in a different direction yet preserving the work's basic structure. The four types are nevertheless not clear-cut, for as Nielsen himself said, the impetuous person may have more sanguine moments, the melancholic person may sometimes become impassioned, and the cheerful person may occasionally be given to meditation and grave contemplation – but only for a while.

The first movement begins, in keeping with its choleric temperament, in most aggressive mood, and the more singing second theme introduced by the oboe brings only a momentary respite. The development appears at first to be holding itself in check before resorting to some frenzied counterpoint, and in the coda Nielsen works up to a tremendous final sprint. In complete contrast to the opening movement is the short second one painted in phlegmatic, pastoral shades; it serves as a scherzo in the overall scheme and corresponds to the restrained, intermezzo-like middle movements cultivated by Brahms.

The slow movement is the very personification of the melancholic type. It is not only the symphony's longest movement; it is also its emotional core. It mixes melancholy with sharper, more anguished tones, but also inner fortitude and noblesse. The sanguine finale is as sharp a contrast to the third movement as the second was to the first. Its busy bustle and naïve zest for life are interrupted only for a moment when the second theme assumes a slow, meditative guise in the recapitulation. In composing the movement, Nielsen had in mind, "a man who

storms thoughtlessly forward in the belief that the whole world belongs to him, that roast pigeons will fly into his mouth without work or bother.”

Kimmo Korhonen (abridged)

## SAKARI ORAMO

Sakari Oramo is Chief Conductor of the Royal Stockholm Philharmonic Orchestra and Chief Conductor Designate of the BBC Symphony Orchestra – a post he will take up in autumn 2013. He is also conductor of West Coast Kookkola Opera in Finland and Artistic Director Designate of the Ostrobothnian Chamber Orchestra. He was Chief Conductor of the Finnish Radio Symphony Orchestra 2003–2012, and since then has been the orchestra’s Honorary Conductor. In spring 2008 he resigned from his 10-year term as Music Director of the City of Birmingham Symphony Orchestra.

Mr Oramo has conducted many of the world’s leading orchestras, such as the Berlin, Vienna and New York Philharmonics, the Boston, Chicago and San Francisco Symphonies, the Concertgebouw Orchestra and the Staatskapelle Dresden. His engagements in the 2012/13 season include appearances with the Vienna Philharmonic, the Chicago Symphony and the Frankfurt Radio Symphony Orchestra. He will also tour to the United States with the Stockholm Philharmonic.

During Mr Oramo’s term as its Chief Conductor, the Finnish Radio Symphony Orchestra released discs of works by Bartók, Hakola, Saariaho, Kaipainen, Kokkonen and others, and the premier recording of Launis’s opera *Aslak Hetta*. Their CD of Magnus Lindberg’s Clarinet Concerto won a BBC Music Magazine Award in 2006, and that of the Lindberg and Sibelius Violin Concertos with Lisa Batiashvili as the soloist (Sony BMG) a MIDEM Classical Award in 2008. Mr Oramo has also recorded the opera *Döbeln* by Sebastian Fagerlund with West Coast Kookkola Opera and released many discs with the City of Birmingham Symphony Orchestra and the Stockholm Philharmonic.

Sakari Oramo received an Honorary Doctorate in 2004 from the University of Central England in Birmingham. In 2008 he was awarded the prestigious Elgar Medal in recognition of his work to further the reputation of Elgar and his music, and in 2009 he was honoured with a British OBE for his services to British music. In December 2010 the Finnish President awarded him the prestigious Pro Finlandia medal.

## NANCY ZHOU

A native of Texas, Nancy Zhou (b. 1993) began her violin studies at the age of four with her father. Currently a student of Miriam Fried at the New England Conservatory and of Harvard University, she has garnered prizes in many competitions. In 2010 she was

a finalist in the Sibelius International Violin Competition and the recipient of the Rastor special award for the best performance of Kaija Saariaho's *Tocar*.

Nancy Zhou has been the soloist with the St. Petersburg Philharmonic, National Orchestra of Belgium, Helsinki Philharmonic, Tapiola Sinfonietta, San Antonio Symphony and Royal Stockholm Philharmonic Orchestra. She has given recitals in Germany, Switzerland, Austria and the United States. Since 2008, she has collaborated with violinist Anne-Sophie Mutter on tour in Europe. Together they will tour in Asia in summer 2013 and the USA in 2014.

A keen chamber musician, Nancy Zhou has taken part in the Aspen Music Festival, the Verbier Festival Academy, in the chamber programme of the New England Conservatory and at Harvard University.

Nancy Zhou plays a 1820 Jean-Baptiste Vuillaume violin kindly loaned to her by Reuning and Sons of Boston.

## THE FINNISH RADIO SYMPHONY ORCHESTRA

The Finnish Radio Symphony Orchestra (FRSO) is the orchestra of the Finnish Broadcasting Company (yle). Its mission is to produce and promote Finnish musical culture. Its Chief Conductor as of autumn 2013 will be Hannu Lintu, following a season (2012/2013) as the orchestra's Principal Guest Conductor. The FRSO has two Honorary

Conductors: Jukka-Pekka Saraste and Sakari Oramo.

The Radio Orchestra of ten players founded in 1927 grew to symphony orchestra strength in the 1960s. Its previous Chief Conductors have been Toivo Haapanen, Nils-Eric Fougstedt, Paavo Berglund, Okko Kamu, Leif Segerstam, Jukka-Pekka Saraste and Sakari Oramo.

The latest contemporary music is a major item in the repertoire of the FRSO, which each year premieres a number of yle commissions. Another of the orchestra's tasks is to record all Finnish orchestral music for the yle archive. During the 2012/2013 season it will premiere six works commissioned by yle.

The FRSO has recorded works by Eötvös, Nielsen, Hakola, Lindberg, Saariaho, Sallinen, Kaipainen, Kokkonen and others, and the debut disc of the opera *Aslak Hetta* by Armas Launis. Its discs have reaped some major distinctions, such as the BBC Music Magazine Award and the Académie Charles Cros Award. The disc of the Sibelius and Lindberg Violin Concertos (Sony BMG) with Lisa Batiashvili as the soloist received the MIDEM Classical Award in 2008, in which year the New York Times chose the other Lindberg disc as its Record of the Year.

The FRSO regularly tours to all parts of the world. During the 2012/2013 season it will be heading for Eastern Finland and Southern Europe.

All the FRSO concerts both in Finland and abroad are broadcast, usually live, on yle Radio 1. They can also be heard and watched with excellent live stream quality on the FRSO website ([yle.fi/rso](http://yle.fi/rso)).