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الأوركسترا السيمفونية الوطنية لدولة الإمارات العربية المتحدة

Presents
The UAENSO 2013 Chamber Music Series

Concert #1:

Featuring:

Ioannis Potamouis • Piano

Min Yang • Violin

Dan Anthony • Horn

Emma Stansfield • Viola



Friday, 8 March, 2013

8 p.m. Brighton College - Abu Dhabi, U.A.E.

OFFICIAL RESIDENCE OF UAENSO





It is with great pleasure that we welcome you to the chamber music series of the UAE National Symphony Orchestra's 2013 season. This evening features the Brahms horn trio and also duets for violin and viola - allowing us to hear at close hand the difference in sonorities of the two string instruments. The UAENSO concertmaster Min Yang, delights us with the sound of her Italian violin Calcanius made in 1740 and is joined by Greek pianist Ioannis Potamoussis, Daniel Anthony on horn and Emma Stansfield on viola.

Please mark the 19th of April in your diaries for the next concert in the series featuring Mozart's clarinet quintet, music for oud and string quartet with the Egyptian oud player Sherine Tohamy and Henry Bennett as the Baritone in Barber's "Dover Beach."

Janet Hassouneh

UAENSO Founder • Executive Director

ACKNOWLEDGMENTS

UAENSO Chamber Music Series Director
Venue
Stage Set
Piano Tuning
Front of House & Stage Designer

Emma Stansfield
Brighton College – Abu Dhabi
THE One Total Home Experience
Newfoundland Pianos
Laura Roberts



Wolfgang Amadeus Mozart (1756-1791) Sinfonia Concertante in E flat major for Violin, Viola and Orchestra (piano reduction)

- i) Allegro Maestoso
- ii) Andante
- iii) Presto

Min Yang - violin • Emma Stansfield - viola

Johan Halvorsen (1864-1935) Passacaglia - Duo for Violin and Viola, after Handel (1894)

Min Yang - violin • Emma Stansfield - viola

Johannes Brahms (1833-1897) Horn trio in Eb major op. 40 (1865)

- i) Andante
- ii) Scherzo
- iii) Adagio Mesto
- iv) Allegro con brio

Min Yang - violin • Daniel Anthony - horn • Ioannis Potamoussis - piano

PROGRAMME NOTES

Johann Halvorsen - Passacaglia

A passacaglia consists of a series of variations based on a repeating pattern in the bass - typically four or eight bars long.

Handel's Passacaglia in G minor was conceived as an independent harpsichord piece, but was used by the composer as the final movement for one of his Suites for harpsichord. Most of his numerous harpsichord works were probably written before 1720, not for public use, but for the education of his student, Princess Anne of England. The Suite containing the Passacaglia was published as No. 7 when his first collection of keyboard works was issued in 1720.

Norwegian violinist, composer, and conductor Johann Halvorsen arranged Handel's Passacaglia for violin and viola or cello. Halvorsen followed Handel's scheme in general through the first eleven variations, omitting some repeats and giving a Romantic slant to the dynamics, articulations, and tempo markings. He also replaced keyboard idioms with suitable string figurations. Then, Halvorsen elaborated the remainder of the piece, adding several of his own variations and an extended coda to close with a flourish. This work is very demanding on the performers; part of its virtuosity entails having the two instruments simulate the sonority of a string quartet, through the use of double stops (the playing of two or more tones simultaneously).

W.A. Mozart - Sinfonia Concertante in Eb major for violin, viola and orchestra

Mozart composed this "double concerto" in Salzburg in the summer of 1779, and very likely was the soloist in the first performance as soon as the score was completed. The *sinfonia concertante* was the Classical period's successor to the Baroque *concerto grosso*, (where the musical material is passed between a group of soloists and an orchestra) with more clearly soloistic roles for the specified instruments - in other words, a concerto for 2, 3 or 4 instruments. This form was especially popular in France and it was in Paris that Mozart received the stimulus for at least 2, and possibly 4, of the 6 works he completed for multiple soloists.

The selection of solo instruments in this case had a personal significance for him. Mozart was bitter and resentful about his status in Salzburg, and never more so than when he had to return after his extended trip to Mannheim and Paris - a trip that was also full of personal tragedy when his mother, who accompanied him, died in Paris. This double concerto is viewed as a gesture of self-assertion if not an actual declaration of independence. This is suggested by the individuality of the work and the depth of expression.

Mozart discovered a deeper response in himself to the sound of the viola and the spirit it evoked. Possibly, too, the viola represented a softer gesture towards his own father. Leopold Mozart was renowned in his day as a violinist and pedagogue (his published violin method remained in use well into the twentieth century), and he frequently nagged Wolfgang about what he might achieve with the instrument if he would only apply himself.

The younger Mozart put the violin away once he left permanently for Vienna, and neither played it himself nor composed any more concertos for it. In the capital he played the viola in the famous quartet evenings with Haydn, Dittersdorf and Vanhal, and he gave the viola a prominent role in the finest chamber works of his maturity. It is assumed that he wrote the demanding solo viola part in the *Sinfonia concertante* for himself, and he took pains to ensure that it would make a brilliant effect.

Johannes Brahms – Horn trio in Eb major, op. 40

The Horn Trio in E-flat major is a chamber piece in four movements written for natural horn, violin, and piano. Composed in 1865, the work commemorates the death of Brahms' mother, Christiane, earlier that year. A melancholic mood pervades much of the trio. He may have intended it at least in part, as a wordless requiem to his mother. It draws on a theme which Brahms had composed twelve years previously but did not publish at the time.

In setting the general mood, which is characterized by great intimacy, the opening movement is an Andante instead of the usual Allegro, and the third movement, which bears the funereal marking *Adagio mesto*, includes an outright quotation of the old German funeral chorale "Wer nur den lieben Gott lasst walten" (used also by Bach in his funerary cantata of the same title, BWV 93, and in four different chorale preludes for organ).

Various nature pictures are also evoked by the horn, and the listener is reminded that thoughts of nature and of death were closely intermingled in Brahms's personal outlook. The elegiac cast, it must be emphasized, is one of gentle melancholy rather than lamentation, and in fact scenes of the hunt are among the outdoorsy images suggested in the vigorous scherzo and finale. In the scherzo the elegiac mood reasserts itself in the trio section but in the finale sheer exuberance prevails.

The work was first performed in Zurich on November 28, 1865, and was published a year later in November 1866. The Horn Trio was the last chamber piece Brahms wrote for the next eight years.

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Min Yang

was born into a musical family in Beijing. She started to play the violin from the age of five and gave her first public concert the following year. Min Yang worked with the B.B.C. Philharmonic Orchestra after she finished her studies at the Royal Northern College of Music. Three years later, she was appointed as Assistant Leader with the Royal Liverpool Philharmonic Orchestra.

Min Yang held the No.4 position in the first violins in the London Symphony Orchestra for five years, as well as giving solo recitals, concertos, chamber music concerts throughout Europe, Far East, and the Middle East. She is currently based in Dubai and has taken up the position as the Concertmaster of the UAE National Symphony Orchestra. She has also accepted the position of Residence Concertmaster of Siam Philharmonic Orchestra in Bangkok after she was invited as a guest to perform for the King of Thailand's birthday celebration concert. She plays on a 1740 Italian violin Calcanius.



Emma Stansfield

studied at both the Junior and Senior departments of the Guildhall School of Music and Drama in London and in Berlin with members of the Berlin Philharmonic Orchestra. She was a member of the National Youth Orchestra of Great Britain and led the Junior Guildhall Symphony orchestra for three years. She has taken part in masterclasses with some of the world's leading musicians including Sir Colin Davis, the Tackas, Vellinger and Endellion String Quartets and the Florestan Piano Trio. She has performed across the UK and Germany in venues such as the Philharmonie, Berlin, the Royal Festival Hall and at the Proms in the Royal Albert Hall and with musicians such as Kanye West and Harry Connick Jr. Emma has established a community string orchestra for Abu Dhabi's most talented string players, highlights include a masterclass with Yo-Yo Ma.



Daniel Anthony

was a finalist in the Royal Overseas League competition in 1995, and has since combined a busy schedule as a freelance horn player with teaching positions in many aspects of music education. He has worked at the highest level with many of the top orchestras in the UK and some of the biggest names in Classical, Rock, Pop and light music. These include the RPO, RPCO, London Mozart Players, BBC Concert Orchestra, CBSO, Pavarotti, Rattle, Ashkenazy, Bocelli, Rod Stewart, Shirley Bassey and Travis. In the studio he has recorded music for film and television including the soundtracks for the BBC series the 'Natural world', 'Ballykissangel' and 'Last of the Summer Wine' as well as recordings for orchestras and groups including the CBSO, Travis, and the Matthew Herbert Big Band.



Ioannis Potamouis

described by the Pasatiempo as "New Colossus of the keys" is internationally acclaimed as a charismatic and passionate performer, known for his captivating artistry and introspective, poetic expression. The Gulf News wrote: "...anyone should watch Potamouis in action- he is thunderous one moment, comedic the next, then delicate as air". His performances have taken him to important international venues in Europe and the Middle East as well as across North America.

He is a prizewinner of several international piano contests, including the World Piano Competition in Cincinnati. He holds degrees from Musikhochschule Cologne, New York's Mannes College of Music and Rutgers University, where he received a Doctorate. As of September 2011, he joined the staff of Brighton College, Abu Dhabi, as Head of Keyboard Studies.