



a celebration of

# Shakespeare's

## 450th Birthday

Thursday 9 October 2014, 7.30pm

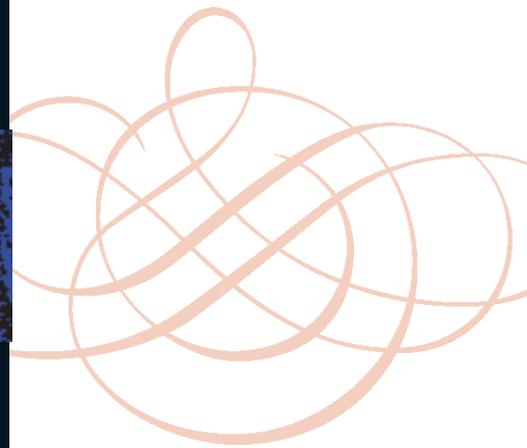
MOZART  
SYMPHONY ORCHESTRA



CONDUCTOR PHILIP MACKENZIE

**The Cadogan Hall**

5 Sloane Terrace  
London SW1X 9DQ  
t: 020 7730 4500



To celebrate the **450th Anniversary** of the birth of Shakespeare, the **Mozart Symphony Orchestra** has put together a programme that flirts with the great bard's long association with Russian (including the former USSR) artists. Both the **Prokofiev** and the **Tchaikovsky Romeo and Juliets** have long been audience favourites.

This concert introduces a new work by **Tolibkhon Shakhidi**: a setting of Shakespeare's sonnet **Devouring Time**. Another Shakhidi piece, **Rhapsody**, uses themes by **Aram Khachaturian** which links in with the same composer's Waltz from **Masquerade**.

# Programme

## **TOLIBKHON SHAKHIDI**

Overture for Symphony Orchestra

## **YURI TER OSIPOV**

Concerto for Violin

## **ZIYADULLO SHAKHIDI**

Two Dances from the Opera *Comden* and *Madan*

## **TOLIBKHON SHAKHIDI**

*Devouring Time*

## **TCHAIKOVSKY**

*Romeo and Juliet* Overture

## INTERVAL

## **TOLIBKHON SHAKHIDI**

Rhapsody for Piano and Orchestra

## **PROKOFIEV**

Three movements from *Romeo and Juliet*

## **KHACHATURIAN**

Waltz from the drama *Masquerade*

## **TOLIBKHON SHAKHIDI**

Procession of Warriors from the *Rubaiyat of Khayyam*

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## Philip Mackenzie *Conductor*

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Philip is currently Principal Conductor of the Amadeus Orchestra, Principal Conductor of the Mozart Symphony Orchestra and Principal Guest Conductor of the Crimean State Symphony Orchestra. He has also often worked with Manchester Camerata and his 2004 recording with them "Great British Recorder Concertos" was described by Gramophone Magazine as "first class" and was "highly recommended" by the Penguin CD guide.

With Victoria Opera North West, Philip made the first complete recording of *The Maid of Artois* by Balfe. It was extremely well received by Radio Three's Saturday morning CD review, being voted as "audience favourite". In addition to his recording work, Philip has broadcast on television and radio in the UK and abroad, most recently conducting Mahler's Second Symphony on BBC Radio 3 in a shared concert with Sir Simon Rattle. He has commissioned many new works, most notably those composed by Alastair King, and in 2008 gave a world premiere of a reconstructed work by Alan Rawsthorne.

Recently Philip has given concerts with Steven Isserlis, Steven Varcoe, Raphael Wallfisch, Ian Pace and Janis Kelly and has directed 'speaking soloists' such as Griff Rhys Jones, Stephanie Cole, Matthew Kelly, Jilly Cooper, Sir Clement Freud, Edward Fox and Joanna David.

As a freelance conductor, Philip has worked with the Singapore Symphony Orchestra, Bombay Chamber Orchestra, the Symphony Orchestra of India, the Bath Philharmonia, the Pardubice Chamber Orchestra, the Manchester Concert Orchestra, the Bournemouth

Symphony Chorus and the Kwa Zulu Natal Symphony Orchestra. In 2002 Philip took the Amadeus Orchestra to Bombay at the invitation of the British Council and has given over 35 concerts in China. Recently, Philip conducted the Moscow TV and Radio State Orchestra and the chorus and soloists from the Kirov Opera in a performance of Mozart's Requiem in Moscow and was soon invited back for a repeat performance. In September of 2009, Philip appeared at the Grosvenor House Hotel alongside Leslie Garratt, Dancers from the Royal Ballet and Kylie Minogue. In December 2010 Philip appeared on BBC2 with presenter James May in a programme that encourages lapsed musicians to rekindle their enthusiasm for playing music. Future projects include Peter and the Wolf with Jack Dee in December and Mahler 8 with the Amadeus Orchestra and Bournemouth Symphony Chorus in July 2015.

Philip is the recipient of an honorary doctorate for artistic services given by the President of Ukraine following his premiere performance in that country of Elgar's First Symphony.

## Robert Gardiner *Tenor*

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Robert Anthony Gardiner studied at the Royal Northern College of Music, Frankfurt Opera School and the National Opera Studio. He was a member of the Jette Parker Young Artists Programme at the Royal Opera House 2008-10, he has also sung for Grange Park Opera, Opera North, Iford Arts, Bampton Classical Opera, Diva Opera and at the Wexford, Spitalfields and Ryedale Festivals. His roles include Lensky Eugene Onegin, Siebel Faust, Belmonte Die

Entführung auf dem Serail and Don Ottavio Don Giovanni. In concert he has sung with the Manchester Camerata, City of Birmingham Symphony Orchestra, and the Filarmonica Arturo Toscanini in Italy. In 2013 he gave a recital for the Britten Centenary at the Teatro Rossini in Lugo, Italy, and earlier this year he sang the role of Ywain in Birtwistle's *Gawain* at the Barbican with the BBC Symphony Orchestra. He has a degree in astrophysics.



## Michael Gurevich *Violin*

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Dutch violinist Michael Gurevich enjoys a varied performing career as a chamber musician, orchestral leader and soloist and is passionate about teaching. As a chamber musician, he is a member of the acclaimed London Haydn Quartet and has appeared at Carnegie Hall, Wigmore Hall, Purcell Room, the Royal Concertgebouw, the Louvre, Melbourne Recital Centre and at the Aldeburgh, Aix-en-Provence, Schwetzingen, Verbier and Florestan Peasmarsh Festivals,

and has collaborated with the Nash Ensemble, Florestan Trio, Ensemble 360, the London Bridge Ensemble, Navarra and Heath Quartets and many others. Live radio broadcasts have included appearances on BBC Radio 3 as well as SWR2 in Germany, ABC Classic FM in Australia, CBC Radio in Canada and many others. With the London Haydn Quartet he has recorded, on the Hyperion label, critically acclaimed discs of Haydn's op. 20 and op. 33 quartets, and with the Rhodes Piano Trio on Champs Hill Records, a disc of Schumann's piano trios.

Michael has appeared as guest leader and section principal with a variety of ensembles including the Philharmonia, Glyndebourne Orchestra, Manchester Camerata and Arcangelo. He is also assistant concertmaster of the Oxford Philomusica.

As a teacher, Michael is a faculty member at Chetham's School of Music in Manchester and has given chamber music masterclasses at the Juilliard School, Indiana University, Yale University, Oxford University, Royal Academy of Music, Royal College of Music, Royal Northern College of Music, Yong Siew Toh Conservatory

in Singapore and at the Domaine Forget in Canada.

Michael studied at the Royal Northern College of Music where he was awarded the prestigious Sir John Manduell Prize 'for outstanding contribution to the college' and ended his time there as the Leverhulme Junior Fellow in violin and viola. Subsequently he was a chamber music fellow at the Guildhall School of Music and Drama. He was a prizewinner in a number of solo and chamber music competitions, including the Melbourne International Chamber Music Competition 2011 and at the Royal Overseas League Ensemble Awards. He greatly benefited from the guidance of the late Dr Christopher Rowland, Gaby Lester, Jan Repko, Maciej Rakowski, Ivry Gitlis and Pauline Nobes as well as from a variety of masterclasses at the RNCM, Britten-Pears School, IMS Prussia Cove, Aix-en-Provence and Verbier Academies with Andras Keller, Ferenc Rados, James Boyd, Leonidas Kavakos, Gerhard Schulz, Menahem Pressler, Gabor Takacs-Nagy, Mitsuko Uchida and members of the Florestan and Gould Trios and Endellion Quartet.

## Malcolm Forbes-Peckham *Piano*

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Malcolm Forbes-Peckham is a versatile pianist who enjoys a busy and varied freelance career as a soloist, accompanist, chamber musician, musical director and vocal coach. He is a recent graduate of the Royal Northern College of Music where he studied under the tutelage of Helen Krizos. Following on from his study he was awarded the Junior Fellowship in piano accompaniment at the RNCM. During the course of his studies, Malcolm was awarded the Gordon Greene Memorial Award for piano and was also the recipient of most of the college's accompaniment and chamber music awards.

Malcolm has performed at major venues such as The Wigmore Hall, St Martin-In-The-Fields, St John's Smith Square, St James's Piccadilly,

The Bridgewater Hall and the Purcell Room. He has given recent solo recitals in the Malvern St James concert series and for Bude Music Society, Hornsea Music Society and Sheffield Music Club. Concerto performances have included the Grieg and Ravel Concertos, Gershwin's Rhapsody in Blue and Dohnanyi's Variations on a nursery theme. He also performs regularly in a piano duo capacity, recently giving performances of the Poulenc Concerto for Two Pianos, and the Mozart Concerto for Two Pianos with the Amadeus Orchestra at Exeter Cathedral.

Malcolm is much in demand across the country as a Musical Director and Vocal Coach, working regularly for First Family Entertainment and Curtain Call Productions,



as well as many London and touring musical theatre productions. He is also staff pianist and piano teacher at Malvern St James School and Malvern College in Worcestershire.

## Tolibkhon Shakhidi *Composer*

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Tolibkhon Shakhidi was born in 1946 in Dushanbe, the capital of Tajikistan, into the family of the composer Ziyadullo Shakhidi.

He graduated from music college under the tuition of Yuri Ter-Osipov, and from the Tchaikovsky Moscow State Conservatory under Aram Khachaturian in 1972.

He has written symphonies, concertos, operas, ballets, chamber works, and song cycles from global poetry. He has been the winner of a contemporary music competition in the USA (1987) and at the International Film Festival in Belgium (2008). He took part in the 2001 international music festival at Tanglewood with Silk Road at Yo-Yo Ma's invitation.

Shakhidi's music has been performed by Charles Ansbacher (USA), D. Kitaenko, Mark Ermler, V. Gergiev, Sergei Skripka, Vladimir Kozhukhar, Hobart Earle (USA), Philip Mackenzie (UK) and Bijan Khadem-Missagh (Austria).

The programme for tonight's concert includes a premier performance of Shakespeare's Sonnet Devouring Time for voice and orchestra, which was specially written to mark the 450th anniversary of the birth of the great English poet, whom Shakhidi has always admired: he has previously written music for performances of King Lear and Romeo and Juliet.

The Rhapsody for piano with orchestra and duduk solo based on the themes and intonation of Aram Khachaturian is a work that was specially written to mark the 110th anniversary of the birth of this outstanding figure of 20th Century music. It was first performed in Moscow in 2013 with Vazgen Vartanyan (fortepiano) and the famous Dzhivan Gasparyan (duduk). In this work Shakhidi again becomes immersed in dialogue with his teacher and in the atmosphere of the conservatory, recalling his professor's crucial advice and rehearsals of his specially written concerts, with such figures as David Oistrakh and Mstislav Rostropovich taking part.

The Procession, from the ballet The Rubaiyat of Khayyam, takes place in the palace of the Shah where poets, surrounded by their lords, read poems in honour of the ruler.

## Yuri Ter-Osipov *Composer*

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Yuri Ter-Ospiov was born in Baku, the capital of Azerbaijan, in 1933. He graduated from the Baku Conservatory under Professor Kara Karayev before being sent, at the request of the Chairman of the Tajikistan Composers' Union Z. Shakhidi, to work in Dushanbe, where he lived for many years and ushered in a new school of composition, fostering a series of young Tajik composers.

Ter-Osipov wrote ballets, symphonies, instrumental concertos and film soundtracks.

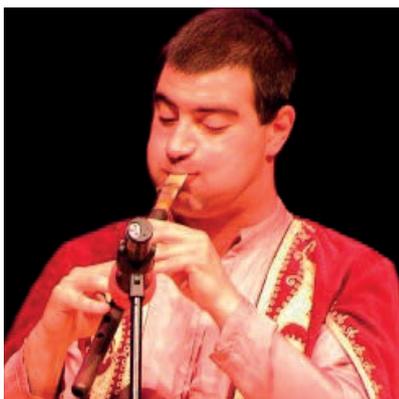
He spent the last years of his life in Moscow, and performed many times at various music festivals. His music has always been popular at the 'Moscow Autumn' international festivals.

The concerto for violin and orchestra that is due to be played during the evening's programme is one of his final compositions. Its creator described it as a spiritual epiphany about time, his own self and those close to him. He died in 1986.



## Tigran Aleksanyan *Duduk*

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Born in Armenia, he plays the duduk, one of the most popular of Armenian woodwinds and a key instrument in the country's folk traditions, made from apricot tree.

Aleksanyan studied the duduk under two of the country's greatest masters Jivan Gasparyan and Vladimir Harutyunyan among others, absorbing their secrets and different styles and whatever else he could to develop his own musical style and voice. He also studied at and graduated from the Armenian Conservatory in 1992.

At seventeen, he was already a member of the Armenian State Dance Ensemble, and later also joined Akhtamar Dance Group, and toured extensively in France, Belgium, Holland, Switzerland, Iraq and the UK.

Having played a number of concerts in London, including a performance at Logan Hall, Tigran moved to Britain in 2001. For him and his music, London opens up a new world where he has found "new friends and new people interested in the duduk".

## Ziyadullo Shakhidi *Composer*

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Ziyadullo Shakhidi was born in Samarkand in 1914. He was a People's artist of the Republic of Tajikistan and Winner of the Rudaki State Prize.

He moved to Dushanbe in the mid-1930s. Large numbers of cultural figures from Moscow and Saint Petersburg came to live and work in Tajikistan during this period. Shakhidi first began to develop his professional skills during this period before continuing his education as a composer at the P.I. Tchaikovsky Moscow State Conservatory, which he attended until 1955. The composer was active in a very broad range of artistic fields. He wrote songs and novels, music for chamber ensembles and film soundtracks. The opera *Komde* and *Madan* was written in 1960 and is still a part of the repertoire of the S. Ayni Tajik State Academic Theatre of the Opera and Ballet today. In 1978

*Makom's* Symphony, an original and beautiful piece for a large symphony orchestra and the culmination of his creative searches, was played in Moscow at the Soviet music festival, run by Maxim Shostakovich.

2014 marks the 100th anniversary of the birth of the composer, who is one of the founding fathers of contemporary Tajik music, and this event is being celebrated under UNESCO's aegis.

The symphonic dances from the opera *Komde* and *Madan* represent an original combination of the ancient *Makom* traditions of Tajik music and the modern composition techniques of mid-20th Century music. He died in 1985.

## Tchaikovsky *Composer*

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Pyotr Ilyich Tchaikovsky was born on May 7, 1840, in Vyatka, Russia. His work was first publicly performed in 1865. In 1868, his First Symphony was well-received. In 1874, he established himself with Piano Concerto No. 1 in B-flat Minor. Tchaikovsky resigned from the Moscow Conservatory in 1878, and spent the rest of his career composing yet more prolifically. He died in St. Petersburg on November 6, 1893.

Balakirev, leader of the nationalist group of Russian composers known as "The Five" or "The Mighty Handful", was responsible for the composition of the overture, *Romeo and Juliet*. Tchaikovsky was not one of "The Five" because his methods of composition owed more to Western techniques than theirs. Nonetheless his relations with them were cordial and he willingly accepted Balakirev's criticisms. Balakirev, composer of an overture to *King Lear*, suggested *Romeo and Juliet* to Tchaikovsky during a long walk they took together in 1869. A first attempt at writing came to nothing and it was not until Balakirev sent Tchaikovsky a fairly detailed plan, including suggestions for keys, that his inspiration took fire.

The first performance of the original version was in Moscow, in March 1870. Balakirev's verdict

was favourable, particularly concerning the love theme, but he found the beginning depicting Friar Laurence, too Haydnesque and the ending inadequate also. So Tchaikovsky rewrote both parts and the development section, this time to his mentor's approval. The revised version was heard first in St. Petersburg in February 1872, though what we hear today followed further recomposition of the ending in 1880.

In the solemn introduction Tchaikovsky sees the Friar as "a solitary soul, with spiritual aspiration for heaven", though a German critic heard the theme as a symbol of fate. The solemnity is disturbed by hints of the conflict to come but there is serenity too in a harp-accompanied passage.

A rumbling from the timpani prepares us for the allegro guisto where the ferocity of the Montague and Capulet street fighting bursts upon us "like beasts that quench the fire of your pernicious rage with purple fountains issuing from your veins" as the Prince of Verona describes it in Shakespeare's play. A transition section takes us to the beautiful melody of the star-crossed lovers; a passage on the strings describes their youth, innocence and the purity of their love.



In the development section the Friar Laurence (or fate) theme is used in combination with that describing the feuding families. When the love theme reappears it much more passionate, even desperate. We become aware that hatred between the families is to destroy the two lovers.

The funereal, quasi-religious conclusion describes the death of Romeo and Juliet and perhaps also the intention of old Montague and Capulet to sink their differences following the terrible outcome of their enmity. The music suggests also that, to quote the Prince again, "A glooming peace this morning with it brings; / The sun, for sorrow, will not show his head..."

## Prokofiev *Composer*

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Sergei Sergeyevich Prokofiev was born on 23 April 1891 and died on 5 March 1953, the same day as Joseph Stalin. As the creator of acknowledged masterpieces across numerous musical genres, he is regarded as one of the major composers of the 20th century. His works include such widely heard works as the March from *The Love for Three Oranges*, the suite *Lieutenant Kijé*, the ballet *Romeo and Juliet* – from which “Dance of the Knights” is taken – and *Peter and the Wolf*, as well as five piano concertos, nine completed piano sonatas and seven symphonies.

A graduate of the St Petersburg Conservatory, Prokofiev initially made his name as an iconoclastic composer-pianist, achieving notoriety with a series of ferociously dissonant and virtuosic works for his instrument, including his first two piano concertos. In 1915 Prokofiev made a decisive break from the standard composer-pianist

category with his orchestral *Scythian Suite*, compiled from music originally composed for a ballet commissioned by Sergei Diaghilev of the Ballets Russes. Diaghilev commissioned three further ballets from Prokofiev – *Chout*, *Le pas d’acier* and *The Prodigal Son* – which at the time of their original production all caused a sensation among both critics and colleagues. Prokofiev’s greatest interest, however, was opera, and he composed several works in that genre, including *The Gambler* and *The Fiery Angel*. Prokofiev’s one relative success in that genre during his lifetime was *The Love for Three Oranges*, composed for Chicago Opera and subsequently performed over the following decade in Europe and Russia.

After the Revolution, Prokofiev left Russia with the official blessing of the Soviet minister Anatoly Lunacharsky, and resided in the United States, then Germany, then Paris, making his living as a composer, pianist and conductor. During that time he married a Spanish singer, Carolina Codina, with whom he had two sons. In the early 1930s, the Great Depression diminished opportunities for Prokofiev’s ballets and operas to be staged in America and western Europe. Prokofiev, who regarded himself as composer foremost, resented the time taken by touring as a pianist, and increasingly turned to Soviet Russia for commissions of new music; in 1936 he finally returned to his homeland with his family. He enjoyed some success there – notably

with *Lieutenant Kijé*, *Peter and the Wolf*, *Romeo and Juliet*, and perhaps above all with Alexander Nevsky. The Nazi invasion of the USSR spurred him to compose his most ambitious work, an operatic version of Leo Tolstoy’s *War and Peace*. In 1948 Prokofiev was criticized for “anti-democratic formalism”, and with his income severely curtailed was forced to compose Stalinist works such as *On Guard for Peace*. However, he also enjoyed personal and artistic support from a new generation of Russian performers, notably Sviatoslav Richter and Mstislav Rostropovich: for the latter he composed his *Symphony-Concerto*, whilst for the former he composed his ninth piano sonata.

Prokofiev completed his ballet *Romeo and Juliet* in 1935 and, although he initially found it difficult to get it staged, it was to become one of his most widely admired works. He himself arranged no fewer than three orchestral suites from the music of the ballet. He encouraged his friend, Vadim Borosovsky (1900–72) — an outstanding violist who made a huge contribution to the literature of his instrument through his editions and transcriptions — to make arrangements of several movements for viola and piano. This evening’s performance will include the following movements:

1. Folk dance
2. Tableau
3. Montagues and Capulets

## Aram Khachaturian *Composer*

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Aram Khachaturian was a Soviet Armenian composer and conductor. He was initially approved by the Soviet government and held several high posts in the Union of Soviet Composers from the late 1930s, although he joined the Communist Party only in 1943. Along with Prokofiev and Shostakovich, he was officially denounced as a “formalist” and his music dubbed “anti-people” in 1948, but he was restored later that year. In 1957 he became Secretary of the Union of Soviet Composers, a position he held until his death.

Whilst following Russian musical traditions, he broadly used Armenian and to lesser extent,

Caucasian, Eastern European and Middle Eastern peoples’ folk music in his works. Khachaturian remains the only Armenian composer to rise to international significance. He is highly regarded in Armenia, where he is considered a “national treasure”.

The incidental music to *Masquerade* was written in 1941 for a production of a play of the same name by Russian poet and playwright Mikhail Lermontov. It premiered on 21 June 1941 in the Vakhtangov Theatre in Moscow. The music is better known in the form of a five-movement suite from which we will perform the Waltz this evening.





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