



SUNDAY CLASSICS  
INTERNATIONAL ORCHESTRA SEASON  
2023-2024

# Concerto Budapest Symphony Orchestra

Sunday 17 September | 3pm

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**Mozart** G minor Symphony K550 No. 40 (35 mins)

**Bartók** Piano Concerto No. 3 (23 mins)

*Interval*

**TCHAIKOVSKY** Symphony No. 5 (50 mins)

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Conductor:  
**Andras Keller**

Soloist:  
**Pierre-Laurent Aimard** (piano)

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NATIONAL CULTURAL  
MANAGEMENT OFFICE

# Wolfgang Amadeus Mozart (1756-1791)

## Symphony No. 40 in G minor, K.550 (25th July 1788)

- 1. *Molto allegro*
- 2. *Andante*
- 3. *Menuetto: Allegretto*
- 4. *Finale: Allegro assai*

Tchaikovsky agonized over the composition of his First Symphony in 1866 and continued to revise the work until its eventual publication in 1874; he continued to have fond memories of the work and wrote later that 'despite its deficiencies, I have a soft spot for it. It is a sin of my sweet youth.' The Second Symphony was composed some six years later in 1872 and despite its positive reception he made substantial revisions before its publication in 1881. In the meantime he had composed his Third Symphony in 1875 and his Fourth in 1877. There was then a gap of eleven years before he embarked on his Fifth Symphony in 1888.

The six numbered symphonies are usually divided into the three 'early' symphonies and the most frequently performed last three symphonies. However, chronologically the Fourth is much closer to its three predecessors and, like them, frequently quotes Russian folk melodies, especially so in its lively finale. But the Fourth does share links with the Fifth and in particular the presence of Fate as its main driving force. At the start of the Fourth Symphony Fate made its presence felt in no uncertain terms as fortissimo horns and bassoons thunder out its fanfare: we are left in no doubt about its powerful and overwhelming effect, 'like the sword of Damocles' as described by Tchaikovsky in a letter to Nadezhda von Meck. Its power remains undiminished by the time of its reappearance in the Finale despite Tchaikovsky's avowed joy in sharing the rejoicing of others.

The Fourth Symphony was composed in his year of crisis, 1877, when he embarked on his disastrous marriage and its emotional power was undoubtedly fuelled by the events of that year. Fate takes on a very different persona at the start of the Fifth Symphony eleven years later: instead of braying fortissimo brass, we have a pair of piano clarinets, now accepting rather than defiant. Still a fanfare, but gentle and consoling, Tchaikovsky seems to have come to terms with himself and is no longer caught in the whirlwind of Fate.

Tchaikovsky remained very ambivalent about programme music and often avowed how he despised the form, preferring to let the music speak for itself on its own terms. However, he continued to produce programme music throughout his career and his Romeo and Juliet Overture must rank as one of the greatest masterpieces of the form. He wrote a very detailed description of the programme of

his Fourth Symphony in a letter to its dedicatee Nadezhda von Meck. This was clearly a description written after the event and Tchaikovsky immediately had misgivings about committing himself to paper in these terms. And yet despite these misgivings a rough outline was found amongst the sketches for the first movement of the Fifth Symphony:

Intr[oduction]. Total submission before Fate – or, what is the same thing, the inscrutable design of Providence. Allegro. 1. Murmurs, doubts, laments, reproaches against.... XXX 2. Shall I cast myself into the embrace of faith? A wonderful programme, if only it can be fulfilled.

This outline plan was thus written before he embarked on the actual composition unlike the 'after the event' programme note that he produced for his confidante Nadezhda von Meck for his Fourth Symphony. And we can hear how Tchaikovsky did keep within the suggested outline whilst being uncertain about any specific meaning. In particular we cannot be certain about the 'XXX' object of his reproaches, although most commentators accept that it most likely refers to his homosexuality.

The British musicologist Gerald Abraham has pointed out a similarity between the Fate motif that opens the Fifth Symphony and an aria from Glinka's opera A Life for the Tsar, the sung words being, 'Do not turn to sorrow'. This does suggest a new acquiescence in his personal situation and reflects his contemporary renewed interest in his Russian Orthodox faith – during this period he wrote to Nadezhda von Meck, 'the intelligent man who believes in God has a shield against which the blows of fate are absolutely vain'. Fate is no longer the frightening presence that opens the Fourth Symphony. Tchaikovsky's ongoing fascination with Fate is also demonstrated in the symphonic poem Hamlet that he was composing at the same time as his Fifth Symphony, although Hamlet remains a pale composition when placed aside his earlier Shakespeare masterpiece Romeo and Juliet.

During the intervening eleven years since his Fourth Symphony Tchaikovsky had travelled widely in Western Europe, meeting Brahms, Dvořák, Grieg, and the young Richard Strauss and Gustav Mahler. His Fifth Symphony

reflects his appreciation of non-Russian influences and is perhaps his most 'European' symphony whilst remaining quintessential Tchaikovsky. We can continue to hear the composer of the great ballet scores and it is not surprising that he was soon to start work on The Sleeping Beauty.

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He carefully monitors the use of volume indicators, with the opening music of the Allegro con anima increasing from ppp via steady stages to its fff climax and all volume levels keep within these boundaries; he introduced more extreme volume indications in the Pathétique five years later.

As is customary with Tchaikovsky, the first movement is the most substantial part of the work where he sets out his symphonic stall, adapting his own approach to sonata-form to reflect his essentially lyrical gift. After the slow introduction, Tchaikovsky's first movement is built on three main themes that are not really suitable for motivic development, but are so full of rhythmic energy that they carry us along with their unique dramatic sweep. Perhaps it helps that the Allegro shares the 6/8 time signature of the opening movement of Beethoven's energetic Seventh Symphony. Even the molto più tranquillo sighing theme cannot resist the rhythmic drive for too long.

The coda builds up to a tremendous fff climax before dying away in stages so the movement ends ppp, balancing its careful opening, and setting the scene for the famous slow movement.

This is the gentle beating heart of the symphony, with its famous horn solo, so beautifully introduced by the solemn string chords. This careful preparation was surely appreciated by Dvořák five years later when he came to compose the Largo of his Symphony From the New World with its equally renowned cor anglais solo. However, Dvořák uses solemn brass instead of strings. And then again in 1900 when Rachmaninov penned the slow movement of his Second Piano Concerto, this time using strings like his mentor Tchaikovsky.

Later on, after the rude interruption of the Fate motif, the violins reiterate the horn theme on their rich G strings with a particularly lovely descant on solo oboe. Listen throughout to the counter melodies on oboe, clarinet and bassoon that might be missed as we revel in the sheer beauty of that horn solo.

Tchaikovsky understandably felt that the emotional temperature needed cooling after these two movements and so chose a graceful waltz to serve this purpose. The subdued return of the Fate motif at the end sounds somewhat incongruous in this setting, but nevertheless prepares us for its more striking reappearance at the start of the Finale, now in an assertive major key, fully living up to its maestoso marking. In 1899 Sibelius possibly recalled this moment at the start of the Finale (Quasi una Fantasia) of his First Symphony, as full orchestral strings sing out the quiet clarinet solo that launched the first movement.

After Tchaikovsky's grand gesture, the ensuing Allegro vivace in E minor has an unmatched rhythmic drive and energy that leads inevitably to a climactic pause before the motto theme finally sings out in full triumph, now molto maestoso, in glorious E major before the final Presto brings the work to its triumphant conclusion.

Or does it? After hearing the Fifth Symphony performed in St Petersburg in November 1888 Tchaikovsky wrote in a letter to Nadezhda von Meck: 'I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognises this.... Yesterday evening I looked through the Fourth Symphony, ours! What a difference, how much superior and better it is! Yes, this is very, very sad!'

However, clearly he had ambivalent feelings regarding the Fifth, as four months later he wrote to his brother Modest in March 1889 after hearing the work performed in Hamburg: 'The musicians took to the music more and more each time the symphony was played. At rehearsals there was general enthusiasm, flourishes, etc. The concert also went excellently. As a result, I no longer have a bad opinion of the symphony, and like it once more.'

# Béla Bartók (1881-1945)

## Piano Concerto No. 3, Sz.119 (1945)

[c.25 minutes]

- 1. Allegretto
- 2. Adagio religioso
- 3. Allegro vivace

Bartók was only too aware of the deteriorating situation in his native Hungary during the late 1930s and he feared the Hungarian Government’s increasingly close ties with Nazi Germany. He had always been very close to his mother and bitterly regretted that he had not been with her during the last three months of her life. Her subsequent death in Hungary (December 1939) meant that his last meaningful ties with his homeland were broken and this left him able to consider leaving Europe. He initially went to the United States for a month in April 1940, embarking on a successful tour and so made the decision to move there semi-permanently in October, settling in New York.

In many ways, America should have been a welcoming place for Bartók: several of its most prestigious orchestras were headed by Hungarian émigrés, including George Szell in Cleveland, Fritz Reiner in Chicago, Eugene Ormandy in Philadelphia, and Antal Doráti in Minneapolis. However, it was a Russian émigré, Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, who commissioned Bartók’s first major ‘American’ composition, the Concerto for Orchestra.

Since arriving in America, Bartók had struggled to secure a regular income, partly because, as Doráti commented in his own autobiography *Notes of Seven Decades*, ‘[Bartók] was impossible to help. University positions were offered to him which he refused to accept; there was practically no way of getting near him with any sort of helpful action. His pride – and stubbornness – surrounded him like a stone wall.’

The Hungarian émigré violinist, Joseph Szigeti, who had previously commissioned *Contrasts for Piano, Violin and Clarinet*, for himself to play with Bartók and Benny Goodman, approached Koussevitzky in 1943. Szigeti told the conductor that Bartók was now very ill in hospital, having collapsed in February 1943 whilst lecturing at Harvard University. He weighed little more than six stone and had a significant fever. Now recuperating, Szigeti thought that a commission would raise his spirits, as well as his finances. Koussevitzky promptly visited the composer in hospital New York and speedily arranged the commission, willingly paying him half the fee in advance. This would be Bartók’s first significant composition since his arrival in America three years ago.

After the Concerto for Orchestra commissions flowed more freely: he was asked to compose a seventh string quartet and a viola concerto. However, Bartók was primarily focused on completing a piano concerto for his wife Ditta, a work that she could continue to perform after his death, thus providing her with a steadier income than relying solely on royalties for her widowhood.

Bartók realized that the work would need to be less challenging than his two earlier piano concertos from 1926 and 1932. Less challenging both for listeners and performers. However, Ditta’s competence as a pianist was clearly evident when she and her husband performed together the Sonata for Two Pianos and Percussion at its premiere in Basle in 1938. They also performed the composer’s own orchestral version together in the United States. Bartók knew Ditta’s strengths as a pianist, having been the 19-year-old Ditta’s tutor when they first met in 1923 prior to their hasty marriage the same year.

Bartók was working furiously against the clock to complete the third piano concerto and he continued to work on it on his deathbed, leaving the final seventeen bars of the finale in sketch form, but with clear instructions on the orchestration. His faithful former student, Tibor Serly, was therefore easily able to complete the final two pages of the score. Bartók died in New York on 26th September 1945 and the work was premiered in January 1946 by his former student György Sándor with the Philadelphia Orchestra conducted by Eugene Ormandy.

Sadly, Ditta’s already poor health deteriorated further after her husband’s death, and she was admitted to a sanatorium to help with her recovery. She then spent her final summer at Saranac Lake, where she and her husband had spent the last few summers. Later she recollected these difficult months: ‘In the summer of 1946 I went back again to Saranac Lake, where I stayed in a private guest house. Péter [their son] came with me and immediately began to arrange for my return to Hungary. The journey home, for which Béla had so yearned, I had to make alone.’

She does not appear to have performed ‘her’ concerto in America, but she did perform it back in Hungary, where she lived in Budapest until her death in 1982. Indeed, she

made a recording of the work in the 1960s, although this did not attract favorable reviews. Robert T Jones reported in the New York Times that ‘Mme Bartók sounds as if her hands are made of steel. Her technical accuracy is absolute – and the playing is cold as charity. She plays with a chill perfection that one might expect in Bach but hardly in this usually romanticized concerto.’ (Quoted in David Cooper’s biography, Yale 2015)

The simplification process that was mentioned earlier can be dated further back to the late 1930s – his Second Violin Concerto (1938), Sixth String Quartet and Divertimento for Strings (both 1939) demonstrate his preference for sparer textures and increased emphasis on melodic writing.

There is no doubt that Bartók’s spirits must have been raised by the defeat of Nazi Germany in May 1945 and the prospect of returning to his homeland after seven years of exile. Bartók had refused to perform in Germany after Hitler’s accession to power in 1933 and so the sense of relief must have been overwhelming for the composer.

This is Bartók’s most classical composition: the first movement is laid out in typical sonata-form structure, with a clear exposition, development and recapitulation. Bartók ensures that his Hungarian roots are fully represented with typical ‘verbunkos’ folk-like themes and decorations, shining brightly in the ever-luminous orchestral texture. The lyrical aspect is further emphasized by the frequent use of parallel unison writing for the soloist. Playful *Scherzando* markings confirm the lightness of spirit that pervades the outer movements.

The quiet heart of the Concerto comes with the central *Adagio religioso* which harks back to Beethoven’s “Heiliger Dankgesang eines Genesenen an die Gottheit, in der Lydischen Tonart”. (Holy song of thanksgiving of a convalescent to the Deity, in the Lydian mode); this is the central movement of Beethoven’s String Quartet in A minor, Opus 132, which he had composed when recovering from a period of illness in 1825.

The ‘religioso’ marking was unique in Bartók’s career. He had expressed his atheist views in his correspondence with the violinist Stefi Geyer, with whom he was infatuated

when he composed his First Violin Concerto and First String Quartet. There is no evidence that his views had changed over the years and so it is surprising that he chose the adjective ‘religioso’.

It is possibly a tribute to Beethoven, one composer consistently admired by Bartók, possibly as a prayer for Germany, shattered and broken at the end of the Second World War. He was also only too aware of the fragility of his own health and was a convalescent himself: the soloist’s chorale prayer may have been his response to his precarious situation.

The delightful cuckoo-sound exchanges between woodwind and soloist at the end of the first movement are transfigured in the opening phrase of the *pianissimo* music for strings; there is also more birdsong to come in the central section of the movement when Bartók conjures up the sounds of the natural world, recollecting ‘*The Night’s Music*’ from the ‘*Out of Doors*’ piano suite, one of the first compositions that he dedicated to his wife Ditta in the mid-1920s. The return of the chorale, luminously decorated by the soloist brings this serene movement to a gentle close, with a single stroke of the tam-tam heralding the final bars. One might be reminded of the similar single tam-tam stroke in the finale of Tchaikovsky’s *Pathétique* Symphony.

However, all changes with the opening of the attached Finale, one of Bartók’s most joyous creations. We return to the light-hearted and playful world of the opening movement – he suggests a Bachian fugue at one point, but maintains the dancing spirit right through to the end, a celebratory journey towards the light.

Timothy Dowling, June 2023

# Pyotr Ilyich Tchaikovsky (1840-1893)

## Symphony No. 5 in E minor, Opus 64 (1888)

- 1. *Andante – Allegro con anima*
- 2. *Andante cantabile, con alcuna licenza – Moderato con anima – Andante mosso – Allegro non troppo – Tempo I*
- 3. *Valse: Allegro moderato*
- 4. *Finale: Allegro maestoso – Allegro vivace – Molto vivace – Moderato assai e molto maestoso – Presto*

Tchaikovsky agonized over the composition of his First Symphony in 1866 and continued to revise the work until its eventual publication in 1874; he continued to have fond memories of the work and wrote later that 'despite its deficiencies, I have a soft spot for it. It is a sin of my sweet youth.' The Second Symphony was composed some six years later in 1872 and despite its positive reception he made substantial revisions before its publication in 1881. In the meantime he had composed his Third Symphony in 1875 and his Fourth in 1877. There was then a gap of eleven years before he embarked on his Fifth Symphony in 1888.

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There is obviously no such ambivalence regarding the *Finale* of Beethoven's Fifth Symphony first performed some eighty years earlier in 1808. But the question of authenticity as regards 'triumph' has interesting parallels fifty years later in 1936, as Shostakovich provided a 'triumphant' conclusion to his own Fifth Symphony to satisfy the demands of Stalin's socialist realism.

Tchaikovsky himself was to provide a very different answer to the 'finale question' just five years later in 1893 when he came to the *Pathétique*.

Timothy Dowling, July 2016



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# ANDRÁS KELLER

Violinist, conductor, founder of the Keller String Quartet

András Keller has enjoyed a varied career as a soloist, concertmaster, and chamber musician at the highest international level. His early studies at the Franz Liszt Academy of Music in Budapest led to many collaborations with György Kurtág, whose works he has been premiering and performing worldwide since 1978. He has also enjoyed working intensively with Dénes Kovács, Ferenc Rados and, until his death, Sándor Végh.

András Keller founded the Keller String Quartet in 1987 and has since given master classes and concerts throughout the world. As both chamber musician and soloist, he has appeared in every European country, performing at many prestigious festivals such as Salzburg, Edinburgh, Lucerne, Aldeburgh, Schleswig-Holstein and the BBC Proms. Outside of Europe, András Keller has been invited to New York's Carnegie Hall and Lincoln Center, Washington's Library of Congress, and many cities in Japan, China, and Korea. During his career he has worked with world-renowned artists including Mstislav Rostropovich, Natalia Gutman, Boris Pergamenschikow, Tabea Zimmerman, Truls Mørk, Gidon Kremer, Kim Kashkashian, Evgeni Koroliov, Boris Berezovsky, Alexander Lubimov, Juliane Banse, Khatia Buniatishvili, Vadim Repin, Isabelle Faust and Steven Isserlis, Heinz Holliger.

The recipient of the Premio Franco Abbiati, Liszt Prize, and Bartók-Pásztory Prize, he was named an Artist of Merit of Hungary and was also nominated for the United Kingdom's Royal Philharmonic Society Award. His recordings have been awarded the Caecilia Prix (BE), Deutsche Schallplattenpreis, Edison Award (NL), Grand Prix de l'Académie Charles Cros (FR), Victoire du Musique (FR), MIDEM Classical Award (FR), Gramophon Award (UK) and Record Academy Award (JP).

András Keller was the Artistic Director of the Arcus Temporum Festival in Pannonhalma between 2004–2010 and has been holding to this position again since 2016. In 2007, he was appointed as Artistic Director and Chief Conductor of Concerto Budapest, formerly known as the Hungarian Symphony Orchestra. Under his leadership, Concerto Budapest has earned a reputation as one of the most respected Hungarian touring orchestras, annually presenting over sixty concerts in Budapest, in addition to concerts and festival appearances in China, France, Germany, Spain, Poland, Japan, Thailand, South-Korea, Russia and the United States. He recently created a concert film with Concerto Budapest, Gidon Kremer & Kremerata Baltica which won the Winged Golden Lion of the Venice TV Award and the Lovie Award as well. For the last two decades, András Keller was teaching annually at the Aix-en-Provence Festival and has been a regular guest of Yale University's Norfolk Chamber Music Festival and the International Musicians Seminar Prussia Cove. Between 2012-2015, he served as the head of the Chamber Music Department at the Franz Liszt Academy of Music. Since 2016, he has been teaching at the violin faculty of the Guildhall School of Music and Drama, London, which also appointed him as Béla Bartók International Chair in 2018. In 2021, András Keller was awarded a Kossuth Prize in recognition of his exceptionally valuable artistic career for Hungary, his world-renowned skills as a performing artist, equally dedicated to chamber music and contemporary music, as well as his successful activities as music director, lecturer and organiser of cultural events. In 2022 he received the Prima Primissima Prize in Music Art.





# PIERRE-LAURENT AIMARD

## Piano

Widely acclaimed as a key figure in the music of our time, Pierre-Laurent Aimard has had close collaborations with many leading composers including György Ligeti, Karlheinz Stockhausen, George Benjamin, Pierre Boulez and Oliver Messiaen.

Aimard begins the 2022/23 season by receiving Denmark's most prominent music award, the Leonie Sonning Music Prize 2022 which will be celebrated in a series of concerts with Royal Danish Orchestra/Cambreling and recitals in Copenhagen and Aarhus. Elsewhere he continues to work closely with leading orchestras and conductors across Europe including Antwerp Symphony/Herreweghe, Radio Filharmonisch Orkest/Deneve, Deutsche Symphony Orchester Berlin/Chan, Orchestre National de Lille/Bloc and Orchestre Philharmonique de Radio France. He continues his collaboration with the San Francisco Symphony Orchestra and Esa-Pekka Salonen, recording Bartók's complete piano concertos due for release in Autumn 2023, and returns to Los Angeles Philharmonic for Beethoven's Piano Concerto No.4.

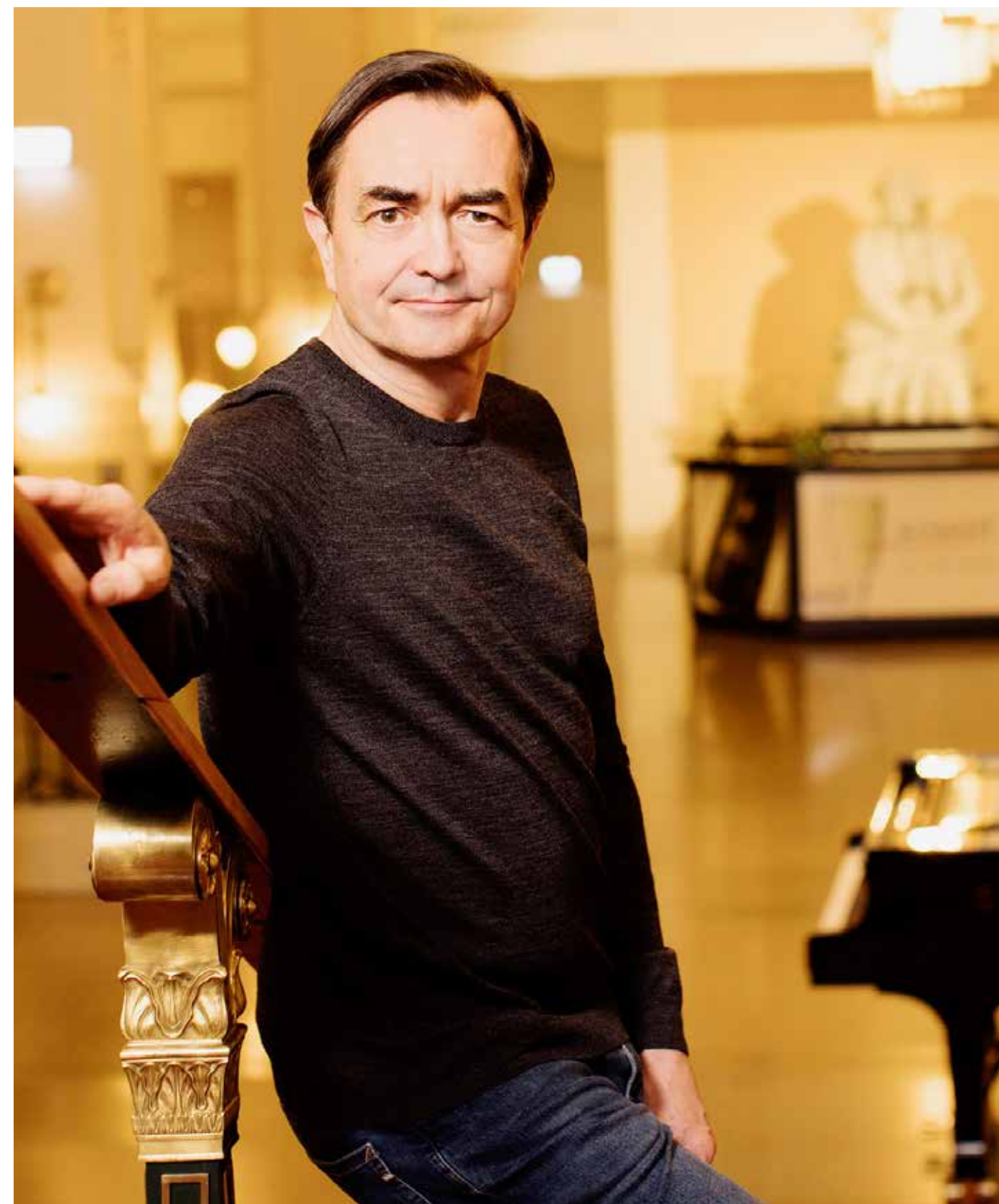
In celebration of György Ligeti's 100th Anniversary in 2023, Aimard will perform works by the composer in collaborations throughout the season, including, Seoul Philharmonic/Robertson for his Concerto for Piano; acclaimed German Jazz pianist, Michael Wollny on an improvisatory project around the Etudes and continuing to celebrate the composer through his unique recital programming.

In other chamber projects, highlights include collaborations with Tamara Stefanovich for *Visions de l'Amen* at the Boulez Saal and continued partnerships with Mark Simpson and Jean-Guihen Queyras for trio recitals including works by Lachenmann in Luxembourg and Vienna. Together with Isabelle Faust and Jorg Widmann, Aimard joins Queryas for Messiaen's *Quatuor pour la fin du temps* touring the work across Spain in the Autumn.

Orchestral successes of the 2021/22 season included collaborations with Orchestre Philharmonique de Radio France/Chung, Munich Philharmonic/Nagano, Bamberger Symphoniker/Honeck, Seattle Symphony Orchestra/Stasevska, hr-Sinfonieorchester/Altinoglu, Wiener Symphoniker/Afkham and the World Premiere of Klaus Ospald's concerto with WDR/Poppe. In recital and chamber projects, Aimard continued to champion contemporary composers, performing works by Birtwistle, Lachenmann, Cage, Schoenberg and Andre in Berlin, Amsterdam, and Frankfurt as well as Messiaen's colossal *Vingt Regards* in Paris and Amsterdam. In the UK highlights included Saffron Walden for Bach's *Well Tempered Klavier* and the Edinburgh Festival to perform his Fantasy recital programme.

Having recently released a new disc of Beethoven's *Hammerklavier Sonata and Eroica Variations* for Pentatone to great critical acclaim, Aimard releases a new recording of *Visions de l'Amen* with Tamara Stefanovich in September 2022. Recent seasons have also included Messiaen's opus magnum *Catalogue d'oiseaux* which was honoured with multiple awards including the prestigious German music critic's award 'Preis der Deutschen Schallplattenkritik'. Aimard has also performed the world premieres of piano works by Kurtág at Teatro alla Scala; Carter's last piece *Epigrams*, which was written for him; Sir Harrison Birtwistle's works *Responses*; *Sweet disorder* and the carefully careless and *Keyboard Engine for two pianos* which received its London premiere in autumn 2019.

Through his professorship at the Hochschule Köln as well as numerous series of concert lectures and workshops worldwide, Aimard sheds an inspiring light on music of all periods. He was previously an Associate Professor at the College de France, Paris and is a member of Bayerische Akademie der Schönen Künste. He took up the position as Head of New Music at the Reina Sofía School, Madrid in autumn 2021. In spring 2020, he re-launched a major online resource 'Explore the Score', after several years work, which centres on the performance and teaching of Ligeti's piano music in collaboration with the Klavier-Festival Ruhr.





# CONCERTO BUDAPEST SYMPHONY ORCHESTRA



Concerto Budapest Symphony Orchestra are one of the leading full-size orchestras in Hungary. They have stamped their mark on Hungarian and international music life with their unique tonality and broad ranging programming. Their extensive repertoire spans the spectrum from popular classics to contemporary works. Their progressive character is manifested in the musicians’ elemental performance skills, and a unique sound of the orchestra. Concerts become unforgettable experiences through a total and evident passion for music.

One of the oldest ensembles in Hungary, they boast a past stretching back more than a century when the predecessor of Concerto Budapest was founded in 1907. András Keller, world-famous violinist professor, founder of Keller Quartet, has been music director and principal conductor since their centenary in 2007. He had the following to say about listening to music: “... we don’t even have to understand the music but rather listen and feel it, and allow it to flow through us. If somebody is prepared to make this intellectual-spiritual investment, it will enrich them to the point that they will see their entire life in a completely different way”.

Through the work and artistic concept of Keller, the orchestra have undergone considerable renewal thanks to their youthful, gifted artists, the unique programme structure and themed festival programmes. In the past decade, Concerto Budapest have won over an increasingly broad audience base and have become a top-ranking ensemble not only in Hungary but on the international scene, too. Recently, they have participated in numerous international festivals and concert series, playing in prestigious concert halls in Europe, America and the Far East. Continuing on this pathway, they took to the stage in six cities across the United Kingdom in 2022 with loud applause

and excellent reviews, and will be welcome again in autumn 2023. They are planning on touring France and in Asia in 2024, in order to further cherish and disseminate Hungarian classical music traditions worldwide.

Highly acclaimed Hungarian musicians such as Dezső Ránki, Dénes Várjon, Barnabás Kelemen, Kristóf Baráti and Miklós Perényi are regular contributors to the orchestra, in addition to Concerto Budapest’s returning international guest soloists and collaborators including Gidon Kremer, Heinz Holliger, Isabelle Faust, Khatia Buniatishvili, Anna Vinnitskaya, Mikhail Pletnev and Evgeni Koroliov. World renown composer-conductor Péter Eötvös joined as first resident conductor, while world famous pianist-conductor Mikhail Pletnev joined as resident artist to the orchestra in 2022.

The Concerto Budapest repertoire ranges from virtuosic, large-scale symphonic works by Stravinsky, Tchaikovsky or Shostakovich to classical concertos from Mozart or Beethoven, or contemporary pieces from György Ligeti, Thomas Adés, György Kurtág, Krzysztof Penderecki and László Vidovszky. György Kurtág, living legend of contemporary music, is the orchestra’s honorary president.

In 2018, the orchestra launched a major recording series covering masterpieces of music under the German label TACET. The first four albums in the series – with symphonies No. 9 by Bruckner, No. 9 by Dvořák, No. 5 and 9 by Shostakovich and No. 8 by Schubert – have already been released. The Dvořák album featuring Miklós Perényi was Recording of the Month at the German AUDIO magazine. It is expected that in the next few years there will be releases of further albums in the series, including symphonies by Mahler and Beethoven.

# ORCHESTRA LIST

### ORCHESTRA

**Pierre-Laurent Aimard:** Soloist  
**András Keller:** Conductor

### 1st VIOLINS

Zsófia KÖRNYEI - concertmaster  
Miranda LIU - concertmaster  
Bernadett BICZÓ  
Júlia GYERMÁN  
Satoko KAKUTANI  
Péter SOMOGYI  
Szilvia SZIGETI  
Antal TABÁNYI  
Judit TAR  
Tamás TÓTH  
Éva VINICZAI  
Orsolya WINKLER

### 2nd VIOLINS

Zsuzsanna BERENTÉS  
Orsolya BERNÁTH  
Csenge DÓSA  
Andrea GAZSI-BÓNI  
Adél KOVÁCS  
Mátyás NÉMETH  
Mikola ROMÁN  
Áron SOÓS  
Orsolya SOÓS  
Katalin VARRÓ

### VIOLA

László MÓRÉ  
Janka SZOMOR-MEKIS  
Ágnes APRÓ  
Péter BOR  
Zília FIRTHA-JEKKE  
Orsolya KOVÁCSNÉ MEDEK  
Éva NOVÁK  
Anna ROVÓ  
Judit SOMOGYI  
Előd SOÓS

### CELLI

Ákos TAKÁCS  
János ARANYOS  
Edina DOBOVITS  
Anikó IZING  
Tamás MIGRÓCZI  
Erika NAGY LÁSZLÓNÉ SZMOLKA  
Richárd RÓZSA  
Éva SZABÓ

### DOUBLE BASSES

György SCHWEIGERT  
Vilmos BÚZA  
Dezső CSOPORT  
László ILLÉS  
Zoltán PETŐ  
Tibor TABÁNYI

### FLUTES

Orsolya KACZANDER  
Anita LŐRINCZ  
Szabolcs SZILÁGYI

### OBOES

Béla HORVÁTH  
Dániel ELLA  
Zsuzsanna VARGA

### CLARINETS

Csaba KLENYÁN  
Ákos PÁPAI  
György PUHA

### BASSOONS

Bálint MOHAI  
Anna BELEZNAI  
Albert NAGY

### HORNS

Bálint TÓTH  
János BENYUS  
Máté HAMAR  
A. Zsolt KOCSIS  
Hunor VARGA

### TRUMPETS

Gábor DEVECSAI  
Benedek SZÁSZI

### TROMBONES

Róbert STÜRZENBAUM  
Nándor KASZA  
Ákos GALLA

### TUBA

Tibor TAKÁCS

### TIMPANI & PERCUSSION

Boglárka FÁBRY  
Bence CSEPELI  
Vitalij DZSANDA  
Lajos TÓTH

### MANAGEMENT

**Gábor DEVICH** - CEO  
**Eszter FEHÉR** - Tour Manager  
**András KELLER** - Music Director  
**Annie KELLER** - Manager of International Affairs  
**Gábor NAGY** - Stage Manager  
**Éva SÓVÁGÓ** - Orchestra Manager  
**Imre SZABÓ STEIN** - Chief Advisor of Strategy and International Affairs

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Julia Smith

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*On Tour Management*  
Chrissy Dixon



Basel Chamber Orchestra

# Angela Hewitt

**Shostakovich** Chamber Symphony

**Mozart** Piano Concerto No. 14

**Holliger** Eisblumen (Ice Flowers)

**Vaughan Williams** Thomas Tallis Fantasia

**Bach** Piano concerto in D minor



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