

OBC ORQUESTRA SIMFÒNICA
DE BARCELONA
I NACIONAL DE CATALUNYA

2018_2019

KAZUSHI ONO DIRECTOR TITULAR

NO. 15

KENT NAGANO
CONDUCTS THE
RITE OF SPRING

9th and 10th
MARCH 2019

HALL 1 PAU CASALS

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Daniil Trifonov
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Gergiev & Trifonov

Orquestra Simfònica del Teatre Mariinsky
Daniil Trifonov, piano
Valery Gergiev, director

Rakhmàninov, *Concert per a piano núm. 1, en fa sostingut menor, op. 1*
Mahler, *Simfonia núm. 5*

Dilluns, 11 març de 2019 - 20.30 H

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No. **15**

MARCH 2019

KENT NAGANO

CONDUCTS THE RITE OF SPRING

Saturday 9th at 7 pm

Sunday 10th at 11 am

Kent Nagano conductor • **Jean-Yves Thibaudet** piano

CLAUDE DEBUSSY

Saint-Germain-en-Laye 1862 - París 1918

Jeux: poème dansé (1912-1913)

17'

CAMILLE SAINT-SAËNS

París 1835 - Alger 1921

Concerto for piano and orchestra no. 5 in F major, op. 103

“Egyptian” (1896)

Allegro animato

Andante

Molto allegro

29'

Jean-Yves Thibaudet piano

PAUSE

20'

IGOR STRAVINSKY

Oranienbaum 1882 - Nova York 1971

The Rite of Spring (revised version 1947) (1911-1913)

33'

PART I: Adoration of the Earth

Introduction / The Augurs of Spring (Dances of the Young Girls) /

Ritual of Abduction / Spring Rounds / Ritual of the Rival Tribes /

Procession of the Sage / The Sage / Dance of the Earth

PART II: The Sacrifice

Introduction / Mystic Circle of the Young Girls /

Glorification of the Chosen One / Evocation of the Ancestors /

Ritual Action of the Ancestors / Sacrificial Dance (The Chosen One)



Please turn off watch alarms and phones during the performance. If you feel the need to cough or sneeze, please stifle it with a handkerchief.

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The times and duration of the concert are approximate.

PROGRAMME

per **Javier Pérez Senz**

The great American conductor Kent Nagano brings together two scores that share the same artistic origin: the ballets *Jeux*, by Claude Debussy, and *The Rite of Spring* by Igor Stravinsky, which were commissioned by Sergei Diaghilev's famous Ballets Russes. The programme includes the brilliant *Piano Concerto No. 5 "Egyptian"* by Camille Saint-Saëns.

Jeux is a danced poem, and went almost unnoticed when it premiered on 15 May 1913, overshadowed by the monumental and historic scandal of the premiere of *The Rite of Spring*. The two ballets debuted under the direction of Pierre Monteux, with the legendary dancer and choreographer Vaslav Nijinsky as the protagonist. In this work, the sound and harmonic richness of a most audacious Debussy is seductive, always seeking a more complex musical architecture, conceived as a surprisingly refined mosaic construction. It is an innovative and prophetic work, obsessively analysed by composers such as Pierre Boulez, Jean Barraqué and Bernd Alois Zimmermann, who were fascinated by its continuous fragmentation of sound material, games and harmonic refinements, nuance and score, as light as the tennis balls that - this is the central plot of the ballet, conceived by Nijinsky - a young man and two girls search for under the rays of an electric lamp, in a sensual game, which is then interrupted by the appearance of another ball that scares them and makes them leave the park. With this benign plot, Debussy creates a masterful score with a gallant spirit, a pretext for succumbing to the passion of the dance. In *Piano Concerto No. 5, in F major "Egyptian"*, written partly during a stay in Luxor, Camille Saint-Saëns depicts with skill and refinement, a vision of the East refracted through Western sensibility. Indeed, the score, premiered on 2 June 1896 at the Salle Pleyel in Paris, offers pages of colour and exotic inspiration, but always with a spirit of stylised evocation, without pretensions of musical fidelity in the use of oriental forms and rhythms. There is, therefore, fantasy in the painting of atmospheres, and much science in the writing of the famous French composer, conductor and pedagogue.

The three movements of his last piano concerto follow the classical structure -fast-slow-fast- and combine melodic inspiration, delicate transparencies and highly effective contrasts. The most original movement is the *Andante*, in which Saint-Saëns gives very precise indications to recreate the rhapsodic character of a sound painting that includes, among others, Gamelan effects on the piano. The composer explains that "the passage in Sol is a song of Nubian

love that I have heard sung by the rowers on the Nile". In the final movement, he displays an irresistible virtuosity, with a fine orchestration that culminates in a radiant and brilliant coda.

Igor Stravinsky had the idea of writing a kind of primitive spring symphony under the title of *The Great Sacrifice*, but Diaghilev advised him to transform the project into a great ballet, *The Rite of Spring*: the premiere of this masterpiece on 29 May 1913 at the Théâtre des Champs-Élysées caused one of the most formidable scandals in the history of music.

The youthful impulse and the violence and raw tension that runs through *The Rite of Spring* remains fresh and alive as a symbol of modernity more than a century after its premiere. However, beneath the explosion of energy and dazzling colours, the brilliant Russian composer offers, with innovative fantasy, soft nuances and an admirable balance of the orchestral template. The modernity of the language and a sense of narration that avoids any romantic concession is captured in a score of surprising precision, transparent, clear and agitated by the disquieting role that the rhythm plays as the driving force behind the narration.

The composer himself explains the plot idea that inspired the ballet, conceived as a diptych, in two parts - *The Adoration of the Earth* and *The Sacrifice*: "I had dreamed a scene of pagan ritual in which a chosen sacrificial virgin dances herself to death. I am not telling a story, they are pictures of pagan Russia unified by a unique and fundamental idea: the mystery of the emergence of the creative power of nature."

Stravinsky masterfully begins the work with a memorable bassoon solo, in an atmosphere of magic and mystery that gives way to a music of unfaltering tension and dramatic vigour. The rhythmic variety, the sensuality, the vertiginous succession of musical ideas that are the driver of an unstoppable energy, respond to a revolutionary orchestral science, so that all the instruments featuring in the immense template play a preponderant role in a succession of dances and transitions of such innovative force that they have changed the course of the history of music.

The OBC was founded by the City Council of Barcelona in 1944, as a consolidation of the Pau Casals Orchestra project (1920-1937) that the Civil War interrupted. Nowadays, while maintaining the original spirit of Pau Casals, open to the world and committed to society, it nurtures our artists and our heritage, and has a mission to disseminate symphonic music, mainly from the nineteenth century in current creations. It is based at L'Auditori, where over twenty seasonal programmes are performed, as well as other concerts that bring orchestral music closer to the public. It also organizes concerts in emblematic places such as the Cathedral Square, Barceloneta Beach or the Sagrada Família and has toured in Europe, Asia and United States, performing in venues as Musikverein, Wiener Konzerthaus, Concertgebouw, Royal Albert Hall, Kennedy Center and Carnegie Hall.

The first principal conductor was Eduard Toldrà, and since September 2015 it has been Kazushi Ono. Other principal conductors have been Rafael Ferrer, Antoni Ros Marbà, Salvador Mas, Franz-Paul Decker, Luis Antonio García Navarro, Lawrence Foster, Ernest Martínez Izquierdo, Eiji Oue and Pablo González. It has also been conducted by Sergiu Celibidache, Valeri Gergiev, Christopher Hogwood, Eliahu Inbal, Emmanuel Krivine, Jesús López Cobos, Marc Minkowski, Michel Plasson, Mstislav Rostropòvix and Leonard Slatkin. Among the guest soloists, Lang Lang, Janine Jansen, Daniel Barenboim, Anne-Sophie Mutter, Isaac Stern, Radu Lupu, Frank Peter Zimmermann, Arcadi Volodos, Plácido Domingo, Montserrat Caballé, Teresa Berganza, Alicia de Larrocha, Pinchas Zukerman, Martha Argerich, Joshua Bell, Gidon Kremer, Truls Mørk, Viktoria Mullova, Piotr Anderszewski, Gil Shaham, Rudolf Buchbinder, Joaquín Achúcarro, Claudio Arrau, Arthur Rubinstein...

FIRST VIOLINS Vlad Stanculeasa, concertino / Cristian Chivu, associate concertmaster / Raúl García, assistant concertmaster / Liviu Morna*, assistant concertmaster / María José Aznar / Sarah Bels / Walter Ebenberger / Ana Isabel Galán / Natalia Mediavilla / Katia Novell / María Pilar Pérez / Anca Ratiu / Jordi Salicrú / Paula Banciu* / Samuel Cubarsi* / Andrea Duca* / Clàudia Farrés* / Oksana Solovieva* / Oleksandr Sora* / Elitsa Yancheva* **SECOND VIOLINS** Alexandra Presaizen, soloist / Christo Kasmetski*, guest soloist / Emil Bolozan, assistant / María José Balaguer / Jana Brauning / Patricia Bronisz / Mireia Llorens / Melita Murga / Antoni Peña / Josep Maria Plana / Robert Tomàs / Alfonso Aldeanueva* / Frédéric Descarregues* / Gabriel Graells* / Sei Morishima* / Ariana Oroño* **VIOLAS** Paul Cortese*, guest soloist / Josephine Fitzpatrick, assistant / Franck Heudiard / Christine de Lacoste / Sophie Lasnet / Michel Millet / Miquel Serrahima / Jennifer Stahl / Andreas Süßmayr / Irene Argüello* / Paula Hervás* / Albert Romero* / Johan Gregory Rondón* / Marta Sedó* / Marc Tarrida* **CELLOS** José Mor, soloist / Núria Calvo / Lourdes Duñó / Vincent Ellegiers / Olga Manescu / Jean-Baptiste Texier / Daniel Claret* / Jordi Claret* / Carmen Enjamio* / Amaia Ruano* **DOUBLE BASSES** Christoph Rahn, soloist / Dmitri Smyshlyayev, assistant / Jonathan Camps / Apostol Kosev / Josep Mensa / Matthew Nelson / Albert Prat / Nenad Jovic* / Stanislava Stoyanova* **FLUTES** Francisco López, soloist / Havard Lysebo*, guest soloist / Bea Cambrils / Mirjam Plas* / Christian Farroni, assistant / Ricardo Borrull, piccolo **OBOES** Disa English, soloist / Roberto Turlo*, guest soloist / José Juan Pardo / María José Meniz* / Dolors Chiralt, assistant / Molly Judson, English horn **CLARINETS** Larry Passin, soloist / Francesc Navarro / Josep Fuster, assistant and clarinet in b minor / Alfons Reverté, bass clarinet / Xavier Castillo*, bass clarinet **BASSOONS** Silvia Coricelli, soloist / Noé Cantú / Laura Guasteví* / Thomas Greaves, assistant / Slawomir Krysmalski, double bass **HORNS** Juan Manuel Gómez, soloist / Joan Aragó / David Bonet / Juan Conrado García, assistant soloist / David Rosell, assistant / Pablo Cadenas* / Iván Carrascosa* / José Antonio Soria* / Gabriel Zahonero* **TRUMPETS** Mireia Farrés, soloist / Adrián Moscardó / Angel Serrano, assistant / Raúl Calvo* / Andreu Moros* **TROMBONES** Eusebio Sáez, soloist / Vicent Pérez / Alberto Bonillo* / Gaspar Montesinos, assistant / Raul García, bass trombone / Francisco Palacios*, bass trombone **TUBA** Daniel Martínez* / Jacobo Moya* **PERCUSSION** Joan Marc Pino, assistant / Juan Francisco Ruiz / Ignasi Vila / Daniel Ishanda* / Miquel Àngel Martínez* **HARP** Magdalena Barrera / Marta Jarne* **CELESTA** Dolores Cano* **ORCHESTRA MANAGER** Walter Ebenberger **MUSIC DOCUMENTATION MANAGER** Begoña Pérez **TECHNICAL MANAGER** Ignasi Valero **STAGE CREW** Joan Luis

* collaborator



KENT NAGANO

Kent Nagano conducts the OBC for the first time.

Kent Nagano is famous for his lucid, elegant and intelligent performances. He is equally comfortable with classical, romantic and contemporary music and offers a fresh look at the established repertoire.

He has been music director of the Montreal Symphony Orchestra (MSO) since September 2006. In September 2013, he became principal guest conductor of the Gothenburg Symphony Orchestra. In September 2015 he was appointed General Musical Director of the Hamburg State Opera and Principal Conductor of the Philharmonisches Staatsorchester Hamburg, and in 2006 he was appointed Honorary Conductor of the Deutsches Symphonie-Orchester Berlin.

In January 2019 he toured Spain and the Canary Islands with the Philharmonisches Staatsorchester Hamburg and in March this year he will do another tour with the MSO, performing concerts in Berlin, Vienna, Munich and Paris, among others.



JEAN-YVES THIBAUDET

This is the fourth time that the pianist collaborates with the OBC, after their concerts in 2002, 2009 and 2017.

Born in Lyon, he went to study at the Paris Conservatory with Aldo Ciccolini and Lucette Descaves. He completed his studies with a First Prize diploma from the Conservatory.

During this current season he will perform in a total of fourteen countries with the Singapore symphony orchestra and the NHK symphony orchestra, Tokyo; the philharmonic orchestras of Malaysia, Hong Kong and China; the San Francisco, Houston, Chicago and Atlanta symphony orchestras; Philadelphia and Cleveland orchestras and the New York and Los Angeles philharmonic orchestras. His schedule will also include recitals at Carnegie Hall and a tour of Germany, Austria and Israel. He is also Artist-in-Residence of the Boston Symphony Orchestra.

Thibaudet records exclusively for Decca Records and has more than 50 albums in his discography. He has received nominations for a Grammy, Preis der Deutschen Schallplattenkritik, Diapason d'Or, Choc du Monde de la Musique, Edison Prize, Gramophone and Echo. He was awarded the title Officier by the French Ministry of Culture and the Victoire d'Honneur, as well as being included in the Hollywood Bowl Walk of Fame.

www.jeanyvesthibaudet.com



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