

The 86th Season

THE JERUSALEM SYMPHONY

VELIKANOV AND PAPIAN: INTIMATE SYMPHONIC

Wednesday 10.1.24 | 19:30

The Henry Crown Hall



VELIKANOV AND PAPIAN: INTIMATE SYMPHONIC

Wednesday 10.1.24, The Henry Crown Symphony Hall, the Jerusalem Theater, at 7:30 p.m.

Ivan Velikanov, conductor

Vag Papian, piano

Janna Gandelman, violin

Amos Boasson, viola

Rotem Braten, flute

Marina Fradin, harp

FRANZ SCHUBERT (1797-1828)

String Quartet No. 14 in d minor, D 810,

Death and the Maiden (arr.: **Ivan Velikanov**)

Allegro

Andante con moto

Scherzo. allegro molto – trio

Presto – Prestissimo

(1824, approximate duration 38 minutes)

BENJAMIN YUSUPOV (b. 1962)

Maximum for Violin, Viola, Flute, Harp and Orchestra

(2023, approximate duration 12 minutes)

GEORGE GERSHWIN (1898-1937)

Rhapsody in Blue

(1924, approximate duration 16 minutes)

ZOLTAN KODALY (1882-1967)

Dances of Galánta

(1933, approximate duration 16 minutes)

Franz Schubert (1797-1828)

String Quartet No. 14 in d minor, D 810,

Death and the Maiden (arr.: Ivan Velikanov)

(1824, approximate duration 38 minutes)

When it comes to interpreting musical works, it is often accepted that one must be careful not to project a certain composer's life circumstances on the musical content of his works. When, for example, Mozart took on the composition of the Requiem, he was actually in the middle of an encouraging step in getting his musical career back on track, after a long low period; Mahler actually wrote the most optimistic of his symphonies after the death of his young daughter.

But in the case of the "Death and the Maiden" quartet, it is indeed very tempting to correlate the circumstances of the work and the musical world which it describes. In quite an unusual manner, all the movements of the quartet are written in minor scale, and a gloomy atmosphere surrounds it.

And indeed, “Death and the Maiden” was born in the midst of a very unhappy period in Schubert’s life. It is presumed that the outburst of tertiary stage syphilis, a disease which would claim his life eventually, took on, and in the spring of 1823 he was hospitalized. Despite his recovery and eventually being released from hospital, his health condition remained fragile and he had suffered from depression attacks.

At first it seemed as if he was regaining his strength. In February 1824 one of his friends had described Schubert’s condition in a letter sent to a friend: “Schubert looks much better and he is actually beaming, wonderfully hungry and composed an abundance of quartets, German dances and variations”. But it seems that this improvement was but a recess; a month later Schubert wrote to another friend: “I feel as if I’m the most poor and wretched creature in the whole world. Imagine a certain being whose health is destroyed without repair, and depression worsens his condition all the time. Imagine a certain being, for whom the

pleasures of life and friendship announce nothing but pain, for he cannot savor that which is beautiful, is he not the most unhappy of all?”. However, in the same letter he adds: “I did not write many new songs, but I did write several instrumental works — two quartets for violins, viola and cello and one octet.”

The choice of composing quartets was no ordinary matter for him. Having completed his Quartet in c minor a few years earlier Schubert had abandoned this genre. When he returned to composing quartets, he was able to reach artistic heights which had helped him in fulfilling his ambition to become a ‘grade A’ composer.

The first of the two of the aforementioned quartets was the Quartet No. 13. It was based on melodies which Schubert in 1822 for a Singspiel (a type of German operetta) called **Rosamunde**. The play was a commercial failure, but Schubert did see fit to return to the melodies and give them a new lease of life. The second of the two of the aforementioned

quartets was the Quartet No. 14 in d minor “Death and the Maiden”. He had finished writing it in March 1824 and it was premiered in Vienna two years later, at the house of two brothers who were friends of Schubert and who had both played the violin, with Schubert as the violist. Much like the musical basis for Rosamunde, the second movement of the quartet is built as a group of five variations based on a melody of a poem called “Death and the Maiden”, which Schubert had composed in 1818, set to the words by Matthias Claudius. Claudius’ poem tells of a young girl who had struggled against the horror which is awakened within her when facing her nearing death, at the closeness of the ‘grisly man of bone’, who introduces himself as an affectionate friend. More than in any of his works, this quartet is doused with the gloominess of death.

The first movement opens with a rattling unified playing of the instruments, in d minor, a scale associated with the air of existential fear. In the part of the development the music switches between

two themes — one which is determined and the other which is quiet, as if questioning or asking. This duality can be understood as representing a struggle of life and death, against fate which one cannot agree with.

The theme of the second movement is choral in character, and is based on the materials expressing the funeral in the song “Death and the Maiden”. Each instrument is given the leading role along the variations.

The third movement is a frantic scherzo, moving wildly between major and minor scale and is paved with sudden changes in dynamics.

The finale is a Tarantella compiled as a rondo, i.e. of parts different from each other, where at the end of each part the music returns to the opening part, very much like the chorus in a song. This movement is a cruel death dance, with references to another work by Schubert dealing with the struggle with death - *Erlkönig* from **Winterreise**.

Mahler's arrangement for "Death and the Maiden"

At the "Turn of the Century", i.e. the end of the 19th century and beginning of the 20th century, it was quite a common thing for conductors to arrange chamber works for symphonic performances, most likely in an attempt to match the audience's taste. Mahler did so as well, and in addition he used to make significant changes to the scores of works he had conducted. His close friend Natalie Bauer-Lechner told that Mahler once told her that "Schubert's themes can be just taken and arranged. Their development is so lacking, that it would not harm them one bit."

Sometime within the period in which Mahler finished his Symphony No. 2, **Resurrection**, he managed to get a copy of the score to "Death and the Maiden", upon which he wrote in detail what changes could be made to the work in order to arrange it for string orchestra and thus adapt it to larger concert halls. On the basis of those notes he started preparing his own arrangement,

making a precise infrastructure of notes and punctuations regarding the desired orchestration, and the possibilities of dynamics and articulations in different places within the works. At a certain point he abandoned the idea and left the project unfinished. After his death his daughter Anna found the unfinished arrangement and brought it to the attention of two well-known Mahler researchers — David Matthews and Donald Mitchell. The two had prepared the missing parts on the basis of the guidelines left by Mahler and arrangement was published in 1984.

Velikanov on his arrangement of Schubert's String Quartet No. 14

“Schuber’s well-known Quartet in d minor had already been arranged for chamber orchestra by Mahler”, says Velikanov. “But my arrangement is for the entire symphonic range. I have loved this work since I was a child, but always had the notion that there is a real symphony hidden within this

music. Actually, it was only on rare occasions that Schubert had the opportunity to perform or hear his orchestral works, so I hope that he would enjoy the arrangement I made for a full orchestra. I approached the arrangement out of respect to the orchestral possibilities and musical principals of the early 19th century, making it actually Schubert's Symphony No. X... (as we cannot count them).

Benjamin Yusupov (b. 1962)

**Maximum for Violin, Viola, Flute, Harp
and Orchestra**

(2023, approximate duration 12 minutes)

Maximum for Violin, Viola, Flute, Harp and Orchestra was written in 2003 at the initiative of violinist Maxim Vengerov. It was premiered in May 2004 as a part of a tour, played by Vengerov, flutist Janna Tomassen (Denmark), violist Özcan Ulucan (Turkey) and harpist Jana Boušková (Czech Republic), together with the Tel Aviv Soloist Ensemble and conducted by the composer. The work's name reflects two ideas: on the one hand alluding to Maxim Vengerov's name, on the other relating to the unusual virtuosity which it demands — each of the soloists must display skill and almost maximum control. Each soloist has a fascinating cadenza in which he needs to improvise while the orchestra also displays maximum control in tempi and passages which are not easy to perform.

This is the sort of music one could describe as perpetuum mobile. Lasting approximately 12 minutes, it was performed dozens of times worldwide, among others at the prestigious Concertgebouw in Amsterdam.

BENJAMIN YUSUPOV



Born in Dushanbe, Tajikistan in 1962, Yusupov studied piano, composition and conducting at the Tchaikovsky State Conservatory in Moscow with Roman Ledeniov, Yuri Fortunatov and Dmitri Kitajenko. He received his PhD degree at Bar-Ilan University.

Yusupov is the founder, Music director and Conductor of the Israeli Soloists Chamber Orchestra featuring some of Israel's best musicians. Yusupov was awarded the Clone Prize (1992), the Sherover Award (1993), the Israeli Prime Minister Prizes (1999, 2008), the ACUM Prizes (2002, 2004), the Landau Award for the Performing Arts (2007), and Engel Prize (2009), the ACUM Prize for lifetime achievements (2016).

The music of Yusupov is not limited by genre classifications or cultural and ethnic idioms, but rather embraces and employs all styles and

influences to create his own unique musical language, both as a composer and as conductor. In his compositions, he makes use of both Western and Eastern musical traditions, including the use of musical sources from various ethnic communities. With a strong devotion to timbre and color as important structural elements, Yusupov's writing includes both the use of exotic instruments and the creation of illusory ethnic sounds by employing instruments of the symphony orchestra.

His extensive catalogue, which is published exclusively by Sikorski Musikverlage, has been performed extensively by a wide range of renowned artists and orchestra across the globe the likes of the London Philharmonic, Munich Philharmonic, Israel Philharmonic, Lucerne Symphony Orchestra, Copenhagen Philharmonic, Orchestre Philharmonique de Radio France, Bogota Philharmonic, New World Symphony, NDR Radio-Philharmonie Hannover, Iceland Symphony Orchestra and the Belgrade Philharmonic, to name but a few.

Yusupov works closely with outstanding artists such as Maxim Vengerov, Mischa Maisky, Vadim Repin, Alexander Kniazev, Maxim Rysanov, Sergei Nakariakov, Reinhold Friedrich, Konstantin Lifschitz and others.

In 2005, Yusupov's Viola **Tango Rock Concerto** — written for the internationally-renowned violinist Maxim Vengerov — enjoyed a triumphant world-premiere by the NDR Radio-Philharmonie in Hannover. The music has been welcomed with great enthusiasm by audiences and critics around the globe. The work has been featured in a documentary film about the life of Maxim Vengerov titled "Living the Dream" produced by EMI Classics and distributed worldwide.

Yusupov has also written Cello concerto for Mischa Maisky, commemorating the cellist's 60th birthday and premiered by Mischa Maisky with the Lucerne Symphony Orchestra conducted by the author. The piece was commissioned by three major orchestras: Lucerne Symphony Orchestra, London Philharmonic

and Israel Philharmonic. Deutsche Grammophon released the CD “20th CENTURY CLASSICS” with the recording of the Cello Concerto from the world premiere.

Yusupov’s Concerto No. 2, for violin and orchestra, **Voices of Violin**, also represents an unusual idea: the soloist is invited to play six movements not only from different historical periods of time, not only from different geographical areas, but also different performance styles, styles of sound-making, bowing, intonation, grace notes and so on. The piece was commissioned by Trans-Siberian Art Festival 2014, Orchestre Philharmonique de Radio France and the Berliner Symphoniker and performed by Vadim Repin to whom it was dedicated.

The short list of venues in which Yusupov has conducted includes KKL Lucerne, Berlin Philharmonie Hall, Amsterdam Concertgebouw, Prinzregententheater Munich, and Cologne Philharmonie. He conducted, among others,

Lucerne Symphony, Slovenian Philharmonic,
Sinfonietta Amsterdam, Bogota Philharmonic,
Iceland Symphony, Novosibirsk Philharmonic,
Jerusalem Symphony, Bulgarian National Radio
Orchestra, to name but a few.

George Gershwin (1898-1937)

Rhapsody in Blue

(1924, approximate duration 16 minutes)

George Gershwin was born as Jacob Gershwin to a Jewish family of Russian descent and grew up in a poor area of New York. He studied music with a local teacher when he was 12 and, aside from his classical upbringing, absorbed the folklore music which sounded abundantly throughout the diverse streets of the neighborhood. Of particular resonance was the music of the Yiddish theater and vaudeville shows he frequented with his parents. From very early in his career, the works Gershwin produced with his brother Ira for the Broadway stage granted him with reputation as a successful composer. Nevertheless, he insistently wrote pieces in a more artistic vein, in a desire to be acknowledged as a “serious” artist as well.

His first major opportunity to realize his dream came in 1922 when he was addressed by Paul

Whiteman, a leader of a jazz ensemble. Whiteman planned an educational concert of jazz music pieces. The 24-year-old Gershwin happily took on the challenge, yet he did not commit to it until in January 1924 his brother pointed out an announcement in the New York Herald Tribune, in which he was said to have been working on a new piano concerto scheduled for performance on February 12. Within three weeks Gershwin had a new piece ready. It was named **Rhapsody in Blue**.

In fact, this was Gershwin's first jazz-inflected concerto. Whiteman's principal arranger, Ferde Grofé, orchestrated the piece within 10 days for Whiteman's small ensemble, and later expanded the piece to a full symphonic orchestration. Gershwin, who was the soloist at the première, left extensive parts of the solo part empty, specifying only that he would nod to the conductor when the time will come for the orchestra to come in. After the debut performance he retracted, or possibly even improvised, the solo parts were notated.

The piece was a smashing success. Named by George's brother, Ira, the piece is not in any singular specific form and is therefore worthy of its name, Rhapsody. It begins in a theme, presented by the clarinet player, which became one of Gershwin's most popular and beloved themes. It is then reworked into various guises and surprising twists and turns, evoking vivid notions of modern urban Americana.

Zoltan Kodály (1882-1967)

Dances of Galánta

(1933, approximate duration 16 minutes)

Zoltan Kodály was born on December 16, 1882 in Kecskemét, a small town in central Hungary. From a young age he showed great aptitude and interest in music. He was exposed to western classical music through his parents: his father played the violin and his mother sang and played the piano. He also heard folk music in the Hungarian villages he visited as a child and he must have come into contact with the folk-tunes sung by his classmates while at elementary school in Galánta.

By the time Kodály reached secondary school he was composing his own music. He completed his academic education at The Franz List Academy and at the University of Hungary where he earned a degree in Hungarian, German and then, later, a Doctor of Philosophy in linguistics. His research dealt with the structure of the Hungarian folksong.

As a composer, Kodály did much to bridge the gap between Hungarian folk music and the European art music tradition. During the 1900s, Hungary had strong economic ties with Austria. The music of the Hungarian upper class was Viennese Classical music and the language spoken by educated Hungarians was German. The peasant population, on the other hand, spoke Hungarian and had a thriving folk music tradition of its own.

Throughout his life Kodaly was always in close contact with Béla Bartók. In the early 1900s, the two turned their backs on the European music culture of Hungary and focused their attention on their own native folk music traditions. In 1905 they set off on the first of many expeditions to collect and gather traditional Hungarian folk music. In his radio talk 'Bartók emlékezete' ('Bartók remembered') on 3 November 1955, Kodály recalled the basis and beginning of their collaboration: 'The vision of an educated Hungary, reborn from the people, rose before us. We decided to devote our lives to its realization'. Their first joint project was

the publication of Magyar népdalok ('Hungarian folksongs') in 1906. In later years Kodály was president of the Hungarian Academy of Sciences, president of The International Folk Music Council, and honorary president of the International Society for Music Education. Today he is known both as a prominent conductor, as well as an important researcher and educator and his educational methods have been studied since.

Written in 1933, the **Dances of Galánta** were first performed in Budapest during the same year, at a concert by the Budapest Philharmonic Society, which had commissioned the work in celebration of its 80th anniversary. Based on an earlier collection of folk-dance melodies, the piece is based on the Hungarian *verbunkos* tradition, which was a dance used as part of recruitment in old times. The *verbunkos* made use of existing folk-material, giving rise, however, to its own peculiar musical idiom. Kodály reworked these dances into rondo form.

Based largely on Gilli Alon-Bitton

IVAN VELIKANOV, CONDUCTOR



Conductor, composer and performer of Early Classical Music, Ivan Velikanov was born in Paris in 1986. He has a triple citizenship - French, Israeli and Russian - and possesses an extraordinarily diverse cultural background. Velikanov started playing and composing music at the age of 5. In 1993 his family moved to Moscow, where Ivan's musical tuition continued through private lessons. In 2000 he entered the Moscow Academic Music College. In 2004 he entered the Moscow Conservatory, where he studied Composition with Roman Ledeniov, graduating in 2009. He then proceeded to study orchestra conducting with Gennady Rozhdestvensky and also with Vladimir Altschuler in St. Petersburg, where he graduated with honors in 2012. He also studied organ and harpsichord.

Velikanov participated in several masterclasses in conducting, led by some of the most renowned

contemporary luminaries, including Kurt Masur, Teodor Currentzis, Gianluigi Gelmetti, Michail Jurowski and Kristjan Järvi; in harpsichord, led for example by historical keyboardist Christine *Schornsheim*; and in cornetto, led by William Dongois and Jean Tubéry. He also was assistant to several conductors, including Sir Roger Norrington, to Vladimir Jurowski and to Dmitri Jurowski.

Since 2021 Velikanov divides his time between the Bolshoi Theatre in Moscow and the Pushkin Opera and Ballet Theatre in Nizhny Novgorod. At the Bolshoi, he has directed new stage productions **Falstaff** (an opera from 1799 by Salieri) and of **Askold's Grave** (an opera 1838 by Verstovsky) - both Ivan's new versions; and also, of **Die Fledermaus** (J. Strauss). Other works he conducted at the Bolshoi include **Il mondo della Luna** (Haydn) and **Le Nozze di Figaro** (Mozart). In Nizhniy, he directed a highly acclaimed new stage production of **Le Nozze di Figaro**, as well as conducting productions of **Boris Godunov** (Mussorgsky), **Sleeping Beauty** (Tchaikovsky's ballet), **Spartacus** (a ballet by

Khachaturian), **Peer Gynt** (a ballet on Grieg's music), **A Life for the Tsar** (Glinka), **Aleko** (Rachmaninoff) and several others.

Between 2020 and 2022 Ivan was engaged at the Hovorostovsky opera and ballet theatre in Krasnoyarsk, where in 2021 he prepared and directed two world premières: **Bogatyri** (an unfinished opera by Borodin, completed by Syumak); and the ballet **Leningrad Symphony** (based on Shostakovich's music). Both these productions, and also the Nizhny's production of **Le Nozze di Figaro** were nominated for the 2022 Golden Mask National Theatre Award (also for Ivan's work as Musical Director and Conductor). This success was followed in 2022 by yet another première in Krasnoyarsk: **Catarina, la figlia del bandito** (a ballet by Pugni, in a new musical version), which was also nominated for the next year's Golden Mask award (in 2023). In Krasnoyarsk, Ivan also conducted **Swan Lake**, **Sleeping Beauty** and **The Nutcracker** (Tchaikovsky); **Snow Maiden** (Rimski-Korsakov), **Prince Igor**

(Borodin), **Yermak** (A. Tchaikovsky), and **Rigoletto** (Verdi).

In 2020 and 2022, Ivan conducted two series of stage performances of Tchaikovsky's three major ballets in the UK, the first with the Siberian Ballet from Krasnoyarsk and the second with the International Ballet from Varna, Bulgaria. Previously (2017—2019), Ivan was engaged at the Novosibirsk Academic Opera and Ballet Theatre, where he assisted Dmitri Jurowski in a new production of Verdi's **Un ballo in maschera**; he was also engaged at the Ural Opera in Ekaterinburg, where he conducted stage performances of **Carmen** (Bizet), **Rusalka** (Dvořák), **Pique Dame** (Tchaikovsky) and **Turandot** (Puccini).

In 2017 he was invited by the Mikhailovsky Theatre in St. Petersburg, where he directed a new stage production of **Le nozze di Figaro** and also conducted **Die Zauberflöte** (Mozart) and Prokofiev's ballet **Romeo and Juliet**. In 2014—2017, Ivan had a contract with the Moscow Academic

Music Theatre (MAMT), where, in particular, he directed a Russian première of **A Gentle Spirit** (Tavener) and a world première **Rasyomon Variations** (a ballet by Varlamov). In 2014, early in his operatic career, Ivan directed a new production of **Die Zauberflöte** at the Yakutsk Opera theatre.

As a symphony orchestra conductor, Ivan regularly performs with his own Tarusa Chamber Orchestra (TCO), with which he is engaged in historically informed performances of classical (for example Haydn, Mozart, Beethoven) and Early Romantic (such as Schubert, Weber, Mendelssohn, Glinka, Schumann) symphonic repertoire, expanding into the end of 19th century (with the likes of Brahms, Tchaikovsky, Grieg, Sibelius, Mahler) and the first half of the 20th Century (with Prokofiev, Stravinsky, Shostakovich) and also including works of modern and contemporary authors (such as Schnittke, Pärt, Silvestrov and others). Since its inception in 2014, the TCO has offered approximately 35 different concert programs. With this orchestra, Ivan made

concert tours in Europe (Switzerland and Estonia in 2019, Finland in 2019 and again in 2020).

Almost every TCO concert includes the participation of invited soloists, which have included artists such as Alexei Lubimov, Dmitry Sinkovsky, and a long list of singers, woodwind and brass players.

In parallel with his work with TCO, Ivan is regularly invited as a guest conductor by several orchestras and ensembles - in Moscow (Musica Viva, Pavel Slobodkin Centre's orchestra), in other Russian cities (Tatarstan National Symphony Orchestra, Rostov-on Don Philharmonic, Samara Chamber Orchestra), and in Europe (in Florence, Tallinn and Berlin for example). In 2022 Ivan's symphonic performances have included two concerts in Moscow with the Musica Viva Orchestra (performing Mozart's Requiem, Beethoven's Triple Concerto and a première of Schubert's quartet **Der Tod und das Mädchen** in Ivan's orchestration); a concert with TCO and Alexei Lubimov in Tarusa; and a concert with the Nijniy Novgorod Opera Theatre Orchestra

(performing full sets of **A Midsummer Night's Dream** by Mendelssohn and of **Rosamunde** by Schubert).

Ivan's own compositions include the ballet **Setanta, or the Fearless Hound of Ulster**, For Choir, Orchestra, and Dancers, which has won the Bolshoi Theatre contest for a new opera or ballet; and a musical play called **Prometheus Bound**. Several of Ivan's smaller-size compositions and orchestral arrangements have been performed by the author with his TCO.

Ivan's deep knowledge and extensive practice of historically informed performance, especially of 18th Century's music, allows him to offer stylistically correct interpretations of classical symphonies and operas, by conducting the orchestra from the harpsichord. On the other side, as a skilled composer, he made a large number of orchestral arrangements (especially of Romantic Lied repertoire), thus enriching the programmes in his own concerts. Recently (in October 2022, at the

Zaryadye Concert Hall in Moscow), he presented his highly acclaimed orchestral version of Schubert's quartet **Der Tod und das Mädchen** which we shall hear tonight.

Ivan's activity as performer of Early Classical Music started in 2009, when he created "Alta Capella", an ensemble of period instruments with which he gave dozens of concerts in Russia and abroad (France, Israel) with a large Renaissance and Baroque repertoire, leading the ensemble and playing harpsichord, organ, portative organ and baroque cornetto. In 2011, he created and international festival of music and dance called *La Renaissance*. The festival took place in Moscow every summer until 2019, with many renowned European specialists giving masterclasses and then performing in concerts with their apprentices.

VAG PAPIAN, PIANO



Papian began his career as a pianist in 1979 after winning the Lisbon Viana da Motta International Competition. He was immediately invited to perform in all major concert halls in the former Soviet Union, including recitals in St. Petersburg and Moscow.

Mr. Papian is a graduate of the Moscow Conservatory where he studied under the direction of the well-known Professor Michael Voskresensky. In 1982 Mr. Papian went to study conducting at the St. Petersburg Conservatory. He was one of an elite group of musicians who studied with the legendary Professor Ilia Musin.

In 1984 Valery Gergiev invited him to become Associate Conductor of the Armenian Philharmonic Orchestra, where three years later he became Artistic Director and Principal Conductor. In this position he conducted more than 200

performances in a vast variety of compositions and styles, including contemporary music by Russian and Western composers. He has made guest appearances with most of the major symphony orchestras as well as continuing to perform as a pianist. Mr. Papian also collaborated with the Armenian National Opera from 1988 until he immigrated to Israel in 1990. Since then, he has taken the post of associate conductor with the Israel Sinfonietta Beer-Sheva. He has also been guest conductor with the Jerusalem Symphony Orchestra. His international tours as a pianist include concerts in Basel, Barcelona, Geneva, Toronto, Ottawa, New York, as well as tours in South America and the Far East.

Mr. Papian has conducted the English Chamber Orchestra at the Barbican Centre in London, the New Japan Philharmonic, the Israel Chamber Orchestra, the Jerusalem, Moscow, Belgrade and Trondheim Symphony Orchestras and, for the 2001 Enesco Festival, the Vienna Boys Choir.

Recent engagements have included the Houston Festival Orchestra Texas, the Malmö Symphony Orchestra as conductor and soloist, and the Suwon Festival in Korea, to an acclaiming audience of four thousand people. In June of 2003 Mr. Papian conducted the Moscow New Russian Symphony Orchestra with a special 100 years anniversary program dedicated to the birth of legendary Russian-Armenian composer Aram Khachaturian. Vag Papian conducted the Israel Sinfonietta Beer-Sheva in October 2003 and the Israeli Northern Symphony Haifa in 2004. Also in 2004, together with the Israel Symphony Orchestra Rishon LeZion as its soloist and conductor, he took part in the International Spring Festival, performing a special concert dedicated to the Armenian composer Aram Khachaturian celebrating his 100th anniversary. Mr. Papian has been invited to conduct The Jerusalem Symphony Orchestra, IBA, in April 2004, in concerts of its subscription series "The Popular Concerti". In 2005 Vag Papian made his debut with Israeli Philharmonic Orchestra.

As a recital partner to Maxim Vengerov, Mr. Papian has toured in Europe, the USA and the Far East, and has made a recording with Maxim Vengerov for EMI Classic.

Mr Papian's opera productions have included Carl Nielsen's **Saul and David**, Bizet's **Carmen**, Mozart's **Don Giovanni** and Bellini's **Norma**. He is Guest Conductor at the National Opera Theatre of Armenia, and professor at the Tel Aviv Samuel Rubin Academy of Music.

JANNA GANDELMAN, VIOLIN



Janna Gandelman was born in Kishinev (Moldova) where she began her violin studies at age of 5. At a very young age she had already won a number of competitions in Russia, such as the National Violin Competition, the Stolyarsky School Competition, the International Competition of the USSR and the Auer Moldova Competition.

After her immigration to Israel in 1979, she maintained an active solo and chamber music concert life as a member of the programs for excelling young musicians at the Jerusalem Music Center Mishkenot Sha'ananim. In 1984-1989, while Gandelman studied at Tel the Aviv Music Academy, she won several prizes at important Israeli violin competitions such as the Clairmont and Shapiro Competitions. She was a laureate of Lipizer Competition in Italy (1992) and received the second prize at the Atlanta Competition in the US (1994).

Since 1993 Gandelman served as principal violinist of Israel's leading ensembles, including Musica Nova, the 21st Century Music Ensemble, Caprizma Ensemble and the Rishon Le-Zion Soloists Quartet. She performed as a soloist with most orchestras in Israel, including the Israeli Opera Orchestra, the Haifa Symphony Orchestra, Israel Sinfonietta Beer-Sheva, the Kibbutz Chamber Orchestra and Israeli Camerata Jerusalem. She has played under conductors such as Mendi Rodan, Noam Sheriff, Gary Bertini, Avner Biron, Asher Fish, Doron Solomon and others.

In 1996 she played as guest leader in the Flemish Chamber Orchestra. In 1997-1998 Gandelman served as concertmaster in the Kibbutz Chamber Orchestra and in 1998-2001 she had led the Stage Orchestra of Israel. In 2001 Gandelman became the concertmaster of the Israeli Camerata Jerusalem.

Since 2009 she has been serving as the concertmaster at the Jerusalem Symphony Orchestra, as well as first violin in the Sapphire

String Quartet, (alongside Roman Spitzer, Amos Boasson and Oleg Stolpner) — an ensemble dedicated to performing and recording music from Purcell to Contemporary Music.

Gandelman performed in chamber music concerts with such renowned musicians as Isaac Stern, Gideon Kremer, Eliso Virsaladze and Asher Fisch. She regularly takes part in international festivals such as the Red Sea Festival, Abu Gosh Festival, Israel Festival, Jerusalem Chamber Music Festival, Schleswig-Holstein Musik Festival and many others.

AMOS BOASSON, VIOLA



Born in Jerusalem (1967), Amos received his B. Mus from the Jerusalem Academy of Music and Dance, studying under Prof. David Chen and Mr. Chaim Taub, and then headed for the USA, receiving his M. Mus and Performer Diploma from Indiana University, studying under Prof. Atar Arad. He was a recipient of the America-Israel Cultural Fund scholarships.

Amos performed as a soloist and in chamber music throughout Europe, and in the US, Japan, India and Israel. He performed the American premiere of Karl Amadeus Hartmann's Viola Concerto. With the Kuttner quartet he received the Russel Award at the Coleman competition in L.A., and was a finalist at the Osaka competition. With Lumina Trio he recorded an acclaimed CD for the French label Selena. A wide part of his repertoire consists of Israeli music, including many pieces which he premiered, and that were written for him.

Amos Boasson recorded over a hundred solo and chamber music works for Israel Broadcasting Authority's Voice of Music, many of them precious rarities, including several premiere recordings.

Boasson is an appreciated teacher for viola, violin and chamber music. He took part in the project initiated by Tabea Zimmerman, of teaching youngsters viola right from the start.

Amos takes an active role in the Authentic Baroque performance, being a founding member in Academia Daniel, with which he recorded several CDs in Germany for the HR and CPO labels.

Since 2007, Amos Boasson is co-principal violist in the Jerusalem Symphony. Between 2003 and 2008 he was principal violist in the Israel Kibbutz Orchestra, with which he has also performed as soloist. Previously he was assistant principal violist in the Israel Sinfonietta Beer Sheva, and the Jerusalem Camerata. He has also played for the Israel Philharmonic.

Amos is also a composer. Among his compositions are **Passacaglia** and **Waves** for orchestra. Recently he was engaged in composing a large-scale opera, to a text of his own. He is also a skilled and experienced arranger of music. He also has a M. Mus. Degree in orchestral conducting, from the Tel Aviv Buchmann-Mehta School of Music, under Maestro Mendi Rodan.

ROTEM BRATEN, FLUTE



Rotem Braten was born in Israel in 1992. She began playing the flute at the age of 9 at the Karmiel Conservatory, and later served in the IDF as an Outstanding Musician.

Rotem finished her B. Mus. studies at the Jerusalem Academy of Music and Dance, where she studied at the class of Mr. Yossi Arnheim, and her M. Mus. Studies at the Basel Music Academy at the class of Mr. Felix Renggli. Performed with the Israel Philharmonic Orchestra in many projects and tours and with the Oviedo Philharmonic, Spain, and is the principal flutist of the JSO.

Winner of many competitions of the JAMD, among them woodwind competitions, concerto competitions, the Performance Arts Faculty Dean Award, chamber music and more.

A member of several ensembles, including Rosmarin Ensemble, Capitolina Ensemble and Quarantini Ensemble among others.

Winner of the Audience Favorite Prize at the Spring Competitions 2015.

Performed as soloist with the Jerusalem Street Orchestra, The Haifa Symphony, The Mandy Rodan Symphony Orchestra at the JAMD and others.

Rotem Braten is also the recipient of the America-Israel Cultural Fund scholarships since 2007 consecutively.

MARINA FRADIN, HARP



Marina Fradin began playing the harp at the Rimsky-Korsakov Saint Petersburg State Conservatory and is a graduate of the Buchmann-Mehta Music School in Tel- Aviv. In recent years she has also performed with Israel's finest orchestras and conductors, including The Israel Philharmonic, the Jerusalem Symphony Orchestra, and she is also a member of the Rosmarin Ensemble. Won 2nd prize as well as a prize for Performance of an Israeli Work at the First Israeli Harp Competition, and 3rd place at the 20th International Competition in Israel.

A recipient of the America-Israel Cultural Fund scholarships for many years.

JERUSALEM SYMPHONY ORCHESTRA

The 86th Season 2023-2024

Julian Rachlin / Music Director

Violin I

Jenny Hünigen***
Janna Gandelman***
Yuri Glukhovsky**
Vitaly Remaniuk
Marina Schwartz*
Olga Fabricant
Ester Golderman
Yevgeny Voskoboinikov
Liora Altschuler
Diana Lupo
Julia Sigalovskaya
Gennady Talis
Inna Tilis

Violin II

Elina Yanovitsky***
Janna Gontarenko**
Eleonora Spichko
Alla Skurkovich
Adrian Bugichi
Ksenia Kozodoi
Natalia Pronenko
Oleg Friedman
Svetlana Kaminski

Viola

Amos Boasson***
Itamar Ringel***
Tania Fein**
Ilya Zhuravel
Miryam Fingert
Alexander Shochat

Cello

Talia Erdal***
Isaac Andrade***
Yaghi Malka Peled
Liliya Flaksman
Shmuel Avraham

Double Bass

Alexander Osipenko***
Eran Borovich**
Vladimir Rivkin
Yonatan Ron
Eyal Ganor

Oboe

Nir Gavrieli
Michael Lam

French Horn

Michael Lam

Flute

Rotem Braten***
Hagar Shahal**
Yael Tevet
Michal Tikotzki

Piccolo

Yael Tevet

Clarinet

Danny Erdman***
Nir Marom**
Yigal Levin
Sigal Hechtlinger
Bass Clarinet
Sigal Hechtlinger

Bassoon

Richard Paley***
Joel Polischuk
Contra Bassoon
Joel Polischuk

Horn

Victor Taran***
Ifat Zur**
Edo Hayek
Nick Kelber

Trumpet

Dmitry Levitas***
Boris Bendikov**
Ran Encaoua
Guy Sarig

Trombone

Shahar Livne***
Daniel Lubashevsky**
Kesem Ninio**

Tuba

Yaakov Hardan***

Timpani

Yoav Lifshitz***

Percussion

Merav Askayo***
Vladimir Kaplan

Harp

Marina Fradin***

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Orit Fikler | Neri Horowitz | Limor Akta | Nava Disenchik, observer

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