



≡ Eesti
≡ Kontsert

Londoni Filharmooniaorkester

Marcel Johannes Kits tšello
Dirigent **Santtu-Matias Rouvali** Soome

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Eesti Kontserdi hooaja peatoetaja

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N 17. OKTOOBER 19.00 Estonia kontserdisaal

Philharmonia Orchestra London

Marcel Johannes Kits tšello / cello

Dirigent / Conductor **Santtu-Matias Rouvali** Soome / Finland

Mihhail Glinka (1804–1857)

Avamäng ooperile „Ruslan ja Ludmilla“ /
Overture to „Ruslan and Ludmila“ (1842)

~6'

Edward Elgar (1857–1934)

Tšellokontsert e-moll / Cello Concerto in E minor op. 85 (1919)

~30'

- *Adagio – Moderato*

- *Lento – Allegro molto*

- *Adagio*

- *Allegro – Moderato – Allegro, ma non troppo – Poco più lento – Adagio*

VAHEAEG

Jean Sibelius (1865–1957)

Sümfoonia nr 3 C-duur / Symphony No. 3 in C major op. 52 (1907)

~30'

- *Allegro moderato*

- *Andantino con moto, quasi allegretto*

- *Moderato – Allegro ma non tanto*

Kontsert on järelkuulatav Klassikaraadio koduleheküljel.

Mihhail Glinka pani oma loominguga aluse vene rahvuslikule sümfonismile ja ooperiloomingule. Tema esimene lavateos „Elu tsaari eest“ („Ivan Sussanin“), mis esietendus tohutu menuga 1936. aastal Peterburis, tähistab vene rahvusliku ooperi sündi. Peaaegu üleöö sai Glinka vene kuulsaimaks heliloojaks ning 1837. aastal määrati ta keiserliku kabeli kapellmeistriks, mis tagas talle majandusliku kindlustatuse ja kõrge sotsiaalse positsiooni. Esikooperi triumf innustas heliloojat mõtlema teise ooperi loomisele ning kui Peterburi Keiserliku Teatri direktor tegi ettepaneku kohandada muusikaliseks lavateoseks Puškini eepiline noorpõlvopoeem „Ruslan ja Ludmilla“ (1820), haaras Glinka sellest võimalusest kinni. Oma kavatsustest kõneles ta Puškinile, kes nõustus libretistina koostööd tegema – paraku katkestas kahe kunstniku koostöö kirjaniku surm duellil 1837. aasta algul.

„Ruslan ja Ludmilla“ esietendus 9. detsembril 1842 Peterburis. See ei korranud tema esimese ooperi menu ning teost ei esitatud enne kui alles pärast Glinka surma.

„Ruslan ja Ludmilla“ on eepiline muinasjutuooper, mille tegevus leiab aset 9. sajandi Venemaal. Kiievi suurvürsti tütar Ludmilla on andnud nõusoleku abielluda Ruslaniga. Nende kihluspeol röövib õel võlur Tšernomor neiu ning peigmees asub teda otsima. Temaga liituvad veel

kaks Ludmilla tagasitõrjutud kosilast, kes on saanud uut lootust: Ludmilla tagasitoojale on suurvürst lubanud tasuks oma tütre ja pool kuningriiki. Oma teel kohtuvad vägilased mitmete muinasjutuliste tegelastega, kelle iseloomustamiseks on Glinka kasutanud vene, soome, tatari ja pärsia rahvaviise. Ooper lõpeb õnnelikult: Ruslan päästab oma armastatu Tšernomori küüsisist ja äratab ta võlusõrmuse abil nõidusunest.

Ooperi **avamäng**, mis on „Kamaarinskaja“ kõrval üks mängitavamaid Glinka sümfoonilisi teoseid, valmis heliloojal kõige viimasena; Glinka autobiograafia kohaselt kirjutas ta selle proovide vaheajal vahetult enne esietendust. See avamäng on särav ja energiline eesriide avaja, mis juhib kuulaja ooperi seiklusrikkasse ja maagilisse atmosfääri.

Inglise rahvusliku koolkonna esindaja **Edward Elgar** on tähelepanuväärseim figuur briti muusikas pärast Henry Purcelli surma (1695). Komponistina oli ta suures osas iseõppija ega läbinud kunagi ühtki konservatooriumi. Tema loominguline avanemine toimus alles 40. eluaastates; kuni selle ajani teenis ta elatist muusikaõpetaja ning viiuldajana. Olulist mõju heliloojaks kujunemise teel avaldas talle Alice Roberts, kellega ta abiellus 1889. aastal. Abikaasa usk Elgari andesse inspireeris tema suurimaid

loomingulisi saavutusi, millest esimene – „Enigma-variatsioonid“ (1899) – tõstis provintsimuusikust Elgari rahvusvaheliselt tunnustatud heliloojaks. Sellest alguse saanud loominguline kõrgaeg jätkus 20 aastat, millele pani punkti autori viimane suurteos – **tšellokontsert e-moll op. 85**. Ta alustas kontserdi visandamisega 1918. aasta märtsis, kui viibis haiglas operatsioonil: ärganud narkoosist, palus Elgar paberit ja pliitsit ning pani kirja esimese osa peateema. Põhitöö teosega jäi siiski järgmise aasta suvesse, jõudes lõpule augustikuus. Esimese maailmasõja lõppedes oli Elgari maailm kokku varisemas: ta nägi oma armastatud edwardliku Inglismaa hääbumist ning vaatas valuga pealt, kuidas ta kopsuvähki põdev abikaasa pikkamisi nõrgemaks jääb. Alice Elgar oli mehe kõrval veel tšellokontserdi esiettekanne 1919. aasta oktoobris, surres järgmise aasta aprillis. Ühes temaga kustus ka Elgari loominguline ind ja säde. „Olen nüüd üksildane, ei näe muusikat enam endisel moel ega usu, et lõpetan veel mõne uue teose – visandeid küll teen, ent puudub ajend midagi lõpule viia, mul puuduvad igasugused ambitsioonid,“ kirjutas Elgar mõned kuud pärast abikaasa lahkumist.

Elgari luigelauluks jäänud tšellokontserdist kumavad vastu helilooja läbielamised, meeleheide ja purunenud illusioonid ning

mõtted surmast ja surelikkusest. Kuigi ta ehk ei planeerinud seda oma hüvastijätuavaldusena, on teos justkui nostalgiline tagasivaade, olles läbi imbunud romantismist, mille aeg oli selleks ajaks ümber saanud. Tegu pole tavapärase virtuooskontserdiga, kus on luubi all solisti hiilgavate mänguoskuste esitlemine ning tšellisti saatev orkester on faktuurilt läbipaistev ja delikaatne. Kontsert koosneb neljast osast, kusjuures kaks esimest ja kaks viimast osa esitatakse *attacca*, jättes seega mulje kaheosalisest ülesehitusest.

Tšellokontserdi esiettekanne 1919. aasta oktoobris leidis aset Londoni Sümfooniaorkestri esimese sõjajärgse hooaja avakontserdi raames Queen's Hallis autori käe all, solistik Felix Salmond. Paraku kannatas teos ebapiisava ettevalmistuse tõttu. Pikka aega ei võtnud publik Elgari kontserti omaks, kuni sellele andsid uue hingamise tšellist Jacqueline du Pré emotsionaalsed tõlgendused 1970. aastatel. Elgar pühendas teose oma sõpradele Sir Sidney ja Lady Frances Colvinile.

„Alates Beethoveni ajast on nn sümfooniad olnud õigupoolest sümfoonilised poeemid, erandiks vaid Brahmsi omad. Mõnel puhul on heliloojad jätnud programmi või vähemasti vihjanud, mis neil mõttes on mõlkunud, teisel puhul on olnud ilmne, et nad kirjeldavad või

illustreerivad midagi, olgu see siis maastik või piltide sari. See ei vasta minu sümfoonilisele ideaalile. Minu sümfooniad on muusika – sündinud ja välja töötatud muusikalise väljendusena ilma kirjandusliku aluspõhjata. [...] Minu jaoks algab muusika sealt, kus lõppevad sõnad."

Nii on mõtisklenud sümfoonia olemuse üle selle žanri suurmeister **Jean Sibelius**. Tema seitsmest sümfooniast on üks harvemini esitatavaid **3. sümfoonia C-duur op. 52**, millele helilooja on viidanud kui oma „armastatud ja kõige vähem õnnelikule lapsele“. Ometi tähistab just see teos pöördepunkti Sibeliusi loomingulistes otsingutes, samuti langeb selle sünniaeg kokku olulise keskkonnamuutusega autori elus – soovides pääseda eemale Helsingi melust, asus ta 1904. aastal elama Järvenpäälle, mis jäi tema koduks elu lõpuni. Sealses vaikusel alustas ta 3. sümfoonia loomist ning lõpetas selle 1907. aasta suvel. Teose tõi sama aasta 25. septembril esiettekanadele Helsingi Filharmooniühingu orkester autori dirigeerimisel. „Kolmas sümfoonia oli publikule pettumus, kuna kõik ootasid, et see oleks samasugune nagu teine,“ kirjutas Sibelius 1943. aastal. „Mainisin seda Gustav Mahlerile ja temagi tähendas, et iga uue sümfooniaga kaotad sa alati kuulajaid, kes on olnud haaratud sinu eelnevatest sümfooniastest.“

Tõepoolest eemaldus Sibelius oma 3. sümfooniaga rahvuslik-romantilisest esteetikast, paatosest ja ülevoolavast väljenduslaadist, millest olid kantud tema kaks esimest teost antud žanris ning liikus vaoshoituse, kõlalise ja vormilise lakoonilisuse suunas. Võrreldes tollase muusikalise peavooluga, millele oli iseloomulik pompoosete esituskoosseisude kasutamine (nt Mahleri 8. sümfoonia ehk „Sümfoonia tuhandele“ 1906–07), suunab Sibelius pilgu hoopis klassitsismiajale omase tagasihoidlikuma pillikoosseisu ja läbipaistvama orkestratsiooni poole, samuti ei liialda ta teose pikkusega – 3. sümfoonia on umbes pooletunnine, nagu ka Beethoveni viies.

Oopuse avab klassitsismiajale tüüpiline sonaadivormis *allegro*-osa. Siin on heliloojal seisnud silme ees Mozart, kelle kohta ta on öelnud, et tema meelest on „Mozarti *allegro* kõige täiuslikum eeskujud sümfoonia alaosalena“. Kontrasti pakub peahelistikust kauges ja värskelt mõjuvas gis-mollis teine osa, mis on justkui hübrid variatsiooni- ja rondovormist. Skertsost ja finaalist kombineeritud lõpuosa kasvab välja lühikestest motiividest, mida autor omavahel põimib ja vastandab – helilooja ise on kirjeldanud seda osa kui „mõtte kristalliseerumist kaosest“.

Evelin Kõrvits

Mikhail Glinka established the groundwork for Russian national symphonism and operatic composition. His first stage work “A Life for the Tsar” (“Ivan Susanin”), which premiered with huge success in 1936 in St. Petersburg, marks the birth of the Russian national opera. Almost overnight, Glinka became the most famous Russian composer, and in 1837 he was appointed chapel master of the Imperial Chapel, which ensured him financial stability and a high social position. Following the success of the first opera, the composer began to consider writing another. Glinka took advantage of this opportunity when the director of the Imperial Theatre in St. Petersburg suggested turning Pushkin's epic juvenile poem “Ruslan and Ludmila” (1820) into a musical production. Upon informing Pushkin of his plans, the latter consented to assist as a librettist; unfortunately, the collaboration between the two artists was cut short when the writer was killed in a duel at the start of 1837.

“Ruslan and Ludmila” premiered on 9 December 1842 in St. Petersburg. It did not repeat the success of his debut opera, and the work was not performed until after Glinka's death.

The action of the epic fairytale opera “Ruslan and Ludmilla” takes place in ninth-century Russia. Ludmila, the daughter of the Grand Duke of Kiev, has decided to marry Ruslan. The wicked wizard Chernomor kidnaps the girl at their engagement party,

and the groom sets off to find her. He is joined by two other of Ludmila's rejected suitors, who have found new hope: as a reward for Ludmila's return, the Grand Duke has pledged his daughter and half the kingdom. On their journey, the protagonists meet a number of fairytale characters, who are depicted by Glinka utilizing Russian, Finnish, Tatar, and Persian folk melodies. The opera ends happily: Ruslan rescues his beloved from Chernomor's clutches and awakens her from witchcraft using a magic ring.

The opera's **overture**, which, along with “Kamarinskaya”, is one of Glinka's most performed symphonic works, was finished as the very last; according to Glinka's autobiography, he wrote it during a rehearsal break just before the premiere. This overture is a brilliant and energetic curtain-raiser that leads the listener into the adventurous and magical atmosphere of the opera.

Edward Elgar, a representative of the English national school, is the most prominent figure in British music since Henry Purcell's death in 1695. As a composer, he was mostly self-taught and never attended any conservatories. His compositional unfolding began in his forties; prior to that, he earned living as a music teacher and violinist. Alice Roberts, whom he married in 1889, had a significant impact on his path to become a composer. Her belief in

Edward's talent inspired his greatest creative achievements, the first of which – "Enigma Variations" (1899) – elevated Elgar from a provincial musician to an internationally recognized composer. It was the startpoint for Elgar's 20-year creative peak, which culminated with his **Cello Concerto in E minor Op. 85**. He started sketching the concert in March 1918, while he was in the hospital for surgery. As he regained consciousness after anesthesia, he asked for pencil and paper, and wrote down the melody that would become the first theme from the concerto. He worked on the concerto throughout the summer of the next year, finishing in August.

At the end of the First World War, Elgar's world was collapsing: he witnessed the demise of her cherished Edwardian England and watched with pain as his wife, who suffered from lung cancer, gradually weakened. Alice Elgar was at her husband's side at the Cello Concerto's first performance, in October 1919. When she died the following April, Elgar's creative spark faded with her. Only months after Alice's death, Elgar wrote: "I am lonely now and do not see music in the old way and cannot believe I shall complete any new work – sketches I still make but there is no inducement to finish anything; – ambition I have none..."

Elgar's Cello Concerto, which remained his swan song, is loaded with the composer's trials, despair

and shattered illusions, as well as thoughts of death and mortality. Although he didn't necessarily plan it as his final statement, the score is full of backward glances and imbued with an elegiac sense of Romanticism facing its final demise. It is not a traditional virtuoso concerto to show off the soloist's skills. The scoring is sparse; the soloist is frequently accompanied by just a few delicate pointings. The concerto is in four movements, with no pause between the first two and between the last two movements, sounding as if it is only in two large movements.

The premiere of the concerto in October 1919, with the composer conducting and Felix Salmond as soloist, opened the first post-war season of the London Symphony Orchestra at the Queen's Hall. Unfortunately, the work suffered from insufficient rehearsal time. For a long time thereafter, the concerto failed to connect with the public – until it was given a new lease of life by the emotional interpretations of Jacqueline du Pré in the 1970s. Elgar dedicated the work to his friends Sir Sidney and Lady Frances Colvin.

"Since Beethoven's time all so-called symphonies, with the exception of those by Brahms, have been symphonic poems. In some cases the composers have given us a program or have at least suggested what they had in mind; in other cases it is evident that they were concerned with describing or illustrating something,

be it a landscape or a series of pictures. That does not correspond to my symphonic ideal. My symphonies are music – conceived and worked out as musical expression, without any literary basis. [...] For me, music begins where words leave off."

Thus, the essence of the symphony has been pondered by the master of this genre, Jean Sibelius. Of his seven symphonies, the **Third Symphony in C major Op. 52** may be the least played and least known – the composer himself referred to it as "his beloved and least fortunate child". However, this work represents a turning point in Sibelius's artistic career, and its creation date aligns with a major shift in the author's surroundings: in 1904, he moved to Järvenpää to escape the hustle and bustle of Helsinki, a place he lived until the end of his life. There, in the quiet, he started work on the Third Symphony, which he completed in the summer of 1907. The work was premiered by the Helsinki Philharmonic Society under the composer's direction on 25 September 1907. "The Third Symphony was a disappointment for the audience, as everybody was expecting that it would be like the Second," wrote Sibelius in 1943. "I mentioned this to Gustav Mahler, and he also observed that "with each new symphony you always lose listeners who have been captivated by previous symphonies"" Indeed, with his Third Symphony,

Sibelius abandoned the national-romantic aesthetics, pathos, and flamboyant expression found in his previous two works in the genre and launched into a musical language that was more concentrated in its expression and form. Compared to the musical mainstream of the time, which was characterized by the use of pompous performance forces (e.g., Mahler's "Symphony for a Thousand" 1906–07), Sibelius instead directs his gaze towards a moderately-sized orchestra and a more transparent orchestration typical of the classicism era, nor does he exaggerate the length of the work – Symphony No. 3 is about half an hour long, as is Beethoven's Fifth.

The first movement is in traditional sonata form after a Viennese Classical symphony, bringing to mind Sibelius's remark: "To my mind a Mozart *allegro* is the most perfect model for a symphonic movement." The contrast is provided by the freshly sounding second part in a remote key (G sharp minor), which is like a hybrid of a form of variation and rondo. The finale combines the functions of scherzo and finale into a single entity. It is made up of brief motifs that the author intertwines and contrasts with one another – Sibelius himself described this movement as "the crystallization of thought from chaos".

Evelin Kõrvits

Marcel Johannes Kits on oma põlvkonna väljapaistvamaid eesti tšelliste, kes sai kodupublikule tuntuks ETV telekonkursi „Klassikatähed“ esimese võitjana 2013. aastal. 2018. aastal pälvis ta I preemia Enescu-nimelisel konkursil Rumeenias ning 2022. aastal kevadel III preemia kuninganna Elisabethi muusikakonkursil Belgias, millele järgnesid soolo esinemised Belgia Rahvusorkestri ees (dirigent Eivind Aadland) Belgia tähtsamates kontserdisaalides, Lõuna-Koreas koos Eesti Festivaliorkestriga Paavo Järvi juhatusel ning kontserdid Eestis ERSO (dirigent Antoni Wit), Klaaspärlimäng Sinfonietta (dirigent Neeme Järvi) ja Vanemuise sümfooniaorkestriga (dirigent Risto Joost). 2022. aastal omistas Eesti Rahvusringhääling talle aasta muusiku tiitli ning oktoobris 2023 debüteeris Kits USA-s, andes kontserdi New Yorgi Carnegie Hallis.

Marcel Johannes Kits on soleerinud Brüsseli Filharmoonikute, Läti Riikliku Sümfooniaorkestri, Leedu Riikliku Sümfooniaorkestri, Jeruusalemma Sümfooniaorkestri, Valloonia Kuningliku Kammerorkestri, Müncheni Kammerorkestri, Württembergi Filharmooniaorkestri, George Enescu Filharmooniaorkestri, Orchestra Ensemble Kanazawa, Tallinna Kammerorkestri ja paljude teiste orkestrite ees ning teinud koostööd dirigentidega nagu Stéphane Denève, Antoni Wit, Vassili Sinaiski, Olari Elts,



Marcel Johannes Kits
Foto: Kaupo Kikkas

Andres Mustonen, Risto Joost ja Arvo Volmer. Ta on mänginud külaliskontsertmeistrina Baieri Raadio Sümfooniaorkestris ja alaline liige Eesti Festivaliorkestris. Kammermuusikuna seob teda tihe koostöö pianist Sten Heinojaga, lisaks kuulub ta Trio '95 koosseisu koos Robert Traksmanni ja Rasmus Andreas Raidega.

Marcel alustas tšelloõpinguid viieaastasena ning õppis Tallinna Muusikakeskkoolis Laine Leichterit juures, gümnaasiumiklassides Mart Laasi käe all. 2014. aastal läks ta tudeerima Saksamaale Trossingeni Riiklikku Muusikakõrgkooli prof Francis Goutoni juurde ning jätkab 2018. aastast õpinguid Berliini Kunstide Ülikoolis prof Jens Peter Maintzi tšelloklassis. Ta on osalenud

ka arvukatel meistrkursustel, juhendajateks Steven Isserlis, Ivan Monighetti, László Fenyő, Wolfgang Emanuel Schmidt, Wen-Sinn Yang, Jan-Erik Gustafsson, Marko Ylönen, David Geringas jpt.

Marcel Johannes Kits mängib Francesco Ruggeri 1674. aastal Cremonas valmistatud tšellol ja kasutab prantsuse meistri Victor Fétique'i umbes 1900. aastal valmistatud poognat. Nii pilli kui ka poogna on tema kasutusse andnud Saksa fond Deutsche Stiftung Musikleben.

Hooaeg 2024/25 on **Santtu-Matias Rouvali** jaoks viimane Göteborgi Sümfooniakute peadirigendina pärast edukat kaheksa-aastast ametiaega. Ta jätkab Filharmooniaorkestri peadirigendina ja oma kodu lähedal Soomes Tampere Filharmooniaorkestri audirigendina.

Süvendamaks oma häid sidemeid New Yorgi Filharmoonikutega, esines ta nendega 2024. aasta suvel esimest korda Bravo! Vail Festivalil, kaastegevaiks solistid Jean-Yves Thibaudet ja Augustin Hadelich. Samuti jätkus sel suvel Rouvali ja Filharmooniaorkestri residentuur Soomes, Mikkelis; naaseti ka Edinburghi rahvusvahelisele festivalile, kus esitati Verdi reekviemi.

Kogu selle ja möödunud hooaja sisse jääb jätkuv koostöö Euroopa tipporkestritega, nagu Müncheni ja Berliini filharmoonikud, Prantsuse



Santtu-Matias Rouvali
Foto: Camilla Greenwell

Raadio Filharmooniaorkester, Berliini Saksa Sümfooniaorkester, Orchestra dell'Accademia Nazionale di Santa Cecilia ja Kuninglik Concertgebouw-orkester, samuti naaseb ta Põhja-Ameerikasse New Yorgi Filharmoonikute ette. Sel hooajal esineb ta ka Chicago Sümfooniaorkestri ja Zürichi Tonhalle-orkestriga.

Paljustest rahvusvahelise mainega solistidest on olnud Rouvali muusikalisteks partneriteks Bruce Liu, Lisa Batiashvili, Seong-Jin Cho, Nicola Benedetti, Jean-Yves Thibaudet, Nemanja Radulović, Stephen Hough, Augustin Hadelich, Nikolai Luganski, Christian Tetzlaff, Gil Shaham, Baiba Skride ja Ava Bahari.



Filharmoniaorkester
Foto: Luca Migliore

Jätkates oma kontserdireiside traditsiooni, käib Rouvali koos Filharmoniaorkestriga 2024. aasta sügisel Soomes ja Eestis; Hispaania-turneel 2025. aasta kevadel liitub nendega Javier Perianes. 2025. aasta jaanuaris alustavad nad ulatuslikku ringreisi Jaapanis, külastades muuhulgas Tōkyōt, Osakat ja Fukuokat.

Rouvali ametiaja lõppu Göteborgi Sümfooniikutega tähistab ringreis Saksamaale ja Tšehhi Vabariiki, millele järgneb pidulik kontsert Göteborgis. Ta viib lõpule Sibeliuse sarja salvestamise (Alpha Classics), mille varasemad väljaanded on pälvinud palju auhindu, sealhulgas ajakirja Gramophone toimetaja valik, Choc de Classica, Saksa plaadikriitikutate preemia, mainekas Diapason d'Or „Découverte“ ja Radio Classique'i „TROPHÉE“. Philharmonia Recordsi

esmaväljaanne – duubelplaat „Sanntu dirigeerib Straussi“ – ilmus 2023. aasta märtsis. Philharmonia Recordsi teine album „Mahler 2“ ilmus septembris 2023 ning kolmas album Stravinski teostega 2024. aasta märtsis. Lisaks anti Decca alt 2024. aasta mais välja CD Beethoveni kolmikkontserdiga, milles soleerivad Benjamin Grosvenor, Nicola Benedetti ja Sheku Kanneh-Mason.

1945. aastal Londonis asutatud **Filharmoniaorkester** on üks maailma juhtivaid sümfooniaorkestreid. Sanntu-Matias Rouvali võttis peadirigendina teatepulga üle 2021. aastal ja Marin Alsop liitus temaga peaküladirigendina 2023. aastal. Nad astuvad kuulsuste jälgedes: Herbert von Karajan, Otto Klemperer, Riccardo Muti, Giuseppe Sinopoli,

Christoph von Dohnányi, Vladimir Ashkenazy ja Esa-Pekka Salonen on olnud võtmeisikud, kes kaheksa aastakümne jooksul on Filharmoniaorkestri kõla lihvinud.

Orkester koosneb 80 silmapaistvast muusikust ning on esiettekandele toonud Richard Straussi, Sir Peter Maxwell Daviesi, Errolyn Walleni, Laufey jpt teoseid ning esineb koos maailma hinnatuimate solistidega. Hooajal 2024/25 resideerivad orkestri juures viiuldaja Nemanja Radulović ja tantsija Vidya Patel.

Filharmoniaorkester tegutseb Londoni südames asuvas Southbank Centre'is, ent tema tugipunktideks on ka Basingstoke, Bedford, Canterbury, Leicester, Garsingtoni Ooper ja Kolme Koori Festival. Kõigis neis paigus on orkester tihedalt kogukonda põimitud, andes inimestele võimaluse orkestrimuusikast osa saada. Orkester käib ulatuslikel turneedel üle Euroopa ning on esinenud Hiinas, Kolumbias, Jaapanis, Mauritiusel ja USA-s. Hooajal 2024/25 viib Sanntu-Matias Rouvali orkestri Eestisse, Soome, Hispaaniasse ja Jaapanisse.

Filharmoniaorkester on aldis uuenduslikele tehnoloogiatele. Orkestri salvestiste hulka kuuluvad LP-d, enam kui 150 filmi- ja videomängu muusika ning voogedastatavad esitused. Beethoveni 5. sümfoonia salvestis rändab tähtede vahel kosmoselaeva Voyager pardal ning selle

kaasahaaravad installatsioonid ja virtuaalreaalsuse (VR) kogemused on orkestrimuusikat tutvustanud tuhandetele inimestele.

Orkestri tõusvate artistide programm hoolitseb instrumentalistide ja heliloojate järelkasvu eest, keskendudes mitmekesisuse suurendamisele klassikalise muusika vallas.

Filharmoniaorkester on registreeritud heategevusorganisatsioon. Nad on uhked Briti Kunstide Nõukogu toetuse üle ning tänulikud paljudele heldetele eraisikutele, ettevõtetele, usaldusfondidele ja sihtasutustele, kes moodustavad nende toetajate ringkonna.

Estonian cellist **Marcel Johannes Kits** is one of the most promising young musicians of his generation, having won the 3rd prize at the Queen Elisabeth Competition and the 1st prize at the George Enescu competition in Romania.

His most recent concerto highlights are a tour in Belgium with the Belgian National Orchestra under conductor Eivind Aadland (Schumann's concerto), tour in Estonia and South Korea with the Estonian Festival Orchestra under conductor Paavo Järvi (Brahms's Double concerto), Elgar's Concerto with the Estonian National Symphony Orchestra under Antoni Wit and Haydn's Concerto in C with Glasperlenspiel Sinfonietta under Neeme Järvi.

He has performed as soloist with many orchestras such as the Brussels Philharmonic, Lithuanian National Symphony Orchestra, Jerusalem Symphony Orchestra, Kymi Sinfonietta, Orchestre Royal de Chambre de Wallonie, Munich Chamber Orchestra, Württembergische Philharmonie Reutlingen, George Enescu Philharmonic Orchestra, etc., and has worked with conductors such as Stéphane Denève, Vahan Mardirossian, Vassily Sinaisky, Olari Elts, Robertas Servenikas, Volodymyr Sirenko, Gintaras Rinkevičius, Yuwon Kim, etc. He has given recitals also in China and Japan and performed at venues such as Carnegie Hall, Bozar and Flagey in Brussels, grand hall of Hamburg Elbphilharmonie, grand hall of Konzerthaus Berlin, etc. As a devoted chamber musician, he has played from the age of 9 in the piano trio Trio '95 with Robert Traksmann (violin) and Rasmus Andreas Raide (piano).

Marcel showed great interest in the cello when he was just four years old. He studied with Laine Leichter and Mart Laas in Tallinn Music High School. From 2014, he studied with Prof. Francis Gouton at the Trossingen University of Music, and from 2018, he is continuing his studies at the Berlin University of the Arts with Prof. Jens Peter Maintz. He has participated in masterclasses

of Steven Isserlis, Ivan Monighetti, David Geringas, Maria Kliegel, Wolfgang Emanuel Schmidt, etc.

He receives a scholarship from the International Academy of Music in Liechtenstein and participates regularly in the intensive music weeks and activities offered by the Academy. He is supported by Deutsche Stiftung Musikleben, the Cultural Endowment of Estonia, and the Association of Estonian Professional Musicians, which awarded him the "Musician of the Year" prize in 2019.

Marcel plays an Italian cello made by Francesco Ruggeri (Cremona, 1674) and a bow made by Victor Fetique, both kindly on loan to him by the Deutsche Stiftung Musikleben.

The 2024/25 season is **Santtu-Matias Rouvali's** final as a Chief Conductor of Gothenburg Symphony following a successful eight-year tenure. He continues as a Principal Conductor of Philharmonia Orchestra and a Honorary Conductor of Tampere Philharmonic Orchestra close to his home in Finland.

Deepening his strong relationship with New York Philharmonic, summer 2024 marked Rouvali's first appearance at Bravo! Vail Festival with the orchestra and soloists Jean-Yves Thibaudet and Augustin Hadelich. The summer also saw Rouvali and Philharmonia Orchestra

continue their residency in Mikkeli, Finland, and return to Edinburgh International Festival, performing Verdi's *Messa da Requiem*.

Throughout this season and last, he continues his relationships with top-level orchestras and soloists across Europe, including Munich Philharmonic, Berliner Philharmoniker, Orchestre Philharmonique de Radio France, Deutsches Symphonie-Orchester Berlin, Orchestra dell'Accademia Nazionale di Santa Cecilia, Royal Concertgebouw Orchestra, and he returns to North America for concerts with New York Philharmonic. This season, he also appears with Chicago Symphony Orchestra and Tonhalle-Orchester Zürich.

Rouvali works with many international soloists including Bruce Liu, Lisa Batiashvili, Seong-Jin Cho, Nicola Benedetti, Jean-Yves Thibaudet, Nemanja Radulović, Stephen Hough, Augustin Hadelich, Nikolai Lugansky, Christian Tetzlaff, Gil Shaham, Baiba Skride and Ava Bahari.

Continuing their strong touring tradition, Rouvali and Philharmonia Orchestra tour Finland and Estonia in autumn 2024, and they are joined by Javier Perianes for a tour of Spain in spring 2025. In January 2025, they embark on an extensive tour to Japan with concerts in cities including Tokyo, Osaka and Fukuoka.

Rouvali's end of tenure with Gothenburg Symphony is marked by a tour to Germany and Czech Republic, followed up by a celebration concert in Gothenburg. He completes his Sibelius Cycle recording with Alpha Classics, the previous releases of which have been highly acclaimed with awards including Gramophone Editor's Choice award, the Choc de Classica, a prize from the German Record Critics, the prestigious French Diapason d'Or 'Découverte', and Radio Classique's 'TROPHÉE'.

Philharmonia Records first release – a double CD album *Santtu conducts Strauss* – was released in March 2023 following recent releases of Tchaikovsky's *Swan Lake* and Prokofiev's Symphony No. 5. *Santtu conducts Mahler*, the second album from Philharmonia Records, was released in September 2023. *Santtu conducts Stravinsky*, released in March 2024, is the third album from Philharmonia Records featuring *The Firebird Suite* and *Petrushka*. Another prominent CD – Beethoven's Triple Concerto with Benjamin Grosvenor, Nicola Benedetti and Sheku Kanneh-Mason – was released on Decca in May 2024.

Founded in 1945, **the Philharmonia Orchestra** is one of the world's leading symphony orchestras. Finnish conductor Santtu-Matias Rouvali took up the baton as

Principal Conductor in 2021, and Marin Alsop joined him as Principal Guest Conductor in 2023. They follow in illustrious footsteps: Herbert von Karajan, Otto Klemperer, Riccardo Muti, Giuseppe Sinopoli, Christoph von Dohnányi, Vladimir Ashkenazy and Esa-Pekka Salonen are some of the key figures who have honed the renowned Philharmonia sound over eight decades.

The Orchestra is made up of 80 outstanding musicians. It has premiered works by Richard Strauss, Sir Peter Maxwell Davies, Errolyn Wallen, Laufey and many others, and performs with many of the world's most admired soloists. It thrives on creative collaborations: in the 2024/25 season, violinist Nemanja Radulović is Featured Artist, and dance artist Vidya Patel is Artist in Residence.

The Philharmonia is resident at the Southbank Centre in the heart of London and also holds residencies in Basingstoke, Bedford, Canterbury and Leicester, at Garsington Opera and at the Three Choirs Festival. In each of these residencies, the Orchestra is deeply embedded in the community, empowering people to engage with and participate in orchestral music. The Orchestra tours extensively throughout Europe and has performed in China, Colombia, Japan, Mauritius and the USA. In the 2024/25 season, Santtu takes the Orchestra to Estonia,

Finland, Spain and Japan. The Philharmonia is known for embracing innovative technology. The Orchestra's recordings include benchmark LPs, more than 150 film and videogame soundtracks and streamed performances. Its recording of Beethoven's Symphony No. 5 is travelling through interstellar space on board the Voyager spacecraft, and its immersive installations and virtual reality (VR) experiences have introduced many thousands of people to orchestral music.

The Philharmonia's Emerging Artists Programme nurtures and develops the next generation of instrumentalists and composers, with a focus on increasing diversity within the classical music industry.

The Philharmonia is a registered charity. It is proud to be supported by Arts Council England and grateful to the many generous individuals, businesses, trusts and foundations who make up its family of supporters.

PHILHARMONIA ORCHESTRA

I VIUL / FIRST VIOLIN

Zsolt-Tihamér Visontay
Marika Fältskog
Rebecca Chan
Soong Choo
Adrián Varela
Eunsley Park
Minhee Lee
Eleanor Wilkinson
Karin Tilch
Charlotte Reid
Peter Fisher
Aberto Vidal
Cindy Foster
Jane Kim

II VIUL / SECOND VIOLIN

Annabelle Meare
Fiona Cornall
Marina Gillam
Emanuela Buta
Nuno Carapina
Susan Hedger
Gideon Robinson
Julian Milone
Mee-Hyun Esther Park
Ikuko Sunamura
Emma Martin
Lucy Waterhouse

VIOOLA / VIOLA

Nicholas Bootiman
Sylvain Séailles
Daichi Yoshimura
Cheremie Hamilton-Miller
Carol Hultmark
Anna Growns
Carys Barnes
Raquel Lopez Bolivar
Louise Hawker
Matthew Johnstone

TŠELLO / CELLO

Jonathan Weigle
Karen Stephenson
Richard Birchall
Yaroslava Trofymchuk
Tamaki Sugimoto
Alexander Rolton
Alba Merchant
Wallis Power

KONTRABASS /

DOUBLE BASS
Tim Gibbs
Owen Nicolaou
Gareth Sheppard
Mark O'Leary
Benjamin du Toit
Jason Henery

FLÖÖT / FLUTE

Samuel Coles
June Scott

PIKOLOFLÖÖT / PICCOLO FLUTE

Robert Looman

OBOE

Timothy Rundle
Louise Hayter

KLARNET / CLARINET

Maura Marinucci
Jordan Black

FAGOTT / BASSOON

Paul Boyes
Shelly Organ

KONTRAFAGOTT / CONTRABASSOON

Luke Whitehead

METSASARV / HORN

Norberto López
Kira Doherty
Marcus Bates
Carsten Williams
Eleanor Blakeney

TROMPET / TRUMPET

Jason Evans
Robin Totterdell

TROMBOON /

TROMBONE
Donal Bannister
Philip White

BASSTROMBOON / BASS TROMBONE

Alexander Kelly

TUUBA / TUBA

Peter Smith

TIMPANID / TIMPANI

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Produtsent / Producer

Maarit Kangron

Produtsendi assistent /

Associate Concert Producer

Gerde Kadi Kuusk

TÄNAME

Tallink

L 30.11 **Henning Kraggerud** viiul

kell 19.00

Estonia
kontserdisaal

Petter Richter kitarr

*Tartini, Grieg, Bull, Bartok, Kraggerud,
Gardel, Gismonti jt.*

P 1.12 **Keelpilli-
kvartett Meta4**

kell 17.00

Estonia
kontserdisaal

Antti Tikkanen viiul • **Minna Pensola** viiul

Atte Kilpeläinen vioola •

Tomas Djuvsjöbacka tšello

Jandacek, Beamish, Schumann

N 5.12 **Kooskõla²**

kell 19.00

Estonia
kontserdisaal

Katariina Maria Kits-Reimal viiul

Marcel Johannes Kits tšello

Bach, Xenakis, Vasks, Ravel

T 3. DETSEMBER 19.00 Jõhvi kontserdimaja
K 4. DETSEMBER 19.00 Vanemuise kontserdimaja

L 7.12 **Radulović ja
Double Sens**

kell 19.00

Estonia
kontserdisaal

Nemanja Radulović viiul

Ansambel **Double Sens**

Beethoven, Bach



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JA EESTI KONTSERDI

Uusaasta- kontsert

Tara Erraught metsosopran, Iirimaa • **Heldur Harry Põlda** tenor, RO Estonia
Eesti Riiklik Sümfooniaorkester • Dirigent **Anu Tali**

Williams, Morricone, Rota, Pärt, Kõrvits, Rossini jt

E 30. DETSEMBER 19.00 Pärnu kontserdimaja
K 1. JAANUAR 18.00 Estonia kontserdisaal

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