

Spring Concert

Introduction

Benjamin Lack:

„Good evening! I would like to welcome you and thank you for your interest. We were all a little out of practice in these quiet times when few things are possible, especially for us cultural workers. The theme of distance determined our lives. And it still does. We are courageous and have initiated this project. We want to realise an orchestra project under the possibilities, under the regulations, under the hygiene measures. It was time to try again. And to set a goal again. We had to become an ensemble again.

We noticed in the first rehearsals: some students came with a lot of energy, some with less. The anticipation of what we wanted to do together, namely to play in the orchestra again, to work towards a goal, towards this recording, prevailed. But of course we had to work very concentrated and very hard with this demanding programme.“

(Statement : Zuko Samela)

Benjamin Lack:

„Now we have the possibility of a recording and then making it available in the stream, and that is of course something very special again. It is demanding in a completely different way.“

Rahel Felix:

„When I play without an audience, what I miss most is the feedback from the people in the hall! When an orchestra or a single person plays on a stage, you always play with the emotions of the people, which then fall back on you. And the way the audience reacts tells me, for example, that maybe now I have to give a little bit more, so that what I want to convey comes across. But without an audience it's difficult, because you're just playing in an empty hall that gives you no feedback at all. When you play with an audience, there is something third in the room: there is the orchestra, the audience and then there is something together. And that gets lost without an audience and that really can't be replaced. Not even through recordings.“

Benjamin Lack:

„We chose a very demanding programme. The Fourth Symphony by Ludwig van Beethoven and the Pulcinella Suite by Igor Stravinsky.

Beethoven's Fourth Symphony is in B flat major and is perhaps not the best known of his symphonies. It begins with the dark, groping introduction. But this is immediately followed by the very stormy Allegro, which pushes forward in an incredibly virtuosic and vivacious or life-affirming manner.

In the second movement, we have a very poetic, a very lyrical Andante for Beethoven. But there is also a very reflective moment here: in addition to the wonderful cantilena, this constantly throbbing timpani rhythm that runs through the whole movement, but which suddenly falls silent in the coda, when the lyrical theme comes once more, leaving free space for the lyrical moment.

The third movement is a typical Beethoven Scherzo, which has a dance-like character.

The finale is similarly virtuosic as the Allegro of the first movement. Technically demanding and a wonderful work.

It is also very important for our students to study this repertoire and to measure themselves and grow from it.

Similarly bright, but perhaps rather funnier and perhaps more satirical, is the music by Igor Stravinsky. The Pulcinella-Suite is a great task for the orchestra. You have the solo and ripieno principle, as in the baroque orchestra. You have the solo strings, you have the tutti strings and wonderful tasks for the woodwinds, demanding literature for all giving a lot of pleasure.“

(Statement Zuko Samela)

Rahel Felix:

„My favourite movement in the Pulcinella Suite is the second movement, the Sarabande. I think it's very tender and delicate. The other very beautiful passage that is really worth listening to is in the sixth movement, the Gavotte. Even if I have nothing to play in this moment. In this movement, only the wind section plays. There's a beautiful moment where the flute plays a theme, which then passes into the oboe and is then played together by the winds. I find that really beautiful to listen to every time.“

Benjamin Lack:

„Thank you very much from my side, enjoy the evening. And perhaps the concert will also in this way spark an interest in you. Thank you very much!“