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Alexander Anissimov Conductor



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Alexander Anissimov

BIOGRAPHY

Alexander Anissimov is Conductor Emeritus of the RTÉ National Symphony Orchestra of Ireland, and Principal Conductor of the National Symphony Orchestra of Belarus, Opera Rostov-on-Don, Russia, and Busan Philharmonic, Korea. He is an Honoured Artist of Russia.

He toured extensively as a guest conductor of opera and symphonic programmes throughout the former Soviet Union, in Moscow at the Bolshoi Theater and in Leningrad at the Kirov Opera. He worked with Mstislav Rostropovich in England and Spain in 1993 conducting Benjamin Britten's *War Requiem* in Seville and Bilbao.

From 1993 he had a close contact with the Kirov Opera in the period after Valery Gergiev became principal conductor. At the Kirov he conducted all the principal works in the repertoire of opera and ballet, and a new production of *Madame Butterfly*, as well as concerts with the Symphony Orchestra of the Kirov Opera, including Rachmaninov's *Bells*. In 1996 the Kirov invited him as guest conductor for a tour in Korea where he conducted *Prince Igor*. He was an assistant of Valery Gergiev in a production in San Francisco of Prokofiev's *War and Peace*, and made his American début conducting the last performance of *War and Peace* in that season.

His guest appearances around the world include the Kirov Opera, Bolshoi Theatre, Moscow, Houston Grand Opera, San Francisco Opera, Teatro Colon, Argentina, the State Opera of South Australia, La Fenice, Opera Genoa, Hannover Staatsoper, Hamburg Staatsoper, Komische Oper Berlin, Opéra Bastille, Opéra Garnier, Gran Teatre del Liceu, Barcelona, Puccini Festival Klagenfurt, Holland Sinfonia, St Petersburg Philharmonic, Warsaw Philharmonic, Lithuanian National Symphony, Hungarian National Symphony, St Cecilia Roma, Monte Carlo Philharmonic, Rotterdam Philharmonic, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, London Symphony, Nuremberg Philharmonic, the Australian Youth Orchestra and the Royal Philharmonic Orchestra, London.

He regularly conducts the National Youth Orchestra of Ireland, with whom his Wagner Ring Cycle was acclaimed as the musical highlight of 2002 in the *Birmingham Post*, and awarded the *Allianz Business2Arts* award in Ireland as the outstanding arts event of 2002. He works regularly for Opera Ireland and the Wexford Festival, and is Honorary President of the Wagner Society of

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Ireland. In 2001 Alexander Anissimov received an Honorary Doctorate in Music from the National University of Ireland to mark his contribution to the musical life of Ireland.

His discography includes the complete Glazunov symphonies and ballets, all the Rachmaninov symphonies including *The Bells* with the RTÉ National Symphony Orchestra, 10th Symphony of Shostakovitch with Australian Youth Orchestra on MELBA label, and an acclaimed DVD recording of *Lady Macbeth of Mtsensk* with the Gran Teatre del Liceu, Barcelona. Future engagements in addition to his work in Europe and Korea include Evgeniy *Onegin* with Tokyo Opera, and Beethoven's 9th Symphony with Tokyo Symphony Orchestra.

CRITICAL ACCLAIM

Alexander Anissimov is a discovery as a Wagner conductor. His sense of sound was something to be dreamed of, as he presented Wagner's music confidently in the spirit of the late romantics: with the precision of Beethoven, with the emotional intensity of Strauss, with the sensuality of Rachmaninov, with the ecstasy of Scriabin and with the dynamic construction of sound of Mahler. (*University Concert Hall, Limerick, Wagner RING cycle with NYOI*) ***Nordbayerischer Kurier***

Anissimov conducted as though he had been at home with the orchestra for years, with a relaxed, understated beat and a genuine sense of empathy with the players. In Shostakovich's epic grim 11th Symphony "The Year 1905" he presided over one of the most harrowing hours in the repertoire, sustaining involvement and deep concentration on both sides of the footlights. (*Symphony Hall, Birmingham, CBSO*) ***Birmingham Post***

Odd things occur in the land of Cuchulain. Thanks to economic and religious scruples, it's nearly 90 years since Wagner's Ring was last performed in Ireland in its entirety. But this week, musical history was forged. The National Youth Orchestra of Ireland, under its Russian conductor Alexander Anissimov, has cheekily done the unthinkable in a concert marathon over six days. It will repeat the Ring in Birmingham next week. Rush to hear them: for this is one of the most uplifting musical events of the year. The young Irish are a model of musical maturity. There's no overegging, no youthful gaucheness. They're in command from the first welling susurrations in unfathomable double basses. It's as good as hearing the Ring afresh, for the very first time. (*University Concert Hall, Limerick, Ireland, NYOI*) *Independent (London UK)*

If you listen to this recording without looking at the cover, you could easily believe you are listening to the Chicago Symphony Orchestra under a conducting superstar. The relatively unknown National Symphony Orchestra of Ireland has a comparable playing culture, rhythmic precision and bite. (***Naxos - Rachmaninov Symphony No 1***) ***Stereoplay***

Plenty to enjoy with Alexander the Great...He is making a mark on Irish classical music. ***Evening Herald, Dublin***

Above all he has enormous presence... winds matched the beauty of the string sound and Anissimov phrased the music magically while ever so gently pointing up details of scoring. (*Rimsky-Korsakov, Scheherazade, NSOI, City Hall, Cork*) ***Irish Examiner***

With sabre-like strokes of his baton, the conductor summoned reinforcements of sound in an almost reckless expenditure of energy; it was a thrilling experience. (*National Concert Hall, Dublin, Scriabin, Poème de l'Extase*) ***Irish Times***

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Anissimov's handling of the suite showed he has the full measure of the music's menace – even the three clarinet solos depicting scenes of seduction were edgily tainted – and he brought forth from the NSOI some of the most astonishingly violent playing, fired with a dark blaze of brass, that I've ever heard from them. (*National Concert Hall, Dublin, Bartok, Miraculous Mandarin*) **Irish Times**

A stunning performance of Bartok's one-act opera *Bluebeard's Castle* with outstanding soloists .. the orchestra played superbly throughout this exceptional evening. (*National Concert Hall, Dublin, Bartok, Bluebeard's Castle*) **Sunday Tribune**

In *Carmina Burana*, Anissimov touched the heart of Orff's concept. Friday's performance was impressive partly because of the effective orchestral, choral and solo work; but even more because of Anissimov's feel for the theatricality of this brutally simple music. This *Carmina Burana* had a revelatory panache. (*National Concert Hall, Dublin*) **Irish Times**

Simply stunning - there are occasions when the critic is faced with a performance, which is so stunning in its impact that words fail to express in a short review all the surge and emotion that grew as each new page of the score was turned. (*Waterfront Hall, Belfast, Mahler's 2nd Symphony*) **Belfast Telegraph**

Stürmischer Dirigent aus Russland Alexander Anissimov förderte Nürnberger Philharmoniker heraus – sie machten mit! **Abendzeitung, Nürnberg**

Star of the show, however, and in the best of all possible senses, was undoubtedly conductor Alexander Anissimov. He drove the National Symphony Orchestra, the Wexford Festival Chorus and his cast to unsurpassed heights. Whiplash energy coupled with beguiling seductiveness – and how better to serve the Russian Romantics? - were Anissimov's hallmarks and the tiny Theatre Royal has surely never before echoed to such playing and singing, and it must be said, such bravos for the maestro. (*Tcherevitchki, Wexford Festival*) **Opera Now**

It was quite brilliantly conducted by Alexander Anissimov, a pupil of Rozhdestvensky (*Tcherevitchki, Wexford Festival*) **Opera**

The singing and the playing of the National Symphony Orchestra and the conducting of Alexander Anissimov were simply electrifying. (*Demon, Wexford Festival*) **Sunday Tribune**

Die vielen musikalischen Details und feinen Nuancen des Werks hatte Dirigent Alexander Anisimov vorsichtig herausgearbeitet und vermochte dadurch mit der Musik Interesse zu wecken. Diese Stärke zeigte sich besonders in den ruhigeren Passagen, wo die Instrumentalisten mit den Gesangstimmen in einen spannungsvollen Dialog traten. (*Tosca, Bolshoi Theatre of Opera and Ballet, Minsk, at Classic Open-Air Solothurn, Switzerland*) **Neue Mittelland Zeitung, Solothurn**

Eine leidenschaftliche Annäherung an Verdi – Alexander Anissimov dirigierte zum ersten Mal in Hamburg – ein hervorragender Praktiker, der Verdi mit Kopf, Herz und Hand gerecht wurde. Er gilt international als einer der erfolgreichsten russischen Dirigenten der mittleren Generation. (*La Forza del Destino, Hamburg Staatsoper*) **Die Welt**

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Ammirevole la direzione di Anissimov. Innanzitutto ha saputo conferire al discorso strumentale compattezza e tonicità; poi ha esibito un gusto vivido per l'impressività coloristica, ottenendo effetti sorprendenti (magici pianissimi degli archi, climi corraschi quasi prokofieviani, sveltamenti d'ottoni quasi mahleriani) ma nient'affatto "improponibili". (*Don Carlo, Teatro Carlo Felice, Genoa*) **L'Opera. Milan**

L'Orchestre de l'Opéra de Paris, sous la vivante direction du chef russe, Alexandre Anissimov, trouve tout au long de la soirée les couleurs slaves les plus raffinées et les plus authentiquement tchaikovskiennes. (*Evgeniy Onegin, Opéra Bastille, Paris*) **Le Figaro**

Le bonheur, c'est l'orchestre vibrant et passionné sous la baguette d'Alexandre Anissimov. (*Evgeniy Onegin, Opéra Bastille, Paris*) **Le Monde**

N'oublions pas les chœurs qui "sonnent" presque comme de vrais chœurs russes et auront leur part dans la réussite d'un ouvrage retrouvé, porté fougueusement au succès par l'excellent chef Alexander Anissimov. (*Prince Igor, Marseilles*) **Le Provençal**

Gastdirigent Alexander Anissimov erwies sich als Verdi-Dirigent mit Feuer und subtilem Gespür für lyrische Momente und angemessene Tempi. Auf der Applaus-Skala rangierte er etwa gemeinsam mit Mellenhoff ziemlich weit oben. (*Rigoletto, National Theater, Mannheim*) **Mannheimer Morgen**

Alexander Anissimov ofreció una lectura vitalista y dramática de la partitura, con dinámicas muy cuidadas y crescendi espectaculares que la Sinfónica del Liceo afrontó con gran clase, especialmente en los metales y los vientos; el coro, por su parte, respondió con total entrega. . (*Evgeniy Onegin, Teatro di Liceo, Barcelona*) **Opera Actual**

Ma quello che ha dato maggiormente carattere alla direzione di Anissimov, è stato l'assoluto controllo dell'orchestra, ottenuto attraverso un morbido movimento di braccia, abbinato ad un carisma naturale che ha tenuto gli strumentisti sempre un po' sul filo del rasoio. (*Orchestra Santa Cecilia, Villa Giulia, Roma*) **Il Messaggero**

Joven e impetuoso, Anissimov contagió pujanza y dinámica a la Orquesta Filharmónica, concretando una noche donde la música ganó la partida. (*Dvorak Symphony No 8, Teatro Colon, Buenos Aires*) **La Prensa**

Boris Godounov opened the season at the Fenice magnificently. This opera in an historical setting has achieved an immense success, a success which Alexander Anissimov and all the artists richly deserved. (*Fenice, Venice*) **Unita, Rome**

Anissimov has the rare gift of knowing how to characterise miniatures lightly and effectively, bringing out the music's piquancy and charm. (*Ulster Hall, Belfast*) **Irish Times**

The brilliant Russian programme performed by the orchestra under the baton of Alexander Anissimov received an enthusiastic response from the public in a packed Concertgebouw. (*Netherlands Wind Ensemble, Concertgebouw Amsterdam*) **Volkscrant, Amsterdam**

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Anissimov's lively command of the orchestra was immediately apparent. Glinka holds no secrets for this maestro and the orchestra seemed to explode with vigour under his baton.... Anissimov brought clarity and consistency to the work (*Shostakovich Symphony No 1*) leading the musicians with impressive attention to detail. (*Sunset Center, Carmel, CA, Monterey Symphony Orchestra*) **Monterey Herald**

Alexander Anissimov .. surely knows his Shostakovich. His interpretation of the Eighth Symphony was so naturally paced and so clear in its expressive intentions that there was scarcely one instance of doubt in an orchestral performance of sustained brilliance and emotional commitment. (*Royal Liverpool Philharmonic Hall*) **The Times, London**

The conductor produces a highly distinctive performance of the Third, inspiring his orchestra to playing of considerable warmth and flair. Sound quality is excellent too. (**Naxos** - *Rachmaninov Symphony No 3*) **Gramophone**

Friday's RTE NSO performance under Alexander Anissimov, with the extra brass players placed in a corner of the balcony, delivered the parallel major chords of this climax with turbo-charged effectiveness. Momentarily it felt as if the hall itself could not contain more sound. And the generalities of the mostly dark and brooding atmosphere were also soundly conveyed. (*National Concert Hall, Dublin*) **The Irish Times**

CURRICULUM VITAE

- 1947 Born in Moscow
- 1955 Commenced studies at choir school in Moscow
- 1959 Commenced studies at the Glinka School in St Petersburg
- 1965 Commenced studies at the Conservatoire in St Petersburg
- 1969-70 Period of military service
- 1970 Commenced studies at the Conservatoire in Moscow
- 1975 Appointed to Mussorgsky Theatre in St Petersburg
- 1978 Debut with the Leningrad Philharmonic with the Mravinsky Orchestra
- 1980 Debut as guest conductor at the Bolshoi Theatre, Minsk, Belarus with Mozart's *Don Giovanni*
- 1980 Immediate invitation as Principal Conductor, Bolshoi Theatre of Opera and Ballet, Minsk, Belarus
- 1984 Conducted a tour in Moscow with the Bolshoi Theatre Belarus
- 1985 Toured in Spain, Thailand and Hong Kong with the Bolshoi Theatre Belarus
- 1985 Appointed Principal Conductor, Tchaikovsky Theatre of Opera and Ballet, Perm, Russia
- 1987 First performance in the Soviet Union of Prokofiev's *Fire Angel*
- 1988 First performance in the then Soviet Union of Prokofiev's *War and Peace* in the original version across two evenings
- 1990-2002 Returned to Minsk as Principal Conductor, Bolshoi Theatre of Opera and Ballet
- 1992 First performance in former Soviet Union of Prokofiev's *Maddalena*
- 1993 First appearance at Wexford Festival (Tchaikovsky's *Tcherevitchki*)
- 1993 Conducted Don Carlos in Genoa to commemorate 500 years since the discovery of America by Christopher Columbus
- 1993 Appearance with Orchestra of St Cecilia Rome; received the Leonard Bernstein baton for artistic achievement.
- 1993 Worked with Mstislav Rostropovich in Spain, conducting Britten's *War Requiem* in Seville and Bilbao
- 1994 Rubenstein's *Demon* at Wexford Festival, recorded by NAXOS
- 1994 Debut at Concertgebouw Amsterdam with Netherlands Wind Ensemble

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- 1994 Debut at La Fenice Venice to conduct *Boris Godunov*
- 1994 Conducted a recital with Montserrat Caballé at the Moscow Kremlin
- 1994 Debut at Teatro Colon, Buenos Aires, Argentina
- 1994-1998 Recorded for NAXOS with Moscow Symphony Orchestra all nine symphonies of Glazunov, all the ballets including *Raymonda* and symphonic poems, eight CDs
- 1995 Appointed Principal Guest Conductor, National Symphony Orchestra of Ireland
- 1995 Debut at Paris Bastille Opera with *Evgeniy Onegin* and the ballet *Balanchine-Tchaikovsky*
- 1995-1998 Recorded for NAXOS with National Symphony Orchestra of Ireland all the symphonies of Rachmaninov and "The Bells"
- 1996 Debut in Dublin for Opera Ireland with Verdi's *Macbeth*
- 1996 Guest conductor with Kirov Opera for tour in Korea, for *Prince Igor* in Seoul
- 1996 Hong Kong International Festival to conduct Hong Kong Philharmonic at the invitation of Galina Gorchikova
- 1996 Tour in Spain with Monte Carlo Symphony and Maxim Vengerov
- 1996 Assistant to Valery Gergiev in USA tour of Kirov Opera. Conducted Prokofiev's *War and Peace* at San Francisco Opera
- 1996 Return visit to San Francisco Opera for *Prince Igor*
- 1998 Conducted at Wexford Festival Opera (*Fosca* by Gomez)
- 1998 Tour in USA with National Youth Orchestra of Ireland (Milwaukee, Chicago, Boston, New Haven)
- 1998 St Petersburg Philharmonic inc Scriabin's *Poème d'Extase*
- 1998-2001 Appointed Principal Conductor, National Symphony Orchestra of Ireland
- 1999 Royal Liverpool Philharmonic Orchestra, Shostakovitch 8th Symphony
- 1999 Staatsoper Mannheim, Germany, for *Rigoletto*
- 1999 Staatsoper Hamburg, Germany, for *La Forza del Destino*
- 1999 Opera Ireland in Dublin for *Boris Godunov*
- 1999 Mahler's 2nd Symphony *The Resurrection* with National Youth Orchestra of Ireland in Limerick, Dublin and Belfast and with Elgar's Cello Concerto, soloist, Julian Lloyd Webber
- 2001 Houston Grand Opera, *Prince Igor*
- 2001 Received Honorary Doctorate *honoris causa* from the National University of Ireland for services to music in Ireland
- 2001- Appointed Conductor Emeritus, RTE National Symphony Orchestra, Ireland

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2005 Golden Mask for best conductor, Golden Mask Festival,
Moscow

OPERA and BALLET conducted in stage performance includes

- **Adelaide, State Opera of South Australia** – Opera - *André Chenier*
- **Barcelona, Gran Teatre del Liceu** – Opera - *Lady Macbeth of Mtsensk*
- **Berlin, Komische Oper** – Opera - *Boris Godunov*
- **Birmingham, England** – Opera - *Wagner's DER RING DES NIBELUNGEN* (complete concert performance over 6 days)
- **Dublin, Opera Ireland** – Opera - *Macbeth, I Pagliacci, Cavalleria Rusticana, Boris Gudonov, Lady Macbeth of Mtsensk, Queen of Spades, La Bohème*
- **Genoa Opera** – Opera - *Don Carlos*
- **Hamburg Staatsoper** – Opera - *La Forza del Destino*
- **Hannover Staatsoper** – Opera - *Rigoletto*
- **Houston Grand Opera** – Opera - *Prince Igor*
- **Klagenfurt Festival** – Opera – *Madama Butterfly, La Bohème*
- **Limerick, Ireland, University Concert Hall** – Opera - *Wagner's DER RING DES NIBELUNGEN* (complete concert performance over 6 days)
- **London, Sadlers Wells** – Ballet – *Spartacus, Bolero, Chopiniana*
- **Mannheim Staatsoper** – Opera - *Rigoletto*
- **Minsk, Bolshoi Theatre** – *Aida, Un Ballo in Maschera, Il Barbiere di Siviglia, Boris Godunov, La Bohème, Carmen, Cavalleria Rusticana, Don Carlos, Don Giovanni, Eugene Onegin, Khovantchina, La Forza del Destino, A Life for the Tsar, Lucia di Lammermoor, Maddalena, Madama Butterfly, Marriage of Figaro, Nabucco, Otello, I Pagliacci, Queen of Spades, Rigoletto, Prince Igor, La Traviata, Tosca, Turandot, Gianni Schicchi;* Ballet – *Giselle, Sleeping Beauty, Swan Lake, The Nutcracker, Don Quixote, The Corsair, Les Sylphides, Spartacus, Romeo and Juliet*
- **Moscow, Bolshoi Theatre** – Opera - *Eugene Onegin*
- **The Netherlands, Het Nationale Ballet** - Ballet - *Swan Lake, The Nutcracker*
- **Oslo Opera** – Ballet - *Cinderella*
- **Paris, Opéra Bastille** – Opera - *Eugene Onegin*, Ballet - *Raymonda, Balanchine-Tchaikovsky*
- **Paris, Opéra Garnier** – Opera – *Raymonda, Balanchine-Tchaikovsky*
- **Perm, Russia, Tchaikovsky Theatre** – Opera - *Aida, Un Ballo in Maschera, Il Barbiere di Siviglia, Boris Godunov, La Bohème, Carmen,*

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Cavalleria Rusticana, Don Carlos, Don Giovanni, Eugene Onegin, Khovantchina, Life for the Tsar, Lucia di Lammermoor, Maddalena, Madama Butterfly, Marriage of Figaro, Nabucco, Otello, I Pagliacci, Queen of Spades, Rigoletto, Prince Igor, La Traviata, Tosca, Turandot; Ballet – Giselle, Sleeping Beauty, Swan Lake, The Nutcracker, Don Quixote, The Corsair, Les Sylphides, Spartacus, Romeo and Juliet, Seven Beauties (Karayev)

- **Rostov-on-Don, Russia, State Opera** – Opera - *Aida, Boris Godunov, La Bohème, Cavalleria Rusticana, Don Carlos, Don Giovanni, Eugene Onegin, La Forza del Destino, Lucia di Lammermoor, Madama Butterfly, I Pagliacci, Queen of Spades, Rigoletto, Prince Igor, La Traviata, Tosca, Lady Macbeth of Mtsensk*
- **San Francisco Opera** – Opera - *War and Peace, Prince Igor*
- **St Petersburg, Kirov Opera** – Opera - *Aida, Un Ballo in Maschera, Il Barbiere di Seviglia, Boris Godunov, La Bohème, Carmen, Cavalleria Rusticana, Don Carlos, Don Giovanni, Eugene Onegin, La Forza del Destino, Lucia di Lammermoor, Maddalena, Madama Butterfly, Marriage of Figaro, Nabucco, Otello, I Pagliacci, Queen of Spades, Rigoletto, Prince Igor, La Traviata, Tosca, Turandot*
- **St Petersburg Mali** – *Rimsky Korsakov - Maiskaya Nochi*
- **Seoul Arts Centre, Korea** – Opera - *Prince Igor*
- **Venice, La Fenice** – Opera - *Boris Godunov*
- **Wexford Festival Opera, Ireland** – Opera - *Tchaikovsky's Tcherevitchki, Rubinstein's The Demon, Gomez' Fosca*

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REPERTOIRE

Adam, Adolphe-Charles (1865-1936), *Giselle*

Arensky, Anton (1861-1906), Variations on a theme by Tchaikovsky, Op. 35a

Armstrong, Ballet – Halt of the Cavalry

Bach, Johann Sebastian (1685-1750), Cantatas, Magnificat, Passions, Mass in B Minor

Balakirev, Mily (1837-1910), Islamey

Barber, Samuel (1910-1981), Adagio for Strings

Bartok, Bela (1881-1945), Concerto for Orchestra, The Miraculous Mandarin Suite, Music for strings, percussion and celesta, Rumanian Folk Dances, Bluebeard's Castle

Beethoven, Ludwig von (1770-1827), Piano Concerto No 1 Op. 15, No 2 Op. 19, No 3 Op. 37, No 4 Op. 58, No 5 Op. 73, No 6 Op. 61, Violin Concerto Op. 61, Triple Concerto for Violin, Violoncello & Piano Op. 56; Overtures of Coriolan, Egmont, Leonara III; Fantasia for piano chorus and orchestra Op. 80; Romances No 1 and 2 for violin and orchestra; Missa Solemnis; Symphony No 1 Op. 21, No 2 Op. 36, No 4 Op. 55, No 4 Op. 60, No 5 Op. 67, No 6 Op. 68, No 7 Op. 92, No 8 Op. 93, No 9 (Choral) Op. 125,

Bellini, Vincenzo (1801-1835), Opera - *Norma*

Berlioz, Hector (1803-1869), Roman Carnival Overture, Le Corsaire, Symphonie Fantastique

Bernstein, Leonard (1918-1990), Overture to Candide, West Side Story: Symphonic Dances

Bizet, Georges (1838-1875), Opera – *Carmen*; L'Arlesienne Suites 1 and 2

Borodin, Alexander (1833-1887), Opera – *Prince Igor* (première in Korea), *In the Steppes of Central Asia*

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Brahms, Johannes (1833-1897), Academic Festival Overture, Tragic Overture, Piano Concertos Nos 1 and 2, Violin Concerto Op. 77, Symphony No 1 Op. 11, Symphony No 2 Op. 73, Symphony No 3 Op. 90, Symphony No 4 Op. 98, German Requiem

Britten, Benjamin (1913-1976), Simple Symphony Op. 4, Serenade for Tenor, horn and strings Op. 31, Young Person's Guide to the Orchestra Op. 34, Four Sea Interludes from "Peter Grimes", Lachrymae for solo viola and orchestra, War Requiem Op. 66

Bruch, Max (1838-1920), Kol Nidrei Op. 47, Concerto for violin

Bruckner, Anton (1824-1896), Symphony No 4 (Romantic)

Chabrier, Emmanuel (1841-1894), España

Chausson, Ernest (1855-1899), Poème Op. 25

Chopin, Frédéric (1810-1849), Piano Concerto No 1 Op. 11, Piano Concerto No 2 Op. 21,

Cimarosa – *Il maestro di capella* (première in Ireland)

Copland, Aaron (1900-1990), Fanfare for the Common Man, Rodeo

Debussy, Claude (1862-1918), La Mer, Prelude à "L'Après-midi d'un faune"

Delibes, Léo (1836-1891), Ballet - *Coppelia*

Dennehy, Donnacha – *The Vandal* (symphonic poem, world première)

Donizetti, Gaetano (1797-1848), Opera - *Lucia di Lammermoor*

Drigo, Ballet - Les millions d'Arlequin

Dukas, Paul (1865-1935), The Sorcerer's Apprentice

Dvořák, Antonín (1841-1904), Slavonic Dances, Symphonic Variations Op. 78, Symphony No 7 Op. 70, Symphony No 8 Op. 88, Symphony No 9 (New World) Op. 95;

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Elgar, Edward (1857-1934), In the South Op. 50, Enigma Variations Op. 36, Pomp and Circumstance Military Marches Op. 39, Concerto for violoncello Op. 85

Falla, Manuel de (1876-1946), *The Three Cornered Hat*, *Nights in the gardens of Spain*

Franck, César (1822-1890), Symphony in D minor, Psyché

Glazunov, Alexander (1865-1936), Symphonies Nos 1-9, Ballet – *Raymonda*, *Four Seasons*

Glebov –Symphonic suite, *The Little Prince* (Première in Ireland), Ballet - *Kurgan* (Première in Belarus), Opera - *The Master and Margarita* (Première in Belarus)

Glinka, Mikhail (1804-1857), Kamarinskaya, Spanish Overtures, Opera - *Ruslan and Ludmilla*, *A Life for the Tsar*

Gluck – Symphonic suite from *Don Giovanni* (Première in Ireland)

Gomez – *Fosca* (opera, première in Ireland)

Gounod, Charles (1818-1893) – *Faust*

Grieg, Edvard (1843-1907), Piano Concerto Op. 16, Holberg Suite, Peer Gynt Suites

Haydn, Franz Joseph (1732-1809), Symphonies Nos 87-101

Holst, Gustav (1874-1934), Planets

Kancheli – Concerto for viola (Première in Ireland)

Kabalevsky, Dmitri (1904-1987), *The Comedians* Op. 26, Piano Concerto No 3 , Concerto for Cello No 1

Khachaturian, Aram (1903-1978), Violin concerto, Symphony No 2, Ballet – *Gayane*, *Spartacus* (Première in Thailand)

Kodály, Zoltán (1882-1967), Harry Janos Suite

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Ives, Charles (1874-1954) The unanswered question

Lalo, Edouard (1823-1892), Symphonie Espagnole Op. 21

Leoncavallo, *Ruggero* (1858-1919) Opera - *I Pagliacci*

Liadov, Anatol (1855-1914) The Enchanted Lake

Liszt, Franz (1811-1886) Preludes, Mazeppa

Lovenskjold, Ballet - Les Sylphides

Mahler, Gustav (1860-1911) Symphony No 2 (The Resurrection), Symphony No 3, Symphony No 10 (movement)

Mascagni, *Pietro* (1863-1945) Opera - *Cavalleria Rusticana*

Mendelssohn, Felix (1808-1847) Violin concerto Op. 64, The Hebrides Op. 26, Symphony No 4

Messiaen, Olivier (1908-1992) *L'Ascension*

Mincus, Ballet - Paquita

Mosolov – Zavod (Iron Factory) (symphonic miniature, première in Ireland)

Mozart, *Wolfgang Amadeus* (1756-1791) Piano Concertos Nos ...
Symphonies Nos , Requiem; Opera – *Le Nozze di Figaro*, *Die Zauberflöte*,
Don Giovanni

Murphy, Gerard – *Dialects*, concerto for pipe and symphony orchestra (world premiere)

Mussorgsky, Modest (1839-1881) Night on the Bare Mountain, Pictures at an Exhibition; Opera – *Khovantchina*, *Boris Godunov* (première in Ireland)

Ó Riada, Sean *Mise Éire*

Pergolesi, Giovanni Battista (1710-1736), La Serva Padrona

Ponchielli, Amilcare (1834-1886), La Gioconda: Dance of the Hours

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Prokofiev, Sergei (1891-1953) Alexander Nevsky Op. 78, Ivan the Terrible, Classical Symphony, Piano Concerto No 1 Op. 10, Piano Concerto No 2 Op. 16, Violin Concerto No 1 Op. 19, Violin Concerto No 2 Op. 63, Cello Concerto No 1, Lieutenant Kijé Suite Op. 60, Two Pushkin Waltzes, Symphony No 1 Op. 25 (Classical Symphony), Symphony No 2 Op. 40, Symphony No 1 Op. 44, Symphony No 4 Op. 47, Symphony No 5 Op. 100, Symphony No 6 Op. 111, Symphony No 7 Op. 131; Opera – *War and Peace*, *The Fire Angel* (Première in Russia) ; Ballet – *Cinderella*, *Romeo and Juliet*, *The Love for Three Oranges*, *Maddalena* (Première in Belarus)

Puccini, Giacomo (1858-1924) Opera – *La Bohème*, *Madama Butterfly*, *Manon Lescaut*, *Tosca*, *Turandot*

Rachmaninov, Sergei (1873-1942), Symphony No 1 Op. 13, Symphony No 2 Op. 27, Symphony No 3, Op. 44, The Bells, Symphonic Dances Opus 45

Ravel, Maurice (1875-1937) Bolero, Piano Concerto in G major, Piano Concerto for the left hand, Daphnis and Chloe Suites 1 and 2, Mother Goose Suite, Pavane pour une infante défunte, Shéhérazade, La Valse

Respighi, Ottorino (1879-1936) La Boutique fantasque (after Rossini)

Rimsky-Korsakov, Nikolai (1844-1908), Capriccio espagnol Op. 34, Russian Easter Overture, Rimsky Korsakov – Symphonic Suite from *The Invisible City of Kitezh* (Première in Argentina), Christmas Eve suite, Sheherazade Op. 35, Opera/ballet – A Night in May, *The Golden Cockerel*, *The Tsar's Bride*, *Mozart and Salieri*, *Tsar Saltan*, *The Snow Maiden*,

Rossini, Gioacchino (1792-1868) William Tell Overture, Thieving Magpie Overture, Opera – *Il Barbiere di Siviglia*, *La Cenerentola*, *La Cambiale di Matrimonio*,

Rubinstein, (1829-1894) Opera – *The Demon* (Première in Ireland)

Saint-Saens, Camille (1835-1921) Carnival of the Animals, Piano Concerto No 1 Op. 17, Piano Concerto No 2 Op. 22, Danse Macabre Op. 40, Symphony No 3 Op. 78 (Organ Symphony)

Schnittke, Alfred (1934-1998) Gogol Suite for symphony orchestra (Première in Ireland), Keine Kleine Nachtmusik, Concerto for Viola, Concerto for Piano

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Schubert, Franz (1797-1828) Symphony No 4, Symphony No 8, Symphony No 9

Schumann, Robert (1810-1856) Symphony No 1, Symphony No 2, Symphony No 3, Symphony No 4

Scriabin, Alexander (1872-1915) Le Poème de l'extase Op. 54, Symphony No 1, Symphony No 2

Shchedrin, Rodion (1932-) Carmen Suite for symphony orchestra (Première in Ireland), *Naughty Limericks*, concerto for symphony orchestra no 1 (Première in Ireland)

Sibelius, Jean (1865-1957) Finlandia Op. 26, Symphony No 1, Symphony No 2

Shostakovich, Dmitri (1906-1975) Violin concerto Op. 99, Hamlet Film Suite Op. 116, Symphony No 1 Op. 10, Symphony No 4, Symphony No 5 Op. 47, Symphony No 7 Op. 60 (Leningrad), Symphony No 8 Op. 65, Symphony No 9, Symphony No 10 Op. 93, Symphony No 11, Symphony No 14 Op. 135, Symphony No 15 Op. 141; The Execution of Stepan Razin ; Opera - *Lady Macbeth of Mtsensk (Première in Ireland and in Belarus)*

Smetana, Bedrich (1824-1884) Overture to the Bartered Bride. Ma Vlast

Soltan – Opera - *Tsar Stach (Première in Belarus)*

Strauss, Richard (1864-1949) Horn Concerto No 1, Don Juan, Till Eulenspiegels Lustige Streiche Op. 28

Stravinsky, Igor (1882-1971) Circus Polka, L'Oiseau du Feu (Firebird) Suite, Petrouchka, Pulcinella Suite, Le Sacré du Printemps (Rite of Spring), Symphony of Psalms, In Memoriam Dylan Thomas

Sviridov, Les Chansons de Kursk, Oratorio Pathétique, Poem in memory of Sergey Yesenin

Taneiv, Ioan Domaskin

Tchaikovsky, Pyotr Ilyich (1840-1893) Capriccio Italien Op. 45, Piano Concerto No 1 Op. 23, Piano Concerto No 2 Op. 44, Violin Concerto Op. 35, Francesca da Rimini Op. 32, Hamlet Op. 67, Manfred Op. 58, Fantasy

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Overture to Romeo and Juliet, Symphony No 1 Op. 13, Symphony No 2 Op. 17, Symphony No 3 Op. 29, Symphony No 4 Op. 36, Symphony No 5 Op. 64, Symphony No 6 (Pathétique) Op. 74 ; Moscow; Opera - *Iolanta*, *Mazeppa*, *Eugene Onegin*, *Queen of Spades*; *Tcherevitchki* (Première in Ireland) Ballet – *Sleeping Beauty*, *Swan Lake*, *The Nutcracker*

Verdi, Giuseppe (1813-1901), Requiem, Opera - *Aida*, *Don Carlos*, *La Forza del Destino*, *Un Ballo in Maschera*, *Rigoletto*, *La Traviata*, *Nabucco*, *Otello*,

Villa-Lobos, Heitor (1887-1959), Bachianas brasileiras No

Vivaldi, Antonio (1678-1741), The Seasons

Walton, William (1902-1983), Cello Concerto

Weber, Carl Maria von (1786-1826), Invitation, Concertante

Webern, Anton (1883-1945), Passacaglia Bach

Wieniawski, Henri (1835-1880), Violin concerto

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