

10. april 2024
Kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1

DEBUTKONCERT



VIOLIN

SABINE KRONBERGER



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Gratis adgang

dkdm.dk

SABINE KRONBERGER

The German violinist Sabine Kronberger started to play the violin at the early age of 3 and soon after she was given a scholarship to study at the prestigious “Pflüger Stiftung Freiburg”.

Her most important mentor became then Prof. Nicolas Chumachenko whose musical background as a former student of Jascha Heifetz and Efrem Zimbalist influenced her style of playing and shaped her musical being.

Afterwards she took her bachelor’s degree with Prof. Viviane Hagner in Berlin and is currently studying in the soloist class with Prof. Peter Herresthal in Copenhagen.

She was invited to participate at the “Young artist program” in Ottawa, Canada, with Prof. Pinchas Zukerman and she is a former scholarship holder of the “ad infinitum foundation”.

She is an active chamber musician and is regularly invited to many festivals all over Europe.

As an international award-winning musician, Sabine has appeared as a soloist with many different orchestras such as several German youth orchestras, Musikkollegium Freiburg and Württembergisches Kammerorchester Heilbronn. After winning the soloist competition of the Norwegian Academy of Music, she performed Beethoven violin concerto with the orchestra of the Norwegian Academy of Music in December 2021.

In the season 2022/23 she has served as 2nd concertmaster of the Philharmonisches Orchester der Stadt Heidelberg.

She plays on a Guarnerius from 1732, kindly on loan from The Royal Danish Academy of Music.

PROGRAMNOTER

JOHANN SEBASTIAN BACH - TWO-PART INVENTIONS

Bach’s Inventions and are rightly considered as indispensable to every pianist. In his famous preface to the collection, Bach himself called it an “Instruction” which teaches students and keyboard lovers to “treat correctly” both two and three voices, to “achieve a singing style in playing” and to “acquire a strong foretaste of composition”. To this end, Bach created timelessly beautiful music, which has lost nothing of its relevance to us nearly 300 years after its creation. By listening to the Two-Part Inventions it is hard to believe what Bach was able to express using only two parts.

LUDWIG VAN BEETHOVEN - VIOLIN CONCERTO OP. 61

Ludwig van Beethoven’s Violin Concerto op. 61 was written in 1806. Its first performance by Franz Clement was unsuccessful and for some decades the work languished in obscurity, until revived in 1844 by the then 12-year-old violinist Joseph Joachim with the orchestra of the London Philharmonic Society conducted by Felix Mendelssohn.

It is arguably the greatest concerto written for violin. Monumental in scope, it is heavenly in its beauty - and joyous. Surprisingly, the violin has very little thematic material. Beethoven assigns the singing role to the orchestra, but what the violin plays is sublime.

It will be performed as a transcription for Solo Violin and String Quintet. The concerto begins with five repeating notes in the timpani (here played by the double bass), an unconventional opening for any piece of music written in 1806. This simple knocking is repeated, like a gentle but persistent heartbeat, throughout the movement, and becomes a recurring motif. In another distinctive break from tradition, the soloist does not enter for a full three minutes, and then begins a cappella (alone), before reiterating the first theme in a high register.

The Larghetto’s main melody is stately, intimate, and tranquil, and becomes an orchestral backdrop over which the solo violin traces graceful arabesques in ethereally high registers. The soloist takes center stage in this movement, playing extended cadenzas and other passages with minimal accompaniment. The final Rondo: Allegro flows seamlessly from the Larghetto; the soloist launches immediately into a rocking melody that suggests a boat bobbing at anchor. Typical rondo format features a primary theme (A), which is interspersed with contrasting sections (B, C, D, etc.). Each of these contrasting sections departs from the (A) theme, sometimes in mood, sometimes by shifting from major to minor, or by changing keys entirely.

PROGRAM

JOHANN SEBASTIAN BACH (1685-1750)

Fra 2-stemmige inventioner arrangeret for 2 violiner:

Nr. 1 i C-dur BWV 772
Nr. 4 i D-mol BWV 775
Nr. 5 i Es-dur BWV 776
Nr. 6 i E-dur BWV 777
Nr. 8 i F-dur BWV 779
Nr. 10 i G-dur BWV 781
Nr. 13 i a-mol BWV 784

Sabine Kronberger, 1. violin
Janina Kronberger, 2. violin

LUDWIG VAN BEETHOVEN (1770-1827)

Violinkoncert i D-dur op. 61 arrangeret for soloviolin og strygekvintet

Allegro ma non troppo
Larghetto
Rondo. Allegro

Sabine Kronberger, soloviolin
Janina Kronberger, 1. violin
Essi Höglund, 2. violin
Einar Kyvik Bauge, bratsch
Tiril Lorås Ystgaard, cello
Thora Kidon Jæger, kontrabas

TAK

Thanks to my teacher Prof. Peter Herresthal, who has always supported and inspired me.
Thanks to my former teacher Prof. Nicolas Chumachenko, who was an amazing musician and a great teacher to me from an early age and who built pretty much the foundation of my musicality and my playing.

Thanks as well to my great colleagues for playing with me tonight.

Special thanks also to the production team and all the tonmeisters of the DKDM for making this concert possible.
