



THE TITAN SINFONIA DEBUT
CONCERT

FROM TRAGEDY TO TRIUMPH

17 AUG 2024 • 5.20PM • ST THOMAS CHURCH BRENTWOOD

CONTACT: TITAN.SINFONIAUK@GMAIL.COM

PROGRAMME

SATURDAY EVENING • 17 AUG 2024 • 5.20PM

BRAHMS

TRAGIC OVERTURE OP.81

TCHAIKOVSKY

SYMPHONY NO.5 IN E MINOR, OP.64

- 1.Andante – Allegro con anima – Molto più tranquillo
 - 2.Andante cantabile, con alcuna licenza
 - 3.Valse. Allegro moderato
 - 4.Finale: Andante maestoso – Allegro vivace – Meno mosso
-

Conductor

ATHARV GUPTA

Concertmaster

MAXIMILLIAN PIETRZAK

A NOTE ABOUT TONIGHT'S PERFORMANCE!

WE WOULD REQUEST THAT ALL AUDIENCE MEMBERS TURN OFF MOBILE PHONES AND OTHER DEVICES THAT COULD DISTURB TONIGHT'S PERFORMANCE.

PLEASE NOTE THAT AUDIENCE MEMBERS ARE NOT PERMITTED TO TAKE PHOTOS OR VIDEOS.

TRAGIC OVERTURE OP.81

JOHANNES BRAHMS (1833-1897)

Brahms' Tragic Overture begins with a forceful, almost defiant theme, played in the strings with a sense of looming fate. The music is immediately intense, filled with dark, brooding harmonies that create an atmosphere of foreboding. The main theme is driven by relentless rhythmic energy, marked by heavy, syncopated phrases that push against the weight of despair, capturing the essence of tragedy. Amidst this turbulence, the second theme provides moments of lyrical beauty, offering a glimpse of solace before being swallowed by the prevailing darkness. Brahms masterfully weaves these contrasting elements together, maintaining a dramatic tension that never fully resolves. The orchestration is rich and full, with the brass, woodwinds and strings often clashing in a struggle that accentuates the underlying tension in the piece. The overture concludes as it began, with powerful, ominous chords, leaving the listener with a lingering sense of unresolved tension and deep melancholy.



SYMPHONY NO.5, OP.64

PYOTR ILYICH TCHAIKOVSKY (1840 - 1893)

Tchaikovsky's Symphony No. 5 in E minor opens with a sombre clarinet theme accompanied with dark, rich strings playing low in their registers. This "fate" motif, reminiscent of a Russian folksong, sets the tone for the entire symphony, serving as its recurring "idée fixe." The first movement (*Allegro con anima*) transforms this hesitant theme into a vigorous, restless march, full of rhythmic energy. The orchestra gradually builds in intensity, leading to lush Romantic melodies that echo the grace of Tchaikovsky's ballet scores. The movement closes with a return to the ominous mood of the introduction, fading into the shadows.

The second movement (*Andante cantabile*) begins with a solemn string chorale, setting a morose mood that gives way to one of Tchaikovsky's most famous horn solos. This noble and melancholic theme is soon expanded upon by the orchestra, reaching a passionate climax. However, the elegant melody is abruptly shattered by a fierce return of the "fate" theme, now as an outburst in the brass. The movement navigates between these extremes, ending on a note of comfort and acceptance as the poignant main theme recurs, now in the warmth of D major.



SYMPHONY NO.5, OP.64

CONTINUED...

In the third movement, Tchaikovsky offers a graceful waltz, light and elegant yet tinged with a sense of fleeting beauty. The music playfully shifts rhythms and phrases, with a very strong feel of a dance throughout. A faster scherzo trio section adds contrast, but the "fate" theme slips in at the end, reminding us of the persistent tension.

The final movement (Andante maestoso – Allegro vivace) begins with a powerful transformation of the "fate" theme into a triumphant E major. The following brass fanfares and the vigour of the first theme propel the music forward into the highly energetic second theme. The unstoppable momentum of the following themes drive the symphony to its climax; a bold, celebratory restatement of the "idée fixe," now a symbol of victory. The closing bars bring the symphony full circle, as the once ominous march theme from the first movement returns, now blazing with triumph and resolution.



ABOUT THE CONDUCTOR

ATHARV GUPTA (B.2008)

Atharv is a young conductor, composer, trombonist, and pianist. His musical journey began at age 5 with Redbridge's Young Music Makers program but it was during the lockdown at age 10 that he discovered a deep passion for classical music.

In 2021, Atharv joined Essex Music Services, playing with several ensembles, including the Essex Youth Orchestra, where he plays Bass Trombone. He also attends Trinity Laban School of Music's junior department, studying Conducting and Composition with Darren Bloom and Trombone with Andrew Connington.

A significant milestone came last year when Atharv won the BBC Young Composer Award, leading to a yearlong mentorship programme and the premiere of his prize commission by the BBC Concert Orchestra at the BBC Proms later this summer. Recently, he was also named an ORA Singers Young Composer for 2024, culminating in the premiere of a choral work he wrote at Worcester Cathedral.

Last summer, Atharv made his conducting debut in a masterclass with Robin Browning, after which he became the assistant conductor of the Essex Young Person's Orchestra, working under the guidance of Matthew Andrews.

Beyond music, Atharv is an avid debater, quizzier, and table tennis player for Chelmsford Table Tennis Club. He is also passionate about physics



ABOUT THE CONCERTMASTER

MAXIMILLIAN PIETRZAK (B.2007)

Max has been playing the violin for 9 years, beginning by luck as part of a strings scheme at school, despite coming from a decidedly non-musical family. He later started learning the guitar and piano. During lockdown, Max discovered the true joys of playing music, and ever since has been infatuated.

Max enjoys playing a variety of musical genres, ranging from Baroque to Jazz and Rock, his favourite being late-Romanticism. He regularly plays in various ensembles inside and outside of school, such as playing guitar in Rock and Jazz bands, and leading several ensembles inside and outside of school on the violin, including Essex Music Service's String Octet and its Youth Orchestra. He also enjoys struggling his way through Lieder accompaniments on the piano. One of last year's musical highlights was leading the EMS String Octet which played for King Charles III and his Queen Consort in Colchester Library. He also thoroughly enjoyed playing the violin solo in the Schindler's List theme with Essex Youth Symphonic Wind Orchestra, and touring with the EYO to Maastricht last summer. Outside of music, Max is an avid sportsman. Having previously been a competitive rugby player and ski racer, he has now opted for the more musician-friendly, lower-injury, pursuit of endurance running, and his aim is to run the Ultra Trail Du Mont Blanc.



MEET THE ORCHESTRA

Violin I

Max Pietrzak
Tong Wu
Adrianna Forbes-Dorant
Anja Newman
Amelia Swiecka
Richard Carter

Violin II

Isabella Patrick
Maylee Velasco
Talia Mitchell
Sam Turner
Edward Cheung
Thomas Cheung

Viola

Charlie Newman
Evelyn Freeman
Shravan Sriram

Double Bass

Izzy Al-Shimmeri
Phoebe Clayton
Mollie Sumner

Cello

David Ball
Sam Norman
Matthew Townson
Jasper Pike

Flute

Olta Luli
Maya Ames
Sophia Yang

Oboe

Harry Wilson
Kate Pinnell

Clarinet

Hassan Marzban
Louie Hanley-Pir
Will Horch

Bassoon

Sophie Kelly
Mark Flanders

French Horn

Ewan Cacace
Darcie Vernon
Margaret Kerson
James Williams

Trumpet

Hannah Stevens
Rhianna D'Souza

Trombone

Tom Hornby
Malaika Kabeya
Chloe Simpson

Timpani

Ben Sandringham
