

Welcome Kathryn McDowell



Tonight's performance is the final concert in this season's UBS Soundscapes: LSO Artist Portrait for which we have had the pleasure of being joined by pianist Yuja Wang. Whilst the series finishes this evening here at the Barbican, her collaboration with the Orchestra continues to the Far East over the next few weeks on an extensive tour taking in Beijing, Guangzhou, Taipei and Hong Kong. Tonight she performs Rachmaninov's Third Piano Concerto.

It is also a pleasure to welcome LSO Principal Guest Conductor Daniel Harding, who will additionally be conducting the concert on Sunday featuring the premiere of Huw Watkins' new Flute Concerto, performed by LSO Principal Flute Adam Walker, and Mahler's First Symphony performed in dedication to the late Claudio Abbado.

I would like to thank UBS for supporting this series of concerts as part of UBS Soundscapes, and for their continued commitment to the Orchestra.

Following Sunday's concert, the Orchestra takes a short break from the Barbican as it goes on tour; but join us again on Sunday 23 March when Sir John Eliot Gardiner continues his exploration of Mendelssohn. I hope you enjoy tonight's performance.

Kathryn McDowell CBE DL
Managing Director

TONIGHT'S CONCERT
FINISHES APPROX 9.30PM

Living Music In Brief

2014/15 SEASON LAUNCH

We're delighted to announce details of the LSO's brand new season of music-making, taking place at the Barbican between September 2014 and July 2015. The concerts are available to browse on **Iso.co.uk**; online booking is now open, and telephone booking is available from 1 March.

Iso.co.uk/201415season

BBC RADIO 3 LUNCHTIMES CONTINUE

Pianists appearing at LSO St Luke's as part of our BBC Radio 3 Thursday Lunchtime Concerts series over the next ten weeks include duo Cédric Tiberghien and Christian Ihle Hadland, Alexei Grynyuk, Nikolai Demidenko, Yevgeny Sudbin, Boris Giltburg and Denis Kozhukin.

Iso.co.uk/lunchtimeconcerts

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated booking phone line and more for bigger groups. Tonight we are delighted to welcome:

Ruislip WEA Music Society
R Wimberley & Friends
ACIS
D Girstmair & Friends

Sergei Rachmaninov (1873–1943)

Piano Concerto No 3 in D minor Op 30 (1909)

- 1 ALLEGRO MA NON TANTO
- 2 INTERMEZZO: ADAGIO – POCO PIU MOSSO –
- 3 FINALE: ALLA BREVE

YUJA WANG PIANO

Rachmaninov's Third Piano Concerto has long been famous as one of the most technically challenging of all the Romantic concertos.

Its length, at around 45 minutes, makes it a formidable challenge to both players and listeners, and it demands enormous reserves of power and endurance from the soloist. It also requires that particular approach so essential to all of Rachmaninov's longer works; just the right mixture of precision and passion, of rigour and flexibility to shape the long melodic lines and illuminate the richly woven textures.

The idea of a new piano concerto dates from 1906, when Rachmaninov first began negotiations for an American tour; clearly a big new work would be needed, but in the event both the concerto and the tour had to be postponed. These years were a high point in Rachmaninov's triple career as composer, conductor and pianist, but he still regarded composition as his main activity, and was both frustrated and disturbed by the chaos in Russia in the wake of the events of 1905.

He was no revolutionary, either in music or in politics, and his reaction was to leave Russia. In the autumn of 1906 he cancelled all his engagements and went with his family to Germany, where in Dresden he composed, among other works, his Second Symphony. The success of this work in 1908 did much to banish the ghosts of the First's failure a decade earlier, and between the death of

Rimsky-Korsakov in 1908 and the emergence a few years later of Stravinsky and Prokofiev, Rachmaninov, together with his contemporary Scriabin, was recognised as one of the most important figures in Russian music. He had already become well-known in Western Europe and placed great hopes on the American tour, which finally materialised in the 1910–11 season.

'Sincerity, simplicity and clarity of musical thought ... it has a sharp and concise form as well as simple and brilliant orchestration, qualities that will secure both outer success and enduring love by musicians and public alike.'

Critic Grigori Prokofiev, April 1910

He completed the new Concerto on 23 September 1909 and played it on 28 and 30 November with the New York Symphony Orchestra under Walter Damrosch, and then again in January 1910 with Gustav Mahler conducting the New York Philharmonic. After the first Russian performance in Moscow that April, the critic Grigori Prokofiev (no relation to the composer) wrote of the concerto's 'sincerity, simplicity and clarity of musical thought ... it has a sharp and concise form as well as simple and brilliant orchestration, qualities that will secure both outer success and enduring love by musicians and public alike' – an acute judgement, but one that took a long time to meet with general agreement. Indeed, the 20-year-old Sergei Prokofiev found the work 'dry, difficult and unappealing', although he thought Rachmaninov's first two concertos 'wonderfully charming'.

1905 REVOLUTION

The Revolution of 1905 was a wave of mass political and social unrest that spread through vast areas of the Russian Empire. It included worker strikes, peasant unrest and military mutinies. It led to the establishment of limited constitutional monarchy, the State Duma of the Russian Empire, the multi-party system and the Russian Constitution of 1906.

VLADIMIR HOROWITZ (1903–89)

was one of the most brilliant pianists of his time. Born in Kiev, but settling in the US from the 1940s, he became particularly associated with Rachmaninov's Third Piano Concerto which he performed at his own graduation in 1919 (aged just 16) and made the premiere recording in 1930. His use of tone colour, technique and the excitement of his playing are thought by many to be unrivalled.

Horowitz performed the Concerto with the LSO on 27 October 1930 conducted by Willem Mengelberg. Later that year, Horowitz recorded the work with the Orchestra for HMV, this time conducted by Albert Coates. It is still available in Europe on the Naxos label.

Rachmaninov performed the Third Piano Concerto a total of 86 times over the next three decades (as opposed to 143 performances of the Second), but it only achieved real popularity when it was taken up by Vladimir Horowitz in the 1930s. Horowitz's earlier recordings, as well as the composer's own 1939 recording, are sadly marred by unnecessary cuts, particularly in the finale, and until the 1960s it was standard practice among pianists to observe these. Only Rachmaninov's chronic lack of self-confidence (and perhaps his distrust of his audiences' attention spans) could have allowed him to sanction them, for they are as damaging to the work's proportions as those he also made in the Second Symphony. No-one today would dream of playing the Concerto in abbreviated form.

Two important sources of melodic inspiration for Rachmaninov were the contours of Russian folk music and the chants of the Orthodox Church, and these can be heard below the surface of much of the Third Concerto. Nevertheless, Rachmaninov maintained that the Concerto's opening melody, unfolded by the soloist in simple octaves over a pulsing accompaniment, was derived from neither of these sources but simply 'wrote itself'. The way in which it develops is typical of his approach to composition: he begins with an immediately appealing tune, elaborates it, then travels further and further with contrasting material, but again and again returns to some form of the opening idea. The impression is that for all the Concerto's variety, it springs from one single idea, one particular and perhaps obsessive emotional experience that can be viewed from different angles but which underlines every aspect of the music.

The Intermezzo provides an expected and necessary contrast of key, tempo and texture, but towards the end there is a faster episode, a sort of shadowy waltz, which refers back directly to the first movement's opening melody. This unity of experience is also reinforced by the way in which the slow movement leads directly into the Finale, as though the Intermezzo's melancholy song and the Finale's more extrovert gestures are related aspects of the same experience. In the course of the finale, too, the main themes of the first movement reappear in new shapes, but emotionally they are never far away from that melody which, as the composer said, 'wrote itself'.

Programme Note © Andrew Huth

Andrew Huth is a musician, writer and translator who writes extensively on French, Russian and Eastern European music.

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on the Stalls and Circle level.

Why not tweet us your thoughts on the first half of the performance [@londonsymphony](#), or come and talk to LSO staff at the Information Desk on the Circle level.

Igor Stravinsky (1882–1971)

Petrushka (1910–11, rev 1947)

- 1 THE SHROVETIDE FAIR
- 2 IN PETRUSHKA'S CELL
- 3 IN THE BLACKAMOR'S CELL
- 4 THE SHROVETIDE FAIR (EVENING)

Once he had arrived in Paris in the spring of 1910, for the premiere of *The Firebird*, Stravinsky stayed. The success of what had been his first score for Diaghilev meant there would have to be another, and he immediately started work on what would emerge as *The Rite of Spring*. But then, according to his own account, he got sidetracked.

'I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part ... In composing the music, I had in mind a distinct picture of a puppet, suddenly endowed with life.' Continuing this story, he tells how he was visited by Diaghilev – both of them were living on the Swiss Riviera, around Lake Geneva – and the great impresario smelt a show in the air: the music his young composer was playing him would have to be a ballet, not some kind of piano concerto. A puppet, did he say? Well then, that was it: *Petrushka*, the story from the Russian fairs, about a thing of wood and string that does indeed gain human feelings, with tragic consequences.

However unlikely this narrative may be in terms of chronology, it serves to show the weight Stravinsky wanted his ballet scores to have as self-sufficient music. It also shows how the drama on stage was equalled for him, if not surpassed, by a drama happening within the score – the drama of a piano playing tricks on the orchestra, of figures and instruments in liaison and combat. The puppet-piano in the second scene he saw as 'exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with

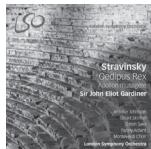
menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet.'

Other dramas here have to do with the treatment of what, in his later conversations with Robert Craft, he called the 'Russian export style'. *The Firebird* had been an unashamed instance of that style, as had most of the other scores Diaghilev had brought to Paris so far, including Borodin's *Polovtsian Dances* and Rimsky-Korsakov's *Scheherazade*. But *Petrushka* already looks at that style with ironic detachment. The fanfare-like gesture at the start of the second scene is a speeded-up version of a theme that had been luscious in *Scheherazade*. In the first scene, when *Petrushka* and his fellow puppets perform a Russian Dance, the music offers a machine-made portrait of national style. Again in the last scene, the different dances interlock like cogwheels in a piece of machinery, so that the human spectators at the fair seem more artificial than the painted dolls in the Showman's booth.

By the time he was composing this, Stravinsky was full of enthusiasm. In January 1911 – following a Christmas visit to St Petersburg, during which he had discussed the project with other members of the production team – he wrote to a friend: 'My last visit to Petersburg did me much good, and the final scene is shaping up excitingly ... quick tempos, concertinas, major keys ... smells of Russian food – *shchi* (cabbage soup) – and of sweat and glistening leather boots.'

The quick tempos, the concertinas and the major keys are all easy to hear; the *shchi*, sweat and boots might need a bit of imagination. In the first scene come mechanical rhythms, sharp cuts from one kind of music to another, and textures built from

**STRAVINSKY on LSO LIVE
NEW RELEASE, COMING SOON**



**Oedipus Rex,
Apollon
musagète**
Sir John Eliot
Gardiner

Sir John Eliot Gardiner conducts the LSO on this his first release for LSO Live, Stravinsky's *Oedipus Rex* and *Apollon musagète*. Also featured on the release are the gentlemen of the Monteverdi Choir, considered one of the world's leading choirs, and a mix of international and home-grown soloists, including Jennifer Johnston and Stuart Skelton. French actress Fanny Ardant, who has appeared in more than 50 motion pictures, takes the role of narrator.

Details will be announced soon at Iso.co.uk/Isolive

accumulations of rotating motifs. Here and in the final scene the music is sustained much more by consistent pulse than by consistent harmony, whose absence at crucial junctures makes *Petrushka* one of the textbook examples of bitonality, or the presence of two keys at once. Tunes are spliced together, or placed with accompanying figures that are just spinning on the spot. Almost anything can happen, provided it happens on time.

Events in the first scene turn from the general to the specific. At first the music's movements picture the excited crowd at the St Petersburg Shrovetide Fair, with music (a hurdy-gurdy, two musical boxes) and dancers among the throng. Attention focuses cinematically on the Showman and his three puppets: *Petrushka*, the *Ballerina* and the *Blackamoor*. In a magical passage the Showman charms them into life, and they step down from their stage as they give their Russian Dance. The second scene conveys *Petrushka*'s bitterness and despair, which he feels at his dependence on the Showman and at his unrequited love for the *Ballerina*. She visits him, but flees at the violence of his advances. In the third scene she goes to his rival, the magnificent *Blackamoor*. Their love scene is witnessed by *Petrushka*, who rushes in and is promptly ejected. The last scene returns to the world outside, now to observe individuals and groups, each defined by characterful, folksy music. All stop when the puppets burst out. With his scimitar, the *Blackamoor* kills *Petrushka*, but the Showman reassures everyone that these are only puppets, and the crowd disperses in the evening snow. The Showman goes to drag the 'corpse' away, stopping in amazement when he sees *Petrushka*'s ghost sneering at him.

The Firebird had made Stravinsky a central member of Diaghilev's entourage, and he wrote the new

score with and for colleagues he knew: Alexandre Benois, who created the scenario and the designs, Michel Fokine, who did the choreography, and the dancers Vaslav Nijinsky and Tamara Karsavina, who were in the starring roles when the ballet was first presented, in Paris on 13 June 1911. In 1947 he slimmed down and spruced up the orchestration, and this is the version we hear tonight.

Since this is a ballet partly about putting on a show, there is some temptation to see it as a portrait of Diaghilev as puppetmaster. But no, the magic the Showman conjures is all Stravinsky's.

Programme Note © Paul Griffiths

A critic for over 30 years, Paul Griffiths is an authority on 20th- and 21st-century music. Among his books are studies of Boulez, Cage and Stravinsky.

**DANIEL HARDING IN
SEASON 2014/15**

Sun 26 Oct 2014 7.30pm

Mahler Symphony No 9
Daniel Harding conductor

Sun 7 Dec 2014 7.30pm

Brahms Symphony No 3; Piano Concerto No 2
Daniel Harding conductor | *Emanuel Ax* piano

Sun 24 May 2015 7.30pm

Beethoven Violin Concerto | Brahms Requiem
Daniel Harding conductor | *Christian Tetzlaff* violin
London Symphony Chorus

Tue 2 Jun 2015 7.30pm

Mendelssohn Violin Concerto | Mahler Symphony No 5
Daniel Harding conductor | *Janine Jansen* violin

24 May & 2 Jun supported by Jonathan Moulds

Book online now at Iso.co.uk/201415season

Sergei Rachmaninov Composer Profile



The Russian composer, pianist and conductor's passion for melody was central to his work, clearly heard in his *Rhapsody on a Theme of Paganini*, a brilliant and diverse set of variations on a tune by the great 19th-century violinist and composer Niccolò Paganini.

Although the young Sergei's father squandered much of the family inheritance, he at first invested wisely in his son's musical education. In 1882 the boy received a scholarship to study at the St Petersburg Conservatory,

but further disasters at home hindered his progress and he moved to study at the Moscow Conservatory. Here he proved an outstanding piano pupil and began to study composition. Rachmaninov's early works reveal his debt to the music of Rimsky-Korsakov and Tchaikovsky, although he rapidly forged a personal, richly lyrical musical language, clearly expressed in his Prelude in C-sharp minor for Piano, of 1892.

His First Symphony of 1897 was savaged by the critics, which caused the composer's confidence to evaporate. In desperation he sought help from Dr Nikolai Dahl, whose hypnotherapy sessions restored Rachmaninov's self-belief and gave him the will to complete his Second Piano Concerto, widely known through its later use as the soundtrack for the classic film *Brief Encounter*. Thereafter, his creative imagination ran free to produce a string of unashamedly romantic works divorced from newer musical trends. He left Russia shortly before the October Revolution in 1917, touring as pianist and conductor and buying properties in Europe and the United States.

Composer Profiles © Andrew Stewart

Igor Stravinsky Composer Profile



The son of the Principal Bass at the Mariinsky Theatre, Stravinsky was born at the Baltic resort of Oranienbaum near St Petersburg in 1882. Through his father he met many of the leading musicians of the day and came into contact with the world of the musical theatre. In 1903 he became a pupil of Rimsky-Korsakov, which allowed him to get his orchestral works performed and as a result he came to the attention of Sergei Diaghilev, who commissioned a new ballet from him, *The Firebird*.

The success of *The Firebird*, and then *Petrushka* (1911) and *The Rite of Spring* (1913) confirmed his status as a leading young composer. Stravinsky now spent most of his time in Switzerland and France, but continued to compose for Diaghilev and the Ballets Russes: *Pulcinella* (1920), *Mavra* (1922), *Renard* (1922), *Les Noces* (1923), *Oedipus Rex* (1927) and *Apollo* (1928).

Stravinsky settled in France in 1920, eventually becoming a French citizen in 1934, and during this period moved away from his Russianism towards a new 'neo-classical' style. Personal tragedy in the form of his daughter, wife and mother all dying within eight months of each other, and the onset of World War II persuaded Stravinsky to move to the US in 1939, where he lived until his death. From the 1950s, his compositional style again changed, this time in favour of a form of serialism. He continued to take on an exhausting schedule of conducting engagements until 1967, and died in New York in 1971. He was buried in Venice on the island of San Michele, close to the grave of Diaghilev.

Daniel Harding Conductor

'Daniel Harding conducted with total conviction.'

The Times



Principal Guest Conductor
London Symphony Orchestra

Music Director
Swedish Radio Symphony Orchestra

Music Partner
New Japan Philharmonic

Artistic Director
Ohga Hall

Conductor Laureate
Mahler Chamber Orchestra

Born in Oxford, Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berlin Philharmonic and made his debut with the Orchestra at the 1996 Berlin Festival. He is Music Director of the Swedish Radio Symphony Orchestra, Principal Guest Conductor of the LSO and Music Partner of the New Japan Philharmonic. He is Artistic Director of the Ohga Hall in Karuizawa, Japan, and was recently honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra. His previous positions include Principal Conductor and Music Director of the MCO (2003–11), Principal Conductor of the Trondheim Symphony (1997–2000), Principal Guest Conductor of Sweden's Norrköping Symphony (1997–2003) and Music Director of the Deutsche Kammerphilharmonie (1997–2003).

He is a regular visitor to the Vienna Philharmonic, Dresden Staatskapelle (both of which he has conducted at the Salzburg Festival), Royal Concertgebouw, the Bavarian Radio, Leipzig Gewandhaus and the Orchestra Filarmonica della Scala. Other guest conducting engagements have included the Berlin Philharmonic, Munich Philharmonic, Orchestre National de Lyon, Oslo Philharmonic, London Philharmonic, Royal Stockholm Philharmonic, Santa Cecilia Orchestra of Rome, Orchestra of the Age of Enlightenment, Rotterdam Philharmonic, Frankfurt Radio Orchestras and the Orchestre des Champs-Élysées. Among the American orchestras with which he has performed are the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the Chicago Symphony Orchestra.

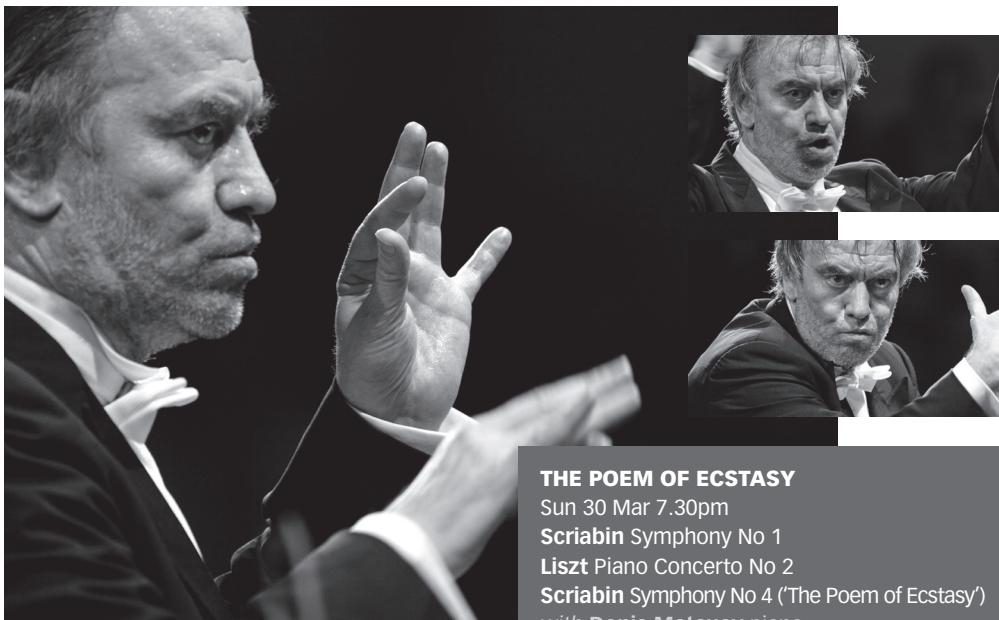
In 2005 he opened the season at La Scala, Milan, conducting a new production of *Idomeneo*. He returned in 2007 for *Salome*, in 2008 for a double bill of

Bluebeard's Castle and *Il Prigioniero*, and in 2011 for *Cavalleria Rusticana* and *I Pagliacci*. His operatic experience also includes *Ariadne auf Naxos*, *Don Giovanni* and *The Marriage of Figaro* at the Salzburg Festival with the Vienna Philharmonic, *The Turn of the Screw* and *Wozzeck* at the Royal Opera House, Covent Garden, *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Munich, *The Magic Flute* at the Wiener Festwochen and *Wozzeck* at the Theater an der Wien. Closely associated with the Aix-en-Provence Festival, he has conducted new productions there of *Così fan tutte*, *Don Giovanni*, *The Turn of the Screw*, *La traviata*, *Eugene Onegin* and *The Marriage of Figaro*. In the 2012/13 season he returned to La Scala for *Falstaff* and made his debuts at both the Deutsche Staatsoper, Berlin, and at the Wiener Staatsoper with *The Flying Dutchman*.

His recent recordings for Deutsche Grammophon – Mahler Symphony No 10 with the Vienna Philharmonic, and Orff's *Carmina Burana* with the Bavarian Radio Symphony Orchestra – have both won widespread critical acclaim. Previously an exclusive Virgin/EMI recording artist, his recordings include Mahler Symphony No 4 with the Mahler Chamber Orchestra, Brahms' Symphonies Nos 3 & 4 with the Deutsche Kammerphilharmonie Bremen; *Billy Budd* with the London Symphony Orchestra (winner of a Grammy Award for best opera recording), *Don Giovanni* and *The Turn of the Screw* both with the Mahler Chamber Orchestra; works by Lutoslawski with Solveig Kringelborn and the Norwegian Chamber Orchestra, and works by Britten with Ian Bostridge and the Britten Sinfonia.

In 2002 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and in 2012 he was elected a member of The Royal Swedish Academy of Music.

Coming soon Concerts at the Barbican and LSO St Luke's



Music in Colour Valery Gergiev conducts Scriabin

An exploration of Scriabin's vivid, ecstatic orchestral sound world.

THE POEM OF ECSTASY

Sun 30 Mar 7.30pm

Scriabin Symphony No 1

Liszt Piano Concerto No 2

Scriabin Symphony No 4 ('The Poem of Ecstasy')

with Denis Matsuev piano

London Symphony Chorus

PROMETHEUS, POEM OF FIRE

Thu 10 Apr 7.30pm

Messiaen L'ascension

Scriabin Symphony No 5

('Prometheus, Poem of Fire')

Scriabin Symphony No 2

with Denis Matsuev piano

Supported by LSO Patrons

THE DIVINE POEM

Sun 13 Apr 7.30pm

Messiaen Les offrandes oubliées

Chopin Piano Concerto No 2

Scriabin Symphony No 3 ('The Divine Poem')

with Daniil Trifonov piano

Sun 23 Feb 7.30pm

WATKINS FLUTE CONCERTO PREMIERE

Huw Watkins

Flute Concerto (world premiere)

Mahler Symphony No 1 ('Titan')

Daniel Harding conductor

Adam Walker flute

Sun 23 Mar 7.30pm

MENDELSSOHN 'ITALIAN'

Mendelssohn Overture: Ruy Blas

Schumann Violin Concerto in D minor

Mendelssohn Symphony No 4 ('Italian')

Sir John Eliot Gardiner conductor

Alina Ibragimova violin

Thu 24 Apr 7.30pm

ECLECTICA AT THE BARBICAN JÄRVI & YOUSSEF DANCE OF THE INVISIBLE DERVISHES

Arvo Pärt Fratres

Arvo Pärt Symphony No 3

Dhafer Youssef UK premieres

and orchestral arrangements
from 'Birds Requiem'

Kristjan Järvi conductor

Dhafer Youssef oud/vocals

Eivind Aarset electric guitar

Kristjan Randalu piano

Phil Donkin bass

Chander Sarjoe drums

Sun 27 Apr 7.30pm

MAHLER SYMPHONY NO 7

Mahler Symphony No 7

Daniele Gatti conductor