LSO COMPOSER FOCUS
THOMAS ADÈS

Wednesday 9 March 2016 7.30pm
Barbican Hall

Thomas Adès Polaris
Brahms Violin Concerto
INTERVAL
Thomas Adès Brahms
Thomas Adès Tevot

Thomas Adès conductor
Anne-Sophie Mutter violin
Samuel Dale Johnson baritone

Generously supported by the Atkin Foundation

Concert finishes approx 9.50pm

Wednesday 16 March 2016 7.30pm
Barbican Hall

Thomas Adès Asyla
Sibelius Violin Concerto
INTERVAL
Franck Symphony in D minor

Thomas Adès conductor
Christian Tetzlaff violin

Concert finishes approx 10pm
Welcome to the LSO, where we are delighted to see Thomas Adès, one of Britain’s leading and most original composers, return to the podium. He conducts two programmes of his own works, which are heard alongside pieces from other composers who have inspired Adès throughout his life.

In the first concert, we hear *Polaris, Tevot* and *Brahms*, Adès’ ‘anti-homage’ to the composer, for which we welcome baritone soloist Samuel Dale Johnson, who makes his LSO debut. This follows a performance of Brahms’ own Violin Concerto, performed by soloist Anne-Sophie Mutter, a great friend of the LSO.

The second concert opens with Adès’ breakthrough work *Asyla*, which among other pieces makes reference to Franck’s Symphony in D minor, which we hear later in the programme. It is a pleasure to welcome back Christian Tetzlaff for Sibelius’ Violin Concerto, following his appearance in the LSO International Violin Festival last season.

I would like to take this opportunity to thank the Atkin Foundation for their generous support of the concert on 9 March. A warm welcome also to delegates attending the *Getting it Right?* conference on new music and dance at LSO St Luke’s, who join us in the audience on 9 March.

I hope you enjoy these concerts and can join us again soon. On 20 March, LSO Principal Guest Conductor Daniel Harding returns to the Barbican for Schumann’s choral *Scenes from Goethe’s ‘Faust’*.

Kathryn McDowell CBE DL
Managing Director
Thomas Adès (b 1971)
Polaris Op 29 (2010)

Composed in 2010 for the opening of the New World Symphony’s hall in Miami, and subtitled ‘a voyage’, Polaris is space travel in sound. The music explores the space in which it will play, paying due attention to instrumental positioning and placing the brass instruments in different parts of the hall. At the same time, being poetically aimed towards Polaris, the Pole Star, the work is guided by other poles, of harmony, as it moves forward through slow-moving cycles, ever gaining in power through three broad phrases.

A large orchestra is assembled, but the journey is initiated by a solo piano, lightly shadowed by pizzicato violins as it projects a line that stays always similar while never exactly repeating – a diatonic line, focused at first on C-sharp. As this infinite line goes on and changes in harmonic character, more and more instruments chime in around it, their lines similar again but proceeding at different speeds, slowest of all being the gleaming arc made by three trumpets. With these pronouncing their grand phrases, joined eventually by the other brass and by low strings in rotations that are, once more, never exact, the impression may be of an immense passacaglia, a little out of joint.

Steadily, through the first third of the 15-minute composition, density and dynamic level increase up to a protracted climax. What might seem the goal is, however, only a station on the way to a further voyage. The texture thins again, and accumulates again, towards a second climax. Third time round, though, there is nowhere else to go, and the work comes to its end at a full intensity of white noise, white light.

IN THE COMPOSER’S OWN WORDS

‘Polaris explores the use of star constellations for naval navigation and the emotional navigation between the absent sailors and what they leave behind ...’

It is scored for orchestra, including groups of brass instruments that may be isolated from the stage. These instruments play in canon, one in each of the three sections of the piece, entering in order, from the highest (trumpets) to the lowest (bass tuba). Their melody, like all the music in this work, is derived from a magnetic series, a musical device heard here for the first time, in which all 12 notes are gradually presented, but persistently return to an anchoring pitch, as if magnetised. With the first appearance of the twelfth note, marked clearly with the first entrance of the timpani, the poles are reversed. At the start of the third and final section, a third pole is discovered, which establishes a stable equilibrium with the first.’
Johannes Brahms (1833–97)

Violin Concerto Op 77 (1878)

1. ALLEGRO NON TROPPO
2. ADAGIO
3. ALLEGRO GIOCOSO, MA NON TROPPO VIVACE

**ANNE-SOPHIE MUTTER** VIOLIN

Brahms didn’t play the violin, but his understanding of it was second only to that of his own instrument, the piano. When he left his native Hamburg for the first time, it was to accompany the Hungarian violinist Eduard Reményi on a concert tour during which a famous episode demonstrated the 20-year-old composer’s astonishing musicianship: one evening he discovered that the only available piano was tuned a semitone flat, and coolly transposed Beethoven’s C minor sonata up into C-sharp in order to play it at the right pitch. It was through Reményi that Brahms met the violinist Joseph Joachim, with whom he formed one of the closest friendships of his life, and whose playing was at the back of his mind whenever he composed for the violin. Joachim knew better than to pester the obstinate composer for a concerto, but must have known that it was only a matter of time before one eventually appeared. It came in the summer of 1878, soon after the Second Symphony, with which it shares something of its character. Not only is there a clearly symphonic cast to the music, but also the open lyricism that Brahms associated with the key of D major. Both works were composed at the same lakeside village in Carinthia; coincidentally, 50 years later Alban Berg would write his Violin Concerto on the shores of the same lake.

Since Brahms tended to cover his tracks and say little about the gestation and composition of his music, we usually know very little about its background. It is quite possible that ideas for the concerto had been in his mind for some time; but during its composition there was a revealing correspondence with Joachim. We learn, for example, that the concerto was originally to have had four movements rather than the expected three (an idea Brahms reserved for his Second Piano Concerto, composed three years later). Joachim was himself a gifted composer, and in the past Brahms had often sought his advice on compositional matters. Now it was the solo violin part that Brahms sent to Joachim for his comments and technical help. Interestingly, he hardly ever actually took the advice his friend offered. He knew perfectly well what was effective and playable.

Brahms misses no opportunity to show off the essential character of the violin. There is brilliance, power and lyricism in the solo part.

The first performance of the new concerto was given in Leipzig on 1 January 1879. Joachim played, of course, and Brahms conducted. It was entirely Joachim’s decision, though, to begin the concert with the Beethoven Concerto, of which he was the most famous player of the day. Brahms didn’t care for the idea. ‘A lot of D major’, he commented, but his unspoken objection was that he always disliked inviting comparisons with Beethoven, who was a very different type of composer. The only real similarities between the two concertos are that they are roughly equal in length and proportion, with a first movement longer than the other two together.

Brahms misses no opportunity to show off the essential character of the violin. There is brilliance, power and lyricism in the solo part, which makes
Johannes Brahms
Composer Profile

Johannes Brahms was born in Hamburg, the son of an impecunious musician; his mother later opened a haberdashery business to help lift the family out of poverty. Showing early musical promise he became a pupil of the distinguished local pianist and composer Eduard Marxsen and supplemented his parents’ meagre income by playing in the bars and brothels of Hamburg’s infamous red-light district.

In 1853 Brahms presented himself to Robert Schumann in Düsseldorf, winning unqualified approval from the older composer. Brahms fell in love with Schumann’s wife, Clara, supporting her after her husband’s illness and death. The relationship did not develop as Brahms wished, and he returned to Hamburg; their close friendship, however, survived. In 1862 Brahms moved to Vienna where he found fame as a conductor, pianist and composer. The Leipzig premiere of his German Requiem in 1869 was a triumph, with subsequent performances establishing Brahms as one of the emerging German nation’s foremost composers.

Following the long-delayed completion of his First Symphony in 1876, he composed in quick succession the Violin Concerto, the two piano Rhapsodies, Op 79, the First Violin Sonata and the Second Symphony. His subsequent association with the much-admired court orchestra in Meiningen allowed him freedom to experiment and develop new ideas, the relationship crowned by the Fourth Symphony of 1884.

In his final years Brahms composed a series of profound works for the clarinettist Richard Mühlfeld, and explored matters of life and death in his Four Serious Songs. He died at his modest lodgings in Vienna in 1897, receiving a hero’s funeral.
THOMAS ADÈS

**Brahms** *(2001)*

**SAMUEL DALE JOHNSON** BARITONE

Commissioned alongside Luciano Berio and Harrison Birtwistle to set a poem by Alfred Brendel for the pianist’s 70th birthday in 2001, Adès came up with a quick, quirky but densely worked portrait of Brahms, a cautious embrace, coming close in many particulars without quite quoting.

One starting point was a remark by Jan Swafford in his biography of the Viennese master:

> ‘The middle classes loved the beauty and warmth of his music, not the logic. Surely Brahms understood that.’

This gave Adès pause:

> ‘I wondered what would happen if I wrote a piece just about the logic of Brahms’ music and not about the beauty and warmth.’

For example, the opening motif of Brahms’ Symphony No 4, moving, with notable beauty and warmth, down a third (B–G) and then up a sixth (E–C), becomes, at the start of the Adès piece, a sliver of descending thirds (B–G–E–C), fast, brilliant and giving rise to cascades of similar figures. The prototype is utterly transformed into a fitting image to introduce a nocturnal apparition. When the baritone soloist arrives, not only to announce this apparition but in a sense to be it, he slows down and so re-Brahmsifies the idea. Then, as he goes on to introduce the hallowed name, he does so with head voice, ‘con terrore’, and the orchestra reacts with a diminished chord. At this point the chains of thirds start moving upwards, and they spin in both directions in a graphic representation of the visitant’s cigar smoke. So the five-minute vision continues to its end, when Brahms disappears accompanied by a rhythm from the scherzo of his Symphony No 4.

Like all the best ghost stories, *Brahms* touches on real fears, in particular having to do with loss of culture and identity. Brahms has lost the solidity that defined him. He has become, perhaps, like us.

**ALFRED BRENDEL KBE** *(b 1931)*

is an Austrian pianist and among the world’s foremost musicians, acclaimed for his interpretations of Haydn, Beethoven, Schubert and Mozart in particular. He is also an essayist and poet, and his writing has appeared in eight volumes over the past 40 years. Brendel gave his first public recital in 1948, made his LSO debut in 1968 and performed his final concert with the Orchestra in 2008, six months before his retirement from public performance.

**MORE THOMAS ADÈS AT LSO FUTURES**

*13 March 2016 4pm, LSO St Luke’s*

**Darren Bloom** Dr Glaser’s Experiment
(world premiere, LSO commission)
**Thomas Adès** Chamber Symphony
**Schoenberg** Chamber Symphony No 1

**François-Xavier Roth** conductor
**LSO Chamber Ensemble**

See the full line-up of events at [lsoc.co.uk/futures](http://lsoc.co.uk/futures)

LSO Futures is generously supported by Lady Hamlyn and The Helen Hamlyn Trust, Britten-Pears Foundation, PRS for Music and the Esmée Fairbairn Foundation.
Brahms: Text

Wenn nachts das Gespenst erscheint
und sich ums Klavier herumtreibt
dann wissen wir
Brahms ist gekommen
Das wäre weiter nicht schlimm
wenn nicht dieser Zigarrengeruch
das Musikzimmer tagelang verpesten würde
Schlimmer noch
ist allerdings sein Klavierspiel
Dieses Gewühl durch Akkorde und Doppeloktaven
weckt sogar die Kinder aus ihrem Tiefschlaf
Schon wieder Brahms
heulen sie
und halten sich die Ohren zu
Verstimmt und rauchend
steht der Flügel da
wenn Brahms sich erhebt
Brahms
sagt er mehrmals
mit klagender Tenorstimme
bevor er verschwindet

© Alfred Brendel 1996
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When at night the ghost appears
and knocks about the piano
then we know
Brahms has come
It wouldn’t be all that bad
were it not for that smell of cigars
lingering for days in the music room
And worse still
has to be his piano playing
Crashing through chords and double octaves
Waking even the children from their slumber
Brahms again
they wail
covering their ears
Out of tune and reeking of smoke
the grand piano stands there
and when Brahms arises
Brahms
it says over and over
in a plaintive tenor voice
before he disappears.

Translation © Jennifer Hayhurst
Composed for the Berlin Philharmonic in 2005–6, this 22-minute single movement was effectively Adès’ second symphony, coming a decade after his first, Asyla, and bearing a title with similar connotations. The Hebrew word ‘tevot’ is the ordinary musical term for ‘bars’; it can also mean ‘words’. In the singular, as ‘tevah’, it appears just twice in the Bible in very special and similar contexts: for the ark built by Noah and for the reed basket made by Moses’ mother to float him on the Nile. These tevot are both places of safety – asyla. They are also both structures that, made of natural materials, remain firm in fluid surroundings. For the composer, all these meanings are in play:

‘I liked the idea that the bars of the music were carrying the notes as a sort of family through the piece … And I was thinking about the ark, the vessel, in the piece as the earth, which carries us – and several other species – through the chaos of space in safety.’

The sense of something precious being conveyed is there right at the start, where a falling motif at the top of the orchestra, way above the uncertain exertions in the bass, gradually descends, like a glistening vessel seen over a dark ocean. Brilliance and gloom, serenity and impatience, continuity and chaos – these opposites (and others) generate tensions to be mediated in various ways, nearly always with the opening motif in place. At different times the music may suggest a children’s song, or a Renaissance dance, or the club rhythms of our own time. Such areas of reference are, however, always transitory, within a process of continuous change.

Then comes a point of difference. About two-thirds of the way through, out of a recollection of the beginning (with a rising horn again), there emerges an adagio introduced by super-high violins. Slowly descending, this scintillant material is greeted by ever new variants of an expressive rocking melody related to the initial motif, a melody in constant mutation that could be the song of the floating tevah, assuring us that continuity and change are two faces of the one phenomenon. At the same time the voicing of this mobile tune by different instruments and groups suggests that all are affirming the same truth, which would have to be that of love.
Intricacy can be direct, the new an echo, and bewilderment enticing. Thomas Adès’ music glides effortlessly through boundaries, and links what might have been thought irreconcilable opposites. It moves in a far modernist orbit (Ligeti, Kurtág and Nancarrow are among this composer’s adopted grandparents) while still feeling the pull – and the light – of traditional consonance. Its references range from the clavecinists of Louis XIV’s court to ska and beyond, and yet everything is fastidiously reassembled within the same perspective. Harmonic sophistication and musical allusion together create a wide sphere of operation, all through which there is an Adès sound.

Born in London in 1971, Adès studied piano and composition (with Erika Fox and Robert Saxton) at the Guildhall School from the age of twelve, and wrote his first acknowledged piece when he was 18. He went on to Cambridge, where he was a pupil of Alexander Goehr and Robin Holloway, and in January 1993 made his London debut as both pianist and composer. The result was immediate acclaim. He gained a publisher, commissions for the London Sinfonietta (*Living Toys*), the Birmingham Contemporary Music Group and the Endellion Quartet (*Arcadiana*), and an appointment as composer-in-residence with the Hallé. His first opera, *Powder Her Face* (1995), made his reputation global, with its portrait of a duchess socialite resilient in glamorous-cheesy decay.

Two years later he wrote his first symphonic piece – *Asyla*, on a theme of havens, dark and benign – for Sir Simon Rattle and the City of Birmingham Symphony Orchestra; it has since been played by major orchestras throughout the world. Then came the startling *America: A Prophecy* (1999), for the New York Philharmonic, and the beginning of a decade as artistic director of the Aldeburgh Festival. By now travelling widely, he also formed an association with the Los Angeles Philharmonic and became a regular visitor to Australia, introducing his *Piano Quintet* (2000) with the Arditti Quartet at the Melbourne Festival. His second opera, *The Tempest*, had its world premiere at Covent Garden in 2004, since when he concentrated again on instrumental pieces, including a Violin Concerto (2005), the symphonic *Tevot* (2005–6), the piano concerto *In Seven Days* (2008) and a second string quartet, *The Four Quarters* (2010). His third opera, *The Exterminating Angel*, receives its world premiere performance this July at the Salzburg Festival.
Leif Ove Andsnes
LSO Artist Portrait

‘I have no choice but to make music. I love music so much, it is just so much a part of me, that I just have to do it.’

Leif Ove Andsnes

MOZART
PIANO CONCERTO NO 20
Sun 8 May 2016 7pm
Mozart Piano Concerto No 20
Bruckner Symphony No 3

Daniel Harding conductor
Leif Ove Andsnes piano
London Symphony Orchestra

SCHUMANN
PIANO CONCERTO
Thu 12 May 7.30pm
Schumann Piano Concerto
Beethoven Symphony No 9

Michael Tilson Thomas conductor
Leif Ove Andsnes piano
Lucy Crowe soprano
Christine Rice mezzo-soprano
Toby Spence tenor
London Symphony Chorus
Simon Halsey chorus director
London Symphony Orchestra
Supported by Baker & McKenzie LLP

LEIF OVE ANDSNES
SOLO RECITAL
Fri 10 Jun 7.30pm
Sibelius Three Pieces (‘Kyllikki’); The Birch;
The Spruce; Spring Vision;
The Forest Lake; Song in the Forest
Beethoven Piano Sonata No 18 in E-flat major

Debussy La soirée dans Grenade;
Three Études; Étude in A-flat major

Chopin Impromptu in A-flat major;
Nocturne in F major;
Ballade No 4 in F minor

LEIF OVE ANDSNES
& FRIENDS
Sat 28 May 7pm, Milton Court
Brahms Piano Quartet No 1 in G major
Piano Quartet No 2 in A major
Piano Quartet No 3 in C minor

Leif Ove Andsnes piano
Christian Tetzlaff violin
Tabea Zimmermann viola
Clemens Hagen cello

Produced by the Barbican, not part of the LSO Season.
Visit barbican.org.uk for details.

LSO Sing is generously supported by Sir Siegmund Warburg's Voluntary Settlement.
Thomas Adès (b 1971)
Asyla Op 17 (1997)

Asyla are places of safety. We are all of us asylum-seekers. Asyla are also places of confinement. We may all of us, too, at times, feel ourselves to be living in a madhouse. Asyla are places of (last) resort – concert halls, as it may be. Asyla are forms, notably the symphony, where we feel at home, or where we once felt at home.

First performed by the City of Birmingham Symphony Orchestra under Sir Simon Rattle in October 1997, Adès’ Asyla quickly established itself as the first big orchestral work of a remarkable composer, and as an extraordinary soundscape of fantasy and urgent reality, delicacy and excitement, bitter disillusionment and glowing hope. Adès was only 26 at the time of composition, but already startlingly aware – aware of the musical world around him (in concert halls and clubs), of yet unsounded potentials in a large orchestra, and of his own creative strengths. Those strengths included a mastery of harmony and sound, and a gift for the pregnant idea, all allowing him to create symphonic music that appears to grow of itself, react to itself.

The first movement conjures a new world, of stairways of sound from piano and percussion (principally cowbells), through which a horn melody blows, provoking very Adésian gleaming harmonic planes. It is not long before the heavy beat of a quite different sort of music is being heard – and there will be more such incursions. Meanwhile, the music unfolds at more than one speed simultaneously, the detail often darting, the larger movement going in swells, upward and downward. The music goes, also, in multiple directions at the same time, one filament of it reaching the furthest reaches of piccolos, piano and celesta before the last page is torn off.

Next comes a slow movement, whose descents upon descents are begun by keyed instruments and soon spread through the orchestra, led at first by bass oboe. There may be the sense of lament, or chant, echoing in some vast space – though a central section is more agitated and dynamic. There follows the club scene: a shock, though not total, since there were intimations of its pounding rhythm almost from the start. Dance floors, too, can be asyla. As for the slow finale, we seem at first to be listening to a tuba deep under water, but soon flotsam from throughout the work is bobbing on the dolorous waves.

Talking about how he composed THE CLUB SCENE to The Independent, Thomas Adès recalled: ‘So I bought some techno music and listened to it, just quietly, to get the structure rather than blast my head off. I realised that, in techno, you have to repeat things 32 or 64 times. So I tried to orchestrate it one night in my living room, repeating all these figures over and over, on this massive score paper, 30 staves to a page. At 3am, I went to bed and, as I sat there, realised my heart had stopped beating. I thought, ‘Christ, I’m having a heart attack’. I rang the hospital and then they sent an ambulance. My heart gradually started again, but very shallowly. The ambulance took me to the Royal Free, where I waited for two hours among other Saturday night casualties. And finally a doctor saw me and said, ‘You hyperventilated’. I thought, ‘Thank God. It’s not my heart, it’s just my brain.’
Jean Sibelius (1865–1957)

Violin Concerto in D minor Op 47 (1903, rev 1905)

1 ALLEGRO MODERATO
2 ADAGIO DI MOLTO
3 ALLEGRO, MA NON TANTO

CHRISTIAN TETZLAFF VIOLIN

As a young man Sibelius had dreamed of a career as a violin virtuoso. His violin teacher at the Helsinki University, Mitrofan Vasiliev, pronounced him a ‘genius’. But nerves seem to have got the better of him, and his technique suffered. For a while Sibelius thought of giving up music altogether, ‘and living the life of an idiot, for which I’m well qualified’. But the urge to create music was too strong. Sibelius bowed to the inevitable – he was to be a composer, not a violinist – but not without lasting regret.

Then, at the turn of the century, Sibelius met the man who was to become one of his most important friends, Axel Carpelan. Carpelan was full of ideas: Sibelius should seek creative renewal in Italy, he should write more symphonies, music for Shakespeare’s plays, a violin concerto … Sibelius did all of this; but one can imagine how mixed his feelings must have been when he came to the Violin Concerto. Significantly the time immediately before and during Sibelius’ work on the Concerto was marked by one of his worst periods of alcoholism. The central slow movement was apparently sketched out during an epic three-day hangover. Sibelius’ explanation was simple: ‘When I am standing in front of a grand orchestra and have drunk a half-bottle of champagne, then I conduct like a young god. Otherwise I am nervous and tremble, feel unsure of myself, and then everything is lost. The same is true of my visits to the bank manager’.

Yet there is little evidence of ‘weakness’ in the Violin Concerto. Nowhere is this the kind of music one would describe as self-indulgent or rambling. The violin writing is superb – an indication of how thoroughly Sibelius understood his instrument. Some of it is ferociously difficult, but on the whole it presents the kind of challenges that excite rather than intimidate virtuosos. In fact the idea of mastery extends to every dimension of the Violin Concerto. The musical framework is taut, the long lyrical paragraphs (like the floating, soaring violin line at the very beginning) are always beautifully shaped. There are moments, such as the impassioned second theme of the first movement, or virtually the whole of the central Adagio di molto, where the mood is achingly nostalgic, even pained. But the hand of Sibelius the great symphonist, the master of organic logic, is always in evidence. And after the emotionally probing first and second movements comes an energetic, resolute polonaise-like finale. The stormy but unambiguously major-key ending suggests inner darkness confronted and defied. For Sibelius the man such self-mastery may have been pure fantasy; but as art it’s stirringly convincing.

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on 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 point on the Circle level?
Jean Sibelius  
Composer Profile

As a young boy, Sibelius made rapid progress as a violinist and composer. In 1886 he abandoned law studies at Helsinki University, enrolling at the Helsinki Conservatory and later taking lessons in Berlin and Vienna. The young composer drew inspiration from the Finnish ancient epic, the Kalevala, a rich source of Finnish cultural identity. These sagas of the remote Karelia region greatly appealed to Sibelius, especially those concerned with the dashing youth Lemminkäinen and the bleak landscape of Tuonela, the kingdom of death – providing the literary background for his early tone-poems, beginning with the mighty choral symphony Kullervo in 1892.

The Finns swiftly adopted Sibelius and his works as symbols of national pride, particularly following the premiere of the overtly patriotic Finlandia in 1900, composed a few months after Finland's legislative rights had been taken away by Russia. 'Well, we shall see now what the new century brings with it for Finland and us Finns,' Sibelius wrote on New Year's Day 1900. The public in Finland recognised the idealistic young composer as a champion of national freedom, while his tuneful Finlandia was taken into the repertoire of orchestras around the world. In 1914 Sibelius visited America, composing a bold new work, The Oceanides, for the celebrated Norfolk Music Festival in Connecticut.

Although Sibelius lived to the age of 91, he effectively abandoned composition almost 30 years earlier. Heavy drinking, illness, relentless self-criticism and financial problems were among the conditions that influenced his early retirement. He was, however, honoured as a great Finnish hero long after he ceased composing, while his principal works became established as an essential part of the orchestral repertoire.

Composer Profile © Andrew Stewart

César Franck  
Composer Profile

César-Auguste-Jean-Guillaume-Hubert Franck was born in Liège, Belgium on 10 December 1822. From an early age he displayed great artistic aptitude, showing promise as both a pianist and composer. His father had lofty aspirations for his talented son, expecting him to find fame and fortune as a virtuoso pianist/composer; at his behest Franck entered the Liège Conservatoire at the age of eight. In 1834, Franck's father – determined to profit from his son’s talents – sent the young prodigy to Paris to study privately with Anton Reicha. He entered the Paris Conservatoire in 1838 where, within a year, he had won the Grand Prix d’Honneur, one of the institution's most prestigious awards. In 1842 his father withdrew him from the Conservatoire before he could complete his studies to focus on building his reputation as a virtuoso. His concerts during this period were initially well received, but a growing number of scornful reviews greatly diminished Franck's confidence.

Franck's marriage to the actress Félicité Saillot in 1848 marked a turning point in his life and career. Now able to break from the fierce exploitation of his father he turned to a simpler way of life. Throughout the 1850s and 60s he held a series of positions as organist and choirmaster before becoming professor of organ at the Paris Conservatoire in 1872, where his unorthodox approach brought him praise and disdain in equal measure. Franck's reputation as the pre-eminent French composer rests almost entirely on a string of works he completed in the last decade of his life: chief amongst these are the Sonata for Violin and Piano (1886) and the Symphony in D minor (1888). These late works display an unprecedented sense of freedom, both structural and harmonic, setting the foundations for the musical language of a new generation of French composers including Ravel and Debussy.

Composer Profile by Benjamin Picard
César Franck (1822–90)
Symphony in D minor (1886–88)

In 19th-century France, the symphony was regarded as pre-eminently a German form. Rigorously purposeful in its working out, too lofty in conception to allow mere ‘colouristic’ effects, it was widely seen as alien to true Gallic ideals: wit, subtlety, charm – the kind of thing high-minded Germans tended to dismiss as duplicitous Raffinesse. The devastating humiliation of France in the Franco-Prussian war (1870–1) had added another, bitter dimension. For many patriotic French musicians, writing an abstract, Germanic symphony in this post-war world was close to treason. There were successful French symphonies, but these had tended to distance themselves from the German tradition by introducing hybrid, ‘impure’ elements: Camille Saint-Saëns’ ‘Organ’ Symphony (1886), with its highly theatrical use of the solo organ, or Vincent d’Indy’s picturesque Symphony on a French Mountain Air (also 1886) with its important virtuosic role for solo piano. And in the background was Berlioz’s dazzlingly dramatic Symphonie fantastique (1830) – more vividly illustrative tone poem than a symphony in the Beethovenian sense.

César Franck was born in Belgium, but from the age of 13 he had lived in Paris, where he had built up a formidable reputation as an organist and acquired a status as a national cultural ornament. Many people came to his church, Sainte-Clotilde, just to hear him improvise. His career as a composer blossomed much later, but although his major works attracted enthusiastic champions, there was also strong resistance. Franck’s Symphony, composed in 1886–8, went down particularly badly with some critics and academicians at its premiere in 1889.

The Symphony did include such floursome novelties as cor anglais, bass clarinet and harp – the kind of thing Franck’s great contemporary Brahms would have disdained – but the orchestral sound was unmistakably Germanic: rich, solid and intricately contrapuntal, unmistakably influenced by Franck’s experience as an organist, and especially by his love of J S Bach.

Then there was the business of Franck’s ‘cyclical form’. The Symphony was held together, not by a poetic idea, but by something apparently more abstract. Short motifs, or fully fledged themes, spelt out at the beginning of the first two movements, return in the finale to play a crucial role in the summing up. In fact the effect is more like the return of characters in a novel. The process is more emotional, or spiritual, than coolly intellectual. But it was all too much for some critics. One reviewer found it ‘morose’: Franck had ‘very little to say, but he proclaims it with the conviction of a pontiff defining dogma’. The composer Charles Gounod also called it ‘dogmatic’. But outside France, where such nationalistic passions were largely irrelevant, Franck’s Symphony quickly caught on, and soon even French critics were having to admit that it was an impressive, even a rather beautiful achievement. That vindication came too late for Franck himself, however: he died just a year after the Symphony’s premiere, in 1890.

For all this talk of abstraction, the beginning of the Symphony is strikingly atmospheric. A sombre motif, presented by lower strings, soon stalks through misty string figurations until the accumulated tension erupts into a darkly driven Allegro non troppo. But this comes to a sudden halt, the tempo drops and the slow introduction begins again, but now at a higher pitch, once again precipitating a change to
Allegro. Now this powers forward, eventually building to a much more affirmative trumpet-led theme on full orchestra – this soon became known as the ‘Motif of Faith’. The opposition and contrast between these ideas creates a powerful, compelling drama, only resolved in its brilliant final fff chord.

The Allegretto begins with a haunting, melancholic long melody for cor anglais with plucked harp and strings. Central to this movement is a kind of structural ‘tease’: is this a true slow movement, or a faster, light-footed dance movement? At times the movement seems to drift, dreamlike, between the two. Then the Allegro non troppo finale is launched by a strong upbeat theme on cellos, a Gallic cousin perhaps to the ‘Ode to Joy’ theme from Beethoven’s Ninth Symphony. For a while it seems that sombre, melancholic memories are forgotten, but then Franck deftly plays his ‘cyclical’ card, conjuring up thematic ghosts from previous two movements. In the end though it is ‘joy’ that triumphs.

Franck wrote of THE FINALE: ‘The finale takes up all the themes again, as in [Beethoven’s] Ninth. They do not return as quotations, however; I have elaborated them and given them the role of new elements.’

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Sibelius Symphony No 3
Anders Hillborg Exquisite Corpse
Tchaikovsky Violin Concerto
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Sibelius En Saga
Prokofiev Piano Concerto No 2
with Daniil Trifonov piano
Nielsen Symphony No 4 (‘The Inextinguishable’)

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Thomas Adès was born in London in 1971. His compositions include two operas, Powder Her Face (Cheltenham Festival and the Almeida Theatre, London, 1995), and The Tempest (Royal Opera, Covent Garden, 2004). His orchestral works include Asyla (CBSO, 1997), Tevot (Berlin Philharmonic and Carnegie Hall, 2007), Polaris (New World Symphony, Miami 2011), Violin Concerto Concentric Paths (Berliner Festspiele and the BBC Proms, 2005), In Seven Days (Piano Concerto with moving image – LA Philharmonic and RFH London 2008), and Totentanz for mezzo-soprano, baritone and orchestra (BBC Proms, 2013).

His chamber works include the string quartets Arcadiana (1993) and The Four Quarters (2011), Piano Quintet (2001), and Lieux retrouvés for cello and piano (2010). Solo piano works include Darkness Visible (1992), Traced Overhead (1996), and Three Mazurkas (2010). Choral works include The Fayrfax Carol (King’s College, Cambridge 1997), America: a Prophecy (New York Philharmonic, 1999) and January Writ (Temple Church, London 2000). In 2016 his new opera The Exterminating Angel will receive its world premiere at the Salzburg Festival.

From 1999 to 2008 he was Artistic Director of the Aldeburgh Festival.

As a conductor Thomas appears regularly with, among others, the Los Angeles and New York Philharmonics, Boston Symphony, London Symphony, the Royal Concertgebouw, Melbourne and Sydney symphonies, BBC Symphony, and City of Birmingham Symphony orchestras. In opera, he has conducted The Rake’s Progress at the Royal Opera House, London and the Zürich Opera and he made his conducting debut at the Metropolitan Opera, New York and the Vienna State Opera with the Vienna Philharmonic (2015) in The Tempest. Future plans include Totentanz with the Boston Symphony, Los Angeles Philharmonic and the Concertgebouw Orchestra, Amsterdam.

His recent piano engagements include solo recitals at Carnegie Hall (Stern Auditorium) and the Barbican, and concerto appearances with the New York Philharmonic. Last season he appeared throughout Europe with Ian Bostridge in a tour of Schubert’s Winterreise in Vienna, Luxembourg, London, Hamburg, Budapest, Bilbao and Warsaw.

His many awards include the Grawemeyer Award for Asyla (1999); Royal Philharmonic Society large-scale composition awards for Asyla, The Tempest and Tevot; the Ernst von Siemens Composers’ prize for Arcadiana; and a British Composer Award for The Four Quarters. His CD recording of The Tempest from the Royal Opera House (EMI) won the Contemporary category of the 2010 Gramophone Awards; and his DVD of the production from the Metropolitan Opera was awarded the Diapason d’Or de l’année (2013), Best Opera Recording (2014 Grammy Awards) and Music DVD Recording of the Year (2014 ECHO Klassik Awards). In 2015 he was awarded the prestigious Léonie Sonning Music Prize.

He coaches piano and chamber music annually at the International Musicians Seminar, Prussia Cove.
Anne-Sophie Mutter has been among the great violin virtuosos of our times for four decades – the year 2016 marks the 40-year anniversary of her debut at the age of 13 at the Lucerne Festival on August 23, 1976. One year later, she performed at the Salzburg Whitsun Concerts under Herbert von Karajan’s baton. The four-time Grammy Award winner gives concerts in all the world’s important music centres – focusing equally on the performance of traditional compositions and on the future of music. So far she has given world premieres of 24 works by Sebastian Currier, Henri Dutilleux, Sofia Gubaidulina, Witold Lutoslawski, Norbert Moret, Krzysztof Penderecki, André Previn and Wolfgang Rihm. Furthermore, she dedicates herself to numerous benefit projects and to supporting tomorrow’s musical talent.

Anne-Sophie Mutter’s 2015/16 concert season once again illustrates her incomparable position in the classical music world: it includes guest performances at the Salzburg Summer and Easter Festivals and appearances with the symphony orchestras of London, Pittsburgh, Sydney and the Bavarian Radio, the Vienna and the Berlin Philharmonic, the Sächsische Staatskapelle Dresden, and the Czech Philharmonic. Together with Mutter’s Virtuosi, the ensemble of the Anne-Sophie Mutter Foundation, she undertakes two international concert tours and also performs in various European clubs. Together with Yefim Bronfman and Lynn Harrell, Anne-Sophie Mutter will perform in Europe. A recital tour with Lambert Orkis completes her 2015/16 concert season.

This season once again sees Anne-Sophie Mutter introducing her audience to new repertoire: the world premiere of André Previn’s Nonet for Two String Quartets and Double Bass – commissioned by the violinist for Mutter’s Virtuosi and dedicated to her – marked the beginning of a tour of European festivals by her Foundation’s ensemble on 26 August 2015. This chamber orchestra consists of current and former scholarship holders of the Anne-Sophie Mutter Foundation.

For her numerous recordings, Anne-Sophie Mutter has received four Grammy Awards, nine Echo Classic Awards, the German Recording Award, the Record Academy Prize, the Grand Prix du Disque and the International Phono Award. For her 35-year stage anniversary in 2011, Deutsche Grammophon released a comprehensive box set with all of the artist’s DG recordings, extensive documentary material and as-yet unpublished rarities.

In 2008 the artist founded the Anne-Sophie Mutter Foundation. The goal of the Foundation’s work is to provide further support for an elite of rising young artists worldwide, to which end the violinist had already founded the Friends of the Anne-Sophie Mutter Foundation e.V. in 1997.

In January 2015, Anne-Sophie Mutter was named an Honorary Fellow at Oxford University’s Keble College. In 2013 she became a Foreign Honorary Member of the American Academy of Arts and Sciences, and won the medal of the Lutoslawski Society (Warsaw). In 2012 the Atlantic Council bestowed the Distinguished Artistic Leadership Award upon her. In 2011 she received the Brahms Prize, as well as the Erich Fromm Prize and the Gustav Adolf Prize for her social activism. The violinist has been awarded the German Grand Order of Merit, the French Medal of the Legion of Honour, the Bavarian Order of Merit, the Decoration of Honour for Services to the Republic of Austria, and numerous other honours.
Samuel Dale Johnson
Baritone

Australian baritone Samuel Dale Johnson joined the Jette Parker Young Artists Programme at the Royal Opera House Covent Garden in September 2014. He sang Dormont in Rossini’s *La scala di seta* in Meet the Young Artists Week and made his Royal Opera debut as Silvano in Verdi’s *Un ballo in maschera*, followed by Imperial Commissioner in Puccini’s *Madama Butterfly*, Baron Duphol in Verdi’s *La Traviata* and Leuthold in Rossini’s *William Tell*. He featured as a soloist in The Royal Opera’s gala performance alongside Bryn Terfel, Sonya Yoncheva, Toby Spence and Eva-Maria Westbroek. Samuel has covered Belcore in Donizetti’s *L’elisir d’amore* and Papageno in Mozart’s *The Magic Flute*. In the 2015/16 season he has sung Wigmaker in Strauss’ *Ariadne auf Naxos*, Morales in Bizet’s *Carmen*, Silvio in Leoncavallo’s *Pagliacci* and Zalzal in Chabrier’s *L’Étoile*. Future engagements include Thésée in Enescu’s *Oedipe* and Albert in Massenet’s *Werther* at the Royal Opera House, and Conte in Mozart’s *The Marriage of Figaro* for his debut with Scottish Opera.

Samuel’s roles while a student in Australia included: Count Almaviva in Mozart’s *The Marriage of Figaro*, the title role in Puccini’s *Gianni Schicchi*, Pandolfe in Massenet’s *Cendrillon*, the title role in Handel’s *Saul*, Styx in Offenbach’s *Orpheus in the Underworld*, Taddeo and Silvio in Leoncavallo’s *Pagliacci*, Peter Quince in Britten’s *A Midsummer Night’s Dream* and Father in Humperdinck’s *Hansel and Gretel*. Samuel has also performed Nick Shadow in Stravinsky’s *The Rake’s Progress* at the Brisbane Festival and in concert with Queensland Symphony Orchestra, as well as appearing as a guest artist in a Puccini Gala Concert with tenor Simon O’Neill.
Christian Tetzlaff
Violin

Equally at home in Classical, Romantic and contemporary repertoire, Christian Tetzlaff sets standards with his interpretations of the violin concertos by Beethoven, Brahms, Tchaikovsky, Berg and Ligeti, and is renowned for his innovative chamber music projects and performances of Bach.

Christian regularly works with many of today’s leading orchestras and conductors. The 2015/16 season sees him perform with the Boston Symphony Orchestra at Tanglewood (Andris Nelsons), San Francisco Symphony (Susanna Mälkki), The Philadelphia Orchestra (Fabio Luisi), Minnesota Orchestra (Osmo Vänskä), Gewandhausorchester Leipzig (Riccardo Chailly), Deutsche Kammerphilharmonie Bremen (Paavo Järvi), Staatskapelle Dresden (Manfred Honeck), London Philharmonic Orchestra (Christoph Eschenbach), Budapest Festival Orchestra (Jukka-Pekka Saraste) and Israel Philharmonic Orchestra (Gianandrea Noseda).

Chamber music activities include a one-week residency at Toppan Hall in Tokyo, and concerts with regular trio partners Lars Vogt and Tanja Tetzlaff as well as the Tetzlaff Quartett at Philharmonie de Paris, Laeiszhalle Hamburg and Dvořák Hall, Prague. He also plays Brahms’ Piano Quartets with Leif Ove Andsnes, Clemens Hagen and Tabea Zimmermann at Carnegie Hall, Chicago Symphony Center, the Barbican, Brussels’ Bozar and Paris’ Théâtre des Champs-Élysées.

Christian’s recordings have received numerous prizes and awards, including the Diapason d’Or, Edison, Midem Classical and ECHO Klassik awards, as well as several Grammy nominations. His discography includes the violin concertos by Dvořák, Mozart, Lalo, Sibelius, Tchaikovsky, Beethoven and Jörg Widmann; Mark-Anthony Turnage’s Mambo Blues and Tarantella; violin sonatas by Mozart, Bartók, Schumann and Brahms; and Bach’s complete solo sonatas and partitas. His most recent recordings – of the piano trios by Brahms with Tanja Tetzlaff and Lars Vogt, and Shostakovich’s violin concertos with Helsinki Philharmonic Orchestra under John Storgårds – were released by Ondine and received wide critical acclaim.

Born in Hamburg in 1966, Christian Tetzlaff studied at the Lübeck Conservatory with Uwe-Martin Haiberg and in Cincinnati with Walter Levin. He has been Artist-in-Residence with Carnegie Hall, Wigmore Hall, Tonhalle-Orchester Zürich and hr-Sinfonieorchester and was Musical America’s 2005 Instrumentalist of the Year. He plays a violin made by German violinmaker Peter Greiner and teaches regularly at the Kronberg Academy near Frankfurt.

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Last season, Christian was Artist-in-Residence with the Berlin Philharmonic, where he worked with Sir Simon Rattle in various programmes. Other highlights included performances with the Wiener Philharmoniker, Royal Concertgebouw, Swedish Radio Symphony and Rotterdam Philharmonic orchestras.
Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 15 students per year are selected to participate. The musicians are treated as professional ‘extra’ players (additional to LSO members) and receive fees for their work in line with LSO section players. The Scheme is supported by Help Musicians UK, The Barbara Whatmore Charitable Trust, The Idlewild Trust, The Lefevre Award, The Polonsky Foundation

Taking part in the rehearsals and performing in the 16 March concert are: Julie Svecena (first violin) and Ben Daniel-Greep (double bass).

On stage (16 March)