HAITINK

Tuesday 10 October 7.30–9.35pm
Barbican Hall

LSO SEASON CONCERT
BERNARD HAITINK

Brahms Symphony No 3
Interval
Beethoven Piano Concerto No 5, 'Emperor'

Bernard Haitink conductor
Emanuel Ax piano

barbican
Resident Orchestra

London Symphony Orchestra

Welcome / Kathryn McDowell CBE DL

Welcome to the first of three LSO concerts conducted by the Orchestra's long-standing friend and collaborator, Bernard Haitink.

The LSO's performances with Bernard Haitink are always very special occasions for the musicians and audience members alike. We are delighted that he will focus particularly on the music of Brahms in this series and look forward to his interpretations of two of the composer's symphonies – the Third, which is performed this evening, and the Second on 15 and 19 October. His 2003/04 cycle of Brahms' symphonies on LSO Live has long been held in high regard and it is a pleasure to revisit these works with him.

A warm welcome also to pianist Emanuel Ax, who is a regular performer alongside Bernard Haitink and the LSO. He joins us tonight as the soloist in Beethoven's 'Emperor' Concerto. The pair will be repeating tonight's performance on a short tour to Madrid in a fortnight's time.

If you have the opportunity to explore more at the Barbican this evening, there are two foyer exhibitions that were commissioned by the Barbican with the LSO for the launch of our 2017/18 season. *Interlock: Friends Pictured Within* is a modern-day artistic response to the theme of friendship, with over 150 participants from across East London, and *Less Than Thirteen* takes the motion of the conductor and distils it to a beautifully simple form. Both exhibitions can be seen on Level G.

I hope you enjoy this evening's performance and that you will join us again soon. After this short series with Bernard Haitink, the Orchestra returns to the Barbican on 26 October to play the orchestral score for Eisenstein's *October: Ten Days That Shook the World* alongside a screening of the film.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Tonight's Concert / introduction by Lindsay Kemp

Two heavyweight works of the repertoire fill this programme, each with its own special character. It took Brahms until he was into his 40s to present a symphony to the world, so daunted was he by the task of following in Beethoven's footsteps. Having climbed the mountain once, however, he clearly found the altitude no problem, for within ten years he had written another three symphonies.

The Third shows the vigorous, warm lyricism of a composer in complete command of his resources, and if its mood is perhaps not as easy to pin down as that of the 'tragic' First or the 'pastoral' Second, its apparent references to happy former times – hinted at in musical mottos relating to his earlier life and friendship with Robert Schumann but presented without mawkish nostalgia or sense of regret – perhaps suggest that at the age of 50 Brahms was looking back on his life and finding himself robustly content.

Beethoven's Fifth Piano Concerto was his last. His increasing deafness had made public performance with other musicians impossible, and this was the first piano concerto that he did not premiere himself. The Concerto marked the end of his own career as a concert pianist and the achievement of a new level of heroic grandeur for the concerto form. Yet if the powerfully extrovert gestures of the outer movements provide its most immediately striking moments, the hushed, awe-inspiring serenity of the central slow movement is no less memorable.

PROGRAMME NOTE WRITERS

Lindsay Kemp is a senior producer for BBC Radio 3, including programming lunchtime concerts at Wigmore Hall and LSO St Luke's, Artistic Advisor to York Early Music Festival, and a regular contributor to *Gramophone* magazine.

Andrew Stewart is a freelance music journalist and writer. He is the author of *The LSO at 90*, and contributes to a wide variety of specialist classical music publications.

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

We are delighted to welcome tonight's groups: Adele Friedland & Friends, Farnham U3A Concert Club, Isis Arts, King's College School, Guildford U3A, Gerrards Cross Community Association, Redbridge & District U3A, University of North Carolina, Arber Shirley & Friends, Ken Chaproniere & Friends

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Johannes Brahms Symphony No 3 in F major Op 90 1883 / note by Andrew Huth

1 **Allegro con brio**
2 **Andante**
3 **Poco allegretto**
4 **Allegro**

Brahms took something like 20 years over the composition of his First Symphony, but once he had broken through the psychological barrier that his awe of Beethoven had erected in his mind, the Second followed in just over a year. The Third came six years after that, crowning a period that had seen the composition of the Violin Concerto, the Second Piano Concerto, the First Violin Sonata, the C major Piano Trio and F major String Quintet – all works of the composer's fullest maturity, displaying complete mastery and confidence.

The Third Symphony may have been ripening in Brahms' mind for some time before he committed anything to paper, but there is no evidence of any actual work on the composition until 1883, when the whole Symphony appears to have been written down during the summer months. The first performance took place soon after its completion, under Hans Richter in Vienna on 2 December. Several other performances soon followed throughout Europe, all of them acclaimed by audiences and critics, who generally agreed that it was the finest thing Brahms had ever composed. Just as Hans von Bülow, in 1876, had famously dubbed the First Symphony 'Beethoven's Tenth', Richter now called the Third 'Brahms' Eroica', equally embarrassing to the composer and equally misleading, for Brahms' and Beethoven's Third really have very little in common. But it was perhaps an understandable reaction to the new symphony's emotional range and power.

—

'Frei aber froh'

'Free but happy', Brahms' musical motto, spelled out using the notes F–A–F

—

As was his custom, Brahms never revealed what lay behind the music, and neither his letters nor his reported conversations give us any help in discovering what personal significance the symphony might have held for him. There are a few clues, however. The stark wind chords at the opening outline a melodic pattern of a rising third and a sixth: **the notes F–A–F ▷**, which in Brahms' private world stood for the words 'Frei aber froh' (free but happy), a motto he adopted as a reply to the one used by his friend the violinist **Joseph Joachim ▷**, 'Frei aber einsam' (free but lonely), whose cyphered notes F–A–E had been used in a violin sonata composed jointly by Brahms, Robert Schumann and Albert Dietrich in 1853 as a greeting to Joachim.

The surging main theme that follows on the violins bears a strong resemblance to that of Schumann's Third Symphony, the 'Rhenish', and indeed Brahms' Third was composed in a studio in Wiesbaden that overlooked the Rhine. But these are private matters, of importance to the composer himself perhaps, but hardly the sort of thing that will strike the symphony's listeners. Far more significant than these oblique references to Brahms' relations with Robert and Clara Schumann is the immediate impact of this main theme, and the way in which it acquires great expressive flexibility through the movement, mainly by a subtle blending together of major and minor modes.

The dramatic action of the Symphony is contained in the outer movements. Instead of either a true slow movement or a fast scherzo in second and third place, Brahms composed two moderately paced lyrical movements of the sort that he called 'Intermezzo' in his piano music (another term harking back to Schumann). Brahms had just turned 50 when he composed this Symphony, and it is in every sense what one would call a 'middle-period' work. But just as middle age seemed to have come upon Brahms at the age of 43, with the appearance of the First Symphony and the heavy beard, now he seemed to be hovering on the threshold of that last, autumnal phase of his life that would be characterised by the melancholy of the late piano music and the chamber works featuring the clarinet. This is certainly part of the impression conveyed by these central movements, which also display an orchestral sensitivity that Brahms rarely receives enough credit for. In fact he took considerable trouble over the Symphony's orchestration and continued making subtle adjustments to balance and texture for some time after the first performance.

The finale breaks the spell of reflective, pastoral Romanticism cast by the central intermezzo movements, returning to the high dramatic style of the first movement. Its overall design leads from the suppressed excitement of the opening bars, through some of the most vigorous music Brahms

ever composed, to a surprisingly resigned and calm ending.

There is always a high degree of motivic integration in Brahms' music, but it is often to be found just beneath the surface, as though intended to be heard only subliminally. The Third Symphony is exceptional in its overt references between movements, culminating in the closing bars, where the first movement's theme slowly comes to rest in a mellow, serene glow. Unusually, and significantly, all four movements end quietly – perhaps a unique case among 19th-century symphonies. □

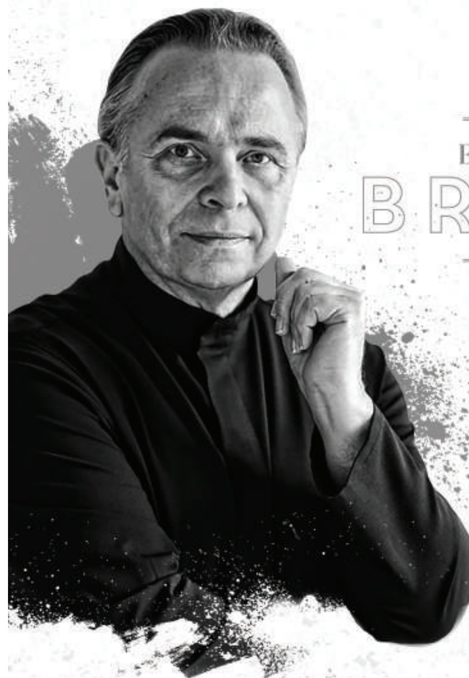
Interval – 20 minutes

FOR REFERENCE

▹ Brahms wasn't the only composer to incorporate a **musical motto** or cryptogram into his works. The device, which involves encoding names and other messages in music, often using the association between musical notes and letters, can be traced back to the Renaissance: the French composer Josquin des Prez based the foundation of his *Missa Hercules dux Ferrariae* on the name of the Duke of Ferrara, the work's dedicatee.

JS Bach's musical signature was later picked up by composers as diverse as Schumann and Schoenberg, in homage to the earlier figure, while Shostakovich also famously encoded his own motto (D–S–C–H) into his works, particularly those with an autobiographical relevance.

▹ **Joseph Joachim** (1831–1907) was a Hungarian violinist, conductor, composer and teacher. He is noted for reviving interest in the Violin Sonatas and Partitas of J S Bach, as well as Beethoven's Violin Concerto, both now key pieces in the repertoire. Joachim's close collaboration with Brahms produced the Violin Concerto in D major, and several other major violin works were written for him, including Schumann's Concerto in D major and Dvořák's Concerto in A minor.



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Johannes Brahms in Profile 1833–97 / by Andrew Stewart

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 at the city's central cemetery three days later. □

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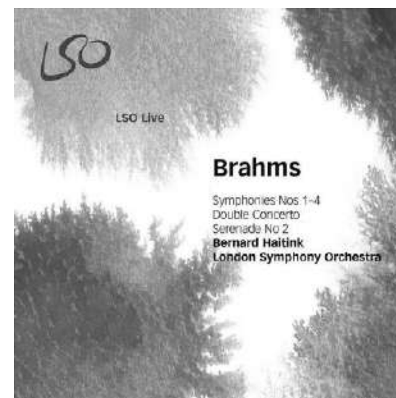

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Image: Mariss Jansons © Peter Meisel

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Ludwig van Beethoven Piano Concerto No 5 Op 73, 'Emperor' 1809 / note by Lindsay Kemp

1 **Allegro**
2 **Adagio un poco mosso –**
3 **Rondo: Allegro**

Emanuel Ax piano

One has to wonder whether the organisers of the concert at which Beethoven's Fifth Piano Concerto received its Viennese premiere in February 1812 – the actual premiere having taken place in Leipzig the previous November – provided the ideal audience. A contemporary report of the combined concert and art exhibition mounted by the Society of Noble Ladies for Charity tells us that 'the pictures offer a glorious treat; a new pianoforte concerto by Beethoven failed'. And it is true that, while it was later to become as familiar a concerto as any, in its early years the 'Emperor' struggled for popularity. Perhaps its leonine strength and symphonic sweep were simply too much for everyone, not just the Noble Ladies.

Cast in the same key as the 'heroic' Symphony No 3, it breathes much the same majestically confident air, though in a manner one could describe as more macho. Composed in the first few months of 1809, with war brewing between Austria and France, this is Beethoven in what must have seemed an overbearingly optimistic mood.

The concerto is certainly not reticent about declaring itself. The first movement opens with extravagant flourishes from the piano punctuated with stoic orchestral chords, leading us with unerring sense of direction towards the sturdy first theme. This march-like tune presents two important thematic reference-points in the shape of a melodic turn and a tiny figure of just two notes (a long and a short) which Beethoven refers to constantly in the course of the movement. The latter ushers in the chromatic scale with which the piano re-enters, and the same sequence of events later serves to introduce the development section. Here the turn dominates, dreamily passed around the woodwind, but the two-note figure emerges ever more strongly, eventually firing off a stormy tirade of piano octaves. The air quickly clears, however, and reappearances of the turn lead back to a recapitulation of the opening material.

Towards the end of the movement Beethoven makes his most radical formal move. In the early 19th century it was still customary at this point in a concerto for the soloist to improvise a solo passage (or cadenza); Beethoven did this in his first four concertos, but in the Fifth, for the first time, he includes one that is not only fully written out, but involves the orchestra as well. It was a trend that many later composers, glad of the extra control, would follow.

The second and third movements together take less time to play than the first. The Adagio, in the distant key of B major, opens with a serene, hymn-like tune from the strings, which the piano answers with a theme of its own before itself taking up the opening one in ornamented form. This in turn leads to an orchestral reprise of the same theme, now with greater participation from the winds and with piano decoration. At the end the music dissolves, then eerily drops down a semitone as the piano toys idly with some quiet, thickly scored chords. In a flash, these are then transformed and revealed to be the main theme of the bouncy Rondo finale, which has followed without a break. Physical joins between movements were a trend in Beethoven's music at this time, but so too were thematic ones.

At one point in this finale, with the main theme firmly established, the strings gently put forward the 'experimental' version from the end of the slow movement, as if mocking the piano's earlier tentativeness. The movement approaches its close, however, with piano and timpani in stealthy cahoots before, with a final flurry, the end is upon us.

The concerto's nickname was not chosen by Beethoven, and, given the composer's angry reaction to **Napoleon's self-appointment as Emperor** ▷ in 1804, it may seem inappropriate. Yet there is an appositeness to it if we take the music's grandly heroic stance as a picture of what, perhaps, an emperor ought to be. Beethoven once remarked that if he had understood the arts of war as well as he had those of music, he could have defeated Napoleon. Who, listening to this concerto, could doubt that? □

Ludwig van Beethoven in Profile 1770–1827 / by Andrew Stewart

Beethoven showed early musical promise, yet reacted against his father's attempts to train him as a child prodigy. The boy pianist attracted the support of the Prince-Archbishop, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Ludwig became the family breadwinner as a musician at court.

Encouraged by his employer, the Prince-Archbishop Maximilian Franz, Beethoven travelled to Vienna to study with Joseph Haydn. The younger composer fell out with his renowned mentor when the latter discovered he was secretly taking lessons from several other teachers. Although Maximilian Franz withdrew payments for Beethoven's Viennese education, the talented musician had already attracted support from some of the city's wealthiest arts patrons. His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna. He was soon able to devote his time to composition and the performance of his own works.

In 1800 Beethoven began to complain bitterly of deafness, but despite suffering the distress and pain of tinnitus, chronic stomach ailments, liver problems and an embittered legal case for the guardianship of his nephew, Beethoven created a series of remarkable new works, including the Missa Solemnis and his late symphonies and piano sonatas. It is thought that around 10,000 people followed his funeral procession on 29 March 1827.

Certainly, his posthumous reputation developed to influence successive generations of composers and other artists inspired by the heroic aspects of Beethoven's character and the profound humanity of his music. □

▹ BEETHOVEN & NAPOLEON

Napoleon Bonaparte (1769–1821), born in Corsica, came to prominence during the French Revolution of 1789–99, rising through the ranks of the French army to become a general. After successful campaigns during the Revolution, Napoleon staged a coup d'état in 1799, taking power as the First Consul of France, before crowning himself 'Emperor of the French' in 1804. This title was an attempt to emphasise the abolition of monarchy, showing Napoleon as a ruler of the people, and not of the Republic. However Napoleon's self-coronation, his founding of the House of Bonaparte, his residence in the Tuileries Palace (the historical residence of kings) and his relentless building of a new French Empire suggested otherwise. Throughout the Revolution, Beethoven admired Napoleon as a figurehead of anti-monarchism and a defender of the rights of man, initially dedicating his Third Symphony to the then-First Consul. Upon learning of his self-coronation, Beethoven is reported to have thrown the symphony to the floor, crying in a rage, 'so he is no more than a common mortal! Now, too, he will tread under foot all the rights of man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!'.

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Bernard Haitink conductor

Bernard Haitink's conducting career began 63 years ago with the Radio Philharmonic Orchestra in his native Holland, of which he is now Patron. He went on to be Chief Conductor of the Concertgebouw Orchestra for 27 years, where he currently holds the title of Honorary Conductor, as well as Music Director of Glyndebourne Festival Opera and the Royal Opera, Covent Garden, and Principal Conductor of the London Philharmonic, Staatskapelle Dresden and Chicago Symphony Orchestra. He is Conductor Emeritus of the Boston Symphony, as well as an honorary member of both the Berlin Philharmonic and the Chamber Orchestra of Europe.

The 2017/18 season includes engagements with the London Symphony, Boston Symphony and Bavarian Radio Symphony Orchestras, the Berlin Philharmonic and the Royal Concertgebouw. Bernard Haitink will conduct the Chamber Orchestra of Europe in Amsterdam, Luxembourg and at the Lucerne Festival, and the Orchestra Mozart in Bologna and Lugano.

He is committed to the development of young musical talent, and gives an annual conducting masterclass at the Lucerne Easter Festival. This season he also gives classes at the Zurich Hochschule der Kunst and the Juilliard School, New York, and conducts concerts with the orchestra of the Royal College of Music.

Bernard Haitink has received many awards and honours in recognition of his services to music, including the *Gramophone* Lifetime Achievement Award in 2015 for his extensive and critically acclaimed discography. He was made an honorary Companion of Honour in the United Kingdom, and in February 2017 was made a Commander of the Order of the Netherlands Lion following a concert marking his 60-year relationship with the Royal Concertgebouw Orchestra in Amsterdam. □

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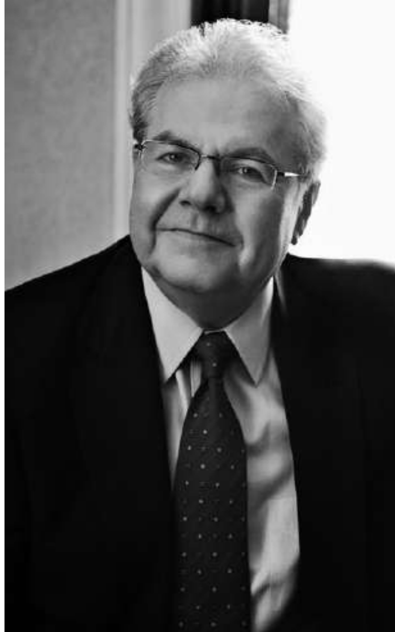
Emanuel Ax piano



Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. Additionally, he attended Columbia University, where he majored in French. Emanuel Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv and in 1979 he won the coveted Avery Fisher Prize in New York.

Following his debut with the Vienna Philharmonic at the BBC Proms and Lucerne Festival in summer 2017, Emanuel began the 2017/18 season in partnership with his frequent collaborator David Robertson, performing six Mozart concertos over two weeks in St Louis, and will be repeating the project in Sydney in February. Following the gala opening of the Philadelphia Orchestra's season with Yannick Nézet-Séguin he returns to the orchestras in Cleveland, New York, San Francisco, Boston, Houston, Ottawa, Toronto, Indianapolis and Pittsburgh, and to Carnegie Hall for a recital to conclude the season. European appearances this autumn include an extensive tour with the Budapest Festival Orchestra and their Music Director Iván Fischer, with performances in Amsterdam, Paris and Budapest.

In recent years, Emanuel has turned his attention toward the music of 20th-century composers, premiering works by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng and Melinda Wagner. In 2017 Emanuel gave the world and European premieres of HK Gruber's Piano Concerto with the New York Philharmonic and Berlin Philharmonic. In spring 2018 Emanuel will revisit this work with the Orchestre Philharmonique de Radio France, Tonhalle Zurich, Royal Stockholm Philharmonic and Vienna Symphony.

This season Emanuel will also tour across the US with colleagues Leonidas Kavakos and Yo-Yo Ma during the winter in support of the recent release of their disc of Brahms Trios for Sony. Emanuel is devoted to chamber music, and has worked with such artists as Young Uck Kim, Cho-Liang Lin, Edgar Meyer, Peter Serkin, Jaime Laredo and the late Isaac Stern.

Emanuel has been an exclusive Sony Classical artist since 1987 and his notable recordings include Grammy Award-winning albums of Haydn piano sonatas, and Beethoven and Brahms sonatas for cello and piano with Yo-Yo Ma. Recent releases feature Mendelssohn's trios with Yo-Yo Ma and Itzhak Perlman, Strauss' *Enoch Arden* narrated by Patrick Stewart, and discs of music for two pianos by Brahms and Rachmaninov with Yefim Bronfman. His other recordings include the concertos of Liszt and Schoenberg, Chopin, and the premiere recording of John Adams' *Century Rolls* with the Cleveland Orchestra (for Nonesuch), as well as three solo Brahms albums and an album of tangos by Astor Piazzolla. In 2013, his recording *Variations* received the Echo Klassik Award for Solo Recording of the Year, in the 19th-Century Music/Piano category.

Emanuel lives in New York with his wife, the pianist Yoko Nozaki, and they have two children, Joseph and Sarah. He is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia Universities. □

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Rhys Watkins
William Melvin
Helena Smart

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David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Matthew Gardner
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Iwona Muszynska
Andrew Pollock
Paul Robson
Adriana Iacovache-Pana
Daniele D'Andria

Violas
Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Regina Beukes
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Julia O'Riordan
Robert Turner
Heather Wallington
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