



LSO

# RATTLE & KOŽENÁ

Thursday 11 January 2018 7.30–9.55pm  
Barbican Hall

**LSO SEASON CONCERT**  
**RAMEAU TO MAHLER**

Schubert Symphony No 8, 'Unfinished'

Mahler Rückert Lieder

*Interval*

Handel Three Arias

Rameau Les Boréades – Suite

**Sir Simon Rattle** conductor

**Magdalena Kožená** mezzo-soprano

Supported by **LSO Music Director Donors**

**barbican**

Resident  
Orchestra

**London Symphony Orchestra**

# Welcome



Welcome to this evening's LSO concert at the Barbican, our first of 2018. Tonight Music Director Sir Simon Rattle conducts a programme pairing the Romantic with the Baroque, and orchestral with opera.

We begin with Schubert's 'Unfinished' Eighth Symphony, followed by Mahler's *Rückert Lieder* and three arias by Handel. For these vocal works we are delighted to welcome mezzo-soprano Magdalena Kožená, who returns following her performance in Debussy's opera *Pelléas et Mélisande* with the Orchestra and Sir Simon in 2016.

Continuing Sir Simon's focus on late works across the 2017/18 season, including some that were never heard during their composers' lifetimes, the concert closes with Sir Simon's own suite from the opera *Les Boréades*, written in the final years of Rameau's life.

Tonight's performance is supported by the LSO's Music Director Donors, some of whom join us in the audience this evening. Our Music Director Donors provide leading support for our work and stand side-by-side with the Orchestra in our ambitious plans with Sir Simon Rattle. I would like to thank them for their exceptional contribution to the LSO at this exciting time in our history.

I hope you enjoy the performance and that you will join us again soon. In our next concert on 13 January, in partnership with the Barbican, Sir Simon Rattle is joined by a cast of narrators, including Helen McCrory and Simon Callow, for a rare performance of the *Genesis Suite*, directed by Gerard McBurney and with specially created visual projections by projection designer Mike Tutaj.

**Kathryn McDowell CBE DL**  
Managing Director

## LSO News

### BRITISH COMPOSER AWARDS FOR SOUNDHUB AND PANUFNIK COMPOSERS

Five of the 13 BASCA British Composer Awards this year went to current composers and alumni of the LSO's artist development schemes. Congratulations go to Cevanne Horrocks-Hopayian (Panufnik 2010, Soundhub Associate), Emily Howard (Panufnik 2007), Robin Haigh (Soundhub 2017), Deborah Pritchard (Panufnik 2015) and Philip Venables (Panufnik 2005).

### THE LSO'S 2018/19 SEASON

Details of the LSO's 2018/19 season will be announced on Tuesday 23 January, with public booking open from Friday 2 February. Visit our website [Iso.co.uk](http://Iso.co.uk) to find out what's in store.

LSO Friends will receive priority booking for the 2018/19 season. If you would like to find out more about joining, visit [Iso.co.uk/support-us](http://Iso.co.uk/support-us).

Read our news online  
▷ [Iso.co.uk/news](http://Iso.co.uk/news)

## On Our Blog

### FAREWELL TO NIGEL BROADBENT, FIRST VIOLIN

On Thursday 21 December we said goodbye to one of the stalwarts of the London Symphony Orchestra, First Violin Nigel Broadbent, who retires after 38 years in the Orchestra. He will be very much missed by everyone in the LSO.

### WELCOME TO NEW PRINCIPAL TRUMPET DAVID ELTON

On 11 December we welcomed a new member of the Orchestra, as David Elton joined Philip Cobb as Principal Trumpet. David comes to the LSO from the Sydney Symphony Orchestra where he has been Principal Trumpet for the last six years.

Read our blog, watch videos and more  
▷ [youtube.com/Iso](http://youtube.com/Iso)  
▷ [Iso.co.uk/blog](http://Iso.co.uk/blog)

### WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome tonight's groups: Ann Parish & Friends  
Edgbaston High School Old Girls' Association

# Tonight's Concert / introduction by Lindsay Kemp



Tonight's concert mixes vocal articulacy of two very different kinds with music written for dramatic dance, and a masterpiece of abstract orchestral expression so wordlessly specific that it is possible to imagine its composer unable to think how to continue work on it.

Mahler's typically personal settings of words by the Romantic poet Friedrich Rückert are the product of two happy summers in his early 40s, spent far from the stresses of town, conscious of his art and in the act of finding the love of his life.

The emotions revealed in the Handel arias are both more public and more vicarious, but his opera arias are just as able to access a psychological state with empathy and expressive power. Rameau's dances may seem at first to be peripheral to the stirring stories from which they come, but the way in they can reflect emotion and enhance atmosphere shows the touch of a true musical dramatist. And Schubert's 'Unfinished' Symphony, with which we start, is intense poetry of almost unbearable beauty.

## 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; Artistic Director of Baroque at the Edge 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.

**Stephen Johnson** is the author of *Bruckner Remembered* (Faber) and *Mahler: His Life and Music* (Naxos). He also contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3, Radio 4 and the World Service.

# Coming Up: Sir Simon Rattle

Saturday 13 January 2018

7.30pm

## MUSIC OF EXILE

**Schoenberg, Stravinsky, Milhaud et al**

Genesis Suite

**Bartók** Concerto for Orchestra

**Sir Simon Rattle** conductor

**Helen McCrory, Simon Callow,**

**Rodney Earl Clarke, Sara Kestelman** narrators

**Gerard McBurney** creative director

**Mike Tutaj** projection design

**London Symphony Chorus**

**Simon Halsey** chorus director

**London Symphony Orchestra**

Produced by the LSO and the Barbican. Part of the LSO's 2017/18 Season and Barbican Presents.

## barbican

Sunday 14 January 2018

7pm

Barbican Hall

**Janáček** Overture: From the House of the Dead

**Carter** Instances

**Berg** Violin Concerto

**Bartók** Concerto for Orchestra

**Sir Simon Rattle** conductor

**Isabelle Faust** violin

Thursday 19 & 26 April 2018

7.30pm

Barbican Hall

**Helen Grime** Woven Space \*

(world premiere)

**Mahler** Symphony No 9

**Sir Simon Rattle** conductor

\* Commissioned for Sir Simon Rattle and the LSO by the Barbican

26 April generously supported by **Baker McKenzie**

**Baker  
McKenzie.**

Sunday 22 April 2018

7pm

Barbican Hall

**Tippett** The Rose Lake †

**Mahler comp Cooke** Symphony No 10

**Sir Simon Rattle** conductor

† Supported by Resonate, a PRS Foundation initiative in partnership with Association of British Orchestras, BBC Radio 3 and Boltini Trust

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Tonight's Concert

# Franz Schubert Symphony No 8, 'Unfinished' 1822 / note by Lindsay Kemp

1 **Allegro moderato**

2 **Andante con moto**

**M**usic history is littered with incomplete compositions, from Bach's *Art of Fugue* to Berg's opera *Lulu*. So why, alone among them all, has the symphony that Schubert began in October 1822, and then abandoned with only two of its intended four movements completed, become known as the 'Unfinished'? Why are Bruckner's Ninth or Mahler's Tenth, both regularly performed today in their partial state, not similarly entitled?

The probable reason is that in most cases it was death that prevented fulfilment of the work, an implacable external force which gives no reason to cast doubt on a composer's motivation or drive. Short though his life was, Schubert had another six years in which to finish the 'Unfinished', and he wrote many other works after it. Clearly the reason for its abandonment was an inner one.

The known facts are inconclusive. When in August 1823 Schubert was elected an honorary member of a music society based in Graz, he offered to present them with the manuscript of the incomplete symphony as a token of thanks, perhaps with a promise to compose the rest of it soon. The score was

duly given to the Society's representatives, Joseph and Anselm Hüttenbrenner, in whose private hands it then remained. That they saw no reason to release it is not as perverse as it sounds; Schubert's contemporary reputation was almost exclusively as a composer of vocal music, and, as far as we know, no symphony of his was accepted for public performance anywhere between the premiere of the Sixth in 1818 and his death ten years later. Thus it was only when latter-day Schubert-lovers wrested the score of the 'Unfinished' from Anselm over 40 years after it was written that it finally came to light, receiving its **premiere** ▶ in Vienna in 1865 to keen public interest.

Whatever it was that stopped Schubert from completing the symphony we shall probably never know. A number of theories have been suggested, among the most convincing of which is that, having broken off composition with the third movement just begun, Schubert simply felt unable to pick up the threads of such an intensely personal work.

His development as an instrumental composer was rapid at this time, and an ambitious desire to forge for himself a position as Beethoven's acknowledged successor may well be the reason for a large number of other broken works from the

years around 1820. Maybe, too, in his mind he had simply moved on by the time the chance to resume work on the 'Unfinished' presented itself; certainly its uniquely sustained brand of pained poetic lyricism was not one to which he later returned.

The opening presents a bleak vision: a sinuous and menacingly subterranean theme intoned by cellos and double basses, followed by a nervous string accompaniment to an aching tune given out on oboe and clarinet. The music then builds steadily in volume until a held note on horns and bassoons swells into a brief but sturdy bridge to the lilting second theme. Announced by cellos and taken up by the violins, this new, major-key theme seems at first to promise a more carefree mood, but interruptions from the full orchestra suggest otherwise, and it is with a sense of relief that the theme later emerges in a sweetly extended version. After this first section has been repeated, a brief reminder of the opening then leads us into the dark realms of the central development section, which takes the cello-and-bass theme and works it up to a pitch of nightmarish intensity. The sequence of first and second themes is then reprised, before the introductory theme returns once again to initiate a world-weary, dejected coda.

Schubert casts the slow second movement in E major, a distant key from the B minor of the first which enhances the sense of entering a different world. Indeed, the relationship between the two movements has been described by one writer as that of 'a certain premonition of death and a vision of heaven'. But despite the Elysian beauty of the tender first theme, and even the apparent gruff cheerfulness with which its striding bass line at one point offers to take things over, the night-terrors still lurk. The clarinet's nostalgic second theme is the first to hint at disquiet, but the orchestral outburst which rears its head later on leaves no doubt that true peace of mind is not to be had here.

Schubert's half-composed third movement is a bold and vigorous scherzo; what the finale might have been remains a mystery. But then, given the power of the music he had written already, perhaps that was too difficult a question even for Schubert to answer. □

# Franz Schubert in Profile 1797–1828 / by Andrew Stewart

## ▷ THE 1865 PREMIERE

The partially completed symphony was premiered on Sunday 17 December 1865 in Vienna, almost 40 years after the composer's death. Music critic Eduard Hanslick attended the premiere, writing afterwards that:

'When, after a few introductory bars, clarinet and oboe sound *una voce* a sweet melody on top of the quiet murmuring of the strings, a half-suppressed exclamation 'Schubert' runs hummily through the hall. Any child knows the composer. He has hardly entered, but it is as if you knew his steps, his very way of opening the door ...

The whole movement is a sweet stream of melodies, in spite of its vigour and geniality so crystal-clear that you can see every pebble on the bottom. And everywhere the same warmth, the same golden sunshine that makes buds grow! ...

With a few horn passages, an occasional brief clarinet or oboe solo on the simplest, most natural basis of orchestration, Schubert achieves sound effects which no refinement of Wagner's instrumentation ever attains.'



In childhood, Schubert was taught the violin by his schoolmaster father and piano by his eldest brother. He rapidly became more proficient than his teachers, and showed considerable musical talent, so much so that in 1808 he became a member of Vienna's famous Imperial Court chapel choir. He was educated at the Imperial City College, where he received lessons from the composer Salieri. His father, eager that Franz should qualify as a teacher and work in the family's schoolhouse, encouraged the boy to return home in 1814. Compositions soon began to flow, although teaching duties interrupted progress. Despite his daily classroom routine, Schubert managed to compose 145 songs in 1815, together with four stage works, two symphonies, two masses and a large number of chamber pieces.

Though the quantity of Schubert's output is astonishing enough, it is the quality of his melodic invention and the richness of his harmonic conception that are the most remarkable features of his work. He was able to convey dramatic images and deal with powerful emotions within the space of a few bars, as he so often did in his songs and chamber works. The public failure of his stage works and the reactionary attitudes to his music of conservative Viennese

critics did not restrict his creativity, nor his enjoyment of composition; illness, however, did affect his work and outlook.

In 1824 Schubert was admitted to Vienna's General Hospital for treatment for syphilis. Although his condition improved, he suffered side-effects from his medication, including severe depression. During the final four years of his life, Schubert's health declined; meanwhile, he created some of his finest compositions, chief among which are the song-cycles *Winterreise* and *Schwanengesang*, and the last piano sonatas. □

# Gustav Mahler Rückert Lieder 1901–02 / note by Lindsay Kemp

- 1 **Liebst du um Schönheit**
- 2 **Blicke mir nicht in die Lieder**
- 3 **Um Mitternacht**
- 4 **Ich atmet' einen Linden duft**
- 5 **Ich bin der Welt abhanden gekommen**

**Magdalena Kožená** mezzo-soprano

**M**ahler spent the summer of 1901 in the villa he had built the previous year at Maiernigg, on the shores of the Wörthersee in southern Austria as a refuge from the stresses of the conducting months in Vienna. His next five summers were to be spent there composing in relative peace, close to nature in the special hut he had had made for him in the woods 200 yards up the hill. That first full season it worked well for him; by the time he returned to the city in the autumn he had drafted two movements of the Fifth Symphony and eight songs.

Remarkably, seven of those songs set words by the same poet. **Friedrich Rückert** ▶ had already proved inspirational to such notable song-composers as Schubert, Robert and Clara Schumann, Brahms, Wolf and Strauss, and though he was not considered among the front rank of Romantic poets, it is not always the richest of verse that makes for the most satisfactory musical treatments.

As Mahler himself once said, it is not always desirable to set the best poetry 'as if a sculptor chiselled a statue from marble and a painter came along and coloured it'. Be that as it may, clearly there was something in the moody atmosphere of Rückert's verse – three of those seven settings of 1901 subsequently found their way into the cycle *Kindertotenlieder* ('Songs on the death of children') – that appealed to Mahler strongly.

Though each of the other four songs was initially published separately, they eventually appeared together with another later Rückert setting in delicately orchestrated versions as *Fünf Lieder nach Rückert*. Thus they were not, nor claimed to be, a cycle in the narrative sense, and performers down the years have accordingly felt free to present them in whatever order they think best.

'Liebst du um Schönheit' was the last of the five to be composed, in the summer of 1902, after Mahler had fallen in love with and married Alma Schindler. Written as a gift for her, it is a serene love-song, the poet asking to be adored not for beauty, youth or riches, but for love itself and love alone. Mahler never got round to orchestrating it, and the task was sympathetically completed by Max Puttman.

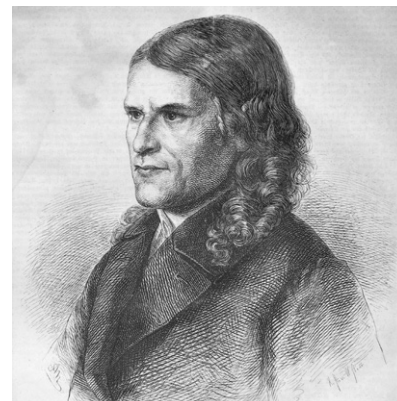
'Blicke mir nicht in die Lieder' is a playful lyric – almost a scherzo within the set – that one can imagine causing Mahler to smile as he worked. The darkest song is 'Um Mitternacht', an atmospherically coloured, almost symphonic contemplation of Man's fate and final triumphant commendation to God.

'Ich atmet' einen Linden duft', with its curling string vapours, celebrates the exquisite fragrance of the lime tree, and the nobly borne 'Ich bin der Welt abhanden gekommen' evokes the world of the creative artist, cut off from the world by choice, happy in isolation. Just what a composing hut is for ... □

Texts – Pages 8–9

## 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. Visit the **Barbican Shop** on Level -1 to see our new range of **Gifts and Accessories**.



## ▶ FRIEDRICH RÜCKERT

Friedrich Rückert was a German poet, translator and professor of Oriental languages working in the middle of the 19th century. Reportedly a master of 30 different languages, he is chiefly known for his translations of Oriental poetry and as an author of poems conceived in the style of the Oriental masters. He is a notable source of texts for musical compositions and there are approximately 120 settings of his works.

# Gustav Mahler in Profile 1860–1911 / by Stephen Johnson



**G**ustav Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'.

—  
'I am three times homeless: a native of Bohemia in Austria,  
an Austrian among Germans, a Jew throughout the world.'  
—

Mahler's symphonies can seem almost over-full with intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experience. Similar themes can also be found in his marvellous songs and song-cycles, though there the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill-matched (Mahler remembered violent scenes), and young Gustav grew dreamy and introspective, seeking comfort in nature rather than human company. Death was

a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact Mahler's first composition (at age ten) was a Funeral March with Polka – exactly the kind of extreme juxtaposition one finds in his mature works.

For most of his life Mahler supported himself by conducting, but this was no mere means to an end. Indeed his evident talent and energetic, disciplined commitment led to successive appointments at Prague, Leipzig, Budapest, Hamburg and climactically, in 1897, the Vienna Court Opera.

In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods is astonishing. The workload in no way decreased after his marriage to the charismatic and highly intelligent Alma

Schindler in 1902. Alma's infidelity – which almost certainly accelerated the final decline in Mahler's health in 1910/11 – has earned her black marks from some biographers; but it is hard not to feel some sympathy for her position as a 'work widow'.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. TS Eliot – another artist caught between the search for faith and the horror of meaninglessness – wrote that 'humankind cannot bear very much reality'. But Mahler's music suggests another possibility. With his ability to confront the terrifying possibility of a purposeless universe and the empty finality of death, Mahler can help us confront and endure stark reality. He can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are the better for it. □

## 1 LIEBST DU UM SCHÖNHEIT

Liebst du um Schönheit,  
o nicht mich liebe!  
Liebe die Sonne,  
sie trägt ein gold'nes Haar!  
Liebst du um Jugend,  
o nicht mich liebe!  
Liebe den Frühling,  
der jung ist jedes Jahr!  
Liebst du um Schätze,  
o nicht mich liebe!  
Liebe die Meerfrau,  
sie hat viel Perlen klar!  
Liebst du um Liebe,  
o ja, mich liebe!  
Liebe mich immer,  
dich lieb' ich immerdar!

## 2 BLICKE MIR NICHT IN DIE LIEDER!

Blicke mir nicht in die Lieder!  
Meine Augen schlag' ich nieder,  
wie ertappt auf böser Tat.  
Selber darf ich nicht getrauen,  
ihrem Wachsen zuzuschauen.  
Deine Neugier ist Verrat!  
Bienen, wenn sie Zellen bauen,  
lassen auch nicht zu sich schauen,  
schauen selbst auch nicht zu.  
Wenn die reichen Honigwablen  
sie zu Tag befördert haben,  
dann vor allen nasche du!

## LOV'ST THOU BUT BEAUTY

Lov'st thou but beauty,  
o never love me!  
Go, love the sunbeam,  
a stream with golden hair!  
Lov'st thou but youthhood,  
o never love me!  
Go, love the Mayqueen,  
for ever young and fair!  
Lov'st thou but riches,  
o never love me!  
Go, love the mermaid,  
whose caverns pearls do bear!  
Lov'st thou for love's sake,  
then ever love me!  
Love me for ever,  
I'll love thee ever naught so dear!

## LOOK NOT, LOVE, ON MY WORK UNENDED

Look not, love, on my work unended!  
Mine own eyes from my songs are wended,  
as if caught in doing wrong.  
Doubts my song-fed soul encumber,  
as I watch their waxing number.  
Wouldst thou desecrate one song?  
Bees e'en build their cells in secret,  
hide their hive, where none may seek it,  
nor one moment, watching, waste.  
When the combs, with honey laden,  
eye and heart of all shall gladden,  
then be love the first to taste!

## 3 UM MITTERNACHT

Um Mitternacht  
hab' ich gewacht  
und aufgeblickt zum Himmel;  
kein Stern vom Sterngewimmel  
hat mir gelacht  
um Mitternacht.  
Um Mitternacht  
hab' ich gedacht  
hinaus in dunkle Schranken.  
Es hat kein Lichtgedanken  
mir Trost gebracht  
um Mitternacht.  
Um Mitternacht  
nahm ich in acht  
die Schläge meines Herzens;  
ein einz'ger Puls des Schmerzens  
war angefacht  
um Mitternacht.  
Um Mitternacht  
kämpft' ich die Schlacht,  
o Menschheit, deiner Leiden;  
nicht konnt' ich sie entscheiden  
mit meiner Macht  
um Mitternacht.  
Um Mitternacht  
hab' ich die Macht  
in deine Hand gegeben!  
Herr! Über Tod und Leben  
du hältst die Wacht  
um Mitternacht!

## AT MIDNIGHT HOUR

The midnight hour  
boomed from the tower;  
tho' bright the heavens were gleaming,  
no star in azure beaming,  
smiled on my bower,  
at midnight hour.  
At midnight hour,  
with all its power,  
my soul aspired to heaven.  
O'er me no light from heaven  
did solace pour  
at midnight hour.  
At midnight hour,  
throbbing with power,  
my heart desired the morrow,  
one constant thought of sorrow  
would haunt my bower  
at midnight hour.  
At midnight hour,  
fled from my bower,  
I fought the fight of anguish;  
defeated, now I languish;  
too faint my power,  
at midnight hour.  
At midnight hour,  
all earthly power  
did I to Thee deliver, Lord!  
Thou of life and death the Giver,  
Thy vigil keep, while mortals sleep.  
Lord! guard my bower at midnight hour!



#### 4 ICH ATMET' EINEN LINDEN DUFT

Ich atmet' einen linden Duft!  
Im Zimmer stand  
ein Zweig der Linde,  
ein Angebinde  
von lieber Hand.  
Wie lieblich war der Lindenduft!  
Wie lieblich ist der Lindenduft!  
das Lindenreis  
brachst du gelinde!  
Ich atme leis  
im Duft der Linde  
der Liebe linden Duft.

#### 5 ICH BIN DER WELT ABHANDEN GEKOMMEN

Ich bin der Welt abhanden gekommen,  
mit der ich sonst viele Zeit verdorben,  
  
sie hat so lange nichts von mir vernommen,  
  
sie mag wohl glauben, ich sei gestorben!  
Es ist mir auch gar nichts daran gelegen,  
ob sie mich für gestorben hält.  
Ich kann auch gar nichts sagen dagegen,  
denn wirklich bin ich gestorben der Welt.  
  
Ich bin gestorben dem Weltgetümmel  
und ruh' in einem stillen Gebiet!  
Ich leb' allein in meinem Himmel,  
in meinem Lieben, in meinem Lied. □

#### I BREATHED THE BREATH OF BLOSSOMS RED

I breathed the breath of blossoms red.  
Their odours shed  
sweet budding roses,  
whose soul discloses  
fond hearts love-wed.  
How sweet the breath those roses shed!  
How sweet the soul of roses red!  
each rose thou gavest,  
love discloses.  
I breathe the soul  
of blushing roses,  
the odour love hath shed.

#### O GARISH WORLD, LONG SINCE THOU HAST LOST ME

O garish world, long since thou hast lost me,  
whose sweet delights my fond heart once  
cherished,  
beyond whose ken thy surging waves have  
tossed me,  
thou well mayst fancy that I have perished!  
I do not wonder on it, and I care not,  
e'en tho' the world may think I'm dead,  
tho' naught may I gainsay, I despair not,  
for truly, the hopes I cherished have  
perished, are dead.  
My soul but listens for Nature's steven,  
whose charms my silent soul ever throng.  
I live alone in mine own Heaven,  
I live for love's sake whose life is song. □

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#### MORE ORCHESTRAL SONGS IN 2018



Ann Hallenberg

Sunday 11 March 2018  
Barbican Hall

7pm

Schumann Overture: Genoveva  
Berlioz Les nuits d'été  
Schumann Symphony No 2

Sir John Eliot Gardiner conductor  
Ann Hallenberg mezzo-soprano

# George Frideric Handel Three Arias 1709–35 / note by Lindsay Kemp

- 1 **Pensieri, voi mi tormentate from 'Agrippina'**
- 2 **Scherza infida from 'Ariodante'**
- 3 **Dopo notte from 'Ariodante'**

**Magdalena Kožená** mezzo-soprano

**F**or most of the two-and-a-half centuries or so since Handel died, he has been remembered chiefly for his oratorios. For nearly four decades of his own lifetime, however, it was opera that concerned him most. His first opera was written in 1704, his last in 1741, and in between came over 40 stage works demonstrating a keen dramatic sense and brilliantly pragmatic adaptability to performance conditions, at the centre of which lay an acute awareness of the strengths and weaknesses of his singers. To these are added a compassionate understanding of a broad range of human feeling and an unsurpassed talent for psychological portrayal, both of which more fundamental but less commonly encountered qualities help assure Handel's position as one of the greatest operatic geniuses before Mozart.

The renaissance in recent decades of interest in staging Handel's operas has owed much to an increased appreciation

of Baroque music in general, and with it a greater understanding of the *opera seria* form in which Handel worked. This seemingly rigid genre – in which sparsely accompanied recitatives carry the action forward while more richly scored, often showy set-piece arias stop to examine the emotions of individual characters – was for many years considered too artificial for the modern stage, but for those growing numbers of performers, listeners and directors who have been prepared to meet it on its own terms the dramatic rewards have been high. And as for the arias themselves, their rich variety and masterly construction support musicologist Winton Dean's opinion that 'few people familiar with [Handel's] operas would deny him the title of the greatest melodist in musical history'.

*Agrippina* was the second of two operas Handel composed during his four-year stay in Italy when he was in his early twenties, and his first major success; 27 performances were given in Venice's Teatro S Giovanni Grisostomo over the winter of 1709–10, at which, according to Handel's first biographer, 'the theatre, at almost every pause, resounded with shouts and exclamations of 'viva il caro Sassone!' ('long live the dear Saxon!'). The story takes place in ancient Rome, where the ambitious and

unscrupulous empress Agrippina schemes to place Nerone (Nero), her son from a previous marriage, on to the imperial throne. The opera's essential amorality (Agrippina succeeds in her plans, without any apparent cost to herself or her son) is somewhat typical of Venetian opera. 'Pensieri, voi mi tormentate' comes from Act 2, and is less an aria than a powerful little dramatic scene in which Agrippina realises that her plans are on a perilous knife-edge and that she must redouble her cunning.

*Ariodante* was first performed at Covent Garden in January 1735, and is the middle work in a trilogy of superb Handel operas from the mid-1730s (the others being *Orlando* and *Alcina*), all of which took episodes from Ludovico Ariosto's poetic romance *Orlando furioso* > as a starting-point. It is set in medieval Scotland and centres on the efforts of the villainous Duke Polinesso to separate Ariodante, a prince, from his love the princess Ginevra. Both of tonight's arias for *Ariodante* were originally sung by the castrato Giovanni Carestini, famed for his ability in fast passagework, but also for his strong acting ability. 'Scherza infida' comes from Act 2, where things first begin to go wrong for Ariodante. In the moonlight in the palace garden, he has been tricked by Polinesso into believing that

Ginevra is unfaithful, and now he resolves to kill himself. In one of Handel's finest arias, Ariodante's vocal lines are full of resignation and pained disbelief, while muted upper strings and a pair of bassoons ache in sympathy. 'Dopo notte' comes from the third and final act, when all is resolved. Polinesso has been killed, Ginevra's innocence proved, and, in an energetic aria driven forward by carefree syncopations, Ariodante can allow himself some joy once more. □

## > ORLANDO FURIOSO

The influence of Ludovico Ariosto's epic poem *Orlando furioso* was considerable. First published in its complete form in 1532, the work won immediate fame – its 38,736 lines making it one of the longest texts in western poetry. Criticised and applauded in equal measure for its lack of structural unity, the text forms the basis of many Baroque operas and influenced the work of Vivaldi, Ristori, Lully and Rameau.

### 1 PENSIERI, VOI MI TORMENTATE

Pensieri, voi mi tormentate!  
Ciel, soccorri a miei di segni!  
il mio figlio fà che regni,  
e voi Numi il secondate!

Quel ch'oprai è soggetto a gran periglio.  
Creduto Claudio estinto, a Narciso e a Pallante  
fidai troppo me stessa. Ottone ha merto, ed  
ha Poppea coraggio, s'è scoperto l'inganno di  
riparar l'oltraggio. Mà fra tanti nemici a voi,  
frodì, or è tempo; deh non m'abbandonate;

### 2 SCHERZA INFIDA

Scherza infida in grembo al drudo,  
io tradito a morte in braccio  
per tua colpa ora men vo.

Mà a spezzar l'indegno laccio,  
ombra mesta e spirito ignudo,  
per tua pena io tornerò.

### 3 DOPO NOTTE

Dopo notte, atra e funesta,  
splende in Ciel più vago il sole,  
e di gioja empie la terra;

Mentre in orrida tempesta  
il mio legno è quasi assorto,  
giunge in porto, e'llido afferra.

O my thoughts, how you torment me!  
Heavens, help me in my intent!  
See to it that my son reigns,  
support him in this, you gods!

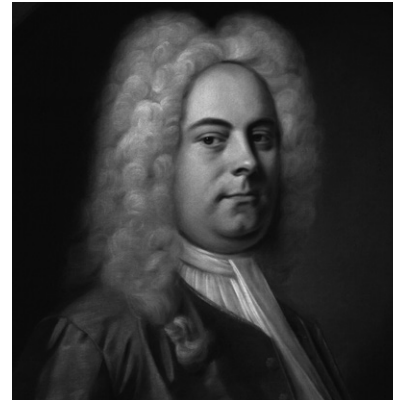
What I have done is full of peril.  
Believing Claudius dead to Narcissus and  
Pallas I confided more than was wise. Otho  
has the ability, and Poppea the courage, to  
repair the damage if the trick is discovered.  
But surrounded by enemies, I must use all my  
cunning; may it not forsake me.

Faithless you revel in your lover's arms,  
betrayed I succumb to death's embrace  
and you are the cause of this.

But to cleave the wretched bond,  
a rueful shadow and bereaved spirit,  
I shall return to punish you.

After a dark, foreboding night,  
more lovely the sun shines in the sky,  
filling the earth with joy;

In a raging storm  
my boat is almost submerged,  
but on reaching the port, it fastens to land.




**H**andel was born Georg Friedrich Händel in Halle, Germany, in 1685, the son of a barber-surgeon. His father wanted him to become a lawyer, but after the young composer showed musical aptitude (he practised in secret), he was allowed to study music formally. At 17 he was appointed organist of Halle Cathedral, but the following year left for Hamburg, where he played in the opera orchestra and, in 1704, had his first opera *Almira* performed. In 1706 he was invited to Italy, and several major Italian cities saw performances of his works before he left in 1710 for the court of the Elector of Hanover (later King George I of England).

Once in Hanover, however, he applied for leave to go to England, and spent most of the next few years in London, where his opera *Rinaldo* was produced in 1711. The same year he was also awarded a royal pension, and in 1714, after the death of Queen Anne, he found himself in the service of his old master, now King. In 1717 he entered the service of the soon-to-be Duke of Chandos. During the next few years London heard some of his best works, including the operas *Giulio Cesare* and *Rodelinda* and music for the Chapel Royal. Handel became a British citizen in 1727 and he remained in London, putting on operas and writing music for King and court. He was nonetheless unsure of his future, and after the first performance of his *Messiah* in Dublin in 1742 he concentrated on oratorios, all performed in English and often including a concerto grosso performance in the interval. His performances of *Messiah* became a regular feature of London life; in 1749 he composed his *Music for the Royal Fireworks*, and in 1752 he composed his last oratorio, the masterful *Jephtha*. While he was writing this work, Handel became blind, first in his left eye and then totally. He died in 1759, and his funeral at Westminster Abbey was attended by over 3000 people. □

# Jean-Philippe Rameau Les Boréades – Suite 1763 / note by Lindsay Kemp

- 1 Ouverture
- 2 Menuet
- 3 Allegro
- 4 Rondeau vif
- 5 Gavotte vive – Gavotte
- 6 Contredanse en Rondeau
- 7 Air andante et gracieux pour Orithie et ses compagnes
- 8 Entr'acte, suite des vents
- 9 Entrée: Abaris, Polimnie, les Muses, Zephirs, Saisons Les Heures et les Arts
- 10 Gavotte pour le Heures et les Zéphirs
- 11 Rigaudons
- 12 Borée et chœur de vents souterrains
- 13 Contredanses tres vive

—  
'No one knew as well as he how to devise an expressive dance, how to summon up each in their turn a white procession of priestesses, a horde of demons, a tumult of warriors, or the innocent, florid games of shepherds.'  
—

uch was the opinion of one 18th-century observer concerning the dance movements of Rameau's operas. Dance had played an important part in French opera ever since Lully more or less created the genre of the **tragédie lyrique** in the 1670s, and Rameau, though regarded in some ways as an operatic radical, had no intention of reducing it. Like Lully's, his operas are full of set-piece *divertissements*, celebrations and colourful entrances, all of which provided ample opportunities for the corps de ballet to show their artistry. Indeed, we can be sure that there were many audience-members who came to the opera primarily to watch the dancing.

It was this milieu that the 51-old Rameau, hitherto known mainly as a keyboard-player and somewhat dogged theorist, entered

when his first opera, *Hippolyte et Aricie*, hit the stage in 1733 to much hullabaloo. Some listeners were delighted by the richness of this music, by its imaginative scoring, daring harmonies and ravishing melodies, while others were appalled by the lack of regard for 'classical' Lullian simplicity. There can be little doubt that the dances provided as much of a talking-point as anything else, for where Lully's examples had been polished and courtly, occasionally dramatic but uniformly scored and rarely melodically memorable, Rameau's were boldly tuneful, harmonically exciting and shot through with dazzling glints of orchestral colour. Rameau's subsequent operatic career – which included other musical-dramatic forms such as opéras-ballets, comédies-ballets and short actes de ballets as well as further tragédies for the court and the public stage – brought forth dozens more of these superb dances, and it is no surprise that his popularity today is thanks in no small part to performances of orchestral suites drawn from the operas.

*Les Boréades* was Rameau's last full-scale five-act tragédie, though he himself never saw it on to the stage; for some reason rehearsals in 1763 were halted, and when the composer died the following year it was shelved. Its first full production had to wait until 1982 when Sir John Eliot Gardiner

conducted it at the Aix-en-Provence Festival, revealing it to have been a great loss indeed, if nothing else for the unflinching daring of the 80-year-old composer's orchestral imagination.

The title refers to the fact that although the Queen of Bactria, Alphisa, must by tradition marry a prince of the line of Boreas, god of the North Wind, her true love is a foreigner named Abaris. She decides to abdicate so that she can marry him, thereby provoking Boreas to summon a storm and carry her away to his subterranean kingdom. Attempts are made to rescue her, but the situation is only really resolved when Apollo reveals that Abaris is his son by a nymph of the line of Boreas, and therefore eligible to marry Alphisa after all.

The orchestral numbers in tonight's suite are presented in the order in which they come in the opera. The grand **Ouverture** in three sections (Ouverture – Menuet – Allegro) has prominent parts for horns reflecting the fact the action is about to open in a hunting scene. The light and graceful **Rondeau vif** and two **Gavottes** are from an entertainment created for Alphisa by one of her two Borean suitors, to which the **Contredanse en rondeau** is the rousingly exciting conclusion.

## Rameau in Profile 1683–1764 / by Lindsay Kemp

The loping **Air andante et gracieux** for Oritheia and her companions comes from Act 2, where it initiates another set-piece ballet sequence, this time one that will re-enact the historical abduction of the Athenian princess Oritheia by Boreas. The **Entr'acte 'Suite des vents'** is from the end of Act 3, in the aftermath of Boreas' stormy, here-and-now abduction of Alphisa.

Act 4 brings one of the loveliest of all Rameau's orchestral compositions in the **Entrée**, the entrance of Polyhymnia, muse of song and mime, along with the other muses and a host of other divinities. This is the point in the opera when, with Apollo's aid, Abaris' struggle to win Alphisa takes a turn for the better, and Rameau's music for Polyhymnia is both suitably cathartic and fittingly eloquent in its rich harmonies and meltingly exquisite writing for bassoon. The charming **Gavottes pour les Heures et les Zéphirs**, in which the muses conjure both the sound of a clock and the embrace of a warm wind, follows soon after along with the exotic **Rigaudons**. There is a highly imaginative example of tone-painting at the beginning of Act 5 as disjointed scraps of melody evoke the last exhausted gasps of the subterranean winds that signal Boreas' race is run, and finally, after the story has reached its happy conclusion, the opera concludes with another joyous **Contredanse**. □

### ▷ TRAGÉDIE LYRIQUE

The genre of *tragédie lyrique*, also known as a *tragédie en musique*, was popularised during the second half of the 18th century following its introduction by Jean-Baptiste Lully. While Italian opera of the day was developing into the *opera seria* style, with its alternating recitative and da capo arias, Lully focused on the dramatic elements of each work, which were expressed in a variety of vocal forms.

Operas in this genre were usually based on stories from Classical mythology or the Italian Romantic epics of Tasso and Ariosto. Contrary to the genre's name, these narratives did not demand a tragic ending, but did require an atmosphere of nobility and refinement. They were typically arranged into five acts, each following a basic pattern which begins with an aria from one of the main characters followed by recitative dialogue intermingled with short arias and traditionally ending with a *divertissement*, a short ballet displaying the technical dance skills of the company.



Jean-Philippe Rameau was born in Dijon in 1683, the son of a church organist. After a period of study in Italy during his teens, he spent 20 years as an organist in Clermont, Dijon and Lyon before moving to Paris in 1722, where over the next decade he published a number of boldly original harpsichord pieces as well as his *Traité de l'harmonie*, the composition treatise which made his initial fame as a writer on, rather than of, music.

Yet all this time he had been itching to compose operas, and finally, following an encounter with the playwright Pellegrin, his first full-scale opera, *Hippolyte et Aricie*, was premiered at the Paris Opéra in 1733.

It drew instant acclaim for the 50-year-old composer, as well as controversy for the way he had taken the classic French *tragédie* form devised some 60 years earlier by Lully to a new level of complexity. Rameau lived out the rest of his life as a figure of considerable eminence, dividing his time between some 30 more works for the stage and further theoretical writings.

One of the greatest composers of the Baroque era, Rameau has long been familiar to harpsichordists, but the last half-century has seen him increasingly appreciated by musicians and listeners alike for all areas of his output. The ever more frequent performances of his stage-works have won the highest admiration; in addition to their expressive power and dramatic effectiveness, their unflinching tunefulness and colourful orchestration have endeared them to audiences, and suites of dances drawn from them now make frequent appearances in concerts of Baroque orchestral music. □

# Sir Simon Rattle conductor



**S**ir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music.

From 1980 to 1998, Sir Simon was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up his current position of Artistic Director and Chief Conductor of the Berlin Philharmonic where he will remain until 2018. In September 2017 he became Music Director of the London Symphony Orchestra.

Sir Simon has made over 70 recordings for EMI (now Warner Classics), and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms*, Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker Suite* and Mahler's *Symphony No 2*. Sir Simon's most recently released recordings in 2017 (Debussy's *Pelléas et Mélisande* and Ravel, *Dutilleux and Delage* on Blu-Ray and DVD) were released on LSO Live.

As well as fulfilling a taxing concert schedule in Berlin, Sir Simon regularly tours within Europe, North America and Asia. His partnership with the Berlin Philharmonic

has broken new ground with the education programme *Zukunft@Bphil*, earning the Comenius Prize in 2004, the Schiller Special Prize from the city of Mannheim in May 2005, the Golden Camera and the Urania Medal in Spring 2007. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in the same year – the first time this honour has been conferred on an artistic ensemble.

In 2013, Sir Simon and the Berlin Philharmonic took up a residency at the Baden-Baden Osterfestspiele performing Mozart's *The Magic Flute*. Past seasons have included Puccini's *Manon Lescaut* and Peter Sellars' ritualisation of Bach's *St John Passion*, Strauss' *Der Rosenkavalier*, Berlioz's *The Damnation of Faust* and Wagner's *Tristan and Isolde*. For the Salzburg Osterfestspiele Rattle conducted staged productions of Beethoven's *Fidelio*, Mozart's *Così fan tutte*, Britten's *Peter Grimes* and Debussy's *Pelléas et Mélisande*. He also conducted Wagner's complete *Ring Cycle* with the Berlin Philharmonic for the Aix-en-Provence Festival and Salzburg Osterfestspiele and most recently at the Deutsche Oper, Berlin and the Wiener Staatsoper.

Sir Simon has strong, long-standing relationships with the leading orchestras in

London, Europe and the US, initially working closely with the Los Angeles Philharmonic Orchestra and Boston Symphony Orchestra, and more recently with the Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, with which he has recorded the complete Beethoven symphonies and piano concertos (with Alfred Brendel) and is also a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

In September 2017, Sir Simon opened his first season as Music Director of the London Symphony Orchestra with a programme of British music, a concert performance of Berlioz's *The Damnation of Faust*, and the Stravinsky ballets. In November, he toured Asia with the Berlin Philharmonic Orchestra, with soloists Yuja Wang and Seong-Jin Cho. The rest of the 2017/18 season will take Sir Simon on a European and US tour with the LSO, to Munich with the Bayerische Rundfunk Orchestra, and he will return to Baden-Baden with the Berlin Philharmonic for a production of Wagner's *Parsifal*.

Sir Simon Rattle was knighted in 1994 and in the 2014 New Year's Honours he received the Order of Merit from Her Majesty the Queen. □

# Magdalena Kožená mezzo-soprano



**M**agdalena Kožená was born in the Czech city of Brno and studied voice and piano at the Brno Conservatory and later with Eva Bláhová at Bratislava's Academy of Performing Arts. She has been awarded several major prizes both in the Czech Republic and internationally, culminating in the Sixth International Mozart Competition in Salzburg in 1995.

She was signed by Deutsche Grammophon in 1999 and immediately released her first album of Bach arias on its Archiv label. Her recital debut recording, an album of songs by Dvořák, Janáček and Martinů, appeared on Deutsche Grammophon's Yellow Label in 2001 and was honoured with *Gramophone's* Solo Vocal Award. She was named Artist of the Year by *Gramophone* in 2004 and has won numerous other awards since, including the Echo Award, Record Academy Prize, Tokyo, and Diapason d'or. In 2017 she began a long-term relationship with Dutch classical music label Pentatone, with whom she plans to release an album in 2018.

Magdalena has worked with many of the world's leading conductors: Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Sir John Eliot Gardiner, Bernard Haitink, Nikolaus Harnoncourt, Mariss Jansons, James Levine,

Sir Charles Mackerras and Sir Roger Norrington. Her list of distinguished recital partners includes the pianists Daniel Barenboim, Yefim Bronfman, Malcolm Martineau, András Schiff and Mitsuko Uchida, with whom she has performed at such prestigious venues as Carnegie Hall, Wigmore Hall, Alice Tully Hall, the Concertgebouw Amsterdam, and at the Aldeburgh, Edinburgh and Salzburg festivals. Magdalena's understanding of historical performance practices has been cultivated in collaboration with outstanding period-instrument ensembles, including the English Baroque Soloists, the Gabrieli Consort and Players, Il Giardino Armonico, Les Musiciens du Louvre, the Orchestra of the Age of Enlightenment, Venice Baroque Orchestra and Le Concert d'Astrée. She is also in demand as soloist with the Berlin, Vienna and Czech Philharmonics and the Cleveland, Philadelphia and Royal Concertgebouw Orchestras.

Magdalena first performed at the Salzburg Festival in 2002 as Zerlina in Mozart's *Don Giovanni* and returned in 2013 as *Idamante*, a role she has also sung for the Glyndebourne Festival and in Berlin and Lucerne. Magdalena made her first appearance at New York's Metropolitan Opera in 2003 as Cherubino in Mozart's *The Marriage of*

*Figaro* and has since been a regular guest. She sang Zerlina for the company's tour to Japan in 2006 and returned to New York to take the title-role in Jonathan Miller's production of Debussy's *Pelléas et Mélisande* in 2010/11. Her opera credits also include Angelina in Rossini's *La Cenerentola* (Royal Opera House, 2007), Oktavian in Richard Strauss' *Der Rosenkavalier* (Staatsoper Berlin 2009 and Osterfestspiele Baden Baden 2015), the title-role in Bizet's *Carmen* (Osterfestspiele and Sommerfestspiele Salzburg 2012), Charpentier's *Médée* (Theater Basel 2015) and Martinů's *Juliette* (Staatsoper Berlin 2016).

In the autumn of 2017, Magdalena joined dancer Antonio El Pipa, the Compañía de Flamenco and Baroque ensemble Private Musicke, for a new collaborative performance piece entwining the roots of raw flamenco with the music of the Spanish Baroque era. In 2018 Magdalena will embark on tours with the LSO, Bayerische Rundfunk, le Concert d'Astrée under the direction of Emmanuelle Haim, and La Cetra Basel with conductor Andrea Marcon. □

# London Symphony Orchestra on stage tonight

## Leader

Andrew Haveron

## First Violins

Carmine Lauri  
Lennox Mackenzie  
Ginette Decuyper  
Gerald Gregory  
Maxine Kwok-Adams  
Elizabeth Pigram  
Claire Parfitt  
Laurent Quenelle  
Harriet Rayfield  
Sylvain Vasseur  
Rhys Watkins

## Second Violins

David Alberman  
Thomas Norris  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Julian Gil Rodriguez  
Belinda McFarlane  
William Melvin  
Iwona Muszynska  
Paul Robson

## Violas

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
Lander Echevarria  
Julia O'Riordan  
Robert Turner  
Heather Wallington  
Jonathan Welch

## Cellos

Tim Hugh  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Daniel Gardner  
Hilary Jones

## Double Basses

Colin Paris  
Patrick Laurence  
Matthew Gibson  
Joe Melvin  
Jani Pensola

## Flutes

Gareth Davies  
Alex Jakeman

## Piccolo

Sharon Williams

## Oboes

Olivier Stankiewicz  
Juliana Koch  
Rosie Jenkins

## Cor Anglais

Christine Pendrill

## Clarinets

Andrew Marriner  
Chris Richards  
Peter Sparks

## Bassoons

Rachel Gough  
Daniel Jemison  
Joost Bosdijk

## Contra Bassoon

Dominic Morgan

## Horns

Timothy Jones  
Angela Barnes  
Benjamin Jacks  
Jonathan Lipton

## Trumpets

David Elton  
Gerald Ruddock

## Trombones

Peter Moore  
James Maynard

## Bass Trombone

Paul Milner

## Tuba

Alberto Azzolini

## Timpani

Nigel Thomas

## Percussion

Neil Percy  
David Jackson

## Harp

Bryn Lewis

## Piano & Celeste

Elizabeth Burley

## Harpichord

James Johnstone

## LSO String Experience Scheme

Since 1992, the LSO String Experience Scheme has enabled young string players from the London music conservatoires at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. 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 The Polonsky Foundation, Lord and Lady Lurgan Trust, Barbara Whatmore Charitable Trust and The Thistle Trust.

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