



LSO

# SIR MARK ELDER

**barbican**

Resident  
Orchestra

**London Symphony Orchestra**

**Sunday 11 February 2018**  
Barbican Hall

**7-9.20pm**

**LSO SEASON CONCERT**  
**ELGAR, BRUCH & DVOŘÁK**

**Dvořák** Overture: Othello  
**Bruch** Violin Concerto No 1  
*Interval*  
**Elgar** Symphony No 2

**Sir Mark Elder** conductor  
**Nikolaj Znaider** violin

Recommended by **Classic FM**

RECOMMENDED BY  
CLASSIC *fm*

**5.30pm Barbican Hall**  
**LSO Platforms: Guildhall Artists**  
Free entry

**Elgar** Piano Quintet in A minor Op 84

**Joon Yoon** piano  
**Amarins Wierdsma** violin  
**Lyrít Milgram** violin  
**Alexander McFarlane** viola  
**Ben Tarlton** cello

# Welcome



Welcome to tonight's LSO concert at the Barbican. It is a pleasure to be joined by Sir Mark Elder for the second instalment in his exploration of Elgar's symphonies with the LSO. Following Thursday's performance of the First Symphony, and acclaimed readings of *The Kingdom* and *The Dream of Gerontius* in previous seasons, we look forward to the Second Symphony this evening.

We also hear music by Dvořák and Bruch in tonight's programme. For Bruch's lyrical Violin Concerto No 1, we are pleased that Nikolaj Znaider returns as soloist, following his recent *Mozart and Tchaikovsky* series.

This performance forms the culmination of a day of activity centred around Elgar's life and music. Earlier today, we hosted a Discovery Day at the Barbican and LSO St Luke's, with access to this morning's

rehearsal and an afternoon of talks and chamber music. A warm welcome to those attendees who join us in the audience tonight.

We also hosted a pre-concert recital with musicians from the Guildhall School, featuring Elgar's Piano Quintet. These free recitals take place before many LSO concerts, and seek to provide a platform for the musicians of the future. For more information and future dates, visit [lso.co.uk/lsoplatforms](http://lso.co.uk/lsoplatforms).

I would like to take this opportunity to thank our media partner, Classic FM, who have recommended this concert to their listeners.

I hope that you enjoy the performance and that you will join us again soon. The next LSO concert at the Barbican takes place on Sunday 18 February, with music by Strauss, Prokofiev and Helen Grime conducted by Daniel Harding.

**Kathryn McDowell CBE DL**  
Managing Director

# LSO News

## THE LSO'S 2018/19 SEASON

The LSO's 2018/19 season is now on sale. Highlights include Music Director Sir Simon Rattle's exploration of folk-inspired music in his series *Roots and Origins*; Artist Portraits with soprano Barbara Hannigan and pianist Daniil Trifonov; and eight premieres.

Plus there's much more to explore with LSO Discovery's free lunchtime concerts, Discovery and Singing Days, and BBC Radio 3's concerts at LSO St Luke's.

Visit [lso.co.uk/201819season](http://lso.co.uk/201819season) for full listings.

## WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome  
**Faversham Music Club**  
**Witham Choral Society**  
**Guildford U3A**  
**Haverhill Concert Club**  
**European Travelplan Ltd**

# On Our Blog

## 2018 LSO PANUFNIK COMPOSERS ANNOUNCED

The LSO Panufnik Composers Scheme enables composers to experiment and develop their orchestral writing skills. Congratulations go to Joel Järventausta, Cassie Kinosh, Lara Poe, Ido Romano, George Stevenson and Alex Tay, who join the 2018 scheme.

## BEHIND-THE-SCENES: WHY IS A GREEN ROOM CALLED A GREEN ROOM?

Why are performers' rooms in a venue called green rooms? We look further into this surprisingly difficult question on our blog.

## Read our news, watch videos and more

- ▷ [lso.co.uk/news](http://lso.co.uk/news)
- ▷ [lso.co.uk/blog](http://lso.co.uk/blog)
- ▷ [youtube.com/lso](http://youtube.com/lso)

# Tonight's Concert / by Stephen Johnson

**E**ven for those who know Dvořák well, his *Othello* can be a shocking discovery. Here we find that this generous-hearted, warmly melodic composer also had his dark side. This compact, gripping psychological thriller takes us inside the mind of Shakespeare's *Othello*, struggling with conflicting feelings of love and murderous jealousy. At first lyrically tender, it soon turns anguished, then eerily obsessive, finally climaxing in rage and despair. Hearing *Othello* is like experiencing a disturbingly powerful opera without voices, compressed into just a quarter of an hour.

Elgar's Second Symphony will also surprise those who know this composer from his 'Enigma' Variations and *Pomp and Circumstance* Marches. 'I have written out my soul', Elgar told a friend – and what a complicated soul that turns out to be. Yes, there's noble aspiration, beguiling humour and lush pastoral beauty, but Elgar also talked of a 'malign influence' that stalks through the first movement, and which returns with terrifying power at the climax of the third. One early critic even heard 'pessimism and rebellion' in this music. Did Elgar inwardly sense the oncoming catastrophe of World War I, just three years in the future? There are many possible interpretations.

Between these two absorbing, complex masterpieces comes one of the enduringly popular treasures of the violin repertoire: Bruch's First Violin Concerto. Abundantly tuneful, ingeniously constructed, it was Bruch's crowning success, one he was never able to repeat. It may be his only great work, but that doesn't make it any less impressive – or loveable.

## PROGRAMME NOTE WRITERS

**Alison Bullock** is a freelance writer and music consultant whose interests range from Machaut to Messiaen and beyond. A former editor for the *New Grove Dictionary of Music* and the LSO, she is now based in Oslo, Norway.

**Wendy Thomson** studied at the Royal College of Music, before taking an MMus in musicology at King's College, London. In addition to writing about music she is Executive Director of Classic Arts Productions, a major supplier of independent programmes to BBC Radio.

**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.

**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.

## Coming Up

Sunday 11 March 2018  
Barbican Hall

7pm

### SCHUMANN & BERLIOZ

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

Sir John Eliot Gardiner conductor  
Ann Hallenberg mezzo-soprano

Thursday 19 & 26 April 2018  
Barbican Hall

7.30pm

### HELEN GRIME WORLD PREMIERE

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.**

[Iso.co.uk/whatson](http://Iso.co.uk/whatson)

Tonight's Concert

# Antonín Dvořák Overture: Othello Op 93 1892 / note by Alison Bullock



When Antonín Dvořák was invited to America in 1892, to take up the position of Director of the new National Conservatory of Music in New York, it was final proof (if proof were needed) of his reputation as one of the most important living composers in the western world. Shortly after his arrival in New York, he conducted a concert that included a new work, a trilogy entitled *Nature, Life and Love*, comprising the overtures *In Nature's Realm* (Op 91), *Carnival* (Op 92) and *Othello* (Op 93). These three works are interconnected by the main musical theme that first appears in *In Nature's Realm*, but while *Carnival* has become known as a separate piece, the other two works are much less known, and they are rarely played as a set. Dvořák's intention with the three overtures was to depict the three great themes of the trilogy's title; the theme of love is treated in the final piece, *Othello*.

Dvořák was well acquainted with [Shakespeare's tragedy](#) **>**, and made reference in his manuscript to particular scenes from the play. However, these annotations indicate that his intention was probably not to retell the entire play, but to use its references to create a more generalised picture of tragic love, including such elements as passion ('They [Othello and Desdemona] embrace in silent ecstasy'),

anger ('Othello murders her at the height of his wrath'), remorse ('he considers his dreadful crime') and the final, tragic outcome ('he kills himself').

Dvořák probably intended to paint a musical picture of the ill-fated lovers, and the overture is full of little references, both from within the work and from other pieces (such as Dvořák's own Requiem). But the composer was in severe doubt as to whether the work should carry the title *Othello*, and considered such alternatives as 'The Tragic Overture' or even 'Eroica'. In the end, though, he came down on the side of the most evocative of the alternatives – for even though Dvořák's autograph notations were never intended for publication, we can use the title to conjure up our own story for the overture, which, however one looks at it, is absolutely one of Dvořák's most brilliant, expressive orchestral works. □



Othello with Desdemona by Christian Köhler (1859)

## **> WILLIAM SHAKESPEARE'S OTHELLO**

Shakespeare's tragedy is based on the story *Un Capitano Moro* (A Moorish Captain) written by Italian Renaissance poet Cinthio around 1565. The play tells the story of Othello, a general of the Venetian army, who has secretly married Desdemona, daughter of senator Brabantio. The senator disowns his daughter after learning of their union, and Othello is ordered to sail for Cyprus, accompanied by his wife and some of his men. Through ruses planted by the jealous ensign Iago, Othello becomes suspicious of Desdemona, believing that she has been unfaithful with the lieutenant Cassio. Enraged, Othello smothers Desdemona, only to learn through Iago's wife Emilia that the

handkerchief that served as the 'proof' of Desdemona's affair was planted. Iago kills his wife Emilia for revealing his plan, and is left to be punished by the Venetian state. Tormented by guilt, Othello kills himself.

The play was first performed on 1 November 1604 at Whitehall Palace in London and has gone on to enjoy an extensive performance history as well as numerous operatic, film and literary adaptations – notably the 1995 film starring Laurence Fishburn, Irène Jacob and Kenneth Branagh.

# Max Bruch Violin Concerto No 1 in G minor Op 26 1866 / note by Wendy Thomson

- 1 Vorspiel: Allegro Moderato
- 2 Adagio
- 2 Finale: Allegro energico

**Nikolaj Znaider** violin

**T**he first – and by far best-known – of Max Bruch's three violin concertos was written for the Hungarian virtuoso Joseph Joachim, whose charismatic playing inspired similar works from Schumann and Brahms. In 1868 Joachim became director of the newly formed Music Academy in Berlin, where Bruch was a professor, and the next year Bruch wrote the concerto for his famous colleague.

Although Bruch's First Violin Concerto has largely sustained his posthumous reputation, it suffered for a long time from the musical snobbery which declared it 'too easy to be great'. Some of the greatest concertos – particularly those by Brahms and Tchaikovsky – were initially damned as hopelessly 'unviolinistic' (usually because their dedicatees found they couldn't play them), and only later hailed as masterpieces. The two exceptions were by Mendelssohn and Bruch. Both works lie brilliantly under the fingers, so that technical difficulties such as rapid passage-work or double-stopping can be accomplished with relative ease.

## FIRST MOVEMENT

The opening movement of Bruch's work must have posed problems for contemporary listeners. Traditionally, a 19th-century concerto begins with an expansive first movement, usually incorporating a virtuosic cadenza, giving the soloist a chance to settle into a prolonged and satisfying battle with the orchestra and to emerge with flying colours. The first movement of Bruch's concerto affords the soloist no such opportunity. It opens not with a bold flourish, but with a fearful, pianissimo tremolo on the timpani and a plaintive, questioning statement on wind instruments, to which the soloist replies with an unaccompanied passage of recitative, earnest and eloquent, but far from consolatory.

The orchestra's next question coaxes a similar response, whereupon the question is asked a third time. This time a more forceful and expansive – but still inconclusive – response is forthcoming, stated over a muted, restless orchestral background. Finally, in response to the orchestra's insistent demands, the soloist makes a positive statement – a serene, full-blown melody in dialogue with the orchestra. But the underlying orchestral restlessness returns to haunt the movement, with the soloist desperately trying to control the

situation with a sequence of ever-blossoming and more agitated ornamentation.

Resolution proves unattainable, and towards the end the material of the opening recitative returns. The anguished question of the orchestra remains unanswered, but instead sinks gently down through a transitional passage onto a despairing sustained B-flat, which magically melts into the E-flat radiance of the Adagio.

## SECOND MOVEMENT

Here, questions and answers are redundant. Subtly supported by the orchestra, the violin simply unfolds one of the most glorious sustained melodies ever written, exploiting its most luscious timbres to the full. Mendelssohn's concerto was an obvious model, and when Tchaikovsky came to write his Violin Concerto nearly a decade later, he also recognised the virtue of a simple, lyrical central movement, eventually settling on the song-like Canzonetta.

## FINALE

But it is the exhilarating, gypsy-style rondo Finale – a clear homage to its dedicatee's Hungarian origins – which finally allows the soloist joyous, uninhibited rein. Brahms coveted this style so much that when, ten years later, he came to write the finale of his

own violin concerto for Joachim, he borrowed the same effect, so admirably suited to the instrument. And though Brahms' colossal masterpiece has tended to overshadow the more modest, but perhaps more innovative work by Bruch, a spate of recordings by major violinists has happily restored this gem to its rightful place in the repertory. □

### 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**.

## Antonín Dvořák in profile 1841–1904



His first job was as a viola player, although he supplemented his income by teaching. In the mid-1860s he began to compose a series of large-scale works, including his Symphony No 1, 'The Bells of Zlonice', and the Cello Concerto. Two operas, a second symphony, many songs and chamber works followed before Dvořák decided to concentrate on composition. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the Austrian government. Johannes Brahms lobbied the publisher Simrock to accept Dvořák's work, leading to the publication of his Moravian Duets and a commission for a set of Slavonic Dances.

**B**orn into a peasant family, Dvořák developed a love of folk tunes at an early age. His father inherited the lease on a butcher's shop in the small village of Nelahozeves, north of Prague. When he was twelve, the boy left school and was apprenticed to become a butcher, at first working in his father's shop and later in the town of Zlonice. Here Dvořák learned German and also refined his musical talents to such a level that his father agreed he should pursue a career as a musician. In 1857 he enrolled at the Prague Organ School during which time he became inspired by the music dramas of Wagner: opera was to become a constant feature of Dvořák's creative life.

The nationalist themes expressed in Dvořák's music attracted considerable interest beyond Prague. In 1883 he was invited to London to conduct a concert of his works, and he returned to England often in the 1880s to oversee the premieres of several important commissions, including his Seventh Symphony, and Requiem Mass. Dvořák's Cello Concerto in B minor received its world premiere in London in March 1896. His Ninth Symphony 'From the New World', a product of Dvořák's American years (1892–95), confirmed his place among the finest of late 19th-century composers. □

## Max Bruch in profile 1838–1920



teacher. After moving to Mannheim in 1862 he met the poet Geibel and collaborated with him on the three-act opera *Die Loreley*. His first and best-known Violin Concerto received its premiere in the German city of Koblenz in 1866, where he served from 1865 to 1867 as Music Director. During one of his journeys to Britain, the composer discovered a copy of James Johnson and Robert Burns' folk anthology *The Scots Musical Museum*. Its tunes offered Bruch a wealth of ideas that he filtered into his own musical language.

**Y**oung Max Bruch was introduced to the rudiments of music by his mother, a professional soprano and music teacher. His early lessons were supplemented by studies in music theory with a respected teacher in Bonn, which enabled the 11-year-old Bruch to compose an orchestral overture and chamber works. In 1852 he received a scholarship from the Mozart Foundation in Frankfurt to support studies in composition and theory with Ferdinand Hiller and piano lessons in Cologne.

Bruch's first opera, *Scherz, List und Rache*, was produced in Cologne in 1858 and for the next three years he worked there as a music

After a period as a freelance composer in Berlin, Bruch succeeded Julius Benedict as conductor of the Liverpool Philharmonic Society (1880–83) and thereafter became conductor of the Breslau Orchesterverein until 1890, when he accepted a professorship at the Berlin Academy, teaching composition there until he retired in 1911.

Bruch's secular choral works, such as *Frithjof*, the epic *Odysseus* and *Das Lied von der Glocke*, enjoyed considerable popularity during his lifetime, although today he is best known as a composer of works for violin and orchestra. □

*Composer Profiles by Andrew Stewart*

# Edward Elgar in profile 1857–1934 / profile by Andrew Stewart



**E**lgar's father, a trained piano-tuner, ran a music shop in Worcester in the 1860s. Young Edward, the fourth of seven children, showed musical talent but was largely self-taught as a violinist, organist and composer. During his early freelance career, which included work conducting the staff band at the County Lunatic Asylum in Powick, he suffered many setbacks. He was forced to continue teaching long after the desire to compose full-time had taken hold.

A picture emerges of a frustrated, pessimistic man, whose creative impulses were restrained by his circumstances and apparent lack of progress. It was at this time he married his wife Caroline Alice Roberts, herself a published novelist and the daughter of Major-General Sir Henry Gee Roberts. The cantata *Caractacus*, commissioned by the Leeds Festival and premiered in 1898, brought the composer recognition beyond his native city and at the end of March 1891 the Elgars were invited to travel to Bayreuth for that summer's festival of Wagner's operas, a prospect that inspired Edward immediately to compose three movements for string orchestra, the *Serenade*. The *Variations on an Original Theme*, 'Enigma' (1898–99) and his oratorio *The Dream of Gerontius* (1900) cemented

his position as England's finest composer, crowned by two further oratorios, a series of ceremonial works, two symphonies and concertos for violin and cello.

Elgar was knighted in 1904, and in the same year the Royal Opera House, Covent Garden, put on a three-day festival devoted entirely to his music, an honour which had never before been accorded to a living English composer. In 1911 Elgar was awarded the Order of Merit and became the LSO's Principal Conductor, premiering many of his new works with the Orchestra. Shortly

before the end of World War I, he entered an almost cathartic period of chamber music composition, completing the peaceful slow movement of his String Quartet soon after Armistice Day. The Piano Quintet was finished in February 1919 and reveals the composer's deep nostalgia for times past. Following his retirement, Elgar's most valuable work was done in the recording studio, a technology he fully embraced, recording many of his works with the LSO. Despite illness, Elgar managed to sketch movements of a Third Symphony before his death on 23 February 1934. □



▷ Elgar conducts *Pomp and Circumstance March No 1* with the LSO at the opening of Abbey Road Studios on 12 November 1931. His remarks to the Orchestra were: 'Glad to see you all. Very light programming this morning. Please play this tune as if you have never heard it before.'

# Edward Elgar Symphony No 2 in E-flat major Op 63 1911 / note by Stephen Johnson

- 1 **Allegro Vivace e Nobilmente**
- 2 **Larghetto**
- 3 **Rondo: Presto**
- 4 **Moderato e Maestoso**

**T**he premiere of Elgar's Symphony No 1, in December 1908, was a sensation; there were ovations for the composer, ecstatic reviews, and nearly a hundred performances in the following year. Two years later there was rapturous applause for the Violin Concerto. Such success had given the self-doubting Elgar an added boost of confidence. He returned to sketches for a symphony he had made around 1903–4 and began forging them into something new. By the end of February 1911, after just two months of sustained effort, the Symphony No 2 was complete. 'I have worked at fever heat', Elgar told his confidante [Alice Stuart Wortley](#), 'and the thing is tremendous in energy'.

If Elgar was expecting another triumph, he was cruelly disappointed. Surprisingly the hall was not quite full, and at the end, Elgar noted, the audience 'sat there like a lot of stuffed pigs'. One anonymous critic even accused Symphony No 2 of 'pessimism and rebellion'. There were more enthusiastic reactions in years to come, but the symphony never really established

itself in Elgar's lifetime. It was only in the later decades of the 20th century that it gradually came to be seen as one of his most important and personal statements. Elgar was aware of its significance from the start. In another letter to Alice Stuart Wortley he grouped his Symphony No 2 with the Violin Concerto and the choral ode *The Music Makers*: 'I have written out my soul in the concerto, Symphony No 2 and the Ode and you know it ... in these three works I have shewn myself'.

Here, perhaps, lies part of the problem. Elgar's Symphony No 1 is a magnificently sustained and integrated work. Worlds of turmoil and doubt are opened up, but at the end is a triumphant restatement of the confident, noble theme with which it began – a clear declaration of what Elgar himself called 'massive hope'. The Violin Concerto may be more reflective, but it too ends in blazing affirmation. But the Second Symphony is emotionally more complex, its ending ambiguous. And although the four movements are rich in thematic cross references, the symphony is full of surprising, even unsettling, changes in mood and character. Even the words from Shelley with which Elgar chose to head the score can be read in different ways: 'Rarely, rarely comest thou, Spirit of Delight!'

Was the symphony intended as a portrait of one of those moments when delight reigns; or is it an expression of regret that delight comes so rarely? The more one gets to know Symphony No 2, the more likely one is to side with the latter interpretation. But even that doesn't make sense of all of its mysteries and seeming contradictions.

## FIRST MOVEMENT

At first, matters seem clear enough. The first movement begins with a magnificent musical springboard: repeated notes on strings surge upwards into a confidently arching theme, 'tremendous energy' embodied in music. The gentler second theme (violins) is more shadowy and uncertain, but the energy from the opening returns with added force, building to a superb climax. Then comes something unexpected. Eight quiet harp chimes introduce a weirdly sensual central section, with cellos singing out a long, peculiarly sinister melody above pulsating basses, timpani and bass drum. 'I have written the most extraordinary passage', Elgar wrote, 'a sort of malign influence wandering thro' the summer night in the garden'. Energetic life reasserts itself in a relatively straightforward recapitulation of the earlier music. Still, that 'malign influence' leaves an uncomfortable aftertaste – and we haven't heard the last of it yet.

## SECOND MOVEMENT

The second movement is a noble, deeply felt symphonic elegy, beginning with what is unmistakably a funeral march. Given the symphony's dedication 'to the Memory of His late Majesty King Edward VII', many presumed that this movement was an expression of lament for the King, who died while the symphony was being written. In fact Elgar had already noted down ideas for this movement in 1904, when he had been shocked to learn of the death of his friend Alfred Rodewald.

When the funeral march theme returns after a grand, impassioned climax, Elgar does something strikingly original: the first oboe plays a quasi-improvisatory counterpoint to the tune, as though it were following a different, freer beat; it is almost as though a camera had suddenly homed in on one grief-stricken face amid the crowds of mourners.

## THIRD MOVEMENT

After this, the Rondo is alert and intensely active, a refreshing contrast to the funereal 'Larghetto' – or so it seems at first. But darker, more demonic forces are at work here; in fact many listeners find this movement more devilish than the famous Demons' Chorus in Elgar's *The Dream of*

*Gerontius*. Eventually throbbing, pounding drums, quiet at first but building steadily, announce the return of the 'malign influence' theme from the first movement: first on strings, then thundered out by heavy brass. Elgar compared this nightmare vision to some words from Tennyson's poem *Maud*, the words of a dead man cast into a shallow grave beneath a roadway:

—  
'And the hoofs of the horses  
beat, beat,  
The hoofs of the horses beat,  
Beat into my scalp and my brain.'  
—

## FINALE

According to Elgar, 'the whole of the sorrow is smoothed out and ennobled in the last movement'. Some Elgarians have had their doubts about this. The gently wandering, rhythmically repetitive first theme does suggest an attempt at 'smoothing out'; the noble second theme even seems to bring back echoes of the First Symphony's 'massive hope'. But then comes the coda: quieter, slower, with the symphony's opening theme now gliding gracefully

through fabulously rich orchestral textures. A celebration of Shelley's 'Spirit of Delight'? There is something poignant about the way the splendour fades. One may be left repeating the first two words of the Shelley quotation: 'Rarely, rarely ...' □

## ▷ ALICE STUART WORTLEY

Although officially dedicated to Edward VII, who died in 1910, it has been speculated that Elgar's Symphony No 2 was inspired by his relationship with his confidante Alice Stuart Wortley. Their relationship had deepened at the time of writing his Violin Concerto the previous year – the work contains several references to his private nickname for her, 'Windflower.'

Herself a talented amateur pianist, Wortley was the daughter of the painter John Everett Millais and married to the Conservative MP for a Sheffield constituency. Although there is little evidence that her relationship with Elgar developed beyond friendship, the two remained close for a number of years, particularly after they both lost their spouses. The majority of her letters to Elgar, and some of his to her, were destroyed.

## ▷ CRITICAL RECEPTION

Although public opinion was muted, critics were initially positive about the Second Symphony. *The Times'* reviewer, writing the day after the premiere, thought, 'The new symphony by Sir Edward Elgar, which was the main attraction of the Festival yesterday, may at once be said confidently to be a great deal better than his first, and two of its movements undoubtedly reach very near the level of the Variations and the Violin Concerto – that is to say, they touch the composer's highest mark.'

Similarly, *The Daily Telegraph* applauded the composer's 'firmer grip, not only of the symphonic form, but of the substance expressed within its confines', writing also that 'there are heights here that hitherto even Elgar himself had not touched, but we are doubtful if the greater public will realise the fact immediately.'

Subsequent productions were less well received. *The Manchester Guardian* later wondered whether Elgar's charm had 'diminished rather than grown as his craftsmanship and subtlety of fantastic variation have increased ... we can hardly say that the work contains any melody in the full sense of the word.'

## ▷ ELGAR ON LSO LIVE



### Elgar

Variations on an Original Theme, 'Enigma' Introduction and Allegro for Strings

Sir Colin Davis conductor

London Symphony Orchestra

'As beautifully paced and played as any on disc and a superb *Introduction & Allegro* by the orchestra that premiered the work under the composer.'

*The Observer*

Available to purchase at [Isolive.Iso.co.uk](https://www.isolive.co.uk) and **Amazon** or to stream on **Spotify** and **Apple Music**

## Sir Mark Elder conductor



**S**ir Mark Elder has been Music Director of the Hallé since 2000. He was Music Director of English National Opera (1979–93), Principal Guest Conductor of the City of Birmingham Symphony Orchestra (1992–5) and Music Director of Rochester Philharmonic Orchestra, US (1989–94). He has held positions as Principal Guest Conductor of the BBC Symphony Orchestra and the London Mozart Players.

He has worked with many of the world's leading symphony orchestras, including the Berlin Philharmonic, Orchestre de Paris, Chicago Symphony, Boston Symphony, Royal Concertgebouw and Munich Philharmonic. He is a Principal Artist of the Orchestra of the Age of Enlightenment and works regularly with the LSO. He has appeared annually at the BBC Proms for many years, including the internationally televised Last Night of the Proms in 1987 and 2006, and from 2003 with the Hallé Orchestra.

He works regularly in the most prominent international opera houses, including: the Royal Opera House, Covent Garden; Metropolitan Opera, New York; Opéra National de Paris; Lyric Opera, Chicago; and Glyndebourne Festival Opera. Other guest engagements have taken him to the Bayreuth Festival (where he was the

first English conductor to conduct a new production), Munich, Amsterdam, Zürich, Geneva, Berlin and the Bregenz Festival.

Sir Mark Elder has made many recordings with orchestras including the Hallé, London Philharmonic, Royal Concertgebouw Orchestra, City of Birmingham Symphony Orchestra, BBC Symphony, OAE, Orchestra of the Royal Opera House and ENO, in repertoire ranging from Verdi, Strauss and Wagner to contemporary music. In 2003 the Hallé launched its own CD label and releases have met with universal critical acclaim, culminating in *Gramophone Awards* for Elgar's *The Dream of Gerontius* and Violin Concerto in 2009–10 and Wagner's *Götterdämmerung* in 2010. His recording of Elgar's *The Apostles* won Recording of the Year in the 2013 *BBC Music Magazine Awards*. Other Hallé CD releases include complete recordings of Wagner's *Die Walküre* and *Götterdämmerung*. A live recording of Wagner's *Lohengrin* has recently been released by the Royal Concertgebouw Orchestra.

TV appearances include a two-part film on the life and music of Verdi for BBC TV in 1994 and a similar project on Donizetti for German television in 1996. In November 2011 he co-presented BBC TV's four part series

*Symphony*, and in 2012 fronted BBC2's TV series *Maestro at the Opera*. He presented a series of TV programmes on BBC4 during the 2015 Proms in which he talked about eight symphonies ranging from Beethoven to MacMillan featuring performances from the season's concerts.

In April 2011, he took up the position of Artistic Director of Opera Rara, for whom recording projects have included Donizetti's *Dom Sebastien*, *Imelda di Lambertazzi*, *Linda di Chamounix*, *Maria di Rohan* and a multi-award-winning release of *Les Martyrs*.

Sir Mark Elder was appointed a Companion of Honour in the 2017 Queen's Birthday Honours, was knighted in 2008 and awarded the CBE in 1989. He won an Olivier Award in 1991 for his outstanding work at ENO and in May 2006 he was named Conductor of the Year by the Royal Philharmonic Society. He was awarded Honorary Membership of the Royal Philharmonic Society in 2011. □

# Nikolaj Znaider violin



**N**ikolaj Znaider performs at the highest level as both conductor and virtuoso violin soloist with the world's most distinguished orchestras. He has been Principal Guest Conductor of the Mariinsky Orchestra in St Petersburg since 2010, and was previously Principal Guest Conductor of the Swedish Chamber Orchestra.

Following a return to the Tanglewood Festival with the Boston Symphony and Juanjo Mena, the 2017/18 season has seen Znaider continue his Mozart recording project with the London Symphony Orchestra. He has a particularly strong relationship with the LSO, an orchestra he conducts and with whom he performs as soloist every season. Their recording of Mozart's Violin Concertos 4 and 5 will be released on LSO Live in March 2018. Znaider also appears regularly with orchestras such as the Staatskapelle Dresden, Cleveland Orchestra, New York Philharmonic and Chicago Symphony as both conductor and soloist.

Znaider's extensive discography includes Nielsen's Violin Concerto with Alan Gilbert and the New York Philharmonic, Elgar's Violin Concerto in B minor with the late Sir Colin Davis and the Staatskapelle Dresden, award-winning recordings of the Brahms and Korngold concertos with Valery Gergiev and the Vienna Philharmonic, the Beethoven and Mendelssohn concertos with Zubin Mehta and the Israel Philharmonic, Prokofiev's Violin Concerto No 2 and Glazunov's Concerto with Mariss Jansons and the Bavarian Radio Symphony, and the Mendelssohn Violin Concerto on DVD with Riccardo Chailly and the Gewandhaus Orchestra. Znaider has also recorded the complete works of Brahms for violin and piano with Yefim Bronfman.

Znaider is passionate about supporting the next generation of musical talent and spent ten years as Founder and Artistic Director of the annual Nordic Music Academy summer school, and is now President of the Nielsen Competition, which takes place every three years in Odense, Denmark.

Nikolaj Znaider plays the 'Kreisler' Guarnerius 'del Gesu' 1741 on extended loan to him by The Royal Danish Theatre through the generosity of the VELUX Foundations, the Villum Fonden and the Knud Højgaard Foundation. □

# London Symphony Orchestra on stage tonight

## Leader

Carmine Lauri

## First Violins

Lennox Mackenzie  
Clare Duckworth  
Gerald Gregory  
Maxine Kwok-Adams  
Claire Parfitt  
Elizabeth Pigram  
Colin Renwick  
Sylvain Vasseur  
Rhys Watkins  
Richard Blayden  
Aischa Gündisch  
Grace Lee  
Hilary Jane Parker  
Erzsebet Racz

## Second Violins

Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Julian Gil Rodriguez  
Naoko Keatley  
Belinda McFarlane  
William Melvin  
Iwona Muszynska  
Andrew Pollock  
Paul Robson  
Alix Lagasse  
Eugenio Sacchetti

## Violas

Jane Atkins  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
German Clavijo  
Julia O'Riordan  
Robert Turner  
Katrin Burger  
Fiona Dalgliesh  
Stephanie Edmundson  
Nancy Johnson  
Shiry Rashkovsky

## Cellos

Tim Hugh  
Minat Lyons  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Daniel Gardner  
Hilary Jones  
Victoria Harrild  
Peteris Sokolovskis

## Double Basses

Colin Paris  
Patrick Laurence  
Thomas Goodman  
Jani Pensola  
Simo Väisänen  
Nicholas Worters

## Flutes

Adam Walker  
Alex Jakeman

## Piccolo

Rebecca Larsen

## Oboes

Jose Vegara  
Ruth Contractor

## Cor Anglais

Christine Pendrill

## Clarinets

Chris Richards  
Ben Aldren

## E-Flat Clarinet

Chi-Yu Mo

## Bass Clarinet

Arthur Stockel

## Bassoons

Daniel Jemison  
Joost Bosdijk

## Contra Bassoon

Dominic Morgan

## Horns

Timothy Jones  
Angela Barnes  
Andrew Budden  
Jonathan Lipton  
Stephen Craigen

## Trumpets

David Elton  
Gerald Ruddock  
Niall Keatley

## Trombones

Peter Moore  
James Maynard

## Bass Trombone

Paul Milner

## Tuba

David Kendall

## Timpani

Nigel Thomas

## Percussion

Neil Percy  
David Jackson  
Sam Walton  
Tom Edwards

## Harps

Bryn Lewis  
Lucy Wakeford

## 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, Barbara Whatmore Charitable Trust, The Thistle Trust and Idlewild Trust. Performing in tonight's concert are Ruth Heney and Joanna Patrick.

## Editor

Edward Appleyard | edward.appleyard@lso.co.uk  
Fiona Dinsdale | fiona.dinsdale@lso.co.uk

## Editorial Photography

Ranald Mackechnie, Benjamin Ealovega,  
Lars Gundersen

Print Cantate 020 3651 1690

Advertising Cabbells Ltd 020 3603 7937

Details in this publication were correct at time of going to press.