

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Wednesday 13 January 2016 7.30pm
Barbican Hall

SIR SIMON RATTLE

Ravel Le tombeau de Couperin

Dutilleux L'arbre des songes

INTERVAL

Delage Four Hindu Poems

Dutilleux Métaboles

Ravel Daphnis and Chloe – Suite No 2

Sir Simon Rattle conductor

Leonidas Kavakos violin

Julia Bullock soprano

Concert finishes approx 9.55pm

Broadcast live on BBC Radio 3



Filed and broadcast live by Mezzo

mezzo

Welcome Kathryn McDowell



Welcome to tonight's concert, in which the LSO's Music Director Designate Sir Simon Rattle complements last weekend's performances of Debussy's *Pelléas et Mélisande* with the works of fellow French composers of the 20th century: Ravel, Dutilleux and Delage.

The year 2016 marks 100 years since the birth of Henri Dutilleux, and we mark this anniversary with performances of two of his works: the orchestral *Métaboles* and the violin concerto *L'arbre des songes*. For the latter we are delighted to be joined by violinist Leonidas Kavakos, a long-standing friend of both the LSO and Sir Simon.

It is also a great pleasure to welcome soprano Julia Bullock, in her London concert debut, to perform Delage's *Four Hindu Poems* at the centre of this evening's programme.

Thank you to our media partners BBC Radio 3 and Mezzo, who record and film tonight's concert for broadcast across Europe.

We hope you can join us again on 17 January, when conductor Pablo Heras-Casado returns to conduct Tchaikovsky and Dvořák, and cellist Alisa Weilerstein performs Elgar's Cello Concerto.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

LSO LIVE WINS GRAMOFON AWARD

LSO Live, the Orchestra's record label, is delighted to announce that its release of Mendelssohn's Symphony No 3 with Sir John Eliot Gardiner and Schumann's Piano Concerto with Maria João Pires was named Foreign Classical Compact Disc of the Year by the renowned Hungarian quarterly *Gramofon*. Order your copy through the LSO Live website.

Isolive.Iso.co.uk

THE LSO JANUARY SALE

Nothing beats the January blues like a good concert! The LSO January Sale is now on, giving you the chance to save 20% on selected LSO concerts in the new year. For full details of the events included in the sale, visit the LSO website.

Iso.co.uk/january-sale

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+, including a 20% discount on standard tickets. At tonight's concert we are delighted to welcome:

Adi Tours
The University of Wisconsin
Nicole Hu and Friends
Luther College
Ruth Fairbanks and Friends
Huw Jones and Friends

Iso.co.uk/groups

Maurice Ravel (1875–1937)

Le tombeau de Couperin (1917, arr 1919)

- 1 PRÉLUDE
- 2 FORLANE
- 3 MENUET
- 4 RIGAUDON

PROGRAMME NOTES WRITER

JEREMY THURLOW is a composer; his music ranges from string quartets to video-opera and won the George Butterworth Award 2007. Author of a book on Dutilleux, he broadcasts on BBC Radio 3 and is a Fellow of Robinson College, Cambridge.

COMPOSER PROFILE

Page 6

FRANÇOIS COUPERIN (1668–1733)

was born into a prominent musical family in France, but his own success led to his designation as ‘Couperin the Great’. He was a composer, an organist and a harpsichordist, and it was for the harpsichord that he wrote a treatise on playing style that would become one of the main resources in the early music revival of modern times. He also wrote four volumes of harpsichord music – over 230 pieces – that would become important influences on composers as diverse as J S Bach, Richard Strauss and Ravel.

For Ravel, as for many of his compatriots, the First World War was about the defence of his national culture against the threat of barbaric invasion and destruction. Although he was keen to join up and fight alongside his brother, he was too small and delicate to pass the medical exam. However, he managed to get a job as a nurse’s assistant, and later as a truck driver.

‘The homage is directed less in fact to Couperin himself than to French music of the 18th century.’

Ravel, referring to the style and inspiration of his *Le tombeau de Couperin*

In Ravel’s very first month of war work he wrote to his friend Roland-Manuel of a new idea to write a French Suite – ‘No, not what you think: no Marseillaise, but it will have a forlane and a gigue; no tango, however.’ But his work was exhausting and dangerous and left him little time or energy to compose. It was only when he was discharged from the army in 1917, weak and depressed following the death of his mother, that he began his suite for solo piano, now titled *Le tombeau de Couperin*. His tribute to a golden age of French culture – the age of composer and harpsichordist [François Couperin](#) – now also served as a *Tombeau* or memorial for six friends recently killed at the front, to whom he dedicated its six movements in the forms of an 18th-century suite.

In 1919 Ravel decided to orchestrate four of the movements (omitting the fugue and toccata) for a mostly Classical orchestra (though with a not-so-Classical harp). After a graciously sparkling Prélude – whose intricate pianistic textures were perhaps the biggest challenge when it came to making the orchestration, and require miracles from the oboes and other woodwinds – there follows a lilting Forlane, a charming Menuet and a lively and exuberant Rigaudon.

Crushingly painful though his war experiences must have been, Ravel kept unswervingly to his original intention: his art should aspire to rise above bitterness and despair, celebrating those qualities of elegance, beauty, clarity and proportion which he so admired and loved in the music of the French Baroque. ■

Henri Dutilleux (1916–2013)

L'arbre des songes (1979–85)

- 1 LIBREMENT (FREELY) – INTERLUDE
- 2 VIF (SHARP) – INTERLUDE
- 3 LENT (SLOWLY) – INTERLUDE
- 4 LARGE ET ANIMÉ (BROAD AND ANIMATED)

LEONIDAS KAVAKOS VIOLIN

'All in all, the piece grows somewhat like a tree, for the constant multiplication and renewal of its branches is the lyrical essence of the tree. This symbolic image, as well as the notion of a seasonal cycle, inspired my choice of *L'arbre des songes* as the title of the piece.'

Henri Dutilleux

before releasing it, but on this occasion finding a way through the dense forest he had begun to conjure up proved particularly difficult, and he told how on reaching the end of the rapturous third movement in 1983 he 'hit a brick wall'.

When eventually a way forward was found it was not in the forest but outside the frame, in the rich hubbub of an orchestra tuning up, a sound which Dutilleux deftly recreates, draws into the soundworld of the concerto and then tightens into a catapult to launch the final movement. The work was finally premiered in November 1985 and was an immediate success: three decades later it is one of very few modern concertos to have been taken up by soloists around the world and to have held a buoyant place in the repertoire.

The four movements of the concerto hint at two basic tempos and moods: dreamy reminiscence in the first and third, giving way to a more energetic impulse in the second and fourth. While traces of this basic scheme remain audible, it is obscured in various ways. Firstly, Dutilleux joined the four movements together into a continuous flow, writing in the score of his wish to do away with the gaps between movements 'so as to sustain the power of enchantment'. Connecting the movements are three interludes, which mingle echoes of what has been heard and intimations of what is yet to be heard in an improvisatory manner, confusing the sense of chronology and blurring the boundaries of the movements themselves. (The 'tuning up' episode is the third of these interludes.) And even within the four movements themselves there is a persistent tendency for the musical narrative to slip into a delicious daydreaming, so that the initially lively second and fourth movements dissolve into introspection almost as much as the first and third.

COMPOSER PROFILE

Page 6

DUTILLEUX'S PERFECTIONISM

Dutilleux was a renowned perfectionist who spent many years on each piece, meticulously revising and reworking until it met his almost impossibly high standards. In an interview with *The Guardian* he said, 'I always doubt my work. I wrote of *The Shadows of Time* that it was 'stained with pessimism', and that is how I feel. I always have regrets. That's why I revise my work so much and, at the same time, I regret not being more prolific. But the reason I am not more prolific is because I doubt my work and spend a lot of time changing it. It's paradoxical, isn't it?'

The working title for this work was 'Brocéliande' – the magical Breton forest and setting of many an Arthurian legend. Dutilleux only decided on *L'arbre des songes* (The Tree of Dreams) after the piece was finished, perhaps to discourage attempts to tie the music down to a specific narrative, something he was always keen to avoid. But the importance of trees is clear in both titles – both as a model of powerful and luxuriant organic growth, and as a source of poetry, legend, and as a kingdom of the imagination. In contrast to the rather everyday 'rêves', 'songes' is a more poetic and evocative word for 'dreams'. (These connotations unfortunately went for nothing when a British newspaper carelessly announced the premiere of *L'arbre des singes* – 'the tree of monkeys'...)

Commissioned for virtuoso violinist Isaac Stern, this violin concerto in all but name was begun in 1979, though the original plan of a premiere celebrating Stern's 60th birthday in 1980 had to be rethought. Dutilleux always took time to perfect a new piece

Much of the orchestral writing seems to radiate out from the voice of the soloist, who is very much the 'I' of the work. But rather than speech, it is an inner voice we are hearing, a flow of thought and sensation that dips continuously into a shadowy hinterland of memory and feeling, and sometimes plunges in giddily. A blow-by-blow account of the piece would be unhelpful and distracting; suffice it to say that the third movement draws us into a particularly seductive and apparently bottomless pool, and that the fierceness of the finale gives way suddenly to a coda of breathtaking beauty, a moment which, as Roger Nichols (music author and editor) has observed, acts as a climax to the whole work – a climax of the most poignant delicacy. ■

INTERVAL – 20 minutes

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

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the information point on the Circle level?

STRING SUPERSTARS



Sun 17 Jan 7pm
Elgar Cello Concerto
with **Alisa Weilerstein**

Sun 24 Jan 7pm
Berg Violin Concerto
with **Renaud Capuçon**

Sun 28 Feb 7pm
Shostakovich
Violin Concerto No 2
with **Janine Jansen**

Wed 9 Mar 7.30pm
Brahms Violin Concerto
with **Anne-Sophie Mutter**
Supported by the Atkin Foundation

Wed 16 Mar 7.30pm
Sibelius Violin Concerto
with **Christian Tetzlaff**

Sun 3 Apr 7pm
Tchaikovsky Violin Concerto
with **Joshua Bell**

PLUS

Thu 4–25 Feb 1pm, LSO St Luke's

The award-winning **Pavel Haas Quartet** performs **Schubert, Shostakovich, Smetana, Bartók** and **Prokofiev** alongside special guests in their **BBC Radio 3 Lunchtime Concert** residency in February.

020 7638 8891

Iso.co.uk

Maurice Ravel Composer Profile



Although born in the rural Basque village of Ciboure, Ravel was raised in Paris. First-rate piano lessons and instruction in harmony and counterpoint ensured that the boy was accepted as a preparatory piano student at the Paris Conservatoire in 1889. As a full-time student, Ravel explored a wide variety of new music and forged a close friendship with the Spanish pianist Ricardo Viñes. Both men were introduced in 1893 to Chabrier, who Ravel regarded as ‘the most profoundly personal, the most French of our composers’.

In the decade following his graduation in 1895, Ravel scored a notable hit with the *Pavane pour une infante défunte* for piano (later orchestrated). Even so, his works were rejected several times by the backward-looking judges of the Prix de Rome for not satisfying the demands of academic counterpoint. In the early years of the 20th century he completed many outstanding works, including the evocative *Miroirs* for piano and his first opera, *L'heure espagnole*. In 1909 Ravel was invited to write a large-scale work for Serge Diaghilev's Ballets Russes, completing the score to *Daphnis and Chloe* three years later. At this time he also met Stravinsky and first heard the works of Arnold Schoenberg.

From 1932 until his death, he suffered from the progressive effects of Pick's Disease and was unable to compose. His emotional expression is most powerful in his imaginative interpretations of the unaffected worlds of childhood and animals, and in exotic tales such as the Greek lovers *Daphnis and Chloe*. Spain also influenced the composer's creative personality, his mother's Basque inheritance strongly reflected in a wide variety of works, together with his liking for the formal elegance of 18th-century French art and music.

Composer Profile © Andrew Stewart

Henri Dutilleux Composer Profile



Born in 1916, he studied at the Paris Conservatoire from the age of 17 and went on to win the fabled Prix de Rome in 1938. This brought acclaim and should have earned him four years in the Villa Medici, free to develop his art. In fact, war broke out after only a few months, and Dutilleux got through the miseries of the Occupation finding what work he could.

After the war Dutilleux, who was steeped in the music of his elders, notably Ravel, moved tentatively towards innovation. It was a gradual, organic kind of renewal, which did not find favour with some of his avant-garde contemporaries. Over the following years Dutilleux slowly, but with remarkable courage and consistency, trod a lonely road, typically producing a couple of major works per decade. For a long time the new music establishment took little interest, but that didn't stop a host of eminent conductors and soloists from recognising music of great beauty and depth, hence a string of prominent commissions and premieres.

In fact, Dutilleux's creative journey was continually innovative, in its own way. An extraordinarily refined sense of harmony and orchestral timbre underlies all his work. In the 60s his music began to give a rather 'painterly' prominence to the play of texture and sonority, sometimes displacing the dialogue of melodic motives altogether. Later in his career an inter-cutting of contrasted 'shots' suggested the language of cinema. Over the last 30 years Dutilleux's creative entanglement with his musical past has come to be heard as a source of richness, part of what makes his music so many-layered, haunting and seductive. He was composing until his death in 2013, at the age of 97.

Composer Profile © Jeremy Thurlow

Maurice Delage Composer Profile



Maurice Delage was a fishmonger, a maritime clerk and a soldier discharged for poor eyesight before he became a composer. But despite his professional and visual shortcomings, this son of a wealthy Parisian family possessed excellent musical instincts. He taught himself to play both the piano and cello, and his skill was such that he could play entire operas from memory without ever having seen the score. And this was how he impressed his first teacher, Ravel. The two remained lifelong friends.

Delage wrote his first composition at the age of 26, a Sonatine for solo piano. But it was not until he was in his 30s that his own musical voice began to develop. In 1912 he had gone to India with his parents to visit their shoe polish factory, collected recordings of traditional music, and returned with a desire 'to find those Hindu sounds that send chills up my spine.' He looked for them in the instruments of his native Europe and found novel solutions to satisfy his ear. In *Ragamalika*, written shortly after his return, the pianist is famously asked to place a sheet of cardboard under the hammer of a low B-flat. Delage wanted to approximate the sound of the tabla drum, but unknown to him he had just invented the prepared piano. And so with the *Four Hindu Poems*, his most famous work, Delage conjured up the Asian subcontinent with a small chamber ensemble and an arsenal of extended techniques.

He was a pioneer, who like Varèse and Webern secured his reputation with a relatively small output. Stravinsky dubbed him 'an artist of the first order' and yet his music is rarely performed today. He wrote his final work in 1957, became Chevalier dans l'Ordre des arts et des lettres in 1958, and died in 1961.

Composer Profile by Mark Parker



London Symphony Orchestra

SPIRIT OF TODAY



THOMAS ADÈS

One of Britain's most innovative composers

Wed 9 & 16 Mar 2016, Barbican

Adès' *Polaris*, *Brahms*, *Tevot* and *Asyla*, plus music by Brahms, Sibelius and Franck

Thomas Adès conductor

Anne-Sophie Mutter violin

Christian Tetzlaff violin

9 Mar supported by the Atkin Foundation

LSO FUTURES

The LSO's festival of contemporary music

9–13 Mar 2016, Barbican & LSO St Luke's

Featuring **Adès**, **Berio**, **Ligeti** and **Schoenberg**, plus new works from LSO Soundhub & Panufnik

Scheme composers **Darren Bloom** and

Elizabeth Ogonek

The London Symphony Orchestra gratefully acknowledges support from the PRS for Music Foundation, Britten-Pears Foundation, the Esmée Fairbairn Foundation and The Helen Hamlyn Trust.

020 7638 8891

iso.co.uk

Maurice Delage (1879–1961)

Four Hindu Poems (1912–13)

- 1 MADRAS – ‘UNE BELLE ...’ (A BEAUTY)
- 2 LAHORE – ‘UN SAPIN ISOLÉ ...’ (A SINGLE FIR TREE)
- 3 BÉNARÈS – NAISSANCE DE BOUDDHA (THE BIRTH OF BUDDHA)
- 4 JEYPUR – ‘SI VOUS PENSEZ À ELLE ...’ (IF YOU THINK OF HER)

JULIA BULLOCK SOPRANO

It was when he first heard Debussy's opera *Pelléas et Mélisande* in 1902 that Maurice Delage decided to dedicate himself to music and began to learn the piano by ear. Before long his playing of the interludes from Debussy's opera (still by ear: it was not yet published) caught the attention of Ravel, who offered to teach him composition. With Ravel, Delage became a key member of the Apaches, a band of young musical tearaways who met weekly to play and discuss their latest discoveries, and it was in their company that he became good friends with Stravinsky, who later called him 'an artist of the first order'.

'You will see that I have been working and I will make you listen to the Hindu records, a kind of music of which you have no idea.'

Delage writing to Stravinsky in 1912, following his visit to India that year

When Delage accompanied his parents on a trip to India and Japan in 1912–13, he found the unfamiliar timbres, scales and melismas of the music he encountered there thrillingly exotic, and seized every chance not only to hear musicians perform but also to buy recordings during his travels. These experiences made a lifelong impression, and both Japanese and Indian orientalism is prominent throughout his oeuvre.

The *Four Hindu Poems*, premiered in Paris in 1914, show Delage at his most imaginative, concentrated and refined. They are also remarkably innovative, rethinking the European instrumental and vocal palette to evoke 'those Hindu sounds which send shivers up my spine', as he said to Stravinsky. Delage reveals a fastidious ear for the subtle, fleeting inflections of Indian melody and timbral nuance, while conjuring afresh the irresistible allure that this music held for him. The songs are tiny, detailed and precisely honed, yet in a fascinating paradox they offer a glimpse into the vastly different sense of time which animates Indian raga – open-ended, spacious, infinite. ■

LES APACHES were a group of artists that formed in Paris in 1900 with a membership comprising Ravel, Stravinsky, de Falla and Delage, among others. They would meet every Saturday to discuss their ideas, first in the centre of Paris and then on the outskirts, in a villa bought specially for them by Delage's family. The name – Apaches – came from a Parisian street gang active in the 19th century, but really it was a joke: the group once bumped into a newspaper stand, causing the owner to call them a bunch of 'Apaches' and the name stuck.

Maurice Delage

Four Hindu Poems: Texts

Madras – Une belle

Une belle à la taille svelte
 Se promène sous les arbres de la forêt,
 En se reposant de temps en temps.
 Ayant relevé de la main
 Les trois voiles d'or
 Qui lui couvre les seins,
 Elle renvoie à la lune
 Les rayons dont elle était baignée.
Text: Bhartrihari

Lahore – Un sapin isolé

Un sapin isolé dresse sur une montagne
 Aride du Nord. Il sommeille.
 La glace et la neige l'environne
 D'un manteau blanc.
 Il rêve d'un palmier qui là-bas
 Dans l'Orient lointain se désole,
 Solitaire et taciturne,
 Sur la pente de son rocher brûlant.
Text: Heinrich Heine

Bénarès – Naissance de Bouddha

En ce temps-là fut annoncé
 La venue de Bouddha sur la terre.
 Il se fit dans le ciel un grand bruit de nuages.
 Les Dieux, agitant leurs éventails et leurs vêtements,
 Répandirent d'innombrables fleurs merveilleuses.
 Des parfums mystérieux et doux se croisèrent
 Comme des lianes dans le souffle tiède de cette nuit de printemps.
 La perle divine de la pleine lune
 S'arrêta sur le palais de marbre,
 Gardé par vingt mille éléphants,
 Pareils à des collines grises de la couleur de nuages.
Text: Unattributed

Jeypur – Si vous pensez à elle

Si vous pensez à elle.
 Vous éprouvez un douloureux tourment.
 Si vous la voyez
 Votre esprit se trouble.
 Si vous la touchez,
 Vous perdez la raison.
 Comment peut-on l'appeler bien-aimée?
Text: Bhartrihari

Madras – A beauty

A slender beauty
 Walks beneath the trees of the forest,
 Pausing to rest from time to time.
 Lifting with her hand
 The three golden veils
 That cover her bosom,
 She reflects the rays that bathed her
 Back to the moon.

Lahore – A single fir tree

A single fir tree stands
 On a barren northern mountain. He sleeps.
 The ice and the snow envelop him
 In a white blanket.
 He dreams of a palm tree
 In the distant eastern lands,
 Alone and taciturn,
 Who weeps on his burning rock.

Bénarès – The birth of Buddha

At that time the coming of Buddha
 Was proclaimed on the earth.
 He made the clouds rumble in the sky.
 The Gods, waving their fans and their garments,
 Spread endless marvellous flowers.
 Mysterious, sweet perfumes mingled
 Like vines in the warm breeze of this spring night.
 The divine pearl of the full moon
 Settled upon the marble palace,
 Guarded by 20,000 elephants,
 Like grey hills the colour of clouds.

Jeypur – If you think of her

If you think of her
 You suffer a painful torment.
 If you see her
 Your mind becomes clouded.
 If you touch her,
 You lose your senses.
 How can you call her your beloved?
Translations: Rebecca Sharp

Henri Dutilleux (1916–2013)

Métaboles (1959–64)

- 1 INCANTATOIRE
- 2 LINÉAIRE
- 3 OBSESSIONEL
- 4 TORPIDE
- 5 FLAMBOYANT

The mid-20th century saw the birth of a new genre: the concerto for orchestra. To composers as diverse as Hindemith, Bartók, Lutoslawski and Tippett it offered an opportunity to write something substantial without having to take on the increasingly uncomfortable obligations of the symphony, and an invitation to revel in the unparalleled colouristic possibilities of the modern symphony orchestra. Having braved the disapproval of avant-garde colleagues to write two magnificent symphonies himself, Dutilleux had reached a point in the early 1960s where his cautious but far-reaching response to the new ideas and sounds of such works as Schoenberg's Five Orchestral Pieces and the music of Berg (which were still new territory for many musicians at this time) meant that he too needed to find a new genre to work in. Effectively, *Métaboles* was his own concerto for orchestra, and its exuberant array of thrilling orchestral soundscapes has made it one of his most popular and acclaimed works.

Composed between 1959 and 1964, the piece was commissioned by conductor George Szell for his dazzling Cleveland Orchestra, and when Dutilleux mentioned that he particularly admired the orchestra's woodwind players, Szell encouraged him to use four of each – large forces that Dutilleux put to good use. The first four movements are designed to throw the limelight on each section of the orchestra in turn (woodwind, strings, brass, percussion) while the fifth brings them all together in a glorious display of orchestral virtuosity.

Dutilleux's title is a Greek word meaning gradual, incremental change, a process which is at first unnoticeable, but in due course produces a total transformation. Thus the five movements cover an audaciously wide range of moods and ideas, but run together into one continuous sequence, with each movement starting from an idea already introduced in the previous one. The character of each movement is drawn with brilliance and clarity, from the bright, harsh ritual of 'Incantatoire' through 'Linéaire', where the strings' shimmering lines combine to form swirling sound-masses.

The nervy, agile 'Obsessionel' cocks a snook at modernist obsessions of the time by transforming its twelve-tone theme into a kind of scherzo, before lapsing into the mesmerising lethargy of 'Torpide', whose deadpan chorale seems almost to yawn. Just as the movement sinks into complete immobility we hear the first flickers of the finale, 'Flamboyant', which soon becomes a whirlwind of heat and light. Ever more exhilarating, the music ends in a blaze of sound which is quite unforgettable. ■

Maurice Ravel (1875–1937)

Daphnis and Chloe – Suite No 2 (1909–12)

- 1 LEVER DU JOUR (DAYBREAK)
- 2 PANTOMIME
- 3 DANSE GÉNÉRALE

Dance holds a treasured and central place in Ravel's music, from *La Valse* and *Boléro* to the many pavanés, minuets, waltzes, foxtrots and tangos which pervade his instrumental and operatic music. The hour-long ballet *Daphnis and Chloe* makes a strong claim to be his greatest work; Ravel called it a 'choreographic symphony', indicating his pride at the way its kaleidoscopic moods, colours and dance-rhythms are integrated into a compelling musical and dramatic arc.

SERGEI DIAGHILEV (1872–1929) was a Russian art critic, patron, impresario and founder of the Ballets Russes, widely regarded as the most influential ballet company of the 20th century. Diaghilev commissioned works from many of the leading composers, artists and designers of his day including Stravinsky, Debussy, Picasso, Matisse and Chanel.

The great impresario, Diaghilev commissioned the new piece for his Ballets Russes in 1909, bringing together an impressive creative team: Nijinsky and Karsavina dancing the title roles; Mikhail Fokine as choreographer; Léon Bakst as designer; and Pierre Monteux to conduct Ravel's new score. Things did not go smoothly, however, particularly between Ravel and Fokine. Each spoke almost nothing of the other's language, and their artistic visions differed too. As he said, Ravel aimed 'to compose a vast musical fresco in which I was less concerned with archaism than with reproducing faithfully the Greece of my dreams, very like that imagined by French artists at the turn of the 18th century.' It did not prove easy to reconcile this with Fokine's vision of the 'archaic dancing painted in red and black on Attic vases,' and when arguments also broke out between Fokine and Nijinsky, Diaghilev came close to calling the whole thing off. The last straw was Ravel's long-drawn out difficulty completing the riotous 'danse générale', which in the end took him almost a year. Initially scheduled for the 1910 season, *Daphnis* was twice postponed and finally presented in May 1912.

The scenario is taken from an erotic pastoral by the 2nd-century Greek writer Longus. Daphnis and Chloe are childhood sweethearts in the idyllic hills of Lesbos; Chloe is abducted by pirates, then rescued by Pan and restored to safety. The second suite follows the course of the ballet's final tableau, and falls into three broad sequences. In the first, dawn steals over the cave where Daphnis wakes, and he is reunited with Chloe; this glorious sequence is one of Ravel's most sumptuous inspirations, both exquisite and powerful as it evokes the babbling stream, the rising sun and the lovers' rapturous emotions.

In the second tableau – the term 'Pantomime' has no slapstick connotations here – they show their gratitude to the gods by enacting Pan's seduction of Syrinx, to a long and infinitely seductive flute solo which is another highpoint of the work. Finally, forgetting their roles, the lovers fall into each other's arms; everyone joins them in the final dance, a wild and wine-fuelled affair of sheer pagan joy and exhilaration. Ultimately *Daphnis and Chloe* is, more than a tale of two lovers, the celebration of an idyllic fantasy-world; his Classical Neverland inspired Ravel to the richest and fullest expression of his art. ■

Sir Simon Rattle Conductor

*'Rattle conducts with missionary zeal,
as if he believes in every note.'*

The Times



Music Director Designate
London Symphony Orchestra

**Chief Conductor
and Artistic Director**
Berlin Philharmonic Orchestra

Principal Artist
Orchestra of the Age of
Enlightenment

Founding Patron
Birmingham Contemporary
Music Group

Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music. From 1980 to 1998, he 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. From September 2017 he will become Music Director of the London Symphony Orchestra.

Rattle 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 *Nutcracker*, Mahler's Second Symphony and Bizet's *Carmen*.

As well as fulfilling a taxing concert schedule in Berlin, Rattle and the Berlin Philharmonic regularly tour within Europe, North America and Asia. The partnership has also 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 Simon Rattle and the Berlin Philharmonic took up a residency at the Baden Baden Easter Festival performing *The Magic Flute* and a series of concerts. Past seasons have included Puccini's *Manon Lescaut* and Peter Sellars' ritualisation of Bach's St John Passion, Strauss' *Der Rosenkavalier* and Berlioz's *La damnation de Faust*. For the Salzburg Easter Festival Rattle conducted staged productions of

Fidelio, *Così fan tutte*, *Peter Grimes*, *Pelléas et Mélisande*, *Salome* and *Carmen*, a concert performance of *Idomeneo* and many contrasting concert programmes. He also conducted Wagner's complete *Ring Cycle* with the Berlin Philharmonic for the Aix-en-Provence and Salzburg Easter Festivals and most recently at the Deutsche Oper, Berlin and the Wiener Staatsoper.

Simon Rattle 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.

His 2015/16 season includes the Beethoven Cycle with the Berlin Philharmonic, with concerts in Europe and Carnegie Hall, New York and a production of *Tristan and Isolde* at Baden Baden. Future engagements will see him return to the Bayerischer Rundfunk, the Metropolitan Opera and the Orchestra of the Age of Enlightenment.

Simon Rattle was knighted in 1994 and in the New Year's Honours of 2014 he received the Order of Merit from Her Majesty the Queen. He will be a Carnegie Hall Perspectives Artist throughout the 2015/16 and 2016/17 seasons.

Leonidas Kavakos Violin

'He looks just as he sounds: an intriguing mixture of fierce energy and fierce self-restraint.'

Financial Times



Leonidas Kavakos is recognised across the world as a violinist and artist of rare quality, known at the highest level for his virtuosity, superb musicianship and the integrity of his playing. He works with the world's greatest orchestras and is an exclusive artist with Decca Classics.

The three important mentors in his life are Stelios Kafantaris, Josef Gingold and Ferenc Rados. By the age of 21, Leonidas Kavakos had already won three major competitions, the Sibelius Competition in 1985, and the Paganini and Naumburg Competitions in 1988. This success led to his recording the original Sibelius Violin Concerto (1903/4), the first recording of this work in history. It won the *Gramophone* Concerto of the Year Award in 1991.

The orchestras with whom Kavakos has developed close relationships include the Vienna Philharmonic Orchestra (Eschenbach/Chailly), Berlin Philharmonic (Rattle), Royal Concertgebouw Orchestra (Jansons/Gatti), London Symphony Orchestra (Gergiev/Rattle) and Gewandhausorchester Leipzig (Chailly). Kavakos also works closely with the Dresden Staatskapelle and Munich Philharmonic Orchestra, Orchestre de Paris, Academia Nazionale di Santa Cecilia, Orchestra Filarmonica della Scala and, in the US, with the Philadelphia Orchestra, New York Philharmonic, Boston Symphony, Chicago Symphony and Los Angeles Philharmonic Orchestras. This season, he tours with the London Philharmonic Orchestra to Spain, with the Bayerischer Rundfunk to the US and plays at the Verbier, White Nights, Edinburgh International, Tanglewood and Annecy Classic festivals, as well as a cycle of Beethoven Sonatas at the Dresdner Musikfestspiele.

His first release on Decca Classics, the complete Beethoven Violin Sonatas with Enrico Pace (January 2013), resulted in the ECHO Klassik award 'Instrumentalist of the Year', followed by the Brahms Violin Concerto with the Gewandhausorchester Leipzig and Riccardo Chailly (October 2013), and Brahms Violin Sonatas with Yuja Wang (March 2014). He was awarded *Gramophone* Artist of the Year 2014. His earlier discography includes recordings for BIS, ECM and subsequently, for Sony Classical, Mendelssohn's Violin Concerto (ECHO Klassik 'Best Concerto Recording') and Mozart's Violin Concertos, conducting and playing with Camerata Salzburg.

Born and brought up in a musical family in Athens, he curated a chamber music cycle for 15 years at the Megaron Athens Concert Hall, featuring Mstislav Rostropovich, Heinrich Schiff, Menahem Pressler, Emanuel Ax, Nikolai Lugansky, Yuja Wang and Gautier Capuçon, among others. Kavakos now curates an annual violin and chamber music masterclass in Athens, attracting violinists and ensembles from all over the world and reflecting his deep commitment to the handing on of musical knowledge and traditions.

Kavakos considers the art of violin- and bow-making a great mystery and, to our day, an undisclosed secret. He plays the 'Abergavenny' Stradivarius violin of 1724 and owns modern violins made by F Leonhard, S P Greiner, E Haahti and D Bagué.

Julia Bullock Soprano

*'An impressive, fast-rising soprano ...
poised for a significant career.'*

The New York Times



Equally at home with opera and concert repertoire, soprano Julia Bullock has captivated audiences with her versatile artistry and commanding stage presence. This season she appears with the New World Symphony and the Orchestra of St Luke's at New York's Alice Tully Hall in the Young Concert Artists Gala Concert, and with the Mobile Symphony and Sinfonia Gulf Coast, as well as in recitals at the Metropolitan Museum of Art in New York and the Kennedy Center in Washington DC. In November, she sang the lead role in the Berlin Philharmonic's Orchestra Academy performance of Kaija Saariaho's *La passion de Simone*, directed by Peter Sellars, which she will reprise at the Ojai Festival in June 2016.

Last summer, Julia Bullock made her debut with the New York Philharmonic, performing Bernstein's *West Side Story* Suite with Alan Gilbert in New York City parks, at Bravo! Vail and in Santa Barbara. She made her San Francisco Symphony debut in '*West Side Story* in Concert', conducted by Michael Tilson Thomas; an album of the concert was released on the Orchestra's label in June 2014. She has appeared numerous times with the New York Festival of Song, recently in their Harlem Renaissance programme.

She has performed the title role in Henry Purcell's *The Indian Queen* at the Perm Opera House, Teatro Real and English National Opera, as well as the title roles in the Juilliard Opera productions of Massenet's *Cendrillon* and Janáček's *The Cunning Little Vixen*. Bullock has toured South America as Pamina in Peter Brook's award-winning version of Mozart's *A Magic Flute*, and toured China singing with the Bard Music Festival Orchestra. Other opera roles include Susanna in Mozart's *The Marriage of Figaro*, Monica in Menotti's *The Medium*, and the title role in Ravel's *L'Enfant et les Sortilèges*.

Julia Bullock's accolades include a 2015 Leonore Annenberg Arts Fellowship, a 2015 Sphinx Foundation Medal of Excellence, the 2015 Richard F Gold Grant from the Shoshana Foundation, Lincoln Center's 2015 Martin E Segal Award, First Prize at the 2014 Naumburg International Vocal Competition, and First Prize at the 2012 Young Concert Artists International Auditions. She holds the Lindemann Vocal Chair of Young Concert Artists. Her management is also supported by the Barbara Forester Austin Fund for Art Song.

She enjoys the collaborative process with both established and up-and-coming composers. In 2011, she attended SongFest in California as a Stern Fellow, where she worked with pianist Roger Vignoles and composers John Musto and Libby Larsen. Julia Bullock has sung in masterclasses with bass-baritone Eric Owens at Juilliard, soprano Jessye Norman at Zankel Hall, and José van Dam at Opera Bastille in Paris. She also performed in the Dawn Upshaw/Donnacha Dennehy Workshop at Carnegie Hall, premiering pieces written for her by young Chinese composer Shen Yiwen.

From 2003 to 2005, Julia Bullock participated in the Artists-in-Training programme with the Opera Theater of St Louis. She earned her Bachelor's degree from the Eastman School of Music and her master's degree at Bard College's Graduate Vocal Arts Programme. She received her Artist Diploma from the Juilliard School.

Originally from St Louis, Missouri, Julia Bullock integrates her musical life with community activism. She has organised benefit concerts for the Shropshire Music Foundation and International Playground, two non-profits that serve war-affected children and adolescents through music education.

London Symphony Orchestra

On stage

FIRST VIOLINS

Gordan Nikolitch
Leader
Carmine Lauri
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Maxine Kwok-Adams
Claire Parfitt
Elizabeth Pigram
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Ian Rhodes
Sylvain Vasseur

SECOND VIOLINS

David Alberman
Sarah Quinn
Miya Väisänen
David Ballesteros
Richard Blayden
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Philip Nolte
Andrew Pollock
Paul Robson

VIOLAS

Edward Vanderspar
Gillianne Haddow
German Clavijo
Lander Echevarria
Anna Bastow
Julia O'Riordan
Robert Turner
Heather Wallington
Jonathan Welch
Fiona Dalglish
Caroline O'Neill
Alistair Scahill

CELLOS

Tim Hugh
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Amanda Truelove
Victoria Harrild
Hester Snell

DOUBLE BASSES

Rick Stotijn
Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Axel Bouchaux
Sebastian Pennar

FLUTES

Adam Walker
Alex Jakeman
Gareth Davies

PICCOLO

Sharon Williams

ALTO FLUTE

Gareth Davies

OBOES

Olivier Stankiewicz
Rosie Jenkins
Maxwell Spiers

COR ANGLAIS/ OBOE D'AMORE

Christine Pendrill

CLARINETS

Andrew Marriner
Chi-Yu Mo
Thomas Lessels

BASS CLARINET

Laurent Ben Siimane

E-FLAT CLARINET

Chi-Yu Mo

BASSOONS

Daniel Jemison
Joost Bosdijk
Christopher Gunia

CONTRA BASSOON

Dominic Morgan

HORNS

Timothy Jones
Angela Barnes
Alexander Edmondson
Jonathan Lipton
Jocelyn Lightfoot

TRUMPETS

Huw Morgan
Gerald Ruddock
Daniel Newell
Simon Cox

TROMBONES

Peter Moore
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
David Jackson
Sam Walton
Tom Edwards
Alexander Neal
Benedict Hoffnung
Tom Lee
Paul Stoneman
Oliver Yates

HARPS

Bryn Lewis
Nualla Herbert

PIANO/CELESTE

Elizabeth Burley

CIMBALOM

Gregory Knowles

Your views Inbox

6 DEC: MARIA JOÃO PIRES AND DANIEL HARDING – BRUCKNER AND MOZART



Christina Lamb Amazing
@londonsymphony playing Bruckner's
4th conducted like a dream by @djharding

16 DEC: DANIEL HARDING – BRUCKNER SYMPHONY NO 9



Oliver Lewis Incredibly energetic
Bruckner 9th by @djharding and
@londonsymphony with the ghost-
written final movement. Fab last
concert of this year



Michael Thrift I've been to many
concerts but feel genuinely privileged
to have experienced @londonsymphony
tonight – astonishing music-making

LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 15 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

The Scheme is supported by
Help Musicians UK
The Lefevre Award
The Polonsky Foundation
The Barbara Whatmore Charitable Trust
The Idlewild Trust

Taking part in the rehearsals for this concert were First Violin Anna Lee and Cello Zoe Saubat.

London Symphony Orchestra Barbican Silk Street London EC2Y 8DS

Registered charity in England No 232391

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

Editor

Edward Appleyard
edward.appleyard@lso.co.uk

Photography

Igor Emmerich, Randal Mackechnie,
Kevin Leighton, Bill Robinson, Alberto Venzago

Print Cartata 020 3651 1690

Advertising Cabbell Ltd 020 3603 7937



London Symphony Orchestra
Season 2015/16



2016 Highlights

AFTER ROMANTICISM

Thu 21 Jan
Wagner Prelude to Act I
from 'Parsifal'
Berg Seven Early Songs
Mahler Symphony No 5

Sun 24 Jan
Webern Im Sommerwind
Berg Violin Concerto
Strauss Ein Heldenleben

François-Xavier Roth conductor

SHAKESPEARE 400: AN ICON OF LITERATURE

Tue 16 Feb
Mendelssohn
A Midsummer Night's Dream
Sir John Eliot Gardiner
conductor

Thu 25 Feb
Strauss Macbeth
Gianandrea Noseda conductor

Sun 28 Feb
Berlioz Romeo and Juliet – Suite
Gianandrea Noseda conductor

CHORAL MASTERPIECES

Sun 20 Mar
Schumann
Scenes from Goethe's 'Faust'
Daniel Harding conductor

Sun 17 Apr
Haydn The Seasons
(sung in German)
Sir Simon Rattle conductor

Sun 24 Apr
Elgar The Dream of Gerontius
Sir Mark Elder conductor

LSO ARTIST PORTRAIT: LEIF OVE ANDSNES

Sun 8 May
Mozart Piano Concerto No 20

Thu 12 May
Schumann Piano Concerto †

Fri 10 Jun
A solo recital with works by
Sibelius, Beethoven, Debussy
and **Chopin**

† Concert supported by Baker & McKenzie LLP

barbican

Resident
Orchestra

lso.co.uk
020 7638 8891