



LSO

“  
**MÄLKKI**

Sunday 15 April 2018  
Barbican Hall

7–8.55pm

**LSO SEASON CONCERT**  
**SIBELIUS' FIFTH SYMPHONY**

**Patrick Giguère** Revealing  
(world premiere, Panufnik commission\*)

**Elgar** Cello Concerto

*Interval*

**Sibelius** Symphony No 5

**Susanna Mälkki** conductor

**Daniel Müller-Schott** cello

\* Panufnik commission generously supported  
by Lady Hamlyn and The Helen Hamlyn Trust

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# Welcome



A warm welcome to tonight's LSO concert at the Barbican. This evening it is a great pleasure to be joined once again by conductor Susanna Mälkki, who made her debut with the LSO last season. The programme gives insight to her early musical inspirations, from a concerto for her first instrument, the cello, to an iconic work from her native Finland.

Tonight's concert features the world premiere of *Revealing* by Patrick Giguère. This work was commissioned by the LSO following the 2015 Panufnik Composers Scheme, an LSO Discovery initiative which provides invaluable experience to six emerging composers each year, supported by Lady Hamlyn and The Helen Hamlyn Trust. As a great champion of contemporary music, it is fitting that Susanna Mälkki conducts the first performance this evening.

We are also joined by Daniel Müller-Schott, who in recent years has performed at both the Barbican and LSO St Luke's. We are delighted that he returns as the soloist for Elgar's Cello Concerto, a work that holds special significance for the LSO, which gave the world premiere of the piece under the baton of the composer in 1919.

I hope that you enjoy the performance and that you can join us again soon. On 17 May LSO Conductor Laureate Michael Tilson Thomas continues our exploration of Sibelius with the Sixth and Seventh Symphonies and the Violin Concerto, joined by soloist Janine Jansen.

**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 and conductor Barbara Hannigan and pianist Daniil Trifonov; and eight premieres across the season. Full listings are available at [Iso.co.uk/201819season](http://Iso.co.uk/201819season).

## BMW CLASSICS AT TRAFALGAR SQUARE

Trafalgar Square will be transformed into a giant free music stage for Sir Simon Rattle and the London Symphony Orchestra to present BMW Classics on **Sunday 1 July 2018**. The concert is free to all, and will feature music on a theme of dance and ballet by Dvořák, Massenet, Tchaikovsky and Stravinsky. Visit [Iso.co.uk/bmwclassics](http://Iso.co.uk/bmwclassics) for more details.

## WELCOME TO TONIGHT'S GROUPS

Tonight we are delighted to welcome **Adele Friedland & Friends, Witham Choral Society** and **Gerrards Cross Community Association**.

# Online

## YOUTUBE LIVE STREAMS

If you can't make it to the Barbican, tune in to our YouTube channel on **Sunday 22 April 2018 at 7pm** to watch the LSO's Music Director Sir Simon Rattle conduct Mahler's Symphony No 10 and Tippett's *The Rose Lake* live from the Barbican Hall.

Our last live stream (from Sunday 11 March), featuring Sir John Eliot Gardiner conducting a programme of Schumann and Berlioz with mezzo-soprano Ann Hallenberg, is also available to watch in full now. [youtube.com/Iso](http://youtube.com/Iso).

## INTERVIEW: SUSANNA MÄLKKI

On the LSO Blog, we talk to Susanna Mälkki about her thoughts on Elgar, Sibelius and contemporary music, and hear how she made the transition from principal cellist to conductor.

Read our news, watch videos and more

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

# Tonight's Concert



In this evening's programme Susanna Mälkki leads us on a journey through her personal inspirations – from the much-loved to the brand new, the British Isles to her native Finland. We begin with the world premiere of a new work by Patrick Giguère. Mälkki is a specialist in contemporary music, regularly leading premieres around the world. 'In order to make sure that in the future there will also be music from our time, we have to give this music a chance to exist,' she says. 'I think it's wonderful that the LSO is doing this kind of programme with young composers.'

We then hear a work that is loved by British audiences: Elgar's Cello Concerto. For Mälkki, who began her career as a cellist, her love of the piece goes way back. 'It's an incredible concerto, it's beautiful. We are – I say 'we' as a cellist – very lucky to have it.' But as a Finn, Sibelius holds a special place in her heart. 'It's almost like my mother tongue musically.' And how does the Fifth Symphony fit into Sibelius' own journey as a composer? 'It's interesting that this piece came after the Fourth Symphony which was very different in character and much darker and reflective. It's part of a very natural development if you look at everything he wrote. I think it fits perfectly right where it is. It's definitely a work of a mature composer who knows his language.'

## PROGRAMME NOTE WRITERS

**Jo Kirkbride** is a freelance writer on classical music, whose broad roster of clients includes the London Sinfonietta, Britten Sinfonia, Aldeburgh Productions, Cheltenham Festival and the Scottish Chamber Orchestra. She holds a masters from Cambridge University and a doctorate from Durham University.

**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.

**Lewis Foreman** is best-known for his biography of Arnold Bax and *Oh My Horses! Elgar and the Great War*, and is the author/ editor of many books on music. He advises record companies, notably Dutton Epoch, on British repertoire and his CD booklet notes and session photographs are well-known.

**Stephen Johnson** is the author of *Bruckner Remembered*. He contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3, BBC Radio 4 and the BBC World Service.

# Coming Up

Thursday 19 & 26 April 2018  
Barbican Hall

7.30pm

## MAHLER'S NINTH

**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  
Barbican Hall

7pm

## MAHLER'S TENTH

**Tippett** The Rose Lake \*  
**Mahler comp Cooke** Symphony No 10

**Sir Simon Rattle** conductor

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

Thursday 17 May 2018  
Barbican Hall

7.30pm

## SIBELIUS SYMPHONIES

**Sibelius** Violin Concerto  
**Sibelius** Symphony No 6  
**Sibelius** Symphony No 7

**Michael Tilson Thomas** conductor  
**Janine Jansen** violin

Sunday 20 May  
Barbican Hall

7pm

## MISSA SOLEMNIS

**Beethoven** Missa Solemnis

**Michael Tilson Thomas** conductor  
**Camilla Tilling** soprano  
**Sasha Cooke** mezzo-soprano  
**Toby Spence** tenor  
**Luca Pisaroni** bass-baritone  
**London Symphony Chorus**  
**Simon Halsey** chorus director

[Iso.co.uk/whats-on](http://Iso.co.uk/whats-on)

# Patrick Giguère *Revealing* (world premiere)

2017 / note by Jo Kirkbride

—  
'Fragile, yet determined': the first words in Giguère's score tell us much about what the work has in store.  
—

**T**his is music about exposure and disclosure, of layers being gradually stripped away and of the determination and confidence that this process demands. 'The piece is not about 'revealing' in the most basic sense', says Giguère, 'but about 'revealing' in a more personal, intimate sense.' In other words, what is unravelled within *Revealing* is not the musical material but Giguère himself.

Giguère's **Panufnik** ▶ commission comes at a turning point in his career. Having grown in strength and stature as a composer since winning the **Serge Garant Prize** ▶ in 2015, Giguère has seen his style evolve and mature too. As he began work on the score for *Revealing*, he allowed himself 'space, freedom and courage' to explore the creative process – and this approach shines through in his assured and unshowy score. There is no sense of hype or drama here, rather it is a work of understatement and touching modesty. 'It was a really special moment,' says Giguère. 'The composing process was very intense and fulfilling.'

Giguère admits to being 'much more interested in how musical material is presented, put together, underlined and performed than in revolutionising the material itself', and in its shadowy, cumulative design *Revealing* artfully encapsulates this approach, as though spontaneously and instinctively created.

And yet, from the tentative fragility of the opening, with its fractured melodies and muted dynamics grows a work of enormous warmth. As each fragment expands, little by little, the orchestra swells in size, and with the gradually thickening texture, so the dynamics expand incrementally too, the strings permitted to play just a little more expressively as the music grows louder. While the music never rises beyond mezzo forte (this, after all, is a moment of intimacy and not of grandeur), it becomes warmer, the orchestra fleshed out and emboldened when the opening material returns. 'If you reveal who you are to somebody else,' says Giguère, 'you become more vulnerable, but you also make the relationship more

intense, more authentic.' Thus, when we return to the opening tempo, it is with a sense of renewed stability, the fragments now linked together – made more 'authentic' – amidst the full breadth of the orchestra. □

## ▶ THE SERGE GARANT PRIZE

Serge Garant was a Canadian composer and champion of contemporary music, born in Québec City in 1929. Garant was also a professor at the Université de Montréal (1967–86), the host of Radio-Canada's *Musique de notre siècle* (1971–85) and a co-founder of the Société de musique contemporaine du Québec (SMCQ). He died in 1986, and was honoured in 1991 by the Émile-Nelligan Foundation who founded the Serge Garant Prize, which is awarded every three years.

## ▶ PANUFNIK COMPOSERS SCHEME

Patrick Giguère was a participant of the 2015 Panufnik Composers Scheme, which offers emerging composers the opportunity to write for the LSO, guided by composer Colin Matthews. Each year the Scheme commissions two of its six participating composers to create works for inclusion in the LSO's main Barbican season, with two commissions from the 2016 Scheme receiving premieres in the 2018/19 season.

The Panufnik Composers Scheme was devised by the Orchestra in association with Lady Panufnik in memory of her late husband, the composer Sir Andrzej Panufnik, and is generously supported by Lady Hamlyn and The Helen Hamlyn Trust.

## STILL TO COME: PANUFNIK WORLD PREMIERES IN 2018/19

**Sunday 24 March 2019 6pm, Barbican Hall**  
**DONGHOON SHIN**  
François-Xavier Roth conductor

**Sunday 9 June 2019 7pm, Barbican Hall**  
**LIAM MATTISON**  
Eliam Chan conductor

## Patrick Giguère in Profile

b 1987 / by Jo Kirkbride



**F**or many composers, being born into a musical family plays a key role when it comes to pursuing a career in music. But for Quebec-born Patrick Giguère, it was little more than luck. Not coming from a musical background, he was 15 before he first began to study music, after his mother persuaded him to begin piano lessons with a local teacher. It was love from the very start and just two years later he was accepted into one of Quebec's most prestigious music schools. From there, the transition from pianist to composer was instinctive. 'I was creative before I started playing the piano', he says, 'designing and building stuff all the time. I think it is only

natural that I drifted from being a pianist to being a composer.'

For Giguère, composing is a spontaneous and exploratory journey, a process of discovery rather than one of calculation. 'A creative process is full of surprise, of tries and errors, of wrong turns, of doubts. I think that the freshness, the interesting material comes from accepting these surprises, these errors.' His musical influences are firmly rooted in the European tradition – Ligeti, Messiaen, Berio, Sciarrino – but in recent years he admits to having drifted towards other more experimental and often cross-cultural composers too – Howard Skempton, Morton Feldman, Tōru Takemitsu. His style, however, is very much his own. 'Being fresh, being myself, being authentic is much more important than being new, original or ground-breaking for me', he says.

A conductor and curator as well as a composer, Giguère has worked with Le Nouvel Ensemble Moderne, Birmingham Contemporary Music Group, EXAUDI and the Bozzini Quartet, among others, and his music has earned him numerous awards, including the 2015 Serge Garant Prize for his work *Le sel de la terre*. This year, he was one of four composers to take part

in Generation2018, a series of workshops and performances run by l'Ensemble Contemporain de Montréal, and in January he became general manager of Codes d'accès, an organisation run and dedicated to emerging composers and performers of new music. This direct engagement with performers and with life beyond the score is, he says, key to his success as a composer. 'Really being part of the music shaped the composer I am now. My thinking is much more oriented toward the performance of music than the philosophy or the rhetoric behind it.' But above all, he has learned to follow his instincts and this has been perhaps the most important lesson of all: 'I've learned to trust the process of composing itself, instead of planning or organising it like a scientist would. I've learned how to live with the 'anxiety of art' as Feldman would call it.'

Patrick has been supported by the Canada Council for the Arts travel grant. □

# Edward Elgar Cello Concerto in E minor Op 85

1919 / note by Lewis Foreman

- 1 **Adagio – Moderato**
- 2 **Lento – Allegro molto**
- 3 **Adagio**
- 4 **Allegro ma non troppo**

Daniel Müller-Schott cello

**I**n the latter part of 1917 and early part of 1918, Elgar was constantly ill and eventually it was decided to remove his tonsils, the operation taking place on 15 March 1918. This was successful and on 22 March, the night before returning home, he wrote a theme which we now know as the opening theme of the Cello Concerto. The Elgars soon decamped to 'Brinkwells', their Sussex cottage. However, there was no immediate mention of any Cello Concerto, and indeed, when he resumed composing, it was to write the Violin Sonata, quickly followed by the Piano Quintet. The actual composition of the Cello Concerto seems to have taken place in the spring and early summer of 1919.

Although there had been a major tradition of new concertos for both violin and piano during the 30 years before World War I, there were practically no British cello concertos since Sullivan's youthful effort in the 1860s. It is undeniable that Elgar's concerto grew out of the war, but there is little direct

external evidence. It was a terrible time for so many, and particularly painful for Elgar, when so much of the world he had known and loved was irrevocably changed.

cellists championed it, but it was Pablo Casals' performance in November 1936, under Sir Adrian Boult, that announced the work's final acceptance, in spite of much

—  
'If you're ever walking on the Malvern Hills and hear it,  
don't be frightened – it's only me.'  
—

## Edward Elgar, speaking on his deathbed to William H Reed

The Cello Concerto received its premiere in the opening concert of the LSO's Queen's Hall Winter 1919/20 season. When Elgar arrived to rehearse the concerto the day before the concert, Albert Coates, who was conducting the remainder of the programme, kept him waiting for over an hour, so the concerto's rehearsal became a brief scramble: in the half-hour remaining it can have been little more than a play-through. On the day of the concert, Coates did it again, and only because the band volunteered to stay for an extra half-hour, unpaid, was it possible to have any rehearsal at all. Not surprisingly, it had mixed reviews.

Until well into World War II the Cello Concerto remained something of a connoisseur's piece. Gradually a number of celebrated

grumbling, characteristic of that time, that a non-British cellist could not understand it. The Concerto is dedicated to Sidney and Francis Colvin, two of Elgar's literary friends. Sidney Colvin was Director of the Fitzwilliam Museum at Cambridge, Keeper of Prints and Drawings at the British Museum and President of the Literary Society. It was he who had successfully interested Elgar in setting Binyon's poems in what became the three-part wartime choral work *The Spirit of England*.

Although Elgar made no overtly programmatic claims about this work, many have argued that it is an elegy for World War I. This is a persuasive assertion, vindicated for the commentator by internal evidence. You might like to make your own

decision during this evening's performance. A motto for our discussion is that of the tempo marking used almost uniquely by Elgar: *nobilmente* (nobly). On looking at the score of the Cello Concerto, one's first surprise is that he marks the opening with this instruction. What can he mean – for this is far from the grand, even grandiloquent manner associated with this mood in some of his other music?

We have a four-movement concerto with a break between the second and third movements. The shape of the first movement is simpler than in many concertos. Here, after the soloist's resonant introductory chords, the main theme in 9/8 metre is repeated six times in various colourings and treatments, before the romantic middle section, which develops the 9/8 theme and sends the cello into flights of reminiscent romantic fantasy. The main 9/8 theme was first sketched in March 1918, which perhaps gives us a first clue to its wartime provenance. Its elegiac character is reinforced when it returns for four further repetitions and the mood becomes more and more autumnal. The music runs on into a scherzo, which begins with a pizzicato version of the opening chords. Then, after slow questioning phrases, it whirls away in a torrent of thistledown semiquavers.

## Edward Elgar in Profile 1857–1934

This is the world of Elgar's youth, complete with a brief, swaggering romantic extension. They combine and Elgar is brought back to present realities, perhaps musing on what might have been.

The Adagio is not only the shortest and most concentrated movement in the concerto, but also requires a smaller orchestra than the others. It is framed by eight exquisite bars of yearning phrases for the soloist, and then Elgar's cello sings elegiacally, with a wonderfully ever-extending line, for a world that has been lost. At the beginning of the finale it is linked by a recitative – a sort of cadenza – to the apparently extrovert finale, which is again marked *nobilmente* as Elgar strides out into the world once more. But the bravado is short-lived, and the more introspective music underlines the fact that this is the final ghost of a world that has passed.

Towards the end Elgar springs the surprise of a new slow theme, a passage of unprecedented chromaticism, focusing all his pathos and autumnal feeling, a cry of anguish if ever there was one. This is merged with the wraith of the slow movement, giving the effect of a despairing mourner refusing to accept events. Then suddenly,

as if Elgar has woken from his reverie, we have the return of the opening flourish, and the curt eight orchestral bars of dismissal.

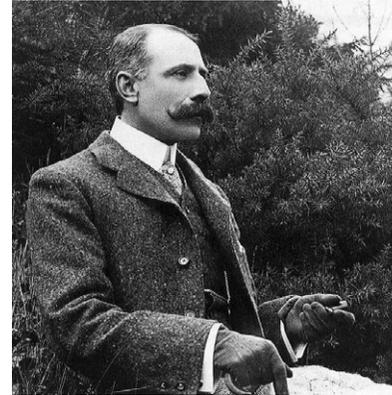
At the end, all are playing together almost for the first time, as if the composer is brusquely saying, 'well that's enough of all that'. In his own list of works, Elgar wrote against this concerto 'Finis RIP': his age indeed had passed. □

### ▷ ELGAR AND THE LSO

By the time the London Symphony Orchestra was established in 1904, Elgar was a major figure in British musical life. His 'Enigma' Variations were performed in the LSO's first concert and he first conducted the Orchestra in 1905. From 1911/12 he was Principal Conductor and he continued to appear with the Orchestra after this. A number of Elgar's most important works were premiered by the LSO including his *Introduction & Allegro* and the Cello and Violin Concertos.

#### 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 and see our new range of **Gifts and Accessories**.



**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 player 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. The cantata *Caractacus*, commissioned by the Leeds Festival

and premiered in 1898, brought the composer recognition beyond his native city.

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, who was knighted in 1904, became the LSO's Principal Conductor in 1911 and premiered many of his 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. In his final years he recorded many of his works with the LSO and, despite illness, managed to sketch movements of a Third Symphony. □

*Composer Profile by Andrew Stewart*

# Jean Sibelius Symphony No 5 in E-flat major Op 82 1914–19 / note by Stephen Johnson

- 1 **Tempo molto moderato – Allegro moderato (ma poco a poco stretto) – Presto – Più Presto**
- 2 **Andante mosso, quasi allegretto**
- 3 **Allegro molto**

that clearly evokes 'life's Angst' in grinding dissonances and abrasive orchestration. This isn't the only passage in the Fifth Symphony where shadows fall across the music: the long plaintive bassoon solo,

—  
'Today at ten to eleven I saw 16 swans. One of my greatest experiences! Lord God, what beauty! They circled over me for a long time. Disappeared into the solar haze like a gleaming solar ribbon. Their call the same woodwind type as that of cranes. The swan-call closer to the trumpet ... Nature mysticism and life's Angst! The Fifth Symphony's finale-theme: Legato in the trumpets!'

**F**ew composers have responded so vividly to the sounds of nature as Jean Sibelius. Birdcalls (particularly those of swans and cranes), the buzzing of insects, the sounds of wind and water all fascinated him; at times he seems to have heard something mystical in them. The sight and sound of swans inspired the most famous theme in Sibelius' Fifth Symphony, as he recorded in his diaries, not long after he began sketching the symphony.

In fact the finale theme doesn't appear on the trumpets until near the end of the symphony, where it is marked *nobile* (noble). It inaugurates the long final crescendo

heard through weird whispering string figurations in the first movement is another unsettling inspiration. Certainly it isn't all solar glory. But that only makes the final triumphant emergence of what Sibelius persisted in calling his 'Swan Hymn' all the more convincing: the symphony has had to struggle to achieve it.

In another diary entry from around this time Sibelius tries to understand the composing process as he experiences it: 'Arrangement of the themes. This important task, which fascinates me in a mysterious way. It's as if God the Father had thrown down the tiles of a mosaic from heaven's floor and asked me

to determine what kind of picture it was'. To those who admire the organic continuity of Sibelius' symphonies this may come as a surprise. A symphony like the Fifth seems to grow inexorably from its musical seed (a distinctive motif that appears to set the process in motion) to the final triumphant flowering; and yet here is Sibelius telling us that he only discovers that ideal organic logic by moving the parts around. However, if you compare the familiar final version of the Fifth Symphony with its original 1915 version (now available in a fine commercial recording) you can hear that this is exactly what he did. The way a piece of music appears to 'think' should not be confused with the way its composer himself thought as he wrote it down. The two processes can be strikingly different.

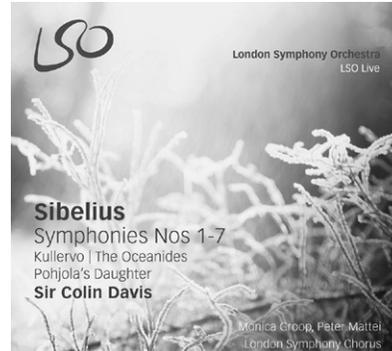
The Fifth Symphony begins with a splendid example of a Sibelian musical 'seed': a motif led by horns rises then falls expectantly. Two huge crescendos grow organically from this, each one culminating in a thrilling two-note trumpet call. Then shadows begin to fall, and we hear the plaintive bassoon solo and eerily rustling strings mentioned above. In the symphony's first version (1915) the first movement came to a strangely premature ending not long after this, to be followed by a faster scherzo.

But then Sibelius was struck by a magnificent idea – why not make the scherzo emerge from the Tempo molto moderato, as though it were a continuation of the first movement rather than a separate entity? So another elemental crescendo begins; the original horn motif (the 'seed') returns brilliantly on trumpets, then – almost imperceptibly at first – the music starts to accelerate. By the time we reach the final Più Presto, the energy and pace are hair-raising. And yet the whole process is seamless – like a speeded-up film of a plant growing from seed to full flower. It's hard to believe that this could have been achieved by the moving around of musical 'tiles'.

On the surface, the Andante mosso, quasi allegretto is more relaxed. Broadly speaking it is a set of variations on the folk-like theme heard at the beginning (pizzicato string and flutes). But there are tensions below that surface, momentarily emerging in troubled string tremolandos or in the menacing brass writing towards the end. There are also subtle hints of themes to come in the finale – again added in the later revised version of the symphony. Tension is released as action in the final movement, which begins as a fleet-footed airborne dance for high strings and continues into the 'Swan Hymn' (swaying horn figures

and a chant-like theme for high woodwind). After a short development and a hushed return of both themes, the tempo broadens and the mood darkens. But then the Swan Hymn returns, in a slower tempo, on trumpets, initiating a long, slow crescendo. For a moment, 'life's Angst' seems to prevail; but it's only for a moment. Finally we hear a series of sledgehammer chords punctuated by long silences – the music seems to hold its breath, then a brusque two-note cadence brings the symphony to an abrupt close. □

### ▷ SIBELIUS ON LSO LIVE



**Sibelius Symphonies Nos 1-7**

**Sir Colin Davis** conductor  
**London Symphony Orchestra**  
**London Symphony Chorus**

Available to buy at LSO Live and Amazon,  
or to stream on Spotify and Apple Music

**Isolive.co.uk**

## Jean Sibelius in Profile 1865–1957



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



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

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

*Composer Profile by Andrew Stewart*

# Susanna Mälkki conductor



**A** much sought-after artist on the international conducting circuit, Susanna Mälkki's versatility and broad repertoire have taken her to symphony and chamber orchestras, contemporary music ensembles and opera houses around the world.

The 2017/18 season marks Mälkki's debut year as Principal Guest Conductor of the Los Angeles Philharmonic and includes such works as Berlioz's *Symphonie fantastique*, Mendelssohn's complete incidental music to *A Midsummer Night's Dream* and Strauss' *An Alpine Symphony*. Mälkki also enters her second season as Chief Conductor of the Helsinki Philharmonic Orchestra, continuing the orchestra's survey of Mahler's symphonies in performances of Nos 5 and 9. The season programme also includes works by Bartók and Mozart, among others, as well as a concert tour to Salzburg and Paris with Norwegian cellist Truls Mørk. 2017 marked the conclusion of Mälkki's four-year tenure as Principal Guest Conductor of the Gulbenkian Orchestra. She was previously Music Director of the Ensemble Intercontemporain (2006–13).

As a guest conductor at the highest level worldwide, Mälkki began the 2017/18 season with a return to the Berlin Philharmonic,

conducting two concerts included in the Berliner Festspiele. She recently returned to San Francisco (where she also returns in 2018), Cleveland, Chicago Symphony and Swedish Radio Symphony orchestras, and in March 2017 she made her debut with the London Symphony Orchestra, stepping in for Valery Gergiev. Other recent engagements include returns to the New York Philharmonic and Gothenburg Symphony orchestras, and in May she makes her Czech Philharmonic Orchestra debut. She has previously worked with the New World Symphony, Bayerischer Rundfunk, London Sinfonietta, Oslo Philharmonic and Philadelphia orchestras, BBC Symphony Orchestra (BBC Proms), Chamber Orchestra of Europe and Teatro La Fenice.

A renowned opera conductor, Mälkki recently made her debut at the Wiener Staatsoper in 2018 in Gottfried von Einem's *Dantons Tod*, directed by Josef Ernst Köpplinger. December 2016 marked her critically acclaimed debut at The Metropolitan Opera, conducting its premiere of Kaija Saariaho's *L'Amour de loin*; she also returned to the Opéra national de Paris in spring 2017 for the world premiere of Francesconi's new opera *Trompe-la-Mort*. Mälkki previously collaborated with Francesconi on *Quartett*, and was the first woman to conduct a production at

Teatro alla Scala, Milan (2011), later returning in 2014. Other past opera highlights include Janáček's *The Makropoulos Case* at the Opéra national de Paris, Strauss' *Der Rosenkavalier* and Mozart's *The Marriage of Figaro* with the Finnish National Opera, and her debut at Staatsoper Hamburg conducting a revival of *Jenůfa*.

A former student at the Sibelius Academy, Mälkki studied with Jorma Panula and Leif Segerstam. Prior to her conducting studies, she had a successful career as a cellist and from 1995 to 1998 was one of the principals of the Gothenburg Symphony. In June 2010 she was elected a Fellow of the Royal Academy of Music in London and she is also a member of the Royal Swedish Academy of Music. In 2011, Mälkki was awarded the Pro Finlandia Medal of the Order of the Lion of Finland, which is one of Finland's highest honours, and in January 2016 was made a Chevalier of the Légion d'honneur in France. In October 2016 she was named *Musical America's* 2017 Conductor of the Year, and in November 2017 she was awarded the Nordic Council Music Prize. □

# Daniel Müller-Schott cello



**W**ith technical brilliance and authority, with intellect and emotional esprit, Daniel Müller-Schott has been a guest soloist with the Berlin Philharmonic under Alan Gilbert, New York Philharmonic and the Boston Symphony Orchestra under Charles Dutoit, and the National Symphony Orchestra Washington under Christoph Eschenbach.

He is also a regular guest of the City of Birmingham Symphony Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, BBC Proms, Leipzig Gewandhaus Orchestra, the Radio Orchestras of Berlin, Munich, Frankfurt, Stuttgart and Hamburg, and in the US with the orchestras of Cleveland, Chicago and Philadelphia. He also performs with the NHK Symphony Orchestra, National Symphony Orchestra Taiwan, Sydney Symphony and Seoul Philharmonic.

He works with conductors including Thomas Dausgaard, Iván Fischer, Gustavo Gimeno, Bernard Haitink, Neeme Järvi, Dmitrij Kitajenko, Jun Märkl, Andris Nelsons, Gianandrea Noseda, Andrés Orozco-Estrada, Vasily Petrenko, André Previn and Krzysztof Urbanski. Daniel Müller-Schott has premiered concertos dedicated to him by Sir André Previn and Peter Ruzicka.

The 2017/18 season sees Müller-Schott perform as soloist with the Bournemouth Symphony and James Fedeck, Barcelona Symphony and Andrew Grams, Oslo Philharmonic and Arvid Eieggård, Dresden Philharmonic and Michael Sanderling, Sydney Symphony and Vladimir Ashkenazy, and Polish National Radio Symphony and Leonard Slatkin.

Both in Munich and on tour to Hamburg's Elbphilharmonie and New York's Carnegie Hall, Müller-Schott performs Brahms' Double Concerto with long-time collaborator Julia Fischer and the Bavarian State Orchestra under the baton of Kirill Petrenko. He also returns to the US with the Vancouver Symphony and Joshua Weilerstein, and Minnesota Orchestra and Michael Francis.

As a chamber music performer, this season he tours as a trio with Igor Levit and Ning Feng to the Ruhr Piano Festival, Schwarzenberg and Wigmore Hall, where he will also appear as a duo with Simon Trpčeski. He also performs as a duo with Francesco Piemontesi, and tours to Germany as a trio with harpist Xavier de Maistre and Baiba Skride.

Recording for Orfeo, Müller-Schott's 2016 release, *Duo Sessions*, with Julia Fischer (featuring duos of Kodály, Schulhoff, Ravel and Halvorsen) has won numerous awards, not least the ICMA 2017 (chamber music) Award. For his most recent release *Cello Reimagined* (January 2018), Daniel Müller-Schott has arranged concertos by C P E and J S Bach, Haydn and Mozart for the cello. The Orchestra l'arte del mondo and their leader Werner Ehrhardt accompany him.

Müller-Schott received the 2013 Aida Stucki Award and also benefited early on from sponsorship by the Anne-Sophie Mutter Foundation. Through this support he was taught privately by the late Mstislav Rostropovich for a year. Müller-Schott also studied with Walter Nothas, Heinrich Schiff and Steven Isserlis. In 1992 Müller-Schott won first prize at the International Tchaikovsky Competition, Moscow.

He plays the 'Ex Shapiro' Matteo Goffriller cello, Venice, 1727. □

# London Symphony Orchestra on stage tonight

## Leader

Zsolt-Tihamér Visontay

## First Violins

John Mills  
Clare Duckworth  
Maxine Kwok-Adams  
Claire Parfitt  
Laurent Quenelle  
Harriet Rayfield  
Colin Renwick  
Sylvain Vasseur  
Rhys Watkins  
Morane  
Cohen-Lamberger  
Laura Dixon  
Dániel Mészöly  
Hazel Mulligan  
Hilary Jane Parker  
Benjamin Roskams

## Second Violins

Thomas Norris  
Sarah Quinn  
Miya Väisänen  
Matthew Gardner  
Julian Gil Rodriguez  
Naoko Keatley  
Belinda McFarlane  
William Melvin  
Paul Robson  
Helena Smart  
Monika Chmielewska  
Cassandra Hamilton  
Gordon MacKay  
Katerina Nazarova

## Violas

David Quiggle  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Julia O'Riordan  
Robert Turner  
German Clavijo  
Alistair Scahill  
Cynthia Perrin  
Fiona Dalgliesh  
Philip Hall  
David Vainsot

## Cellos

Rebecca Gilliver  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Hilary Jones  
Amanda Truelove  
Victoria Simonsen  
Peteris Sokolovskis

## Double Basses

Colin Paris  
Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Joe Melvin  
Nicholas Franco  
José Moreira  
Paul Sherman

## Flutes

Adam Walker  
Alex Jakeman

## Piccolo

Julian Sperry

## Oboes

Olivier Stankiewicz  
Rosie Jenkins

## Cor Anglais

Christine Pendrill

## Clarinets

Chris Richards  
Ben Aldren  
Thomas Lessels

## Bassoons

Daniel Jemison  
Joost Bosdijk  
Dominic Morgan

## Horns

Alexander Edmundson  
Angela Barnes  
James Pillai  
Jonathan Lipton  
Jason Koczur

## Trumpets

David Elton  
Gerald Ruddock  
Niall Keatley  
David Geoghegan

## Trombones

Dudley Bright  
James Maynard

## Bass Trombone

Paul Milner

## Tuba

Adrian Miotti

## Timpani

Nigel Thomas

## Percussion

Neil Percy  
David Jackson

## 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, Idlewild Trust and Angus Allnatt Charitable Foundation.

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