

Wednesday 19 September 2018

LSO SEASON CONCERT
SIBELIUS SYMPHONY NO 5

Janáček Sinfonietta
Szymanowski Violin Concerto No 1
Interval
Sibelius Symphony No 5

Sir Simon Rattle conductor
Janine Jansen violin
London Symphony Orchestra

Sibelius Symphony No 5 streamed live
on [youtube.com/Iso](https://www.youtube.com/Iso) and [medici.tv](https://www.medicivt.com)

[medici.tv](https://www.medicivt.com)

Concert ends approx 9.35pm

**A WARM WELCOME TO
TONIGHT'S GROUPS**

Felsted School
St Albans School



SIBELIUS

5

Leoš Janáček *Sinfonietta* 1926 / note by Jan Smaczny

- 1 **Fanfares: Allegretto**
- 2 **The Castle, Brno: Andante**
- 3 **The Queen's Monastery, Brno: Moderato**
- 4 **The Street Leading to the Castle: Allegretto**
- 5 **The Town Hall, Brno: Allegro**

Few composers communicated an energetic enthusiasm for life as successfully as Janáček. It is strange to reflect, however, that had it not been for a happy concatenation of circumstances the world might have been denied such masterpieces as *The Cunning Little Vixen*, *Kátya Kabanová*, the *Glagolitic Mass*, his two string quartets and, perhaps best known and most popular of all, the *Sinfonietta*.

The early 1910s had seen Janáček increasingly gloomy about the prospects for his music; although he was an important and influential figure in the Moravian capital Brno, he had failed to make significant impact in Prague. Viewed by many in the musical establishment in Prague as incomprehensible and hopelessly provincial, performances of Janáček's music in the Czech capital were few and far between, and his most important work to date, the opera *Jenůfa*, was virtually ignored. However, with the successful premiere of *Jenůfa* in Prague's National Theatre in 1916 his

fortunes changed completely, engendering one of the most extraordinary personal renaissances in the history of music. Self-doubt and depression all but vanished and Janáček produced a succession of masterpieces for the stage and concert hall.

Coincidental with personal artistic success was his new-found love for a much younger woman, [Kamila Stösslová](#) >, and also the rising fortunes for Janáček's homeland. For nearly 300 years Bohemia and Moravia had been a political backwater of the Hapsburg Empire. World War I made it clear that Austrian power was at an end and, even before 1918, Janáček was turning his hand to writing the music of a 'new era' for his nation. The first fruit of his growing enthusiasm was the second part of the opera, *The Excursions of Mr Brouček*; set in late medieval Prague, it celebrated the triumphs of the passionately nationalist Czech religious warriors, the Hussites.

The *Sinfonietta* started life in 1926 as brass and percussion fanfares for a gymnastics festival, but these soon grew into the work as it exists today. Dedicated to the Czechoslovak Armed Forces – Janáček often referred to it as a 'Military *Sinfonietta*' – it was written to express, in the composer's own words, 'contemporary free man,

his spiritual beauty and joy, his courage, strength and determination to fight for victory'. Janáček gave a further hint of the pictorial content of the *Sinfonietta* with titles for each movement, written on his programme at the premiere, referring to landmarks in Brno: Fanfares; The Castle; The Queen's Monastery; The Street; The Town Hall. He added that the whole work drew its inspiration from a vision of the growing greatness of the city of Brno in the days after the independence of Czechoslovakia.

The immediate musical stimulus for the tremendous fanfares which open and conclude the *Sinfonietta* was Janáček's recollection of a military band performance in a park in the south Bohemian town of Písek. The succeeding movements outline, if rather loosely, the shape of a sinfonia in four movements. But nothing from this period in Janáček's life is conventional, and the climax of the second movement is an exhilarating and breezy *Maestoso* which introduces a new theme, albeit one with a distant relationship to the fanfares of the introduction. The third movement begins as a reflective idyll, but after some threatening gestures from the trombones the temperature rises toward a wild *Prestissimo* before the return to the calm of the opening. A chattering and insistent scherzo based

on a telegraphic trumpet figure leads to the finale. Starting quietly, as a memory of the Town Hall in Brno, this final movement swells toward a triumphant return to the opening fanfares which in turn create the *Sinfonietta's* blazing conclusion. □

> KAMILA STÖSSLVÁ



Janáček met Kamila Stösslova in 1917, and fell in love with her despite being nearly 40 years her senior. His passionate feelings seemed to encourage a flourishing of musical creativity, and they entered into a correspondence reaching over 700 letters, which inspired Janáček to write his String Quartet No 2, 'Intimate Letters'.

Interval – 20 minutes

Leoš Janáček Sinfonietta 1926

FULL PROGRAMME NOTES & COMPOSER PROFILE

▷ On Pages 46 & 47

- 1 Fanfares: *Allegretto*
- 2 The Castle, Brno: *Andante*
- 3 The Queen's Monastery, Brno: *Moderato*
- 4 The Street Leading to the Castle: *Allegretto*
- 5 The Town Hall, Brno: *Allegro*

JANÁČEK SINFONIETTA – IN BRIEF

Composed in 1926, when the composer was 72. He died two years later in 1928.

Commissioned for a gymnastics festival. The composer referred to it as a 'Military Sinfonietta', intended to express 'contemporary free man, his spiritual beauty and joy, his courage, strength and determination to fight for victory'. Janáček's love of musical tradition is evident in the dancing strings and celebratory brass.

The five movements refer to landmarks in Brno, where the composer grew up, and each is scored for a different – often unusual – combination of instruments, including twelve trumpets in the first and fifth movements.

Inspired by Janáček Haruki Murakami's novel *1Q84* (2009–10) features the *Sinfonietta* as a recurring motif. In an interview the writer recalled, 'I heard that music in a concert hall ... There were 15 trumpeters behind the orchestra. Strange. Very strange ... And that weirdness fits very well in this book!'

Karol Szymanowski in profile 1882–1937



Karol Szymanowski was born in Tymoszwówka (modern-day Ukraine) in the former kingdom of Poland.

He was first taught music by his father, who instilled in the young composer an acute and ardent sense of patriotic duty which would influence his entire life and career. At 19 he began composition and piano lessons in Warsaw but struggled to find a suitable outlet in a city that was, by all accounts, far from a thriving cultural capital. Until 1911 Szymanowski published his own works under the auspices of the Young Polish Composers' Publishing Company, a group founded by him and some friends in 1905. He supported Polish music throughout his life and served as Director of the Warsaw Conservatoire from 1927 to 29.

Szymanowski's output falls loosely into three periods. Before World War I he followed the style of Strauss and Wagner, with big, densely chromatic symphonies. By 1914 he was moving towards an exotic aesthetic similar to that explored by Debussy and Scriabin, which came of his growing fascination with Arabic cultures. When Poland gained its independence in 1918, this rekindled Szymanowski's patriotic sentiments and suddenly his works were infused with elements of traditional Polish folklore – the *Stabat Mater*, *Symphony No 4* and *Violin Concerto No 2* are prime examples. The enduring characteristic of his works is undoubtedly their intense expressionism, tempered by a deep-seated spirituality. □

Composer Profile by Fabienne Morris

Karol Szymanowski Violin Concerto No 1 Op 35 1916 / note by Adrian Thomas

Janine Jansen violin

Before his death, Polish composer Karol Szymanowski had commented bitterly how he felt isolated from and neglected by Polish culture, although he rightly predicted that he would have a magnificent funeral. He died of tuberculosis in Lausanne on the night of 28/29 March 1937 and was accorded two funerals, one in Warsaw and one in Kraków, where he was buried in the Crypt of the Distinguished in St Stanisław's Church alongside other Polish luminaries.

Twenty years before that, he had been isolated in a quite different way. He and his family had been cut off in their home in Ukraine by the events of World War I and subsequently the Russian Revolution. Yet, remarkably, Szymanowski produced some of his most enduring masterpieces during 1914–18. His early works, particularly those for orchestra such as the Concert Overture and First and Second Symphonies, had drawn on current Austro-German soundworlds, but in the years immediately preceding the Great War he had also travelled to the Mediterranean (Italy and North Africa). There he had soaked up not only its exotic atmosphere but also the many cross-currents of its ancient

cultures. Coupled with his new-found love of contemporary French music, this experience sustained him through the dark months of the war and he produced over a dozen luminous compositions in rapid succession.

One of these was his First Violin Concerto (1916). This is no ordinary concerto. It is cast in a single span, lasting some 25 minutes. Rather than follow any familiar structural pattern, it weaves a fantasy-like web of associated themes in a way which defies conventional analysis. A strong influence may well have been a poem by his near-contemporary Tadeusz Miciński, whose poetry he had first set a decade earlier. The poem in question is 'May Night', a fantastical evocation of faeries, ephemerae and nereids, with 'Pan playing his pipes in the oak wood'. It opens: 'Donkeys in crowns settle on the grass – Fireflies kiss the wild rose – While death flickers over the pond – And plays a wanton song'.

Szymanowski's newly developed orchestral skill is evident from the outset, the darting instruments providing a wonderful backdrop for the soaring lyricism of the solo violin. Compared with his previous orchestral works, the orchestral palette is delicate, the musical ideas fleet of foot. This is a concerto not of conflict but of almost conspiratorial

companionship, now mischievous and fast moving, now introverted, now impassioned.

A substantial reflective section occurs after the first proper orchestral tutti and features not only a part-stepwise, part-triadic melodic figure, which subsequently informs the Concerto's major tutti, but also an accompanied improvisation for the soloist. Here, as elsewhere, the interplay between solo violin and solo orchestral instruments is intimate and recalls his chamber music of the time, such as 'The Fountain of Arethusa' from *Myths for violin and piano*. The moments of deepest intimacy come after the central climax, in a second reflective section led off by a repeated-note figure. This culminates in a sweet lullaby motif in solo violin harmonics which also concludes the work.

The cadenza was written by Szymanowski's friend, the Polish violinist Paweł Kochański, to whom the Concerto is dedicated. Kochański advised him on the violin writing both in this work and in the Second Concerto (1932–33). After the premiere, which did not take place until 1922, Szymanowski wrote to Kochański: 'It is my greatest triumph'. It is a testament to Szymanowski's creative imagination that a work of such enchantment could have emerged at a time of such darkness. □

SZYMANOWSKI VIOLIN CONCERTO NO 2

Thursday 25 October 2018 7.30–9.35pm
Barbican Hall

Mussorgsky Night on the Bare Mountain
Szymanowski Violin Concerto No 2
Interval
Tchaikovsky Symphony No 5

Philippe Jordan conductor
Nikolaj Znaider violin
London Symphony Orchestra

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 range of Gifts and Accessories.

Janine Jansen violin



Violinist Janine Jansen works regularly with the world's most eminent orchestras and conductors. This season she is Artist-in-Residence with Tonhalle Orchester Zurich and Gothenburg Symphony Orchestra, and Featured Artist at the Mozartwoche Salzburg where she will perform with the Vienna Philharmonic under Bernhard Haitink.

Orchestral highlights this season include engagements with the Royal Concertgebouw Orchestra (Gergiev), Bavarian Radio Symphony Orchestra (Fischer), Orchestre de Paris (Harding), and Leipzig Gewandhaus (Bychkov). A regular soloist with the LSO, she embarks on a tour of Japan and South Korea with the

Orchestra and Simon Rattle in September, and a European recital tour with pianist Alexander Gavrylyuk. The concert series Münchenmusik and the Bodenseefestival have both programmed special series featuring Janine Jansen in 2018/19, with events ranging from solo recitals to concertos.

Janine records exclusively for Decca Classics, and she has been extremely successful in the digital music charts since her release of Vivaldi's *Four Seasons* in 2003. Her discography includes Bartók's Violin Concerto No 1 with the LSO and Brahms' Violin Concerto with the Orchestra dell'Accademia Nazionale di Santa Cecilia, both conducted by Sir Antonio Pappano.

Janine has won numerous prizes, including four Edison Klassiek Awards, the Preis der Deutschen Schallplattenkritik, NDR Musikpreis, the Concertgebouw Prize, the VSCD Klassieke Muziekprijs, the Royal Philharmonic Society Instrumentalist Award and the Bremen MusikFest Award. Janine studied with Coosje Wijzenbeek, Philipp Hirshhorn and Boris Belkin.

Janine Jansen plays the 1707 Stradivarius 'Rivaz - Baron Gutmann' violin kindly on loan from Dextra Musica. □

Violinists in 2018/19



Thursday 14 & 21 March 2019 7.30pm
Barbican Hall

ISABELLE FAUST

(pictured above)

Dvořák Violin Concerto

Bernard Haitink conductor

Thursday 30 May 2019 7.30pm
Barbican Hall

JULIA FISCHER

Beethoven Violin Concerto

Michael Tilson Thomas conductor

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!'

Few 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.

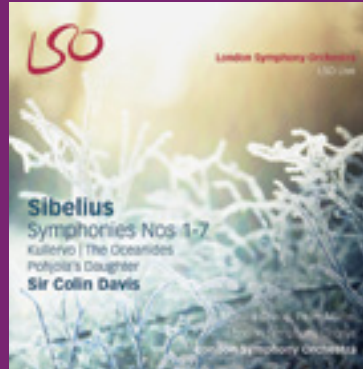
The Fifth Symphony begins with a splendid example of a Sibelian musical 'seed': a motif led by horns rises then falls expectantly. Two huge crescendos grow organically from this, each one culminating in a thrilling two-note trumpet call. Then shadows begin to fall, and we hear the plaintive bassoon solo 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 strings 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



Box Set
Symphonies Nos 1 to 7
Kullervo
The Oceanides
Pohjola's Daughter

Sir Colin Davis conductor

'There is so much about these performances that is ear-opening – or just plain magnificent.'
BBC Music Magazine

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

London Symphony Orchestra on stage 19 September

Leader

Giovanni Guzzo

First Violins

Michelle Ross
Lennox Mackenzie
Clare Duckworth
Ginette Decuyper
Gerald Gregory
Maxine Kwok-Adams
William Melvin
Claire Parfitt
Laurent Quénelle
Colin Renwick
Sylvain Vasseur
Julian Azkoul
Laura Dixon
Shlomy Dobrinsky
Alain Petittclerc

Second Violins

David Alberman
Thomas Norris
Miya Väisänen
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Iwona Muszynska
Paul Robson
Dmitry Khakhamov
Hazel Mulligan
Csilla Pogany
Erzsebet Racz
Jan Regulski

Violas

Edward Vanderspar
Malcolm Johnston
Anna Bastow
German Clavijo
Stephen Doman
Lander Echevarria
Carol Ella
Robert Turner
May Dolan
Stephanie Edmundson
Cynthia Perrin
Alistair Scahill

Cellos

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

Double Basses

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Matthias Bensmana
José Moreira

Flutes

Gareth Davies
Joshua Batty
Amy-Jayne Milton

Piccolos

Patricia Moynihan
Julian Sperry

Oboes

Juliana Koch
Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Andrew Marriner
Chris Richards
Chi-Yu Mo

Bass Clarinet

Lorenzo Iosco

E-Flat Clarinet

Chi-Yu Mo

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Phillip Eastop
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Alex Wide

Trumpets

Philip Cobb
David Elton
Richard Blake
Niall Keatley

Fanfare Trumpets

Philip Cobb
Simon Cox
Jason Evans
David Geoghegan
Andrew Mitchell
Gerald Ruddock
Gareth Small
Toby Street
Robin Totterdell

Bass Trumpets

Andy Fawbert
James Maynard

Trombones

Peter Moore
James Maynard
Philip White

Bass Trombones

Paul Milner
Barry Clements

Tuba

Peter Smith

Timpani

Nigel Thomas
Mark Robinson

Percussion

Neil Percy
David Jackson
Sam Walton

Harp

Bryn Lewis
Eluned Pierce

Piano

Catherine Edwards

Celeste

Philip Moore

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.

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