



LSO

LAHAV SHANI

Thursday 28 February 2019 7.30–9.40pm
Barbican Hall

LSO SEASON CONCERT
PAGANINI VARIATIONS

Weill Symphony No 2
Rachmaninov
Rhapsody on a Theme of Paganini
Interval
Stravinsky Petrushka (1947 version)

Lahav Shani conductor
Simon Trpčeski piano

This performance is funded in part by the
Kurt Weill Foundation for Music, Inc., New York, NY

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CLASSIC *f*M

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London Symphony Orchestra

Welcome



Welcome to tonight's LSO concert at the Barbican for a programme of Stravinsky, Rachmaninov and Kurt Weill. Lahav Shani, who was recently appointed Chief Conductor of the Rotterdam Philharmonic Orchestra, makes his debut conducting the LSO.

The concert opens with Kurt Weill's Second Symphony, a work that is a favourite of Lahav Shani's and which he introduces to the Orchestra for the first performance in the LSO's recent history. It is also a pleasure to welcome back Simon Trpčeski to play Rachmaninov's *Variations on a Theme of Paganini*, before the concert finishes with Stravinsky's ballet *Petrushka*.

We are grateful to the Kurt Weill Foundation for Music for their generous support of tonight's performance, and I would like to take this opportunity to thank our media partner Classic FM for recommending this concert to their listeners. We also welcome guests from the London Chamber of Commerce and Industry, a partner organisation of the LSO.

I hope that you enjoy the performance and that you will be able to join us again soon. In March we look forward to a trio of concerts celebrating Bernard Haitink's 90th birthday and his relationship with the LSO, which spans more than two decades.

Kathryn McDowell CBE DL
Managing Director

Latest News

A TRANSATLANTIC PARTNERSHIP

In January, the LSO welcomed a team of young professional musicians – Keston MAX Fellows of Santa Barbara's Music Academy of the West – who spent a week working alongside the Orchestra and taking part in rehearsals, a mock recording session and performing in LSO concerts at the Barbican.

CULTURE MILE COMMUNITY DAY

On Sunday 17 February, LSO St Luke's was taken over for a day of performances, workshops, music, food and crafts, run by Culture Mile to celebrate the irrepressible creativity and community spirit of East London. Join us for free at the next Community Day on 21 July.

▷ [iso.co.uk/news](https://www.iso.co.uk/news)

Please ensure all phones are switched off. Photography and audio/video recording are not permitted during the performance.

On our Blog

RAVEL IN MADRID

In 1923, on his first visit to Madrid, Maurice Ravel was hard at work on a piece of music which his publishers urgently required. Read more on our blog about Ravel's Spanish influences and inspiration.

MEET LAHAV SHANI

Ahead of his LSO debut, we spoke to Lahav about Kurt Weill, musical life in Tel Aviv and what it's like to step into Zubin Mehta's shoes as Music Director of the Israel Philharmonic Orchestra.

▷ [iso.co.uk/blog](https://www.iso.co.uk/blog)

WELCOME TO TONIGHT'S GROUPS

At tonight's concert we are delighted to welcome the **Israel Philharmonic Orchestra Foundation, Adele Friedland & Friends** and **Linda Diggins & Friends**.

Tonight's Concert In Brief



Kurt Weill was a German Jewish composer, best known for his theatre music written between the wars, which mixes Weimar modernism with the sounds of Berlin cabaret. In the Second Symphony, Weill's unique style is fleshed out into a full-size symphony – a worthy companion to those of Mahler and Shostakovich.

The Second Symphony was composed in 1934, around the time Hitler rose to power, and was to become the last of Weill's symphonic works. Rachmaninov composed his *Rhapsody on a Theme of Paganini* in the same year. A swashbuckling success at its Baltimore premiere, the tuneful *Rhapsody* has lost none of its appeal in the time since.

Stravinsky's ballet *Petrushka* tells the story of a puppet who comes to life, set at a Shrovetide fair in folkloric Russia. Reminiscent of the brilliantly orchestrated, folk-inflected music of Rimsky-Korsakov and Mussorgsky, *Petrushka* features groundbreaking use of orchestral piano and the constantly shifting rhythms that became one of Stravinsky's fingerprints. *Petrushka* was first performed in Paris in 1911, a collaboration with Mikhail Fokine, Alexandre Benois and Vaslav Nijinsky.

PROGRAMME CONTRIBUTORS

Meirion Bowen has been Director of Music at Kingston-upon-Thames University and worked as a BBC Radio Producer. His books include a studies on Tippett and the writings of Roberto Gerhard.

James Holmes is a Trustee of the Kurt Weill Foundation, New York, and is currently editing Weill's orchestral music for the Critical Edition of the composer's works.

Andrew Huth is a musician, writer and translator who writes extensively on French, Russian and Eastern European music.

Paul Griffiths has been a critic for nearly 40 years, including for *The Times* and *The New Yorker*, and is an authority on 20th- and 21st-century music. Among his books are studies of Boulez, Ligeti and Stravinsky. He also writes novels and librettos.

Andrew Stewart is a freelance music journalist and writer. He is the author of *The LSO at 90*, and contributes to a wide variety of specialist classical music publications.

Coming Up: LSO Season Concerts

Sunday 3 March
Barbican

7–9pm

PUCCINI MASS

Ponchielli Elegia
Verdi String Quartet (version for full strings)
Puccini Messa di Gloria

Sir Antonio Pappano conductor
Benjamin Bernheim tenor
Gerald Finley bass
London Symphony Chorus
Simon Halsey chorus director

Streamed live on [youtube.com/lsoc](https://www.youtube.com/lsoc) and [medici.tv](https://www.medicivt.com)

Sunday 10 March
Barbican

7–9.15pm

HAITINK AT 90: BIRTHDAY CONCERT

Mozart Piano Concerto No 22
Bruckner Symphony No 4

Bernard Haitink conductor
Till Fellner piano

Streamed live on [youtube.com/lsoc](https://www.youtube.com/lsoc) and [medici.tv](https://www.medicivt.com)
Recorded by BBC Radio 3 for broadcast on 11 March



Thursday 14 March
Thursday 21 March
Barbican

7.30–9.30pm
7.30–9.30pm

HAITINK AT 90: MAHLER SYMPHONY NO 4

Dvořák Violin Concerto
Mahler Symphony No 4

Bernard Haitink conductor
Isabelle Faust violin
Anna Lucia Richter soprano

14 March 6pm

LSO Platforms:
Guildhall Artists pre-concert recital

Sunday 17 March
Barbican

7–9pm

BARBARA HANNIGAN

Ligeti Concerto Românesc
Haydn Symphony No 86
Berg Lulu – Suite
Gershwin arr Hannigan & Elliot
Girl Crazy – Suite

Barbara Hannigan conductor/soprano

Kurt Weill Symphony No 2 1934 / note by James Holmes

- 1 **Sostenuto – Allegro molto**
- 2 **Largo**
- 3 **Allegro vivace**



Kurt Weill maintained that he never wrote for posterity; in turn, posterity has found it hard to pin him down – an elusiveness perhaps encapsulated in his two most widely-performed songs. ‘Mack the Knife’ typifies the decadent tang of his collaborations with Bertolt Brecht in late-20s Berlin; yet those works, inspired by popular music, came apparently out of nowhere after a decade during which Weill distilled a unique, tersely neo-Classical style from the forms and idioms of the late 19th century. Scoffing at this change of direction, Weill’s mentor Busoni asked, ‘Do you want to be a Verdi of the poor?’ Weill replied, ‘Is that so bad?’

The bittersweet sentiment of ‘September Song’ came after a turbulent decade when Weill fled the rise of Fascism, stayed long enough in Paris to compose the Second Symphony and several theatrical works, and finally settled in America. He embraced US citizenship and the English language, contributed to the war effort and musical education; above all, inspired by an encounter with Gershwin’s *Porgy and Bess*, he wrote a string of shows with Broadway’s most

distinguished alumni – Ira Gershwin, Alan Jay Lerner and Maxwell Anderson, among others – as well as the ‘Broadway opera’ *Street Scene*, Weill’s own *Porgy*. 1940s America was naturally closed to the Weill of the Weimar Republic, while Europe felt he’d sold out on Broadway’s Great White Way; critics talked of ‘two Weills’, and disagreed as to which was the real deal. The debate may continue – but today *Street Scene* is performed almost as regularly as *Die Dreigroschenoper* (The Threepenny Opera) and Weill’s lifelong efforts to tell vivid, human stories on the lyric stage have been deemed significant on both sides of the Atlantic. Perhaps it is becoming clearer that there is only one Weill; or maybe (as has also been said) – there are a thousand.

THE SECOND SYMPHONY

Weill’s Second Symphony is the only major non-theatrical link in the 20-year chain connecting *The Threepenny Opera* to *Lost in the Stars*. As such, it seems a footnote to that catalogue – not least since its composition was intertwined with *Die*

—
‘It was conceived as a purely musical form.’

Kurt Weill

—
Sieben Todsünden (Seven Deadly Sins), his last collaboration with Bertolt Brecht. Yet Weill considered instrumental music central to his whole aesthetic, turning to the stage ‘only when I discovered my music contains the tension of scenic events.’ Although conductor Bruno Walter elicited the subtitle ‘Three Night Scenes’ for the Second Symphony’s New York premiere, Weill was clear that ‘It was conceived as a purely musical form.’

There is a darkness to the introduction; lower strings and woodwind brood beneath an insistent violin motif, and the resolute dotted rhythms of the trumpets are tonally uncertain. After 20 bars, the Allegro molto launches with chromatic string figurations restless beneath sparse rhythmic figures in the woodwind, one of which – also prominent in the ‘Stolz’ (Pride) episode of *Sieben Todsünden* – returns in various guises throughout. The second subject’s long-limbed violin melody can’t escape the energy of the first subject, before a mid-movement coda of rushing scales combined with the ‘Stolz’ rhythm.

The unusual development sidelines this exposition material; a four-note figure heard in the coda as a timpani motif heads a new clarinet melody with an elegant concluding turn at its tail. ‘Head’ and ‘tail’ take control; only when the tempo slackens into spectral wind phrases over pulsing timpani is their grip loosened. During a *meno mosso* interlude with strings playing near the bridge, sustained wind phrases unfold and interrupt the recapitulation, before the coda and a final defiant statement of the timpani motif.

Like a mischievous child, an impish triplet figure disrupts the opening *cortège* of the Largo, only silenced by a stern trombone solo. Taken up by the violins and clinging by its fingertips to a tonal centre, the melody reaches a climax in which wind instruments echo the stoical quality of the introduction’s trumpet solo over surging strings. The central section sees the procession of dotted rhythms alleviated by the return of the ‘head’ and ‘tail’ from the first movement – the former turned into a consoling triplet, an inversion of the latter lending expressive tranquility to a passage for strings alone. A tender flute melody supported by clarinets (whose seemingly innocuous figuration plays a major role in the finale’s main idea) is violently interrupted by a restatement of the exposition’s climax; the recapitulation then

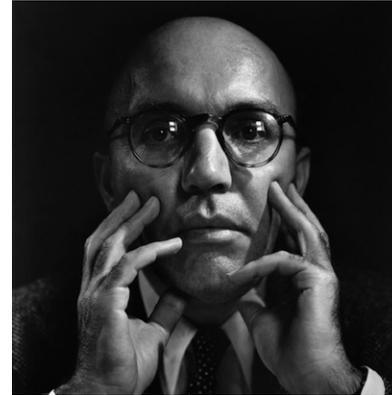
plays in reverse until, led by the timpani (and still trying to shake off the impish triplet), the opening cortège moves to a melancholy cadence that echoes the end of *Sieben Todsünden*. The *Zorn* (Anger) episode of the latter is also called to mind by the sardonic energy of the Allegro vivace, an inventively-scored rondo with a two-part main theme. Two episodes interrupt proceedings; a vigorous ostinato and a march during which the clarinet twists the trombone theme from the second movement into something rather more cynical. The pace quickens and the Lento's impish triplet drives the work to a final exhilarating tarantella.

Perhaps it was this stealthy development of small ideas across movements, along with Weill's predilection for finding endlessly varied and vivid accompaniments for his themes that led one early critic of the work to call it 'a ragbag of theatre tunes.' Yet many concert-goers in 1934 readily warmed to its felicitous orchestration, its energy and wit shot through with moments of melancholy – and the increasing number of performances since the work's publication in 1966 seems to bear out their initial judgment. □

The Kurt Weill Foundation for Music, Inc. promotes and perpetuates the legacies of Kurt Weill and Lotte Lenya by encouraging an appreciation of Weill's music through support of performances, recordings, and scholarship, and by fostering an understanding of Weill's and Lenya's lives and work within diverse cultural contexts. It administers the Weill-Lenya Research Center, a Grant and Collaborative Performance Initiative Program, the Lotte Lenya Competition, the Kurt Weill/Julius Rudel Conducting Fellowship and the Kurt Weill Prize for scholarship in music theater; it sponsors the Kurt Weill Fellowship at the Stage Directors and Choreographers Foundation and Kurt Weill/Lotte Lenya Artists at various young artist training programs in the US; and publishes the Kurt Weill Edition and the Kurt Weill Newsletter. Building upon the legacies of both Weill and Lenya, the Foundation nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. Since 2012, the Kurt Weill Foundation has also administered the musical and literary estate of composer Marc Blitzstein.

kwf.org

Kurt Weill in Profile 1900–50



The third son of Albert Weill, cantor of Dessau synagogue, and Emma Weill, young Kurt became a protégé of a family friend: Albert Bing, Dessau's Kapellmeister. Weill studied privately with Bing, and after finishing secondary school moved to Berlin to study as a conductor and vocal coach. In 1920 he became Chief Conductor of the new Municipal Theatre in Lüdenscheid, Westphalia, and was later chosen to be among Busoni's composition masterclass students at Berlin's Prussian Academy of the Arts.

Weill's early works were soon performed and published, and he scored a success in 1926 with the one-act opera *Der Protagonist*,

its libretto authored by expressionist playwright Georg Kaiser. The pioneering collaboration between Brecht and Weill was formalised with *The Threepenny Opera* in 1928, a 'play with music' based on John Gay's *The Beggar's Opera*. Brecht and Weill successfully reached mass audiences with their incisive works of social satire, though their writing partnership was unable to survive personal differences.

Political and economic turmoil in Germany, and the rapid rise of Hitler's Nazi party, led to reactionary, even hostile criticisms of Weill's progressive works; likewise, he was the target of anti-Semitic abuse. After Hitler seized power in March 1933, Weill moved to Paris, stayed briefly in London in 1935 and then sailed to New York. After several unsuccessful theatre and film projects, Weill scored notable hits on Broadway with shows such as *Knickerbocker Holiday*, *Lady in the Dark*, *One Touch of Venus* and *Lost in the Stars*, an adaptation of Alan Paton's novel *Cry the Beloved Country*. On 15 March 1950, Weill suffered a heart attack and died a few days later in New York's Flower Hospital. □

Composer Profile by Meirion Bowen

Sergei Rachmaninov Rhapsody on a Theme of Paganini Op 43 1934 / note by Andrew Huth

Simon Trpčeski piano

 In 1933, a newspaper interviewer asked the 60-year-old Rachmaninov if he'd given up composing.

It wasn't a tactful question. The years between 1917 and 1926 had been completely barren of new music; and since the first performances in 1927 of the Fourth Piano Concerto and the Three Russian Songs for chorus and orchestra there had been only the *Variations on a Theme of Corelli* for solo piano, composed in 1931.

In the summer of 1934, Rachmaninov at last produced another major work. On 19 August he wrote to his sister-in-law: 'This work is rather a large one, and only yesterday, late at night, I finished it ... This piece is written for piano and orchestra, about 20–25 minutes in length. But it is no concerto! It is called 'Symphonic Variations on a Theme by Paganini.' Three weeks later, he was referring to it as a 'Fantasia for piano and orchestra in the form of variations on a theme of Paganini.'

The premiere was given by the composer with the Philadelphia Orchestra and Leopold Stokowski on 7 November 1934 in Baltimore.

It was such a success that Rachmaninov, always fastidious and self-critical, began to have doubts: if it was so popular, he wondered, might there be something wrong with it?

The famous theme comes from the last of the *Twenty-Four Caprices* for solo violin published in 1820 by [Niccolò Paganini](#) ▷, and has attracted many composers besides Rachmaninov, among them Schumann, Liszt, Brahms, Szymanowski and Lutosławski. The theme is ideal for variation: it has simple harmony, a memorable melodic shape, crisp and characteristic rhythms and regular phrasing. Any of these features can be varied, leaving the other elements clearly recognisable.

Rachmaninov's *Rhapsody* consists of 24 continuous variations. Variation 1 precedes the theme, giving just its skeleton before the full theme is given by the violins. Variations 2 to 10 are all in a quick tempo, apart from No 7 where the solo piano introduces another theme – the [Dies Irae](#) ▷, the Medieval chant which pervades so much of Rachmaninov's music as a symbol of mortality. It re-appears in the march-like Variation 10, at first in the piano, then as a brass fanfare.

Variation 11 is a slow, reflective piano cadenza. Variations 12 to 15 are all in triple time, beginning with a melancholy, slow minuet, while Variations 16 to 18 form a sort of slow movement, culminating in the 'big tune' of No 18, which consists of Paganini's theme slowed down and turned upside-down. The final section resumes the quick tempo and begins a gradual acceleration to the final Variation 24, with its last reference to the *Dies Irae* in the brass. □

▷ **NICCOLÒ PAGANINI** (1782–1840) was an Italian violinist, guitarist and composer. He was the most celebrated violinist of his day and spent much of his career touring Europe as a travelling virtuoso. He contributed prolifically to the development of modern violin technique, greatly expanding the timbral and technical possibilities of the instrument.

▷ **THE DIES IRAE** (Day of Wrath) is the 13th-century plainchant setting of a Medieval poem, describing the biblical day of judgement. The theme has often been quoted by composers including Haydn, Berlioz, Liszt and Tchaikovsky, though perhaps most notably by Rachmaninov, for whom the *Dies Irae* became a recurring motif. The theme appears prominently in many of his major works, including the First, Second and Third Symphonies, *The Bells*, *Rhapsody on a Theme of Paganini* and the *Symphonic Dances*.

Interval – 20 minutes
There are bars on all levels.
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Sergei Rachmaninov in Profile 1873–1943



Melody is music,' wrote Rachmaninov, 'the basis of music as a whole, since a perfect melody implies and calls into being its own harmonic design.' The Russian composer, pianist and conductor's passion for melody was central to his work, clearly heard in his *Rhapsody on a Theme of Paganini*.

Although the young Sergei's father squandered much of the family inheritance, he at first invested wisely in his son's musical education. In 1882 the boy received a scholarship to study at the St Petersburg Conservatory, but further disasters at home hindered his progress and he moved to study at the Moscow Conservatory. Here he proved an outstanding piano pupil and began to study composition.

Rachmaninov's early works reveal his debt to the music of Rimsky-Korsakov and Tchaikovsky, although he rapidly forged a personal, richly lyrical musical language, clearly expressed in his Prelude in C-sharp minor for piano of 1892. His First Symphony of 1897 was savaged by the critics, which caused the composer's confidence to evaporate. In desperation he sought help from Dr Nikolai Dahl, whose hypnotherapy sessions restored Rachmaninov's self-belief and gave him the will to complete

his Second Piano Concerto, widely known through its later use as the soundtrack for the classic film *Brief Encounter*. Thereafter, his creative imagination ran free to produce a string of unashamedly romantic works divorced from newer musical trends.

He left Russia shortly before the October Revolution in 1917, touring as pianist and conductor and buying properties in Europe and the United States. □

Composer Profile by Andrew Stewart



▷ GERGIEV'S RACHMANINOV ON LSO LIVE

Symphonies Nos 1 to 3 Symphonic Dances

Valery Gergiev's lush and colourful recordings of Rachmaninov showcase his mastery of the repertoire of his homeland, recorded with LSO between 2008 and 2015.

Isolive.co.uk

Igor Stravinsky Petruskha 1910–11, rev 1947 / note by Paul Griffiths

- 1 The Shrovetide Fair
- 2 In Petrushka's Cell
- 3 In the Blackamoor's Cell
- 4 The Shrovetide Fair (Evening)



Once he had arrived in Paris with *The Firebird*, Stravinsky stayed. The success of his first score for Diaghilev meant there would have to be another, and he immediately started work on what would emerge as *The Rite of Spring*. But then, according to his own account, he got sidetracked:

'I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part ... I had in mind a distinct picture of a puppet, suddenly endowed with life.'

Continuing this story, he tells how he was visited by Diaghilev – both of them were living on the Swiss riviera, around Lake Geneva – and the great impresario smelt a show in the air: the music his young composer was playing him would have to be a ballet, not some kind of piano concerto. A puppet, did he say? Well then, that was it. Petruskha, the story from the Russian fairs, about a thing of wood and string that does indeed gain human feelings, with tragic consequences.

However unlikely this narrative may be in terms of chronology, it serves to show the weight Stravinsky wanted his ballet scores to have as self-sufficient music. It also shows how the drama on stage was equalled for him, if not surpassed, by a drama happening within the score – the drama of a piano playing tricks on the orchestra, of figures and instruments in liaison and combat. The puppet-piano in the second scene he saw as 'exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet.'

Other dramas here have to do with the treatment of what, in his later conversations with Robert Craft, he called the 'Russian export style'. *The Firebird* had been an unashamed instance, as had most of the other scores Diaghilev had brought to Paris so far, including Borodin's *Polovtsian Dances* and Rimsky-Korsakov's *Sheherazade*. But *Petrushka* looks at that style with ironic detachment. The fanfare-like gesture at the start of the second scene is a speeded-up version of a theme that had been luscious in *Sheherazade*. In the first scene, when Petruskha and his fellow puppets perform a

Russian Dance, the music offers a machine-made portrait of national style. Again in the last scene, the different dances interlock like cogwheels in a piece of machinery, so that the human spectators at the fair seem more artificial than the painted dolls in the Showman's booth.

By the time he was composing this, Stravinsky was full of enthusiasm. In January 1911, following a Christmas visit to St Petersburg, he wrote to a friend:

'My last visit to Petersburg did me much good, and the final scene is shaping up excitingly ... quick tempos, concertinas, major keys ... smells of Russian food ... and of sweat and glistening leather boots.'

The quick tempos, the concertinas and the major keys are all easy to hear; the cabbage soup, the sweat and the boots might need a little bit of imagination. The first scene features mechanical rhythms, sharp cuts from one kind of music to another, and textures built from accumulations of rotating motifs. Tunes are spliced together, or placed with accompanying figures that are just spinning on the spot. Almost anything can happen, provided it happens on time.

Events in the **first scene** turn from the general to the specific. At first the musical activity is that of the excited crowd at the St Petersburg Shrovetide Fair, with instruments (a hurdy-gurdy, two musical boxes) and dancers among the throng. Attention focuses cinematically on the Showman and his three puppets: Petruskha, the Ballerina and the Blackamoor. In a magical passage the Showman charms them into life, and they step down from their stage as they give their Russian Dance.

The **second scene** conveys Petruskha's bitterness and despair, which he feels at his dependence on the Showman and at his unrequited love for the Ballerina. She visits him, but flees at the violence of his advances.

In the **third scene** she goes to his rival, the magnificent Blackamoor. Their love-making is witnessed by Petruskha, who rushes in and is promptly ejected.

The **last scene** returns to the world outside, now to observe individuals and groups, each defined by characterful, folksy music. Everything comes to a stop when the puppets burst out. With his scimitar the Blackamoor kills Petruskha, but the Showman reassures everyone that these

are only puppets, and the crowd disperses in the evening snow. The Showman goes to drag the 'corpse' away, stopping in amazement when he sees Petrushka's ghost sneering at him.

Where Stravinsky had written *The Firebird* as a pupil of Rimsky-Korsakov, now he was part of a new entourage, Diaghilev's, working with colleagues whose talents sharpened his own: Alexandre Benois, who created the scenario and the designs, choreographer Mikhail Fokine and the dancers Vaslav Nijinsky and Tamara Karsavina, who were in the starring roles when the ballet was first presented, in Paris on 13 June 1911. The musical magic, though, is all his own, made more streamlined in his 1947 revision. □

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Barry Douglas pairs small-scale and expansive works by Tchaikovsky, Rachmaninov and Schubert.

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Igor Stravinsky in Profile 1882–1971



Third in a family of four sons, Stravinsky had a comfortable upbringing in St Petersburg, where his father was a Principal Bass at the Mariinsky Theatre. In 1902 he started lessons with Rimsky-Korsakov, but he was a slow developer, and hardly a safe bet when Diaghilev commissioned *The Firebird*. The success of that work encouraged him to remain in western Europe, writing scores almost annually for Diaghilev. The October Revolution of 1917 sealed him off from his homeland; his response was to create a rural Russia of the mind, in such works as the peasant-wedding ballet *Les Noces* (1914–23).

Before that was completed, a ballet based on 18th-century music, *Pulcinella* (1919–20), opened the door to a whole neo-Classical period, which was to last three decades and more. He also began spending much of his time in Paris and on tour with his mistress Vera Sudeikina, while his wife, mother and children lived elsewhere in France. Up to the end of the 1920s, his big works were nearly all for the theatre (including the nine he wrote for Diaghilev). By contrast, large-scale abstract works began to dominate his output after 1930, including three symphonies, of which the first, *Symphony of Psalms* (1930), marks also his reawakened religious observance. In 1939, soon after the deaths of his wife and mother, he sailed to New York with Vera, whom he married, and with whom he settled in Los Angeles. Following his opera *The Rake's Progress* (1947–51) he began to interest himself in Schoenberg and Webern, and within three years had worked out a new serial style. Sacred works became more and more important, to end with *Requiem Canticles* (1965–66), which was performed at his funeral, in Venice. □

Profile by Paul Griffiths

Lahav Shani conductor



Lahav Shani has established himself as one of the most talked-about young conducting talents, making a huge impression with his maturity and instinctive musicality. In September 2018 he took over as Chief Conductor of the Rotterdam Philharmonic Orchestra, succeeding Yannick Nézet-Séguin, and became the youngest Chief Conductor in the Orchestra's history. In the 2020/21 season, Shani will succeed Zubin Mehta as Music Director of the Israel Philharmonic Orchestra, and will be the Orchestra's Music Director Designate from 2019/20.

In the 2017/18 season, Shani became Principal Guest Conductor of the Vienna Symphony Orchestra, following a number of appearances with the Orchestra since his debut in May 2015, including a major European tour in January 2016. Shani also works regularly with the Berlin Staatskapelle, both at the Berlin Staatsoper and also for symphonic concerts. In spring 2019 he will return to conduct Mozart's *Don Giovanni* at the Berlin Staatsoper.

Recent and forthcoming highlights as a guest conductor include engagements with the Vienna Philharmonic, Symphonieorchester des Bayerischen Rundfunks, Royal Concertgebouw Orchestra, Dresden

Staatskapelle, Tonhalle-Orchester Zürich, Budapest Festival Orchestra, Boston Symphony, Rundfunk-Sinfonieorchester Berlin, Philharmonia Orchestra, Orchestre de Paris, Philadelphia Orchestra, Royal Stockholm Philharmonic, Bamberger Symphoniker and Orchestre Philharmonique de Radio France.

Shani's close relationship with the Israel Philharmonic started in 2007 when he performed Tchaikovsky's Piano Concerto under the baton of Zubin Mehta and continued in the following years as both a pianist and also as a double bass player. Shani was born in Tel Aviv in 1989 and started his piano studies aged six with Hannah Shalgi, continuing with Professor Arie Vardi at the Buchmann-Mehta School of Music in Tel Aviv. He went on to complete his studies in conducting with Professor Christian Ehwald and piano with Professor Fabio Bidini, both at the Academy of Music Hanns Eisler Berlin.

Whilst a student he was mentored by Daniel Barenboim. In 2013 he won First Prize in the Gustav Mahler International Conducting Competition in Bamberg, and as a pianist Shani made his solo recital debut at the Boulez Saal in Berlin in July 2018. He has play-directed piano concertos

with orchestras including the Philharmonia, Staatskapelle Berlin and Orchestre Philharmonique de Radio France. Recent concerto engagements include appearances with the Royal Concertgebouw Orchestra, and the Beethoven Triple Concerto with Renaud and Gautier Capuçon with the Israel Philharmonic. Shani also has considerable experience performing chamber music, appearing recently at the Festival d'Aix-en-Provence, the Cologne Philharmonie and the Verbier Festival. □

Simon Trpčeski piano



Simon Trpčeski performs with the world's foremost orchestras including the Royal Concertgebouw Orchestra, Russian National Orchestra, NDR Elbphilharmonie Orchester, WDR Sinfonieorchester, Helsinki Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, Orchestre National de France, Real Filharmonía de Galicia, New York and Los Angeles Philharmonics, New Japan Philharmonic, China Philharmonic and Melbourne Symphony Orchestra. He regularly gives solo recitals in such cultural capitals as New York, London, Paris, Munich, Prague and Tokyo, and performs chamber music at festivals such as Verbier, Aspen Music Festival, Bergen International Festival, the Baltic Sea Festival and the BBC Proms. Conductors he regularly collaborates with include Marin Alsop, Lionel Bringuier, Thomas Dausgaard, Gustavo Dudamel, Jakob Hrůša, Vladimir Jurowski, Susanna Mälkki, Andris Nelsons, Gianandrea Noseda, Sakari Oramo, Antonio Pappano, Vasily Petrenko, Jukka-Pekka Saraste, Lahav Shani, Dima Slobodeniouk, Robin Ticciati and Krzysztof Urbański.

During the 2018/19 season Trpčeski will appear with Philharmonia, the Russian State Symphony Orchestra, Orquesta Sinfónica de Galicia, National Symphony Orchestra

Washington, New York Philharmonic and Chicago Symphony, among others. He will perform both Brahms concertos with the Oslo Philharmonic, both in Oslo and on tour. A committed chamber musician, he has begun a duo partnership with violinist Eldbjørg Hemsing, including at Oslo Opera House, and appears at the Ludwigsburger Schlossfestspiele as well as Festspiele Mecklenburg-Vorpommern, at the invitation of his regular duo partner Daniel Müller-Schott. His self-made folk project, *Makedonissimo*, which celebrates the music and culture of his native Macedonia, has been performed in the UK at the Liverpool Philharmonic Hall and the Birmingham Piano Festival, in addition to performances in the Robeco series at the Concertgebouw, Amsterdam.

Trpčeski has recorded prolifically to widespread acclaim. His first recording (EMI, 2002) received both the Editor's Choice and Debut Album awards at the *Gramophone* Awards. In 2010 and 2011, his interpretations of Rachmaninov's complete concertos plus *Rhapsody on a Theme of Paganini*, with Vasily Petrenko and the Royal Liverpool Philharmonic Orchestra, were recognised with accolades from Classic FM, Diapason and *Gramophone*. Trpčeski's 2012 Wigmore Hall recital, released on Wigmore Hall Live,

was immediately hailed by *The Telegraph* as Classical CD of the Week. His recording for Onyx Classics of Prokofiev's Piano Concertos Nos 1 and 3 again won him the Diapason d'Or in September 2017.

With the special support of KulturOp – Macedonia's leading cultural and arts organisation – and the Ministry of Culture of the Republic of Macedonia, Trpčeski works regularly with young musicians in Macedonia to cultivate the talent of the country's next generation of artists. Born in the Republic of Macedonia in 1979, Simon Trpčeski is a graduate of the School of Music in Skopje, where he studied with Boris Romanov. He was previously a BBC New Generation Artist, and was honoured with the Royal Philharmonic Society Young Artist Award in 2003. □

London Symphony Orchestra on stage tonight

Leader

Carmine Lauri

First Violins

Sharon Roffman
Clare Duckworth
Laura Dixon
Gerald Gregory
Maxine Kwok-Adams
William Melvin
Laurent Quénelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Richard Blayden
Eleanor Fagg
Julia Rumley
Patrick Savage

Second Violins

Julián Gil Rodríguez
Sarah Quinn
Miya Väisänen
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogany
Ingrid Button
Caroline Frenkel
Grace Lee
Gordon MacKay
Alain Petittclerc
Robert Yeomans

Violas

Jane Atkins
Gillianne Haddow
Malcolm Johnston
Anna Bastow
German Clavijo
Lander Echevarria
Carol Ella
Julia O'Riordan
Robert Turner
Samuel Burstin
Cynthia Perrin
Alistair Scahill

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Daniel Gardner
Hilary Jones
Daniel Benn
Laure Le Dantec
Leo Melvin
Ella Rundle

Double Basses

Colin Paris
Patrick Laurence
Matthew Gibson
Joe Melvin
Jani Pensola
Josie Ellis
José Moreira
Simo Väisänen

Flutes

Julian Sperry
Charlotte Ashton

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Katy Ayling

Bassoons

Rachel Gough
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

David Alonso
Angela Barnes
Alexander Edmundson
Jonathan Lipton

Trumpets

Nicholas Betts
Toby Street
Simon Cox

Tombones

Blair Sinclair
James Maynard

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Matthew Perry

Percussion

Neil Percy
David Jackson
Sam Walton
Tom Edwards

Harps

Bryn Lewis
Lucy Wakeford

Piano

Philip Moore

Celeste

Clive Williamson

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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