



LSO

TCHAI KOVSKY

barbican

Resident
Orchestra

London Symphony Orchestra

Thursday 25 October 2018 7.30–9.40pm
Barbican Hall

LSO SEASON CONCERT
TCHAIKOVSKY'S FIFTH SYMPHONY

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

Philippe Jordan conductor
Nikolaj Szeps-Znaider violin

Recommended by

CLASSIC *fm*

6pm Barbican Hall
LSO Platforms: Guildhall Artists
A recital of Russian songs

Welcome



Welcome to this evening's concert at the Barbican. Tonight Philippe Jordan, Music Director at the Opéra de Paris, visits us to make his conducting debut with the Orchestra in a programme inspired by the landscapes and folk history of Eastern Europe.

We begin with Mussorgsky's *Night on a Bare Mountain* in its original version from 1867, followed by Szymanowski's Second Violin Concerto, the Polish composer's final large-scale work. For this we are joined by violin soloist Nikolaj Szeps-Znaider, who appeared with the Orchestra earlier in the month to conduct Smetana's *Má vlast* in the Barbican Hall and on tour in Madrid.

To close the concert we have Tchaikovsky's Fifth Symphony. This musical landmark famously explores the theme of fate, and is

furthermore connected to Tchaikovsky's love of his homeland.

Prior to this concert, students from the Guildhall School performed at short concert of Russian Songs here in the Barbican Hall. These recitals, which are free to attend across the season, provide a platform for the musicians of the future.

We look forward to more Russian masterpieces in November, as Gianandrea Noseda conducts Shostakovich's Fourth Symphony, alongside premieres of works by British composer James MacMillan. I hope you enjoy the concert and that you will join us again soon.

Kathryn McDowell CBE DL
Managing Director

Latest News

APPLICATIONS OPEN FOR THE LSO PANUFNIK COMPOSERS SCHEME

Applications for the LSO Panufnik Composers Scheme are now open, and we're recruiting budding composers from a wide range of musical backgrounds to write new music to be performed by the London Symphony Orchestra in 2019.

LSO EAST LONDON ACADEMY

Developed in partnership with ten East London boroughs, the LSO East London Academy is the first step on a path to making the Orchestra truly representative of its community in London. Opening at LSO St Luke's in Spring 2019, it aims to identify and develop the potential of young East Londoners who show exceptional musical talent, irrespective of their background or financial circumstance.

▷ iso.co.uk/news

On Our Blog

NIKOLAJ SZEPS-ZNAIDER: WHAT IT TAKES TO BE A CONDUCTOR

'The moment we stop being curious, the creative process stops' – conductor and virtuoso violinist Nikolaj Szeps-Znaider talks about what a conductor does and what it takes to be a great one.

VÍKINGUR ÓLAFSSON: 'TO KEEP EXPERIMENTING IS THE DREAM'

On Friday 21 September, Icelandic pianist Víkingur Ólafsson paid a flying visit to LSO St Luke's to perform a recital as part of the Radio 3 Artist Spotlight series. We talked to Víkingur about music in Iceland, recording Bach, and how a fish factory in Iceland's West Fjords became the setting for his latest music video.

▷ iso.co.uk/blog

WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome tonight's groups:
Linda Diggins & Friends
Sunnhordland Folkehøgskole
Fredheim Gjermund & Friends

Tonight's Concert

Tonight's concert brings together three works which reflect the fragility and resilience of humanity in nature, from Mussorgsky's bristling evocation of a witches' Sabbath atop a mountain to Szymanowski's last great concert work inspired by Poland's Tatra mountains, and Tchaikovsky's intensely personal Fifth Symphony.

Mussorgsky's tone poem took several forms in the composer's life-time, variously adapted for use in the theatre and orchestrated by Rimsky-Korsakov in 1886. The 1867 version went unperformed until the 20th century, and the 'night' referred to in the original title of the work refers to St John's Eve, a midsummer feast when witches were said to gather on a mountain side. Similarly, Szymanowski's Second Violin Concerto takes inspiration from the high Tatra mountains in the South of Poland and is infused with the folk music of the region.

Tchaikovsky's Fifth Symphony wavers between optimism and sorrow, exploring the theme of Fate which is a frequent feature of the composer's symphonic works. A recurring motto unifies the symphony's four movements, which variously showcase the nostalgic melodies, sweeping dance forms and vivid orchestral colours for which Tchaikovsky's music is so well-loved.

PROGRAMME CONTRIBUTORS

Alison Bullock Alison Bullock is a freelance writer and music consultant whose interests range from Machaut to Messiaen and beyond.

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

Fabienne Morris is a specialist in classical music communications currently working at award-winning music agency Intermusica.

Adrian Thomas is a composer and author specialising in Polish music, and Emeritus Professor of Music at Cardiff University School of Music

Coming Up: LSO Season Concerts

Thursday 1 November 7.30–9.50pm
Barbican Hall

Kodály Dances of Galánta
James MacMillan Trombone Concerto
Shostakovich Symphony No 4

Gianandrea Noseda conductor
Peter Moore trombone

Sunday 4 November 7–9.10pm
Barbican Hall

James MacMillan
All the Hills and Vales Along *
Shostakovich Symphony No 4

Gianandrea Noseda conductor
Ian Bostridge tenor
London Symphony Chorus
Simon Halsey chorus director
National Youth Brass Band of Great Britain

*Commissioned by the London Symphony Orchestra and 14-18 NOW: WW1 Centenary Art Commissions, with the world premieres taking place at The Cumnock Tryst festival (chamber version) on 6 October 2018 and LSO (orchestral version) on 4 November 2018.

14-18-NOW

WW1 CENTENARY ART COMMISSIONS

Generously supported by LSO Patrons and part of the Barbican's **For the Fallen: Marking the First World War Centenary**

Sunday 11 November 7–8.50pm
Barbican Hall

Ligeti Lontano
Bartók Cantata Profana
Haydn Nelson Mass

François-Xavier Roth conductor
Camilla Tilling soprano
Adèle Chavrey mezzo-soprano
Julien Behr tenor
Matthew Rose bass
London Symphony Chorus
Simon Halsey chorus director

Wednesday 14 November 6.30–7.30pm
Barbican Hall

Debussy Prélude à l'après midi d'un Faune
Dvořák Cello Concerto
Strauss Also sprach Zarathustra

François-Xavier Roth conductor
Jean-Guihen Queyras cello

Modest Mussorgsky Night on the Bare Mountain

1867 version / note by Andrew Huth



wayward and self-destructive genius, Mussorgsky was a late starter who died far too young. His list of works is not very extensive and his career is marked by any number of projects that were never properly started, soon abandoned or left incomplete. As a result, much of his music became known in versions posthumously edited and arranged by friends, including the piece known as *Night on a Bare Mountain* which Rimsky-Korsakov produced in 1886. This evening, however, we hear Mussorgsky's own voice in an earlier and less familiar version of the music.

It had a complicated history. Among Mussorgsky's earliest projects was an opera based on Nikolay Gogol's story *St John's Eve*, which was to include a scene portraying a witches' Sabbath – the last movement of **Berlioz's *Symphonie fantastique*** ▶ cast a long shadow, particularly in Russia. Nothing came of this, but nine years later, in 1867, he did compose an independent orchestral piece with the title *St John's Night* (that is, Midsummer night) *on the Bare Mountain*. It was never performed, and Mussorgsky made two later attempts to resurrect the music. The first was in 1872, when he recast it as part of an ill-fated opera-ballet called *Mlada*, on which four other composers were to collaborate; this in its turn served for a

further arrangement, which was pressed into service as a dream interlude in the comic opera *Sorochintsy Fair*, another work left in a very fragmentary state when Mussorgsky died. The Rimsky-Korsakov *Bare Mountain* is an orchestration and re-casting of this *Sorochintsy Fair* music.

The 1867 score, which Rimsky-Korsakov seems not to have known, was completed and fully orchestrated by Mussorgsky. Rough and headstrong, its raw power comes from its very lack of orchestral subtlety, throwing ideas and masses of sound together in an almost reckless manner typical of a composer who cared nothing for conventional beauty or polished technique. Famously, Mussorgsky said 'Art is a means of communicating with people, not an end in itself.' □

▶ BERLIOZ'S WITCHES

The impact of Hector Berlioz's *Symphonie fantastique* (1830) resonated through the 1900s. Across its five movements, the piece depicts the fantastic dreams of an artist tortured by unrequited love. The work ends with a raucous finale, combining a witches' dance with the ominous *Dies irae* – a latin hymn sung on All Soul's Day.

NOSEDA'S SHOSTAKOVICH

GIANANDREA NOSEDA CONDUCTS
THE LSO AT THE BARBICAN



Thursday 1 November 7.30pm

Kodály Dances of Galánta
James MacMillan Trombone Concerto
Shostakovich Symphony No 4

Peter Moore trombone

Sunday 4 November 7pm

James MacMillan All the Hills and Vales
Along
Shostakovich Symphony No 4

Ian Bostridge tenor
London Symphony Chorus
National Youth Brass Band of Great Britain

Wednesday 27 March 6.30pm

Strauss Till Eulenspiegel
Shostakovich Symphony No 1

Thursday 28 March 7.30pm

Rachmaninov Piano Concerto No 3
Balakirev arr Casella Islamey
Shostakovich Symphony No 1

Seong-jin Cho piano

Thursday 28 March 7.30pm

Beethoven Overture: Egmont
Shostakovich Concerto No 1 for piano,
trumpet and strings
Berlioz Harold in Italy

Daniil Trifonov piano
Philip Cobb trumpet
Antoine Tamestit viola

iso.co.uk/201819season

Modest Mussorgsky in Profile 1839–1881



Modest Mussorgsky was born in Karevo, the youngest son of a wealthy landowner. His mother gave him his first piano lessons and his musical talent was encouraged at the Cadet School of the Guards in St Petersburg, where he began to compose despite having no training. In 1857 he met Balakirev, whom he persuaded to teach him, and shortly afterwards began composing in earnest.

The following year Mussorgsky suffered an emotional crisis and resigned his army commission, but returned soon afterwards to his studies. He was, however, plagued by nervous tension, and this, combined with a crisis at the family home after the emancipation of the serfs in 1861, stalled

his development quite severely. By 1863, though, he was finding his true voice, and he began to write an opera (never completed) based on Flaubert's *Salammbô*. At this time he was working as a civil servant and living in a commune with five other young men passionate about art and philosophy, where he established his artistic ideals. In 1865 his mother died; this probably caused his first bout of alcoholism.

His first major work, *Night on the Bare Mountain*, was composed in 1867, and soon afterwards, fired by the ideas discussed in Balakirev's circle ('The Mighty Handful') he began writing his opera *Boris Godunov*; a little later he also began work on another opera, *Khovanshchina*. Heavy drinking was once again affecting his creativity, though he did write the piano work *Pictures at an Exhibition* in a short time. By 1880 he was obliged to leave government employment, and despite the support of his friends, he lapsed still further, eventually being hospitalised in February 1881 after a bout of alcoholic epilepsy. It was during a brief respite that Ilya Repin painted his famous portrait of the composer, but within two weeks of that work, Mussorgsky died. □

Composer Profile by Alison Bullock

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 2 Op 61 1932–33 / note by Adrian Thomas

- 1 **Moderato – Molto tranquillo**
- 2 **Andantino sostenuto**
- 3 **Allegretto – Molto energico sostenuto**
- 4 **Andantino – Molto tranquillo**

Leonidas Kavakos violin

Szymanowski's close friends from childhood included the pianist Arthur Rubinstein and the violinist Paweł Kochański, and both men championed Szymanowski's music abroad and were honoured in dedications of the composer's works. The two violin concertos were dedicated to Kochański, who played a major role working on the technicalities of the solo part. While he had not been able to give the premiere of the First Concerto (1916), Kochański did give the first performance of the Second (1932–33), although it was his last appearance – he died three months later. Szymanowski himself was already ill, and he survived for only four more years.

Like the Fourth Symphony, the Second Violin Concerto is deeply rooted in Polish folk music, especially that of the Tatra Mountains in the South, around Zakopane. They both show a new leanness in Szymanowski's writing and a concertante approach to the combination of soloist

and orchestra. The minor third which underpinned parts of the Symphony is elevated here to a melodic role, part of a folk-like theme unfurled by the soloist. The mood is initially introverted, with the violin in conversation with muted horn and muted trumpet. But as other sections of the orchestra join in, the solo violin picks up the pace and becomes ever more impassioned.

The first climax is a mêlée of layered themes that recalls Szymanowski's musical persona from his early orchestral works. It becomes apparent that in the 30 or so years of his career, there are certain consistencies that transcend stylistic development, especially his polyphonic textures, his ear for harmony and high lyricism, and his ability to create both chamber-like and rich orchestral textures whatever the size of the performing forces.

Where the First Violin Concerto is quixotic and ethereal, the Second Violin Concerto is earthy and sinewy. This befits a work which seems to recreate in symphonic form the musical world of Szymanowski's beloved highlanders, with its open fifth drones and intertwined melodic lines. After a lyrical episode and a second climax on the main theme, Szymanowski inserts a cadenza. This lies at the heart of the concerto, which is otherwise through-composed, separating it

into two distinct halves. Like its predecessor, the Second Concerto rethinks the structure of the genre, masking familiar symphonic procedures with elements of fantasia form. The concluding *Molto energico* follows without a break, recalling in its opening bars the start of Szymanowski's Fourth Symphony. The violin introduces a decorated version of the Concerto's first theme, confirming the composer's lifelong fascination with both integration and variation.

A further surprise lies in the introduction of a central section in the guise of a mazurka, a Polish dance form. Chopin had done something similar in his Polonaise in F sharp minor, and Szymanowski's own piano mazurkas meld highlander music (commonly in 2/4 or 4/4) with dances from the Polish plains (commonly in 3/8 or 3/4). Here the synthesis has a somewhat reflective tone – an 'etched lyricism' as Teresa Chylińska has called it. This mood permeates the ensuing recapitulation, where both versions of the Concerto's main theme crown Szymanowski's last orchestral work. □

Interval – 20 minutes

There are bars on all levels.

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TCHAIKOVSKY'S FIFTH – IN BRIEF ▶

Composed in 1888, the Fifth was completed ten years after Tchaikovsky's Fourth Symphony, once he was well-established in western Europe.

A four-movement symphony, it features all the elements of Tchaikovsky's best-loved music: clear melodic ideas, vibrant colours and powerfully directness.

A motto played low by the clarinet and strings at the beginning of the symphony introduces a theme that recurs throughout.

Moods of melancholy and nostalgia characterise the Symphony, which in the composer's own annotations explores the theme of Fate.

The Finale's exultant ending is dominated by the motto heard at the very start of the piece.

At its Hamburg premiere, the orchestra's players grew to like the piece so much, they gave Tchaikovsky a standing ovation at the last rehearsal.

Pyotr Ilyich Tchaikovsky Symphony No 5 in E minor Op 64 1888 / note by Andrew Huth

- 1 **Andante – Allegro con anima**
- 2 **Andantino cantabile, con alcuna licenza**
- 3 **Valse: Allegro moderato**
- 4 **Finale: Andante maestoso – Allegro vivace**

7en years separate Tchaikovsky's Fourth and Fifth Symphonies, so it is hardly surprising that they are very different in character. By the end of the decade 1878–88, Tchaikovsky's personal life had become far more stable and his public career had expanded into western Europe. He responded enthusiastically to new impressions, at the same time thinking deeply about his own approach to balancing Russian and western styles.

In 1887 he found himself in Hamburg, where he was approached by an elderly musician called Theodor Avé-Lallemant. As Tchaikovsky recounted with a mixture of affection and amusement, the old man frankly confessed that he didn't like Tchaikovsky's music, and 'exhorted me almost tearfully to leave Russia and settle permanently in Germany, where classical traditions ... would free me from my shortcomings.' Such a move would have been unthinkable. Tchaikovsky always felt himself intensely Russian and was usually homesick when abroad; but it was, surprisingly, to the

obscure and ancient Avé-Lallemant that he dedicated his next symphony. On his return to Russia he sketched it in May and June of 1888, completing the score in October.

The Fifth Symphony has everything that listeners to his music value: clarity of ideas, a sensuous feeling for colour, and a powerful directness of effect. There is little of the traditional German fondness for close motivic relationships, but the melancholy and nostalgia that is so much a part of Tchaikovsky's character is set within a firm classical structure that balances inward doubt against outward strength.

Tchaikovsky conducted the first performance on 17 November 1888 in St Petersburg, then after giving further performances in Russia he introduced it to Germany in Hamburg. He found the next room in his hotel was occupied by Johannes Brahms, who had prolonged his stay to hear the rehearsal and who 'was very kind. We had lunch together after the rehearsal, and quite a few drinks. He is very sympathetic and I like his honesty and open-mindedness. Neither he nor the players liked the Finale, which I also think rather horrible'. A few days later, though, Tchaikovsky wrote to his brother, 'The players by degrees came to appreciate the symphony more and more, and at the

last rehearsal gave me an ovation. The concert was also a success. Best of all – I have stopped disliking the symphony. I love it again.' Unfortunately, we don't know the dedicatee's opinion: old Avé-Lallemant was too ill to come to the concert.

FIRST MOVEMENT

The overall mood of each of Tchaikovsky's symphonies is established immediately at the beginning. Here the low clarinet and strings present a motto theme that recurs throughout the symphony. Among Tchaikovsky's sketches there is a scribbled note that gives some idea of what was in his mind: 'Introduction. Complete submission before Fate – or (what is the same thing) the inscrutable design of Providence. Allegro: 1 Murmurs, doubts, laments ... 2 Shall I cast myself into the embrace of faith?' The music tells us that Tchaikovsky's idea of Fate is not the grim power that dominates the Fourth Symphony but something less hostile, holding the possibility also of happiness.

SECOND MOVEMENT

The central movements both relate to the varying moods of the first. The horn theme of the slow movement, after the sombre introductory string chords, is obviously a

love song, and highlights Tchaikovsky's outstanding sense of orchestral colour. The appearances of the motto theme are ominous, perhaps an expression of the composer's own thwarted search for love.

THIRD MOVEMENT

The third movement is a waltz, subtly referring back to a passage in the first movement and reminding us that Tchaikovsky's next major work would be his ballet *The Sleeping Beauty*, with its inexhaustible wealth of dance movements.

FINALE

The first three movements all open quietly; the waltz is the first to end loudly, after a subdued appearance of the motto theme. This theme, now firm and confident in the major mode, provides the long introduction to the finale. The main body of the movement is a vigorous, at times hectic Russian dance full of rough high spirits. The motto theme is eventually absorbed into its course and dominates the coda, where it becomes exultant – or rather, shows a desire to be exultant, which is not quite the same thing, for there is something fragile even in Tchaikovsky's most positive statements. □

Pyotr Ilyich Tchaikovsky in Profile 1840–1893



Tchaikovsky was born in Kamsko-Votkinsk in the Vyatka province of Russia on 7 May 1840; his father was a mining engineer, and his mother was of French extraction. In 1848 the family moved to the imperial capital, St Petersburg, where Pyotr was enrolled at the School of Jurisprudence. After his mother's death in 1854, he overcame his grief by composing and performing, and music remained a diversion from his job – as a clerk at the Ministry of Justice – until he enrolled as a full-time student at the St Petersburg Conservatory in 1863.

—
'I sit down to the piano regularly at nine-o'clock in the morning and Mesdames les Muses have learned to be on time for that rendezvous.'
—

Tchaikovsky's First Symphony was warmly received at its St Petersburg premiere in 1868. *Swan Lake*, the first of his three great ballet scores, was written in 1876 for Moscow's Bolshoi Theatre. Between 1869 and the year of his death, he composed over 100 songs, cast mainly in the impassioned Romance style and textually preoccupied with the frustration and despair associated with love, conditions that characterised his personal relationships.

Tchaikovsky's hasty decision to marry an almost unknown admirer in 1877 proved a disaster, his homosexuality combining strongly with his sense of entrapment. By now he had completed his Fourth Symphony, was about to finish his opera *Eugene Onegin*, and had attracted the considerable financial and moral support of Nadezhda von Meck, an affluent widow. She helped him through his personal crisis and in 1878 he returned to composition with the Violin Concerto. Tchaikovsky claimed that his Sixth Symphony represented his best work.

The mood of crushing despair heard in all but the work's third movement reflected the composer's troubled state of mind. He committed suicide nine days after its premiere on 6 November 1893. □

Composer Profile by Andrew Huth

**TCHAIKOVSKY
ON LSO LIVE**



Tchaikovsky: Symphonies Nos 1 to 3

Valery Gergiev conductor

Former Principal Conductor Valery Gergiev recorded Tchaikovsky's first three symphonies with the LSO in 2012. Featuring 'Winter Dreams', the 'Little Russian' and the 'Polish' symphonies, his interpretations have been widely praised for their finesse and imagination.

isolive.co.uk

Philippe Jordan conductor



Philippe Jordan is counted among the best-established and most sought-after conductors of his generation, and has been Music Director of the Opéra de Paris since 2009 and Principal Conductor of the Vienna Symphony since the 2014/15 season. Most recently, Philippe has been appointed Music Director of the Vienna State Opera, a role he will begin in 2020.

Jordan's career on the podium began at Germany's Theater Ulm in the 1994, and from 1998 to 2001 Jordan served as Assistant Conductor and Kapellmeister under Daniel Barenboim at the Berlin State Opera. Subsequently, Philippe became Principal Conductor of Austria's Graz Opera House and the Graz Philharmonic Orchestra. During that period, Jordan debuted at important international opera houses and festivals, including the Metropolitan Opera and Houston Grand Opera, the festivals of Salzburg, Aix-en-Provence and Glyndebourne, as well as the Royal Opera House in Covent Garden, Vienna State Opera and the Festspielhaus Baden-Baden. From 2006 to 2010, Jordan served as Principal Guest Conductor of Berlin's Staatsoper Unter den Linden, and in summer 2012 he made his debut at the Bayreuth Festival leading a production of *Parsifal*.

As a symphonic conductor, Philippe has worked the Berlin, Munich and Vienna Philharmonic Orchestras, the Vienna Symphony, Radio Symphony Orchestra of Vienna, Orchestra Philharmonique de Radio France, London Philharmonic Orchestra, Orchestra Dell'Accademia Nazionale di Santa Cecilia in Rome, Orchestre de la Suisse Romande, Tonhalle-Orchester Zürich, Chamber Orchestra of Europe and the Mozarteum Orchestra Salzburg. Philippe's work with the Vienna Symphony includes complete cycles of Beethoven's Symphonies and Piano Concertos at Vienna's Musikverein, followed by an additional Beethoven Symphony Cycle in the Vienna Konzerthaus.

In summer 2017, Philippe Jordan conducted a new production of *Die Meistersinger von Nürnberg* in Bayreuth, which returns to Wagner's theatre in summer 2019. Philippe has also been active as a recording artist working with opera companies around Europe, at the Glyndebourne Festival, the Royal Opera and the Opéra de Paris. His recording of *Pelléas et Mélisande* at the Opéra de Paris was awarded the *CHOC de l'année* prize for Classical Music DVDs. His recording work with the Vienna Symphony includes discs of Tchaikovsky's Symphony No 6, 'Pathétique' (September 2014) and

Schubert's Seventh and Eighth Symphonies (August 2015). A recording of Beethoven's complete Symphonies is planned to be finished during the composer's 250th anniversary year in 2020. □

▷ **Read our interview with Philippe Jordan on page 11**

Nikolaj Szeps-Znaider violin



The 2017/18 season saw Nikolaj Szeps-Znaider give acclaimed performances at the helms of the Chicago Symphony, New York Philharmonic, London Symphony, Detroit Symphony, and Cleveland orchestras. This season and next, he returns to the Orchestre National de Lyon, Detroit Symphony, Montreal Symphony, City of Birmingham Symphony, Chicago Symphony, Cleveland Orchestra, and Luxembourg Philharmonic, and expands the list of opera houses he appears with by making debuts with the Semperoper Dresden and the Hamburg Opera. He also continues his Nielsen project with the Odense Symphony Orchestra conducting and recording the complete symphonies. Also a virtuoso violinist of distinction, he features as Artist in Residence with the Vienna Symphony Orchestra, both performing with and conducting the orchestra in a series of concerts across the 18/19 season, including his conducting debut at the Musikverein and a European tour with Philippe Jordan.

Szeps-Znaider has a particularly strong relationship with the London Symphony Orchestra; an orchestra he conducts and performs with as soloist every season, and with whom he has recently recorded Mozart's complete violin concertos, directed from the violin. The first album comprising

Concertos 4 and 5 was released on the LSO Live label in March 2018 with The Strad extolling Szeps-Znaider's playing as 'possibly among the most exquisite violin sound ever captured on disc'. Concertos 1, 2 and 3 follow in November 2018.

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

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

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

SZEPS-ZNAIDER ON LSO LIVE



Hear Nikolaj Szeps-Znaider in Mozart's Violin Concertos in his latest recording for LSO Live, available from Friday 2 November 2018

▷ Isolive.co.uk

Philippe Jordan in Conversation



His musical upbringing ...

I'm part of a music family. My father, Armin Jordan, was a conductor and my mother was a ballet dancer, so I got into opera and theatre early. I was especially fascinated by my dad's job. It was clear I wanted to do the same thing.

I saw so many things with my father but really what was most extraordinary was when I was eleven years old and my father did *Die Walküre* in Seattle. It opened a world for me with the orchestral sound, the theatricality, the mythology. I couldn't stop

listening to Wagner after that. I could visit rehearsals and see the singers. Of course, I didn't understand much of it, but I knew it was something you could feel, that you could drown in.

Conducting in Bayreuth ...

It's incredible. I adore Wagner but never saw myself as a Wagnerian. I got to know how incredible Bayreuth is as a place when I saw the dedication and love given to the music. The musicians and audiences who spend the summer there do it because they love the music conditions. Bayreuth is

intoxicating, in a good sense. You learn a new approach to Wagner, because you're forced to think like him, through the acoustic, through the pit. You become a different conductor after Bayreuth.

London ...

Before I left for Paris I had an intense relationship with the city, and with England. I made my UK debut at Glyndebourne in 2002 with Bizet's *Carmen*, and I worked a lot in Covent Garden until 2008 and with the Philharmonia Orchestra. I've missed it over the last few years, so I'm very happy to come back and to meet a new orchestra.

Tonight's programme ...

There's a theme for the LSO season: roots and folk music. Recently I did a complete cycle of the Tchaikovsky symphonies in Paris, and in my work with the orchestra there I always think it's important to question identity and how to cultivate the identity of the orchestra through its sound. When we did the Tchaikovsky, I saw how the Russian musical tradition connects to France. There's a long history of performing Russian music in Paris – Tchaikovsky had a big influence and so did Stravinsky and the Ballets Russes. The orchestras in France play

it in their own way, with transparency. The Mussorgsky we're playing is its original version and it's much more radical than Rimsky-Korsakov's arrangement, which is more like a fairytale. Then there's Szymanowski, a Polish composer who was influenced by all things: folk music of course – you can hear Bartók-like dances in the concerto's themes – as well as French Impressionism and Expressionism. It's very complex.

Working with Nikolaj Szeps-Znaider ...

When we both were babies in Berlin we did Szymanowski's Violin Concerto No 1, so we're connected by that. He's also artist in residence with the Vienna Symphony and we'll be performing again just after this. He's a wonderful violinist and he thinks from the perspective of the whole orchestra, especially now that he conducts – he's a true musician and a great partner.

Music outside the concert-hall ...

When I have a lot of concerts on, I prefer silence. I think silence is the greatest music ever! All the best music and ideas come out of silence. It's also important in our work. It's not noise that provokes music, it's silence that generates big sounds. □

London Symphony Orchestra on stage tonight

Co-Leaders

Carmine Lauri
Emily Nebel

First Violins

Clare Duckworth
Gerald Gregory
Maxine Kwok-Adams
Claire Parfitt
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Julian Azkoul
Morane Cohen-
Lamberger
Laura Dixon
Takane Funatsu
Lulu Fuller
William Melvin
Helena Smart

Second Violins

Thomas Norris
Miya Vaisanen
David Ballesteros
Matthew Gardner
Belinda McFarlane
Iwona Muszynska
Andrew Pollock
Paul Robson
Cassandra Hamilton

Hazel Mulligan
Greta Mutlu
Gabrielle Painter
Csilla Pogany
Player TBC

Violas

Rachel Roberts
Gillianne Haddow
Malcolm Johnston
Anna Bastow
German Clavijo
Lander Echevarria
Stephen Doman
Robert Turner
Felicity Matthews
Alistair Scahill
David Vainsot
Anna Dorothea Vogel

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Amanda Truelove
James Barralet
Laure Le Dantec

Double Basses
Ivan Zavgorodniy
Colin Paris
Patrick Laurence
Matthew Gibson
Joe Melvin
Emre Ersahin
Jim Vanderspar
Player TBC

Flutes

Anna Wolstenholme
Luke O'Toole

Piccolo

Rebecca Larsen

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Principal TBC
Chi-Yu Mo

Bassoons

Dan Jemison
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Guest Principal TBC
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Daniel Curzon

Trumpets

David Elton
Richard Blake
Niall Keatley
Catherine Knight

Trombones

Dudley Bright
Emma Bassett

Bass Trombone

Paul Milner

Tuba

Peter Smith

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Tom Edwards
Jacob Brown

Piano

Catherine Edwards

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:

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