

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**

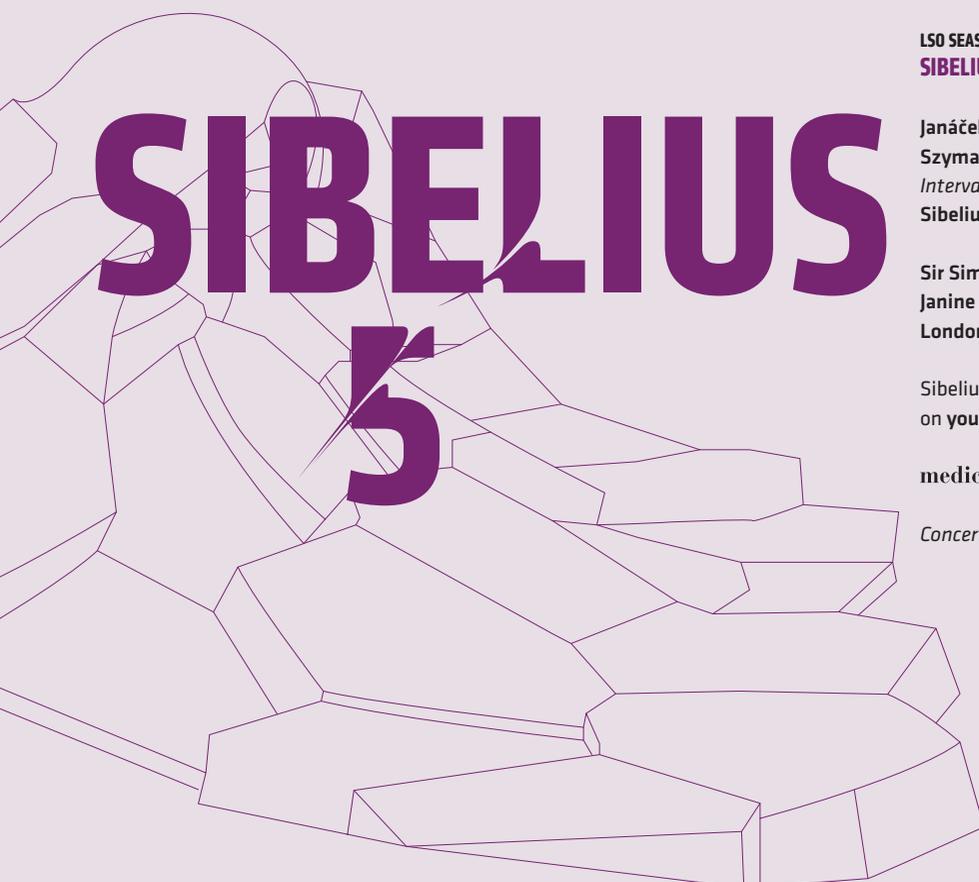
Sibelius Symphony No 5 streamed live  
on [youtube.com/Iso](https://www.youtube.com/Iso) and [medici.tv](https://www.medicivt.com)

[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

## 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



**K**arol 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

**B**efore 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 tuttis, 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



**V**iolinist 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,

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.

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'.

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.

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

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

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

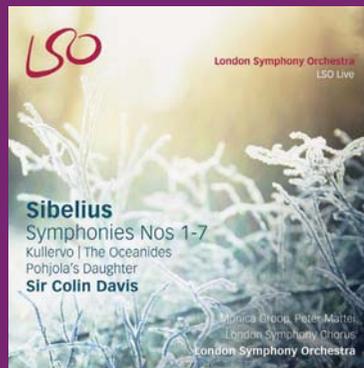
In fact the finale theme doesn't appear on the trumpets until near the end of the symphony, where it is marked *nobile* (noble). It inaugurates the long final crescendo

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

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

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

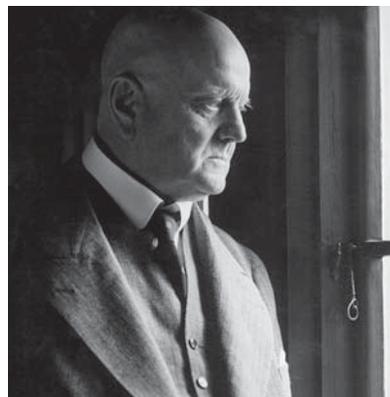
Sir Colin Davis conductor

'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



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.

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.

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 Petitclerc

## Second Violins

David Alberman  
Thomas Norris  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Julian Gil Rodriguez  
Naoko Keatley  
Iwona Muszynska  
Paul Robson  
Dmitry Khakhmurov  
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.

The Scheme is supported by:

The Polonsky Foundation  
Barbara Whatmore Charitable Trust  
Derek Hill Foundation  
The Thistle Trust  
Idlewild Trust  
Angus Allnatt Charitable Foundation

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

# Sir Simon Rattle conductor



Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music in London. From 1980 to 1998, he was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. He moved to Berlin in 2002 and held the positions of Artistic Director and Chief Conductor of the Berlin Philharmonic until he stepped down in 2018. Sir Simon became Music Director of the London Symphony Orchestra in September 2017.

Sir Simon has made over 70 recordings for EMI (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received the 2009 Grammy Award for Best Choral Performance); Berlioz's *Symphonie fantastique*; Ravel's *L'enfant et les sortilèges*; Tchaikovsky's *The Nutcracker* – Suite; Mahler's *Symphony No 2*; and Stravinsky's *The Rite of Spring*. From 2014 Sir Simon recorded the Beethoven, Schumann and Sibelius symphony cycles on the Berlin Philharmonic's new in-house label, Berliner Philharmoniker. His most recent recordings include Debussy's *Pelléas et Mélisande*, Turnage's *Remembering*, and Ravel, Dutilleux and Delage on Blu-Ray and DVD with the LSO on LSO Live.

Music education is of supreme importance to Sir Simon. His partnership with the Berlin Philharmonic broke new ground with the education programme *Zukunft@Bphil*, earning him the Comenius Prize, the Schiller Special Prize from the city of Mannheim, the Golden Camera and the Urania Medal. He and the Berlin Philharmonic were appointed International UNICEF Ambassadors in 2004 – the first time this honour has been conferred on an artistic ensemble. Sir Simon has also been awarded several prestigious personal honours, which include a knighthood in 1994, becoming a member of the Order of Merit from Her Majesty the Queen in 2014, and being given the Freedom of the City of London in 2018.

In 2013 Sir Simon began a residency at the Baden-Baden Easter Festival, conducting Mozart's *The Magic Flute* and a series of concerts with the Berlin Philharmonic. Subsequent seasons have included performances of Puccini's *Manon Lescaut*, Peter Sellars' ritualisation of Bach's *St John Passion*, Strauss' *Der Rosenkavalier*, Berlioz's *The Damnation of Faust*, Wagner's *Tristan and Isolde* and, most recently, *Parsifal* in 2018. For the Salzburg Easter Festival, Rattle has conducted staged productions of Beethoven's *Fidelio*, Mozart's *Così fan tutte*, Britten's *Peter Grimes*, Debussy's *Pelléas*

and *Mélisande*, Strauss' *Salome* and Bizet's *Carmen*, a concert performance of Mozart's *Idomeneo* and many concert programmes.

Sir Simon has long-standing relationships with the leading orchestras in London, Europe and the US, initially working closely with the Los Angeles Philharmonic and Boston Symphony Orchestra, and more recently with The Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, with whom he has recorded the complete Beethoven symphonies and piano concertos with Alfred Brendel, and is also a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

During the 2018/19 season Sir Simon will embark upon tours to Japan, South Korea, South America and Europe with the London Symphony Orchestra. He will conduct the Czech Philharmonic Orchestra for the first time in Mahler's *Das Lied von der Erde* and will return to the Deutsche Staatsoper Berlin, the Bavarian Radio Symphony Orchestra, and the Berlin Philharmonic. In March 2019 he will conduct Peter Sellars' revival of Bach's *St John Passion* with both the Berlin Philharmonic and the Orchestra of the Age of Enlightenment. □