

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Wednesday 5 February 2014 7.30pm
Barbican Hall

UBS SOUNDSCAPES: DVOŘÁK

Panufnik Sinfonia Sacra
Dvořák Violin Concerto
INTERVAL
Panufnik Lullaby
Dvořák Symphony No 9
(‘From the New World’)

Michael Francis conductor
Anne-Sophie Mutter violin



Celebrating Andrzej Panufnik's centenary year.
Supported by the Adam Mickiewicz Institute
as part of the Polska Music programme



Concert ends approx 10.05pm

Welcome Kathryn McDowell



Welcome to tonight's LSO concert with violinist Anne-Sophie Mutter, a great friend and regular collaborator of the LSO, and conductor Michael Francis whom audience members may remember as a Double Bass player in the LSO before his appointment as Chief Conductor of the Norrköping Symphony Orchestra in Sweden.

This evening's concert marks the start of composer Andrzej Panufnik's centenary year with a performance of two of his early works. After settling in London in 1954, Panufnik developed a strong relationship with the LSO, with the Orchestra commissioning three works from him and performing many others. Panufnik's support and encouragement of young artists was well known and is further celebrated in the LSO Panufnik Composers Scheme, devised and set up through the tireless work of his widow Camilla, Lady Panufnik. Join us for the scheme's annual workshop at LSO St Luke's on 7 February.

I would like to thank the Adam Mickiewicz Institute for their support of this year's centenary celebrations, including tonight's concert, and for their advocacy of Polish music. We look forward to concerts in Katowice and London in October, which also form part of the series. I would also like to thank UBS for their support of tonight's concert and ongoing commitment to the LSO.

I hope you enjoy the concert and can join us again on 9 February for the first performance in pianist Yuja Wang's UBS Soundscapes: LSO Artist Portrait series.

Kathryn McDowell

Kathryn McDowell CBE DL Managing Director

Living Music In Brief

PANUFNIK COMPOSERS WORKSHOP

Join us on 7 February at LSO St Luke's and watch from the audience as this year's Panufnik Composers (supported by the Helen Hamlyn Trust) develop their music with the LSO, working with conductor François-Xavier Roth and composition director Colin Matthews. There are two sessions: 10am–1pm and 2–6pm. You can book free tickets by calling the Barbican Box Office on **020 7638 8891**.

iso.co.uk/whatson

2014/15 SEASON LAUNCH

We're delighted to announce details of the LSO's brand new season of music-making, taking place at the Barbican between September 2014 and July 2015. The concerts are available to browse now on iso.co.uk; online booking will open on 10 February, with telephone booking available from 1 March.

iso.co.uk/201415season

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated booking phone line and, for bigger groups, free hot drinks and the chance of a private interval reception. Tonight we are delighted to welcome:

Harris Boys' Academy and
James Locke-Scobie & Friends.

iso.co.uk/groups



Until we're *perfectly* in tune.

Harmony is only achieved when everyone's in tune.
And to be in tune, you have to listen.

At UBS, we know all about listening.
To the words. The silences.

Yes, we offer tailor-made investment solutions.

And we can put the expertise and resources of a
truly integrated, global firm at your disposal.

But all that would mean nothing if we didn't listen.

To you.

We will not rest



The value of an investment and the income from it can fall as well as rise as a result of market and currency fluctuations and you may not get back the amount originally invested.

www.ubs.com

An appreciation Andrzej Panufnik *by* Nigel Osbourne

Andrzej Panufnik was always ahead of his time. The young boy who liked to feel the vibrations of the future through the wind in the wires, grew into the man who created works like *Sinfonia Sacra* and *Sinfonia Votiva*.

I have a picture in my mind of Andrzej as a child. It is somewhere in the middle of Poland in the early 1920s. There is an open field, a wide horizon with scudding clouds, and a telegraph pole standing in the wind. A young boy leans his ear against the wood. He listens intently ...



**COMPOSING IN HIS
TWICKENHAM STUDIO**

Andrzej Panufnik was always ahead of his time. The young boy who liked to feel the vibrations of the future through the wind in the wires, grew into the man who created works like *Sinfonia Sacra* and *Sinfonia Votiva* which would become both signals and antennae of the Polish struggle for independence and identity, the Solidarity movement, and changes no one had even dared imagine.

I remember when I was a student in Poland, at the end of the 1960s, my composition teacher Witold Rudziński arrived at our class one day looking a little nervous and drew a large, ageing envelope from his briefcase. It contained copies of some of Andrzej's works

of the later 1940s – *Twelve miniature studies*, *Lullaby*, *Nocturne* and *Sinfonia Rustica*, all still in principle 'banned' in Poland. He pointed out how almost everything in the language of the Polish School



**REHEARSAL WITH LSO AND ANDRÉ PREVIN
FOR 'CONCERTINO' PREMIERE (1981)**

of the 1960s was already sketched in prototype in these pieces: the resonant clusters of notes close together, large luminous chords containing all possible notes in kaleidoscopic patterns, microtones or pitches 'between the cracks' of the piano keys, and orchestral notations of an elegant openness and plasticity adopted later by composers like Stravinsky and Boulez.

Andrzej paid the price of being ahead of his time. By the end of the 1940s he found himself in the impossible position of being 'used' by the Communist political establishment to promote official Polish culture whilst his own exploratory work, and the creative work of others, was banned. He felt he had no choice but to leave. But even in exile in Britain he was marginalised. It is a grim irony that in one of the most (otherwise) enlightened periods of British musical life, his ritual forms, warm orchestral colour and expressivity, all pointers to the musical future, should have been perceived as 'out of fashion'.

But time eventually caught up with Andrzej's shooting star. I was lucky to be present in the National Philharmonic Hall in Warsaw in 1978 when The Scottish National Orchestra gave the Polish premiere of *Sinfonia Sacra*. From the moment Alexander Gibson swung his baton in an arc to begin, the atmosphere was electric, and the standing ovation seemed to last for hours. Andrzej had not yet arrived in Poland in person, but his music had landed like a meteor from the sky. Time was also catching up in the West, with a string of high profile commissions for major orchestras, including such important works as Symphony No 10 for George Solti and the Chicago Symphony Orchestra and the Cello Concerto for Rostropovich and the LSO.

Although Andrzej lived most of his life as a man of the future, and was often forced to eat 'bitter bread', he was very much a human being of the present.

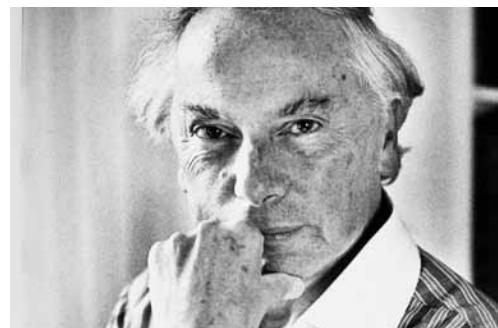
He may have conducted for Chairman Mao and Zhou EnLai, but he dined with Picasso and Princesses. He was introverted but warm and passionate, deeply reflective but with a cheeky sense of humour, a total artist and musician, and a loyal friend. I feel privileged to have known him, and celebrate this important acknowledgement of his specialness from one of the great orchestras who interpreted his work. As the composer Edgard Varèse once said, 'Contrary to popular belief, an artist is never ahead of his time, but most people are far behind theirs'.



REHEARSAL OF 'SINFONIA DI SFERE' WITH LSO FOR BBC PROMS (1976)

PHOTOGRAPHY

All photographs taken by, and kindly supplied by, Lady Camilla Panufnik.



**TOP & BOTTOM: WITH HORENSTEIN AND LSO RECORDING FOUR PANUFNIK WORKS (1970)
MIDDLE: 70TH BIRTHDAY PORTRAIT (1984)**

Andrzej Panufnik (1914–91)

Sinfonia Sacra (1965–66)

- 1 VISION I: MAESTOSO
- 2 VISION II: LARGHETTO
- 3 VISION III: ALLEGRO ASSAI – AGITATO
- 4 HYMN: ANDANTE SOSTENUTO – MAESTOSO

MILLENNIUM OF CHRISTIANITY

16 April 966 AD (the Saturday in Holy Week) marks the date of the baptism of Mieszko I, the first historical ruler of Poland. Prior to 966 AD, Poland was a Pagan country. Christianity arrived in Poland in the 8th century, and following Mieszko's baptism, spread quickly throughout the country. Within decades, Poland was recognised by the Papacy and the Holy Roman Empire.

BOGURODZICA was sung in churches but also as an anthem by Polish knights on the battlefield. Panufnik wrote that he intended *Sinfonia Sacra* to incorporate both the 'heroic and religious' factors associated with the hymn, 'these two persistently repeated elements having dominated Polish life throughout all the thousand years of its tragic history.'

Panufnik composed *Sinfonia Sacra* in 1965–66 to celebrate Poland's Millennium of Christianity. It was the last major work in which he dealt explicitly with traditional Polish thematic material, which had been a mainstay of his music since the end of World War II. The work is based on the medieval Polish chant known as *Bogurodzica* ('Mother of God'), which, although not the Polish national anthem, has long been central to Polish culture and national identity.

There are several reasons behind Panufnik's use of this ancient musical material. Panufnik had been living in exile in the UK since his dramatic escape from Communist Poland in June 1954. Under the Communist regime, expressions of religious national identity were strongly discouraged – despite which, or perhaps because of it, attendance at churches throughout the country rose consistently during the 40 years of Communist rule. In making explicit reference to *Bogurodzica*, within the context of a work specifically celebrating the Millennium of Polish Christianity, Panufnik was deliberately exploiting his freedom of expression in the UK, knowing that both the use of this hymn, and indeed the entire topic, would have proved very awkward in communist Poland. Equally, it is perhaps true that Panufnik had found his Polish identity expressing itself still more strongly in exile than when he was living in the country of his birth. Several of his most passionately patriotic pieces date from the first decade or so of his residence in the UK. Whilst references to Polish folk song or national musical material would all but vanish from his music after *Sinfonia Sacra*, topics of national Polish concern would resurface

occasionally, as in his powerful *Katyn Epitaph* written shortly after this symphony, and above all in his Eighth Symphony *Sinfonia Votiva*, written in direct response to the growth of the Solidarity Protest Movement in 1980–81.

Nevertheless, *Sinfonia Sacra* does stand out in Panufnik's oeuvre: this was the only time in his mature output that he sought to adopt a somewhat 'public', even popular tone. Although the work contains passages of dissonance and some violence, the majority of *Sinfonia Sacra* uses a relatively simple melodic and harmonic syntax in a deliberately clear, even narrative manner. From the opening trumpet fanfares to the spectacularly epic conclusion, Panufnik takes care to articulate everything in an unusually explicit fashion. One commentator has even referred to the piece as a sort of Polish equivalent of Respighi's orchestral spectacular *Pines of Rome*, and it is perhaps worth remembering that Panufnik had long before proved himself a very able composer of striking film music and popular song. *Sinfonia Sacra* has duly gone on to become the most popular of all of Panufnik's works.

STRUCTURE

Sinfonia Sacra is in two large parts – the first comprising three relatively short but sharply defined 'Visions', followed by a sustained, continuous final movement entitled 'Hymn' which is longer than the three previous movements together. Although selected musical intervals from the *Bogurodzica* hymn are used throughout the symphony, the actual hymn melody is only in the last seven notes.

A QUICK GUIDE TO INTERVALS**Perfect Fourth**

Eg between C and F.
Think 'Here comes the bride'.

Major Second

Eg between C and D.
Think the first two notes of a scale.

Minor Second

Eg between C and C-sharp.
This is the closest possible interval in normal tuning.
Think the shark attack from *Jaws*.

FIRST VISION

The first of the three 'Visions' is for four trumpets, originally spaced around the audience in the galleries of the concert hall, but tonight positioned around the orchestra. (Panufnik often made dramatic use of space in his work). This is a short prelude fanfare, perhaps distantly analogous to the opening brass fanfares (also featuring extra trumpets) in Janáček's *Sinfonietta*. The fanfares in *Sinfonia Sacra* are based on a single interval, the perfect fourth, which predominates in every bar. A dramatic crescendo on octave Cs leads to:

SECOND VISION

The second 'Vision', which is a hushed lullaby-like movement entirely for the strings, using gently lyrical melodic patterns harmonised in Panufnik's unmistakable major/minor chords (which have a distantly bitter-sweet, jazzy flavour). Here the main melodic interval is the major second, but the harmonies use all types of interval to vary the musical colouration.

THIRD VISION

The third 'Vision' brutally interrupts the peace with canon fire from the percussion playing multiple drums at various pitches. Their volleys of explosions ricochet across the orchestra throughout this movement, recalling Panufnik's wartime *Tragic Overture* and looking forward to his similar use of echoing multiple drums in his *Sinfonia di Sfere* from the 1970s. An element of protest is clearly present in this third 'Vision', the only one of the three to deploy the full orchestra throughout, and based upon the minor second, the sharpest musical dissonance.

Possibly this unbridled violence – unusual for this composer and never repeated in his later music – was in part his belated musical protest against the Polish Communist regime under which he had suffered such terrible indignities just over a decade before. Panufnik himself was far too discreet in person to specify any such thing, however, and we should perhaps refrain from listening to it too literally as any kind of programme music. Either way, a first section of passionately repeated outbursts is followed by a second, concluding section which, starting from the depths of the orchestra, agitatedly rises in jagged phrases of mounting tension and shrill dissonances, the movement ending as if on the precipice of some catastrophe.

FINAL HYMN

In stark contrast to the 'Visions', the final Hymn is sustained and uninterrupted. It traces a process of continuous growth, starting from a few whispered phrases in high string harmonics, and gradually spreading its simple melodic material through each section of the orchestra. As the music flowers, the harmony becomes steadily richer and the orchestration increasingly full and warm. Finally, the ancient hymn-tune *Bogurodzica* is revealed to be the source of all the previous melodic ideas: in a huge climax it is sung out by the full orchestra, joined also by the gallery trumpets from the first 'Vision' as the orchestral sonorities take on an increasingly organic-like character. *Sinfonia Sacra* concludes in a blaze of sound, with the opening fanfares now shouted out on the whole of the orchestral brass.

Programme Note © Julian Anderson

PANUFNIK LEGACIES

on **LSO LIVE**



£5.99

Available at
Iso.co.uk/lsolive
in the Barbican
Shop or online

Celebrating the compositions of composers on the Panufnik Composers Scheme.

Reviews Editor's Choice

June 2013 *BBC Music Magazine*

Antonín Dvořák (1841–1904)

Violin Concerto Op 53 (1879)

Anne-Sophie Mutter plays in memoriam Sir Colin Davis

- 1 ALLEGRO MA NON TROPPO
- 2 ADAGIO MA NON TROPPO
- 3 FINALE: ALLEGRO GIOCO SO MA NON TROPPO

ANNE-SOPHIE MUTTER VIOLIN

Inspiration can be a blessing and a curse. When Brahms introduced Dvořák to the great violinist Joseph Joachim, a mutually beneficial collaboration should have flourished. Shortly after Brahms had written his violin concerto for Joachim – to which the violinist contributed ideas of phrasing and technique – Dvořák followed suit. Solo concertos were not necessarily the Bohemian composer's strength; although he was a proficient string player, Dvořák had only written a piano concerto to date (having abandoned an earlier cello concerto). Joachim proved to be a hard taskmaster. Having turned down the premiere of Schumann's Violin Concerto (also written for him), Dvořák clearly had a tough hill to climb.

Sensing some doubt, Dvořák immediately dedicated the concerto to the Austrian violinist. When he delivered the manuscript, however, Joachim was highly critical. Rather than the strictly formal work that Joachim had wanted, Dvořák had written in a more rhapsodic style (albeit underpinned by formal guidelines), boldly dispensing with the recapitulation of the thematic material in the first movement. The composer destroyed the original manuscript, keeping only the solo violin part. Once he had completed major revisions to the concerto in 1882, he said that, 'I have retained the themes, and composed some new ones too, but the whole concept of the work is different'. Nevertheless, Joachim remained unconvinced and finally turned down the concerto.

Dvořák was adamant that the work should be performed and pursued a premiere in Prague. František Ondříček, who came from a long line of Czech violinists, gave the first performance in the Czech capital on 14 October 1883 and repeated the performance in Vienna on 2 December. The success of these performances was a welcome vindication of Dvořák's aims.

After a brief but intrepid introduction from the orchestra, the soloist answers with a more sinuous response. The change between these bold outbursts and more introspective passages characterises the first movement. The lyrical Adagio is likewise interrupted by much stormier music. The cheeky final movement takes its inspiration from the *Furiant*, a native Czech dance that is known for its unstable metre (the name means 'a swaggering, arrogant man'). The dance's jolts and stamps frame a hushed central section. After this quiet enclave Dvořák brings the concerto to a virtuosic close. This highly lyrical work may not have pleased Joseph Joachim, but like the later cello concerto, it has become a much-loved work in the concerto repertoire.

Programme Note © Gavin Plumley

Gavin Plumley is a freelance writer and musicologist who has written and broadcast widely about the music and culture of Central Europe

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. The Barbican shop will also be open.

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the Information Desk on the Circle level?

A tribute to Sir Colin Davis from **Anne-Sophie Mutter**

Dear Colin,

I miss you dear Colin! For many decades I had the pleasure and privilege of working with you.

I can remember only a few times when I was happier on stage than in my concerts with you.

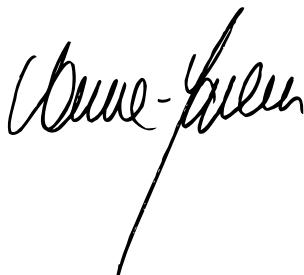
Speaking as an admiring soloist, I was always fascinated by the fact that you could combine complete authority over the orchestra with such clarity and passion in your musicianship.

I felt safe and inspired to fly high.

Off-stage I fondly remember you as a warmhearted and witty friend and a fabulous knitter – my daughter treasures your Norwegian style sweater above anything!

Hope to see you (not too soon) up there; give my love to Shamsi and greetings to Paganini.

Fondly yours,
Anne-Sophie Mutter



Antonín Dvořák Composer Profile

DVOŘÁK IN PORTRAIT



Born into a peasant family, Dvořák developed a love of folk tunes at an early age. His father inherited the lease on a butcher's shop in the small village of Nelahozeves, north of Prague. When he was 12, the boy left school and was apprenticed to become a butcher, at first working in his father's shop and later in the town of Zlonice. Here Dvořák learned German and also refined his musical talents to such a level that his father agreed he should pursue a career as a musician. In 1857 he enrolled at the Prague Organ School, during which time he became inspired by the music dramas of Wagner: opera was to become a constant feature of his creative life.

His first job was as a viola player, supplementing his income by teaching. In the mid-1860s he began a series of large-scale works, including his Symphony No 1 and the Cello Concerto. Two operas, a second symphony, many songs and chamber works followed before he decided to concentrate on composition. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the government. Brahms lobbied the publisher Simrock to accept Dvořák's work, leading to the publication of his *Moravian Duets* and a commission for a set of *Slavonic Dances*.

The nationalist themes expressed in Dvořák's music attracted considerable interest beyond Prague. In 1883 he was invited to London to conduct a concert of his works, and he returned to England often in the 1880s to oversee the premieres of several important commissions, including his Seventh Symphony and Requiem Mass. Dvořák's Cello Concerto received its world premiere in London in March 1896. His Ninth Symphony ('From the New World'), a product of his American years (1892–95), confirmed his place among the finest of late 19th-century composers.

Andrzej Panufnik (1914–91)

Lullaby (1947, rev 1955)

This piece is a rare combination of beauty and innovation. It was initially sketched while Panufnik was on a conducting visit in London, as he recalled years later in his memoirs: 'Pausing one night on Waterloo Bridge, I rested my arms on the balustrade, and gazed for many minutes down into the water of the Thames. When I lifted my head, I saw dark clouds drifting slowly across a brilliant full moon. The river's flow and the night sky over the misty city prompted the idea of music on three planes: a pulsating rhythm of harps to correspond to the gentle, uninterrupted flow of the river; a group of solo string instruments, some moving in quarter-tones, for the drifting clouds; and above, like the moon which was also looking down on Poland, the song of a Polish peasant, based almost entirely on the pentatonic scale and played by a succession of solo string instruments: violin, then viola, then cello. The music would thus convey the scene in front of my eyes, the clouds sometimes exposing and sometimes obscuring the full circle of the moon – so that the melodic line would be submerged and then emerge again from time to time.'

The music would thus convey the scene in front of my eyes, the clouds sometimes exposing and sometimes obscuring the full circle of the moon ...

Quickly drafted in London, the *Lullaby* was then fair-copied back in Warsaw and was soon recognised as a real landmark in Polish music. To think so radically in such purely textural terms, dividing the entire string orchestra into 29 individual parts throughout, while including different tunings and modalities simultaneously, was unheard of in Polish music – and indeed music internationally – in 1947. Panufnik does not mention that the work concludes with one of its most striking sonorities, a gently

sustained five-octave diatonic cluster spread across the entire orchestra. This was a full decade ahead of Iannis Xenakis's string-orchestra *Pithoprakta*, which similarly divides a string section into 48 individual parts, and a good 13 years before Ligeti composed his similarly dense clusters in *Atmosphères*. The *Lullaby* also anticipates by 23 years Ligeti's microtonal string texture piece *Ramifications*, which was more than a vague kinship with the extraordinary, alien sound-world of Panufnik's 1947 *Lullaby*.

POLITICS, RECEPTION & CONTROVERSY

Though quickly published and much admired by professional colleagues in Poland at the time of its composition, *Lullaby* fell victim to changing political circumstances. The advent of Stalinist repressions after 1947 caused a massive hiatus in Polish music. Years later, after the so-called Bloodless Revolution of 1956, the Polish Communist regime allowed its composers relative stylistic freedom. Scores of Panufnik's *Lullaby* were then avidly examined by the budding generation of the Polish avant-garde – Górecki, Penderecki, Schaeffer and others – and *Lullaby* was surely an important trigger behind the famous sequence of string texture pieces which became a hallmark of the new Polish music after 1957. The most famous of these are Lutosławski's *Funeral Music*, his Preludes and Fugue and Penderecki's *Threnody for the Victims of Hiroshima* – the latter two, like *Lullaby*, prominently featuring clusters and densely overlaid quarter-tone clouds. Echoes of *Lullaby*'s limpid textures, clusters and static modality continue to resonate into such later Polish classics as Górecki's celebrated Third Symphony. But by then, Panufnik had long ago made his dramatic escape from Poland to the UK, publicly criticising the Communist Polish government's repressive musical and social policies.

Andrzej Panufnik Timeline

Panufnik had been the most celebrated musical figure in Poland up to then. The very public embarrassment experienced by the Polish regime in the wake of his protest – reported on the front pages of all Western newspapers – surely hastened the artistic liberalisation in Polish music after 1956. But, ironically, Panufnik was to play no direct part in the flourishing of the Polish avant-garde that followed. His scores continued to be studied and admired in private – *Lullaby* most of all – but his music was effectively banned from public performance in Poland until 1977. And, sadly, Panufnik discovered that getting his music played in the UK was no easy matter either, now he had moved here permanently. In consequence, *Lullaby* went largely unrecognised for decades. Its beautiful revival by the BBC Symphony Orchestra conducted by Oliver Knussen in 1998 stunned those present; since then it has been recorded and its important place, both in Panufnik's output and in the history of music after 1945, has been increasingly recognised.

Programme Note © Julian Anderson

COMPOSING BRITS CONTINUES ...



Sun 23 Feb 7.30pm
WATKINS PREMIERE

Huw Watkins Flute Concerto
(world premiere)
Mahler Symphony No 1 ('Titan')

Daniel Harding conductor
Adam Walker flute

iso.co.uk/soundsbritish

- 1914** Born in Warsaw, 24 September, his father is an engineer who takes up making string instruments, his mother a violinist.
- 1932–39** Studies at Warsaw State Conservatoire, gains diploma with distinction. Continues his studies in Vienna with Felix Weingartner, then in Paris and London.
- 1939–45** Returns to Warsaw on outbreak of World War II. Survives Nazi occupation despite conducting illicit underground concerts and writing patriotic songs under a pseudonym. All his compositions including two symphonies destroyed by fire in the 1944 Warsaw Uprising.
- 1945–46** Postwar, reassembles Kraków Philharmonic. Writes occasional film music.
- 1946–47** Music Director of Warsaw Philharmonic. Starts to compose again seriously.
- 1947–49** *Nocturne* awarded first prize at Karol Szymanowski Competition, Kraków. *Sinfonia Rustica* wins first prize at Chopin Competition, Warsaw. Guest appearances in London, Berlin and Paris. Awarded highest Polish decoration: Standard of Labour, First Class. *Sinfonia Rustica* is suppressed by Stalinist regime as 'alien to Socialist era'.
- 1951–53** State Laureate of Poland for two years running. As head of a Polish delegation to China, personally received by Chairman Mao.
- 1954** Escapes Poland as protest against political control over creative arts. Settles in England, where he conducts and revises works for publication. In Poland, he 'ceases to exist'.
- 1957–59** Becomes Music Director of City of Birmingham Symphony Orchestra.
- 1963** *Sinfonia Rustica* is awarded Prince Rainer Prize in Monaco. He marries the author and photographer, Camilla Jessel.
- 1966–70** Leopold Stokowski conducts the New York premieres of *Sinfonia Sacra*, *Katyń Epitaph* and *The Universal Prayer*. Jascha Horenstein records four of his works with the LSO.
- 1972** Yehudi Menuhin premieres and records the Violin Concerto. Stokowski records *The Universal Prayer*.
- 1977** Panufnik's music is heard in Poland for the first time in 23 years.
- 1979–82** *Sinfonia Sacra* receives standing ovation at Warsaw Autumn Festival. LSO and Panufnik record *Concerto Festivo*, *Katyń Epitaph*, *Landscape* and *Concertino* (LSO commission). *Sinfonia Votiva*, commissioned by the Boston Symphony Orchestra, is premiered and recorded by Seiji Ozawa.
- 1984** LSO marks Panufnik's 70th birthday with a concert including *Sinfonia Votiva* and the Piano Concerto.
- 1987** Ninth Symphony, commissioned by Royal Philharmonic Society, premiered at Royal Festival Hall. Autobiography *Composing Myself* published by Methuen.
- 1988** Makes acclaimed New York conducting debut. Records *Arbor Cosmica* in New York.
- 1990** Symphony No 10, commissioned by Chicago Symphony and Sir Georg Solti, premiere conducted by Panufnik. After the fall of communism, returns to Poland for first time in 36 years, eleven of his works performed in the Warsaw Autumn Festival.
- 1991** Receives Knighthood. Dies in Twickenham 27 October. Awarded Polish Knighthood by Lech Walsea posthumously.

Antonín Dvořák (1841–1904)

Symphony No 9 in E minor Op 95 ('From the New World') (1893)

- 1 ADAGIO – ALLEGRO MOLTO
- 2 LARGO
- 3 SCHERZO: MOLTO VIVACE
- 4 ALLEGRO CON FUOCO

'Every nation has its music. There is Italian, German, French, Bohemian, Russian; why not American music? The truth of this music depends upon its characteristics, its colour. I do not mean to take these melodies, plantation, Creole or Southern, and work them out as themes ... But I study certain melodies until I become thoroughly imbued with their characteristics and am enabled to make a musical picture in keeping with and partaking of those characteristics.'

Antonín Dvořák's interview for the *Chicago Tribune*, printed on 13 August 1893, was one of a series of articles in which he expounded his theory of an American national music. He was a man with a mission – having been enticed to America on the promise of a vast salary if he would head up the new National Conservatory of Music, he now had to help its founder, the philanthropist Mrs Jeanette Thurber, to realise her dream of reversing the prevailing trend among American composers to look to Europe for inspiration and initiate instead a national American school of composition. In preparation for this he began to explore the popular styles of North America, and waxed lyrical on the 'natural voice of a free and vigorous race'.

The previous January, Dvořák had set to work on what would be his ninth symphony, completing the score on 24 May. On 15 December 1893, the day before the work's premiere, the *New York Herald* printed another interview in which Dvořák expanded

further on his thoughts about American music, making it very clear that he had incorporated the spirit of American melody into his new symphony. He also told his friends that the work was 'essentially different from my earlier things'; however, for all this, there is surprisingly little that separates this work from Dvořák's 'European' symphonies.

First Movement

The Adagio introduction, by turns brooding and stormy, contains the first hints at the somewhat Wagnerian 'motto theme' that will recur throughout the symphony, and which we first hear in full, straining at the leash in the horns at the opening of the first movement proper, before it is heard in all its majesty in the full orchestra. The second-theme group consists principally of two carefree melodies, the first heard in the flute and oboe, while the second, with shades of the spiritual *Swing Low, Sweet Chariot*, is heard first in the flute alone. When the main themes return in the reprise, Dvořák surprises his listeners with some unexpected harmonic shifts along with some further expansion of the melodic material, a sign that he is not done with this music yet.

Second Movement

The second movement opens with an expansive brass chorale, setting the scene for the beautiful pentatonic cor anglais melody that has become one of the most famous tunes in the classical repertoire. This movement, Dvořák said, was a sketch for a work based on Longfellow's poem *Hiawatha*, and it is clear that he considered its main melody to have a Native American character. A faster central section dispels the mood of nostalgia with bucolic wind melodies, but the idyll is soon interrupted by a brass fanfare and an echo of the 'motto theme'. Then the

The epic poem **THE SONG OF HIAWATHA** (1855), written by American poet Henry Wadsworth Longfellow, features a Native American leader as its protagonist and was inspired by Native American legends.

DVOŘÁK on LSO LIVE

Listen again to Dvorak's masterpiece at home with the first ever recording released on LSO Live, conducted by Sir Colin Davis.

'Davis offers a story and a sense of conviction that place his performance in a wholly different league'.

BBC Music Magazine



£5.99

Available at
Iso.co.uk/Isolive
in the Barbican
Shop or online at
iTunes & Amazon

pensive atmosphere returns, the feeling of longing exaggerated by a halting final rendition of the tune by a sextet of violins and violas.

Third Movement

The Scherzo was also suggested to Dvořák by *Hiawatha*, more particularly a scene of Indian dancing. The beating ostinato crotchets and the introduction's build-up of folkish fifths reinforces this notion, but Dvořák couldn't quite leave Bohemia behind, introducing the three-against-two rhythmic patterns so characteristic of the *Furiant* (the eastern European dance that Dvořák also drew on in the final movement of his Violin Concerto) and creating a very Czech-sounding waltz for his trio section; scattered at intervals throughout we hear echoes of the first movement 'motto'.

Finale

Dvořák creates another great theme for the opening of what was to be his last symphonic finale, this time a stoic march that could have come straight out of Russia. This movement is a patchwork of inspired melodies, with a string of dance-like tunes that have a genuinely American flavour, but in fact the true second theme is a simple clarinet melody that provides a brief oasis of calm in this otherwise rather frantic music. The march tune intervenes periodically as if to reaffirm its authority, before themes from both the Largo and the Scherzo begin to break in, in anticipation of a climactic entry of the symphony's 'motto' theme. It is the conflict between this melody and the final movement's march theme that forms the basis for the rest of the movement, and they combine in the coda until finally, exhausted by its efforts, the music peters out into nothing on the long, last chord.

Dvořák's Ninth Symphony was an overnight success, and although relations between Mrs Thurber and the composer cooled significantly within a year, she must have been delighted with the work. His final symphony it may have been, but as his first major American-inspired composition, it served to encourage and legitimise further attempts at writing 'national' music, and thus paved the way for the great American composers of the 20th century and beyond.

Programme Note © Alison Bullock

Alison Bullock is a freelance writer and music consultant whose interests range from Machaut to Messiaen and beyond. A former editor for the New Grove Dictionary of Music and the LSO, she is now based in Oslo, Norway.

London Symphony Orchestra

**SIR SIMON RATTLE CONDUCTS
DVOŘÁK IN SEASON 2014/15**

Thu 2 Jul 2015 7.30pm

Brahms Piano Concerto No 1

Dvořák The Wild Dove

Dvořák The Golden Spinning-Wheel

Sir Simon Rattle conductor

Krystian Zimerman piano

Sir Simon Rattle also conducts performances on 11 Jan, 15 Jan & 5 Jul 2015. All season 2014/15 details are available to view online now at

Iso.co.uk/201415season

Michael Francis Conductor

'The total effect was staggering.'

The Seattle Times



Chief Conductor and Artistic Advisor

Norrköping Symphony Orchestra

Michael Francis has been the Chief Conductor and Artistic Advisor of the Norrköping Symphony Orchestra since the 2012/13 season. This appointment followed his impressive debut with the orchestra in 2010, which marked his Scandinavia debut as well. This season the Norrköping audience will hear Michael Francis conduct works by Richard Strauss, including *Tod und Verklärung* and *Also sprach Zarathustra* to commemorate the composer's anniversary, as well as works by Wagner, Mahler, Dvořák and Gruber.

Francis has worked with orchestras such as the BBC National Orchestra of Wales, Bournemouth Symphony, RTÉ National Symphony Dublin, SWR Radio-Sinfonieorchester Stuttgart, Dresden Philharmonic, Philharmonie Essen, Bochum Symphony Orchestra, Orchestre Philharmonique de Radio France, Orchestre Philharmonique du Luxembourg, Netherlands Philharmonic, Copenhagen Philharmonic, Orquesta Sinfonica de RTVE Madrid, Oviedo Filharmonia and the Orchestra of the Mariinsky Theatre. In the Far East he has worked with Japan Philharmonic, Tokyo City Philharmonic, Hong Kong Philharmonic, National Taiwan Symphony and Seoul Philharmonic. Michael Francis is well established across the Atlantic and has recently made strong impressions with the Pittsburgh Symphony, Houston, Oregon, Seattle and San Francisco symphonies.

Soloists that he works with include Lang Lang, Arcadi Volodos, Christian Tetzlaff, Anne-Sophie Mutter, Vadim Gluzman, Nicola Benedetti, Baiba Skride, Alisa Weilerstein and Rufus Wainwright.

In 2013/14 Michael Francis returns to the BBC National Orchestra of Wales with cellist Daniel Müller-Schott, Ulster Orchestra Belfast and Orquesta Sinfonica de RTVE Madrid. He makes debut performances with the English Chamber Orchestra, Orchestre de Chambre de Lausanne, Württembergische Philharmonie Reutlingen including a concert in Ravenna, Northwest German Philharmonic, Helsinki Philharmonic and Orquesta Sinfonica de Euskadi on tour in the North of Spain (San Sebastian, Bilbao, Pamplona and Vitoria).

Forthcoming US highlights include his debut with the Vancouver Symphony and a return to the Toronto Symphony with Hélène Grimaud, Indianapolis Symphony, the Orchestra of the National Arts Centre Ottawa as well as a concert at the Mostly Mozart Festival at the Lincoln Center. Michael Francis released a recording of the complete Rachmaninov Piano Concertos with Valentina Lisitsa and the LSO for Decca in 2013. Francis has recorded Rihm's *Lichtes Spiel* with Anne-Sophie Mutter and the New York Philharmonic (Deutsche Grammophon). Previous recordings with the LSO include the Rachmaninov/Warenberg Piano Concerto No 5 and Shostakovich No 2 with Julius-Jeongwon Kim (Sony) and the Ravel and Gershwin Piano Concertos with Ian Parker (Atma).

Anne-Sophie Mutter

Violin



ANNE-SOPHIE MUTTER RETURNS IN 2014/15

Wed 10 Jun 2015 7.30pm

André Previn Violin Concerto
Rachmaninov Symphony No 2

André Previn conductor
Anne-Sophie Mutter violin

PART OF THE LSO INTERNATIONAL VIOLIN FESTIVAL

also featuring **Joshua Bell**,
Midori, **Nicola Benedetti**,
Leonidas Kavakos, **Gil Shaham**
and many, many more ...

Generously supported by
Jonathan Moulds

Anne-Sophie Mutter has been one of the great virtuoso violinists of our time for more than 35 years. Born in Rheinfelden in Baden, Germany, the violinist began her international career in 1976 at the Lucerne Festival. One year later she performed as a soloist at the Salzburg Festival under the conductor Herbert von Karajan. Alongside the performance of major traditional works, she is constantly exploring new repertoire territory for her audience: Sebastian Currier, Henri Dutilleux, Sofia Gubaidulina, Witold Lutoslawski, Norbert Moret, Krzysztof Penderecki, André Previn and Wolfgang Rihm have all composed for her. In addition to this, she also devotes her time to various benefit projects and the promotion of exceptionally talented young musicians.

With concerts in Australia, Asia, Europe and North America, the year 2014 also stands for the violinist's musical versatility and her unparalleled distinction in the world of classical music. In 2014 her programme will focus on the violin concertos of Brahms, Bruch (No 1), Dvořák and Mozart. On a recital tour she will be celebrating the 25th anniversary of her collaboration with the pianist Lambert Orkis. With 'Mutter's Virtuosi', the ensemble of the Anne-Sophie Mutter Foundation, she will be embarking on the third international tour, this time with concerts in North America.

For her numerous recordings, Anne-Sophie Mutter has received the German Record Prize, the Record Academy Prize, the Grand Prix du Disque, the International Record Prize as well as several Grammys. For the Mendelssohn commemoration in 2009, Anne-Sophie Mutter paid tribute to the composer with a very personal homage in which solo concert repertoire and chamber music are combined on CD and DVD. To mark the 35th anniversary of the artist's stage performances in 2011, Deutsche Grammophon released a comprehensive box set with all of the

artist's DG recordings, extensive documentation and hitherto unpublished rarities. Her first recording of the Dvořák Violin Concerto with the conductor Manfred Honeck and the Berlin Philharmonic Orchestra was released on the 25 October 2013.

In 2008 the artist set up the Anne-Sophie Mutter Foundation. The aim of the foundation is the further reinforcement of the worldwide promotion of exceptionally talented young musicians, a task which the violinist started working on in 1997 with the foundation of the Friends of the Anne-Sophie Mutter Foundation. Another important area for Anne-Sophie Mutter concerns work on the medical and social problems of our times. She supports these areas with regular benefit concerts. In 2014, for example, she will be performing for the organisation Lebenshilfe, that supports people with intellectual disabilities and their relatives.

In October 2013 Anne-Sophie Mutter became a Foreign Honorary Member of the American Academy of Arts & Sciences. In January she was awarded the Order of the Lutoslawski Society (Warsaw). In 2012 the Atlantic Council granted her the Distinguished Artistic Leadership Award. In 2011 she received the Brahms Prize and, for her social engagement, the Erich Fromm Prize and Gustav Adolf Prize. In 2010 the Norwegian University of Science and Technology in Trondheim granted her an honorary doctorate; in 2009 she received the European St.Ullrich's Prize as well as the Cristobal Gabarron Award. In 2008 Anne-Sophie Mutter was awarded the international Ernst von Siemens Music Prize as well as the Leipzig Mendelssohn Prize. The violinist has received the Grand Cross of the Order of Merit of the Federal Republic of Germany, the French Order of the Legion of Honour, the Bavarian Order of Honour, the Grand Austrian State Decoration of Honour as well as numerous others.

London Symphony Orchestra On stage

FIRST VIOLINS

Roman Simovic
Carmine Lauri
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Maxine Kwok-Adams
Elizabeth Pigram
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Ian Rhodes
Sylvain Vasseur
David Worswick

SECOND VIOLINS

David Alberman
Thomas Norris
Miya Väisänen
Richard Blayden
Matthew Gardner
Julian Gil Rodriguez
Belinda McFarlane
Iwona Muszynska
Paul Robson
Colin Renwick
Ingrid Button
Hazel Mulligan
Violeta Vancica
Robert Yeomans

VIOLAS

Gillianne Haddow
Malcolm Johnston
Cian O'Duill
Regina Beukes
German Clavijo
Lander Echevarria
Anna Green
Richard Holttun
Robert Turner
Michelle Bruil
Caroline O'Neill

CELLOS

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Mary Bergin
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Minat Lyons
Amanda Truelove

DOUBLE BASSES

Joel Quarrington
Colin Paris
Patrick Laurence
Thomas Goodman
Jani Pensola
Joseph Melvin
Paul Sherman
Simo Väisänen

FLUTES

Gareth Davies
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

John Roberts
Rosie Jenkins

COR ANGLAIS

Christine Pendrill

CLARINETS

Andrew Marriner
Chi-Yu Mo

BASS CLARINET

Lorenzo Iosco

BASSOONS

Rachel Gough
Dominic Tyler

CONTRA BASSOON

Dominic Morgan

HORNS

Timothy Jones
Angela Barnes
Jonathan Lipton
Philip Woods
Tim Ball
David McQueen

TRUMPETS

Alistair Mackie
Gerald Ruddock
Roderick Franks
Thomas Watson

TROMBONES

Dudley Bright
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harill

TIMPANI

Antoine Bedewi

PERCUSSION

Neil Percy
Sam Walton
Tom Edwards

HARPS

Bryn Lewis
Karen Vaughan

Your views Inbox



Samantha Fernando So glad to have been @BarbicanCentre for the premiere of Max's 10th tonight. A great performance of such a moving work. @londonsymphony on premiere of Sir Peter Maxwell Davies' *Symphony No 10* (2 Feb 2014)



Michael Bell Fantastic performance by the @londonsymphony tonight at the @BarbicanCentre this evening and great to see Sir Peter Maxwell Davies there! (2 Feb 2014)



Michael Goldthorpe & Wendy Eathorne

We are vocal specialists and considered that the chorus and baritone soloist were outstanding, as were the virtuoso soloists in the orchestra. Needless to say our admiration for Maestro Pappano was, if possible, even greater than before. (2 Feb 2014)



Neil Wallington Janine Jansen surpassed herself in tonight's performance of Brahms' Violin Concerto. Sublime, and accompanied superbly by @londonsymphony. on LSO with Janine Jansen and Sir Antonio Pappano (30 Jan 2014)

LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 20 students per year are selected to participate. 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:
Fenton Arts Trust
Fidelio Charitable Trust
The Lefever Award
Help Musicians UK
The Tillett Trust

Taking part in the Scheme for these concerts were: Alexandra Lomeiko (first violin), Moira Bette (viola), Rodrigo Moro Martin (double bass).

London Symphony Orchestra
Barbican
Silk Street
London
EC2Y 8DS

Registered charity in England No 232391

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

Editor

Edward Appleyard
edward.appleyard@lso.co.uk

Photography

Igor Emmerich, Kevin Leighton,
Bill Robinson, Alberto Venzago

Print Cantate 020 3651 1690

Advertising Cabbell Ltd 020 3603 7937