

TONIGHT'S CONCERT

SIBELIUS & BARTÓK

Wednesday 9 March 2022 7-8.55pm
Barbican

Hector Berlioz Overture: Le corsaire

Hannah Kendall The Spark Catchers

Jean Sibelius Symphony No 7 in C major

Interval

Béla Bartók The Miraculous Mandarin – Suite

Maurice Ravel La valse

Sir Simon Rattle conductor

Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this evening's LSO concert conducted by Sir Simon Rattle.

Tonight's performance begins with Berlioz's overture *Le corsaire* – music evoking blue waters and pirate adventures – premiered in 1844 initially with the title *Le tour de Nice*. Hannah Kendall's dynamic 2017 work *The Spark Catchers* follows, inspired by Lemn Sissay's poem of the same name, which in turn reflects on the women employed at a match factory on the site of the Queen Elizabeth Olympic Park.

We close the first half of tonight's concert with Sibelius' Seventh Symphony, one of the

Finnish composer's final and most original works, most notable (though not solely so) for its unique single-movement structure, rather than a symphony's traditional four.

After the interval we hear music from two works initially imagined for the stage: the Suite from Bartók's pantomime ballet *The Miraculous Mandarin*, and Ravel's dazzling but unnerving *La valse*, which has subsequently been choreographed numerous times.

Later this month, the Orchestra looks forward to concerts in Bath, once again streamed to care homes across the country. We also look forward to a tour to California, including a five-day residency at the Music Academy of the West, with performances celebrating their 75th anniversary and a unique opportunity to work with the finest scholars the Academy has developed over the last three years.

I hope you enjoy tonight's concert and that you will be able to join us again soon. Tomorrow we are joined by soloist Nicole Cabell and Sir Simon Rattle for the London premiere of *Lilacs* by the distinguished American composer George Walker, alongside Dvořák's American Suite and Schumann's Symphony No 2.

Coming Up

Thursday 10 March 7pm
Barbican

DVOŘÁK, WALKER & SCHUMANN

Sir Simon Rattle conducts Dvořák, George Walker and Schumann, in a concert filled with feelings that run too deep for words.

Friday 18 & 25 March 1pm & 6pm
LSO St Luke's

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Uncover the chamber music of the French composer Saint-Saëns, and his friends and contemporaries, with performances from star soloists and talented ensembles. Part of a regular concert series from LSO St Luke's, in partnership with BBC Radio 3.

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LSO St Luke's

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In these free public workshops, witness a pivotal point in the process of writing a new three-minute orchestral piece. The LSO performs and discusses works by the latest cohort of Panufnik composers, with Colin Matthews, Christian Mason and François-Xavier Roth.

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

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Overture: Le corsaire

Hector Berlioz



1844, revised 1852



8 minutes

Programme note by
Lindsay Kemp

The overture which eventually finished up with the name *Le corsaire* first occupied Hector Berlioz in the summer of 1844, when a six-week holiday in Nice to escape various Parisian tribulations turned out to be a creative pick-me-up. There he found the tower of a ruined castle on the edge of a precipice overlooking the sea to be a congenial spot:

‘In front of it is a tiny level space where I stretch myself in the sun and watch, at my ease, the approach of the distant ships; I count the fishing boats and gaze with admiration on the sparkling, gleaming tracks which (as Moore says) should lead to some happy and peaceful isle.’

Thus it was that the overture that resulted from this musing was originally entitled *Le tour de Nice*, and it was under that title that it was premiered in Paris in January 1845. Subsequently, however, Berlioz revised and renamed it; for a while it was known as

Le corsair rouge, linking it to James Fenimore Cooper’s novel *The Red Rover*, and finally, when it was published in 1852, it became simply *Le corsaire*, this time suggesting a connection with Byron’s poem.

Yet no amount of poring over those vividly Romantic literary sources can diminish the immediacy of that original inspiration, for *Le corsaire* is first and foremost a sea-piece given bracing and exhilarating extra life by excitable imaginings (perhaps inspired by Berlioz’s commanding situation by the watchtower) of the dashing life of the pirate.

The piece opens with a swaggering flourish to grab the attention, but quickly subsides into a tranquil Adagio in which we can surely picture the smooth blue waters, creeping white sails and vague longings of Berlioz’s cliff-top vigil. The opening music returns, however, followed by a jaunty new theme, and from here on it is the corsair’s buccaneering pursuits that take over, whipping the music into successively raised levels of boisterousness and vigour.

Hector Berlioz In Profile

1803 to 1869 (France)

Hector Berlioz was born in south-east France in 1803. At the age of 17 he was sent to Paris to study medicine, but after a year of medical studies, he became a pupil of the composer Jean-François Le Sueur. In 1826 he entered the Paris Conservatoire, winning the Prix de Rome four years later. Though composers Christoph Willibald Gluck and Gaspare Spontini were important early influences, it was the discovery of Ludwig van Beethoven's music in 1828 that was the decisive event in Berlioz's apprenticeship.

His first fully characteristic large-scale work, the autobiographical *Symphonie fantastique*, followed in 1830, and the next two decades saw a series of major works: *Harold in Italy* (1834), *Benvenuto Cellini* (1836), the *Grande Messe des morts* (1837), the dramatic symphony *Romeo and Juliet* (1839), the *Symphonie funèbre et triomphale* (1840) and the song-cycle *Les nuits d'été* (1841). Some were well-received, but quite early on he began to supplement his income by becoming a prolific and influential critic.

The 1840s were largely spent taking his music abroad, and establishing a reputation as one of the leading composers and conductors of the day. These years of travel produced much less music, but in 1854 the success of *L'enfance du Christ* encouraged him to embark on a project long resisted: the composition of an epic opera on the *Aeneid* which would assuage a lifelong passion and pay homage to two great idols, Virgil and Shakespeare.

Although *Béatrice et Bénédict* (1860–62) – the comic opera after Shakespeare's *Much Ado About Nothing* – came later, *The Trojans* (1856–58) was the culmination of Berlioz's career. It was also the cause of his final disillusionment – the opera was not performed until 1863, and then only in truncated form – and the reason, together with increasing ill-health, why he wrote nothing of consequence in the final six years of his life.



IN BRIEF

Born 1803,
La-Côte-Saint-André

Died 1869, Paris

Musical training
Paris Conservatoire

Musical acquaintances
Felix Mendelssohn,
Franz Liszt, Frédéric
Chopin, Richard Wagner,
Giacomo Meyerbeer

Best known for
Symphonie fantastique,
Harold in Italy, the operas
The Trojans, *Béatrice et
Bénédict* and *Benvenuto
Cellini*, the overture
Roman Carnival, the
dramatic oratorio
The Damnation of Faust

Composer profile by
David Cairns

The Spark Catchers

Hannah Kendall

- 1 Sparks and Strikes
- 2 Molten Madness
- 3 Beneath the Stars/
In the Silver Sheen
- 4 The Matchgirls' March



2017



10 minutes

Programme note by
Andrew Mellor

Where the Queen Elizabeth Olympic Park now stands in London, there was once a factory owned by the match manufacturers Bryant & May. In celebration of the 2012 Olympics, Lemn Sissay wrote the poem *The Spark Catchers*. It reflects on the women who were employed to catch stray sparks – stopping them from setting the factory and its contents alight – and imagines them as athletes.

Hannah Kendall's piece of the same name was written for the 2017 BBC Proms. It does not try to recreate the poem in sound. Instead, each of its four parts are inspired by specific lines from the poem to act as structural markers.

The vigorous, displaced rhythms of 'Sparks and Strikes' set up the momentum that is carried into the darker atmosphere of 'Molten Madness', from which a soaring melody on horns and violins emerges. 'Beneath the Stars/In the Silver Sheen' is a crystalline nocturne of interweaving lines on high pitches.

'The Matchgirls' March' then takes root, a strident dance, before a final section reprises music from all four sections, exploding in sparks of its own.

Hannah Kendall explains: '*The Spark Catchers* was commissioned by the Proms in 2017 for Chineke! It was such a celebratory occasion because it was the first time that an orchestra that was majority Black and ethnically diverse was being presented at the Proms, and I had the privilege to write a piece for that occasion. I had been reading Lemn Sissay's latest collection of poetry – I'm a huge fan of his works – and *The Spark Catchers* stood out immediately. I chose four specific lines from the poem. The piece itself isn't a musical depiction of the poem, but more I've used those four lines to create the main sections of the piece.

What I really love about this piece is the dance-like quality to it, and that's certainly something that I specifically put into the work. There are certainly quite tricky rhythmical aspects to the work, which I think anyone who's played it will agree.

In my formative years I listened to garage and grime a lot – it was new music that was budding when I was a teenager. The rhythms and those bass lines creep into my work a lot and that's certainly happening in *The Spark Catchers*. There's one moment where there is a off-beat bass line, a moment that is very much about the bass line, and I think that comes from the music that I listen to that isn't necessarily classical music.'

Hannah Kendall In Profile

b 1984 (England)

Hannah Kendall is known for her attentive arrangements and immersive world-building; her music looks beyond the boundaries of composition. Her work bridges gaps between different musical cultures, both honouring and questioning contemporary tradition while telling new stories through it. She contrasts fine detail with limitless abandon, and is renowned as a composer and storyteller who confronts our collective history with narratively driven pieces centred on bold mission statements.

Kendall's recent work has provided a meeting point for different types of music. She has achieved this by looking beyond the typical tools of composition, using auxiliary instruments that exist outside the concert hall. She integrated the spiritual *Wade in the Water* into her piece *Tuxedo: Vasco 'de' Gama*, transcribing its melody into a delicate music box, and contrasting the fragility of the instrument with the song's resounding place in history. *Tuxedo: Hot Summer No Water* (2020) for solo cello features an ACME Metropolitan whistle, placing a sonic timestamp on the piece that points to a year significantly defined by the police's presence in black communities.

Her *Tuxedo* series is named after an artwork by the American artist Jean-Michel Basquiat. His eponymous piece provides one of many graphic scores that Kendall has used as inspiration in her career. Rather than create 'representations' of these images, she uses them to spark her writing process.

Kendall's widely celebrated work includes pieces such as *Disillusioned Dreamer* (2018), praised for its 'rich inner life' by the *San Francisco Chronicle*, and *The Knife of Dawn* (2016), a chamber opera that was critically acclaimed for its involving, claustrophobic representation of the incarceration of Guyanese political activist Martin Carter. A new production was presented at London's Royal Opera House in 2020. Her music has been performed extensively, across many platforms. She has worked with ensembles including the London, BBC, Boston and Seattle Symphony Orchestras, the Hallé, Ensemble Modern and the London Sinfonietta, and collaborated with choreographers, poets and art galleries, crossing over into different art-forms and celebrating the impact unique settings have on sound. She is currently composing an Afrofuturist opera for the experimental vocalist and movement artist Elaine Mitchener. Kendall is the recipient of the 2022 Hindemith Prize for composition.

Born in London in 1984, Kendall is currently based in New York City as a Doctoral Fellow in composition at Columbia University.



Composer profile by
Robin Smith

Symphony No 7 in C major Op 105

Jean Sibelius

Adagio – Vivacissimo –
Adagio – Allegro molto
moderato – Vivace –
Presto – Adagio



1923–24



21 minutes

Programme note by
Stephen Johnson

Sounds of nature pervade Jean Sibelius' orchestral works: the calls of swans and cranes, or wind rustling through leaves and screaming through pine-tops. But Sibelius looked deeper, to the very processes of the natural world, for inspiration. Rivers fascinated him: 'I should like to compare the symphony to a river', he wrote in his diary in 1912. 'It is born from various rivulets that seek each other and in this way the river proceeds wide and powerful toward the sea.' 'But where do we get the water?', he asks. Another entry provides an answer: 'The musical thoughts – the motives, that is – are the things that must create the form and stabilise my path'.

In jottings like this, Sibelius was clearly trying to define something that he had already begun to notice in his own music. In the slow movement of his Fourth Symphony (1910–11) his 'musical thoughts' had led him to create a new kind of form – one could call it 'variations in search of a theme'. Then in the Fifth (1914–19) he arrived at a still more original idea: a moderately paced first movement which builds up momentum like a river approaching rapids, eventually boiling over into a thrilling accelerating scherzo. But it was with the Seventh Symphony (1923–24) that this process of fusing separate 'movements' into a single, organic unity was to reach its ultimate expression.

The most immediately striking feature of the Seventh Symphony – apart from its famous, noble trombone theme – is that it is in one

continuous movement. Granted, Sibelius was not the first composer to attempt a symphonic structure in one movement. There was already a magnificent example in Schoenberg's First Chamber Symphony (1906). In the Schoenberg, however, it is easy to pick out sections that resemble the traditional four movements of a symphony. Sibelius' Seventh follows a different, much more river-like course. The speed and the character of the music change frequently, but the different sections (if 'sections' is the right word) are so skilfully dovetailed that it is virtually impossible to say where one begins and another ends.

Arriving at this radical new kind of symphonic structure was a struggle. And when Sibelius had finished it, he was suddenly overcome with doubt: had he gone too far this time – was this really a 'symphony' at all? When the work first appeared in 1924, Sibelius cautiously gave it another title, *Fantasia Sinfonica*. But the work's success gave him courage, and he was soon referring to it as 'the Seventh Symphony'.

The Symphony's originality becomes obvious as soon as one tries to describe its form. At the very beginning, after the expectant rising string scale that starts the process, the woodwind, horn and string phrases initially seem to be moving at slightly different speeds – like objects born along on the different currents and eddies of a great river. After the trombone theme makes its climactic appearance, the initial Adagio gradually mutates into a rapid, scherzo-like

Jean Sibelius In Profile

1865 to 1957 (Finland)

Vivacissimo. But then the dancing string figures begin to move more smoothly, and the trombone theme is heard again, now in the minor. The strings still seem to be moving quite fast, but the trombone theme retains its original monumental grandeur; to borrow an image from Sibelius' sketchbook, it is like seeing the moon through swirling storm clouds.

After this moment of vision, the music surges on into an Allegro molto moderato. This seems steady enough for a while, but then comes a pause, and a sudden gear change (the only one in the entire Symphony), leading to a long Presto, and a crescendo (getting louder) powered by driving string figures and the rising scale that began the Symphony (now on horns). Through these the trombone theme returns in full, this time in the original sunlit C major. There is an elemental climax, then the clouds vanish and high strings initiate a slow, chorale-like winding down. A brief reminiscence of the trombone theme leads to a moment of hush (woodwind and strings), before the music settles firmly in C major for the rock-like final cadence.

As a young boy, Jean Sibelius made rapid progress as a violinist and composer. In 1886, he abandoned his 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 the dead. The *Kalevala* provided 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* – composed a few months after Finland's legislative rights had been taken away by Russia – in 1900. The public in Finland recognised the idealistic young composer as a champion of national freedom.

'Well, we shall see now what the new century brings with it for Finland and us Finns.'

Jean Sibelius, New Year's Day 1900

Although Sibelius lived to the age of 91, he effectively abandoned composition in his sixties. Heavy drinking, illness, relentless self-criticism and financial problems were among the conditions that led to his early retirement. He was, however, honoured as a great Finnish hero long after he ceased composing. His principal orchestral works remain an essential part of the repertoire.



IN BRIEF

Born 1865, Hämeenlinna

Died 1957, Ainola, Järvenpää

Musical training

Helsinki Conservatory (now the Sibelius Academy)

Musical acquaintances

Ferruccio Busoni, Gustav Mahler, Claude Debussy, Richard Strauss

Best known for

Seven symphonies, tone-poems including *En Saga*, *The Swan of Tuonela*, *Tapiola* and *Lemminkäinen's Return*, Violin Concerto, songs

Composer profile by
Andrew Stewart

INTERVAL 20 minutes

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The Miraculous Mandarin – Suite

Béla Bartók

- 1 Introduction (street noises); the commands of the hoodlums directed to the girl
- 2 The girl's first inviting gestures, in response to which the old gentleman appears, who gets thrown out in the end by the hoodlums
- 3 The girl's second inviting gestures, upon which appears the young lad, who is also thrown out
- 4 The girl's third inviting gestures; the Mandarin appears
- 5 The girl's seductive dance before the Mandarin
- 6 The Mandarin catches up with the girl after an ever wilder chase



1918–24



20 minutes

Programme note by
Jan Smaczny

Béla Bartók's last work for the stage originated in a 'grotesque pantomime' by the Hungarian playwright Menyhért (Melchior) Lengyel (1890–1974) which he came across in 1917. This story of prostitution and violence was as remote from the fairy-tale world of his second stage work, *The Wooden Prince*, as the graphic action of that ballet had been from the dark intensity of his only opera, *Duke Bluebeard's Castle*. A clear connection between the three works, however, is the composer's close attention to orchestral sonority; although Bartók completed the piano score of *The Miraculous Mandarin* by the spring of 1919, the orchestration was not finished until the autumn of 1924.

Bartók's music plots the course of Lengyel's bizarre, expressionistic tale in compelling detail and from its premiere in Cologne in 1926 a whiff of scandal shadowed the work – a staging in Budapest planned to honour Bartók's 50th birthday in 1931 did not survive the dress rehearsal. The presentation of the story is far from conventionally balletic. Indeed, the action of the Mandarin is propelled as much by mime as by dance. Nevertheless, Bartók's control of the dramatic structure is superbly assured.

The opening of the work evokes the sounds of the city outside the tawdry room in which the action takes place. Three hoodlums force a girl to lure men from the street whom they intend to beat up and rob. There are three victims lured by the girl, depicted in

sinuous clarinet solos: a penniless roué, an attractive young man and finally a strange Mandarin with an intense stare. He pursues and captures the girl at which point the robbers emerge. The last part of the ballet moves from the brutally physical to the eerily metaphysical. Despite the hoodlums' attempts to smother and stab the Mandarin, he refuses to expire. After they hang him, he begins to glow with a greenish-blue light; the girl accepts his embrace and at last his wounds begin to bleed and he dies.

The musical style of the work is perceptibly harder edged than in the composer's earlier stage works and the expression more succinct. Moments of stillness alternate with frantic activity in a score which has more than a hint of Igor Stravinsky's *The Rite of Spring*. As contemporary reactions showed, the accompaniment to this bizarre scenario is appallingly vivid, but it makes for compulsive listening.

Bartók prepared a concert version of the ballet almost as soon as it was completed; he intended it to be based on the scenes up to and including the Mandarin catching the girl. Rather than calling it a Suite, which would imply a conventional collection of dances, he preferred the title 'Music from *The Miraculous Mandarin*'.

Béla Bartók In Profile

1881 (Hungary) to 1945 (United States)

Born in 1881 in Hungary, Béla Bartók began piano lessons with his mother at the age of five. He studied piano and composition at the Royal Academy of Music in Budapest, where he created a number of works that echoed the styles of Brahms and Richard Strauss.

After graduating he discovered Austro-Hungarian and Slavic folk music. He travelled extensively with his friend Zoltán Kodály and recorded countless ethnic songs and dances, which began to influence his own compositions. Kodály also introduced him to the works of Debussy in 1907, the year in which Bartók became Professor of Piano at the Budapest Conservatory.

Bartók established his mature style with such scores as the ballet *The Miraculous Mandarin* and his opera *Duke Bluebeard's Castle*. He revived his career as a concert

pianist in 1927 when he gave the premiere of his First Piano Concerto in Mannheim. Bartók detested the rise of fascism and in October 1940 he quit Budapest and travelled to the US. At first, he concentrated on ethno-musicological researches, but eventually returned to composition and created a significant group of 'American' works, including the Concerto for Orchestra and his Third Piano Concerto. He died of leukaemia in New York City in 1945.

His character was distinguished by a firm, almost stubborn refusal to compromise or be diverted from his musical instincts by money or position. Throughout his working life, Bartók collected, transcribed and annotated the folk songs of many countries, a commitment that brought little financial return or recognition but one which he regarded as his most important contribution to music.



IN BRIEF

Born 1881, Nagyszentmiklós, formerly in Hungary, now in Romania

Died 1945, New York City

Musical training

Royal Academy of Music, Budapest

Musical acquaintances

Zoltán Kodály, Fritz Reiner, Georg Solti, Joseph Szigeti, Serge Koussevitzky

Best known for

Six string quartets, the ballet *The Miraculous Mandarin*, the opera *Duke Bluebeard's Castle*, Concerto for Orchestra, Music for Strings, Percussion and Celeste

Composer profile by
Andrew Stewart

La valse

Maurice Ravel



1919–20



13 minutes

Programme note by
Jeremy Thurlow

The idea of celebrating the giddy glamour of the Viennese waltz had been in Maurice Ravel's mind for a long time. The elegance and hedonism of this dance was tinged with a hint of danger – the heroines of countless novels are swept off their feet in the waltz's powerfully seductive rhythms, and not always by the most honourable of gentlemen.

Work in 1914 on this piece, *La valse*, was almost immediately interrupted by the outbreak of war and not resumed until it had ended. No doubt the shattering experience of the war years, in which Ravel lost his beloved mother as well as countless friends and colleagues, caused the music to emerge differently when he returned to it towards the end of 1919. In fact, the underlying idea went back much further even than 1914. In 1906 Ravel had written to a friend, 'you know my intense feeling for [the waltz's] marvellous rhythms', shortly before planning a new orchestral work to be called *Vienne* (and later *Wien*, the final title only appearing in 1920).

Earlier still, in 1905, Ravel had attended a grand ball at the Opera with a group of friends. Roger Nichols cites a fascinating diary entry from one of these friends, Ricardo Viñes, thinking back on that memorable evening:

'As always when I see young beautiful women, lights, music and all this activity, I thought of death, of the ephemeral nature of everything, I imagined balls from past generations who are now nothing but dust, as will be all the masks I saw, and in a short while!'

Perhaps these thoughts made an impression on the composer; they seem to offer an uncannily apt reading of the dazzling and unnerving work that Ravel was to complete some 15 years later.

The music begins mysteriously, with dancing couples glimpsed through swirling clouds. Impressionist delicacy gradually turns to sumptuousness as the full glory of the crowded ballroom is revealed. About halfway through the music dies down and seems to begin again, tracing a similar course as dancers gradually emerge to form a brilliant circling throng. But this time their unstoppable rhythms become increasingly menacing, and towards the end the dance seems to spiral out of control, tearing itself to pieces. Ravel imagined the piece would be staged as a ballet with the Ballets Russes, but Diaghilev refused to take it up. *La valse* has been choreographed numerous times since, but like *Daphnis and Chloé*, Debussy's *Jeux* and many of Stravinsky's ballets, it has particularly flourished in the concert hall.

'Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth.'

(Ravel's preface to the score)

Maurice Ravel In Profile

1875 to 1937 (France)

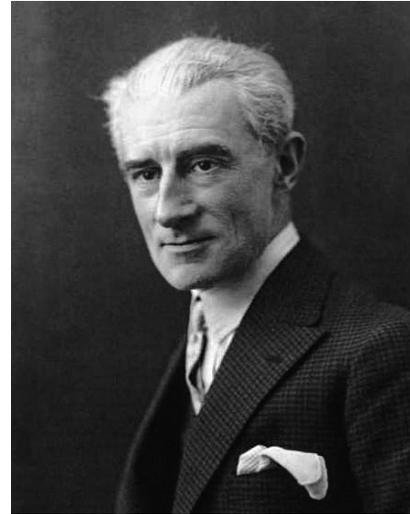
Although born in a rural Basque village, Maurice Ravel was raised in Paris and was accepted as a preparatory piano student at the Conservatoire in 1889. When a full-time student, Ravel was introduced (in 1893) to Emmanuel Chabrier, who he regarded as 'the most profoundly personal, the most French of our composers'. Around this time Ravel also met and was influenced by Erik Satie. In the decade following his graduation in 1895, Ravel scored a notable hit with the *Pavane pour une infante défunte* for piano (later orchestrated). Even so his works were rejected several times by the backward-looking judges of the Prix de Rome competition for not satisfying the demands of academic counterpoint. In the early years of the 20th century he completed many outstanding works, including the evocative *Miroirs* for piano, the String Quartet and his first opera, *L'heure espagnole*.

In 1909 Ravel was invited to write a large-scale work for Serge Diaghilev's Ballets Russes, and he completed the score to *Daphnis and Chloé* three years later. At this

time, he also met Igor Stravinsky and first heard the Expressionist works of Arnold Schoenberg. During World War I, he enlisted with the motor transport corps. He was invalided out in late 1916 shortly before the death of his mother, and returned to composition slowly from 1917, completing the piano suite *Le tombeau de Couperin* and the ballet *La valse* and beginning work on his second opera, *L'enfant et les sortilèges*.

Ravel's late works include the Concerto in G and Concerto for the Left Hand for piano, the Violin Sonata and the ballet/orchestral work *Boléro*. From 1932 until his death in 1937, he suffered from the progressive effects of Pick's Disease and was unable to compose.

His emotional expression is most powerful in his imaginative interpretations of the unaffected worlds of childhood and animals, and of exotic tales. Spain also influenced the composer's creative personality through his mother's Basque inheritance, together with his liking for the formal elegance of 18th-century French art and music.



IN BRIEF

Born 1875, Ciboure

Died 1937, Paris

Musical training
Paris Conservatoire

Musical acquaintances
Gabriel Fauré, Claude Debussy, Manuel de Falla, Erik Satie, Igor Stravinsky

Best known for
Ballets and orchestral works including *Rapsodie espagnole*, *Daphnis and Chloé* and *La valse*, the operas *L'heure espagnole* and *L'enfant et les sortilèges*, String Quartet, Piano Trio, many songs and piano pieces

Composer profile by
Andrew Stewart



2022 COMING UP

2022 SEASON HIGHLIGHTS

STRAVINSKY THE FIREBIRD

plus Ravel, Dani Howard & Qigang Chen
with Xian Zhang & Peter Moore

Sunday 24 April

WEILL THE SEVEN DEADLY SINS

with Sir Simon Rattle, Magdalena Kožená,
Andrew Staples, Alessandro Fisher,
Ross Ramgobin & Florian Boesch

Thursday 28 April

Half Six Fix Wednesday 27 April

SIBELIUS SECOND SYMPHONY

with Dima Slobodeniouk & Baiba Skride

Sunday 8 May

VIVALDI, PUCCINI & DE SABATA

plus Respighi & Dallapiccola
with Sir Antonio Pappano

Thursday 2 & Sunday 5 June

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Sir Simon Rattle

LSO Music Director



ON STAGE WITH THE LSO

Thursday 10 March
7pm, Barbican

DVOŘÁK, WALKER & SCHUMANN

Wednesday 27 April
6.30pm, Barbican

HALF SIX FIX: THE SEVEN DEADLY SINS

Thursday 28 April
7pm, Barbican

KURT WEILL

From 1980 to 1998, Sir Simon Rattle was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up the position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he remained until the end of the 2017/18 season. Sir Simon took up the position of Music Director of the London Symphony Orchestra in September 2017 and will remain there until the 2023/24 season, when he will take the title of Conductor Emeritus. From the 2023/24 season Sir Simon will take up the position of Chief Conductor of the Symphonieorchester des Bayerischen Rundfunks in Munich. He is a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

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 continued to build his recording portfolio with the Berlin Philharmonic's new in-house label, Berliner Philharmoniker Recordings, which led to recordings of the Beethoven, Schumann and Sibelius symphony cycles. Sir Simon's most recent recordings include Rachmaninoff's *Symphony No 2*, Beethoven's *Christ on the Mount of Olives* and Ravel, Dutilleux and Delage on Blu-Ray and DVD with LSO Live.

Music education is of supreme importance to Sir Simon, and 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 also 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, and becoming a member of the Order of Merit from Her Majesty The Queen in 2014. Most recently, he was bestowed the Order of Merit in Berlin in 2018. In 2019, Sir Simon was given the Freedom of the City of London.

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

Carmine Lauri
Jerome Benhaim
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
David Alberman
Dániel Mészöly

Second Violins

Julián Gil Rodríguez
Thomas Norris
Miya Väisänen
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogany
Louise Shackelton
Alexandra Lomeiko
Lyrit Milgram
Patrycja Mynarska

Violas

Edward Vanderspar
Malcolm Johnston
Germán Clavijo
Stephen Doman
Carol Ella
Sofia Silva Sousa
Robert Turner
Michelle Bruil
Luca Casciato
May Dolan
Errika Horsley

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noël Bradshaw
Daniel Gardner
Laure Le Dantec
Amanda Truelove
Francois Thirault

Double Basses

David Stark
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
José Moreira
Jani Pensola

Flutes

Gareth Davies
Katherine Baker
Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Juliana Koch
Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Maxwell Spiers

Clarinets

Chris Richards
Sérgio Pires
Chi-Yu Mo

Bass Clarinet

Katy Ayling

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoon

Gareth Twigg

Horns

Timothy Jones
Diego Incertis Sánchez
Angela Barnes
Olivia Gandee
Jonathan Maloney

Trumpets

James Fountain
Matthew Williams
Niall Keatley
Katie Smith

Trombones

Peter Moore
Jonathan Ramsay
Matthew Lewis

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas
Paul Stoneman

Percussion

Neil Percy
David Jackson
Sam Walton
Paul Stoneman
Tom Edwards
Jeremy Cornes
Oliver Yates

Harps

Bryn Lewis
Daniel De-Fry

Piano

Philip Moore

Celeste

Catherine Edwards

LSO String

Experience Scheme

Established in 1992, the 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 musicians are treated as professional 'extras', and receive fees in line with LSO section players.

Supported by:

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Performing tonight are:

June Lee
Pingping Zhang