

TONIGHT'S CONCERT

SHOSTAKOVICH & BEETHOVEN

Thursday 3 February 2022 7-9.05pm
Barbican

Dmitri Shostakovich Symphony No 14 in G minor Op 135
Interval

Ludwig van Beethoven Symphony No 7 in A major Op 92

Gianandrea Noseda conductor

Elena Stikhina soprano

Vitalij Kowaljow bass

Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this evening's concert conducted by Gianandrea Noseda Principal Guest Conductor, continuing his Shostakovich symphony cycle, recorded for LSO Live, the Orchestra's recording label. We are joined tonight by soprano Elena Stikhina and bass Vitalij Kowaljow, both giving their debut performances with the LSO at the Barbican.

The programme opens with Shostakovich's Symphony No 14, an intensely personal and beautiful meditation comprising eleven poems, set in Russian, addressing the theme of untimely death. This is contrasted in the second half with a performance of Beethoven's joyous Seventh Symphony, lifting the spirit with its energy and optimism.

I hope you enjoy the concert, and that you will be able to join us again soon. This Sunday and next, Gianandrea Noseda continues his Shostakovich cycle with the composer's final symphony, No 15, and we look forward to pianist Beatrice Rana joining us for Beethoven's Piano Concerto No 5.

Coming Up

Sunday 6 & 13 February 7pm
Barbican

BEETHOVEN 'EMPEROR' & SHOSTAKOVICH

Beethoven's last piano concerto meets Shostakovich's final symphony, and in the hands of Gianandrea Noseda and Beatrice Rana, they both have something remarkable to say.

Friday 11 February 1pm & 6pm
LSO St Luke's

BBC RADIO 3 CONCERTS RACHMANINOFF & FRIENDS

Our regular chamber music series from LSO St Luke's, with BBC Radio 3. Olena Toka and Igor Gryshyn explore a selection of songs at 1pm, and pianist Boris Giltburg performs sonatas by Rachmaninoff and Prokofiev at 6pm.

iso.co.uk/bbcradio3

Thursday 17 February 7pm
Barbican

COPLAND, OFFENBACH & WEILL

New York – Paris – London: Barbara Hannigan can-cans through the Jazz Age in this transatlantic celebration of melody, colour and seriously classy fun.

Wednesday 23 February 6.30pm
Barbican

HALF SIX FIX: LA VOIX HUMAINE

Barbara Hannigan conducts, presents and sings Poulenc's opera *La voix humaine*: a heart, a soul and a whole human life, in one devastating telephone call.

iso.co.uk/whats-on

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

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Symphony No 14 in G minor Op 135

Dmitri Shostakovich

Elena Stikhina soprano

Vitalij Kowaljow bass

- 1 Adagio:**
'De profundis' (Lorca)
- 2 Allegretto:**
'Malagueña' (Lorca)
- 3 Allegro molto:**
'Loreley' (Apollinaire)
- 4 Adagio:**
'Le suicidé' (Apollinaire)
- 5 Allegretto:**
'Les attentives I'
(Apollinaire)
- 6 Adagio:**
'Les attentives II'
(Apollinaire)
- 7 Adagio: 'À la Santé'**
(Apollinaire)
- 8 Allegro: 'Réponse des Cosaques Zaporogues au Sultan de Constantinople'**
(Apollinaire)
- 9 Andante:**
'O, Delvig, Delvig!'
(Küchelbecker)
- 10 Largo:**
'Der Tod des Dichters'
(Rilke)
- 11 Moderato:**
'Schlußstück' (Rilke)



1969



50 minutes

Programme note by
Paul Griffiths

In failing health from his mid-fifties, Dmitri Shostakovich was admitted to hospital in January 1969 and came out a month later with a whole bunch of songs on the theme of death. It was a project he had been considering for some while – at least since 1962, when he had orchestrated Modest Mussorgsky's *Songs and Dances of Death*. The hospital stay upped the urgency, and within a fortnight of leaving he had scored his death songs for an orchestra of strings and percussion, intending the work for the Moscow Chamber Orchestra and its founder-conductor Rudolf Barshai. Formerly viola player of the Borodin Quartet, which had a close relationship with Shostakovich for a quarter-century, Barshai duly conducted the opening performances in Moscow and Leningrad in September 1969. The following year, the symphony was introduced to UK audiences at the Aldeburgh Festival, conducted by Benjamin Britten, who was the colleague Shostakovich most admired, and to whom he dedicated this work.

Shostakovich apparently hesitated over the title, but had good reasons to name the work a symphony, his fourteenth. Symphonies with songs – even symphonies of songs – were not too unusual since the examples set by composer Gustav Mahler in the early-20th century. There was also an example by Britten (his Spring Symphony) to back up the dedication, albeit on a very different subject. Nearer to home, there were examples among Shostakovich's own symphonies, including his most recent, 'Babi Yar' (Symphony No 13).

Further endorsing the work's symphonic character, the songs form themselves, according to whether or not they are run together, into five movements: 1; 2–3–4; 5–6–7; 8–9 and 10–11. The integrity of these

movements is further strengthened by motivic connections within them, and the integrity of the work as a whole by the full reprise the tenth song makes. Each movement, until the last, ends with an adagio (slow) section.

This is also how the symphony begins. High violins enter with an unaccompanied line that starts out from a motif that will prove central. Slowly the line descends, and violas come in to receive it. Only then, a full minute into the piece, does the bass singer intervene, but almost in monotone and as if to prompt the violins to sing their plaintive song again. Much of the movement is for violins and double basses only, with an enormous cavity between them. Death is there: in the vacancy, the slow tempo, the minor mode, the semitone falls. The singer is the observer.

His words are from Federico García Lorca, one of three major Western European poets of the early-20th century whose work Shostakovich set in Russian translation. Lorca included this poem 'De profundis' (song 1) in his *Poema del cante jondo*, most of which dates from 1921, when he was discovering immediacy and resonance through the lyrics of the *cante jondo* (deep song) traditional to Andalusia.

This is also the source of the next poem, 'Malagueña' (song 2), its title referring at once to the city of Malaga and to a dance – a dance that here is both Spanish and bone-rattling, qualities confirmed at the close. Taken together, these first two settings form a pair: a song and a dance of death. The music, however, sweeps right on into another fast number, this time setting a poem by Guillaume Apollinaire, from a book that,

published in 1967, had brought the French poet's words into Russian for the first time. Perhaps the appearance of this volume was a spur to the whole symphony, for the next six poems are all his.

'Loreley' (song 3) is a compact version of a ballad by Clemens Brentano on the myth of the bewitching woman who stations herself looking down on the Rhine. The two singers assume the roles of seductress and bishop/knight, and this time the main musical figures come from their voice parts, to be taken up by the whirring, whirling orchestra. Brusqueness then turns to gold.

Just as two cracks of the whip ended 'Malagueña' and simultaneously started 'Loreley', so a solo cello leads from the latter into 'Le suicidé' (song 4), which is largely, though certainly not entirely, a duet for soprano and cello.

The next two songs (5 and 6) are to poems from Apollinaire's sequence *Les attentives*, written in 1915 from the trenches. These two sharp numbers, responding to the military machine with black humour, are followed by a long adagio in which the bass sings Apollinaire's prison poem, 'À la Santé' (song 7), thus repeating the quick-quick-slow pattern of the preceding movement.

Last of the Apollinaire poems is his adaptation of an irreverent letter allegedly sent to the Ottoman Sultan by the Zaporozhian Cossacks, 'Réponse des Cosaques Zaporogues au Sultan de Constantinople' (song 8). Shostakovich switches in an instant from bumptiousness to melancholy for words addressed by Wilhelm Küchelbecker, a Russian-German poet born in 1797, to another contemporary,

Anton Delvig (song 9). The political woes of the 1820s had, of course, their echoes in the era through which Shostakovich had lived.

After this single excursion into original Russian poetry, Shostakovich turns to another Western poet who had recently, in 1965, been published for the first time in Russian translation: Rainer Maria Rilke. After three songs entrusted to the bass, and with the orchestra having returned to the music from the opening to the whole piece, now an octave up, the soprano takes over (for song 10). Shostakovich inserted at the start of this setting the word 'poet', present neither in the original poem by Rilke nor in the translation as published by Tamara Silman. Rilke was apparently meditating on the death mask of the Ukrainian poet; Shostakovich could have been thinking of Osip Mandelstam, or the many others who were executed or imprisoned under Stalin.

Then everything shrinks into a nutshell: a setting (song 11) of the epilogue Rilke wrote for his *Buch der Bilder*. Death, after all, is not just for poets.

A **symphony** is a large-scale composition for full orchestra. Symphonies traditionally have four movements, but can have more (as with Shostakovich's *Symphony No 14*) or less (Sibelius' *Symphony No 7* is in one movement).

Guillaume Apollinaire, whose poems are used for songs 5 to 8, was held briefly in *La Santé* prison, Paris, on suspicion of complicity in the theft of the *Mona Lisa*.

INTERVAL 20 minutes

Enjoying the concert?
Let us know.

@londonsymphony

Dmitri Shostakovich In Profile

1906 to 1975 (Russia)



IN BRIEF

Born 1906, St Petersburg

Died 1975, Moscow

Musical training
Petrograd Conservatoire

Musical acquaintances
Benjamin Britten,
Mieczysław Weinberg,
Mstislav Rostropovich,
Galina Vishnevskaya

Best known for
Fifteen symphonies (the Fifth is the most famous),
15 string quartets,
Cello Concerto No 1, Violin Concerto No 1, Piano Concerto No 2, the opera *Lady Macbeth of the Mtsensk District*

Composer profile by
Andrew Stewart

After early piano lessons with his mother, Dmitri Shostakovich enrolled at the Petrograd Conservatoire in 1919. His early compositional successes included the First Symphony (1924–25).

Shostakovich announced his Fifth Symphony of 1937 as ‘a Soviet artist’s practical creative reply to just criticism’. A year before its premiere he had drawn a stinging attack from the official Soviet mouthpiece *Pravda*, in which Shostakovich’s initially successful opera *Lady Macbeth of the Mtsensk District* was condemned for its ‘leftist bedlam’ and extreme modernism. With the Fifth Symphony came acclaim not only from Russian audiences, but also internationally.

In July 1941, during the Siege of Leningrad, Shostakovich began work on the first three movements of his Seventh Symphony, completing the defiant finale after his evacuation in October and dedicating the score to the city. In 1943 Shostakovich completed his emotionally shattering Eighth Symphony. In 1948 he and other

leading composers, Sergei Prokofiev among them, were forced by the Soviet Cultural Commissar, Andrey Zhdanov, to concede that their work represented ‘most strikingly the formalistic perversions and anti-democratic tendencies in music’, a crippling blow to Shostakovich’s artistic freedom that was healed only after the death of Stalin in 1953.

During the late 1950s and the 1960s Shostakovich produced some of his greatest works, including the Second Piano Concerto, the First Cello Concerto, the Eighth String Quartet, and the Thirteenth and Fourteenth Symphonies, both of which feature prominent roles for singers. He continued to compose until weeks before his death in August 1975.

Symphony No 14

Texts & Translation

1 DE PROFUNDIS (Federico García Lorca, Russian text by Iurii Tynianov)

*Sto goriacho vliublennykh
Snom vekovym usnuli
Gluboko pod sukhoi zemleiu.
Krasnym peskom pokryty
Dorogi Andalusii.
Vetvi oliv zelenykh
Kordovu zaslonili.
Zdes' im kresty postaviat, Chtob ikh ne zabyli liudi.
Sto goriacho vliublennykh
Snom vekovym usnuli.*

2 MALAGUEÑA (Federico García Lorca, Russian text by Anatoli Geleskul)

*Smert' voshla i ushla iz taverny.
Smert' voshla i ushla iz taverny.
Chernye koni i temnye dushi
V ushchel'iakh gitary, brodyat.
Zapakhli sol'iu i zharkoi krov'iu
Sotsvet'ia zybi nervnoi
A smert' vse vykhodit i vkhodit,
Vse ukhodit i vkhodit. I vse ne uidet iz taverny.*

3 LORELEI (Guillaume Apollinaire, Russian text by Mikhail Kudinov)

*K belokuroi koldun'e iz Prireinskogo kraia
shli muzhchiny tolpoi, ot liubvi umiraia.*

*I velel ee vyzvat' episkop na sud,
Vse v dushe ei proshchaia za ee krasotu.*

*'O, skazhi, Loreleia, chy glaza tak prekrasny,
Kto tebia nauchil etim charam opasnym?'*

*'Zhizn' mne v tiagost', episkop, i prokliat moi vzor.
Kto vzglianul na menia, svoi prochel prigovor.*

*O, episkop, v glazakh moikh plamia pozhara,
Tak predajte ogniu eti strashnye chary!'*

1 DE PROFUNDIS

Here the hundred lovers
lie in eternal slumber
under the dry and dusty earth.
Andalusia’s highways are endless
beneath their crimson dust.
Córdoba, green olive branches
shadow the hundred crosses,
landmarks that they may not be forgotten.
Here the hundred lovers
lie in eternal slumber.

2 MALAGUEÑA

There goes Death! In and out of the tavern.
There goes Death! In and out of the tavern.
Coal black the horses and dark-eyed the crowd,
Roving through the guitars strumming, strumming.
And heavy hangs the smell of salt and hot blood,
From the fev’rish coast flowers rising.
And Death still goes out and goes in,
And goes in and goes out no more from the tavern.

3 LORELEI

To the fair-hair’d Rhinemaid there came suitor on suitor,
Madden’d almost to death by her enchanting beauty.

Tho’ the bishop might summon her, when she appear’d,
He was mov’d to forgive her for her beauty so bright.

‘Tell me, Lorelei, tell me, you whose eyes conquer all men,
Led astray by what magic you go to your soul’s damnation?’

‘Let me die Lord Bishop my glance is accurst.
He who once sets his eyes on my beauty is damn’d,

For these eyes Lord Bishop are terrible flames,
Have me burnt at the stake with my terrible charms!’

Symphony No 14

Texts & Translation

'Loreleia, pozhar tvoi vsesilen: ved' ia sam toboi okoldovan i tebe ne sud'ia.'

'Zamolchite, episkop! Pomolites' i ver'te: Eto volia Gospodnia predat' menia smerti.'

Moi ljubimyi uekhal, on v dalekoi strane. Vse teper' mne ne milo, vse teper' ne po mne.'

Serditse tak isstradalos', chto dolzhna umeret' ia. Dazhe vid moi vnushaet mne mysli o smerti.'

Moi ljubimyi uekhal, i s etogo dnia Svet mne belyi ne mil, noch' v dushe u menia.'

I trekh rytsarei vyzval episkop: 'Skoree uvedite v glukhoi monastyr' Loreleiu.'

Proch', bezumnaia Lor, volookaia Lor! Ty monakhinei stanesh', i pomerknet tvoi vzor.'

Troe rytsarei s devoi idut po doroge. Govorit ona strazhnikam khmuryim i strogim:

'Na skale toi vysokoi daite mne postoiat', Chtob uvidet' moi zamok mogla ia opiat',

Chtob svoe otrazhen'e ia uvidela snova, Pered tem, kak voiti v monastyr' vash surovyi.'

Veter volosy sputal, i gorit ee vzgliad, Tshchetno strazha krichit ei: 'Loreleia, nazad! Loreleia, nazad! Nazad!'

'Na izluchinu Reina lad'ia vplyvaet, V nei sidit moi ljubimyi, on menia prizyvaet.'

Tak legko na dushe. Tak prozrachna volna ...' I s vysokoi skaly v Rein upala ona.'

Uvidav otrazhennye v gladi potoka Svoi reinskie ochi, svoi solnechnyi lokon.'

'Lorelei, how can I condemn you, when my own heart's on fire for your beauty? Only you can save me!'

'Oh say no more Lord Bishop, do not beg my caresses, For 'tis you that God has appointed to burn me.'

My beloved is gone to a far country, And still onward he journeys to lands over the sea.

Since the day that he left me oh! My heart is a-weary! In the mirror my features speak only of dying.

My beloved is gone! Now my life is a dream. All the world has done dark, night is falling about me!'

Then the bishop he summons three knights 'Go quickly take this woman! The cloister shall teach her repentance.'

Go magician, false Lorelei, go! In the cloister your beauty will fade and will die!'

Toiling see the three knights with the girl on the cliff path And she speaks to the men walking grimly beside her:

'On the cliff top I beg you let me stand one last time! Just to see in the distance the castle I love.'

Let me bid one last mournful farewell to its gleaming reflection, And then take me and bury me deep in the cloisters.'

And the wind stirr'd her tresses, in her eyes a strange glint, And the knights cried in horror: 'Lorelei, stand back! Lorelei, stand back!'

'Far below on the Rhine a boat comes gliding swiftly. In it stands my beloved, and he calls to me beck'ning, beck'ning.'

Oh! How light is my heart! Come, beloved, come! Ever forward she leans and then plunges down headlong.

I saw her lying peaceful and still in the water, Saw her Rhine-coloured eyes and the gleam of her hair.'

4 LE SUICIDÉ (Guillaume Apollinaire, Russian text by Mikhail Kudinov)

Tri lilii, tri lilii ... Lilii tri na mogile moei bez kresta,

Tri lilii, ch'iu pozolotu kholodnye vetry sduvaiut,

I chernoe nebo, prolivshis' dozhdem, ikh poroi omyvaet,

I slovno u skipetrov groznykh, torzhestvenna ikh krasota.

Rastet iz rany odna, i kak tol'ko zakat zapylaet, Okrovavlennoi kazhetsia skorbnaiia liliia ta.

Tri lilii, tri lilii ... Lilii tri na mogile moei bez kresta.

Tri lilii, ch'iu pozolotu kholodnye vetry sduvaiut.

Drugaiia iz serdtsa rastet moego, chto tak sil'no stradaet,

Na lozhe chervivom. A tret'ia korniamy mne rot razryvaet.

Oni na mogile moei odinoko rastut, i pusta. Vokrug nikh zemlia, i, kak zhizn' moia, prokliata ikh krasota.

Tri lilii, tri lilii ... Lilii tri na mogile moei bez kresta.

4 THE SUICIDE

Three lilies pale, three lilies pale, but no cross, no cross on my grave,
Three golden dusted lilies tall, that the wind as it blows brushes roughly,

Their only refreshment, the rain from a thunder cloud passing above them high,
Majestic and rare in their beauty, their stems like the sceptres of kings.

The first is rooted in my wound and when the sun's ray gleams It shines bleeding and raises its head, the lily of fear!

Three lilies pale, three lilies pale, but no cross, no cross on my grave.
Three golden dusted lilies tall, that the wind as it blows brushes roughly.

The second, it springs from my heart, from my heart, lying in pain in the grave,
And eaten by worms. The third rises out of my mouth, of my mouth.

The lilies that blow on my desolate grave are three.
All alone they raise their heads, all alone like me and like me accurs't.
Three lilies pale, three lilies pale, on my grave, that no cross marks!

Symphony No 14

Texts & Translation

5 LES ATTENTIVES I

(Guillaume Apollinaire, Russian text by Mikhail Kudinov)

*V transhee on umret do nastuplen'ia nochi,
Moi malen'kii soldat, chei utomlennyi vzgliad*

*Iz-za ukrytiia sledil vse dni podriad za slavoi.
Za slavoi, chto vzletet' uzhe ne khochet.
Segodnia on umret do nastuplenn'ia nochi,
Moi malen'kii soldat, liubovnik moi i brat.*

*I vot poetomu khochu ia stat' krasivoi.
Pust' iarkim fakelom grud' u menia gorit,
Pust' opalit moi vzgliad zasnezhennye nivy,
Pust' poiasom mogil moi budet stan obvit.
V krovosmeshenii i v smerti stat' krasivoi
Khochu ia dlia togo, kto dolzhen byt' ubit.*

*Zakat korovoivu revet, pylaiut rozy,
I sinei ptitseiu moi zacharovan vzgliad.
To probil chas liubvi, i chas likhoradki groznoi.
To probil smerti chas, i net puti nazad.
Segodnia on umret, kak umiraiut rozy,
Moi malen'kii soldat, liubovnik moi i brat.*

6 LES ATTENTIVES II

(Guillaume Apollinaire, Russian text by Mikhail Kudinov)

*Madam, posmotrite! Poteriali vy chto-to...
– Akh! Pustyaki! Eto serdtse moe.
Skoree ego podberite.
Zakhochu otdam. Zakhochu
Zaberu ego snova, pover'te.
I ia khokhochu, khokhochu, khokhochu, khokhochu,
Kha, kha, kha, kha...
I ia khokhochu, khokhochu
Nad liubov'iu, chto skoshena smertiu.*

5 WAITING I

The one who's going to die, this evening in the trenches,
Is just a little soldier, who spends all his day idly scanning
from his turret,
The night's trophies hanging,
Yet for war's trophied honours he's no hunger.
The one who's going to die, this evening in the trenches,
That little soldier boy is my lover and my brother!

And since he's going to die, I'll treat him to my beauty.
My pale breasts' milky glow shall shine with an opalescent light.
The frozen lakes of my eyes shall melt and tremble,
My thighs shall be a cavern for his ecstasy.
For since he has to die, I'll treat him to my beauty.
In incest and in death, twin gestures without price.

The lowing cows fill all the sunset with flutt'ring rose leaves.
The blue birds' feather tips brush lightly over me.
Now is the time for love, caresses that burn and madden.
Now is the time for death and one long last farewell.
The one who's going to perish as even roses perish
Is just a little soldier, my brother and my love.

6 WAITING II

Madame! Just a moment! Have you not lost something?
That? Oh it's nothing. Just my heart, nothing much,
Pick it up, just pick it up, would you?
Thank you! I gave it away, and then took it back,
It was there in the trenches,
And now it's here, what a joke! What a joke! What a joke!
Ha! Ha! Ha! Ha! Ha! Ha!
What a joke! What a joke!
All these love affairs cut short by death!

7 À LA SANTÉ

(Guillaume Apollinaire, Russian text by Mikhail Kudinov)

*Menia razdeli dogola,
Kogda vveli v tiur'mu.
Sud'boi srazhen iz-za ugla,
Nizvergnut ya vo t'mu.*

*Proshchai, veselyi khorovod,
Proshchai, devichii smiakh.
Zdes' nado mnoi mogil'nyi svod,
Zdes' umer ia dlia vsekh.*

*Net, ia ne tot,
Sovsem ne tot, chto prezhde.
Teper' ia arestant,
I vot konets nadezhde.*

*V kakoi-to iame, kak medved', khozhu vpered nazad,
A nebo! Luchshe ne smotret'.
Ya nebu zdes' ne rad.
V kakoi-to iame, kak medved', khozhu vpered, nazad.*

*Za chto ty pechal' mne etu prines?
Skazhi, vsemogushchii Bozhe.
O szhal'sia, szhal'sia! V glazakh moikh netu slez,
Na masku litso pokhozhe.*

*Ty vidish', skol'ko neschastnykh serdets
Pod svodom tiuremnyim b'etsia!
Sorvi zhe s menia ternovyi venets!
Ne to on mne v mozg vop'etsia.*

Den' konchilsia. Lampa nad golovoivu gorit, okruzhennaia t'moi.

Vse tikho. Nas v kamere tol'ko dvoe: Ia i rassudok moi.

7 IN PRISON

Before they put me in the prison cell,
They stripped me naked.
A voice I never heard before
cried 'William, where are you now?'

Farewell, farewell my little songsters!
My pretty ones, farewell.
See Lazarus entering the tomb,
Not leaving it as once.

No, I am not I,
not what I was beforehand.
No more a person now,
But just a number fifteen.

Each morning, like a bear I circle round and round a ditch,
Go forward and backward,
While the sky is blue, as a chain of steel.
Forwards and backwards like a bear I circle round and round.

O God, what will my end be?
You know my anguish, for you it was that sent it.
Have pity, have pity. Have pity on my dry eyes,
Pity, on my deathly pallor.

On all the wretched hearts that bed within these walls,
Behind these unfeeling prison bars.
Have mercy, O God,
And save me from despair!

Oh! Let me not lose my reason! The night falls.
Look! A lamp shines piercing the prison darkness with light.
All's quiet now. In my cell I am no more alone.
Lamp shine and reason's light!

Symphony No 14

Texts & Translation

8 RÉPONSE DES COSAQUES ZAPOROGUES AU SULTAN DE CONSTANTINOPE (Guillaume Apollinaire, Russian text by Mikhail Kudinov)

*Ty prestupnei Varravy v sto raz.
S Vel'zevulom zhivya po sosedstvu,
V samykh merzkikh grekhakh ty pogriaz.
Nechistotami vskormlennyi s detstva, znai:
Svoi shabash ty spravish' bez nas.*

*Rak protukhshii Salonik otbrosy,
Skvernyi son, chto nel'zia rasskazat',
Okrivevshii, gniloi i beznosyi, ty rodilsia,
kogda tvoia mat' izvivalas' v korchakh ponosa.*

*Zloi palach Podol'ia, vzgliani:
Ves' ty v ranakh, iazvakh i strup'iakh.
Zad kobyly, rylo svin'i,
Pust' tebe vse snadob'ia skupiat,
Chtob lechil ty bolyachki svoi!*

9 O DEL'VIG, DEL'VIG! (Wilhelm Küchelbecker)

*O Del'vig, Del'vig! Chto nagrada
I del vysokikh i stikhov?
Talantu chto i gde otrada
Sredi zlodeev i gluptsov?*

*V ruke surovoi Iuvenala
Zlodeiam groznyi bich svistit
I krasku gonit s ikh lanit.
I vlast' tiranov zadrozhalo.*

*O Del'vig, Del'vig! Chto gonen'ia?
Bessmertie ravno udel
I smelykh vdokhnovennykh de
I sladostnogo pesnopen'ia.*

*Tak ne umret i nash soiuz,
Svobodnyi, radostnyi i gordyi!
I v schast'i i v neschast'i tverdyi,
Soiuz liubimtsev vechnykh muz.*

8 ANSWER OF THE ZAPOROZHIAN COSSACKS TO THE SULTAN OF CONSTANTINOPE

Oh! A thousand times worse than Barabbas,
And a dog among devils in hell!
Beelzebub by your side seems a god!
From your youth you have fed upon slime and filth!
Your sabbaths we will not grace, never!!

Stinking fish spawn'd in Salonika!
Vile labyrinth of dreams, without reason or sense.
Bleeding eyeballs goug'd out of their sockets.
Your mother bore you writhing in spasms of filth.

Stinking monster! Butcher of Podolia,
Your only loves, scurf and purulent ulcers and scabs,
You rump of a broodmare! Hogsnout! Sow's runt!
Guard your treasure house to pay doctors
who can cure all your leprous afflictions!

9 TO DELVIG

O Delvig, Delvig! What's the reward of all our high
endeavours here?
What use our gifts, what consolation among this pack of
knaves and fools?

The lush of Juvenal's fierce satire rain'd down shrewd blows
on evil men.
They blench'd with terror at his onslaught and the mighty
tyrants trembled.

O Delvig, Delvig! What's persecution?
Immortal fame regards alike all bold impassion'd thought
and feeling,
And all the songs that we have made our own.

And so our band of brothers proud,
Free and joyful shall not wholly perish,
United both in joy and sorrow,
All lovers of the immortal Muse!

10 DER TOD DES DICHTERS (Rainer Maria Rilke, Russian text by Tamara Sil'man)

*Poet byl mertv. Litso ego, khrania
vse tu zhe blednost', chto-to otvergalo,
ono kogda to vse o mire znalo,
no eto znan'e ugasalo.
i vozvrashchalos' v ravnodush'e dnia.*

*Gde im poniat', kak dolog etot put'.
O, mir i on, vse bylo tak edino:
ozera i uschel'ia, i ravnina
ego litsa i sostavliali sut'.*

*Litso ego i bylo tem prostorom,
chto tianetsia k nemu i tshchetno l'net,
a eta maska robkaia umret,
otkryto predostavlennaia vzoram,
na tlen'e obrechennyi, nezhnyi plod.*

11 SCHLURSTÜCK (Rainer Maria Rilke, Russian text by Tamara Sil'man)

*Vsevlastna smert'.
Ona na strazhe
I v schast'ia chas.
V mig vysshei zhizhni ona v nas strazhdet,
Zhdet nas i zhazhdet
I plachet v nas.*

10 DEATH OF THE POET

He lies there dead, his upturn'd face
is pale and seems averted on the rigid pillows,
Since life and all its meaning parted from him.
Torn and uprooted from his senses,
Returning blankly to the year's indiff'rent web.

The friends who watched his life little knew
how closely knit his being was with Nature;
These valleys and these meadows, hills and streams,
These were all his face, they formed his countenance.

And all this vast expanse still surging towards him,
And seeking to possess him, this too was all him and see!
His waxen mask now slowly fading,
Is tender, open, like the inner core flesh
of any fruit that slowly rots in the air.

11 CONCLUSION

Almighty Death,
His subjects we,
While still we laugh,
Think we to stand at the zenith of life,
There sounds within us
Death's weeping voice!

*English translation by Martin Cooper
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Symphony No 7 in A major Op 92

Ludwig van Beethoven

- 1 **Poco sostenuto – Vivace**
- 2 **Allegretto**
- 3 **Presto**
- 4 **Allegro con brio**



1811–12



37 minutes

Programme note by
Lindsay Kemp

When it came to noting down 'meanings' for his major works, the movement titles and specific birdcalls of the Sixth 'Pastoral' Symphony are about as explicit as Beethoven got.

Ludwig van Beethoven, the man who first realised universal expressive potentialities of the symphony in his Third 'Eroica' Symphony, and for whom extra-musical inspirations formed an important part of his creative thinking, was usually happy to let his music do the talking rather than noting down its 'meanings'. 'The listener should be able to discover the situations himself', he wrote on sketches for his Sixth Symphony. While we hear in the Third a sense of rebirth, and in his Fifth Symphony a journey from darkness to light, the composer left no actual clues to say he thought of them in that way. It is the music which communicates these things so strongly.

Compared to the above symphonies, Beethoven's Seventh is a little harder to pin down. The rhythms which dominate each one of its movements have given rise to one oft-quoted appraisal: composer Richard Wagner's description of it as 'the apotheosis of the dance'. But by the time it has ended, has the Seventh Symphony not expressed a purer and freer form of euphoria than might primarily be associated with dancing? The modern Beethoven scholar David Wyn Jones has suggested that in this symphony Beethoven set himself the challenge of moulding a 'continuous,

cumulative celebration of joy', which seems a more accurate assessment than Wagner's. Yet even then, how exactly does the melancholy second movement fit in?

The perceptions of the Seventh's earliest audiences may well have been determined by the timing and circumstances of the premiere. It was first performed in December 1813 in the Hall of Vienna University in a charity concert organised to raise funds for the widows and orphans of wounded soldiers. Austria and her allies had recently scored a significant victory over Napoleonic forces at the Battle of Hanau, and the concert no doubt had a patriotic air; also on the programme was Beethoven's noisy battle-piece *Wellington's Victory*, and it would be no surprise if the jubilant Seventh was seen at first as another war celebration – the second movement could then even be a lament for the wounded. But the symphony had in fact been completed long before Hanau, in the spring of the previous year.

It starts with a massive slow introduction, the longest in any of Beethoven's symphonies. Its leisurely wind themes contain few hints of the energy soon to be unleashed, but there is a coiled-spring quality to the heavy accents and upward string scales which accompany them. When the main part of the first movement arrives, however, it is not with a rush but with a gentle slide into the principal theme, a lilting melody announced by the flute. This is also

where we meet the movement's defining rhythmic unit, a three-note figure (think of the rhythm of the word 'Amsterdam') which from these unassuming beginnings gathers the power to dominate.

The second movement is one of the most striking in all of Beethoven's symphonies, and one of the most immediately influential. It was encored at the first performance – a testament no doubt both to its extraordinary affecting power and its 'stand-out' quality within the symphony – and it did not take long for it to make its mark on other composers. Its insistent slow march soon found imitators. Austrian composer Franz Schubert in particular returned many times both to its mood and to its characteristic long-short-short rhythm.

With the third movement we return to the prevailingly joyful tenor of the work. The main sections are typically Beethovenian, a lithe and playful mix of light-footed passages and forte (loud) outbursts in the outer sections, and deceptive simplicity in the twice-heard contrasting episode, said to have been based on the melody of an Austrian pilgrim hymn.

In the finale the music reaches its peak of elation in an unstoppable swirl of ebullience and energy, driven along by off-beat accents and prodding repeated-note figures. For the listener there is really little choice here but to abandon oneself to the music's engulfing exuberance.

Ludwig van Beethoven In Profile 1770 (Germany) to 1827 (Austria)

Ludwig van Beethoven showed early musical promise, yet reacted against his father's attempts to train him as a child prodigy. The boy pianist attracted the support of the Prince-Archbishop Maximilian Franz, who supported his studies with leading musicians at the Bonn court. With the decline of his alcoholic father, Ludwig became the family breadwinner as a court musician.

Encouraged by his employer, the Prince-Archbishop, Beethoven travelled to Vienna to study with Joseph Haydn. The younger composer fell out with his renowned mentor when the latter discovered he was secretly taking lessons from several other teachers. Beethoven soon attracted support from some of the city's wealthiest arts patrons. His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna.

From 1800 Beethoven began to complain bitterly of deafness. Despite this, other ailments, and an embittered legal case for the guardianship of his nephew, he continued to create many remarkable compositions, including symphonies, concertos, chamber music and the opera *Fidelio*. In his final years he produced masterpieces that include the *Missa solemnis*, Symphony No 9, and the late piano sonatas and string quartets.

It is thought that around 10,000 people followed his funeral procession on 29 March 1827. Certainly, his posthumous reputation developed to influence successive generations of composers and other artists, inspired both by the heroic aspects of Beethoven's character and his music's profound humanity.



IN BRIEF

Born 1770, Bonn

Died 1827, Vienna

Musical training

Private study with Christian Gottlob Neefe and Joseph Haydn

Famous acquaintances

Joseph Haydn, Johann Wolfgang von Goethe, Archduke Rudolf of Austria

Best known for

Nine symphonies, Piano Concertos Nos 4 and 5, the Violin Concerto, the late string quartets, the opera *Fidelio*, piano sonatas including the *Hammerklavier*

Composer profile by
Andrew Stewart

2022 COMING UP

2022 SEASON HIGHLIGHTS

BEETHOVEN 'EMPEROR' PIANO CONCERTO
plus **Shostakovich** Symphony No 15
with **Gianandrea Noseda & Beatrice Rana**
Sunday 6 & 13 February

BARBARA HANNIGAN SINGS & CONDUCTS
Copland, Offenbach & Weill
plus **Poulenc** *La voix humaine*
Thursday 17; 24 February
Half Six Fix Wednesday 23 February

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

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Gianandrea Noseda LSO Principal Guest Conductor



ON STAGE WITH THE LSO

Sunday 6 & 13 February
7pm, Barbican

BEETHOVEN 'EMPEROR' & SHOSTAKOVICH 15

Sunday 10 April
7pm, Barbican

PROKOFIEV FIFTH SYMPHONY

Gianandrea Noseda is one of the world's most sought-after conductors, equally recognised for his artistry in the concert hall and opera house. He is Principal Guest Conductor of the London Symphony Orchestra and Music Director of the National Symphony Orchestra.

Noseda became General Music Director of the Zurich Opera House in September 2021 and will lead multiple productions each season. The centrepiece of his tenure will be a new production of Wagner's *Der Ring des Nibelungen*, marking his first performances of Wagner's tetralogy. From 2007 to 2018, Noseda served as Music Director of the Teatro Regio Torino, where his leadership and his initiatives propelled the company's global reputation.

In 2019, Noseda and the National Symphony Orchestra, which makes its home at the Kennedy Center in Washington DC, earned rave reviews for their first concerts together at New York's Carnegie Hall and Lincoln Center. The 2019/20 season saw their artistic partnership continue to flourish with the launch of a new recording label distributed by LSO Live.

Noseda has worked with the world's leading orchestras, opera houses and festivals including the Bavarian Radio Symphony Orchestra, Berlin Philharmonic, Cleveland Orchestra, Filarmonica della Scala, Metropolitan Opera, Munich Philharmonic, New York Philharmonic, Orchestre de Paris,

Orchestre National de France, Orchestra dell'Accademia Nazionale di Santa Cecilia, Philharmonia Zurich, Philadelphia Orchestra, Rotterdam Philharmonic, Royal Concertgebouw Orchestra, Royal Opera House, Salzburg Festival, Tonhalle Orchestra Zürich, Vienna Philharmonic, and Vienna Symphony Orchestra.

In addition to his recordings for LSO Live, Noseda has an extensive discography of over 60 recordings for Chandos and Deutsche Grammophon, among others. He has championed the works of neglected Italian composers through his *Musica Italiana* recordings for Chandos. The most recent recording in this series – Dallapiccola's *Il prigioniero* with the Danish National Symphony Orchestra – was named *Gramophone* Magazine's August 2020 Recording of the Month.

Noseda is closely involved with the next generation of musicians through his work as Music Director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra, as well as with other youth orchestras, including the European Union Youth Orchestra.

A native of Milan, Noseda is a Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. In 2015, he was *Musical America's* Conductor of the Year, and was named the International Opera Awards Conductor of the Year in 2016.

Elena Stikhina

soprano



Russian soprano Elena Stikhina has made spectacular debuts in recent seasons at the Paris Opera (as Tatyana in Tchaikovsky's *Eugene Onegin*) and at the Metropolitan Opera, New York (as the title role in Puccini's *Suor Angelica*), and has gone on to sing for many leading companies worldwide. Since the 2017/18 season she has triumphed at the Bayerische Staatsoper, Berlin Staatsoper, Dresden Semperoper, Baden-Baden Festspielhaus, and in concerts at the Concertgebouw in Amsterdam, with the Munich Philharmonic and at the Paris Philharmonie.

In summer 2019 Elena Stikhina made her UK debut at the BBC Proms singing Tatyana's 'Letter Scene' from *Eugene Onegin*. Earlier in the 2018/19 season she made her Dutch Opera debut as Cio-Cio-San in Puccini's *Madame Butterfly*; sang the title role in Puccini's *Tosca* and Leonora in Verdi's *Il trovatore* in Berlin and Dresden; and performed Senta in Wagner's *The Flying Dutchman* in Baden-Baden. In summer 2019 she returned to Paris Opera to sing Leonora in Verdi's *La forza del destino*, and *Tosca*.

Elena Stikhina's engagements in the 2019/20 season included Yaroslavna in a new production of Borodin's *Prince Igor* for Paris Opera, her debut in Geneva as the title role in Verdi's *Aida*, a return to Boston Lyric Opera as the title role in Bellini's *Norma* and

a solo recital at the Zaryade Hall, Moscow. In 2020 and 2021 she was also scheduled to sing Mimi in Puccini's *La bohème* and the title role in Cilea's *Adriana Lecouvreur* for Paris Opera; *Aida* for the Royal Opera and in Amsterdam; and Tatyana for Bayerische Staatsoper. These engagements were cancelled due to the pandemic.

In 2021, Elena Stikhina opened the centenary festival in Salzburg singing the soprano solo in Britten's *War Requiem*. Other recent engagements include a live broadcast as Renata in the Mariinsky Theatre's famous production of Prokofiev's *The Fiery Angel*, her debut at the Royal Opera House as *Tosca* and her debut at La Scala, Milan, in a live broadcast as the title role in Strauss' *Salome*. Future plans include returns to the Royal Opera House, the Metropolitan Opera, the Berlin Staatsoper and Salzburg Festival.

Elena Stikhina studied at the New Primorsky Stage of the Mariinsky Theatre in Vladivostock, and at the Moscow State Conservatory, from where she graduated in 2012. She came to international fame when she won first prize at the Competizione dell'Opera Linz in 2014, and in 2016 when she won the Audience and Culturarte Prizes at Plácido Domingo's Operalia Competition. She continues to appear as a guest soloist at St Petersburg's Mariinsky Theatre.

Vitalij Kowaljow

bass



Praised for the depth and richness of his voice, Vitalij Kowaljow has established himself in recent years as one of the leading basses in the opera scene. Among his more than 40 performed roles are Filippo II in *Don Carlo*, Fiesco in *Simon Boccanegra*, Zaccaria in *Nabucco*, Banco in *Macbeth*, Ramphis in *Aida*, Barbarossa in *La battaglia di Legnano*, Procida in *I vespri siciliani*, Padre Guardiano in *La forza del destino*, Walter in *Luisa Miller* and the title-role in *Attila* (all by Verdi). Moreover, he has appeared as Wotan and Der Wanderer in Wagner's *Ring Cycle*, Sarastro in Mozart's *The Magic Flute*, and Russian language roles as Prince Igor (Borodin), Pimen in Mussorgsky's *Boris Godunov* and Prince Gremin in Tchaikovsky's *Eugene Onegin*.

Kowaljow was introduced to the US by the Opera Orchestra of New York as Baldassare in Donizetti's *La favorite* and has sung since then at Metropolitan Opera, San Francisco, Washington Opera, Los Angeles, Chicago and Philadelphia Opera Companies. He has collaborated with various European companies including the Royal Opera House in London, Paris Opera, Bayerische Staatsoper in Munich, Wiener Staatsoper, Teatro alla Scala, Arena di Verona and Semperoper Dresden. He made the news when he stepped in with ten days' notice at the Bastille Opera in Paris for an ailing colleague, singing Procida in the new production of the original and seldom performed French version of Verdi's *Les vèpres siciliennes* under James Conlon.

In 2010 he debuted to great acclaim in the roles of Wotan and Der Wanderer in the Los Angeles Opera's new production of Wagner's *Ring Cycle*, conducted by James Conlon and staged by Achim Freyer. The success of his performance led to an invitation from Daniel Barenboim to reprise the role in *The Valkyrie* for the season opening at La Scala in 2011.

Recent highlights include *The Valkyrie* at the Easter Festival Salzburg under Christian Thielemann; Wagner's *Der Ring des Nibelungen* at Mariinsky Theatre St Petersburg, conducted by Valery Gergiev; Verdi's *La forza del destino* at Liceu Barcelona, *Nabucco* at La Scala, Arena di Verona, Bayerische Staatsoper Munich, Deutsche Oper Berlin and at the Royal Opera House London; *Simon Boccanegra* at Bayerische Staatsoper, San Francisco Opera, Konzerthaus Wien, in Monte-Carlo and at Théâtre des Champs-Élysées in Paris; Tchaikovsky's *Iolanta* with Anna Netrebko and Piotr Beczala in Slovenia, Germany, Netherlands, France and Austria; Donizetti's *Lucrezia Borgia* in San Francisco; Bellini's *I puritani* at Wiener Staatsoper, Gounod's *Romeo and Juliet* at the Royal Opera House London and at Los Angeles Opera; *Aida* at Arena di Verona and Royal Opera House London; *Macbeth* in Washington, in Turin conducted by Gianandrea Noseda and at Liceu Barcelona.

Kowaljow's recordings include Puccini's *La bohème* (Deutsche Grammophon 2008), Leoncavallo's *I Medici* (DG 2010) and *Don Giovanni* (DG 2012). He also stars as Colline in a feature film release of *La bohème*, directed by Oscar- and Emmy-nominated director Robert Dornhelm.

London Symphony Orchestra

On Stage

Leader

Carmine Lauri

First Violins

Clare Duckworth
Ginette Decuyper
Laura Dixon
Gerald Gregory
Maxine Kwok
William Melvin
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Csilla Pogany

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
David Ballesteros
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Paul Robson

Violas

Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Germán Clavijo
Stephen Doman
Robert Turner
Michelle Bruil
Luca Casciato

Cellos

David Cohen
Alastair Blayden
Jennifer Brown
Noël Bradshaw
Daniel Gardner
Laure Le Dantec
Francois Thirault

Double Basses

Lorraine Campet
Patrick Laurence
Matthew Gibson
Thomas Goodman
José Moreira

Flutes

Gareth Davies
Sharon Williams

Oboes

Olivier Stankiewicz
Rosie Jenkins

Clarinets

Chris Richards
Chi-Yu Mo

Bassoons

Rachel Gough
Joost Bosdijk

Horns

Timothy Jones
Angela Barnes
Daniel Curzon
Oliver Johnson

Trumpets

James Fountain
Katie Smith
Richard Blake

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton

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.

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Performing tonight are:

Yuriko Matsuda
Annie-May Page