



LSO

DVOŘÁK

Wednesday 14 November 2018 7.30–9.40pm
Barbican Hall

LSO SEASON CONCERT
DVOŘÁK CELLO CONCERTO

Debussy *Prélude à l'après-midi d'un faune*

Dvořák Cello Concerto

Interval

Strauss *Also sprach Zarathustra*

François-Xavier Roth conductor

Jean-Guihen Queyras cello

RECOMMENDED BY
CLASSIC *fm*

6pm Barbican Hall

LSO Platforms: Guildhall Artists

Free pre-concert recital

Debussy String Quartet

Beauvoir Quartet

barbican

Resident
Orchestra

London Symphony Orchestra

Welcome



Welcome to this evening's LSO concert at the Barbican. Tonight, Principal Guest Conductor François-Xavier Roth leads the Orchestra in the third concert in his series which looks back to the beginnings of Modernism in the 20th century.

The concert opens with Debussy's *Prélude à l'après-midi d'un faune*, followed by Dvořák's Cello Concerto, which sees soloist Jean-Guihen Queyras make his debut with the Orchestra. The programme is completed by Strauss' tone poem *Also sprach Zarathustra*, inspired by Nietzsche's novel.

Thank you to our media partner Classic FM, who have recommended this evening's performance to their listeners, and to the Guildhall School's Beauvoir Quartet, who played a recital here on the main stage prior to the concert. These performances, which are free to attend across the season, provide a platform for the musicians of the future.

I hope that you enjoy the concert and that you will join us again soon. In spring 2019, François-Xavier Roth returns to the LSO to conduct a triple bill of Ravel's masterpieces and LSO Futures, a dynamic concert of spatially conceived new music in the foyer and Barbican Hall involving 500 singers and full orchestra.

Kathryn McDowell CBE DL
Managing Director

Latest News

THE DONATELLA FLICK LSO CONDUCTING COMPETITION

This month 20 emerging conductors from across Europe will take part in the 15th Donatella Flick LSO Conducting Competition. Across two days of intense preliminary rounds they'll compete for the chance to impress our panel of esteemed judges in the Grand Final here in the Barbican Hall on Thursday 22 November. In the lead up to the Competition, we'll also be sharing the stories of the 20 shortlisted contestants on our blog.

▷ iso.co.uk/conducting-competition

LSO EAST LONDON ACADEMY

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

▷ iso.co.uk/news

On Our Blog

THE LSO IN WORLD WAR I

'It was unanimously resolved that no symphony concerts should be given until the termination of the War.'
Extraordinary General Meeting Minutes, 26 September 1917

Back in 2014 we began a project to uncover the story of the LSO and its players during World War I, marking the centenary of the start of the conflict. Four years later, to mark the centenary of the Armistice, we return to take a look at how the LSO was coping by the end of the War and what happened next.

▷ iso.co.uk/blog

WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome the groups attending tonight's concert:

Dorking Party Outings Group
Gerrards Cross Community Association
King Edward VI Grammar School
Mill Hill School

Tonight's Concert In Brief



Tonight's concert brings together landmark works composed between 1894 and 1896, which offer contrasting visions for the future of music, as imagined by three of the most influential composers working at the turn of the 20th century. Their music echoes the artistic and political spirit of the time and, in the words of François-Xavier Roth, 'opened the door to modernity ... putting the orchestra in a role it never had before.'

Debussy's *Prélude* uses a poem by Stéphane Mallarmé as inspiration for a luxurious tone poem exploring mythical themes and how the pleasures of the senses could be represented in music. At the heart of the concert, Dvořák's Cello Concerto reflects a time of optimism when the composer was director of an inclusive music school in Manhattan. The Concerto transformed 'how the form of the concerto itself could develop', in Roth's words, and is an ambitious and enduring demonstration of the cello's power as a solo instrument.

Based on a philosophical novel by Nietzsche, Strauss' *Also sprach Zarathustra* depicts a future where humans are superseded by a new version of man, and where restrictive customs are rejected in the pursuit of human joys and passion.

PROGRAMME CONTRIBUTORS

Stephen Johnson is the author of *Bruckner Remembered* (Faber). He also contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3 (*Discovering Music*), BBC Radio 4 and the BBC World Service.

Jan Smaczny is a Hamilton Harty Professor of Music at Queen's University, Belfast. A well-known writer and broadcaster, he has recently published books on the repertoire of the Prague Provisional Theatre and Dvořák's Cello Concerto.

Andrew Stewart is a freelance music journalist and writer. He is the author of *The LSO at 90*, and contributes to a wide variety of specialist classical music publications

Jeremy Thurlow is a composer whose music ranges from chamber and orchestral to video-opera. Author of a book on Dutilleux and a frequent broadcaster on Radio 3, Jeremy is a Fellow of Robinson College, Cambridge.

Coming Up

Thursday 22 November 7-9pm
Barbican Hall

FINAL OF THE DONATELLA FLICK LSO CONDUCTING COMPETITION 2018

Wagner

Prelude: Die Meistersinger von Nürnberg
Prokofiev Violin Concerto No 2
Kodály Dances of Galánta

Vadim Repin violin

Tickets also allow entry to the earlier rounds and final rehearsal from 20 to 22 November. You can also watch the final concert from home as it is broadcast live on medici.tv.

Thursday 29 November 7.30-10.05pm
Barbican Hall

Charles Coleman Drenched (UK premiere)
Charles Coleman Bach Inspired (UK premiere)
Philip Glass Piano Concerto No 3 (UK premiere)
Kristjan Järvi Too Hot to Handel (UK premiere)
Steve Reich Music for ensemble and orchestra (UK premiere)

Kristjan Järvi conductor
Simone Dinnerstein piano

Saturday 8 December 3-5.30pm
Sunday 9 December 7-9.30pm
Barbican Hall

Bernstein *Candide* (concert performances)

Marin Alsop conductor
Garnett Bruce director
Leonardo Capalbo *Candide*
Jane Archibald *Cunegonde*
Anne Sofie von Otter *The Old Lady*
Sir Thomas Allen Dr Pangloss, Narrator
London Symphony Chorus

Wednesday 12 December 6.30-7.30pm
Barbican Hall

HALF SIX FIX: JAZZ ROOTS

A one-hour, early-evening performance. Soak up the informal atmosphere, hear introductions from the conductor, bring in your drink and enjoy the music.

Stravinsky *Ebony Concerto*
Oswaldo Golijov *arr Gonzalo Grau* *Nazareno* for two pianos and orchestra
Bernstein *Prelude, Fugue and Riffs*

Sir Simon Rattle conductor
Chris Richards clarinet
Katia and Marielle Labèque pianos

Claude Debussy Prélude à l'après-midi d'un faune 1894 / note by Jeremy Thurlow



Debussy preferred the company of poets and painters to musicians, and as a young man he was an enthusiastic devotee of the Tuesday evening gatherings held by poet Stéphane Mallarmé, often associated with the **Symbolist movement**. Dedicated to creating poetry of pure suggestion, floating free from the banality of everyday functional language, Mallarmé envied music's ability to move the sensibilities without recourse to any literal or prosaic meanings, and his poetry aspires to do the same.

Mallarmé's poem *L'après-midi d'un faune* was published, after years of tinkering, in 1876. In an obscure but hyper-sensitive evocation of fleeting erotic sensation, a faun (half-man, half-goat), waking in an idyllic Arcadian landscape, languidly recalls chasing after two delectable but timid and elusive nymphs before sinking back into sleep.

In 1892 Debussy resolved to write music for a staged reading of the poem, initially planning a prelude, several interludes and a final paraphrase, before eventually deciding that his prelude needed no sequel.

Premiered in Brussels in December 1894, Debussy's work is as groundbreaking and unconventional as Mallarmé's poem,

yet it caught the audience's imagination from the very opening bars; they applauded rapturously and immediately demanded an encore. Mallarmé himself was wary of the project, feeling that his words were already music enough. However, after hearing the *Prélude* he was deeply moved, writing to the composer, 'Your illustration of *L'après-midi* departs from my text only by going even further into nostalgia and light, with real finesse, sensuality and richness.'

The flute's voluptuous opening melody immediately conjures a world of luxurious fantasy, weaving through the music's changing scenes with effortless spontaneity. Every instrument adds something unique and unforgettable, from the Neverland harps and horns unveiled by the flute at the opening, to the final exquisite chime of two tiny antique cymbals. The whole work appears to float entirely free of form and convention, and perfectly realises Debussy's long-held dream of a music governed only by pleasure. □

▷ THE INFLUENCE OF SYMBOLISM

The French Symbolist movement of the late 19th century lasted fewer than 20 years, but impacted poetry, art, music and theatre. The movement's centre was the salon owned by Stéphane Mallarmé, where Debussy spent time between 1887 and 1892. The Symbolist aesthetic is characterised by the indirect presentation of ideas which can only be accessed through metaphor and suggestion. Artworks associated with the movement imbue objects and images with symbolic meanings separate to their plain and matter-of-fact realities. Jean Moréas, author of the Symbolist manifesto *Le symbolisme*, argued that the movement's philosophy was to 'clothe the Ideal in a perceptible form.'

These ideals had a considerable effect on Debussy's output, and his texts and librettos come almost exclusively from writers connected to the movement. Aside from Mallarmé's *L'après-midi d'un faune*, he also adapted Maurice Maeterlinck's play *Pelléas et Mélisande*, wrote songs setting the poetry of Charles Baudelaire and Paul Verlaine, and left unfinished sketches of Edgar Allan Poe's *The Devil in the Belfry* and *The Fall of the House of Usher*.



Pictured: Stéphane Mallarmé photographed by Nadar (Gaspard-Félix Tournachon) in 1896

Claude Debussy in Profile 1862–1918 / profile by Andrew Stewart



The Franco-Prussian War broke out when Debussy was just eight years old and the family was forced to take refuge in Cannes with his aunt. A year later his father was imprisoned as a revolutionary, though he was released on the condition that his civil rights were suspended. While in Cannes, Debussy took piano lessons with the Italian musician Jean Cerutti and was accepted as a pupil of the Paris Conservatoire in 1872. Although he was recognised as having a good ear and strong ability as a sight-reader, Debussy's teachers regarded him as 'a little backward in the rudiments' and he failed to make the grade as a concert pianist.

The gifted musician instead directed his talents towards composition, eventually winning the coveted Prix de Rome in 1884 and spending two years working in Italy. He struggled financially after returning to Paris and spent a great deal of time in literary and artistic cafés, forming friendships with Paul Dukas, Robert Godet and Raymond Bonheur. During the 1890s he lived in poverty with his mistress Gabrielle Dupont, eventually marrying the dressmaker and model Rosalie (Lily) Texier in 1899.

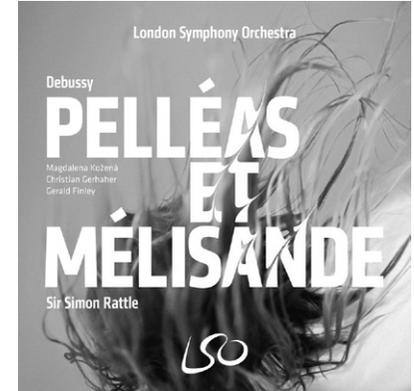
His *Prélude à l'après-midi d'un faune*, regarded as a revolutionary work at the time

of its premiere in December 1894, soon won Debussy favour with concert-goers and the habitually conservative French press. Late in the summer of the previous year he had begun work on the only opera he completed, *Pelléas et Mélisande*, which was inspired by Maeterlinck's play. It was an immediate success after its first production in April 1902.

Debussy's wife, Lily Texier, attempted suicide following their separation, a trauma which also led to the rupture of several of Debussy's friendships. However, in 1904 he met Emma Bardac, the former wife of a successful financier, and moved into an apartment with her. Debussy and Emma had a daughter and were subsequently married in January 1908. The composer's troubled domestic life did not affect the quality of his work, with such magnificent scores as *La mer* and the first set of *Images* for piano produced during this period.

Debussy's ballet *Jeux* was first performed by Diaghilev's Ballets Russes in May 1913, a fortnight before the premiere of Stravinsky's *The Rite of Spring*. While suffering from cancer, he managed to complete the first three of a projected set of six instrumental sonatas. He died at his Paris home and was buried at Passy cemetery. □

▷ DEBUSSY ON LSO LIVE



Pelléas et Mélisande
Sir Simon Rattle conductor

**Prélude à l'après-midi d'un faune,
La mer & Jeux**
Valery Gergiev conductor

'*La mer* has rarely sounded so good on disc.'
BBC Music Magazine

Isolive.Iso.co.uk

Antonín Dvořák Cello Concerto in B minor Op 104 1895 / note by Jan Smaczny

- 1 **Allegro**
- 2 **Adagio, ma non troppo**
- 3 **Finale: Allegro moderato**

Jean-Guihen Queyras cello

 In 1892, Dvořák was thinking of writing a concerto, though at the time he speculated that it would be for piano or violin. Two years later he was hard at work on what became his Second Cello Concerto (his first was an apprentice work from 1865 which remained in piano score), one of his most popular and paradoxically personal works. Where many of the compositions Dvořák wrote [in America](#) ▷, like the American String Quartet and the 'New World' Symphony, have an exuberant directness and structural simplicity, the Cello Concerto is both more experimental in form and heartfelt in expressive content.

Dvořák began work on the concerto in New York on 8 November 1894, and some of its material goes back to a time earlier in his stay in America when he was thinking of composing a sonata for cello. This was something of a new departure, since in his maturity Dvořák had doubts about writing a work for an instrument which he felt was 'nasal' at the top of its range and

'grumbling' in the bass. However, the dual stimuli of a request for a concerto from his friend, the Czech cellist Hanuš Wihan, with whom he had shared a concert tour just before leaving for America, and the encouragement of hearing Victor Herbert's Second Cello Concerto in New York in 1894 persuaded him to embark on the piece. Work went well and the composition was completed three months later on 9 February 1895.

This was not, however, the end of the story. Later in 1895, Dvořák made an extensive revision to the end of the concerto and it was in this form that the work was premiered in London the following year and published. The reason for the revision throws fascinating light on Dvořák's inner life. While working on the Adagio of the concerto in New York, he heard that his sister-in-law, Josefina Kaunitzová, was anxious and unwell – in the mid 1860s Josefina was a student of Dvořák's, and the composer was almost certainly in love with her, and despite a rebuttal the two remained close. Dvořák responded to this news by including a reference to his song 'Leave me alone' Op 82 No 1 – a favourite of Josefina's – as the central theme of the Adagio. A month after he returned to Bohemia with the completed score, Josefina died. As a tribute, Dvořák recomposed the end of the work to

include an affecting allusion to the song on flute, clarinets and solo violin.

The subdued opening of the concerto leads to a broad and impressive introduction which includes all the main material; full as it is, this magnificent prelude in no way compromises the drama of the soloist's first entry. This comes with a stirring presentation of the main theme in the major mode. Of the many fascinating incidents in this first movement, the recapitulation is the most notable. The soloist prepares this extraordinary moment with a chromatic run leading straight into a triumphant full orchestral version of the second rather than the first main theme.

The Adagio begins delicately in a pastoral vein with woodwind. Before long, the soloist's ruminations are interrupted by a stormy episode for full orchestra which frames the quotation of Josefina's song; after a funereal presentation of the opening idea, the conclusion comes with affecting solos for the cello surrounded by some of Dvořák's most exquisite writing for woodwind.

The Finale opens as a brisk, march-like rondo. But before long, the more contemplative side of the composer's genius asserts itself and, for all the power

of the final bars, the end of the concerto is notable primarily for its gentle meditation on previous themes. □

▷ DVOŘÁK'S NEW YORK

In 1892 Dvořák began a three-year tenure as Director of the National Conservatory of Music of America in Manhattan, after being invited by the school's founder, the philanthropist Jeannette Meyers Thurber.

Dvořák composed some of his best-loved music in this time, and contributed to the school's aim of providing a musical education to all-comers, including women and students from diverse ethnic backgrounds.

While the Conservatory played a significant role in the training of musicians in the United States, it was forced to close following the Wall Street Crash of 1929, as philanthropic funds became scarce.

Interval – 20 minutes

There are **bars on all levels**.

Visit the **Barbican Shop** on Level -1 to see our range of **Gifts and Accessories**.

Antonín Dvořák in Profile 1841–1904



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 twelve, Dvořák 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 Dvořák's creative life.

His first job was as a viola player, though he supplemented his income by teaching. In the mid-1860s he began to compose a series of large-scale works, including his Symphony No 1, 'The Bells of Zlonice', and the Cello Concerto. Two operas, his Second Symphony, many songs and chamber works followed before Dvořák decided to concentrate on composition. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the Austrian government. Johannes 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 in B minor received a 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. □

Composer Profile by Andrew Stewart

CZECH ROOTS

LSO AT THE BARBICAN



Thursday 27 June 2019 7.30pm

Saturday 29 June 2019 7.30pm

Janáček *The Cunning Little Vixen*

(semi-staged performance, sung in Czech)

Sir Simon Rattle conductor

Peter Sellars director

Lucy Crowe *Vixen* (pictured above)

Gerald Finley *Forester*

Sophia Burgos *Fox, Chocholkan*

Peter Hoare *Schoolmaster, Cock, Mosquito*

Jan Martiník *Badger, Parson*

London Symphony Chorus

Simon Halsey *chorus director*

Ben Zamora *lighting designer*

Nick Hillel *video designer*

Hans Georg Lenhardt *assistant director*

Produced by the LSO and the Barbican. Part of the LSO 2018/19 Season and Barbican Presents.

barbican

BBC RADIO 3 LUNCHTIME CONCERTS AT LSO ST LUKE'S

Friday 10 May 2019 1pm

Martinů, Voříšek, Janáček & Smetana
with Christian Ihle Hadland *piano*

Friday 31 May 2019 1pm

Janáček, Suk & Schulhoff
with Chloë Hanslip *violin*
Danny Driver *piano*

Friday 7 June 2019 1pm

Janáček & Dvořák
with the LSO Wind Ensemble

Friday 14 June 2019 1pm

Janáček & Smetana
with the Meccore Quartet



lso.co.uk/201819season

Richard Strauss *Also sprach Zarathustra* Op 30 1896 / note by Stephen Johnson

- 1 **Einleitung, oder Sonnenaufgang**
(Introduction, or Sunrise)
- 2 **Von den Hinterweltlern**
(Of Those in Backwaters)
- 3 **Von der großen Sehnsucht**
(Of the Great Longing)
- 4 **Von den Freuden und Leidenschaften**
(Of Joys and Passions)
- 5 **Das Grablied (The Song of the Grave)**
- 6 **Von der Wissenschaft**
(Of Science and Learning)
- 7 **Der Genesende (The Convalescent)**
- 8 **Das Tanzlied (The Dance Song)**
- 9 **Nachtwandlerlied**
(Song of the Night Wanderer)



At the time that Richard Strauss was making his name as a brilliant young Modernist, the challenging new intellectual discovery of the German-speaking world was the philosophy of Friedrich Nietzsche, particularly his philosophical book *Also sprach Zarathustra* (Thus Spake Zarathustra). Nietzsche had taken the historical Persian prophet Zoroaster and transformed him into the mouthpiece for his own radical brand of Romantic individualism.

Zarathustra rejects religion, which he feels cowers the intellect, heaps shame on the erotic and imprisons the human spirit.

He teaches iconoclasm, defiance of moral codes and contempt for the weak and the comforting self-delusions of the masses. Central to his philosophy is the notion of the Übermensch, the 'Superman' – not defined, as is sometimes stated, according to racial type (Nietzsche grew increasingly to despise his own people) – but a vision of what humanity might yet become if it can break its spiritual bonds: 'I teach you the Superman. Man is a thing to be overcome ... What is the ape to man? A jest or a thing of shame. So shall man be to the Superman – a rope over the abyss.'

It was this above all that attracted the young Strauss to Nietzsche's *Also sprach Zarathustra* and made him determined to express his response in music. In devising a programmatic scheme for his new orchestral work, Strauss took phrases and images from Nietzsche's work and used them as subtitles for the various sections, but it seems unlikely that Strauss wanted his audiences to relate his tone poem point by point to Nietzsche. Significantly, this was the first of his tone poems to dispense completely with traditional formal schemes – such as sonata form, rondo and variations – and, like Schoenberg in his nearly contemporary *Verklärte Nacht*, Strauss was clearly looking to literary ideas and images to provide a

new kind of formal framework. He made a point of describing his own *Also sprach Zarathustra* as 'freely after Nietzsche', and in a note for the Berlin premiere, in December 1896, he went further: 'I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman'.

That idea of evolution, of striving ever upwards – mankind as 'a rope over the abyss' – is crucial to Strauss' work. It begins with a stupendous musical sunrise and signifies the dawning of human consciousness with all its tremendous potential. But then comes a step back: muted horns sound the plainchant phrase 'Credo in unum deum' ('I believe in one God') and the organ joins richly divided strings for a portrayal of the false consolations of religion. Human 'Joys and Passions', suppressed by the church, burst out in a downward-sweeping harp glissando, silencing the organ and releasing turbulent orchestral figures. Then comes a search for a counterbalancing stability in 'Of Science' – but this dryly methodical fugue, beginning deep in the orchestral bass, only provokes

more turbulence, culminating in a terrifying full-orchestral reminder of the work's opening theme. The tempo increases, with cockcrows on high trumpets (promise of a new dawn?), leading – rather surprisingly – to a sumptuous waltz, 'The Dance-Song.' For Nietzsche, the most exalted, liberating thought expressed itself in a kind of mental dance – the very opposite of the sombre gravity of the earlier 'Of Science' section.

Twelve bell-strokes sound midnight, the point of the ultimate revelation in Nietzsche's book. However, Strauss here implies criticism of Nietzsche's vision. The book culminates in triumph, with a celebration of the joy that is deeper and more enduring than the world's grief; but Strauss ends with an eerie question mark – two harmonies quietly but irreconcilably clashing. Is the arrival of the Superman a certainty after all? Is joy really eternal and stronger than the world's woe? Strauss leaves room for doubt. □

Richard Strauss in Profile 1864–1949



Richard Strauss was born in Munich in 1864, the son of Franz Strauss, a brilliant horn player in Munich's Court Orchestra. It is therefore perhaps not surprising that some of the composer's most striking writing is for the French Horn. Strauss had his first piano lessons when he was four, and produced his first composition two years later. Surprisingly he did not attend a music academy, his formal education ending rather at Munich University where he studied philosophy and aesthetics, though he continued his musical training at the same time.

Following the first public performances of his work, he received a commission from Hans von Bülow in 1882 and two years later was appointed Bülow's Assistant Musical Director at the Meiningen Court Orchestra, the beginning of a career in which Strauss was to conduct many of the world's great orchestras, in addition to holding positions at opera houses in Munich, Weimar, Berlin and Vienna. While at Munich, he married the singer Pauline de Ahna, for whom he wrote many of his greatest songs.

Strauss' legacy is to be found in his operas and his magnificent symphonic poems. Scores such as *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Juan* and *Ein Heldenleben*

demonstrate his supreme mastery of orchestration; the thoroughly modern operas *Salome* and *Elektra*, with their Freudian themes and atonal scoring, are landmarks in the development of 20th-century music; and the neo-Classical *Der Rosenkavalier* has become one of the most popular operas of the century. Strauss spent his last years in self-imposed exile in Switzerland, waiting to be officially cleared of complicity in the Nazi regime. He died at Garmisch Partenkirchen in 1949, aged 85. □

Composer profile by Andrew Stewart

STRAUSS ON LSO LIVE



Valery Gergiev conductor
Jeanne-Michèle Charbonnet Elektra
Angela Denoke Chrysothemis
Felicity Palmer Klytämnestra

The one-act opera *Elektra*, containing one of the most demanding soprano roles in the repertoire, is based on the ancient Greek myth of Elektra and the murderous Klytämnestra. Exploring themes of love, hate and revenge, the opera shows Strauss at his most bombastic, torrid and masterful. (Recorded 2012)

Isolive.co.uk

François-Xavier Roth conductor



François-Xavier Roth is one of today's most charismatic and enterprising conductors. He has been General Music Director of the City of Cologne since 2015, leading both the Gürzenich Orchestra and the Opera, and is the first-ever Associate Artist of the Philharmonie de Paris. He was the winner of the 2000 Donatella Flick LSO Conducting Competition, becoming Principal Guest Conductor of the LSO in 2017.

With a reputation for inventive programming, his incisive approach and inspiring leadership are valued around the world. He works with leading orchestras including the Royal Concertgebouw, Staatskapelle Berlin, Boston Symphony, Munich Philharmonic and Zurich Tonhalle. In 2018/19, he returns to the Berlin Philharmonic and appears with the Cleveland Orchestra, San Francisco Symphony, Bavarian Radio Symphony and Montreal Symphony.

In 2003, he founded Les Siècles, an innovative orchestra performing contrasting and colourful programmes on modern and period instruments, often within the same concert. With Les Siècles, he has given concerts throughout Europe and toured to China and Japan. They recreated the original sound of Stravinsky's *The Rite of Spring* in its centenary year and, subsequently, with the Pina Bausch and Dominique Brun dance

companies in London, Paris, Frankfurt, Beijing, Nanjing, Shanghai and Tokyo.

Les Siècles was nominated for *Gramophone Magazine's* first Orchestra of the Year Award in 2018. After the success of their explorations of Post-Romanticism and Debussy in his centenary year, concerts with the London Symphony Orchestra in November and March feature a typically wide range of works, from Haydn through Strauss, Bartók and Scriabin and, in the latest of his LSO Futures series, to the current sound world of Philippe Manoury, with the UK premiere of *Ring*.

In his fourth Cologne opera season, he leads new productions of Strauss' *Salome* and Offenbach's *La Grande-Duchesse de Gérolstein*, which marks the bicentenary of the composer's birth in Cologne. With the Gürzenich Orchestra, he will feature the Rhenish composer Schumann, and explore works which disrupt traditional orchestral forms and think them anew. He continues a focus on the composer Philippe Manoury, with the premiere of *Lab. Oratorium*, the third of the trilogy of works commissioned by the Orchestra, which will also be played in Hamburg and Paris. He will take the Orchestra on tour to Turin, Zürich and Vienna, performing Mahler's Symphony No 5.

He recorded the complete tone poems of Richard Strauss while Principal Conductor of the SWR Sinfonieorchester Baden-Baden & Freiburg (2011-16). His recordings of the Stravinsky ballets *The Firebird*, *Petrushka* and *The Rite of Spring* with Les Siècles have also been widely acclaimed, the latter being awarded a German Record Critics' Prize. They are currently recording a complete Ravel cycle for Harmonia Mundi. The first release, *Daphnis and Chloé*, was *Gramophone Editor's Choice* and CD of the month in *Rondo Magazine*. *Mirages*, a vocal recital with Sabine Devieille for Erato, won a Victoires de la Musique Classique Recording of the Year award, and was *Gramophone Editor's Choice*.

A tireless champion of contemporary music, and music education, he has been conductor of the ground-breaking LSO Panufnik Composers Scheme since its outset in 2005. Roth has premiered works by Yann Robin, Georg-Friedrich Haas, Héctor Parra and Simon Steen-Anderson and collaborated with composers like Pierre Boulez, Wolfgang Rihm, Jörg Widmann and Helmut Lachenmann.

For his achievements as musician, conductor, music director and teacher, François-Xavier Roth was made a Chevalier of the Légion d'honneur. □

Jean-Guihen Queyras cello



Jean-Guihen Queyras enjoys an enviable reputation as a musician of exceptional versatility and integrity, equally as a soloist with orchestras, chamber musician and solo performer. Jean-Guihen approaches every performance with absolute commitment to the music itself, and learnt his interpretative approach from the late Pierre Boulez, with whom he established a long-standing artistic partnership.

He has performed with many of the world's great orchestras, including the Philadelphia Orchestra, Symphonieorchester des Bayerischen Rundfunks, Philharmonia, Orchestre de Paris, NHK Symphony, Rotterdam Philharmonic, Tonhalle Zurich, Leipzig Gewandhaus, Budapest Festival Orchestra and Orchestre de la Suisse-Romande, under conductors such as Iván Fischer, Philippe Herreweghe, Yannick Nézet-Séguin, Jiří Bělohlávek, Oliver Knussen and Sir Roger Norrington. He appears regularly with early music ensembles such as the Freiburger Barockorchester and Akademie für Alte Musik Berlin.

Jean-Guihen is furthermore committed to performing contemporary music, having given premieres of works by such composers as Ivan Fedele, Gilbert Amy, Bruno Mantovani,

Michael Jarrell, Johannes-Maria Staud and Thomas Larcher. In November 2014 he performed Peter Eötvös' Cello Concerto with the Orchestre Philharmonique de Radio France for Eötvös' 70th birthday celebrations, and Dutilleux's Concerto for the composer's 100th anniversary.

Jean-Guihen Queyras is a founding member of the Arcanto Quartet and regularly performs chamber music alongside violinist Isabelle Faust and pianists Alexander Melnikov and Alexandre Tharaud. His artistic residences have included a 'Carte Blanche' at the Aix-en-Provence Festival and projects in Utrecht's Muziekcentrum Vredenburg, Amsterdam's Concertgebouw and Gent's De Bijloke. He was also Artist in Residence with the Hamburg-based chamber orchestra Ensemble Resonanz.

Jean-Guihen Queyras' discography includes recordings of cello concertos by Edward Elgar, Antonín Dvořák, Philippe Schoeller and Gilbert Amy. As part of a Harmonia Mundi project dedicated to Schumann, he recorded the complete Piano Trios with Isabelle Faust and Alexander Melnikov, plus Schumann's Cello Concerto with the Freiburg Baroque Orchestra under Pablo Heras-Casado, released at the beginning of 2016. *THRACE – Sunday Morning Sessions* was released

in August 2016. In collaboration with the Chemirani brothers and Sokratis Sinopoulos, it melds contemporary classical music with improvisation and Mediterranean traditions.

Highlights in the 2018/19 season include a North American Tour and performances of Anne Teresa de Keersmaecker's *Mitten wir im Leben sind*, combining Bach's music for solo cello with choreography. He also appears with the Deutsches Symphonie-Orchester Berlin, the Atlas Ensemble, the Orchestra of the Eighteenth Century and Detroit Symphony Orchestra.

Jean-Guihen Queyras holds a professorship at the University of Music Freiburg and is Artistic Director of the 'Rencontres Musicales de Haute-Provence' festival in Forcalquier. Jean-Guihen plays a cello made by Giuffredo Cappa in 1696, on loan from Mécénat Musical Société Générale since November 2005. □

London Symphony Orchestra on stage tonight

Leader

Roman Simovic

First Violins

Clare Duckworth
Ginette Decuyper
Maxine Kwok-Adams
Elizabeth Pigram
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Morane Cohen-
Lamberger
Shlomy Dobrinsky
Lulu Fuller
Dániel Mészöly
Hilary Jane Parker
Erzsebet Racz

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Naoko Keatley
Belinda McFarlane
Iwona Muszynska
Paul Robson
Monika Chmielewska
Caroline Frenkel
Greta Mutlu
Samantha
Wickramasinghe

Violas

Gillianne Haddow
Malcolm Johnston
Anna Bastow
German Clavijo
Stephen Doman
Robert Turner
May Dolan
Stephanie
Edmundson
Alistair Scahill
Milena Simovic
Polly Wiltshire

Cellos

Tim Hugh
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Daniel Gardner
Hilary Jones
Laure Le Dantec
Peteris Sokolovskis
Simon Thompson
Deborah Tolksdorf

Double Basses

Colin Paris
Patrick Laurence
Matthew Gibson
Joe Melvin
Jani Pensola
Nicholas Franco
Paul Sherman
Simo Väisänen

Flutes

Gareth Davies
Camilla Marchant
Sophie Johnson

Piccolo

Patricia Moynihan

Oboes

Marc Lachat
Rosie Jenkins
Maxwell Spiers

Cor Anglais

Christine Pendrill

Clarinets

Chris Richards
Chi-Yu Mo
Elizabeth Drew

Bass Clarinet

Renaud
Guy-Rousseau

E-Flat Clarinet

Chi-Yu Mo

Bassoons

Daniel Jemison
Joost Bosdijk
Lois Au

Contra Bassoon

Dominic Morgan

Horns

Phillip Eastop
Alexander
Edmundson
Michael Kidd
Paul Gardham
Jonathan Lipton
Stephen Craigen
David McQueen

Trumpets

Philip Cobb
Robin Totterdell
Niall Keatley
Gerald Ruddock

Trombones

Matthew Gee
James Maynard

Bass Trombone

Paul Milner

Tubas

Peter Smith
Daniel Trodden

Timpani

Nigel Thomas

Percussion

Sam Walton
David Jackson
Paul Stoneman

Harps

Bryn Lewis
Manon Morris

Organ

Catherine Edwards

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