

TONIGHT'S CONCERT

ARTIST PORTRAIT: ANTOINE TAMESTIT

Thursday 14 October 2021 6.30–8pm
LSO St Luke's

Thursday 28 October 2021 7–8.55pm
Barbican

William Walton Viola Concerto (1962 version)

Interval (Barbican only)

Johannes Brahms Symphony No 4 in E minor Op 98

Robin Ticciati conductor

Antoine Tamestit viola

Thursday 14 October recorded for broadcast on **Vivalta**

Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this concert – whether you join us at LSO St Luke’s (Thursday 14) or our Barbican home (Thursday 28) – conducted by Robin Ticciati, with whom we have enjoyed numerous successful collaborations in previous years.

With these concerts, Antoine Tamestit continues his much-anticipated LSO Artist Portrait, performing the 1962 revision of Walton’s Viola Concerto, with which Walton established his reputation as a leading

British composer when the concerto’s first iteration was premiered in 1929. The Artist Portrait series began earlier this month with a performance of Martinů’s Rhapsody-Concerto for Viola and Orchestra, and incorporates throughout the month chamber concerts at LSO St Luke’s, in partnership with BBC Radio 3, and concerts on tour in Switzerland.

The programme continues with Robin Ticciati conducting Brahms’ Fourth (and final) Symphony, which has grown in popularity to become one of the best-loved symphonies of the 19th century.

The first of these performances at LSO St Luke’s is being recorded for LSO Live, and will be broadcast on the classical music streaming site Vivalta on 2 December.

I hope you enjoy the concert, and that you will be able to join us as the 2021/22 season continues. On Sunday 31 October, Antoine Tamestit gives the unmissable first London performance of Jörg Widmann’s Viola Concerto, written for him in 2015, conducted by Daniel Harding.

Coming Up

Friday 15 October 1 & 6pm, 29 October 1pm
Jerwood Hall, LSO St Luke’s



BBC RADIO 3 CONCERTS ANTOINE TAMESTIT & FRIENDS

In tandem with his LSO Artist Portrait, a complementary chamber music series featuring **Jörg Widmann** and the **Arod Quartet**.

iso.co.uk/bbcradio3

Sunday 7 November 2.30pm
Barbican

LSO DISCOVERY FAMILY CONCERT: FANTASTIC FOLK

Suitable for 7 to 12-year-olds, the LSO and presenter Lucy Hollins dives into the roots and origins of folk music, exploring how composers like Bartok used these tunes as the basis for their music.

Wednesday 10 November 6.30pm
Barbican

HALF SIX FIX BEETHOVEN EROICA

A different way to experience the LSO, with introductions from LSO Principal Guest Conductor François-Xavier Roth to Beethoven’s ‘Eroica’ Symphony, an era-defining masterpiece.

Thursday 28 November 3pm
Barbican

A CHORAL WINTER CELEBRATION

Featuring the LSO’s family of singers, our annual choral celebration to kick-start the festive season,

iso.co.uk/autumn2021

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

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Viola Concerto (1962 version)

William Walton

- 1 **Andante comodo**
- 2 **Vivo, con molto preciso**
- 3 **Allegro moderato**



1928–29
(revised 1961–62)



25 minutes

Programme note by
Kate Hopkins

In 1928, the conductor Sir Thomas Beecham suggested to the 26-year-old William Walton that he write a work for the virtuoso violist Lionel Tertis (who later invented the rich-toned 'Tertis Viola'). Walton was intrigued, largely due to his liking for Hector Berlioz's *Harold in Italy*, a viola concerto in all but name. He also felt the new work might offer him the chance to escape the reputation as a modernist *enfant terrible* he had acquired through such pieces as the witty 'musical entertainment' *Façade* (1923) and the jazzy overture *Portsmouth Point* (1925–26). He composed the concerto during the winter of 1928–29 while staying with his friends, the Sitwells, on the Amalfi coast. On his return to England in the spring of 1929 he sent it to Tertis – who promptly, and ironically, rejected it as 'too modern'.

An upset Walton toyed with the idea of re-writing the piece for violin. However, BBC music producer Edward Clark suggested he send it to the violist and composer Paul Hindemith (whose *Kammermusik No 5* for viola and chamber orchestra, Walton later admitted, had inspired his own piece). Hindemith liked the work, and gave it its premiere on 3 October 1929 at the Queen's Hall in London, with the Henry Wood Symphony Orchestra conducted by the composer.

Walton's Viola Concerto comprises a pensive opening movement, a rapid scherzo (a playful, short movement – scherzo literally means 'jest' in Italian) and a large-scale, complex finale.

FIRST MOVEMENT

The *Andante comodo* is in a compressed sonata form. The first theme ('the first subject') is a yearning melody passed between the viola and the oboe. For the calmer second theme ('the second subject'), the viola is accompanied by pizzicato (plucked) strings. The mercurial middle (development) section includes two dramatic orchestral outbursts, a brief tango-like episode and a short cadenza-like passage for viola with tremolo (extremely rapid) string accompaniment. In the final section (the recapitulation, which returns to material from the opening section) the viola's flowing triplets accompany the orchestral melody.

SECOND MOVEMENT

The short second movement, marked *Vivo, con molto preciso*, is by contrast lively, characterised by dance-like syncopated rhythms and dramatic fluctuations in dynamic and textures. Noisy full-orchestral passages alternate with lightly-accompanied, virtuosic viola solos featuring copious double-stopping (two notes played simultaneously). The concluding bars are delightfully playful.

FINAL MOVEMENT

The ambitious finale opens with a cheeky theme introduced in the bassoon, reminiscent of the ironic mood of *Façade*. The second theme could not be more different: a tender dialogue between viola and woodwind with (in the 1962 version) harp accompaniment, it recalls Walton's beloved Edward Elgar at his most lyrical. The two themes' ensuing struggle for supremacy culminates in a massive orchestral interlude that includes a fugue (in which a short theme is passed from one instrument to another, with increasingly complex accompaniment). The viola's re-entrance recalls music from the concerto's opening, and leads into a dreamy final section that Walton's biographer Michael Kennedy believed was 'the single most beautiful passage in all his music, sensuous yet full of uncertainty'.

The premiere of the Viola Concerto met with much acclaim, and established Walton's reputation as a leading British composer. Lionel Tertis admitted he had misjudged the work, and from 1930 performed it many times. However, Walton himself was not wholly satisfied. In 1961 he revised it, creating a more intimate scoring, adding a harp, reducing the triple winds to double, and cutting the tuba and one of the trumpets. It is this version – which received its premiere in 1962 and is now considered definitive – that will be performed tonight.

INTERVAL 20 minutes

Enjoying the concert?
Let us know.



@londonsymphony

William Walton In Profile

1902 (England) to 1983 (Italy)

William Walton was born in Oldham, Lancashire, the son of a local choirmaster and singing teacher. At the age of ten he became a chorister at Christ Church Cathedral in Oxford, and at the age of 16 an undergraduate at Christ Church, but he never took a degree and remained essentially self-taught as a composer.

His earliest music still heard today is the unaccompanied choral piece *A Litany*, written when he was only 14. His name was established by *Façade*, in which Edith Sitwell's poems were recited through a megaphone to his music. A press rumpus followed the first public performance at the Aeolian Hall in Bond Street in 1923. Over the succeeding years Walton gradually refined the score, and in the long term, its royalties became a major strand of his income. Walton's other early works included the orchestral pieces *Portsmouth Point* (1925–26) and *Siesta* (1926).

Walton's reputation as a leading composer of his day dates from the premiere of his Viola Concerto in 1929. *Belshazzar's Feast* (1931) and the Symphony No 1 in B-flat minor (1934–35) consolidated this reputation further; the symphony was so eagerly awaited that it was first heard without a finale, and recorded within a month of its first complete performance. In 1937, Walton composed the march *Crown Imperial* for the Coronation of George VI. From the late 1930s onwards he also found success as a composer of film music, including for Laurence Olivier's famous 1944 film of *Henry V*. His major compositions post-World War II included the operas *Troilus and Cressida* (1947–54, revised 1963 and 1976), and *The Bear* (1965–67), the Cello Concerto (1956–57), the Second Symphony (1957–60) and *Varii Capricci* for orchestra (1975–76).



IN BRIEF

Born 1906, Oldham, Lancs.

Died 1983, Ischia, Italy

Literary friends

Siegfried Sassoon, Edith Sitwell, W H Auden

Premieres with the LSO

Belshazzar's Feast, in Leeds, conducted by Malcolm Sargent (1931)

Symphony No 1 (first three movements), conducted by Sir Hamilton Harty (1934)

Varii Capricci, conducted by André Previn (1976)

Composer profile by
Lewis Foreman

Symphony No 4 in E minor Op 98

Johannes Brahms

- 1 **Allegro non troppo**
- 2 **Andante moderato**
- 3 **Allegro giocoso**
- 4 **Allegro energico e passionato**



1884–85



40 minutes

Programme note by
Kate Hopkins

Johannes Brahms took more than two decades to complete his First Symphony, but wrote the remaining three symphonies relatively swiftly during summer vacations. He composed his last, the Fourth, in the summers of 1884 and 1885, while he was staying in Mürzzuschlag in Styria, Southern Austria.

In contrast to the Second's cheerfulness and the Third's lyrical introspection, the Fourth's tone is predominantly melancholic, even tragic. Some writers have attributed this to Brahms' concurrent study of Sophocles' tragedies. The composer himself blamed the Styrian landscape, writing to the conductor Hans von Bülow that the music tasted 'of the climate hereabouts ... the cherries are hardly sweet here, you wouldn't eat them!'. He was also preoccupied with mortality, instructing his publisher what to do with the score should 'the most human thing ... happen to me'. In fact, he was to live twelve more years, during which he composed some of his finest songs and chamber works.

Pre-premiere reactions to the Fourth were not positive. The critic Eduard Hanslick attended a two-piano preview and commented that the first movement

resembled 'being beaten by two incredibly clever people'. His fellow-journalist Max Kalbeck was even harsher, suggesting Brahms publish the finale as a stand-alone work, and rewrite much of the rest. Even the composer's close friend Elisabeth von Herzogenberg worried that the average listener might find the piece too cerebral. The rapturously received premiere – which took place in Meiningen on 25 October 1885, with Brahms conducting Von Bülow's splendid Court Orchestra – must have come as a considerable relief. The Fourth's reputation grew steadily thereafter. Many now consider it one of the greatest of all 19th-century symphonies. .

FIRST MOVEMENT

The first movement, *Allegro non troppo*, contains three interrelated principal themes: a pensive opening melody; a series of forthright, fanfare-like figures; and a warm-hued lyrical theme initiated by strings and woodwind. Clara Schumann described the music's fluctuating mood as being 'as if one lay in springtime among the blossoming flowers, and joy and sorrow filled one's soul in turns'. Dark emotions gain the upper hand during the anguished concluding section.

SECOND MOVEMENT

The beautiful *Andante moderato* opens with a horn melody with a nostalgic quality. The richly harmonised second theme, for strings, has an almost chorale-like simplicity. Despite an agitated central episode, the music is predominantly calm and contemplative. Solo woodwind instruments predominate – particularly the clarinet, an instrument Brahms came to love.

THIRD MOVEMENT

The ensuing *Allegro giocoso* is the nearest the composer came to writing a symphonic scherzo (a rapid, playful central movement), even if it is in duple time rather than the customary triple. The quick pace, catchy rhythmic patterns and thundering full-orchestral passages – with a triangle adding lustre to the sound – give the music an exuberant energy absent elsewhere in the work.

FINAL MOVEMENT

The last movement is the first symphonic finale to be based on a *passacaglia*: a Baroque form consisting of a series of variations on a repeated bass pattern. Brahms pays homage to his beloved Bach

by basing his theme on the closing chorus from the latter's cantata *Nach dir, Herr, verlanget mich* (For Thee, O Lord, I long). Trombones, absent from the preceding three movements, provide appropriately ecclesiastical solemnity. The music is endlessly inventive: striking features include the busy string writing in the early variations, the wistful flute solo that precedes a gentle, lightly-scored episode, and the dramatic return of the original theme in wind and brass. From there on the music becomes increasingly harmonically adventurous, brass-dominated and despairing, bringing the work to one of the most uncompromisingly bleak but also thrilling conclusions in the symphonic repertory.

Johannes Brahms In Profile

1833 (Germany) to 1897 (Austria)



IN BRIEF

Born 1833, Hamburg

Died 1897, Vienna

Musical training

Private study with
Eduard Marxsen

Musical acquaintances

Composers Robert and
Clara Schumann, violinist
Joseph Joachim, critic
Eduard Hanslick

Best known for

Violin Concerto, Double
Concerto for Violin and
Cello, two piano concertos,
four symphonies, German
Requiem, chamber works
including the Clarinet
Quintet, many beautiful
Lieder and piano pieces

Composer profile by
Andrew Stewart

Johannes Brahms was born in Hamburg, the son of an impecunious musician; his mother later opened a haberdashery business to help lift the family out of poverty. He became a pupil of the distinguished local pianist and composer Eduard Marxsen and supplemented his parents' meagre income by playing in the bars and brothels of Hamburg's infamous red-light district. In 1853 Brahms presented himself to Robert Schumann in Düsseldorf, winning unqualified approval from the older composer. Brahms fell in love with Schumann's wife, Clara, supporting her after her husband's illness and death. The relationship did not develop as Brahms wished, and he returned to Hamburg; their close friendship, however, survived.

In 1862 Brahms moved to Vienna where he found fame as a conductor, pianist and composer. The Leipzig premiere of his German Requiem in 1869 proved a triumph. Following the completion of his First Symphony in 1876, he composed in quick succession the majestic Violin Concerto, the two piano Rhapsodies, the

First Violin Sonata in G major and the Second Symphony. His subsequent association with the much-admired court orchestra in Meiningen allowed him to experiment and develop new ideas: their relationship was crowned by the premiere of the Fourth Symphony of 1884–85.

In his final years, Brahms composed a series of profound works for the clarinettist Richard Mühlfeld, and explored matters of life and death in his *Four Serious Songs*. He died in Vienna in 1897, receiving a hero's funeral at the city's central cemetery.

AUTUMN COMING UP

AUTUMN 2021 HIGHLIGHTS

BEETHOVEN 'EROICA' SYMPHONY

with François-Xavier Roth
& Bertrand Chamayou
Thursday 11 November

PROKOFIEV SELECTED MOVEMENTS FROM ROMEO AND JULIET

& Sally Beamish Distans: Double Concerto
with Gianandrea Noseda,
Janine Jansen & Martin Fröst
Thursday 25 November

RÓZSA VIOLIN CONCERTO

& Bartók Concerto for Orchestra
with Sir Simon Rattle & Roman Simovic
Thursday 9 December

MAHLER SYMPHONY NO 4

with Sir Simon Rattle & Lucy Crowe
Thursday 16 December

[iso.co.uk/autumn2021](https://www.iso.co.uk/autumn2021)

Robin Ticciati conductor



Robin Ticciati OBE has been Music Director of the Deutsches Symphonie-Orchester Berlin since 2017, and Music Director of Glyndebourne Festival Opera since 2014. He was Principal Conductor of the Scottish Chamber Orchestra from 2009 to 2018.

He is a regular guest conductor with the London Philharmonic Orchestra, London Symphony Orchestra, Bavarian Radio Symphony Orchestra, the Budapest Festival Orchestra and the Chamber Orchestra of Europe. His guest-conducting highlights in recent years have also included appearances with the Wiener Philharmoniker, Czech Philharmonic, Swedish Radio Symphony, Royal Concertgebouw Orchestra, Orchestre National de France, Philadelphia Orchestra, Cleveland Orchestra, Gewandhausorchester Leipzig and Staatskapelle Dresden.

Since becoming Music Director at Glyndebourne, he has conducted new productions of Berlioz's *La Damnation de Faust*, Debussy's *Pelléas et Mélisande*, Strauss' *Der Rosenkavalier*, Mozart's *Die Entführung aus dem Serail* and *La clemenza*

di Tito there. Highlights as a guest opera conductor include Britten's *Peter Grimes* at La Scala, Mozart's *The Marriage of Figaro* at the Salzburg Festival, and Tchaikovsky's *Eugene Onegin* at the Royal Opera House, Covent Garden, and with the Metropolitan Opera, New York.

Robin Ticciati's highly acclaimed discography includes Berlioz with the Swedish Radio Symphony Orchestra; Haydn, Schumann, Berlioz and Brahms with the Scottish Chamber Orchestra; Dvořák, Bruckner and Brahms with the Bamberg Symphony Orchestra, and Debussy, Duruflé, Duparc, Fauré, Ravel and Bruckner with the Deutsches Symphonie-Orchester Berlin.

Robin Ticciati was born in London, studied violin, piano and percussion, and was a member of the National Youth Orchestra of Great Britain. There, at the age of 15, he began conducting under the guidance of Sir Colin Davis and Sir Simon Rattle. He holds the position of the Sir Colin Davis Fellow of Conducting at the Royal Academy of Music. He was awarded an OBE for services to music in the Queen's Birthday Honours (2019).

Antoine Tamestit viola



ON STAGE WITH THE LSO

Sunday 31 October
7pm, Barbican

ARTIST PORTRAIT: WIDMANN & DVOŘÁK

Antoine Tamestit is recognised internationally as one of the great violists: as a soloist, recitalist and chamber musician. He is notable for his peerless technique and profound musicianship, and for the depth and beauty of his sound, with its rich, burnished quality. His repertoire ranges from the Baroque to the contemporary. He has performed and recorded several world premieres.

Among Tamestit's concerto commissions is the Viola Concerto by Jörg Widmann. Since he gave the world premiere performance in 2015 with the Orchestre de Paris and Paavo Järvi, Tamestit has performed the concerto with the co-commissioners – the Swedish Radio Symphony and Bavarian Radio Symphony Orchestra, both under Daniel Harding – and with the City of Birmingham Symphony Orchestra, the Orchestre de Paris (again), the Leipzig Gewandhaus Orchestra, Frankfurt Radio Symphony Orchestra, Finnish Radio Symphony Orchestra, Stavanger Symphony, and the Danish Radio Symphony Orchestra. Tamestit's other world premiere performances and recordings include Thierry Escaich's *La nuit des chants* (2018), the Concerto for Two Violas by Bruno Mantovani (written for Tabea Zimmermann and Tamestit) and Olga Neuwirth's *Remnants of Songs*. Works composed for Tamestit also include Neuwirth's *Weariness Heals Wounds* and Gérard Tamestit's *Sakura*.

Tamestit has appeared as a soloist with orchestras such as the Vienna and Czech Philharmonic, Symphonieorchester des Bayerischen Rundfunks, Gewandhausorchester Leipzig, Royal Stockholm Philharmonic, Orchestre Nationale de France, Scottish Chamber Orchestra and the Chamber Orchestra of Europe. He has worked with conductors including Sir John Eliot Gardiner, Valery Gergiev,

Riccardo Muti, Marek Janowski, Sir Antonio Pappano, François-Xavier Roth, Daniel Harding, Emmanuel Krivine and Franz Welser-Möst.

Tamestit is a founding member of Trio Zimmermann (with Frank Peter Zimmermann and Christian Poltéra). The Trio has recorded a number of acclaimed CDs for BIS Records (including Bach's *Goldberg Variations*, released in May 2019) and performed in Europe's most famous concert halls and series.

Tamestit records for Harmonia Mundi; his most recent release was Bach's Sonatas for Viola da Gamba, recorded with Masato Suzuki in 2019. His other recordings including the Widmann Concerto with the Bavarian Radio Symphony Orchestra and Daniel Harding. This recording, made in February 2018, was selected as Editor's Choice in *BBC Music Magazine* and won the Premier Award at the *BBC Music Magazine Awards* in 2019.

Together with Nobuko Imai, Tamestit is co-artistic director of the Viola Space Festival in Japan, focusing on the development of the viola repertoire and a wide range of education programmes.

Tamestit was born in Paris, and studied with Jean Sulem, Jesse Levine and Tabea Zimmermann. He received several notable prizes, including First Prize at the ARD International Music Competition, the William Primrose Competition and the Young Concert Artists (YCA) International Auditions, won a Borletti-Buitoni Trust award and the Credit Suisse Award in 2008, and participated in BBC Radio 3's New Generation Artists Scheme.

Antoine Tamestit plays on a viola made by Stradivarius in 1672, loaned by the Habisreutinger Foundation.

London Symphony Orchestra

On Stage

Leader

Carmine Lauri

First Violins

Jerome Benhaim
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Elizabeth Pigram
Caroline Frenkel
Dániel Mészöly
Hilary Jane Parker

Second Violins

Julián Gil Rodríguez
Thomas Norris
Matthew Gardner
Naoko Keatley
Alix Lagasse
Csilla Pogany
Belinda McFarlane
Iwona Muszynska
Andrew Pollock
Miya Väisänen
Alexandra Lomeiko
Patrycja Mynarska

Violas

Edward Vanderspar
Malcolm Johnston
Germán Clavijo
Stephen Doman
Carol Ella
Robert Turner
Luca Casciato
May Dolan
Nancy Johnson
Anna Dorothea Vogel

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noël Bradshaw
Daniel Gardner
Laure Le Dantec
Amanda Truelove
Anna Beryl

Double Basses

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

Flutes

Gareth Davies
Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Juliana Koch
Henrietta Cooke

Cor Anglais

Max Spiers

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Katy Ayling

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Ben Hulme
Angela Barnes
Kristina Yumerska
Max Garrard
James Pillai

Trumpets

James Fountain
Cécile Glémot

Trombones

Peter Moore
Jonathan Hollick

Bass Trombone

Simon Minshall

Timpani

Nigel Thomas

Percussion

Neil Percy

Harp

Bryn Lewis