

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Sunday 25 September 2016 7pm
Barbican Hall

Jack Sheen Lung *
Sibelius Violin Concerto
INTERVAL
Mahler Symphony No 4

Daniel Harding conductor
Nikolaj Znaider violin
Christiane Karg soprano

Concert finishes approx 9.25pm

* An LSO Panufnik Composers Scheme commission,
supported by Lady Hamlyn and the Helen Hamlyn Trust

Welcome Kathryn McDowell



Welcome to this evening's LSO concert at the Barbican, where we are delighted to welcome back LSO Principal Guest Conductor Daniel Harding for his first performance of the 2016/17 season.

Opening the programme is the world premiere of *Lung* by Jack Sheen, commissioned as part of the Panufnik Composers Scheme. The Scheme, currently in its eleventh year, offers six emerging composers each year the opportunity to write for the LSO, with two participants going on to receive commissions to write works for the Orchestra to perform in a concert at the Barbican. We are extremely grateful to Lady Hamlyn and the Helen Hamlyn Trust for their continued support of the Scheme.

The Orchestra enjoys a long-standing relationship with Nikolaj Znaider, as a soloist and more recently as a conductor. So it is with great pleasure that we welcome him back this evening to perform Sibelius' Violin Concerto. Concluding tonight's programme is Mahler's Fourth Symphony, for which we will be joined by soprano Christiane Karg as the soloist in the final movement.

We hope you enjoy the concert and can join us again as the 2016/17 season continues. The LSO returns to the Barbican on 16 and 20 October for two concerts with Sir John Eliot Gardiner. He completes his ongoing Mendelssohn cycle, conducting the composer's Symphony No 2 ('Lobgesang') and Violin Concerto, with soloist Alina Ibragimova.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

LSO ON TOUR

Surrounding the LSO's next appearances at the Barbican with Sir John Eliot Gardiner and the Monteverdi Choir in October, the Orchestra will embark on a short tour to Central Europe, taking in Bonn, Essen, Düsseldorf and Mannheim. For up-to-date information on all tours, please visit:

iso.co.uk/whats-on

LSO LIVE LATEST RELEASE: RACHMANINOV SYMPHONY CYCLE

The final part of the LSO's acclaimed Rachmaninov Symphony Cycle was released on 9 September. Coupling Rachmaninov's First Symphony with Balakirev's *Tamara*, the Orchestra's performance was described as 'full-blooded and engrossing' by *The Daily Telegraph*.

isolive.iso.co.uk

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+, including a 20% discount on standard tickets. Tonight we are delighted to welcome:

Adele Friedland & Friends

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Jack Sheen (b 1993)

Lung (World Premiere) (2016)

PROGRAMME NOTE & COMPOSER PROFILE WRITER

JO KIRKBRIDE is a freelance writer on classical music, whose broad roster of clients includes the London Sinfonietta, Britten Sinfonia, Aldeburgh Productions, Cheltenham Festival, and the Scottish Chamber Orchestra. She holds a masters from Cambridge University and a doctorate from Durham University.

Lung began life in 2014, when Jack Sheen took part in the LSO Panufnik Scheme for emerging composers. Its lucid scoring and imaginative structure so impressed the LSO team that Sheen was invited to expand his initial ideas into the ten-minute work you hear today. Like much of his music, *Lung* first took shape from a huge collection of individual ideas. 'Often I write lots of music on lots of small sheets of paper,' he says, 'arranging them around my desk and imagining them all happening at once in a looser way than a full score would allow ...'

In fact, every performance of *Lung* will present a slightly altered version of the work, depending on the whims and preferences of Sheen's trio of string principals, who play independently of both orchestra and conductor. Given only simple cues that indicate where to start and stop, the trio cycles through a series of animated loops that fade in and out of the broader texture – sometimes dipping beneath the surface, at other times coming to the fore. It is just one of several 'playful games' that remove total composer control.

'I don't think that linear composition methods really suit me.'

Jack Sheen

It is a fitting process for a work that is centred on ideas of expansion and contraction. *Lung* is not a linear piece in the traditional sense of a beginning, middle and end. There are no obvious vertical or linear hierarchies here, nor is there a developing thematic thread for the listener to follow. Instead, Sheen selects a series of unusual instrumental groupings – alto flute and harp; piano, flute, clarinet and trumpets; horns, a quartet of violas and double bass – which present his ideas as 'a collection of objects which are constantly revolving and appearing in a variety of different ways as one collective whole.' What begins as a 2D work gradually becomes three-dimensional, revealing its curves and angles as the ideas recur, reflect and refract. How you hear the music depends on your perspective.

There are discernible motifs within Sheen's score – a jittering five-note figure in the string trio; a swooping chromatic descent in the winds and piano; and a persistent, pulsing undercurrent – but how these motifs 'work' is less important than the shapes and sensations that these create for the listener. 'All of these concepts, processes, and games are just in place to act as a catalyst for me to make hypnotic, visceral, emotive music in a way that's coherent,' says Sheen. 'I want to set up enough open-ends for people to have their own individual perspective on what they can hear, what they think the piece is and how they feel towards it.' ■

Commission supported by Lady Hamlyn and the Helen Hamlyn Trust as part of the LSO Panufnik Composers Scheme

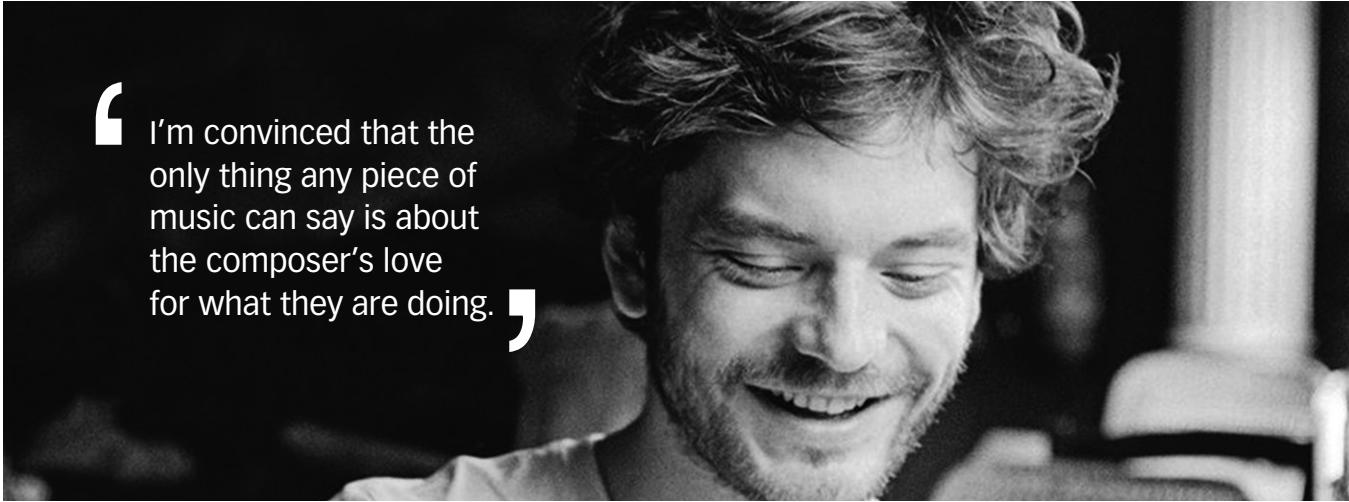
PANUFNIK COMPOSERS WORKSHOP

Thu 20 Apr 2017
10am–6pm, LSO St Luke's

Witness a pivotal point in the process of putting together a new piece of music as the LSO works with the latest group of Panufnik Composers, under the guidance of Colin Matthews and conductor François-Xavier Roth.

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Jack Sheen Composer Profile



“ I’m convinced that the only thing any piece of music can say is about the composer’s love for what they are doing. ”

In less than a decade, Jack Sheen has grown into a composer of remarkable stature. Originally from Manchester, Sheen always knew he wanted to create music of some kind, but was never a keen instrumentalist and was 15 before he learned to read music. He was, he says, ‘a pretty late starter. I still always feel slightly on the back-foot and I don’t think that will ever go away. But in some ways I think that’s quite healthy’. In 2011 he won BBC Young Composer of the Year and in 2016 was awarded a Royal Philharmonic Society Prize for composition. He has written music for the LSO, BBC Philharmonic, Manchester Camerata, Aurora Orchestra, Aldeburgh Festival, BBC Young Artists Day, EXAUDI, Psappha, Plus Minus Ensemble and Opera North. And he is co-founder and curator of ddmmyy, a series dedicated to experimental music, installation and performance.

His interest has always lain with the experimental. As a teenager, he began to look for ‘more and more unusual music’, seeking anything novel outside the musical mainstream. This growing passion led him to the likes of Reich, Ligeti and Stravinsky, and he soon taught himself to read and write music by studying their scores. Just a few years later, he joined the National Youth Orchestra as a composer, having sent them the first three pieces he had ever composed. ‘It was the first time

‘I’d ever been around other people my age who were as certain as I felt I was that they wanted to make music for the rest of their lives.’ A string quartet written during his second NYO residency would go on to win him BBC Young Composer of the Year.

Sheen’s unusual career trajectory is reflected in a slightly unorthodox approach to composition. He never composes at the piano and rarely even begins with ‘music’ at all. ‘I often start on huge sketching pads,’ he says, ‘writing down ideas in words rather than notes onto manuscript paper. So much of my music can be expressed through just describing how a particular piece ‘works’ rather than reducing it to just sounds.’ For Sheen, music is not a narrative but an object, a thing to be inspected, interrogated and explored. He likens his works to ‘giant hanging children’s mobiles that slowly revolve’ – and ‘slowly’ is the key word here, as Sheen has become increasingly fascinated with ‘slow, immersive art’ as an antidote to the frenetic pace of the everyday. He is not given over to grand, dramatic gestures. Rather, his focus is on communicating his own sense of passion and curiosity: ‘I’m convinced that the only thing any piece of music can say is about the composer’s love for what they are doing.’ ■

Jean Sibelius (1865–1957)

Violin Concerto in D minor Op 47 (1903, rev 1905)

- 1 ALLEGRO MODERATO
- 2 ADAGIO DI MOLTO
- 3 ALLEGRO, MA NON TANTO

NIKOLAJ ZNAIDER VIOLIN

As a young man Sibelius had dreamed of a career as a violin virtuoso. His violin teacher at the Helsinki University, Miltrofan Vasiliev, pronounced him a 'genius'. But nerves seem to have got the better of him, and his technique suffered. For a while Sibelius thought of giving up music altogether, 'and living the life of an idiot, for which I'm well qualified'. But the urge to create music was too strong. Sibelius bowed to the inevitable – he was to be a composer, not a violinist – but not without lasting regret.

Then, at the turn of the century, Sibelius met the man who was to become one of his most important friends, Axel Carpelan. Carpelan was full of ideas: Sibelius should seek creative renewal in Italy, he should write more symphonies, music for Shakespeare's plays, a violin concerto ... Sibelius did all of this; but one can imagine how mixed his feelings must have been when he came to the Violin Concerto. Significantly the time immediately before and during Sibelius' work on the Concerto was marked by one of his worst periods of alcoholism. The central slow movement was apparently sketched out during an epic three-day hangover. Sibelius' explanation was simple: 'When I am standing in front of a grand orchestra and have drunk a half-bottle of champagne, then I conduct like a young god. Otherwise I am nervous and tremble, feel unsure of myself, and then everything is lost. The same is true of my visits to the bank manager'.

Yet there is little evidence of 'weakness' in the Violin Concerto. Nowhere is this the kind of music one would describe as self-indulgent or rambling. The violin writing is superb – an indication of how thoroughly Sibelius understood his instrument. Some of it is ferociously difficult, but on the whole it presents the kind of challenges that excite rather than intimidate virtuosos. In fact the idea of mastery extends to every dimension of the Violin Concerto. The musical framework is taut, the long lyrical paragraphs (like the floating, soaring violin line at the very beginning) are always beautifully shaped. There are moments, such as the impassioned second theme of the first movement, or virtually the whole of the central Adagio di molto, where the mood is achingly nostalgic, even pained. But the hand of Sibelius the great symphonist, the master of organic logic, is always in evidence. And after the emotionally probing first and second movements comes an energetic, resolute polonaise-like finale. The stormy but unambiguously major-key ending suggests inner darkness confronted and defied. For Sibelius the man such self-mastery may have been pure fantasy; but as art it's stirringly convincing. ■

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level.

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

PROGRAMME NOTE WRITER STEPHEN JOHNSON

SIBELIUS on LSO LIVE



Sibelius box set
Symphonies
Nos 1-7;
Kullervo
£19.99

Sir Colin Davis conductor

'This might turn out to be the finest Sibelius cycle on disc ... superbly handled by these fine players under a master Sibelian.'
The Observer

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Jean Sibelius Composer Profile



COMPOSER PROFILE WRITER
ANDREW STEWART

As a young boy, Sibelius made rapid progress as a violinist and composer. In 1886 he abandoned law studies at Helsinki University, enrolling at the Helsinki Conservatory and later taking lessons in Berlin and Vienna. The young composer drew inspiration from the Finnish ancient epic, the *Kalevala*, a rich source of Finnish cultural identity. These sagas of the remote Karelia region greatly appealed to Sibelius, especially those concerned with the dashing youth Lemminkäinen and the bleak landscape of Tuonela, the kingdom of death – providing the literary background for his early tone-poems, beginning with the mighty choral symphony *Kullervo* in 1892.

The Finns swiftly adopted Sibelius and his works as symbols of national pride, particularly following the premiere of the overtly patriotic *Finlandia* in 1900, composed a few months after Finland's legislative rights had been taken away by Russia. 'Well, we shall see now what the new century brings with it for Finland and us Finns,' Sibelius wrote on New Year's Day 1900. The public in Finland recognised the idealistic young composer as a champion of national freedom, while his tuneful *Finlandia* was taken into the repertoire of orchestras around the world. In 1914 Sibelius visited America, composing a bold new work, *The Oceanides*, for the celebrated Norfolk Music Festival in Connecticut.

Although Sibelius lived to the age of 91, he effectively abandoned composition almost 30 years earlier. Heavy drinking, illness, relentless self-criticism and financial problems were among the conditions that influenced his early retirement. He was, however, honoured as a great Finnish hero long after he ceased composing, while his principal works became established as an essential part of the orchestral repertoire. ■



London Symphony Orchestra

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Mozart Violin Concerto No 1

Mozart Violin Concerto No 4

Tchaikovsky Symphony No 4

Nikolaj Znaider violin/conductor

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Nikolaj Znaider violin/conductor

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Sibelius and Mahler

Two Orchestral Careers Side-by-Side

JEAN SIBELIUS



Born in **1865**
Hämeenlinna,
Finland

Studies violin at Helsinki Music Institute { **1885**
1889

Premiere of **Symphony No 1 (1899)** in Helsinki* **1899**

Premiere of **Symphony No 2 (1901–2)** in Helsinki* **1902**

Premiere of **Violin Concerto (1903–4)** in Helsinki* **1904**

Premiere of **Symphony No 3 (1906–07)** in Helsinki* **1907**

Premiere of **Symphony No 4 (1910–11)** in Helsinki* **1911**

Premiere of **Symphony No 5 (1915)** in Helsinki* **1915**

Premiere of **Symphony No 6 (1923)** in Helsinki* **1923**

Premiere of **Symphony No 7 (1924)** in Stockholm* **1924**

Final published work **Three Pieces (1929)** **1929**

Completes **Symphony No 8 (1928–33)** **1933**

[subsequently destroyed]

Dies in Järvenpää, Finland **1957**

GUSTAV MAHLER



1860 Born in Kaliště,
Bohemia

1875 } Studies piano,
conducting and
counterpoint
1878 } at Vienna
Conservatory

1889 Premiere of **Symphony No 1 (1884–88)**
in Budapest*

1895 Premiere of **Symphony No 2 (1888–94)** in Berlin*

1901 Premiere of **Symphony No 4 (1899–1900)** in Munich*

1902 Premiere of **Symphony No 3 (1893–96)** in Krefeld*

1904 Premiere of **Symphony No 5 (1901–2)** in Cologne*

1906 Premiere of **Symphony No 6 (1903–4)** in Essen*

1908 Premiere of **Symphony No 7 (1904–5)** in Prague*

1910 Premiere of **Symphony No 8 (1906–7)** in Munich*

1911 *May Dies* in Vienna

Nov Premiere of **Das Lied von der Erde (1908–9)**
in Vienna

1912 Premiere of **Symphony No 9 (1908–9)** in Munich

1924 Fragments from **Symphony No 10 (1910)**
played in Vienna

* conducted by the composer

Gustav Mahler (1860–1911)

Symphony No 4 (1899–1900, rev 1901–1910)

- 1 BEDÄCHTIG. NICHT EILEN (DELIBERATE. NOT HURRIED) – RECHT GEMÄCHLICH (VERY LEISURELY)
- 2 IN GEMÄCHLICHER BEWEGUNG. OHNE HAST (AT A LEISURELY PACE. WITHOUT HASTE)
- 3 RUHEVOLL (RESTFUL)
- 4 SEHR BEHAGLICH (VERY COSY)

CHRISTIANE KARG SOPRANO

In 1900, just after he'd finished his Fourth Symphony, Mahler wrote about how the work had taken shape. He had set out with clear ideas, but then the work had 'turned upside down' on him: 'To my astonishment it became plain to me that I had entered a totally different realm, just as in a dream one imagines oneself wandering through the flower-scented garden of Elysium and it suddenly changes to a nightmare of finding oneself in a Hades full of terrors ... This time it is a forest with all its mysteries and its horrors which forces my hand and weaves itself into my work. It becomes even clearer to me that one does not compose; one is composed'.

Mahler's remarks about 'mysteries and horrors' may surprise some readers. Writers often portray the Fourth as his sunniest and simplest symphony: an affectionate recollection of infant happiness, culminating in a vision of Heaven seen through the eyes of a child – with only the occasional pang of adult nostalgia to cloud its radiant blue skies. But Mahler was too sophisticated to fall for the sentimental 19th-century idea of childhood as a Paradise Lost. He knew that children could be cruel, and that their capacity for suffering was often underestimated by adults. There is cruelty in the seemingly naïve text Mahler sets in his finale, 'Das himmlische Leben' (Heavenly Life): 'We led a patient, guiltless darling lambkin to death,' the child tells us contentedly, adding that 'Saint Luke is slaying

the oxen'. A moment or two earlier we catch a glimpse of 'the butcher Herod', on whose orders the children were massacred in the Biblical Christmas story.

What are images like these doing in Heaven? Apart from its ambiguous vision, this song-movement also offers one of the most original and satisfying solutions to the Romantic symphonists' perpetual 'finale problem'. It couldn't be less like the massive, all-encompassing finales many composers had struggled to provide in the wake of Beethoven's titanic Fifth and Ninth Symphonies. Interestingly Mahler wrote this movement before he'd written a note of the preceding three. It was one of several settings of poems from the classic German folk collection *Des Knaben Wunderhorn* (Youth's Magic Horn) Mahler had composed in the 1890s. At one stage Mahler thought of including it in his huge Third Symphony; but then he began to see it as more clearly the ending of his next symphony, the Fourth.

Even then, as we have seen, Mahler's ideas changed as the new work took shape. At first he was thinking in terms of a 'symphonic humoresque', but then the ideas took on a life of their own and the symphony 'turned upside down'. In its final form, the first three movements of the Fourth Symphony prepare the way for the closing vision of the heavenly life on every possible level: its themes, orchestral colours, tonal scheme, most of all that strange emotional ambiguity – blissful dream touched by images of nightmare. Far from being Mahler's simplest symphony, it is one of the subtlest things he ever created.

FIRST MOVEMENT

The very opening of the Fourth Symphony is a foretaste of the finale. Woodwind and jingling sleigh-bells set off at a slow jog-trot, then a languid rising

PROGRAMME NOTE WRITER

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.

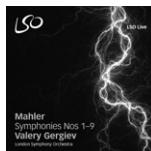
DES KNABEN WUNDERHORN

(Youth's Magic Horn) is a collection of over 700 German folk poems and songs, brought together in the early 19th century by the poets Achim von Arnim and Clemens Brentano. Mahler set a number of the poems for voice and piano or orchestra, and drew on the texts and his own settings in many of his symphonies.

MAHLER on LSO LIVE

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COMPOSER PROFILE**PAGE 12**

violin phrase turns out to be the beginning of a disarmingly simple tune: Mahler in Mozartian vein. There is a note of contained yearning in the lovely second theme (cellos), but this soon subsides into the most childlike idea so far (solo oboe and bassoon). Later, another tune is introduced by four flutes in unison – panpipes, or perhaps whistling boys.

After this, the 'mysteries and horrors' of the forest gradually make their presence felt until, in a superb full orchestral climax, horns, trumpets, bells and glittering high woodwind sound a triumphant medley of themes from earlier on. But this triumph is dispelled by a dissonance, underlined by gong and bass drum, then trumpets sound out the grim fanfare rhythm Mahler later used to begin the Funeral March of his Fifth Symphony. How do we get back to the land of lost content glimpsed at the beginning? Mahler simply stops the music, and the Mozartian theme starts again in mid-phrase, as though nothing had happened. All the main themes now return, but the dark disturbances of the development keep casting shadows, at least until the brief, ebullient coda.

SECOND MOVEMENT

The second movement, a Scherzo with two trios, proceeds at a leisurely pace (really fast music is rare in this symphony). Mahler described the first theme as 'Freund Hain spielt auf': the 'Friend Hain' who 'strikes up' here is a sinister figure from German folk-lore: a pied piper-like figure whose fiddle playing leads those it enchants into the land of 'Beyond' – death in disguise? Mahler evokes Freund Hain's fiddle ingeniously by having the orchestral leader play on a violin tuned a tone higher than normal, which makes the sound both coarser, and literally, more highly-strung. Death doesn't quite have the last word, though the final shrill forte (flutes, oboes,

clarinets, glockenspiel, triangle and harp) leaves a sulphurous aftertaste.

THIRD MOVEMENT

The slow movement is marked 'restful', but the peace is profoundly equivocal. Mahler wrote that this movement was inspired by 'a vision of a tombstone on which was carved an image of the departed, with folded arms, in eternal sleep' – an image half consoling, half achingly sad, and clearly related to the Freund Hain/Death imagery in the Scherzo. A set of free variations on the first theme explores facets of this ambiguity until Mahler springs a wonderful surprise: a full orchestral outburst of pure joy in E major – the key in which the finale is to end. This passage looks forward and backward: horns anticipate the clarinet tune which opens the finale then recall the whistling boys' flute theme from the first movement. Then the movement slips back into peaceful sleep, to awaken in ...

FINALE

... Paradise – or, at least, a child's version of it. Sleigh-bells open the finale, then the soprano enters for the first time. Possibly fearing what adult singers might get up to if told to imitate a child, Mahler adds an NB in the score: 'To be sung in a happy childlike manner: absolutely without parody!'. At the mention of St Peter, the writing becomes hymn-like, then come those troubling images of slaughter. The singer seems unmoved by what she relates, but plaintive, animal-like cries from oboe and low horn disturb the vision, if only momentarily. At last the music makes its final turn to E major, the key of the heavenly vision near the end of the slow movement. 'No music on earth can be compared to ours', the child tells us. Then the child falls silent (asleep?), and the music gradually fades until nothing is left but the soft low repeated tolling of the harp. ■

Gustav Mahler

Symphony No 4 – Finale: Text

Das himmlische Leben

Wir geniessen die himmlischen Freuden,
 Drum tun wir das Irdische meiden,
 Kein weltlich Getümmel
 Hört man nicht im Himmel!
 Lebt alles in sanfterer Ruh'!
 Wir führen ein englisches Leben!
 Sind dennoch ganz lustig daneben!
 Wir tanzen und springen,
 Wir hüpfen und singen!
 Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
 Der Metzger Herodes drauf passet!
 Wir führen ein geduldig's,
 Unschuldig's, geduldig's,
 Ein liebliches Lämmlein zu Tod!
 Sankt Lucas den Ochsen tät schlachten
 Ohn' einig's Bedenken und Achten,
 Der Wein kost' kein Heller
 Im himmlischen Keller,
 Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
 Die wachsen im himmlischen Garten!
 Gut' Spargel, Fisolen
 Und was wir nur wollen!
 Ganze Schüsseln voll sind uns bereit!
 Gut Äpfel, gut' Birn' und gut' Trauben!
 Die Gärtner, die alles erlauben!
 Willst Rehbock, willst Hasen,
 Auf offener Straßen
 Sie laufen herbei!

The Heavenly Life

We enjoy the heavenly pleasures
 and avoid earthly things.
 No worldly tumult
 can be heard in Heaven!
 Everything lives in the sweetest peace!
 We lead an angelic life!
 Nevertheless we are very merry:
 we dance and leap,
 hop and sing!
 Meanwhile, St Peter in the sky looks on.

St John has let his little lamb go
 and the butcher Herod looks on!
 We lead a patient,
 innocent, patient,
 a dear little lamb to death!
 St Luke slaughters oxen
 without giving it thought or attention.
 Wine costs not a penny
 in Heaven's cellar;
 and the angels bake the bread.

Good vegetables of all sorts
 grow in Heaven's garden!
 Good asparagus, beans
 and whatever we wish!
 Bowls are heaped full, ready for us!
 Good apples, good pears and good grapes!
 The gardener permits us everything!
 Would you like roebuck, would you like hare?
 They run free
 In the very streets!

Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Dass alles für Freuden erwacht.

Traditional text from Des Knaben Wunderhorn

Should a fast-day arrive,
all the fish swim up to us with joy!
Then off runs St Peter
with his net and bait
to the heavenly pond.
St Martha must be the cook.

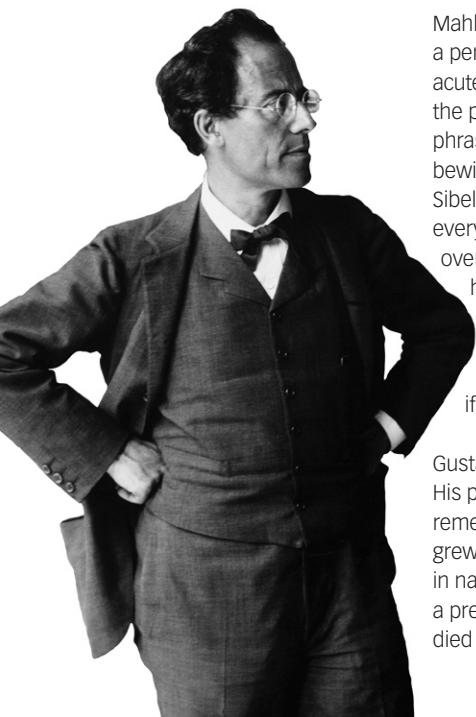
No music on earth
can be compared to ours.
Eleven thousand maidens
dare to dance!
Even St Ursula herself is laughing!
Cecilia and all her relatives
make splendid court musicians!
The angelic voices
rouse the senses
so that everything awakens with joy.

Translation anonymous

Mahler the Man by Stephen Johnson

I am ...
three times **homeless**
a native of **Bohemia** *in Austria*
an **Austrian** *among Germans*
a Jew *throughout the world.*

Gustav Mahler



Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'. Mahler's symphonies can seem almost over-full with intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experience. Similar themes can also be found in his marvellous songs and song-cycles, though there the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill-matched (Mahler remembered violent scenes), and young Gustav grew dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the

obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact Mahler's first composition (at age ten) was a Funeral March with Polka – exactly the kind of extreme juxtaposition one finds in his mature works.

For most of his life Mahler supported himself by conducting, but this was no mere means to an end. Indeed his evident talent and energetic, disciplined commitment led to successive appointments at Prague, Leipzig, Budapest, Hamburg and climactically, in 1897, the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods is astonishing. The workload in no way decreased after his marriage to the charismatic and highly intelligent Alma Schindler in 1902. Alma's infidelity – which almost certainly accelerated the final decline in Mahler's health in 1910/11 – has earned her black marks from some biographers; but it is hard not to feel some sympathy for her position as a 'work widow'.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. T S Eliot – another artist caught between the search for faith and the horror of meaninglessness – wrote that 'humankind cannot bear very much reality'. But Mahler's music suggests another possibility. With his ability to confront the terrifying possibility of a purposeless universe and the empty finality of death, Mahler can help us confront and endure stark reality. He can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are all the better for it. ■

Daniel Harding Conductor



Principal Guest Conductor
London Symphony Orchestra

Music Director
Orchestre de Paris

Music Director
Swedish Radio Symphony Orchestra

Conductor Laureate
Mahler Chamber Orchestra

Born in Oxford, Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berlin Philharmonic and made his debut with the Orchestra at the 1996 Berlin Festival.

He is the new Music Director of the Orchestre de Paris, and continues his roles as Music Director of the Swedish Radio Symphony Orchestra and Principal Guest Conductor of the LSO. He was recently honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra. His previous positions include Principal Conductor and Music Director of the MCO, Principal Conductor of the Trondheim Symphony, Principal Guest Conductor of Sweden's Norrköping Symphony, Music Director of the Deutsche Kammerphilharmonie Bremen, Music Partner of the New Japan Philharmonic and Artistic Director of the Ohga Hall in Karuizawa, Japan.

He is a regular visitor to the Vienna Philharmonic, Dresden Staatskapelle, Royal Concertgebouw, Berlin Philharmonic, Bavarian Radio, Leipzig Gewandhaus and Orchestra Filarmonica della Scala. Other guest conducting engagements have included the Munich Philharmonic, Orchestre National de Lyon, Oslo Philharmonic, London Philharmonic, Royal Stockholm Philharmonic, Santa Cecilia Orchestra of Rome, Orchestra of the Age of Enlightenment, Rotterdam Philharmonic, Frankfurt Radio Orchestra and the Orchestre des Champs-Élysées. Among the American orchestras with whom he has performed are the New York Philharmonic, Philadelphia, Boston Symphony, Los Angeles Philharmonic and Chicago Symphony Orchestras.

In 2005 he opened the season at La Scala, Milan, conducting a new production of Mozart's *Idomeneo*. He returned in 2007 for Strauss' *Salome*, in 2008 for a double bill of Bartók's *Bluebeard's Castle* and Dallapiccola's *Il Prigioniero*, and most recently in 2011 for Mascagni's *Cavalleria Rusticana* and *I Pagliacci*, for which he was awarded the prestigious Premio della Critica Musicale 'Franco Abbiati'. His operatic experience also includes Strauss' *Ariadne auf Naxos*, Mozart's *Don Giovanni* and *The Marriage of Figaro* at the Salzburg Festival with the Vienna Philharmonic, Britten's *The Turn of the Screw* and Berg's *Wozzeck* at the Royal Opera House, Mozart's *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Mozart's *The Magic Flute* at the Wiener Festwochen and Berg's *Wozzeck* at the Theater an der Wien. In the 2012/13 season he returned to La Scala for Verdi's *Falstaff* and made his debuts at both the Deutsche Staatsoper, Berlin and at the Wiener Staatsoper with Wagner's *Der Fliegende Holländer*. Closely associated with the Aix-en-Provence Festival, he has conducted new productions of Mozart's *Così fan tutte*, *Don Giovanni* and *The Marriage of Figaro*, Britten's *The Turn of the Screw*, Verdi's *La Traviata*, Tchaikovsky's *Eugene Onegin*, and returns in 2017 for Stravinsky's *The Rake's Progress*.

In 2002 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and in 2012 he was elected a member of the Royal Swedish Academy of Music.

Nikolaj Znaider

Violin



Principal Guest Conductor
Mariinsky Orchestra

Nikolaj Znaider performs at the highest level as both conductor and virtuoso violin soloist with the world's most distinguished orchestras. He has been Principal Guest Conductor of the Mariinsky Orchestra in Saint Petersburg since 2010 and was previously Principal Guest Conductor of the Swedish Chamber Orchestra.

Following a triumphant return to the BBC Proms with the Staatskapelle Dresden and Christian Thielemann, the 2016/17 season sees Znaider embark on a new project, recording all of the Mozart Violin Concertos with the LSO, directing from the violin. He has a strong relationship with the LSO, appearing as a soloist and conductor with the Orchestra regularly.

As both a conductor and a soloist, Znaider is interested in deepening his connections with key orchestras where he feels a special bond, working regularly with the Staatskapelle Dresden, Cleveland Orchestra, New York Philharmonic, Chicago Symphony, Royal Concertgebouw, Detroit Symphony, Montreal Symphony, Washington National Symphony and Munich Philharmonic orchestras.

Znaider's extensive discography includes the Nielsen Violin Concerto with Alan Gilbert and the New York Philharmonic; the Elgar Violin Concerto in B minor with the late Sir Colin Davis and the Staatskapelle Dresden; award-winning recordings of the Brahms and Korngold Concertos with Valery Gergiev and the Vienna Philharmonic; the Beethoven and Mendelssohn Violin Concertos with Zubin Mehta and the Israel Philharmonic; Prokofiev's Violin Concerto No 2 and Glazunov's Violin Concerto with Mariss Jansons and the Bavarian Radio Symphony; and the Mendelssohn Concerto on DVD with Riccardo Chailly and the Gewandhaus Orchestra. He has also recorded the complete works of Brahms for violin and piano with Yefim Bronfman.

Znaider is passionate about supporting the next generation of musical talent and spent ten years as Founder and Artistic Director of the annual Nordic Music Academy summer school.

Nikolaj Znaider plays the 'Kreisler' Guarnerius 'del Gesu' 1741 on extended loan by The Royal Danish Theater through the generosity of the VELUX Foundation and the Knud Højgaard Foundation.

Christiane Karg

Soprano



Christiane Karg was born in Feuchtwangen, Bavaria. She studied singing at the Salzburg Mozarteum with Heiner Hopfner and Wolfgang Holzmair, where she was awarded the Lilli Lehmann Medal, and at the Music Conservatory in Verona. In 2009 she was named Young Performer of the Year by *Opernwelt* magazine. She has twice been awarded the Echo Klassik prize: in 2010 for her debut CD *Verwandlung – Lieder eines Jahres*, accompanied by Burkhard Kehring, and in 2016 for her disc of concert arias *Scene!* with Jonathan Cohen and Arcangelo.

She was a member of the International Opera Studio at the Hamburg State Opera before joining the ensemble of the Frankfurt Opera in 2008 where her roles included Susanna in Mozart's *The Marriage of Figaro*, Musetta in Puccini's *La bohème*, Pamina in Mozart's *The Magic Flute*, Zdenka in Strauss' *Arabella* and the title roles in Cavalli's *La Calisto* and Rimsky-Korsakov's *Servilia*. She returned to Frankfurt in 2013 to sing Mélisande to great critical acclaim in Claus Guth's new production of Debussy's *Pelléas et Mélisande* and in 2015 to sing Sophie in Strauss' *Der Rosenkavalier*.

In 2006 she made her debut at the Salzburg Festival and has returned to sing Amor in Gluck's *Orfeo ed Euridice* with Riccardo Muti and Zerlina in Mozart's *Don Giovanni* with Yannick Nézet-Séguin. She is a regular guest at the Theater an der Wien where she has sung Ismene in Mozart's *Mitridate*, Telaire in Rameau's *Castor and Pollux* and Hero in Berlioz's *Béatrice et Bénédicte*. At the Bayerische Staatsoper Munich she has sung Ighino in Pfitzner's *Palestrina*, and Blanche in Poulenc's *Dialogues des Carmélites*. At the Komische Oper Berlin she has sung Musetta in Puccini's *La bohème* and Norina in Donizetti's *Don Pasquale*, and, at the Opera de Lille, Anne Trulove in Stravinsky's *The Rake's Progress*. At the Dresden

Semperoper she has sung Sophie in Strauss' *Der Rosenkavalier* with Christian Thielemann. Last season she made house debuts at the Royal Opera House singing Pamina in Mozart's *The Magic Flute*; at the Teatro alla Scala singing Sophie in Strauss' *Der Rosenkavalier*; and made her US operatic debut singing Susanna in *The Marriage of Figaro* at the Chicago Lyric Opera, where she returns this season as Pamina in *The Magic Flute*.

In concert, Christiane Karg has appeared with Nikolaus Harnoncourt and Concentus Musicus Wien; Daniel Harding with the London Symphony Orchestra, Vienna Symphony Orchestra and the Dresden Staatskapelle on tour in the US; Mariss Jansons in Tokyo with the Bayerischer Rundfunk Orchestra; Christian Thielemann at the Salzburg Easter Festival and with the Berlin Philharmonic; Yannick Nézet-Séguin with the Rotterdam Philharmonic, Philadelphia Orchestra, Berlin Philharmonic and at the Mostly Mozart Festival in New York; Jonathan Nott with the Bamberg Symphony; Manfred Honeck with the Czech Philharmonic; Andrés Orozco-Estrada with the Accademia Santa Cecilia Orchestra; Ivor Bolton at the Salzburg Mozartwoche; and Laurence Equilbey at the Salzburg Festival.

2016/17 includes the Chicago Symphony (Brahms' German Requiem), Orchestre de Paris (Schumann's *Das Paradies und die Peri*), Swedish Radio Symphony Orchestra (Schumann's *Faustszenen*) and Czech Philharmonic (Strauss' *Four Last Songs*). Christiane will also tour to Asia with the London Symphony Orchestra (Mahler's Symphony No 4) and to the US with the English Concert (Ariodante in Mayr's *Ginevra di Scozia*). She is Artist-in-Residence at the 2017 Würzburg Festival.

London Symphony Orchestra

On stage

FIRST VIOLINS

Roman Simovic *Leader*
Carmine Lauri
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Maxine Kwok-Adams
Elizabeth Pigram
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Shlomy Dobrinsky
Eleanor Fagg
Helen Paterson
Erzsebet Racz
Helena Smart

SECOND VIOLINS

David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Andrew Pollock
Paul Robson
Hazel Mulligan

VIOLAS

Andriy Vlytovych
Gillianne Haddow
German Clavijo
Anna Bastow
Julia O'Riordan
Robert Turner
Jonathan Welch
Ilona Bondar
Carol Ella
Nancy Johnson
Caroline O'Neill
Alistair Scahill

CELLOS

Eve-Marie Caravassili
Jennifer Brown
Noel Bradshaw
Daniel Gardner
Hilary Jones
Amanda Truelove
Steffan Morris
Miwa Rosso
Hester Snell

DOUBLE BASSES

Colin Paris
Patrick Laurence
Matthew Gibson
Joe Melvin
Jani Pensola
Josie Ellis
Benjamin Griffiths
Simo Väisänen

FLUTES

Gareth Davies
Sarah Bennett
Patricia Moynihan

PICCOLO

Sharon Williams

OBOES

Edward Kay
Rosie Jenkins

COR ANGLAIS

Christine Pendrill

CLARINETS

Chris Richards
Chi-Yu Mo

BASS CLARINET

Katy Ayling

BASSOONS

Rachel Gough
Joost Bosdijk

CONTRA BASSOON

Dominic Morgan

HORNS

Timothy Jones
Angela Barnes
Alexander Edmondson
Jonathan Lipton
Tim Ball

TRUMPETS

Nicholas Betts
Gerald Ruddock
Daniel Newell

TROMBONES

Peter Moore
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
David Jackson
Paul Stoneman
Tom Lee

HARPS

Bryn Lewis

PIANO

Philip Moore

Your views

Inbox

SUN 18 SEP 2016 – VERDI REQUIEM WITH GIANANDREA NOSEDA



David-Gene Bennett Bravo Maestro ... you moved me to tears. Superb performance. Saluti da Stresa.



Teresa Guerreiro My soul soars! Thanks @londonsymphony @Nosedag @1erikagrimaldi @DanyBarcy Francesco Meli & Michele Pertusi! A stirring #VerdiRequiem



Ben Marcato @londonsymphony @LSChorus That was a #VerdiRequiem of great intensity & sincerity. Kudos to all performers, above all the wonderful @Nosedag



Jane Hudson Jones Thank you @londonsymphony @LSChorus for a wonderful evening @BarbicanCentre for #VerdiRequiem. Just stunning.

LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 15 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

The Scheme is supported by Help Musicians UK, Fidelio Charitable Trust, N Smith Charitable Settlement, The Lefever Award, Lord and Lady Lurgan Trust, LSO Patrons

Taking part in the rehearsals and performance of this programme were Eleanor Corr (Second Violin) and May Dolan (Viola).

London Symphony Orchestra

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