

# TONIGHT'S CONCERT

## STRAUSS & PROKOFIEV

Thursday 25 November 2021 7-9pm  
Barbican

**Richard Strauss** Macbeth Op 23

*Interval*

**Sergei Prokofiev** Selected movements from 'Romeo and Juliet' Op 64

**Gianandrea Noseda** conductor

Recorded for future broadcast on **Takt1**

**takt1**

# Welcome



Kathryn McDowell CBE DL  
LSO Managing Director

A warm welcome to this evening's concert with LSO Principal Guest Conductor Gianandrea Noseda, whom we are very pleased to see conducting the LSO again in the Barbican Hall following his wonderful projects with us at LSO St Luke's earlier in the pandemic.

The concert begins with Richard Strauss' *Macbeth*, the first of his works which he described as a symphonic poem – music that evokes a poem, story, painting or similar.

The Shakespearean theme continues after the interval with a selection of movements from Sergei Prokofiev's ballet score *Romeo and Juliet*, an iconic interpretation of the playwright's star-crossed lovers.

We look forward to performing the UK premiere of Sally Beamish's *Distans* with Janine Jansen and Martin Fröst, originally programmed for this concert, next season. Please check our website for updates.

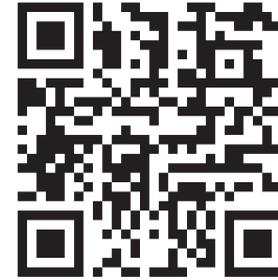
Tonight's performance is being recorded for future broadcast by the online classical music platform Takt1.

I hope you enjoy the concert, and that you will be able to join us again soon. This weekend we are looking forward to our annual festive singalong concert with the LSO's family of singers. LSO Music Director Sir Simon Rattle conducts more music inspired by Shakespeare on 16 December, with Debussy and Berlioz's interpretations of *King Lear* performed alongside Mahler's Symphony No 4.

# Stay In Touch

## TELL US WHAT YOU THINK

We would love to get your thoughts on this evening's concert. Visit [iso.co.uk/survey](https://iso.co.uk/survey) or scan the QR code to fill out our short survey.



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

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# Macbeth Op 23

## Richard Strauss



1887–88



20 minutes

Programme note by  
**Stephen Johnson**

**H**ow one becomes what one is' is the subtitle of the book *Ecce Homo* (Behold the Man) by Friedrich Nietzsche, the youthful Richard Strauss' favourite philosopher. It could also be a subtitle for *Macbeth*, the first work to which Strauss gave the designation 'symphonic poem'. In his previous orchestral work, *Aus Italien* (From Italy, 1886), Strauss had given pictorial titles to each of the four movements, and taken delight in creating sound-pictures to match. But in *Macbeth* he moved a step further towards the progressive camp in late 19th-century music – to the horror of his conservative father.

In *Macbeth* the emphasis is not on musical illustration – there's no music for the witches for example – but on psychological character-study. In a letter to his uncle, Strauss revealed that he had 'written a sort of symphonic poem, but not after Liszt'. However much the 23-year-old Strauss may have been drawn to the bold experimentation of Hungarian composer Franz Liszt – credited as the creator of the symphonic poem – he was less impressed at this stage by Liszt's attempts to 'tell stories' in music. *Macbeth* doesn't follow the dramatic plan of Shakespeare's play. Instead we are introduced to the two key players – the driven but unstable would-be King and his still more ferociously ambitious wife – and shown through music how their personalities, and their fates, develop.

After a stark introductory fanfare, Macbeth himself is introduced by two themes: the first passionately aspiring, the second (heard in cellos, basses and low woodwind) sinister and chromatically tortuous in shape

– the self-defeating element in Macbeth's character? Then comes the music associated with Lady Macbeth, accompanied in the score by her own words:

'Hie thee hither, that I may pour my spirits in thine ear, and chastise with the valour of my tongue, all that impedes thee from the golden round, which fate and metaphysical aid doth seem to have thee crowned withal.'

Lady Macbeth's music is at first hushed and seductive in the woodwind, but before long her own dark, more elemental passion breaks out. The conflict and not-quite-coming-together of the two characters' themes eventually builds to a tragic climax, then quieter fanfares appear to hymn the victory of Macbeth's rival Macduff.

Originally Strauss' *Macbeth* ended in triumph, but when Strauss showed the score to the conductor Hans von Bülow the latter was unimpressed and told him to change it. Eventually, after some grumbling, Strauss gave in, and the result is the much more convincing tragic ending. We hear of Macduff's triumph from a distance, but the images of the two protagonists, thwarted and finally destroyed, remains centre-stage.

**INTERVAL** 20 minutes

Enjoying the concert?  
Let us know.

 @londonsymphony

# Richard Strauss In Profile

## 1864 to 1949 (Germany)

**R**ichard Strauss was born in Munich in 1864, the son of Franz Strauss, a brilliant horn player in the Munich court orchestra; it is therefore perhaps not surprising that some of the composer's most striking writing was for the French horn. Strauss started piano lessons when he was four, and he produced his first composition two years later. Surprisingly, he did not attend a music academy; his formal education ended at Munich University where he studied philosophy and aesthetics, continuing with 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. This was 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* (premiered in 1905) and *Elektra* (premiered in 1909), with their Freudian themes and experiments with atonality, are landmarks in the development of 20th-century music, and the almost neo-Classical *Der Rosenkavalier* (premiered in 1911) has become one of the most popular operas of the 20th century. Strauss' later operatic oeuvre remained remarkably varied; it includes the quasi-chamber opera *Ariadne auf Naxos*, the operatic fairy tale *Die Frau ohne Schatten*, and the 'conversation piece' *Capriccio*.

Strauss spent much of the last four years of his life in self-imposed exile in Switzerland, waiting to be officially cleared of complicity in the Nazi regime. His final works include an Oboe Concerto, *Metamorphosen* for string ensemble and the much-loved *Four Last Songs*. He died at Garmisch-Partenkirchen in 1949, shortly after his widely celebrated 85th birthday.



### IN BRIEF

**Born** 1864, Munich

**Died** 1949, Garmisch-Partenkirchen

**Musical training**  
Private study with Friedrich Wilhelm Meyer

**Famous acquaintances**  
Hugo von Hofmannsthal, Stefan Zweig, Hans von Bülow, Gustav Mahler

**Best known for**  
Tone poems including *Don Juan*, *Ein Heldenleben*, *Also sprach Zarathustra*; operas including *Salome*, *Der Rosenkavalier* and *Elektra*; songs including *Four Last Songs*; Oboe Concerto

Composer profile by  
**Andrew Stewart**

# Selected movements from 'Romeo and Juliet' Op 64

Sergei Prokofiev

Montagues and Capulets  
The Child Juliet  
Menuet  
Masks  
Dance  
Morning Serenade  
Friar Lawrence  
Romeo at Juliet's  
Before Parting  
Folk Dance  
Morning Dance  
Dance of the Antilles Girls  
The Death of Tybalt  
Romeo at Juliet's Grave  
Juliet's Death



1935 (revised 1940)



55 minutes

Programme note by  
**Andrew Mellor**

**S**ergei Prokofiev was born into Imperial Russia and died in Soviet Russia, spending many of the intervening years outside the country. On a visit home in 1927, the composer noticed that his success in Western Europe and the US was viewed by the Soviet authorities as an away victory. Nine years later, Prokofiev returned to Russia permanently, knowing that his music would be subjected to the whims of the regime. To some extent, the arrangement suited him and his musical objectives to be clear, useful and evocative.

The composer's return coincided with the creation of two suites of orchestral music drawn from his ballet based on Shakespeare's *Romeo and Juliet*. Prokofiev was forced to make the suites because the ballet itself was enduring a litany of problems. The work had meant to ingratiate the composer to the Soviets. The plan was simple: a well-known story with direct and melodic music, all couched in a full-length ballet in the tradition of Tchaikovsky.

But the Kirov in St Petersburg, the theatre with which Prokofiev had negotiated to present the work, didn't see it that way (one of the sticking points was the

theatre's need for a happy ending). The project was passed to the Bolshoi Theatre in Moscow, where the score was dismissed as 'un-danceable'. Prokofiev acquiesced to a point by bolstering some of its rhythms. But it was the Kirov that eventually took the piece on, not before it had been premiered as a ballet in Brno, Czechoslovakia, in 1938.

Plenty of audiences heard the music, courtesy of Prokofiev's orchestral suites, long before they had seen the ballet. Visiting Chicago in 1937, where one of his orchestral suites was presented in concert, the composer claimed his score contained 'a new melodic line, which would have immediate appeal yet sound like nothing written before'. He had previously claimed to have 'taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners'.

The music is indeed simple, brimming with Prokofiev's melodic gifts, distinctive 'wrong note' gestures, tight-bound counterpoint and imaginative use of dissonance in the service of the story. Like the best of Prokofiev's music, it has a hard edge but a warm heart.

Prokofiev wrote three *Romeo and Juliet* suites in total, but tonight's performance is not one of them. Instead, what we hear is a selection of movements from the ballet.

We start with the famously menacing music introducing the 'Montagues and Capulets'. We meet 'The Child Juliet', a capricious young creature discovering herself and her desires. 'Menuet' and 'Masks' take us to the ball hosted by the Capulets – specifically, in the latter, to the moment the party is invaded by the Montagues. 'Dance' imagines a Verona street awakening into bustling life with a sure sense of purpose.

'Morning Serenade' is an Aubade (a dawn song) in which strings imitate the sound of a mandolin. In the ballet, this music marks the sunrise on the morning of Juliet's intended wedding, and not without the slightest touch of foreboding, courtesy of a trumpet countermelody.

'Friar Lawrence' sketches the character of the benevolent friar with long-breathed, comforting gravitas. 'Romeo at Juliet's Before Parting' takes us to the point of Romeo's banishment from Verona, as he walks with Juliet at daybreak. The sanctity

of the moment is captured with one of the score's most touching tunes.

The intricate 'Folk Dance' opened the first of Prokofiev's suites with a fine weave of tunes evoking rustic Italy. The hard-nosed 'Morning Dance' was developed specially for one of Prokofiev's suites, adapted from a movement in his Piano Sonata No 2. The 'Antilles' refers to the slave girls brought to dance as a wedding gift for the lovers; their dance is imbued with exoticism.

The mood changes again in 'The Death of Tybalt', with music of ceaseless, ferocious motion whose 15 hammering chords signal the character's death at Romeo's hand. 'Romeo at Juliet's Grave' brings the tragedy of the story home with a heavy march, itself crushed by the poignant reprisal of the music depicting the couple's love.

'Juliet's Death' brings the story to its last fateful event. The slow music momentarily looks beyond a dirge to imagine the couple united, and perhaps at peace, in death.

# Sergei Prokofiev In Profile

## 1891 (Ukraine) to 1953 (Russia)



### IN BRIEF

**Born** 1891, Sontsovka (now Sontsivka), Ukraine

**Died** 1953, Moscow

**Musical training**  
St Petersburg Conservatory

**Musical acquaintances**  
Igor Stravinsky,  
Maurice Ravel,  
Francis Poulenc,  
Mstislav Rostropovich

**Best known for**  
Symphonies including the 'Classical' (No 1); the ballets *Romeo and Juliet* and *Cinderella*; the symphonic fairytale *Peter and the Wolf*; the opera *The Love for Three Oranges*

Composer profile by  
**Andrew Stewart**

**S**ergei Prokofiev was born in the Ekaterinoslav province of the Ukraine, and was encouraged to study music from an early age by his mother, a keen amateur pianist. The young Sergei showed prodigious ability as both composer and pianist, gaining a place at the St Petersburg Conservatory at the age of 13 and shortly thereafter acquiring a reputation for the uncompromising nature of his music. According to one critic, the audience at the 1913 premiere of the composer's Second Piano Concerto were left 'frozen with fright, hair standing on end'.

He left Russia after the 1917 Revolution. Before he left for exile, Prokofiev completed his 'Classical' Symphony, a bold and appealing work that revived aspects of 18th-century musical form, clarity and elegance. In the ensuing years he received commissions from arts organisations in the United States and France, composing his sparkling opera *The Love for Three Oranges* for the Chicago Opera Company in 1919–20. He decided to return to Moscow with his wife Lina and their children in 1936, apparently unaware of Stalin's repressive regime.

Prokofiev's engagements as a recitalist and concerto soloist introduced him to a wide audience in Europe and the US, and he was in great demand to perform his own Piano Concerto No 3. The ballet *Romeo and Juliet* and the score for Feinzimmer's film *Lieutenant Kijé* were among Prokofiev's first Soviet commissions, dating from the early 1930s. Both scores were subsequently cast as concert suites, which have become cornerstones of the orchestral repertoire. His later Soviet works included the ballet *Cinderella*, Symphonies Nos 5 to 7, the Second String Quartet, two violin sonatas, four piano sonatas and the scores for Eisenstein's films *Alexander Nevsky* (which inspired the composer's cantata of the same name) and *Ivan the Terrible*.

'The Fifth Symphony was intended as a hymn to free and happy Man, to his mighty powers, his pure and noble spirit.' Prokofiev's comments, written in 1944 as the Russian army began to march towards Berlin, reflected his sense of hope in the future. Sadly, his later years were overshadowed by illness and the denunciation of his works as 'formalist' by the Central Committee of the Communist Party in 1948. His final works included the Seventh Symphony, the *Sinfonia Concertante* for Cello and Orchestra, and the revised version of his Tolstoy-inspired opera *War and Peace*.

25 November 2021

# 2022

## JANUARY TO JULY

### COMING UP IN THE NEW YEAR

**UNSUK CHIN VIOLIN CONCERTO NO 2**  
world premiere plus **Sibelius & Bartók**  
with **Sir Simon Rattle & Leonidas Kavakos**  
*Thursday 6 January*

**JULIAN ANDERSON, WEBERN & DVOŘÁK**  
plus **Mahler & Rott** with **Sir Simon Rattle**  
& the **London Symphony Chorus**  
*Sunday 9 January*

**TCHAIKOVSKY FIFTH SYMPHONY**  
plus **Ravel & Mozart** Violin Concerto No 5  
with **Nathalie Stutzmann & Alina Ibragimova**  
*Thursday 27 January*

**SHOSTAKOVICH & BEETHOVEN**  
including **Beethoven** Piano Concerto No 5  
with **Gianandrea Noseda & Beatrice Rana**  
*Sunday 6 & 13 February*

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

[iso.co.uk/january-july2022](https://iso.co.uk/january-july2022)

# Gianandrea Noseda

LSO Principal Guest Conductor



## ON STAGE WITH THE LSO

Thursday 3 February 2022  
7pm, Barbican

## SHOSTAKOVICH & BEETHOVEN

Sunday 13 February 2022  
7pm, Barbican

## BEETHOVEN 'EMPEROR' & SHOSTAKOVICH

Sunday 10 April 2022  
7pm, Barbican

## PROKOFIEV FIFTH SYMPHONY

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

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

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

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

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

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

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

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

## What Makes Shakespeare a Master

'Shakespeare is one of history's greatest story tellers. He produced masterpieces in which human emotions and contradictions are depicted with merciless precision and direct emotional involvement.'

For Gianandrea Noseda, Shakespeare's themes lend themselves perfectly to musical reinterpretation.

'The power and drama of his stories couldn't be more engaging for composers who try to express these emotions through their music', he says. 'That's why, for example, Macbeth's obsession with power and the impossible love of Romeo and Juliet have inspired composers over the centuries and nurtured their imagination.'

But when interpreting Shakespeare's works in this way, there's a lot to live up to: 'As performers, our responsibility is to create the same sense of wonder in our audience when they hear these works, as the master story teller does when we read them.'

# MUSIC THAT TELLS A STORY

Thursday 16 December 2021  
7pm, Barbican

## DEBUSSY, BERLIOZ & MAHLER

Debussy Fanfare and  
Le sommeil de Lear from  
'Music to King Lear'  
Berlioz Overture: King Lear  
*Interval*  
Mahler Symphony No 4

Sir Simon Rattle conductor  
Lucy Crowe soprano

Thursday 3 March 2022 8pm  
Sunday 6 March 2022 7pm  
Barbican

## HAYDN CREATION

Haydn The Creation  
(sung in English)

Sir Simon Rattle conductor  
Lucy Crowe soprano  
Andrew Staples tenor  
Roderick Williams baritone  
London Symphony Chorus  
Simon Halsey chorus director

3 March 6.30pm  
Pre-Concert Foyer Performances  
Featuring LSO composers and  
young musicians.

3 March part of the  
Barbican's 40th Anniversary

Thursday 24 February 2022  
7pm, Barbican

## LA VOIX HUMAINE

Strauss Metamorphosen  
*Interval*  
Poulenc La voix humaine

Barbara Hannigan  
conductor & soprano

Wednesday 27 April 2022  
6.30pm, Barbican

## HALF SIX FIX THE SEVEN DEADLY SINS

Weill The Seven Deadly Sins

Sir Simon Rattle  
conductor & presenter  
Magdalena Kožená mezzo-soprano

Thursday 28 April 2022  
7pm, Barbican

## THE SEVEN DEADLY SINS

Weill  
Little Threepenny Music  
Death in the Forest  
The Seven Deadly Sins

Sir Simon Rattle conductor  
Magdalena Kožená mezzo-soprano

lso.co.uk/whatson

# London Symphony Orchestra

## On Stage

### Leader

Carmine Lauri

### First Violins

Clare Duckworth  
Ginette Decuyper  
Laura Dixon  
Maxine Kwok  
William Melvin  
Elizabeth Pigram  
Claire Parfitt  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Eleanor Fagg  
Dániel Mészöly  
Patrick Savage

### Second Violins

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Alix Lagasse  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogany  
Andrew Pollock  
Paul Robson

### Violas

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Germán Clavijo  
Stephen Doman  
Carol Ella  
Sofia Silva Sousa  
Robert Turner  
Luca Casciato

### Cellos

Rebecca Gilliver  
Alastair Blayden  
Jennifer Brown  
Noël Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Laure Le Dantec  
Amanda Truelove

### Double Basses

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

### Flutes

Gareth Davies  
Patricia Moynihan

### Piccolo

Sharon Williams

### Oboes

Juliana Koch  
Rosie Jenkins

### Cor Anglais

Christine Pendrill

### Clarinets

Filippo Biuso  
Chi-Yu Mo

### Bass Clarinet

Laurent Ben Slimane

### Tenor Saxophone

Shaun Thompson

### Bassoons

Rachel Gough  
Joost Bosdijk

### Contra Bassoon

Dominic Morgan

### Horns

Timothy Jones  
Angela Barnes  
Olivia Gandee  
Clément Charpentier-Leroy  
Fabian Van De Geest

### Trumpets

Christopher Hart  
Kaitlin Wild  
Christopher Evans

### Bass Trumpet

Donal Bannister

### Trombones

Peter Moore  
Philip White

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Nigel Thomas

### Percussion

Neil Percy  
David Jackson  
Sam Walton  
Tom Edwards  
Helen Edordu

### Harps

Bryn Lewis  
Daniel De-Fry

### Piano

Elizabeth Burley

### Celeste

Philip Moore