

# TONIGHT'S CONCERT

## ARTIST PORTRAIT: ANTOINE TAMESTIT

Wednesday 6 October 2021 7-8.10pm  
Barbican

Bohuslav Martinů Rhapsody-Concerto for Viola and Orchestra  
Dmitri Shostakovich Symphony No 1 in F minor Op 10

Sir Simon Rattle conductor  
Antoine Tamestit viola  
London Symphony Orchestra

# Welcome



Kathryn McDowell CBE DL  
LSO Managing Director

**A** warm welcome to this evening's LSO concert conducted by Music Director Sir Simon Rattle.

It is a pleasure to be joined tonight by Antoine Tamestit, a favourite with the LSO since his first appearance in 2012, and with whom we have since enjoyed several successful collaborations in London and abroad.

Antoine Tamestit opens his much-anticipated LSO Artist Portrait series with a performance of the beautiful Rhapsody-Concerto for Viola and Orchestra by Czech composer Bohuslav Martinů, a piece still rarely heard in the UK, which showcases the many colours and capabilities of the viola.

We look forward to working together throughout October, with a further two concerts at the Barbican later this month – featuring the Walton Viola Concerto on Thursday 28, and an unmissable work by Jörg Widmann, written for Antoine in 2015 and which receives its first London performance here on Sunday 31.

There is also a complementary chamber music series at LSO St Luke's from 8 to 29 October, in partnership with BBC Radio 3. Tomorrow the Orchestra, Sir Simon Rattle and Antoine Tamestit perform at the Bath Forum, as part of a new LSO initiative with the Bristol Music Trust.

Dmitri Shostakovich's First Symphony concludes this evening's programme, a dazzling piece which he wrote during his teenage years. At its premiere in 1926 it revealed a new musical voice, and almost 100 years later continues to reveal something of this great Russian composer's early musical style.

I hope you enjoy tonight's concert, and that you will be able to join us as the 2021/22 season continues. On Sunday, Daniel Harding and Nicola Benedetti join us on stage. Our Artist Portrait series continues at LSO St Luke's with a lunchtime concert this Friday, and at the Barbican on 28 October.

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

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# LSO Artist Portrait: Coming Up

Thursday 28 October 7pm  
Barbican

## WALTON & BRAHMS

Walton Viola Concerto  
*Interval*  
Brahms Symphony No 4

Robin Ticciati conductor  
Antoine Tamestit viola

Sunday 31 October 7pm  
Barbican

## WIDMANN & DVOŘÁK

Jörg Widmann Viola Concerto  
*Interval*  
Dvořák In der Natur  
Dvořák The Golden Spinning Wheel

Daniel Harding conductor  
Antoine Tamestit viola

[iso.co.uk/tamestit](http://iso.co.uk/tamestit)

## AT LSO ST LUKE'S



Friday 8, 15 & 29 October 1pm  
Friday 15 October 6pm  
Jerwood Hall, LSO St Luke's

## ANTOINE TAMESTIT & FRIENDS

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

[iso.co.uk/bbcradio3](http://iso.co.uk/bbcradio3)

# Rhapsody-Concerto for Viola and Orchestra

Bohuslav Martinů

- 1 **Moderato**
- 2 **Molto adagio – Poco allegro – Andante molto tranquillo**



1952



22 minutes

Programme note by  
**Andrew Mellor**

Living in Paris in the 1920s, Bohuslav Martinů encountered Jascha Veissi, a versatile and talented string player born in Ukraine. Three decades later, both men found themselves living in the US. Veissi had been leader of the Cleveland Orchestra, but switched from violin to viola and was later appointed Principal Viola of the San Francisco Symphony (he also played in the well-known Kolisch Quartet).

Martinů always relished the sound of the viola. The composer's biographer Michael Crump has cited instances of Martinů introducing prominent viola solos in concertos for other instruments, as well as in operas and cantatas. Sometimes, Crump has observed, those solos draw a distinct form of expression from the instrument's upper register.

In 1951, a decade after Martinů had crossed the Atlantic (but just two years before he returned to Europe for good), Veissi commissioned the composer to write a concerto for viola and orchestra. Martinů wrote the piece quickly, starting on 15 March 1952 and finishing two months and two days later. Veissi gave the first performance on 19 February 1953, back with the Cleveland Orchestra, conducted by George Szell.

Martinů, apparently, was particularly taken not only with the sound of Veissi's viola playing, but with his instrument. '[Veissi] has a rare instrument by Gasparo da Salò ... which sounds like a human voice', recalled the composer. 'This is inspiring in itself and was the reason for calling the piece a rhapsody, which actually means a song.'

There were other reasons for the work's unusual title. In the last decade of his life, Martinů was moving away from his earlier tendency to reinvent rigid forms from the Baroque era, a development that he described as a shift 'away from geometry and towards fantasy.' This greater sense of freedom only heightened Martinů's existing fondness for about-turns, sudden shifts in mood and harmony, and repeating cadences that can appear as calming as they do frantic.

Meanwhile, Martinů's handling of the orchestra grew more lustrous and vivid. That much is clear from the Rhapsody-Concerto's expressive and expansive orchestral introduction, powered by the sort of rich lyricism that the composer had started to explore in the 1940s. What follows is a concerto of similar lyrical breadth, a mostly slow dance between soloist and orchestra in which each successfully lures the other into new states of being.

The viola enters on a theme that compresses the main interval already discussed by the orchestra – a 'fourth' – into Martinů's preferred 'minor third' (think the first two notes of *Hey Jude*). Even when the development of these ideas gains pace, the mood of the piece remains predominantly calm despite moments of passing agitation and the soloist's toiling through geometric patterns (the old Martinů peering out). Otherwise, the solo viola writing seems born of those fleeting solos given to the instrument in other works.

The second movement is divided in two by a cadenza – a technically challenging monologue from the soloist. It opens with a quizzical flute solo that prompts general orchestral searching before the soloist weaves emphatic and elaborate patterns derived from music already heard.

Before the cadenza, the viola presents a laconic, folksy melody that could have come straight from composer Antonín Dvořák's pen, but is spiked by one of Martinů's hallmark cadences (a succession of two chords that marks the end of a phrase or section). After the cadenza, soloist and orchestra embark on a chase-down, egged on by a snare drum. The Dvořák-style melody returns for a final word, the snare drum now confined to the sidelines.

## Bohuslav Martinů In Profile

1890 (Bohemia) to 1959 (Switzerland)

Bohuslav Martinů's early-life story is one of the most repeated in music history. He was born in a church tower in the Bohemian town of Polička, and lived there for the early part of his life (his father was employed as the town lookout).

Can that tell us anything about Martinů's music? To some extent. The Czech composer described the spacious views from the tower as 'one of the strongest impressions from my childhood' and long sought to replicate them in his works.

The story of Martinů's childhood might also help explain his joyously left-field approach to musical style. Once you get to know Martinů's distinctive, cadence-ridden music, you can easily identify it after a few seconds.

Perhaps the view from the tower also helps contextualise Martinů's personal rootlessness. The locals in Polička raised funds to get the young musician educated. He was expelled from the Prague Conservatory, joined the violins of the Czech Philharmonic but in 1923 left for Paris. He fled Europe in 1941 and spent twelve years in the US before settling in Switzerland in 1953.

Martinů's 400-plus works include six symphonies, operas of just about every stripe (grand, comic, fantastical, tragic, neo-Baroque, even opera tailored for television and radio) and numerous concertos. His early works combine the restless bustle of the Baroque with 20th-century harmonies, but he eventually turned towards a more free-form 'fantasy' style characterised by longer lines and luscious orchestrations. Even so, the grinning gameplay and tick-like cadences never quite went away.



### IN BRIEF

**Born** 1890, Polička, Bohemia (now Czech Republic)

**Died** 1959, Liestal, Switzerland

#### Musical training

Prague Conservatory, private study in Paris with Albert Roussel

#### Famous pupils

Vítězslava Kaprálová, Jan Novák, Alan Hovhaness, Burt Bacharach

#### Best known for

Operas including *Julietta* and *Comedy on the Bridge*; Double Concerto for Two String Orchestras, Piano and Timpani; six symphonies

Composer profile by  
**Andrew Mellor**

# Symphony No 1 in F minor Op 10

Dmitri Shostakovich

- 1 **Allegretto – Allegro non troppo**
- 2 **Allegro**
- 3 **Lento**
- 4 **Allegro molto – Lento – Allegro molto – Presto**



1924–25



30 minutes

Programme note by  
**Andrew Huth**

When Dmitri Shostakovich's First Symphony appeared in 1926 it was welcomed as both a revelation of a new musical voice and as the first outstanding musical work to be composed in Russia since the Revolution, an artistic justification of the Brave New World being created in the USSR. This double view – musical and political – was to be applied to Shostakovich's music for the rest of his life, often with disastrous personal consequences for the composer, although that was not something that could be foreseen in the early 1920s.

Shostakovich was born in the year after the Revolution of 1905 (which he commemorated in his Eleventh Symphony), and he was just eleven years old when the Bolsheviks took power in 1917. He grew up during a period of massive social upheaval, civil war and extreme hardship. He was a naturally iconoclastic young man. Music, much of it wild and disorganised, poured out of him with amazing facility. In the First Symphony, though, he was able to write something utterly personal and at the same time win the approval (or at least the grudging respect) of his elders by organising his ideas into a large span which is truly symphonic. Whatever definition we give the

word 'symphony', the title still gives rise to expectations of continuity of thought over several movements, a contrast of ideas and moods, themes that can be developed and renewed, and a variety of incidents, all contained within a single, organic process. Plenty of young composers have the ideas, but only a select few have the ability to build them into such a large-scale structure.

The First Symphony was conceived in 1923, when Shostakovich, not yet 17, was already being spoken of as the most outstanding talent in the Petrograd Conservatoire. Two orchestral scherzos, composed in 1919 and 1923, had shown his instinct for orchestral writing, and when in 1924 the Conservatoire set the composition of a symphony as a graduation test piece, Shostakovich was well prepared for the challenge. He completed his work in the first two months of 1925, while at the same time scraping together some sort of a living by bashing away at the piano in Leningrad cinemas, accompanying silent films.

The Symphony was first performed by Nikolai Malko and the Leningrad Philharmonic on 12 May 1926. A Berlin performance under Bruno Walter took place in May 1927, and the piece was soon taken

up by conductors such as Arturo Toscanini, Leopold Stokowski and Otto Klemperer. The work was always a favourite of the composer himself, and quotations from it appear in both his autobiographical Eighth String Quartet and in his last symphony, the Fifteenth.

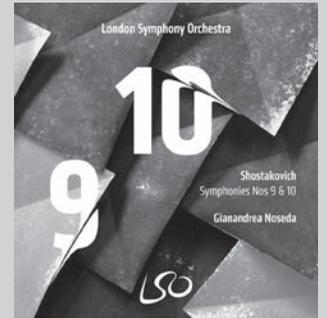
Shostakovich's First Symphony has the least pretentious of openings. Its wry search for a key and a theme reveals the composer's life-long tendency towards concentration in the sparse use of instruments, treating the orchestra as an ensemble of soloists. This is music in which every note counts, every sound stands out clearly and meaningfully. References to march and waltz styles, tinged with irony, show the young composer's absorption of common, popular material to his own expressive ends. The second movement, which was immediately encored at the Symphony's premiere, adds a piano (Shostakovich's own instrument) to the orchestra; it plays a quirky individual role in the spiky humour of the movement.

The music so far has been made up of relatively short-winded phrases. In the third movement there is a real breadth of thought, a superb control of phrasing and tempo (speed) which creates a sense of both

space and depth. This is the movement that most clearly foreshadows some of the epic statements of Shostakovich's later work, when his view of the world, and consequently his musical language, had become far more complex.

The finale balances the high spirits of the first two movements with the depth of the third in a virtuoso combination of contrasts. Here is a voice that would change in emphasis and style over the next half-century, but would always be recognisable. As one would expect from a youthful first symphony it is inventive and exuberant, but the music is often coloured with anxiety, and at times even a sense of nervous panic.

## LISTEN ON LSO LIVE



**Symphonies Nos 9 & 10**  
Conducted by LSO  
Principal Guest Conductor,  
Gianandrea Noseda

[lso.co.uk/lsoLive](http://lso.co.uk/lsoLive)

# Dmitri Shostakovich In Profile

## 1906 to 1975 (Russia)



### IN BRIEF

**Born** 1906, St Petersburg

**Died** 1975, Moscow

**Musical training**  
Petrograd Conservatory

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

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

Composer profile by  
**Andrew Stewart**

**A**fter early piano lessons with his mother, Dmitri Shostakovich enrolled at the Petrograd Conservatoire in 1919. His early compositional successes included the First Symphony (1924–25), written as a teenager and premiered to acclaim when the composer was just 20. However, subsequent large-scale works such as the Second and Third Symphonies and the satirical opera *The Nose* had mixed receptions, due to their avant-garde elements.

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

Shostakovich lived through the first months of the German siege of Leningrad (1941–44) serving as a member of the auxiliary fire service. In July 1941 he began work on the first three movements of his Seventh Symphony, completing the defiant finale after his evacuation in October and dedicating the score to the city.

A micro-filmed copy was despatched by way of Tehran and an American warship to the US, where it was broadcast by the NBC Symphony Orchestra and Toscanini.

In 1943 Shostakovich completed his emotionally shattering Eighth Symphony. In 1948 he and other leading composers, Sergei Prokofiev among them, were forced by the Soviet Cultural Commissar, Andrei Zhdanov, to concede that their work represented 'most strikingly the formalistic perversions and anti-democratic tendencies in music', a crippling blow to Shostakovich's artistic freedom that was healed only after the death of Stalin in 1953. Shostakovich answered his critics later that year with the powerful Tenth Symphony, in which he portrays 'human emotions and passions', rather than the collective dogma of Communism.

During the late 1950s and the 1960s Shostakovich composed prolifically, and produced some of his greatest works, including the Second Piano Concerto, First Cello Concerto, Eighth String Quartet, and the Thirteenth and Fourteenth Symphonies, both of which feature prominent roles for singers. Despite increasingly poor health he continued to compose almost until the last, completing a Viola Sonata in July 1975, weeks before his death from heart failure.

# AUTUMN COMING UP

### AUTUMN 2021 HIGHLIGHTS

**GOSSEC, SAINT-SAËNS & BEETHOVEN**  
with François-Xavier Roth  
& Bertrand Chamayou  
Thursday 11 November

**PROKOFIEV ROMEO AND JULIET SUITE**  
& Sally Beamish *Distans: Double Concerto*  
with Gianandrea Noseda,  
Janine Jansen & Martin Fröst  
Thursday 25 November

**BARTÓK CONCERTO FOR ORCHESTRA**  
& Rózsa *Violin Concerto*  
with Sir Simon Rattle & Roman Simovic  
Thursday 9 December

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# Sir Simon Rattle

## LSO Music Director



### ON STAGE WITH THE LSO

Wednesday 8 December  
6.30pm, Barbican

#### HALF SIX FIX: MAHLER 4

Thursday 9 December  
7pm, Barbican

#### RÓZSA AND BARTÓK

Wednesday 15 December  
6.30pm, Barbican

#### HALF SIX FIX: BARTÓK CONCERTO FOR ORCHESTRA

From 1980 to 1998, Sir Simon Rattle was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up the position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he remained until the end of the 2017/18 season. Sir Simon took up the position of Music Director of the London Symphony Orchestra in September 2017 and will remain there until the 2023/24 season, when he will take the title of Conductor Emeritus. From the 2023/24 season Sir Simon will take up the position of Chief Conductor of the Symphonieorchester des Bayerischen Rundfunks in Munich. He is a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

Sir Simon has made over 70 recordings for EMI (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received the 2009 Grammy Award for Best Choral Performance), Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker Suite*, Mahler's *Symphony No 2* and Stravinsky's *The Rite of Spring*.

From 2014 Sir Simon continued to build his recording portfolio with the Berlin Philharmonic's new in-house label, Berliner Philharmoniker Recordings, which led to recordings of the Beethoven, Schumann and Sibelius symphony cycles. Sir Simon's most recent recordings include Rachmaninoff's *Symphony No 2*, Beethoven's *Christ on the Mount of Olives* and Ravel, Dutilleux and Delage on Blu-Ray and DVD with LSO Live.

Music education is of supreme importance to Sir Simon, and his partnership with the Berlin Philharmonic broke new ground with the education programme Zukunft@Bphil, earning him the Comenius Prize, the Schiller Special Prize from the city of Mannheim, the Golden Camera and the Urania Medal. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in 2004 – the first time this honour has been conferred on an artistic ensemble.

Sir Simon has also been awarded several prestigious personal honours which include a knighthood in 1994, and becoming a member of the Order of Merit from Her Majesty the Queen in 2014. Most recently, he was bestowed the Order of Merit in Berlin in 2018. In 2019, Sir Simon was given the Freedom of the City of London.

# Antoine Tamestit

## viola



### ON STAGE WITH THE LSO

Thursday 28 October  
7pm, Barbican

#### ARTIST PORTRAIT: WALTON & BRAHMS

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

Clare Duckworth

Laura Dixon

Maxine Kwok

William Melvin

Laurent Quénelle

Harriet Rayfield

Sylvain Vasseur

Naoko Keatley

Hilary Jane Parker

Elizabeth Pigram

Takane Funatsu

### Second Violins

David Alberman

Sarah Quinn

Miya Väisänen

Matthew Gardner

Iwona Muszynska

Alix Lagasse

Belinda McFarlane

Csilla Pogany

Andrew Pollock

Paul Robson

### Violas

Edward Vanderspar

Malcolm Johnston

Anna Bastow

Germán Clavijo

Stephen Doman

Sofia Silva Sousa

Robert Turner

Nancy Johnson

### Cellos

Rebecca Gilliver

Alastair Blayden

Jennifer Brown

Eve-Marie Caravassilis

Daniel Gardner

Laure Le Dantec

Amanda Truelove

### Double Basses

Colin Paris

Patrick Laurence

Matthew Gibson

Thomas Goodman

Joe Melvin

### Flutes

Gareth Davies

Patricia Moynihan

### Piccolo

Sharon Williams

### Oboes

Olivier Stankiewicz

Rosie Jenkins

### Clarinets

Oliver Janes

Chi-Yu Mo

### Bassoons

Daniel Jemison

Shelly Organ

### Horns

Timothy Jones

Diego Incertis Sánchez

Angela Barnes

Olivia Gandee

Jonathan Maloney

### Trumpets

Niall Keatley

Katie Smith

Robin Totterdell

### Trombones

Peter Moore

Andrew Cole

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Nigel Thomas

### Percussion

Neil Percy

David Jackson

Sam Walton

Oliver Yates

### Piano

Elizabeth Burley