

London Philharmonic Orchestra

AUTUMN CONCERT SEASON 2020

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PROGRAMME NOTES  
THURSDAY 10 DECEMBER 2020 · 8PM

2020 VISION

2018: BEHIND NIGHT AND CLOUDS

JUROWSKI CONDUCTS ENESCU, BACH & KATS-CHERNIN

**J S Bach** Orchestral Suite No. 1

**Elena Kats-Chernin** Piano Concerto No. 3 (Lebewohl)

EUROPEAN PREMIERE

**Enescu** Decet for Winds\*

**Enescu** Chamber Symphony\*

**Vladimir Jurowski** conductor

**Alexandra Silocea** piano

Concert supported by the **CHANEL FUND FOR WOMEN  
IN THE ARTS AND CULTURE**

\*Generously supported by the Romanian Cultural Institute

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# 2020 VISION

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## PROGRAMME NOTES

JOHANN SEBASTIAN  
BACH

1685–1750

## ORCHESTRAL SUITE NO. 1 IN C MAJOR, BWV 1066

C.1717

– APPROX 26 MINS –

- 1 OUVERTURE 2 COURANTE 3 GAVOTTE I & II 4 FORLANE  
5 MENUET I & II 6 BOURRÉE I & II 7 PASSEPIED I & II

Johann Sebastian Bach demonstrated his compositional genius in every type of music he wrote: sacred and secular vocal works, keyboard pieces for both organ and harpsichord, chamber music, and orchestral compositions. The latter encompass both genres of orchestra music in use during Bach's day, the concerto and the dance suite. Bach composed many concertos featuring either one or several solo instruments. By contrast, he left just four dance suites for orchestra, but these are among the finest works of their kind from the 18th century.

While it is not certain when Bach wrote the Suite in C major, BWV 1066, its instrumentation and stylistic details suggest that it originated during the composer's service at Cöthen. The introductory prelude of the *Ouverture* has a pronounced ceremonial character, while the faster main body of music entails lively fugal counterpoint. Besides drawing on Bach's mastery of echoic polyphony, this latter section also features woodwind instruments, which occasionally emerge from the full ensemble to play quasi-solo roles.

The first of the dances is a *Courante*, a sprightly French dance that typically involves coursing melodic lines and supple rhythms. Bach's example provides just this. Although Bach presents the ensuing

*Gavotte* as two movements, it is really a single dance with a contrasting second section, after which the initial passage returns once more. The resulting design is often referred to schematically as 'A–B–A form', and we encounter it repeatedly in Bach's dance music. Indeed, similar constructions shape the *Menuet*, *Bourrée* and *Passepiéd* movements that close this Suite.

Preceding these, however, and immediately following the *Gavotte*, comes a *Forlane*. Originally a rather wild Venetian folk dance, this retains something of its original character even in the highly cultivated rendition Bach offers here.

Every page of this Suite offers a skilful weaving of two or more distinct melodic strands, and polyphonic echoes occur throughout the work. Bach uses counterpoint in a particularly ingenious fashion during the closing *Passepiéd*. The second part of this dance presents a flowing melody, given out by the oboes, but beneath this the theme from the first section of the movement is reproduced note-for-note in the strings.

*Programme note reprinted by permission of the St. Louis Symphony Orchestra.*

## PROGRAMME NOTES

ELENA  
KATS-CHERNIN

BORN 1957

## PIANO CONCERTO NO. 3 (LEBEWOHL) 2017–18

– APPROX 22 MINS –  
EUROPEAN PREMIEREALEXANDRA SILOCEA  
PIANO

- 1 THE DEEP AND BITTER FLOOD  
2 ... BEHIND NIGHT AND CLOUDS  
3 YOU THUNDEROUS WORD  
4 SO AFLAME IN LOVE  
5 ALLOW, PRINCESS, ALLOW JUST ONE RAY BEAM

In this work Elena Kats-Chernin contemplates the uncelebrated wife of one of her primary inspirations. Piano Concerto No. 3 is called *Lebewohl*, which means 'farewell' in German. It's an old-fashioned term of endearment, literally 'live well until we meet again'. *Lebewohl* explores the core and soul of Johann Sebastian Bach at the worst time of his life, the death of his first wife Maria. What are the ramifications of this tragedy? What does it do to Bach? Kats-Chernin honours the mysterious Maria with this work: the 'forgotten' wife of the Baroque master about whom only cursory details are known.

Maria Barbara Bach lived for 36 years. In July 1720 her husband Johann Sebastian returned from a six-week trip to find her dead and buried. Who broke the news to Johann Sebastian? Was it Maria's sister? Was it his own six-year-old son Carl Philipp Emmanuel? Later, Carl wrote of the awful shock that struck his father 'he had left her hale and hearty on

his departure. The news that she had been ill and died reached him only when he entered his own house'. Imagine the scene for the 35-year-old composer at the prime of his life and now suddenly, violently, impelled to the edge of an abyss and plunged to his heart's nadir.

Maria and Johann Sebastian had seven children together, but lost three in infancy. It was thought that Maria's unexplained final illness was a complication from childbirth. On that sickening summer day, Johann Sebastian arrived home to find himself the sole parent of four children between five and eleven, and without his wife of 13 years. How did this affect him? At what cost the psychological torment of losing Maria? Of being powerless to intercede in the most disastrous loss? Did Johann Sebastian have a crisis of faith? Shake his fists in rage at his beloved God?

*Continued overleaf*

## PROGRAMME NOTES

The five movements of the Concerto roughly follow the stages of bereavement Johann likely experienced; shock and denial, pain and guilt, anger and bargaining, reflection and loneliness, acceptance and reconstruction. Each movement is prefaced by a quote from one of Bach's cantatas from the period.

### I the deep and bitter flood

*though in midst of life we be,  
snares of death surround us  
save us, Lord, from sinking  
In the deep and bitter flood.*

— Martin Luther

Marked *Agitato*, this first movement centres around D, the same as Bach's *Chaconne* for solo violin, often recognised as an elegy for Maria Barbara. The piano is relentless throughout, punctuated with sharp chords featuring brass and percussion.

### II ... behind night and clouds

*how long, how long?  
my anguish is too much  
I can see no end at all  
your sweet glance of grace  
Is hidden behind night and clouds  
the measure of tears  
is always fully granted,  
the wine of joy is lacking  
and almost all my confidence has drained away.*

— Salomon Franck

The piano begins with a chorale in C sharp minor, a tonality Bach often used to depict tragedy. A slow-moving string accompaniment enters as the piano chords gracefully double-back and retrace. A new idea emerges gently undulating over a descending baseline, echoing a passacaglia.

### III you thunderous word

*O eternity, you thunderous word,  
O sword which bores through the soul,  
O beginning without end!  
O eternity, time beyond time,  
I know not, facing great sorrow,  
to where I can turn.  
my fully dismayed heart shutters so  
that my tongue is lodged between my gums.*

— unknown, based on the hymn by Johann Rist

Clashes and manoeuvring between orchestra and soloist, something of a battle of wills and temperament. The piano writing becomes spiky: seventh and ninth intervals alternating with fragmented passagework and arpeggios broken apart. The emphasis is always slightly off-centre.

### IV so aflame in love

*though alas, there remains in my love  
vast imperfection  
my entire life hangs on to you.  
Let me be so aflame in love  
that I can love you eternally  
with whole heart,  
with whole soul, with all strength  
and with whole mind.*

— Johann Oswald Knauer

A fragile piano line begins the movement, sustained and precarious, quoting Kats-Chernin's piano piece *Eggshell*. High strings shadow the upper line and unembellished harmonies underpin the to and fro in the solo part. Woodwinds enter near the coda.

## PROGRAMME NOTES

### V allow, princess, allow just one ray beam

*allow, princess, allow just one ray  
beam from Salem's starry vaults.  
and behold, with how great a downpour of tears  
we enshrine your memorial.  
In you, you exemplar of a great woman,  
in you, you keeper of the faith,  
this image of selflessness apparent.  
one knows what one possesses from you,  
posterity will not forget you.*

— Johann Christoph Gottsched

The piano tremolos ever-rising, always resisting the downward thrust of the orchestra which returns in another passacaglia-like theme reminiscent of the second movement; chanting and brassy. As the final climax is reached with the piano part in a vertical ascent of double octaves, Kats-Chernin reintroduces expanded material from movements 1 and 2.

Programme note © Tamara-Anna Cislowska



'[KATS-CHERNIN] APPEARS TO  
ACHIEVE THE IMPOSSIBLE,  
STRADDLING THE TWO SEEMINGLY  
IRRECONCILABLE CAMPS  
OF INTELLECTUALISM AND  
ACCESSIBILITY.'

SYDNEY MORNING HERALD

## COMPOSER PROFILE

ELENA  
KATS-CHERNIN

Elena Kats-Chernin was born in 1957 in Tashkent, Uzbekistan, and grew up in the Russian regional capital of Yaroslavl. From childhood she devoted herself to piano playing, and later took composition lessons at the Sobinov Conservatory in Yaroslavl. Aged 14, she passed the entrance examination at Moscow's Gnessin Academy of Music. During her training there, her family decided to follow Kats-Chernin's aunt and uncle who had emigrated to Australia, and so in 1975, at the age of 17, Elena settled in Sydney, where she continued her studies at the Conservatory of Music with Richard Toop (composition) and Gordon Watson (piano), among others. She received her diploma in 1979.

By means of a DAAD scholarship, Kats-Chernin moved to Germany, where she studied with Helmut Lachenmann in Hanover from 1980–82 and lived for nearly 14 years, during which she wrote many works for theatre and ballet. Her collaborations with director Andrea Berth and choreographer Reinhild Hoffmann led to productions at Vienna's Burgtheater, the Schauspielhaus Bochum, and the municipal theatres in Hamburg and Berlin. A close collaboration developed with Ensemble Modern, for whom Kats-Chernin composed the piece *Clocks* (1993) and the Concertino with solo violin (1994). In 1993 she composed her first large-scale orchestral work, *Retonica*, a commission from the Australian Music Centre. Around this time she underwent a fundamental turn away from modernistic musical language to a more accessible tonal style, as, for example, in *Zoom and Zip* (1998). Her music since then can be described as a personal amalgam of different influences including minimal music, dance-like music and classical models – for example from Russian music or the Baroque – as well as Jewish and other folk music traditions.

In 1994 Kats-Chernin returned with her three sons to Australia and settled in a suburb of Sydney, where she still lives. The piece *Cadences, Deviations and Scarlatti*, composed as a commission from

the Sydney Alpha Ensemble with support from the Australia Council for the Arts, was honoured with the Classical Music Award of the Australian Music Centre, and by the APRA performing rights society as the best composition by an Australian composer.

In the 1990s Kats-Chernin composed her first opera, *Iphis*, and, as a commission from ZDF/ARTE, the silent-film soundtracks to Victor Sjöström's *Körkarlen* ('The Phantom Carriage'; 1921), Robert Siodmak's *Menschen am Sonntag* ('People on Sunday'; 1930), and G W Pabst's *Abwege* ('The Devious Path'; 1928). For the opening ceremony of the Sydney 2000 Olympics, in collaboration with choreographer Meryl Tankard she composed *Deep Sea Dreaming* for children's choir and orchestra. *Wild Swans*, after Hans Christian Andersen's fairytale, premiered in 2003 by the Australian Ballet, also emerged from the collaboration with Meryl Tankard; in 2019 it was accepted into the national 'Sounds of Australia' archive. The 'Eliza Aria' from this ballet score was used for many years by Lloyds TSB for its UK advertising campaign 'For the Journey', and contributed to Kats-Chernin's international fame. For the inauguration of Barrie Kosky's directorship in 2012, Kats-Chernin arranged all three of Monteverdi's surviving operas for the Komische Oper Berlin. She was Composer-in-Residence of the Queensland Symphony Orchestra (2011) and of the Melbourne Symphony Orchestra (2017).

During the 2019/20 season, Kats-Chernin presented three new musical theatre pieces for young audiences: *Jim Knopf und Lukas der Lokomotivführer* (Jim Button and Luke the Engine Driver; Berlin), *Die Geschichte von Valemon, dem Eisbärkönig* (The Polar Bear King; Luxemburg), and *Der Wind in den Weiden* (The Wind in the Willows; Kassel). Elena Kats-Chernin was named Officer of the Order of Australia in 2019.

*Profile* © Jens Luckwaldt (translation: Howard Weiner).  
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## PROGRAMME NOTES

GEORGE  
ENESCU

1881–1955

## DECET FOR WINDS, OP. 14 1906

– APPROX 23 MINS –

## 1 DOUCEMENT MOUVEMENTÉ

## 2 MODÉRÉMENT – VIVEMENT

## 3 ALLÈGREMENT, MAIS PAS TROP VIF

George Enescu's Decet, a work for ten instruments, dates from 1906 when he was 25 years of age. It might be assumed, given the composer's relative youth, that the work is juvenilia, but this would be a mistake. In the preceding five years he had completed his first mature symphony, the first Orchestral Suite, the two *Romanian Rhapsodies*, the second Violin Sonata and the Octet for strings, alongside many minor works. There is a temptation for some commentators to pair Enescu's Octet and Decet together, given that the Octet calls for a double string quartet and the Decet calls for the forces of two classical wind quintets – with one notable exception. Enescu employs pairs of flutes, clarinets, bassoons and horns, but the single oboe has a cor anglais for company.

The literature for the wind ensemble might be relatively small, yet it includes notable works such as Mozart's several *Divertimenti* and Serenades for winds, and Beethoven's Octet for winds. Such works were often commissioned by aristocratic patrons as 'Harmoniemusik' for a chamber ensemble of wind instruments for performances in domestic salons. Later examples include Strauss's *Serenade* (1881) and D'Indy's *Chansons et Danses* for wind septet (1898). Today, such works are relatively infrequently performed, but they often remain the preserve of specialist ensembles.

A comparison of D'Indy's work with Enescu's Decet reveals that Enescu scores his work more intricately with a greater emphasis on polyphonic writing. Whilst a Gallic sense of grace is readily apparent, at heart, Enescu's Romanian roots are evident upon close listening. An inescapable quality of the Decet is the variety of timbres achieved with ingenuity from the comparatively narrow instrumental range. Such sensitivity towards expressive quality and colour of the instruments, is due in no small part to Enescu's understanding regarding the technicalities of playing each one and his acute ear for sonorities.

The first movement is gently animated and in a free sonata form, indicating that Enescu took the sonata form and altered it to his own requirements. The movement is constructed from no less than four major themes and emphasis is placed upon their development. The first theme is a gentle melody carrying some obvious folksong connotations, heard initially on the flute. It is succeeded by a rather more vigorous and sweeping theme played by the bassoons and first horn. Contrast is achieved through the cantilena of the theme, allotted to the cor anglais which is noble and full of expression. The final thematic element is offered by the first horn, which suggests a momentary return to folk-inspired material. Following this, Enescu develops all four themes at length with great complexity, presenting

## PROGRAMME NOTES

them not only in their original forms, but transforming and fragmenting them in succession or in combination, whilst delighting in the polyphonic and harmonic possibilities that this allows for. In reaching the movement's conclusion, the recapitulation of all the themes which would be anticipated within a standard sonata form is absent. Only the cor anglais theme recurs, which precedes a short coda based on the start of the initial flute melody.

The second movement is a slow minuet written in song form. The oboe and cor anglais offer material of a melancholic, nostalgic or even foreboding character against a discrete backdrop played by the flute, before being ornamented at length. A short improvisatory episode for the first flute and bassoon present the nostalgic material once more, but it is extended and enhanced as Enescu explores its polyphonic possibilities. Almost without transition, the flute interjects with an invigorating dance-like theme to provide a much-needed contrast of mood. This is then elaborately combined with the movement's initial thematic material. The entire ensemble contributes to a crescendo, and after receding the melodic line meanders slightly before being assumed by the oboe, alongside which Enescu continually reworks his accompanying material by utilising thematic gestures from the movement's middle section, before concluding briefly on the bassoon.

The finale is youthful in feeling and cast in a rondo-sonata form, whilst also giving a significant nod to the entertaining and light-hearted *divertimento*. The serene main theme is first presented, before returning partially or in full throughout the movement to lend a sense of overall unity to the composition. Two subsequent elements, more uplifting and exuberant in character also appear. They are integrated naturally into the movement to vary the tonal palette and remind us ultimately of the symphonic nature of Enescu's composition, albeit played by an ensemble of soloists, given the reduced instrumental scale. Enescu would refine his musical thinking around large-scale forms executed on a reduced scale with the Chamber Symphony, written some 48 years later. The final movement's coda significantly features a series of 19 ascending notes, played in several waves of unison or in octave intervals by various instrumental combinations.

This feature alone resembles the main theme of Arnold Schoenberg's First Chamber Symphony, composed in the same year but not performed until 8 February 1907.

The Decet was assigned the opus number 14, indicating that Enescu thought highly of the work. Dedicated to Princess Elena Bibescu, Enescu's patroness in Paris, the premiere was given in 1906 by the Société modern d'instruments à vent. This ensemble, formed to perform new music for wind instruments, was founded by Paul Taffanel. A flautist and professor at the Paris Conservatoire, Taffanel was also the dedicatee of Enescu's *Cantabile et Presto* for flute and piano, written in 1904 as a Conservatoire competition work for graduating students to demonstrate their technical and musical prowess. After meeting Enescu in Bucharest, Richard Strauss was pivotal in securing a performance at the 1922 Salzburg Festival. Despite some early success with these performances and recordings directed by the composer and his compatriot conductor-composer Constantin Silvestri, the Decet has been recorded several times but performed comparatively rarely since. The eminent Romanian composer and Enescu authority Pascal Bentoiu, has suggested a reason for this: he claims that the closing movement has 'a certain impersonal character' of the themes which fail to sustain the expectations of the listener set up by the first two movements. A contributing factor, Bentoiu conjectures, could well have been the sheer speed at which the work was written. Thus, despite being a work with several interesting features, perhaps Enescu does not quite reach the heights of conception and unity in the Decet that he was to attain in other works. If one looks for Enescu's premier chamber works, there are none finer than the Octet for Strings, Op. 7 and the Chamber Symphony, Op. 33.

## PROGRAMME NOTES

GEORGE  
ENESCU

1881–1955

## CHAMBER SYMPHONY, OP. 33 1954

– APPROX 20 MINS –

1 MOLTO MODERATO, UN POCO MAESTOSO

2 ALLEGRETTO MOLTO MODERATO –

3 ADAGIO –

4 ALLEGRO MOLTO MODERATO

The origins of George Enescu's Chamber Symphony are to be found in one of his many unfinished works: a Septet for winds and piano that dates from around 1900–05. That project was abandoned, possibly in favour of the Decet for wind instruments. The doomed Septet bequeathed the Chamber Symphony the first part of its first movement's opening theme. For around half a century, the music had laid in Enescu's prodigious musical memory, awaiting the moment for its re-emergence, and was used with scarcely any alteration. If anything surprises the listener about the work's conception it was (through Enescu's own admission to his long-time friend and pianist Céliny Chailley-Richez), that the Chamber Symphony was originally intended for string forces. The final work is scored for twelve solo instruments: five winds (flute, oboe, cor anglais, clarinet and bassoon), two brass (horn and trumpet), four strings (violin, viola, cello and double bass) and piano.

Four movements constitute the Chamber Symphony; a short pause separates the first from the last three, which are played without a break. As was often Enescu's practice, he utilised established forms such as the sonata and scherzo, but deployed them in his own manner. When viewed in its entirety, the

Symphony is written as an extended super-sonata, similar to the Octet for strings completed in 1900.

The opening movement is written in sonata form with three thematic ideas. As such, it forms the exposition aspect of the super-sonata. What is striking, though, is the fact that each theme is not stated and developed in sequence, but that each is of equal importance. As the movement progresses, a kind of unity is arrived at, not least as a result of various inferences being generated from the primary materials, and still further transformed into ghostly echoes.

The second movement is the Chamber Symphony's *scherzo*. Written as a theme and set of variations, the initial theme has a stronger profile than any of those used in the preceding movement. The variations cumulatively build the movement's intensity, whilst also acting as the development section within Enescu's super-sonata conception.

The third movement continues to unite on a broad-spanned canvas many of the melodic ideas first stated in the preceding movement. Therefore, as the recapitulation within Enescu's super-sonata, the

## PROGRAMME NOTES

movement assumes its role with ease. If the original marking of 'Adagio funebre' was not maintained, mention must be made of the prominent trumpet part which bears parallels to the haunting melody of the Sphinx's aria in his opera *Oedipe*.

Though examples are found throughout the Chamber Symphony, the last two movements especially showcase Enescu's dextrous use of heterophony, which was in later years his favoured technique for the development of thematic ideas. Often found within Eastern European music and other non-Western traditions, heterophony can be defined as the simultaneous playing of at least two variations from the same musical material. Enescu deploys it by using multiple fragmentary variations to achieve a constantly shifting combination of timbres. Perhaps this points to why Enescu asserted during an interview with the French musicologist Bernard Gavoty:

'I am not a person for pretty successions of chords... a piece deserves to be called a musical composition only if has a line, a melody, or even better, melodies superimposed on one another.'

The closing movement bears the tempo indication *Allegro molto moderato*. At first it appears dynamic in conception as a result of further working upon the development of the Decet's major themes. A complete recapitulation of the thematic material from the opening movement is eventually presented. The score's opening pages are dated May 1954, two months before the final stroke that caused Enescu to cease compositional activity. After that severe stroke in July, Enescu was left bedridden and semi-paralysed. The final touches to the dynamic nuances were dictated to fellow composer Marcel Mihalovici, who questioned why the opening movement carried four sharps (for the key of E major), when Enescu leaves the key signature almost immediately, and only returns to it at the movement's end. Enescu replied: 'I respect a tradition.' Later though, Enescu admitted to the composer Florent Schmitt: 'Actually, Mihalovici is right.'

The score is dedicated to the Association of Chamber Music Concerts of Paris and its permanent conductor Fernand Oubradous. The first performance took place in a 1956 concert in

Bucharest, conducted by Constantin Silvestri to commemorate the first anniversary of Enescu's death. Upon immediately realising that it received an indifferent public response, Silvestri turned to the audience and announced: 'This work is Enescu's masterpiece; it is more difficult to grasp than others, because of its very advanced language. Therefore, we shall perform it once more in its entirety.' The second audition was far more positively received. Silvestri obviously felt an affinity with the work, as he performed it again two years later within the first edition of the Enescu Festival and made a critically acclaimed recording of it with the same Romanian musicians. Today, its musical language might be more approachable to audiences, as a greater range of styles and approaches to composition have since been heard.

Since then, the Chamber Symphony has been performed internationally and recorded on several occasions, often as a partner to other works by Enescu or alternatively, chamber symphonies by Schoenberg or Shostakovich. A summation of the work's lasting value is offered by the composer Pascal Bentoiu who stated that the Chamber Symphony is 'a kind of Enescu *opus condensé* [...] Rarely has a score represented more thoroughly a man and the singularity of his being.'

The temptation amongst commentators is often to describe the last completed work of any composer as their 'musical testament', particularly if the work is in a genre the composer had an affinity or prolonged interest in. When one considers George Enescu's Chamber Symphony, it might be questioned whether the appellation is too easily arrived at for a musical mind of Enescu's complexity. It could be suggested that if such a testament exists, it is formed not just by the Chamber Symphony, but also by the Piano Quartet, Piano Quintet and the second String Quartet. Each of those works draws upon earlier compositional concerns and takes them to a logical conclusion.

*Enescu programme notes and profile* © Evan Dickerson

## COMPOSER PROFILE

### GEORGE ENESCU



© MNGE

George Enescu is widely regarded as Romania's greatest musician: a magnificent concert violinist, an insightful pianist, a conductor of depth and subtlety, not to mention being a fascinating teacher, an esteemed musicologist and a tireless organiser of Romanian musical life. Just some of the spectacular tasks he took on included the forming of a Philharmonic Orchestra, founding the Romanian National Opera in Bucharest and establishing the Romanian Union of Composers.

Born on 19 August 1881, Enescu was a child prodigy; he wrote his first compositions at the age of five. Shortly thereafter, his father presented him to the violinist and composer Eduard Caudella, who advised that the boy should study in Vienna. At the age of seven he entered the Conservatoire there, and he graduated before his 13th birthday with the silver medal, the Conservatoire's highest honour.

Enescu continued his studies at the Paris Conservatoire, where his main composition teachers were Jules Massenet and Gabriel Fauré. From this period come a host of early songs, works for the violin and piano, several overtures, four 'school' symphonies that evidence the dual influences of Brahms and Wagner, and his Op. 1, the orchestral *Poème Roumain*.

His output of works assigned an opus was small, yet a much larger body of compositions remain unpublished or in sketch form, performable only from manuscript. By his own admission, Enescu's first mature works were the Second Sonata for piano and violin and the Octet for strings: Enescu had not reached his 19th birthday when he completed the Octet in 1900.

Many of Enescu's works bear the influence of Romanian folk music, though it is wholly inappropriate to colour him as just a folkloric composer. These include two *Romanian Rhapsodies*, the mighty opera *Oedipe*, the third violin sonata, the third orchestral suite and the suite *Impressions d'Enfance* for violin and piano. Enescu wrote five mature symphonies (two of them unfinished), a symphonic poem *Vox maris*, and many chamber music works. Aside from works already mentioned, there are two sonatas for cello and piano, two sonatas for piano, three piano suites, a piano trio, two string quartets, a piano quintet, the Decet for wind instruments and the Chamber Symphony for 12 solo instruments.

Throughout his life Enescu combined composition with multiple performing careers. As a violinist he was renowned for his performances of Bach's concertos and solo music, and Chausson's *Poème* and Lalo's *Symphonie Espagnole* largely owe their place in the modern repertoire to his early advocacy. As a pianist and conductor he often played his own music or that of other Romanian composers such as Constantin Silvestri, Dinu Lipatti, Mihail Jora, Ionel Perlea and Marțian Negrea. Many of them were winners of the Enescu Prize, which he established in 1921. Outside Romania, Enescu conducted orchestras such as the Lamoureux, the Orchestre Symphonique de Paris, the Philadelphia Orchestra and the New York Philharmonic.

He lived in France and in Romania. After the Second World War and the Soviet occupation of Romania, Enescu remained in Paris, where he died in 1955.

## TONIGHT'S ARTISTS

VLADIMIR  
JUROWSKI

PRINCIPAL CONDUCTOR &amp; ARTISTIC ADVISOR



(2005–09), and Music Director of Glyndebourne Festival Opera (2001–13).

Vladimir enjoys close relationships with the world's most distinguished artistic institutions, collaborating with many of the world's leading orchestras including the Chamber Orchestra of Europe, the Royal Concertgebouw Orchestra, the Staatskapelle Dresden, the Gewandhausorchester Leipzig, the Cleveland and Philadelphia orchestras, the New York Philharmonic and the Chicago and Boston symphony orchestras, and has also conducted the Berlin and Vienna Philharmonic orchestras.

A committed operatic conductor, Vladimir's recent highlights include Strauss's *Die Frau ohne Schatten* at the Metropolitan Opera, New York; *Wozzeck* at the Salzburg Festival; *Moses und Aron* at the Komische Oper Berlin; his acclaimed debut at the Bayerische Staatsoper with Prokofiev's *The Fiery Angel*; and his first return to Glyndebourne as a guest conductor, in the world premiere production of Brett Dean's *Hamlet* with the London Philharmonic Orchestra.

The London Philharmonic Orchestra has released a wide selection of Vladimir Jurowski's live recordings with the Orchestra on its own label, including the complete symphonies of Brahms and Tchaikovsky; Mahler's Symphonies Nos. 1, 2 & 4; and works by Shostakovich, Stravinsky, Beethoven, Rachmaninoff, Strauss, Mozart, Vaughan Williams, Julian Anderson and, most recently, Vladimir Martynov's *Utopia*. In 2017 the Orchestra released a 7-CD box set of Jurowski's LPO recordings in celebration of his 10th anniversary as Principal Conductor: see full details at [lpo.org.uk/recordings](http://lpo.org.uk/recordings)

*Vladimir Jurowski returns to the LPO later this month for two more streamed concerts on 16 December and 30 December: see page 19 for details.*

One of today's most sought-after conductors, acclaimed worldwide for his incisive musicianship and adventurous artistic commitment, Vladimir Jurowski was appointed Principal Conductor of the London Philharmonic Orchestra in 2007, following four seasons as Principal Guest Conductor. In September 2021, when his tenure concludes, he will become the Orchestra's Conductor Emeritus in recognition of his transformative time with the LPO – over the last 13 years his creative energy and artistic rigour have been central to the Orchestra's success.

Vladimir Jurowski will take up the position of General Music Director of the Bayerische Staatsoper, Munich from the 2021/22 season. He is currently Chief Conductor and Artistic Director of the Berlin Radio Symphony Orchestra. In addition, he holds the titles of Principal Artist of the Orchestra of the Age of Enlightenment, Artistic Director of the Russian State Academic Symphony Orchestra, and Artistic Director of the George Enescu International Festival, Bucharest. He has previously held the positions of First Kapellmeister of the Komische Oper Berlin (1997–2001), Principal Guest Conductor of the Teatro Comunale di Bologna (2000–03), Principal Guest Conductor of the Russian National Orchestra

## TONIGHT'S ARTISTS

ALEXANDRA  
SILOCEA

PIANO



Orchestra of Bolzano and Trento, Gävle Symphony Orchestra, Kymi Sinfonietta and Meininger Hofkapelle, with conductors including Vladimir Jurowski, Leo McFall, Philippe Bach, Pablo González, Gérard Korsten, Christian Badea, Hansjörg Schellenberger and many others.

Alexandra has performed in venues such as the Vienna Musikverein and Konzerthaus (both in recital and concerto), the Romanian Atheneum in Bucharest, New York's Carnegie Hall, Bridgewater Hall in Manchester, and London's Wigmore Hall, where she performed as a four-hands duo with her mentor, Elisabeth Leonskaja, at the 70th birthday concert of the acclaimed pianist. She has also been invited to festivals including Ravinia, Dvořák, Brighton and Ryedale, her concerts being broadcast live by BBC Radio 3, Radio France and ORF (Vienna), and streamed live online.

Born in Romania, Alexandra Siloceca began her musical education in Bucharest, before being accepted into the Vienna Music Academy at the age of 16 under the guidance of internationally renowned teachers Oleg Maisenberg and Johannes Marian. She then continued her studies at the Conservatoire National Supérieur de Musique et de Danse in Paris with Theodor Paraschivesco and Laurent Cabasso. She receives constant and significant artistic guidance from Elisabeth Leonskaja and Maria João Pires.

Three recordings have been released so far on Avie Records: Prokofiev's Piano Sonatas Nos. 1–5, *Sound Waves*, and a chamber music album featuring cello sonatas by Prokofiev, Shostakovich and Enescu. Alexandra Siloceca is a Bösendorfer artist.

*The London Philharmonic Orchestra is very grateful to Alexandra Siloceca, who stepped in at very short notice for tonight's concert after the originally advertised soloist, Tamara-Anna Cislowska, was unable to travel owing to the restrictions between Australia and the UK.*

Attracting considerable attention across Europe and the US with her illuminating interpretations of wide-ranging repertoire, the Romanian-born French pianist Alexandra Siloceca possesses a highly refined musicianship.

Highlights of this season include debuts at the Enescu Festival in Bucharest with the Russian State Academic Symphony Orchestra under Vladimir Jurowski; debut concerts with the Bamberg Symphony Orchestra under Jakub Hrůša in Schweinfurt (Germany), and with the Oulu Symphony Orchestra (Finland) under Leo McFall; return invitations to the Meininger Hofkapelle with conductor Philippe Bach and to several Romanian orchestras (Bacau, Sibiu and Bucharest), as well as solo recitals in Austria, Germany and Ireland and recitals with singers Matthew Rose and Gabriela Iştoc.

Described as a 'special talent' (*International Piano Magazine*), with 'musical grace and fluency' (*Gramophone*), Alexandra made her LPO debut with Vladimir Jurowski at Eastbourne's Congress Theatre in 2012, performing Mozart's Piano Concerto No. 17. She has also performed with the Russian State Academic Symphony Orchestra, Montreal Chamber Orchestra, Vienna Chamber Orchestra, Haydn



# LONDON PHILHARMONIC ORCHESTRA

PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR VLADIMIR JUROWSKI

PRINCIPAL CONDUCTOR DESIGNATE EDWARD GARDNER SUPPORTED BY MRS CHRISTINA LANG ASSAEL

PRINCIPAL GUEST CONDUCTOR KARINA CANELLAKIS • LEADER PIETER SCHOEMAN SUPPORTED BY NEIL WESTREICH  
ARTISTIC DIRECTOR CRISTINA ROCCA • CHIEF EXECUTIVE DAVID BURKE • PATRON HRH THE DUKE OF KENT KG



One of the finest orchestras on the international stage, the London Philharmonic Orchestra balances a long and distinguished history with its reputation as one of the UK's most forward-looking ensembles. As well as its performances in the concert hall, the Orchestra also records film and video game soundtracks, releases CDs and downloads on its own label, and reaches thousands of people every year through activities for families, schools and local communities.

The Orchestra was founded by Sir Thomas Beecham in 1932. It has since been headed by many of the world's greatest conductors including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. Vladimir Jurowski is the Orchestra's current Principal Conductor and Artistic Advisor, and in 2017 we celebrated the tenth anniversary of this extraordinary partnership. In July 2019 Edward Gardner was announced as the Orchestra's Principal Conductor Designate, and will take up the position when Jurowski's tenure concludes in September 2021.

The Orchestra is resident at Southbank Centre's Royal Festival Hall in London, where it gives around 40 concerts each season. Outside London, the Orchestra

has flourishing residencies in Brighton, Eastbourne and at Saffron Hall in Essex, and performs regularly around the UK. Each summer the Orchestra takes up its annual residency at Glyndebourne Festival Opera in the Sussex countryside, where it has been Resident Symphony Orchestra for over 50 years. The Orchestra also tours internationally, performing to sell-out audiences worldwide. In 1956 it became the first British orchestra to appear in Soviet Russia and in 1973 made the first ever visit to China by a Western orchestra. Touring remains a large part of the Orchestra's life: highlights of recent seasons included a major tour of Asia including South Korea, Taiwan and China, as well as performances in Belgium, France, Germany, The Netherlands, Spain, Greece, Switzerland and the USA.

The London Philharmonic Orchestra has recorded the soundtracks to numerous blockbuster films, from *The Lord of the Rings* trilogy to *Lawrence of Arabia*, *East is East*, *The Hobbit: An Unexpected Journey* and *Thor: The Dark World*. It also broadcasts regularly on television and radio, and in 2005 established its own record label. There are now over 100 releases available on CD and to download.

## PIETER SCHOEMAN

LEADER

CHAIR SUPPORTED BY NEIL WESTREICH

In summer 2012 the London Philharmonic Orchestra performed as part of The Queen's Diamond Jubilee Pageant on the River Thames, and was also chosen to record all the world's national anthems for the London 2012 Olympics. In 2013 it was the winner of the RPS Music Award for Ensemble.

The London Philharmonic Orchestra is committed to inspiring the next generation of musicians. It recently celebrated the 30th anniversary of its Education and Community department, whose work over three decades has introduced so many people of all ages to orchestral music and created opportunities for people of all backgrounds to fulfil their creative potential. Its dynamic and wide-ranging programme provides first musical experiences for children and families; offers creative projects and professional development opportunities for schools and teachers; inspires talented teenage instrumentalists to progress their skills; and develops the next generation of professional musicians.

The Orchestra's work at the forefront of digital technology has enabled it to reach millions of people worldwide: all its recordings are available to download and stream and, as well as a YouTube channel and podcast series, the Orchestra has a lively presence on social media. Over the lockdown period the LPO has sustained its relationship with UK and international audiences through 'LPOonline', reaching many thousands of people. From initial individual player performances recorded at home, to online engagement initiatives such as its wellbeing strand *Lean In and Listen*, the Orchestra progressed over time to larger-scale split-screen performances, before finally being able to play together in small chamber groups for the free LPO Summer Sessions from Henry Wood Hall, as well as small-scale outdoor performances at Glyndebourne. This autumn the Orchestra returns at last to its Royal Festival Hall home to perform 13 full-length concerts filmed live and streamed for audiences to enjoy at home via Marquee TV.

[lpo.org.uk](http://lpo.org.uk)    

Pieter Schoeman was appointed Leader of the London Philharmonic Orchestra in 2008, having previously been Co-Leader since 2002.

Born in South Africa, Pieter made his solo debut aged 10 with the Cape Town Symphony Orchestra. Five years later, while studying with Jack de Wet, he won the World Youth Concerto Competition in Michigan. Aged 17, he moved to the US to further his studies in Los Angeles and Dallas. In 1991 his talent was spotted by Pinchas Zukerman who, after several consultations, recommended that he move to New York to study with Sylvia Rosenberg.

Pieter has performed worldwide as a soloist and recitalist in such famous halls as the Concertgebouw in Amsterdam, Moscow's Rachmaninov Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin, Hollywood Bowl in Los Angeles and London's Royal Festival Hall. As a chamber musician he regularly appears at London's prestigious Wigmore Hall. His chamber music partners have included Anne-Sophie Mutter, Veronika Eberle, Patricia Kopatchinskaja, Boris Garlitsky, Jean-Guihen Queyras, Yannick Nézet-Séguin and Martin Helmchen.

Pieter has performed numerous times as a soloist with the London Philharmonic Orchestra. Highlights have included an appearance as both conductor and soloist in Vivaldi's *Four Seasons* at the Royal Festival Hall, the Brahms Double Concerto with Kristina Blaumane, and the Britten Double Concerto with Alexander Zemtsov, which was recorded and released on the LPO Label to great critical acclaim.

Pieter has appeared as Guest Leader with the Barcelona, Bordeaux, Lyon, Baltimore and BBC Symphony orchestras, and the Rotterdam and BBC Philharmonic orchestras. In April 2016 he was Guest Concertmaster with the Leipzig Gewandhaus Orchestra for Kurt Masur's memorial concert.

Pieter is a Professor of Violin at Trinity Laban Conservatoire of Music & Dance in London. He has given public masterclasses in Los Angeles, New York, Wrocław, Shanghai, Taipei and London. Pieter proudly plays strings by Thomastik-Infeld.

# ON STAGE TONIGHT

## FIRST VIOLINS

Pieter Schoeman\* LEADER

Chair supported by Neil Westreich

Vesselin Gellév SUB-LEADER

Kate Oswin

Lasma Taimina

Chair supported by Irina Gofman & Mr Rodrik V. G. Cave

Minn Majoe

Martin Höhmann

Katalin Varnagy

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Thomas Eisner

Yang Zhang

Chair supported by Eric Tomsett

Catherine Craig

Tina Gruenberg

## SECOND VIOLINS

Tania Mazzetti PRINCIPAL

Chair supported by Countess Dominique Loredan

Emma Oldfield

Helena Smart

Kate Birchall

Nancy Elan

Fiona Higham

Chair supported by David & Yi Buckley

Nynke Hijlkema

Marie-Anne Mairesse

Ashley Stevens

## VIOLAS

David Quiggle PRINCIPAL

Richard Waters CO-PRINCIPAL

Ting-Ru Lai

Katharine Leek

Laura Vallejo

Benedetto Pollani

Naomi Holt

Alistair Scahill

## CELLOS

Kristina Blaumane PRINCIPAL

Chair supported by Bianca & Stuart Roden

Pei-Jee Ng CO-PRINCIPAL

Francis Bucknall

Laura Donoghue

David Lale

Sue Sutherley

## DOUBLE BASSES

Kevin Rundell\* PRINCIPAL

Sebastian Pennar CO-PRINCIPAL

Hugh Kluger

George Peniston

Tom Walley

## FLUTES

Juliette Bausor PRINCIPAL

Stewart McIlwham\*

## PICCOLO

Stewart McIlwham\* PRINCIPAL

## OBOES

Ian Hardwick\* PRINCIPAL

Alice Munday

## COR ANGLAIS

Sue Böhling\* PRINCIPAL

Chair supported by Dr Barry Grimaldi

## CLARINETS

Benjamin Mellefont PRINCIPAL

Thomas Watmough

Chair supported by Roger Greenwood

Paul Richards\*

## BASS CLARINET

Paul Richards\* PRINCIPAL

## BASSOONS

Jonathan Davies PRINCIPAL

Chair supported by Sir Simon Robey

Gareth Newman

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John Ryan\* PRINCIPAL

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Gareth Mollison

## TRUMPETS

Paul Beniston\* PRINCIPAL

James Fountain\* PRINCIPAL

Anne McAneney\*

## TROMBONES

Mark Templeton\* PRINCIPAL

Chair supported by William & Alex de Winton

David Whitehouse

## BASS TROMBONE

Lyndon Meredith PRINCIPAL

## TUBA

Lee Tsarmaklis\* PRINCIPAL

## TIMPANI

Simon Carrington\* PRINCIPAL

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## PERCUSSION

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## PIANO/HARPSICHORD

Catherine Edwards

*\* Holds a professorial appointment in London*

The London Philharmonic Orchestra also acknowledges the following chair supporters whose players are not present at this concert:

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## MORE ONLINE CONCERTS THIS AUTUMN

# 2020 VISION

February–  
December 2020

THREE CENTURIES COLLIDE

[lpo.org.uk/2020vision](http://lpo.org.uk/2020vision)

### WEDNESDAY 16 DECEMBER 2020 2019: ALL THE WORLD'S A STAGE

**JS Bach** Brandenburg Concerto No. 5  
**Brett Dean** The Players (*UK premiere*)  
**Stravinsky** Pulcinella (*complete*)

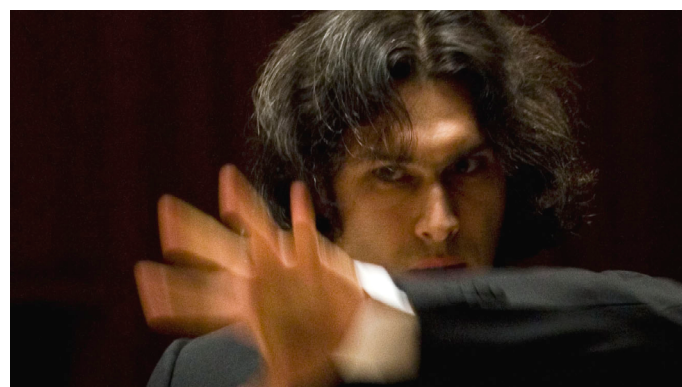
**Vladimir Jurowski** conductor  
**Pieter Schoeman** violin  
(Chair supported by Neil Westreich)  
**Juliette Bausor** flute  
**Catherine Edwards** harpsichord  
**Bartosz Glowacki** accordion\*  
**Angharad Lyddon** soprano  
**Sam Furness** tenor  
**Matthew Rose** bass\*

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\*Please note changes of soloists from originally advertised.

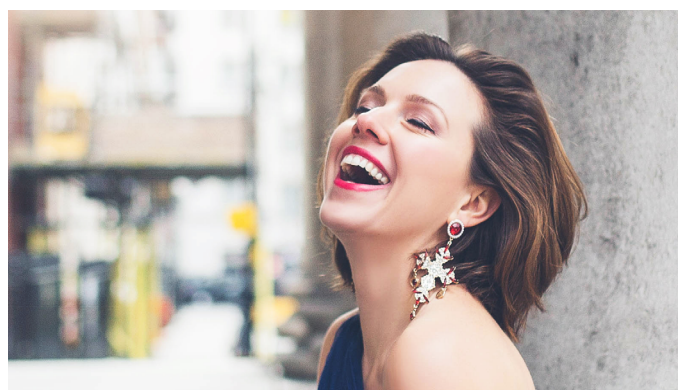


Vladimir Jurowski © Richard Cannon

### WEDNESDAY 30 DECEMBER 2020 2020: INTERRUPTED STORIES

**Vivaldi** Overture, La verità in cimento  
**Spoehr** Symphony No. 2  
**Honegger** Pastorale d'été  
**Bliss** Rout  
**James MacMillan** Sinfonietta

**Vladimir Jurowski** conductor  
**Mary Bevan** soprano



Mary Bevan © Victoria Cadisch

# PLAY ON APPEAL

HELP US CONTINUE TO SHARE THE WONDER  
OF MUSIC WITH EVERYONE

**Whether you are a seasoned concert-goer or new to orchestral music, we are delighted to present our autumn season of concerts, on Marquee TV, free of charge for everyone for the first seven days of broadcast.**

**As you enjoy this performance please consider, if you are able, making a donation to support the Orchestra.**

The LPO has always been an orchestra of the people, for the people, and is driven by an inclusive spirit. Despite facing an uncertain future because of the ongoing devastating impact of the COVID-19 pandemic, we are committed to sharing as much music as possible: to delivering world-class performances to global audiences; to inspiring school students of all ages at our *BrightSparks* concerts and recordings; to nurturing a fully-inclusive next generation of talented instrumentalists and composers; and to enriching the lives of disadvantaged people and people with disabilities of all ages through the power of music.

We may be back on stage, but with the doors to our concerts sadly closed and with no box office income, it is only with your help that we can continue to provide these concerts and our vital Education and Community Programme. With the help of our generous supporters we have made great progress back to the concert platform and are another step closer to returning as the Orchestra you know and love. With your help we will still be here when the time comes to throw our open our doors and welcome you back into the hall to be inspired, moved, challenged and uplifted by the music of the London Philharmonic Orchestra.

**Thank you to everyone who has supported our Play On Appeal so far. It is with your kind support that we have been able to build back the Orchestra to return to the concert platform for our autumn season.**



## HELP US PLAY ON

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We are grateful to the following donors for their generous contributions to our **Sound Futures** campaign. Thanks to their support, we successfully raised £1 million by 30 April 2015 which has now been matched pound for pound by Arts Council England through a Catalyst Endowment grant. This has enabled us to create a £2 million endowment fund supporting special artistic projects, creative programming and education work with key venue partners including our Southbank Centre home. Supporters listed below donated £500 or over. For a full list of those who have given to this campaign please visit [lpo.org.uk/soundfutures](http://lpo.org.uk/soundfutures).

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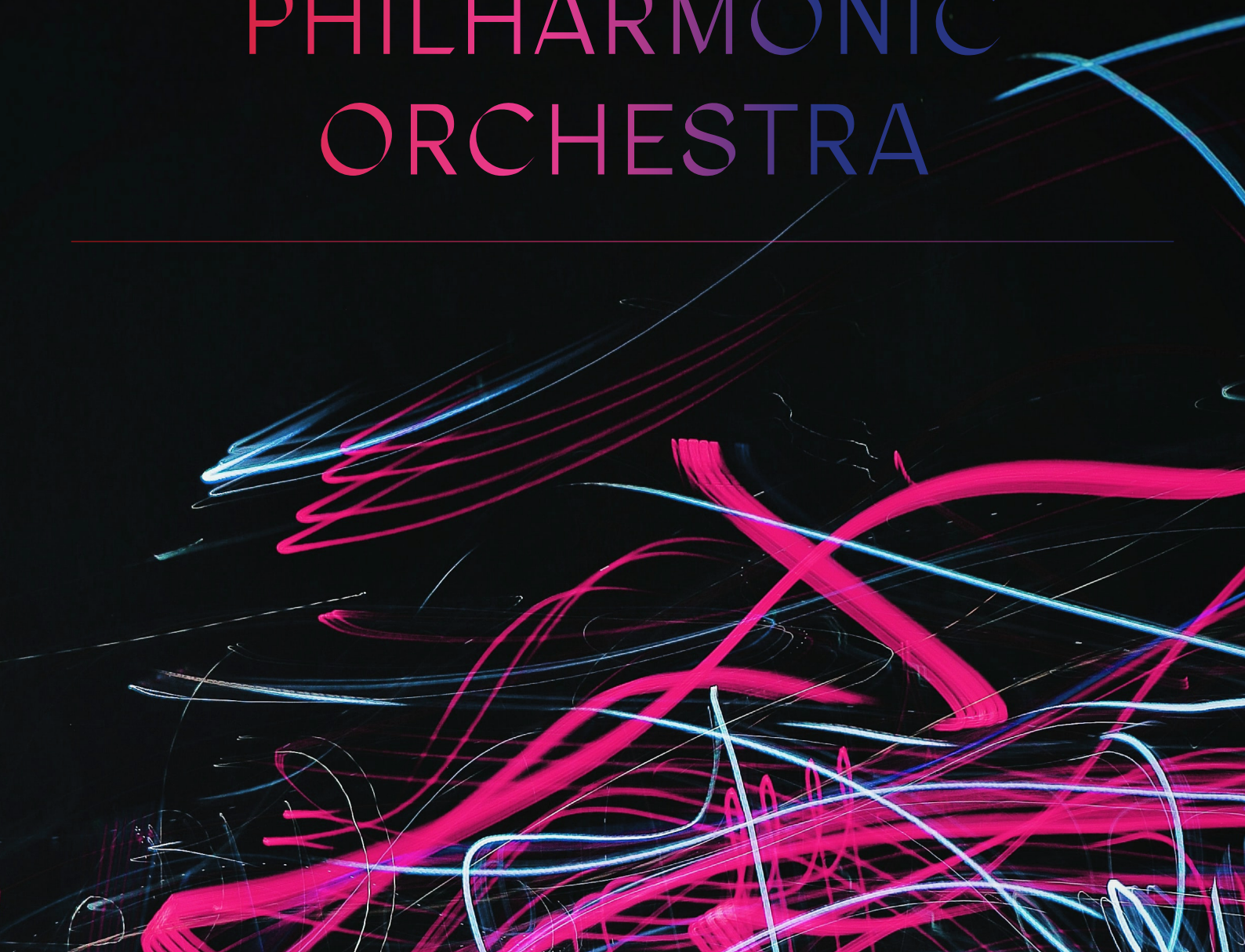
*and all others who wish to remain anonymous.*

*The LPO would also like to acknowledge all those who have made donations to the Play On Appeal and who have supported the Orchestra during the current pandemic.*

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