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# Welcome

Welcome to this evening's concert – and a particularly warm welcome if this is the first time you're hearing the Philharmonia Orchestra live.

We're excited to be working with Eun Sun Kim and Lucas & Arthur Jussen for the first time. And we're delighted that Eun Sun has introduced us to the music of Texu Kim – if his work is new to you too, we hope you'll be inspired to seek out more.

If after listening to the Philharmonia tonight you'd like to support us in our mission to bring music-making of the highest quality into the lives of the broadest possible audience, please consider becoming a Friend. Our Friends enjoy benefits including access to open rehearsals and priority booking. We'd love to welcome you to the Philharmonia family.

With my best wishes,



© Tommy Gwynn/Win

A handwritten signature in black ink that reads "Thorben".

**Thorben Dittes**  
Chief Executive

## Welcome to the Southbank Centre

We're the largest arts centre in the UK and one of the nation's top visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. We're here to present great cultural experiences that bring people together, and open up the arts to everyone.

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We hope you enjoy your visit. If you need any information or help, please ask a member of staff. You can also write to us at Southbank Centre, Belvedere Road, London SE1 8XX, or email [hello@southbankcentre.co.uk](mailto:hello@southbankcentre.co.uk)

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Philharmonia

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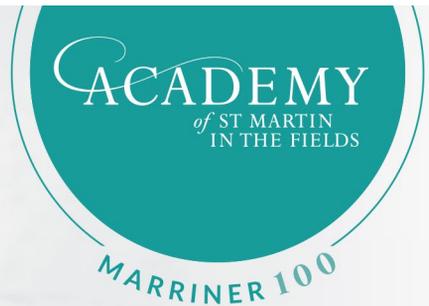
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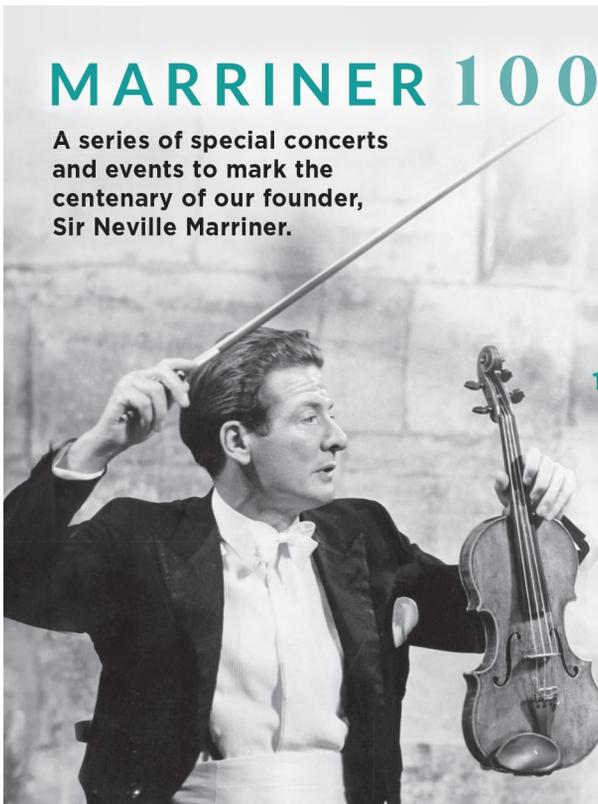
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# This evening's concert

## Tchaikovsky & Mozart with the Jussen brothers

Thursday 21 March 2024, 7.30pm  
Southbank Centre's Royal Festival Hall

Eun Sun Kim – conductor  
Lucas Jussen – piano  
Arthur Jussen – piano

TEXU KIM Spin-Flip (8 mins)

MOZART Concerto in E-flat for Two Pianos, K. 365 (24 mins)

Interval (20 mins)

TCHAIKOVSKY Symphony No. 5 (45 mins)

This performance finishes at approximately 9.20pm.

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## Philharmonia Chamber Players: Tchaikovsky

6pm, Southbank Centre's Royal Festival Hall

Rebecca Chan – violin  
David López Ibáñez – violin  
Sylvain Séailles – viola  
Richard Birchall – cello

TCHAIKOVSKY String Quartet No. 1

This performance finishes at approximately 6.45pm

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# Programme notes

## Texu Kim (b. 1980)

**Spin-Flip** (2014)  
(8 mins)

How do you hear the world? For Korean-born American composer Texu Kim, everything from coffee grinders to bouncing basketballs can inspire musical ideas – and his 2014 work *Spin-Flip* is no exception.

Kim is the most common surname in Korea, which explains how our composer shares his name not only with tonight's conductor, Eun Sun Kim, but also with one of the most famous Korean table tennis players and coaches, Kim Taek-soo, without being related to either of them. The table tennis connection remains strong, however: Texu Kim says that 'I am often asked if I am good at table tennis. Though the answer is no, this silly coincidence has led me to write a musical piece about it.'

That piece, *Spin-Flip*, 'is all about ping-pong', he explains. The main musical material is 'derived from the sound of cheering', whilst the distinctive sound of that little ball connecting with the players' paddles is meticulously reproduced by one of the piece's multiple percussionists. (In fact, this piece calls for a big orchestra across the board, with large wind and brass sections, percussion and harp.) We're hearing the game in action: balls flying across and off the table, shouts from the crowd, building tension, whispered stillness, the struggle for the final points... it's gloriously intense, Kim describing it as conveying 'the driving energy of a (good) ping-pong match.'

There's also a further meaning to the work's title, which is connected with Kim's other area

of expertise besides composition: chemistry. In atomic theory, a 'spin-flip' relates to the changing directional relationships of the proton and electron in a hydrogen atom. And although Kim is clear that his piece is all about ping-pong, not protons, there's something rather magical about picturing those breathtaking spins on the micro – and macro – scales all at once.

## Wolfgang Amadeus Mozart (1756 – 1791)

**Concerto in E-flat for Two Pianos, K. 365** (1779)  
(24 mins)

**Allegro**  
**Andante, B-flat major**  
**Rondo: Allegro**

In 1781, Mozart was 25 years old and newly released from his position in the court of the Prince-Archbishop of Salzburg. He was now living in Vienna, and keen to establish himself firmly on the musical map of the city by performing and publishing as impressively as possible. Since he also needed some ready cash, he took on several piano students – and among these was the daughter of a rich family with court connections, named Josepha Barbara von Auernhammer.

Auernhammer was clearly a talented and enthusiastic keyboard player, and by November, Mozart had finalised two pieces for teacher and student to play together: a Sonata for Two Pianos (K. 448), and this Concerto for Two Pianos in E-flat major. Mozart's father Leopold had copied the concerto parts for them, and on 23 November 1781 there was a grand performance

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at the Auernhammer residence in which both Concerto and Sonata were performed. Mozart reported to Leopold that this had been ‘a great success’, and mentioned several of the audience members by name. Significantly, they included the Imperial Court Librarian Baron Gottfried van Swieten, who later introduced Mozart to the music of J.S. Bach and Handel.

The breezy first movement sees the two pianists deftly throwing musical themes between them, calling and answering across the keyboards and sometimes required to play exactly together – in unison or in interlocking shapes that produce seamless fast-moving passages in which any minute slip is immediately audible. This is not half as difficult a piece for having double the usual number of soloists! A lilting, mellifluous Andante follows, before we reach the romping Rondo finale, the pianists chasing each other around the orchestra before the music bounces to a close.

Despite the great success – and perfect pairing – of Mozart and Auernhammer in that 1781 performance, the Concerto was not written for the occasion. It most likely dates from 1779, when Mozart was still working in Salzburg, and was intended for performance with his sister, Nannerl. But whereas Wolfgang’s career went from strength to strength, Nannerl – who had performed with Wolfgang when the two were children and was a superbly capable pianist – had to give up public concertising after 1769 on the basis that she was now of marriageable age and it was no longer appropriate. It’s a telling reminder that, although Nannerl’s circumstances were quite different from Auernhammer’s, both were required to keep their considerable talents within the domestic sphere, in order to be judged ‘seemly’.

Interval (20 mins)

## Pyotr Illyich Tchaikovsky (1840 – 1893)

**Symphony No. 5** (1888)  
(45 mins)

**Andante – Allegro con anima**  
**Andante cantabile con alcuna licenza**  
**Valse, Allegro moderato**  
**Finale, Andante maestoso – Allegro vivace**

Tchaikovsky’s Fifth Symphony, like many of this composer’s works, is often read as a kind of autobiographical statement – ‘a complete resignation before fate,’ as the composer himself once put it. But the story of this piece is a tangled one, and involves three other important components: Shakespeare’s *Hamlet*; the north Germany city of Hamburg; and the composer’s curious decision to dedicate the work to a musician who told him quite explicitly that he didn’t like Tchaikovsky’s music at all.

For some years – from about 1885 if not earlier – Tchaikovsky had been grappling with the idea of writing an orchestral piece on the subject of Shakespeare’s *Hamlet*. Although this did eventually bear fruit in late 1888, sketches from a year earlier suggest the first thoughts that the composer had about his new symphony were intimately tied up with the *Hamlet* story, even though the two eventually emerged as separate works. He composed the majority of the Symphony between May and August 1888, and a partial (private) programme survives for the first movement. In it, he describes the mournful opening clarinet motto as ‘Total submission

before Fate – or, what is the same thing, the inscrutable design of Providence’. The faster section falls into two parts, briefly explained: ‘1. Murmurs, doubts, laments, reproaches against... XXX’ and ‘2. Shall I cast myself into the embrace of faith?’. It is certainly possible to map this onto the restless urgency and later, tender lyricism of this opening Allegro, although the composer gives us no more specific details as to how the scenario might end: the grumbling descent into stillness at the close of the movement suggests only continued uncertainty. There is some consolation in the lush Andante which follows, leading us gently to major keys and soaring strings – but these are brutally interrupted by the fate motto from the Symphony’s opening, now raucous on trumpets. A lilting waltz comes next, the motto creeping in at the very close; and only in the finale do we finally reach a hard-won sense of closure, fate reworked in a major key with a new sense of nobility and purpose.



Charles Kean as William Shakespeare's 'Hamlet' by Samuel John Stump (public domain)

Where does Hamburg come into this? In 1887, Tchaikovsky had set off on his first major conducting tour around Europe, and he visited north Germany in early 1888. There he conducted several of his works and was approached afterwards by the 81-year-old Theodor Avé-Lallement, a vigorous and influential figure in Hamburg musical life who numbered Brahms among his earlier protégés. Avé-Lallement was delighted to meet Tchaikovsky but told him without embarrassment that he thought the Russian's music was too noisy and used too much percussion. He begged Tchaikovsky to move to Germany, 'where classical tradition and conditions of the highest culture would quite certainly free me from my shortcomings,' as Tchaikovsky later recorded. He subsequently dedicated the Fifth Symphony to Avé-Lallement, as a mark of respect and friendship despite their aesthetic differences – though it's perhaps not an accident that this piece involves only a single percussionist, playing timpani and nothing else.

*Programme notes by Katy Hamilton*  
© Philharmonia Orchestra / Katy Hamilton

Katy Hamilton is a writer and broadcaster specialising in 19th-century German music. She has published on the music of Brahms and also early 20th-century British concert life. She is much in demand as a speaker, appearing at concerts and festivals across the UK and BBC Radio 3.

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# Get to know Eun Sun Kim



© Kim Tae-Hwan

## **Many people may not have heard Texu Kim’s work before. Why did you choose this piece?**

This piece is perfect for opening a concert – it immediately uplifts the audience. It’s also a bit of an inside joke – Texu Kim shares the same name as a legendary Korean ping-pong player. Growing up, he would often be asked if they were related, and this mistaken identity inspired his piece.

I like *Spin-Flip* because the instruments convey the driving energy, the give and take, of a ping-pong match, which is also reflected between the audience and musicians.

## **Have you worked with Lucas and Arthur Jussen before? What is it like to conduct two soloists at the same time?**

I have conducted them before, in Lille, and it was this same piece! This is actually the first time in my career when I’ve repeated a program with the same soloist, so to have this happen with double soloists feels even more special.

## **Why do you think Tchaikovsky’s Fifth Symphony is an everlasting favourite?**

It’s truly a masterpiece, and good pieces continue to resonate with different audiences over time. There are certain truths you can’t

capture with logical verbal explanations, but you can express them in music. This is why I love the arts and its ability to convey things you otherwise couldn’t explain.

## **This will be your debut with the Philharmonia. How do you prepare for your first rehearsal with a new orchestra?**

I always prepare in much the same way: following what the composer or score tells us to do and trying to understand their intentions. At the first rehearsal, I come with my interpretation, but I’m also listening to what the musicians are offering. I always enjoy this collaborative process, and I look forward to making music with the Philharmonia.

## **Aside from the concert, what are you looking forward to most about coming to London?**

This will be a very short trip, but I hope I have a chance to get my favourite fish and chips.

## **What concert coming up in our London season would you most like to listen to, and why?**

I’d love to hear Jean-Guihen Queyras play on 28 April. He was on the faculty when I was studying in Stuttgart. In Germany, there are music college competitions for different instruments, and when I was a conducting student, it was the year of the cello competition. I conducted the student orchestra, and to prepare for all the different soloists, we rehearsed with Herr Queyras. He played the Ligeti Cello Concerto and I enjoyed that collaboration. I’d love to see him perform again!

*Read the full interview on our website: [philharmonia.co.uk](http://philharmonia.co.uk)*

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# Eun Sun Kim

## Conductor



© Daniel Delang

Korean conductor Eun Sun Kim was named the Caroline H. Hume Music Director of San Francisco Opera, where she began her tenure in 2021. She is a regular guest conductor at the world's most important opera houses, including the Metropolitan Opera, Wiener Staatsoper, Bayerische Staatsoper, Semperoper Dresden, Staatsoper Berlin, and Teatro alla Scala in Milan. On the heels of Ms Kim's Met debut, noted for an 'assured technical command, subtlety and imagination,' *The New York Times* recognised her as Classical Music's Breakout Star.

This season, Ms Kim continues a series of high-profile debuts, conducting the Berlin Philharmonic, New York Philharmonic, Philharmonia Orchestra, and Minnesota Orchestra. At San Francisco Opera, she furthers her multi-season explorations of Verdi and Wagner repertoire with performances of *Il trovatore* and *Lohengrin*, and leads *The Magic Flute*, *Opera Ball*, and *Opera in the Park*. Elsewhere, she conducts *Parsifal* at Houston Grand Opera and additional concerts with Colorado Symphony, Duisburger Philharmoniker, Filarmonica Teatro Regio Torino, Seoul Philharmonic Orchestra, and Orquestra Simfònica de Barcelona.

Ms Kim's major orchestral engagements include Symphonieorchester des Bayerischen Rundfunks, Orchestre de Paris, Orchestre National de France, Gothenburg Symphony, and Seoul Philharmonic. In North America, her debut with the Los Angeles Philharmonic was quickly followed by engagements with the Philadelphia Orchestra, Detroit Symphony, Toronto Symphony, Seattle Symphony, and Cincinnati Symphony Orchestra. Her collaboration with the National Brass Ensemble, including a new arrangement of Wagner's *Ring* cycle, has just been released by Pentatone on the album *Deified*.

Ms Kim's tenure at San Francisco Opera heralds a new vision for its second century, with Kim on the podium for *Dialogues of the Carmelites*, *La traviata*, *Fidelio*, *Tosca*, *Madama Butterfly*, and the world premiere of John Adams's *Antony and Cleopatra*. Her debut at Houston Grand Opera earned her an appointment as the company's first Principal Guest Conductor in twenty-five years.

Ms Kim maintains close connections in Europe, where she has recently conducted *La bohème* at Teatro alla Scala and Wiener Staatsoper, a staged Verdi *Requiem* with Dutch National Opera, *Carmen* at Opernhaus Zürich, and *Hänsel und Gretel* at Bayerische Staatsoper. She has been frequently engaged by Staatsoper Berlin, Oper Frankfurt, Royal Swedish Opera, Royal Danish Opera.

Ms Kim studied composition and conducting in her hometown of Seoul, South Korea, before continuing her studies in Stuttgart, where she graduated with distinction. Directly after graduation, she was awarded the First Prize in the International Jesús López Cobos Opera Conducting Competition at the Teatro Real Madrid.

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# Lucas and Arthur Jussen

## Piano



© Marco Borggreve

Lucas and Arthur Jussen are among the most sought-after piano duos of our time. In view of their illustrious international career, one could remark that the Jussen brothers (born 1993 and 1996) are the Netherlands' pre-eminent ambassadors for classical music. With their energetic, almost symbiotic playing, their great refinement of sound and gripping interpretations, they are praised vigorously by press and audiences alike. "It is like driving a pair of BMWs", exclaimed conductor Michael Schönwandt about the two pianists after directing them in concert.

The Jussen brothers have performed with eminent orchestras internationally, including the Boston Symphony Orchestra, The Philadelphia Orchestra, Concertgebouworkest, Budapest Festival Orchestra, NDR Elbphilharmonie Orchester, the Academy of St Martin in the Fields, as well as the Montréal, Sydney, Singapore and Shanghai Symphony Orchestras. They collaborate with renowned conductors such as Andris Nelsons, Christoph Eschenbach, Iván Fischer, Sir Neville Marriner, Yannick Nézet-Séguin, Jukka-Pekka Saraste and Jaap van Zweden.

They opened the Sinfonieorchester Basel 2023/24 season and debuted with the Gewandhausorchester Leipzig, Wiener Symphoniker, and Taiwan Philharmonic. In 2024, other guest engagements take them back to the Danish National Symphony Orchestra and Tonhalle-Orchester Zürich. Touring projects take them around Europe along with the London Philharmonic Orchestra and the City of Birmingham Symphony Orchestra. This season they are Artists in Residence with the Orchestra Sinfonica di Milano Giuseppe Verdi.

Recording exclusively with Deutsche Grammophon since 2010, their debut recording of works by Beethoven received platinum status and was awarded the Edison Klassiek audience award. Their recording of Mozart's Piano Concertos KV. 365 and KV. 242 together with the Academy of St Martin in the Fields and Sir Neville Marriner reached gold status. The latest addition to their discography is *Dutch Masters* which is devoted to works by Dutch composers, in collaboration with the Netherlands Radio Philharmonic Orchestra and Karina Canellakis. The recording was awarded an Edison Klassiek in the chamber music category, as well as the audience award in September 2022.

Lucas and Arthur received their first piano lessons in their native town of Hilversum. As children, they were invited to perform for the Dutch Queen Beatrix. During the following years they took lessons from both Maria João Pires and renowned Dutch teachers. Lucas completed his studies with Menahem Pressler in the US and with Dmitri Bashkirov in Madrid. Arthur graduated from the Amsterdam Conservatory, where he studied with Jan Wijn.

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# About the Philharmonia



© Luca Migliore

The Philharmonia Orchestra is made up of 80 outstanding musicians of 17 different nationalities. Every one of us is dedicated to bringing orchestral music of the very highest standard to the widest possible audience – in the world’s top concert halls, in our residency communities and in your own home.

Founded in 1945, we quickly established our reputation as the leading recording orchestra, our unparalleled catalogue growing as fast as the global market for LPs. We’ve continued to embrace the use of cutting-edge technology to share the orchestral experience around the world and beyond – our recording of Beethoven’s Symphony No. 5 is travelling through interstellar space on board the Voyager spacecraft. In the last two decades our pioneering immersive installations and VR experiences have introduced hundreds of thousands of people to the symphony orchestra, and our streamed performances have been enjoyed by listeners from Fiji and Indonesia to high above the Arctic Circle in Norway.

In 2021, Santtu-Matias Rouvali took up the baton as our Principal Conductor. He follows in illustrious footsteps: Herbert von Karajan, Otto Klemperer, Wilhelm Furtwängler, Carlo Maria Giulini, Arturo Toscanini, Riccardo Muti and Esa-Pekka Salonen are just a few of the great conductors to be associated with the Philharmonia over the years, honing the celebrated Philharmonia sound.

Marin Alsop is our Principal Guest Conductor. Violinist Nicola Benedetti and singer Julia Bullock are our Featured Artists this season, and sarod virtuoso Soumik Datta is our Artist in Residence.

We regularly tour throughout Europe, performing in some of the world’s most prestigious venues, such as the Concertgebouw in Amsterdam and the Elbphilharmonie in Hamburg. Further afield, we’ve performed in China, Japan and Colombia. We recently returned to China, and in January we were the first major international symphony orchestra to tour to Mauritius. You’ll also find us playing in some unexpected venues, from the Apple Store in Berlin to a multi-storey car park in Peckham.

The Southbank Centre’s Royal Festival Hall, in the heart of London, has been our home since 1995. Across the UK, we have residencies in Bedford, Leicester, Canterbury, Basingstoke, at Garsington Opera and at the Three Choirs Festival. Our established and award-winning Learning & Engagement programme is embedded in several of our residency communities, and delivers

experiences that empower people to engage with and participate in orchestral music. Our Emerging Artists Programme develops the next generation of instrumentalists, composers and conductors, with a focus on increasing diversity within the classical music industry.

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The Philharmonia is a registered charity. We are proud to be supported by Arts Council England, and grateful to the many generous individuals, businesses, trust and foundations who make up our family of supporters.

Thank you for coming to hear us play live. We look forward to sharing more great music with you, through memorable concerts and ground-breaking projects, for the next 80 years and beyond.

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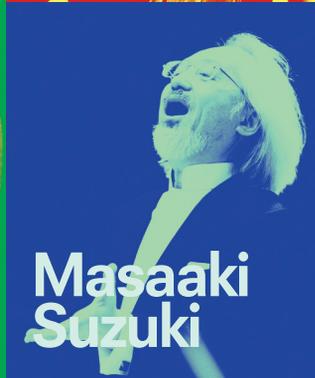
**Santtu-  
Matias  
Rouvali**



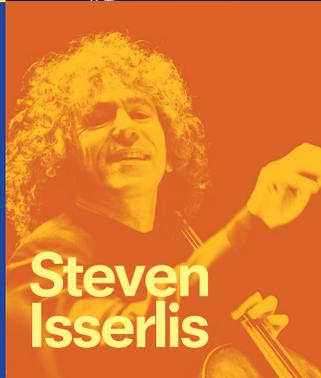
**Isabelle  
Faust**



**Bruce  
Liu**  
FAZOLI



**Masaaki  
Suzuki**



**Steven  
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# Philharmonia

## London season spring highlights:

**Pictures at an  
Exhibition**  
with Steven Isserlis  
Sunday 24 March, 3pm

**Bruce Liu plays  
Rachmaninov**  
Sunday 7 April, 3pm

**Masaaki Suzuki  
conducts  
Schumann and Dvořák**  
Sunday 28 April, 7.30pm

**Alexandre Kantorow  
plays Liszt**  
Thursday 9 May, 7.30pm

**Brahms & Beethoven  
with Isabelle Faust**  
Sunday 2 June, 7.30pm

**Santtu conducts  
Elgar's Enigma  
Variations**  
Thursday 6 June, 7.30pm

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