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Philharmonic
Orchestra

2024/25 season at the
Southbank Centre

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PROGRAMME

*Moments
Remembered*



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Southbank Centre's Royal Festival Hall

Wednesday 2 April 2025 | 7.30pm

Jurowski conducts Lyatoshynsky

Prokofiev

Selection from *Semyon Kotko* (20')

Mussorgsky (arr. Denisov)

Songs and Dances of Death (19')

Interval (20')

Lyatoshynsky

Symphony No. 3 (46')

Vladimir Jurowski

conductor

Matthew Rose

bass

Part of

Moments Remembered

6.00pm | Free pre-concert performance | Royal Festival Hall
LPO Showcase: Crisis Creates

Members of Crisis – all adults who have experienced homelessness – perform original music they have devised with LPO musicians and workshop leader Fraser Trainer during a week-long creative project.

Free and unticketed – all welcome.

The timings shown are not precise and are given only as a guide.

Concert presented by the London Philharmonic Orchestra

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Welcome

Welcome to the Southbank Centre

We're the UK's largest centre for the arts and one of the nation's top five visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. As a charity, we bring millions of people together by opening up the unique art spaces that we care for.

The Southbank Centre is made up of the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, Hayward Gallery, National Poetry Library and Arts Council Collection. We're one of London's favourite meeting spots, with lots of free events and places to relax, eat and shop next to the Thames.

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

Subscribers to our email updates are the first to hear about new events, offers and competitions. Just head to our website to sign up.

LPO news

Exclusive access with LPO Friends

We can't wait to share our new 2025/26 concert season with you – this will be announced on **Tuesday 22 April**. LPO Friends will receive our new season brochure ahead of the general public, and priority booking for Friends opens on Wednesday 23 April, before general booking from Tuesday 29 April.

As well as priority booking for our Southbank Centre concert season, LPO Friends membership includes exclusive access to a number of private rehearsals each season, and invitations to other events and opportunities to meet LPO musicians throughout the year.



Membership starts from just £6 per month. Interested in finding out more? Scan the QR code or visit lpo.org.uk/friends

Welcome – Crisis Creates

This evening we welcome members of Crisis – adults who have experienced or are at risk of homelessness – to give a pre-concert performance on the Royal Festival Hall stage at 6pm, and to join us in the audience this evening.

Working with national charity Crisis UK, our 'Crisis Creates' project offers a safe space for participants to express themselves, work together and create a high-quality performance that inspires, connects and empowers. Over four days of workshops, the participants have devised music and lyrics as a group alongside LPO musicians and workshop leader Fraser Trainer, inspired by the Orchestra's repertoire. We hope you enjoy it! To find out more, visit lpo.org.uk/project/crisis-creates



Crisis Creates is generously supported by Scops Arts Trust.



The paper used for all LPO brochures and concert programmes has been sourced from responsibly managed forests, certified in accordance with the FSC® (Forest Stewardship Council). It is also Carbon Balanced, meaning the carbon impact of its production is offset by the World Land Trust through the purchase and preservation of ecologically important forestry under imminent threat of clearance.

If you don't want to take your programme home, please make use of the recycling bins in the Royal Festival Hall foyers. Please also use these bins to recycle any plastic drinks glasses after the concert. Thank you.

On stage tonight

First Violins

Alice Ivy-Pemberton Leader
Kate Oswin

Chair supported by Eric Tomsett

Lasma Taimina

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

Minn Majoe

Chair supported by Dr Alex & Maria
Chan

Thomas Eisner

Chair supported by Ryze Power

Cassandra Hamilton

Martin Höhmann

Yang Zhang

Nilufar Alimaksumova

Amanda Smith

Alison Strange

Ruth Schulten

Camille Buitenhuis

Rebecca Dinning

Chu-Yu Yang

Alice Apreda Howell

Second Violins

Tania Mazzetti Principal

Chair supported by The Candide
Trust

Emma Oldfield Co-Principal

Claudia Tarrant-Matthews

Marie-Anne Mairesse

Fiona Higham

Chair supported by David & Yi
Buckley

Nancy Elan

Kate Birchall

Ricky Gore

Sarah Thornett

Kate Cole

Sheila Law

Harry Kerr

Jamie Hutchinson

Gabriel Bilbao

Violas

Rachel Roberts

Guest Principal

James Heron

Lucia Ortiz Saucó

Laura Vallejo

Katharine Leek

Martin Wray

Chair supported by David & Bettina
Harden

Stanislav Popov

Toby Warr

Jenny Poyser

Kate De Campos

Richard Cookson

Rachel Robson

Cellos

Kristina Blaumane Principal

Chair supported by Bianca & Stuart
Roden

Wayne Kwon

David Lale

Leo Melvin

Francis Bucknall

Daniel Hammersley

Elisabeth Wiklander

Tom Roff

Helen Thomas

Iain Ward

Double Basses

Sebastian Pennar* Principal

Hugh Kluger

Laura Murphy

Chair supported by Ian Ferguson
& Susan Tranter

Tom Walley

Chair supported by William & Alex
de Winton

Adam Wynter

Charlotte Kerbegian

Elen Roberts

Ben Havinden-Williams

Flutes

Juliette Bausor Principal

Anna Kondrashina

Stewart McIlwham*

Piccolo

Stewart McIlwham*

Principal

Oboes

Adrian Wilson

Guest Principal

Eleanor Sullivan

Helen Vigurs

Cor Anglais

Helen Vigurs

Clarinets

Benjamin Mellefont*

Principal

Chair supported by Sir Nigel
Boardman & Prof. Lynda Gratton

Thomas Watmough

Chair supported by Roger
Greenwood

Paul Richards*

Bass Clarinet

Paul Richards* Principal

Alto Saxophone

Martin Robertson

Bassoons

Jonathan Davies* Principal

Chair supported by Sir Simon
Robey

Dominic Tyler

Simon Estell*

Contrabassoon

Simon Estell* Principal

Horns

John Ryan* Principal

Martin Hobbs

Mark Vines Co-Principal

Gareth Mollison

Duncan Fuller

Elise Campbell

Amadea Dazeley-Gaist

Trumpets

Paul Beniston* Principal

Tom Nielsen Co-Principal

Anne McAneney*

Chair supported in memory of
Peter Coe

David Hilton

Trombones

David Whitehouse Principal

Merin Rhyd

Bass Trombone

Lyndon Meredith Principal

Tuba

Lee Tsarmaklis* Principal

Chair supported by William & Alex
de Winton

Timpani

Simon Carrington*

Principal

Chair supported by Victoria
Robey CBE

Percussion

Andrew Barclay* Principal

Chair supported by Gill & Garf
Collins

Karen Hutt Co-Principal

Oliver Yates

Feargus Brennan

Harp

Céline Saout Guest Principal

Rachel Wick

Celeste

Catherine Edwards

Assistant Conductor

Matthew Lynch

**Professor at a London
conservatoire*

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

Friends of the Orchestra
Dr Barry Grimaldi
Neil Westreich

London Philharmonic Orchestra



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Uniquely groundbreaking and exhilarating to watch and hear, the London Philharmonic Orchestra has been celebrated as one of the world's great orchestras since Sir Thomas Beecham founded it in 1932. Our mission is to share wonder with the modern world through the power of orchestral music, which we accomplish through live performances, online, and an extensive education and community programme, cementing our position as a leading orchestra for the 21st century.

Our home is at the Southbank Centre's Royal Festival Hall, where we're at the beating heart of London's cultural life. You'll also find us at our resident venues in Brighton, Eastbourne and Saffron Walden, and on tour worldwide. In 2024 we celebrated 60 years as Resident Symphony Orchestra at Glyndebourne Festival Opera, combining the magic of opera with Glyndebourne's glorious setting in the Sussex countryside.

Soundtrack to key moments

Everyone will have heard the Grammy-nominated London Philharmonic Orchestra, whether it's playing the world's National Anthems for every medal ceremony of the London 2012 Olympics and Paralympics, our iconic recording with Pavarotti that made *Nessun Dorma* a global football anthem, or closing the flotilla at The Queen's Thames Diamond Jubilee Pageant. And you'll almost certainly have heard us on the soundtracks for major films including *The Lord of the Rings*.

Sharing the wonder worldwide

We're one of the world's most-streamed orchestras, with over 15 million plays of our content each month. In 2023 we were the most successful orchestra worldwide on YouTube, TikTok and Instagram, with over 1.1m followers across all platforms, and in spring 2024 we featured in a TV documentary series on Sky Arts: 'Backstage with the London Philharmonic Orchestra', still available to watch via Now TV. During 2024/25 we're once again working with Marquee TV to broadcast selected live concerts to enjoy from your own living room.

Our conductors

Our Principal Conductors have included some of the greatest historic names like Sir Adrian Boult, Bernard Haitink, Klaus Tennstedt and Kurt Masur. In 2021 Edward Gardner became our 13th Principal Conductor, and Vladimir Jurowski became Conductor Emeritus in recognition of his impact as Principal Conductor from 2007–21. Karina Canellakis is our current Principal Guest Conductor, and Tania León our Composer-in-Residence.

Next generations

We're committed to nurturing the next generation of musicians and music-lovers: we love seeing the joy of children and families experiencing their first musical moments, and we're passionate about inspiring schools and teachers through dedicated concerts, workshops,

Alice Ivy-Pemberton

Leader

resources and training. Reflecting our values of collaboration and inclusivity, our OrchLab and Open Sound Ensemble projects offer music-making opportunities for adults and young people with disabilities and special educational needs.

Today's young instrumentalists are the orchestra members of the future, and we have a number of opportunities to support their progression. Our LPO Junior Artists programme leads the way in creating pathways into the profession for young artists from under-represented communities, and our LPO Young Composers and Foyle Future Firsts schemes support the next generation of professional musicians, bridging the transition from education to professional careers. We also recently launched the LPO Conducting Fellowship, supporting the development of two outstanding early-career conductors from backgrounds under-represented in the profession.

2024/25 season

Principal Conductor Edward Gardner leads the Orchestra in an exciting 2024/25 season, with soloists including Joyce DiDonato, Leif Ove Andsnes, Patricia Kopatchinskaja, Víkingur Ólafsson and Isabelle Faust, and works including Strauss's *Alpine Symphony*, Ravel's *Daphnis and Chloe* and Mahler's Eighth Symphony. Principal Guest Conductor Karina Canellakis joins us for three concerts including Bruckner's Fourth Symphony, Tchaikovsky's Sixth Symphony, and Mozart with pianist Benjamin Grosvenor. We'll also welcome back Conductor Emeritus Vladimir Jurowski, as well as guest conductors including Mark Elder, Lidiya Yankovskaya, Robin Ticciati and Kevin John Edusei.

Throughout the season we'll explore the relationship between music and memory in our 'Moments Remembered' series, featuring works like Beethoven's 'Eroica' Symphony, Strauss's *Metamorphosen* and John Adams's *On the Transmigration of Souls*. During the season there'll be the chance to hear brand new works by composers including Freya Waley-Cohen and David Sawer, as well as performances by renowned soloists violinist Gidon Kremer, sarod player Amjad Ali Khan, soprano Renée Fleming and many more. The season also features tours to Japan, the USA, China and across Europe, as well as a calendar bursting with performances and community events in our Brighton, Eastbourne and Saffron Walden residencies.



Alice Ivy-Pemberton joined the London Philharmonic Orchestra as Co-Leader in February 2023.

Praised by *The New York Times* for her 'sweet-toned playing', Alice has performed as a soloist, chamber and orchestral musician to international acclaim. While growing up in New York City and studying with Nurit Pacht, Alice made a nationally televised Carnegie Hall debut aged ten, and was a finalist at the Menuhin International Competition at the age of 12.

Alice earned her Bachelors and Masters degrees at The Juilliard School under the tutelage of Itzhak Perlman and Catherine Cho as a fully-funded recipient of the Kovner Fellowship. During her studies she won Juilliard's Violin Concerto Competition, performed extensively with the New York Philharmonic and The Philadelphia Orchestra, and led orchestras under the baton of Barbara Hannigan, Xian Zhang and Matthias Pintscher. Upon graduating in 2022 she was awarded the Polisi Prize and a Benzaquen Career Advancement Grant in recognition of 'tremendous talent, promise, creativity, and potential to make a significant impact in the performing arts'.

An avid chamber musician, Alice has collaborated with Itzhak Perlman, Anthony Marwood, Gil Shaham and members of the Belcea, Doric, Juilliard and Brentano string quartets, and performed with the Chamber Music Society of Lincoln Center. Festival appearances include Music@Menlo, Moritzburg and Yellow Barn. Also a passionate advocate for new music and its social relevance, Alice created *Drowning Monuments*, a noted multimedia project on climate change that brought together five world premieres for solo violin.

Vladimir Jurowski KBE

Conductor Emeritus, London Philharmonic Orchestra



© Drew Kelley

Vladimir Jurowski became the London Philharmonic Orchestra's Conductor Emeritus in 2021, following 14 years as Principal Conductor, during which his creative energy and artistic rigour were central to the Orchestra's success. In August 2021 – his final official concert as LPO Principal Conductor – he received the Royal Philharmonic Society Gold Medal, one of the highest international honours in music. In February 2024 he was appointed an Honorary Knight Commander of the Most Excellent Order of the British Empire (KBE) by His Majesty King Charles III, in recognition of his services to music and the arts.

Vladimir Jurowski brought the LPO's last season to a memorable close on 27 April 2024 with the completion of his acclaimed Wagner *Ring Cycle* – a semi-staged performance of *Götterdämmerung*. Following tonight's concert, he returns to the Royal Festival Hall this Saturday (5 April), for a programme of Brahms, Schumann and Schubert with the Orchestra and violinist Vilde Frang, before repeat performances at Saffron Hall and on tour in Spain.

In 2021 Vladimir became Music Director at the Bavarian State Opera in Munich. Since 2017 he has been Chief Conductor and Artistic Director of the Berlin Radio Symphony Orchestra. He is also Principal Artist of the Orchestra of the Age of Enlightenment, and in 2021 stepped down from his decade as Artistic Director of the Russian State Academic Symphony Orchestra to become its Honorary Conductor. He has previously held the positions of First Kapellmeister of the Komische Oper, Berlin; Principal Guest Conductor of the Teatro Comunale di Bologna; Principal Guest Conductor of the Russian National Orchestra; and Music Director of Glyndebourne Festival Opera.

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

A committed operatic conductor, Vladimir's recent highlights include his semi-staged Wagner *Ring Cycle* with the LPO at the Royal Festival Hall; the Munich premiere of Weinberg's *The Passenger*; new productions of *Così fan tutte*, Prokofiev's *War and Peace*, *Der Rosenkavalier*, Shostakovich's *The Nose* and Penderecki's *Die Teufel von Loudun* at the Bavarian State Opera; *Die Frau ohne Schatten* in Berlin and Bucharest with the Berlin Radio Symphony Orchestra; Henze's *The Bassarids* and Schoenberg's *Moses und Aron* at the Komische Oper Berlin; his acclaimed debut at the Salzburg Festival with *Wozzeck*; and his first return to Glyndebourne as a guest conductor, for the world premiere of Brett Dean's *Hamlet* with the LPO. Previous productions at Glyndebourne – many with the LPO – have included *Die Zauberflöte*, *La Cenerentola*, *Otello*, *Macbeth*, *Falstaff*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, *Don Giovanni*, *The Rake's Progress*, *The Cunning Little Vixen*, *Ariadne auf Naxos* and Eötvös's *Love and Other Demons*.

Highlights of the 2024/25 season include new productions of Wagner's *Das Rheingold* and Mozart's *Don Giovanni* at the Bavarian State Opera, and return visits to the Royal Concertgebouw and Vienna Symphony orchestras.

The final instalment of Vladimir Jurowski's highly-praised three-volume Stravinsky series with the Orchestra was released in 2024 on the LPO Label, featuring works including *Pulcinella*, *Requiem Canticles* and *Symphony in C*. During his tenure as Principal Conductor the LPO released numerous acclaimed recordings with Jurowski on its own label, including the complete symphonies of Brahms and Tchaikovsky; Mahler's Symphonies Nos. 1, 2, 4 & 8; and many others. In 2017 the Orchestra released a 7-CD box set of Jurowski's LPO recordings in celebration of his 10th anniversary as Principal Conductor.

Matthew Rose

bass



© Lena Kern

British bass Matthew Rose studied at the Curtis Institute of Music in Philadelphia, before becoming a member of the Young Artist Programme at the Royal Opera House, Covent Garden. In 2006 he made an acclaimed debut at the Glyndebourne Festival as Bottom in Britten's *A Midsummer Night's Dream*, for which he received the John Christie Award. Matthew's international career has seen him enjoy a close relationship with the Metropolitan Opera, for whom he gave his 100th performance in 2022. For the Met, Matthew has sung Filippo II and Monk in *Don Carlos*, Raimondo in *Lucia di Lammermoor*, Claudio in *Agrippina*, Masetto and Leporello in *Don Giovanni*, Oroveso in *Norma*, Ashby in *La Fanciulla del West*, Talbot in *Maria Stuarda*, Bottom in *A Midsummer Night's Dream*, Night Watchman in *Die Meistersinger von Nürnberg*, Frère Laurent in *Roméo et Juliette* and Colline in *La bohème*.

The 2024/25 season includes a return to the role of Fasolt in *Das Rheingold* for the Bavarian State Opera, and performances of Rocco in *Fidelio* with the Opéra National de Bordeaux. On the concert platform, Matthew sings Bruckner's Mass No. 3 with the SWR Symphonieorchester, and returns to Schubert's *Winterreise* in performances across the UK.

Matthew last appeared with the LPO on 6 May 2023, as a soloist in Janáček's *Glagolitic Mass* under Edward Gardner at the Royal Festival Hall. In December 2020 he sang in Stravinsky's *Pulcinella* under Vladimir Jurowski, which was later released on the LPO Label (Jurowski conducts Stravinsky Vol. 3: LPO-0127). Previous Royal Festival Hall engagements with the Orchestra include Fasolt in Wagner's *Das Rheingold* and Nick Shadow in Stravinsky's *The Rake's Progress*, both also under Jurowski.

Matthew has appeared at the Edinburgh Festival, the BBC Proms, and the Mostly Mozart Festival in New York. His engagements include the London Symphony Orchestra with Sir Colin Davis, Daniel Harding and Michael Tilson Thomas; The Philadelphia Orchestra with Yannick Nézet-Séguin; the Los Angeles Philharmonic with Gustavo Dudamel; the Staatskapelle Dresden with Sir Charles Mackerras; the New York Philharmonic with Manfred Honeck; the Accademia Nazionale di Santa Cecilia with Sir Antonio Pappano; the Montreal Symphony Orchestra with Kent Nagano; the Boston Symphony Orchestra with Charles Dutoit; the BBC Symphony Orchestra with Edward Gardner, Sir Andrew Davis, Jiří Bělohlávek and Marc Minkowski; the Rotterdam Philharmonic with Richard Egarr; the Deutsches Symphonie-Orchester Berlin with Kent Nagano; and the Vienna Konzerthaus with Pablo Heras-Casado.

Recent concert appearances include Beethoven's *Missa Solemnis* with the Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner; Beethoven's Symphony No. 9 and Mozart's *Coronation Mass* with the Gürzenich Orchestra Cologne under François-Xavier Roth; Christ in Bach's *St Matthew Passion* with Arcangelo at the BBC Proms under Jonathan Cohen; Handel's *Messiah* under Reinhard Goebel and Bach's *St John Passion* under Daniel Harding for the Swedish Radio Symphony Orchestra; *Messiah* with the Rotterdam Philharmonic Orchestra under Jonathan Cohen; and Beethoven's Symphony No. 9 with the Orchestre Philharmonique de Radio France under Lahav Shani and for the Festival Berlioz La Côte-Saint-André under Mikko Franck.

Matthew's recital appearances include London's Wigmore Hall, the Kennedy Center in Washington, New York's Carnegie Hall, the Concertgebouw in Amsterdam and Snape Maltings in Aldeburgh, as well as the Chester and Cheltenham international festivals. He is currently the artistic director of Folkestone On Song, where he works to bring song and singing to the people of Folkestone and East Kent.

Passionate about supporting the next generation of musicians, Matthew has worked as Artistic Advisor to the Lindemann Young Artist Programme at the Metropolitan Opera, and has led masterclasses for the Britten Pears Young Artist Programme, the Curtis Institute, the Royaumont Academy, The Juilliard School, the Manhattan School of Music, Trinity Laban, and the Chautauqua Institution. In 2017 and 2018, Matthew ran his own summer course, the 'Scuola di belcanto', in Italy. In 2025, he will return to the country to lead masterclasses in Spoleto.

Moments Remembered

Journeys at the Crossroads of Music and Memory

by Jeremy Eichler, LPO Writer-in-Residence 2024/25

Is music the ultimate medium of memory?

Ever since the mythical poet Orpheus retrieved his beloved Eurydice from the underworld through the magical power of his song, music has been summoning souls, bridging time, and raising the dead. Its ability to trigger flights of memory is

a phenomenon many people still experience: think, for instance, of the song that pops up on the car radio and, like Proust's madeleine, instantly calls to mind a moment or experience that took place years or even decades earlier.

Yet as so many works presented across the London Philharmonic Orchestra's 2024/25 season will illustrate, it is not just we who remember music. *Music also remembers us.* Music reflects the individuals and the societies that create it, capturing something essential about the era of its birth. When a composer in 1824 consciously or unconsciously distils worlds of thought, fantasy and emotion into a series of notes on a page, and then we hear those same notes realized in a performance two centuries later, we are hearing the past literally speaking in the present.

In this sense, music can fleetingly reorder the past, bring closer that which is distant, and confound the one-way linearity of time. In these very ways, music shares a profound affinity with memory itself. For memory by definition also challenges the pastness of the past and the objective distance of history; it also reorders time and flouts the forward march of the years. An event seared in memory from decades ago may haunt the mind with a power far greater than events that took place only yesterday. Indeed, while Mnemosyne, the Greek goddess of memory, was said to be mother of all the Muses, one daughter may stand as first among equals. Memory resonates with the cadences, the revelations, the opacities and the poignancies of music.

But what exactly can music remember? How does it do so differently to other art forms? Whose stories are being recalled? Who is doing the remembering? And toward what ends are we being asked to recollect?

Over the course of its 2024/25 season, the LPO will explore these questions through no fewer than 15 programmes, a curated gallery of sonic memory. Some will represent iconic figures at the heart of the Western musical tradition (such as Haydn, Beethoven, Schoenberg, Britten, Strauss, Shostakovich and Prokofiev). Some carry forward lesser-known but essential 20th-century voices (Mieczysław Weinberg, Boris Lyatoshynsky, Julia Perry). And some are by living composers (György Kurtág, John Adams, Freya Waley-Cohen, Evan Williams, Dinuk Wijeratne), artists who ply their craft while looking both forward and back, creating memories of yesterday for the world of tomorrow.

Across this season we will find sonic bridges to the wartime past, the utopian past, the personal past, the national past, the literary past, the imagined past, the forgotten past, the obliterated past. Implicit in this journey is an awareness of memory's complexity and contingency, beginning with Beethoven's 'Eroica', a work whose original dedication to Napoleon was itself renounced with a fury that tore the composer's manuscript paper. And the season ends with the cosmos-embracing euphoria of Mahler's Eighth Symphony, itself a Goethe-inspired memory of earlier Enlightenment dreams, etched at the dawn of the modern world.

Along the way, many of the works treat, implicitly or explicitly, the great ruptures of the 20th century, including extraordinary sonic monuments to the Second World War and the Holocaust. We may feel we already know these epochal events through history books. But the information accumulating on library shelves provides just one mode of access. The survivor Jean Améry once went as far as bitterly attacking what he saw as his own era's tendency to publish books about the horrors of the Holocaust in order to forget those horrors with a clean conscience, to relegate a shocking and morally unassimilable past to 'the cold storage of history'.

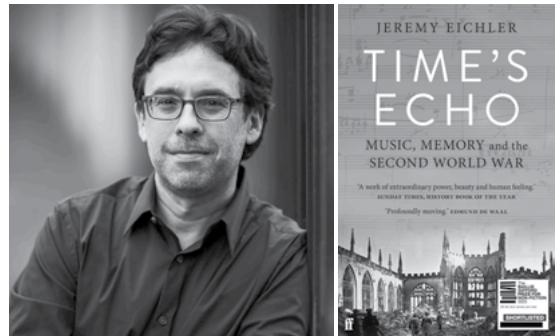
Music, on the other hand, possesses a unique and often underappreciated power to burn through history's cold storage, to release its frozen stores of meaning and emotion. Its power may originate in the visceral immediacy of sound itself: sound surrounds us, penetrates our bodies, vibrates within us. Listening to a song, the critic John Berger once wrote, 'we find ourselves inside a message.' But music's potency as a medium of cultural memory also flows from its mysterious capacity to bridge intellect and emotion; its ability to short-circuit the centuries by yoking 'then' and 'now' within a single performance; and its haunting way of expressing deep yet untranslatable truths that lie beyond the province of language. Thomas Mann called this last quality the 'spoken unspokenness' that belongs to music alone.

Each of the season's works can and should be experienced on its own terms, but one hopes they will also add up to something greater than the sum of their parts. Listeners, in short, are being invited to consider music not only as aesthetic entertainment or even spiritual uplift – but as a unique witness to history and carrier of memory, a window onto humanity's hopes, dreams and cataclysms. This approach can yield dividends all its own. Indeed, to listen with an awareness of music as an echo of past time opens the possibility of

hearing so much more. Here, in essence, are the sounds of culture's memory, resonating between and behind the notes.

lpo.org.uk/whats-on/london

*Jeremy Eichler is a critic and historian based at Tufts University, Massachusetts, as well as the LPO's inaugural Writer-in-Residence. Portions of this essay were adapted from his award-winning book *Time's Echo: Music, Memory, and the Second World War*, recently published in paperback (Faber, 2023).*



BBC RADIO 3

**ADVENTURES
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Programme notes

Sergei Prokofiev

1891–1953

Six movements from the orchestral suite from the opera

Semyon Kotko, Op. 81bis

1938–39/1943

1 Introduction

2 Semyon and His Mother

4 The Southern Night

5 Execution

6 The Village is Burning

7 Funeral



The USSR authorities encouraged and propagandized the creation of artistic works on 'revolutionary' and 'Soviet' themes. It was in this spirit that Sergei Prokofiev composed *Semyon Kotko*. Based on Valentin Katayev's 1937 novella *I, Son of Working People ...*, it was the first opera the composer completed after returning to the Soviet Union. Its action takes place in south-eastern Ukraine in the summer of 1918, when the end of the First World War turned into the Civil War. It was a time when there were many opposing forces, and power frequently changed hands. After a brief period of initial rule by the Bolsheviks, the *haydamaks* (right-wing Ukrainian separatists acting in the interests of landowners and industrialists, with support from monarchist Germany), under hetman Pavlo Skoropadskyi, called on the German army to help defend their authority. When the Germans left due to defeat in the First World War, the Bolshevik Red Army returned to power, but again only for a short period.

Katayev and Prokofiev interpret these events in accordance with the Soviet narrative, interweaving them with a love story. The opposing forces are projected on to social conflicts amongst Ukrainian peasants. Semyon Kotko, the main hero of the opera,

Programme notes

is a soldier in the Russian army who has returned to his native village after fighting in the First World War. He is in love with the daughter of a wealthy local peasant, who agrees to let his daughter marry a pauper only after Soviet power is established in the village. But when the Germans then arrive, the father of the bride becomes the elder of the village, and begins his tenure by publicly executing those who sympathised with the Bolsheviks. Semyon Kotko goes off to fight with the partisans in the forest, and their brigade joins the Red Army. After a whole series of tragic plot twists, there is a happy ending when the Red Army enters the village again.

Katayev and Prokofiev created similar works, feeling no inner sympathy for the Soviet regime. But they both felt close to the Ukrainian theme – Katayev was a native of Odessa, while Prokofiev was born and spent his childhood at an estate near current-day Donetsk, where his father served as steward.

Prokofiev began work on the opera in the summer of 1938 and finished the orchestration in August 1939. Initially it was to have been staged by Vsevolod Meyerhold, who had earlier sought to work on productions of Prokofiev's operas, but these plans had never come to fruition. The staging of *Semyon Kotko* took place at the Stanislavsky Opera Theatre in Moscow, where Meyerhold was invited to work after the authorities closed down his own theatre. In June 1939 Meyerhold was arrested (he was shot at the beginning of 1940), and the famous actress Serafima Birman, who had also worked extensively in film with Sergei Eisenstein, was appointed to replace him as director. While the opera was being rehearsed, the political situation changed dramatically. At the end of August 1939, Stalin signed a pact with Hitler, and the anti-German orientation of the opera ceased to meet the demands of the authorities. With the production suddenly under threat of being shelved, it became necessary to introduce changes to satisfy the censor. The Germans were first replaced by their Austrian allies (Austria no longer existed as a state in 1939–40), and then it was decided to leave only Skoropadsky's pro-German *haydamaks* as enemies. This was how the opera was first performed in 1940. A year later German invaded the USSR, and the pact with Hitler was no longer in force, but the opera was removed from the theatre's repertoire, having been part of it for only a year. It was not performed anywhere else until 1959, when it was staged in Brno in Czechoslovakia. It entered the repertoire at the Bolshoi Theatre in Moscow in 1970, and at the Mariinsky Theatre in St Petersburg in the 1990s.

The unlucky fate of the opera was the reason why Prokofiev made an orchestral suite from its music in 1943, while he was in evacuation during the Second World War. The new war with Germany provided him with a suitable excuse for rehabilitating *Semyon Kotko* in this form. In an official bulletin for the Soviet press, he emphasised the meaning of the theme of 'the struggle with the Germans in Ukraine in 1918'. As he put it: 'The suite is the story of a Ukrainian village: of its difficult existence, and its melodious songs and cherry orchards, in which young sweethearts would meet on warm southern nights. The German invasion interrupts the peaceful life of the village, which now becomes terrifying. There are robberies, and cruel reprisals against the villagers meted out by the Germans. The village burns down. There are executions. The partisans bury fallen heroes. The village does not bow its head before its conquerors, but enters into an implacable struggle with them. In the last part, the village becomes free once again after it has driven out the Germans.'

The first performance of the suite took place in December 1943 in Moscow, conducted by Mikhail Zhukov. The conductors Gennady Rozhdestvensky, Neemi Järvi and Michail Jurovski [father of tonight's conductor, Vladimir] became its most celebrated later performers.

There are eight movements in the suite, of which the two last are called 'Funeral' and 'Ours Have Come'. They create the effect of a double denouement, which is characteristic for Soviet heroic aesthetics: the mourning of the heroes and victims, and the consequent victory of the cause for which they gave their lives. The word 'Ours' is a typical name for the Red Army in Soviet narratives. It should be remembered that in 1943, the optimistic finale in the major key, depicting the victory of the Red Army over the Germans, helped to maintain fighting spirit and belief in victory over Nazi Germany, which in those years was carrying out heinous atrocities with assistance from local collaborators. Tonight, the suite will be performed without this 'standard' finale, since it would hardly be appropriate against the background of bloody events taking place in those same places, but now in our own times. Tonight, 'Funeral', the penultimate movement of the suite, provides a genuine tragic climax. Its music was inspired by 'Testament' (1845), the most famous poem by the Ukrainian 19th-century romantic poet Taras Shevchenko (1814–61). In the opera, it is sung in Russian translation by the chorus located among the orchestra. The lines 'When I die, bury/Me in a tomb,/ Amongst the broad steppe/of my beloved Ukraine' sound like a

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dedication to the poet and his long-suffering homeland. The chorus has no part in the music of the suite, and the music of 'Testament' is played only by the orchestra, like a song without words.

Programme note © Anton Safronov.

English translation © Rosamund Bartlett.

Modest Mussorgsky 1839–81

Songs and Dances of Death (1875–77)

Version for bass and orchestra by Edison Denisov (1983)

Matthew Rose bass

1 Lullaby

2 Serenade

3 Trepak

4 The Field Marshal

The text and translations begin on page 14.

At the beginning of the 1870s, Modest Mussorgsky became friends with the poet Arseny Golenishchev-Kutuzov (1848–1913), with whom he rented an apartment and worked jointly on the composition of vocal works. One of their collaborations resulted in the *Songs and Dances of Death*, which is the most tragic work Mussorgsky ever composed. The image of a singing and dancing Death, before whom all people in the world are equal, became popular in European culture after the devastating plague epidemics in the Middle Ages, but Mussorgsky's vocal cycle became the first outstanding reflection on this subject on Russian soil.

Mussorgsky wrote the four songs that form part of this cycle in 1875 and 1877. At the beginning of 1875, he first composed 'Trepak', then 'Lullaby' and 'Serenade'. Two years later he added the final song 'The Field Marshal', which is the darkest part of the cycle, and its philosophical summation. It was in this order that the songs appeared when they were first published, following the composer's death, under the editorship of Rimsky-Korsakov. (It was he who established the unfortunate tradition of seeing the compositions of his friend Mussorgsky as the work of a 'brilliant dilettante', whose 'incorrect' harmonies and instrumentation

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needed correction.) In the composer's original score, which was first published only in the 1930s in Russia by Pavel Lamm, 'Trepak' is placed third after 'Lullaby' and 'Serenade', despite the fact that it was the first to be written.

In each song of the cycle, which resembles a small four-part vocal symphony, the songs of Death sound like direct speech after the author's narrative introduction. The first, 'Lullaby', is constructed as a dialogue between a Mother and Death, rocking her sick child until it dies with the traditional Russian refrain 'bayushki-bayu-bayu' ('hush-a-bye' in English). The next song is a monologue from Death in the image of a knight singing a serenade to a dying girl. (It is a variation of the classic subject of 'Death and the Maiden'.) 'Trepak' is a traditional Russian dance with foot-stomping. Death dances it with a drunken peasant in a winter field during a snowstorm. This sinister *scherzo* is undoubtedly the most 'Russian' part of the whole cycle, in which folk-song and folk-speech are stylized in Death's music and words. In the final song, Death appears as a Field Marshal gathering a huge army of dead troops who have perished in bloody wars. In the first three songs, Death appears as a deliverer from suffering, but in the last one as revenge and retribution for the human madness of mutual destruction. Following the poetry of the German Romantics, Golenishchev-Kutuzov maintains the tradition of presenting Death as male in his verses, hence its appearance in the image of a Knight and a Field Marshal. It is nevertheless always given a female gender in his poems, in accordance with the rules of the Russian language.

The *Songs and Dances of Death* demand from performers exceptional mastery in dramatic incarnation, vocal performance and acting. Mussorgsky wrote all his vocal works for singing with piano accompaniment, and the expression and colouring of his piano parts is of such fine quality that it has inspired other composers from differing periods to create orchestral versions that reflect Mussorgsky's heterogenous creative vision.

Tonight, the songs will be heard in the orchestration completed by Edison Denisov (1929–96), a composer of the post-war generation who created a new school of Russian music in the last third of the 20th century. He was an ardent admirer of Mussorgsky, and saw him as one of the most important harbingers of modern music. His score emphasises all the expressive accents of the songs and in particular highlights their tragic dark colours.

Programme note © Anton Safronov.
English translation © Rosamund Bartlett.



Interval – 20 minutes

An announcement will be made five minutes before the end of the interval.

Mussorgsky: Songs and Dances of Death

Text & translation

1 Колыбельная

Стонет ребёнок... Свеча, нагорая,
Тускло мерцает кругом.
Целую ночь колыбельку качая,
Мать не забылася сном.
Раным-ранёхонько в дверь осторожно
Смерть сердобольная стук!
Вздрыгнула мать, оглянулася тревожно...
"Полно пугаться, мой друг!
Бледное утро уж смотрит в окошко.
Плача, тоскуя, любя,
Ты утомилась... Вздремни-ка немножко –
Я посижу за тебя.
Угмонить ты дитя не сумела,
Слаще тебя я спою".

Мать

Тише! Ребёнок мой мечется, бьётся,
Душу терзает мою!

Смерть

Ну, да со мною он скоро уймётся.
Баюшки-баю-баю.

Мать

Щёчки бледнеют, слабеет дыханье...
Да замолчи же, молю!

Смерть

Доброе знаменье: стихнет страданье.
Баюшки-баю-баю.

Мать

Прочь ты, проклятая! Лаской своюю
Сгубишь ты радость мою!

Смерть

Нет, мирный сон я младенцу навею.
Баюшки-баю-баю.

Мать

Сжался! Пожди допевать хоть мгновенье
Страшную песню твою!

Смерть

Видишь - уснул он под тихое пенье,
Баюшки-баю-баю.

Lullaby

A moaning child. A room dimly lit
by a flickering candle.
A mother has kept awake all night,
rocking the cradle.
At first light, merciful Death
softly knocks at the door. The mother
starts up, looking anxiously around.
'Don't be frightened, my friend.
Pale dawn already glimmers at the window.
Your tears of grief and love
have exhausted you. Sleep for a while,
I'll watch for you.
You could not soothe your child,
but my song is sweeter than yours.'

Mother

'Be quiet! My child is feverish and struggling,
it's breaking my heart.'

Death

'Ah, but I shall soon calm him.
Lullaby, lullay ...'

Mother

'His cheeks are pale, his breathing is weaker ...
Be quiet, I beg you!'

Death

'A good sign: his suffering will soon be over.
Lullaby, lullay ...'

Mother

'Go away, you monster! Your caress will destroy my
darling.'

'No, I'm lulling him peacefully to sleep.
Lullaby, lullay ...'

Mother

'Have mercy, wait a moment,
don't finish your terrifying song!'

Death

'Look: my gentle song has sent him to sleep.
Lullaby, lullay ...'

Mussorgsky: Songs and Dances of Death

Text & translation

2 Серенада

Нега волшебная, ночь голубая,
Трепетный сумрак весны...
Внемлет, поникнув головкой, больная
Шопот ночной тишины.

Сон не смыкает блестящие очи,
Жизнь к наслажденью зовёт.
А под окошком в молчаньи полночи
Смерть серенаду поёт:

«В мраке неволи суровой и тесной
Молодость вянет твоя;
Рыцарь неведомый, силой чудесной
Освобожу я тебя.

Встань, посмотри на себя: красотою
Лик твой прозрачный блестит,
Щёки румяны, волнистой косою
Стан твой, как тучей обвит.

Пристальных глаз голубое сиянье,
Ярче небес и огня;
Зноем полуденным веет дыханье...
Ты обольстила меня.

Слух твой пленился моей серенадой,
Рыцаря шопот твой звал,
Рыцарь пришёл за последней наградой:
Час упоенья настал.

Нежен твой стан, упоителен трепет...
О, задушу я тебя
В крепких объятьях: любовный мой лепет
Слушай!... молчи!... Ты моя!»

3 Трepak

Лес да поляны, безлюдье кругом.
Вьюга и плачет и стонет,
Чуется, будто во мраке ночном,
Злая, кого-то хоронит;

Глядь, так и есть! В темноте мужика
Смерть обнимает, ласкает,
С пьяненьким пляшет вдвоём трепака,
На ухо песнь напевает:

Serenade

An enchanting languour, an azure night,
the shimmering twilight of spring ...
Her head bowed, a sick girl
listens to the whisperings of the night.

No sleep has touched those sparkling eyes,
life invites her to enjoy its pleasures.
But beneath her window, in the still night,
Death sings his serenade.

'Your youth is fading away
in cruel, gloomy captivity.
I am your unknown knight, come to free you
with my magic powers.

Stand up, look at yourself!
Your delicate face glows with beauty,
your cheeks are rosy, wavy tresses
waft around your body like a cloud.

The piercing gaze of your blue eyes
is brighter than the sky or than fire.
You breathe the sultry heat of midday,
you have conquered me.

You are captivated by my serenade,
you call to your knight in a whisper.
Your knight has come for his reward,
the moment of ecstasy has arrived.

The trembling of your tender body thrills me,
I shall smother you in my strong embrace.
Listen to my whispered words of love ...
Be silent ... You are mine!

Trepak

A forest clearing, not a soul around.
A blizzard howls and moans.
It feels as though in the black night
the Evil one is burying somebody.

And look, there he is! In the darkness Death
is embracing and caressing a peasant.
He's dancing a trepak with the drunk
and crooning a song into his ear:

Mussorgsky: Songs and Dances of Death

Text & translation

«Ой, мужичок, старичок убогой,
Пьян напился, поплелся дорогой,
А мятель-то, ведьма, поднялась, выгнала.
С поля в лес дремучий невзначай загнала.

Горем, тоской да нуждой томимый,
Ляг, прикорни, да усни, родимый!
Я тебя, голубчик мой, снежком согрею,
Вкруг тебя великую игру затею.

Взбей-ка постель, ты мятель-лебёдка!
Гей, начинай, запевай погодка!
Сказку, да такую, чтоб всю ночь тянулась,
Чтоб пьянчуге крепко под неё заснулось!

Ой, вы леса, небеса, да тучи,
Темь, ветерок, да снежок летучий!
Свейтесь пеленою, снежной, пуховою;
Ею, как младенца, старичка прикрою...

Спи, мой дружок, мужичок счастливый,
Лето пришло, расцвело! Над нивой
Солнышко смеётся да серпы гуляют,
Песенка несётся, голубки летают...»

'Ah, you wretched old peasant,
you got blind drunk and staggered off home.
But, like an old witch, a blizzard arose
and lured you from the fields into the forest.

You're worn out with grief, misery and poverty.
Lie down, curl up and sleep, my friend.
I'll warm you with a blanket of snow,
I'll create a beautiful scene around you.

Make up his bed, swan-white snow!
Strike up your song, blizzard!
Sing him a song that will last all night,
so the old drunk will sleep soundly.

Come, forest, sky and clouds,
darkness, wind and whirling snowflakes:
weave a shroud of feather-light snow,
I'll wrap the old man up like a baby.

Sleep, my friend, you lucky old peasant.
Summer is here and blooming. The sun
smiles over the meadows, sickles flash,
there's singing in the air, doves fly past ...'

4 Полководец

Грохочет битва, блещут брони,
Орудья жадные ревут,
Бегут полки, несутся кони
И реки красные текут.
Пылает полдень, люди бьются;
Склонилось солнце, бой сильней;
Закат бледнеет, но дерутся
Враги все яростней и злей.
И пала ночь на поле брани.
Дружины в мраке разошлись...
Всё стихло, и в ночном тумане
Стенанья к небу поднялись.

Тогда, озарена луною,
На боевом своём коне,
Костей сверкая белизною,
Явилась смерть; и в тишине,
Внимая вопли и молитвы,
Довольства гордого полна,
Как полководец место битвы
Кругом объехала она.
На холм поднявшись, оглянулась,

The Field Marshal

A battle is raging, armour flashes,
bronze cannons roar,
regiments charge, horses plunge,
the rivers run red with blood.
At scorching midday, they're fighting;
at sunset the battle is fiercer;
as the light dims, the enemies
fight even more savagely.
Night falls over the battlefield,
the troops disperse in the dark.
Everything becomes still, and in the night air
groans rise up to the heavens.

And then, illuminated by the moon,
riding his war horse,
his bones glistening white,
Death appears. Amidst the stillness,
he listens to the cries and the prayers,
and full of grim satisfaction
he rides around the field of battle
like a field marshal.
Mounting a hill, he looks around,

Mussorgsky: Songs and Dances of Death

Text & translation

Остановилась, улыбнулась...

И над равниной боевой

Раздался голос роковой:

«Кончена битва! я всех победила!
Все предо мной вы смирились, бойцы!
Жизнь вас поссорила, я помирила!
Дружно вставайте на смотр, мертвецы!

Маршем торжественным мимо пройдите,
Войско моё я хочу сосчитать;
В землю потом свои кости сложите,
Сладко от жизни в земле отдыхать!

Годы незримо пройдут за годами,
В людях исчезнет и память о вас.
Я не забуду и громко над вами
Пир буду править в полуночный час!

Пляской тяжёлою землю сырую
Я притопчу, чтобы сень гробовую
Кости покинуть вовек не могли,
Чтоб никогда вам не встать из земли!»

he halts and smiles.

And then across the battlefield
his doom-laden voice thunders out:

'The battle is over! I have conquered you all!
You soldiers have all yielded to me.
Life made you enemies, I reconcile you.
Rise as comrades for inspection, you dead men.

Pass by me in solemn procession:
I want to count my troops.
Then lay your bones to rest in the ground,
relish the peace of lying in the earth.

Year will follow year unnoticed,
even your memory will fade in men's hearts.
But I shall not forget. Every midnight
I shall hold a clamorous feast above you.

With my heavy dance I shall trample down
the damp soil, so that for all eternity
your bones never leave their tomb,
so that you never rise again from the earth.'

English translations © Andrew Huth

Programme notes

Boris Lyatoshynsky

1895–1968

Symphony No. 3, Op. 50

1951

1 Andante maestoso – Allegro impetuoso

2 Andante con moto

3 Allegro feroce

4 Allegro risoluto ma non troppo mosso



Boris Mykolayovych Lyatoshynsky was born in Zhytomyr, northern Ukraine, on 3 January 1895. A pupil of Reinhold Glière at the Kiev Conservatory, he became the most significant Ukrainian composer during the middle decades of the 20th century, laying the foundations of modern music in his country. Also a renowned teacher,

he taught at the Kiev Conservatory from 1919 until his death, becoming a professor in 1935, as well as teaching orchestration at the Moscow Conservatory. Valentin Silvestrov and Ivan Karabits were among his pupils. He died in Kiev on 15 April 1968.

Lyatoshynsky's compositions include five symphonies (the first completed in 1919, the last in 1966), which have programmatic aspects and have been described as philosophical dramas. Among other orchestral works are the *Overture on Four Ukrainian Themes* (1926), the symphonic ballad *Grazhyna* (1955), and the *Polish Suite* (1961). Lyatoshynsky also composed the first Ukrainian

music drama, *The Golden Ring* (1929), which was followed by the opera *Shchors* (1937); chamber and instrumental works, of which the Violin Sonata (1926) and Piano Trio No. 2 (1942) are notable; and vocal works, which include remarkable cycles for unaccompanied chorus.

Having absorbed the music of the Russian tradition and late 19th-century Western European romanticism, Lyatoshynsky developed a personal voice that was shaped by 20th-century modernist movements such as expressionism, as well as Ukrainian folk music. Given its time and place, his music was tempered by the political necessity of adhering to the dogma of the Soviet state, especially in the post-World War II period. Like Shostakovich and Prokofiev, he fell foul of the authorities, particularly in relation to the finale of his third – and arguably finest – symphony, to which he gave the epithet 'Peace shall defeat War'. Composed in 1951, the Third Symphony reflects Lyatoshynsky's personal creed as a creative artist: 'A composer whose voice does not read the heart of the nation has less than no value. I always felt myself to be a national composer in the fullest sense of the word, and I will remain a national composer, proving this not through words but deeds!'

It was due to be premiered at the Congress of the Union of Ukrainian Composers that year; however, the authorities deemed its concept anti-Soviet and the work was dropped from the programme. Nevertheless, in a

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remarkable act of defiance, the conductor Natan Rakhlin performed the Symphony at an open rehearsal attended by the composer's friends, supporters and public, on 23 October 1951. Despite a triumphant reception and a standing ovation, any hopes of a concert performance were dashed until Lyatoshynsky could refashion the last movement to accord with strictures of the Communist Party. Four years later, a new finale was approved, and an 'official' premiere, given in Leningrad on 29 December 1955 under the prestigious forces of the Leningrad Philharmonic Orchestra conducted by Yevgeny Mravinsky, sealed the Symphony's acceptance.

Why did Lyatoshynsky's Symphony so offend the arbiters of taste of the Soviet regime? The premise expressed in the music, that 'peace' would ultimately gain ascendancy over 'war', hardly accorded with the policies of a belligerent post-World War II Stalinist Soviet empire; consequently, the composer was accused of being unpatriotic, and the finale, especially, was dismissed as 'bourgeois'. Rather than letting the authorities have the last word, and effectively seeing his Symphony banned, Lyatoshynsky adopted his own form of defiance: he would compose the finale to their specifications, so that they could not prevent the work from being heard.

His ploy worked and thenceforward, until the collapse of the Soviet Union in 1991, the Symphony was performed with the revised finale. Since then the original version has been increasingly favoured, and a critical edition of the score published in 2015 includes the revised finale as an addendum. Tonight's conductor, Vladimir Jurowski, believes that the composer's original finale is the correct one to perform; the first three movements do not resolve the tension inherent within them and Lyatoshynsky conceived the structure of the finale as a means to achieve this, conflict giving way to optimism.

The Symphony's epic character, embracing a welter of emotions – tragedy and despair pitted against hope and reconciliation – was the composer's response to the Second World War, in which Ukraine suffered grievously under the Nazi occupation. Kiev was occupied for two years; at the Babi Yar ravine within the city's boundaries, more than 100,000 people were murdered in a series of infamous atrocities, committed against different segments of the population. As a compassionate, powerful statement about the reality of war, Lyatoshynsky's Third Symphony bears kinship with Shostakovich's Seventh and Eighth symphonies and Britten's *War Requiem*.

The Symphony follows a traditional four-movement pattern, its outer movements cast in sonata form, a slow movement with an arch-shaped A-B-A structure, and a scherzo with trio. Its melodic conception is predominantly monothematic, the musical threads originating in the slow introduction to the first movement. As in other works, Lyatoshynsky offsets complex harmony with melodies and harmonies of the simpler, modal character of folksong. Here the chromatically charged material of the introduction and the folk-like theme that emerges as the contrasting second subject in the following *Allegro impetuoso* are used symbolically to represent 'war' and 'peace' respectively.

The work opens in an atmosphere of brooding menace and violence, as horns, trombones and tuba share a portentous two-bar motif to which syncopated trumpets add discordant harmony. An ominous melody bristling with semitones follows in the cor anglais. Trombone, winds and horns wail chords across the orchestral landscape, while unison strings emphasise the sinister second bar of the opening motif. The scene is set for the drama to come.

The *Allegro* unleashes turbulent, impetuous forces of destruction, initially with an edgy, rhythmic theme, which is followed, on first violins, by the re-emergence of the cor anglais melody from the introduction. The unbridled mood abates and the sombre, folk-like main contrasting theme is heard on low flutes and bassoons, the endings of its phrases having the resonance of deep tolling bells. Strife breaks out again as the fast tempo returns, and the ideas of the introduction are developed in a vivid portrait of struggle. A series of climaxes occur before the folksong melody is heard once more, on strings, then brass, at which point it is combined with the material at the start of the *Allegro*. A review of the thematic material leads to a massive climax, and the third appearance of the folksong, before the movement dies away inconclusively.

After this maelstrom, the slow movement seems at first to offer tranquillity: a gentle rocking ostinato (derived from the Symphony's opening) on harp and violas, cool flute chords, and the cor anglais theme from the introduction to the first movement transformed into a tender, consolatory cello melody. The return of the folksong theme also seems to offer balm. However, all is not as it seems, for in the middle of the movement, by stealth, the ostinato returns, assuming a threatening tone, as more instruments are added until, with the entry of percussion, it becomes a vision of an

Programme notes

implacable, terrifying war machine. The music swells to a nightmarish climax, at which even the folksong theme is tainted with menace, before being abruptly curtailed. Cor anglais and first violins take up the comforting theme again, accompanied by soft murmurings of clarinets and violas; it leads to a further impassioned outpouring, horns echoing violins, before the music subsides and comes full circle with cor anglais and clarinet musing on the movement's initial thoughts.

The savage *scherzo* crackles like a salvo of bullets, its beginning, once more, a metamorphosis of the Symphony's opening. Over a relentlessly pulsing bass-line, dissonant chords and eerie fragments conjure the desolation of the battlefield. With the arrival of the trio, in what is, arguably, the most remarkable thematic transformation of the entire work, Lyatoshynsky, reshapes the first movement 'folksong' into a seemingly different melody. Introduced by the oboe, and set against a translucently scored backdrop, it is delicate and laden with sadness. Heard twice more, the melody finally emerges as a melancholic waltz. Returning with even more ferocity, the *scherzo* material is combined with the melody of the trio, as if attempting to crush all vestiges of humanity. The music climaxes with thunderously jabbing strokes on the timpani; however, in an enigmatic twist, in the coda these fade, and with

strange chromatic woodwind flourishes the movement peters out.

In composing the finale, Lyatoshynsky set himself the task of creating a conclusion that would express the tensions of the previous movements. From the outset a change of mood is apparent, and the angst that had prevailed is swept aside through the transformation of the Symphony's opening motif which, by means of changes in its melodic intervals and harmony, is now resolute and positive. A flowing, singing melody for the first violins, which again may be traced to the Symphony's opening, forms the second main idea; it gradually swells through the whole orchestra to a resounding climax.

The development section has a martial character, drawing on not only a fragment of the 'singing' melody, but also on references to the *scherzo*, and in the recapitulation the *cantabile* tune is heard first, now beginning on violas. From here onwards a surging momentum takes over, culminating in the return of the folksong of the first movement, which caps the Symphony triumphantly in an evocation of joyous, pealing bells.

Programme note © Andrew Burn

Recommended recordings of tonight's works

by Laurie Watt

Prokofiev: Selection from *Semyon Kotko*

WDR Sinfonieorchester Köln | Michail Jurowski (CPO, 2-disc set)

Mussorgsky: *Songs and Dances of Death*

Vladislav Sulimsky (baritone) | Gurzenich-Orchester Köln | Dmitri Kitajenko (OEHMS Classics download)

or Galina Vishnevskaya (soprano) | London Philharmonic Orchestra | Mstislav Rostropovich (Warner/GROC)

Lyatoshynsky: *Symphony No. 3*

Ukrainian State Symphony Orchestra | Theodore Kuchar (Naxos) (*with revised finale*)

or Bournemouth Symphony Orchestra | Kirill Karabits (Chandos) (*with original finale*)

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We hope you enjoyed tonight's concert. Could you spare a few moments afterwards to complete a short survey about your experience? Your feedback is invaluable to us and will help to shape our future plans. Just scan the QR code to begin the survey. Thank you!



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Vladimir Jurowski

Tragedy to Triumph

Saturday 5 April 2025 | 7.30pm

Beethoven Coriolan Overture
R Schumann Violin Concerto
Schubert Symphony No. 9 (The Great)

Vladimir Jurowski conductor
Vilde Frang violin

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Jan Lisiecki plays Beethoven

Saturday 12 April 2025 | 7.30pm

Sibelius Pohjola's Daughter
Beethoven Piano Concerto No. 5 (Emperor)
Sibelius Symphony No. 2

Tarmo Peltokoski conductor
Jan Lisiecki piano

Daphnis and Chloé

Wednesday 23 April 2025 | 6.30pm & 8.30pm

Ravel Daphnis et Chloé
Ravel La valse

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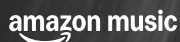
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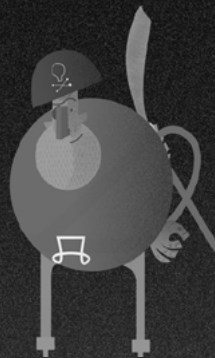
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