

London Philharmonic Orchestra

Principal Conductor **VLADIMIR JUROWSKI**
Principal Guest Conductor **YANNICK NÉZET-SÉGUIN**
Leader **PIETER SCHOEMAN**
Composer in Residence **MARK-ANTHONY TURNAGE**
Patron **HRH THE DUKE OF KENT KG**
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SOUTHBANK CENTRE'S ROYAL FESTIVAL HALL

Saturday 17 April 2010 | 7.30 pm

MARIN ALSOP conductor
ROBERT McDUFFIE violin
JOANNA WOŚ soprano

TURNAGE

Texan Tenebrae (UK première) (9')
Commissioned by the Festival de Música de Canarias, the Royal Concertgebouw Orchestra and the Chicago Symphony Orchestra.

GLASS

Violin Concerto 2 – 'The American Four Seasons'
(European première) (37')
Commissioned by the Toronto Symphony and London Philharmonic Orchestras, Aspen Music Festival and School, Krannert Center at the University of Illinois and Carlsen Center at the Johnson County Community College.

INTERVAL

GÓRECKI

Symphony 3 'Symphony of Sorrowful Songs' (54')

Tonight's performance is dedicated to the memory of the late President of the Republic of Poland Mr Lech Kaczynski, the First Lady Mrs Maria Kaczynska, the last President of Poland in Exile Mr Ryszard Kaczorowski and all 96 victims of the tragic plane crash on 10 April 2010.

POLSKA! YEAR

Adam Mickiewicz Institute
CULTURE PL

† supported by Macquarie Group

CONCERT PRESENTED BY THE LONDON PHILHARMONIC ORCHESTRA



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ENGLAND**

PROGRAMME £3

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



90 – 93FM
UK Station of the Year 2009

This concert is being recorded by BBC Radio 3 for broadcast on 21 April 2010.



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LONDON PHILHARMONIC ORCHESTRA

FIRST VIOLINS

Natalia Lomeiko *Guest Leader*

Julia Rumley

Chair supported by

Mrs Steven Ward

Jeongmin Kim

Catherine Craig

Tina Gruenberg

Martin Höhmann

Chair supported by

Richard Karl Goeltz

Geoffrey Lynn

Robert Pool

Sarah Streatfeild

Rebecca Shorrock

Galina Tanney

Sylvain Vasseur

Joanne Chen

Amanda Smith

Richard Milone

Jia Zhang

SECOND VIOLINS

Clare Duckworth *Principal*

Chair supported by

Richard and Victoria Sharp

Joseph Maher

Kate Birchall

Chair supported by David

and Victoria Graham Fuller

Nancy Elan

Marie-Anne Mairesse

Ashley Stevens

Andrew Thurgood

Dean Williamson

Stephen Stewart

Mila Mustakova

Sheila Law

Elizabeth Baldey

Steve Dinwoodie

Lisa Obert

Anna Croad

Naomi Anner

VIOLAS

Alexander Zemtsov* *Principal*

Fiona Winning

Julia McCarthy

Anthony Byrne

Chair supported by

John and Angela Kessler

Katharine Leek

Benedetto Pollani

Emmanuella Reiter

Laura Vallejo

Daniel Cornford

Alistair Scahill

Isabel Pereira

Claudio Cavalletti

CELLOS

Francis Bucknall *Principal*

Laura Donoghue

Santiago Sabino Carvalho*

Gregory Walmsley

Sue Sutherley

David Lale

Pavlos Carvalho

Alexandra Mackenzie

Francois Rive

Emily Isaac

Philip Taylor

Ben Rogerson

DOUBLE BASSES

Timothy Gibbs *Guest Principal*

Laurence Lovelle

David Johnson

Helen Rowlands

Damian Rubido Gonzalez

Louis Garson

Rebecca Welsh

Tom Walley

FLUTES

Karen Jones *Guest Principal*

Eilidh Gillespie

Stewart McIlwham*

Nicolas Bricht

PICCOLO

Stewart McIlwham* *Principal*

OBOES

Ian Hardwick *Principal*

Fraser McCauley

Sue Bohling

Chair supported by

Julian and Gill Simmonds

CLARINETS

Nicholas Carpenter *Principal*

Emily Sutcliffe

Andrew Mason

BASS CLARINET

Paul Richards *Principal*

SOPRANO SAXOPHONES

Martin Robertson *Guest*

Principal

Tim Holmes

BASSOONS

John Price *Principal*

Gareth Newman*

CONTRA BASSOONS

Simon Estell *Principal*

Christopher Cooper

HORNS

John Ryan *Principal*

Martin Hobbs

Nicolas Wolmark

Gareth Mollison

TRUMPETS

Nicholas Betts *Principal*

Anne McAneney*

Chair supported by

Geoff and Meg Mann

Daniel Newell

Chair supported by

Mrs Steven Ward

TROMBONES

Helen Vollam *Guest Principal*

Richard Watkin

BASS TROMBONE

Lyndon Meredith *Principal*

PERCUSSION

Andrew Barclay* *Principal*

Keith Millar

Sacha Johnson

Oliver Yates

HARP

Rachel Masters* *Principal*

PIANO, CELESTE AND SYNTHESIZER

Catherine Edwards

* *Holds a professorial appointment in London*

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

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Simon Yates and Kevin Roan

LONDON PHILHARMONIC ORCHESTRA

Seventy-seven years after Sir Thomas Beecham founded the London Philharmonic Orchestra, it is recognised today as one of the finest orchestras on the international stage. Following Beecham's influential founding tenure the Orchestra's Principal Conductorship has been passed from one illustrious musician to another, amongst them Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. This impressive tradition continued in September 2007 when Vladimir Jurowski became the Orchestra's Principal Conductor, and in a further exciting move, the Orchestra appointed Yannick Nézet-Séguin, its new Principal Guest Conductor from September 2008.

The London Philharmonic Orchestra has been performing at Southbank Centre's Royal Festival Hall since it opened in 1951, becoming Resident Orchestra in 1992. It plays there around 40 times each season with many of the world's most sought after conductors and soloists. Concert highlights in 2009/10 include *Between Two Worlds* – an exploration of the music and times of Alfred Schnittke; a Sibelius symphony cycle with Osmo Vänskä in January/February 2010; a performance of Mendelssohn's *Elijah* conducted by Kurt Masur and dedicated to the 20th Anniversary of the Fall of the Berlin Wall; and new works by Rautavaara, Philip Glass, Ravi Shankar and the Orchestra's Composer in Residence, Mark-Anthony Turnage. Imaginative programming and a commitment to new music are at the heart of the Orchestra's activity, with regular commissions and world première performances.

In addition to its London season, the Orchestra has flourishing residencies in Brighton and Eastbourne, and performs regularly around the UK. It is unique in combining these concert activities with esteemed opera performances each summer at Glyndebourne Festival Opera where it has been the Resident Symphony Orchestra since 1964.

The London Philharmonic Orchestra performs to enthusiastic audiences all round the world. In 1956 it became the first British orchestra to appear in Soviet Russia and in 1973 it made the first ever visit to China by a Western orchestra. Touring continues to form a significant part of the Orchestra's schedule and is supported by Aviva, the International Touring Partner of

the London Philharmonic Orchestra. Tours in 2009/10 include visits to Germany, Australia, France, China, the Canaries and the USA.

Having long been embraced by the recording, broadcasting and film industries, the London Philharmonic Orchestra broadcasts regularly on domestic and international television and radio. It also works extensively with the Hollywood and UK film industries, recording soundtracks for blockbuster motion pictures including the Oscar-winning score for *The Lord of the Rings* trilogy and scores for *Lawrence of Arabia*, *The Mission*, *Philadelphia* and *East is East*.

The Orchestra also enjoys strong relationships with the major record labels and in 2005 began reaching out to new global audiences through the release of live, studio and archive recordings on its own CD label. Recent additions to the catalogue have included acclaimed releases of early Britten works conducted by Vladimir Jurowski; Mahler's Symphony 6 under the baton of Klaus Tennstedt; Tchaikovsky's Symphonies 1 and 6 conducted by Vladimir Jurowski; Sir Thomas Beecham recordings of Mozart, Delius and Rimsky-Korsakov from the 1930s; a CD of John Ireland's works taken from his 70th Birthday Concert in 1949; and Dvořák's Requiem conducted by Neeme Järvi. The Orchestra's own-label releases are available to download by work or individual track from its website: www.lpo.org.uk/shop.

The Orchestra reaches thousands of Londoners through its rich programme of community and school-based activity in Lambeth, Lewisham and Southwark, which includes the offshoot ensembles Renga and The Band, its Foyle Future Firsts apprenticeship scheme for outstanding young instrumentalists, and regular family and schools concerts.

To help maintain its high standards and diverse workload, the Orchestra is committed to the welfare of its musicians and in December 2007 received the Association of British Orchestras/Musicians Benevolent Fund Healthy Orchestra Bronze Charter Mark.

There are many ways to experience and stay in touch with the Orchestra's activities: visit www.lpo.org.uk, subscribe to our podcast series and join us on Facebook.

BBC
RADIO



90 – 93FM

UK Station of the Year 2009

Orchestral concerts are a vital part of BBC Radio 3's output and I'm delighted that the station will continue its long association with the London Philharmonic Orchestra by bringing performances from this season to the widest possible audience, including those listening at home, on air and online.

Roger Wright

Controller, BBC Radio 3

Tonight's concert will be broadcast in *Performance on 3* on Wednesday 21 April at 7pm, and is available online for 7 days after broadcast at bbc.co.uk/radio3

SOUTHBANK CENTRE

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We look forward to seeing you again soon.

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LATECOMERS *will only be admitted to the auditorium if there is a suitable break in the performance*

RECORDING *is not permitted in the auditorium without the prior consent of Southbank Centre. Southbank Centre reserves the right to confiscate video or sound equipment and hold it in safekeeping until the performance has ended*

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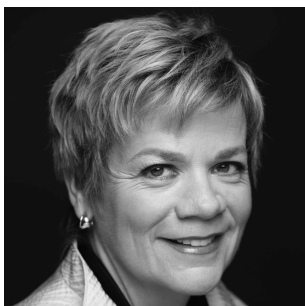
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MARIN ALSOP

CONDUCTOR

Grant Leighton



Marin Alsop is an inspirational music director. Internationally acclaimed for her creative approach to programming and interpretation of repertoire from the mainstream to the contemporary, she instils orchestras with new dynamism and deepens their interaction with audiences and the wider community.

In June 2009 Marin Alsop's success as Music Director of the Baltimore Symphony Orchestra was recognised when it was announced that the relationship would be extended to 2015. Alsop retains strong links with all of her previous orchestras. From 2002 to 2008 she was Principal Conductor of the Bournemouth Symphony Orchestra and now holds the post of Conductor Emeritus, as well as being Music Director Laureate of the Colorado Symphony Orchestra, where she was Music Director from 1993 to 2005. Since 1992 Alsop has been Music Director of California's Cabrillo Festival of Contemporary Music, building a devoted audience for new music and playing to sold-out houses.

Future European engagements include concerts with the WDR Köln, Netherlands Radio Philharmonic, Swedish Radio Symphony, Stockholm Philharmonic, Danish Radio Symphony, Oslo Philharmonic and Czech Philharmonic. Ms Alsop appears regularly with the London Symphony and London Philharmonic Orchestras. She is a regular guest conductor with the New York Philharmonic, Philadelphia Orchestra and Los Angeles Philharmonic, and has conducted many other distinguished orchestras worldwide, including the Royal Concertgebouw Orchestra, Zurich Tonhalle, Orchestre de Paris, Bavarian Radio Symphony and La Scala Milan.

Since beginning her position in Baltimore in September 2007, Alsop has spearheaded educational initiatives which reach more than 60,000 school and pre-school students, and in 2008 launched 'OrchKids', an after-school programme designed to provide music education, instruments and mentorship to the city's neediest young people.

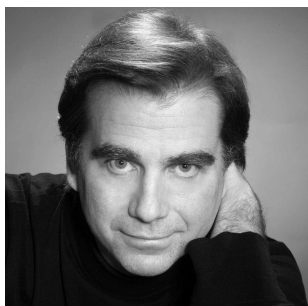
Musical America's 2009 Conductor of the Year, Marin Alsop made history in 2007 when she was appointed Music Director of the Baltimore Symphony Orchestra, thus becoming the first woman to head a major American orchestra. In autumn 2008 she became a fellow of the American Academy of Arts and Sciences.

Ms Alsop's extensive discography includes the recent Brahms symphonies set, recorded with the London Philharmonic Orchestra for the Naxos label. Her most recent recordings, of Adams' *Nixon in China* and Leonard Bernstein's *Mass*, also released on Naxos, have both garnered widespread critical acclaim. *The Financial Times* gave *Nixon in China* five stars, calling it an 'incandescent performance', while *Gramophone* magazine chose the 'standard-setting' *Mass* as one of its recordings of the year. Other recordings include music by Bartók, Bernstein, Takemitsu, Weill and Orff, all with the Bournemouth Symphony, in addition to a number of recordings for the Naxos 'American Classics' series.

Born in New York City, Marin Alsop attended Yale University and received her Master's Degree from The Juilliard School. She was the first woman to be awarded the Koussevitsky Conducting Prize from the Tanglewood Music Center where she became a protégé of Leonard Bernstein.

ROBERT McDUFFIE

VIOLIN



Robert McDuffie has appeared as soloist with most of the major orchestras of the world. Recent performances have included concerts with the Netherlands Radio Philharmonic at the Concertgebouw in Amsterdam, with the Orchestre National Bordeaux Aquitaine in France, with the Bochum Symphoniker at the Philharmonie in Cologne, with the KBS Symphony in Seoul, with the National Symphony Orchestra of Taiwan in Taipei, with the Hamburg Symphony, with the Jerusalem Symphony and with the Vienna Radio Symphony Orchestra. He is a Grammy nominated artist, whose recordings include the violin concertos of Mendelssohn, Bruch, Adams, Glass, Barber, Rozsa, Bernstein and William Schuman.

This season's highlight is the Violin Concerto No. 2 – 'The American Four Seasons' a new work by Philip Glass which was written specially for him. He gave the world première with the Toronto Symphony Orchestra, gives the European première this evening and will give the US première at the Aspen Music Festival. Tonight's performance is being recorded for the Orange Mountain label. Also this season, he returns to the Cartagena, Aspen and Amelia Island Festivals, as well as to the Rome Chamber Music Festival, of which he is Founder and Artistic Director. Future plans include a 30-city tour of the US this autumn; a tour of Europe in autumn 2011; a tour of Asia in autumn 2012; and a US tour in 2012 with the Düsseldorf Symphony Orchestra.

Robert McDuffie holds the Genelle and Mansfield Jennings Distinguished University Professor Chair at Mercer University in his home town of Macon, Georgia. Recently the Mayor of Rome awarded him the prestigious Premio Simpatia in recognition of his contribution to the cultural life of that city.

JOANNA WOŚ

SOPRANO



Joanna Woś graduated from the Academy of Music in Łódź, Poland, and in 1986 won several singing prizes in Poland as well as First Prize at the International Vocal Competition in Bilbao. That same year she made her debut in the title role of *Lucia di Lammermoor* and was also engaged at the Teatr Wielki in Łódź as a soloist. Since then she has performed in numerous theatres and concert halls in Poland and abroad. In 1988 she sang Violetta in *La traviata* at the National Opera Theatre in Zagreb and since 2000 she has performed as a guest soloist at the National Opera House in Vilnius.

With the opera companies of Łódź, Warsaw and Cracow she has toured to Germany, Holland, Belgium, France, Denmark, Switzerland and Austria and she has also performed at opera houses in Frankfurt, Toulouse, Lyon, Nancy and Strassburg. In Poland she has sung with the National Opera in Warsaw and at opera houses in Cracow, Poznań, Bydgoszcz and Gdańsk. Her roles have included Violetta, the Queen of the Night in *Die Zauberflöte*, Elvira in *I puritani*, the title role in Puccini's *La Rondine*, the Wife in Schnittke's *Life With An Idiot* at the Novosibirsk State Opera (the production winning a Golden Mask for the Best Russian Opera Performance in 2003), Gilda in *Rigoletto*, the title role in *Lucrezia Borgia* in Łódź, Ännchen in *Der Freischütz* and Olympia in *The Tales of Hoffmann*. In recent seasons she has mainly been working at the National Opera in Warsaw, where she took the title role in Donizetti's *Lucrezia Borgia* and sang in Gluck's *Orpheus and Eurydice*. She currently works as a soloist for the Teatr Wielki in Łódź.

Her concert repertoire includes Pergolesi's *Stabat Mater*, Mozart's *Mass in C* and *Requiem*, Schubert's *Salve Regina*, Orff's *Carmina Burana*, Fauré's *Requiem* and Szymanowski's *Stabat Mater*.

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PROGRAMME NOTES

Mark-Anthony TURNAGE

born 1960

TEXAN TENEBRAE

Mark-Anthony Turnage, who will be fifty in June, is a composer widely admired in Britain and abroad for his distinctive blending of jazz and contemporary classical traditions, high energy and elegiac lyricism, hard and soft edges. His career has developed largely through a series of close orchestral and operatic collaborations: with the City of Birmingham Symphony Orchestra, English National Opera and the BBC Symphony Orchestra, with the Chicago Symphony Orchestra from 2006 to 2010, and over the last five seasons with the London Philharmonic Orchestra as its Composer in Residence.

Turnage's current major project is an opera, *Anna Nicole*, to be premièred at the Royal Opera House, Covent Garden next February. A collaboration with the writer Richard Thomas, it is based on the life of the American model, actress and celebrity Anna Nicole Smith, who died in 2007 of an apparent drug overdose, following a protracted lawsuit over her second husband's estate, a dispute over who had fathered her newly born daughter, and the death of her 20-year-old son.

Texan Tenebrae is not an excerpt from the score of the opera, but an independent fantasy, lasting about nine minutes, on one of its main musical ideas. It is scored for a large orchestra, including two of Turnage's

favourite soprano saxophones and a substantial percussion section. The title refers to Anna Nicole's home state and to the Latin word for darkness or death, the name given to a series of Holy Week services of penitence and lamentation. At the start, sonorous chords with tolling bells establish an atmosphere of mourning, and they are soon joined by a melody derived by Turnage from Mahler's *Kindertotenlieder* ('Songs on the death of children'). A series of keening melodic ideas follows, alternating at fluctuating tempi over changing backgrounds, before a broad sustained melody emerges on violins and trumpets. After a tumultuous climax, the initial chords return, heralding the reappearance of the Mahler theme in the depths of the orchestra and a stark ending.

Texan Tenebrae was written in 2009, and first performed in January 2010 by the London Philharmonic Orchestra, conducted by Vladimir Jurowski, in the Auditorio de Tenerife, as part of the Canary Islands Music Festival. It was a joint commission of the Festival, the Royal Concertgebouw Orchestra and the Chicago Symphony Orchestra – which will give the American première under Sir Andrew Davis in November. Tonight's performance is the first in the UK.

Anthony Burton © 2010

PROGRAMME NOTES

Philip GLASS

Born 1937

Philip Glass, early protagonist of the Minimalist movement, studied with Milhaud and Nadia Boulanger. His first job, assisting Ravi Shankar on a film soundtrack, heralded the start of his own successful cinema career, and to date he has scored over fifty movies. Early works tended to be abstract, but from the mid-1970s his attention shifted towards the stage. His first operatic triumph, *Einstein on the Beach*, did much to reinvigorate the international contemporary opera scene. Profoundly interested in traditional cultures, Glass often draws on Eastern traditions, as in *Monsters of Grace* (1997), a multimedia collaboration based on the writings of Rumi.

Glass's Violin Concerto 2 – 'The American Four Seasons', was commissioned by the Toronto Symphony and London Philharmonic Orchestras, Aspen Music Festival and School, Krannert Center at the University of Illinois and Carlsen Center at the Johnson County Community College.

Philip Glass writes of his Violin Concerto No. 2:

'The Violin Concerto No. 2 was composed for Robert McDuffie in the summer and autumn of 2009. The work was preceded by several years of occasional exchanges between Bobby and myself. He was interested in music that would serve as a companion piece to the Vivaldi *Four Seasons* concertos. I agreed to the idea of a four movement work but at the outset was not sure how that correspondence would work in practice – between the Vivaldi concertos and my own music. However, Bobby encouraged me to start with my composition and

VIOLIN CONCERTO 2 – 'THE AMERICAN FOUR SEASONS'

ROBERT MCDUFFIE *violin*

*Prologue | Movement 1 | Song No. 1 | Movement 2 |
Song No. 2 | Movement 3 | Song No. 3 | Movement 4*

we would see in due time how it would relate to the very well known original.

When the music was completed I sent it on to Bobby, who seemed to have quickly seen how the movements of my Concerto No. 2 related to the 'Seasons'. Of course, Bobby's interpretation, though similar to my own, proved to be also somewhat different. This struck me as an opportunity, then, for the listener to make his/her own interpretation. Therefore, there will be no instructions for the audience, no clues as to where Spring, Summer, Winter, and Fall might appear in the new concerto – an interesting, though not worrisome, problem for the listener. After all, if Bobby and I are not in complete agreement, an independent interpretation can be tolerated and even welcomed. (The mathematical possibilities, or permutations, of the puzzle are in the order of 2^4 .)

Apart from that, I would only add that, instead of the usual cadenza, I provided a number of solo pieces for Bobby – thinking that they could be played together as separate concert music when abstracted from the whole work. They appear in the concerto as a 'prelude' to the first movement and three 'songs' that precede each of the following three movements.'

Philip Glass

Biography of Philip Glass reproduced by kind permission of Music Sales Ltd.

INTERVAL 20 minutes

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

PROGRAMME NOTES



Henryk GÓRECKI

Born 1933

SYMPHONY 3 'SYMPHONY OF SORROWFUL SONGS'

JOANNA WOŚ *soprano*

Lento: sostenuto tranquillo ma cantabile | Lento e largo: tranquillissimo—cantabilissimo—dolcissimo—legatissimo | Lento: cantabile—semplice

The London Philharmonic Orchestra and Southbank Centre regret that, due to health problems, Henryk Górecki was unable to complete his Symphony 4, commissioned by the London Philharmonic Orchestra, Southbank Centre and other partners, which was scheduled to receive its world première at the Royal Festival Hall this evening. The London Philharmonic Orchestra will perform the Symphony 3 'Symphony of Sorrowful Songs' in its place. We wish Henryk Górecki a speedy recovery and hope to première this major work in the future.

To this day, Poland and its people remain symbols of the pain suffered by an unsettled Europe in the 20th century, a disorder experienced not least by Górecki himself. During the Nazi occupation, members of his family fought in the resistance movement and perished in concentration camps, including Auschwitz, some 20 miles south of Katowice, where he later studied music. His *Symphony of Sorrowful Songs* includes not only the prayer of a teenage girl imprisoned by the Gestapo, but also the cry of an elderly mother for her son, a folk song probably dating from the Silesian uprisings of the 1920s; and it begins with a 15th-century lament of Mary at the foot of the Cross. In this symphony of women's responses to death, written by a devoutly Catholic composer, the archetypal virtue of the sorrowing mother of Christ might be seen, in the manner of a Renaissance *pietà*, to stand ecumenically as a type of every maternal loss arising from violence.

The work received its première in 1977 but rested on the fringes of the repertoire for some years before it was championed by conductors such as David Atherton who brought it to the general public's attention. With CD sales subsequently reaching over a million, it became a popular success. Of the work itself, what must be stressed is its originality, deriving not from 1990s Holy Minimalism, but from an earlier and highly personal musical vision. Pre-empting even Arvo Pärt's rediscovery of Gregorian chant, Górecki had unfashionably revisited medieval material in the 1960s and 1970s, absorbing folk song, the old church modes and Marian hymns into a style that until that time had been notably avant-garde. In this there was less of a rebuff to Boulez or

Stockhausen, or indeed to fellow Polish modernists such as Lutoslawski, than a desire to connect with his musical roots. Indeed, his trust in their innate value recalls the similar belief in the power of common material of an earlier and seminal modernist, Béla Bartók.

Yet even within Górecki's own output, the Third Symphony is an exception, as it is more generally in the story of late-20th-century music. Though symphonic in name, it avoids traditional sonata dialectic, as do all his works, yet it retains the sense of a musical structure greater than the sum of its parts. And whereas the granite textures of 'public' pieces – the Second Symphony and *Beatus vir*, for example – match the lapidary sense of their Latin psalm texts, those of his Third are more tender and yielding, which may partly explain its broad appeal beyond the ranks of the religious faithful. That, and a sense it shares with a handful of other visionary scores – the Vaughan Williams *Fantasia on a Theme by Thomas Tallis* would be our national equivalent – of music both timeless and for all times, whose emotional surface, however questioning, arises from a background of deep security.

The music begins with scarcely more than a vibration, a winding theme that is pitched at the limits of hearing. The basses answer our expectation with neither a lyric nor a dramatic structure, but a canon proposing a contemplative unity of form and content. And as cellos, violas and violins successively add their voices, each climbing another rung of the ladder of fifths in the Aeolian mode, the hope implicit in this *De profundis* is

PROGRAMME NOTES

enshrined in the subtlest of transformations. From its fourth entry, the canonic subject's opening figure changes in shape from minor to major, till the music encompasses a lambent *tutti* of eight-part counterpoint. Darkness, however, returns as the texture reverses itself, moving symmetrically back to the opening and bare piano octaves. Hesitant at first, Mary's lament moves through optimism to an ominous rising scale. Then, on the very word 'hope', it is interrupted with tragic irony by an orchestral recapitulation of the canon's second half, concluded with cloudy discords on the piano.

The pathos of the second movement likewise derives from a technical feature, a simple alternation of minor and relative major, which in turn alternates with bell-like sounds of rapt tranquillity. In contrast, repeated chords convey the dull horror of the Gestapo cell, yet fear is banished, at least temporarily, in the singer's sweeping invocation, 'No, Mother, do not weep.' Soothing plagal harmonies accompany the Polish *Ave Maria*, but the gloom returns with the opening chords in the blackest B flat minor.

Though in its unyielding tread the third song seems the most straightforward of the three, each change of chord or texture is strategic. There are also issues unresolved by this naturally taciturn artist; for example, references to Beethoven and Chopin that are there for the sake of the composer rather than listener. At first, the mood is burdened with a sorrow that deepens with the 'bitter tears' of the fourth verse, and, at the reference to the unknown grave, broadens into an instrumental organum. The music finds repose in the last two verses, a lullaby of potentially limitless duration, but for Górecki's masterstroke: briefly reviewing the past after an ambiguous silence, the radiant ending emerges from the darkest shadow. Brighter than before, it transcends evil with chiming piano and a pure A major, descending through positions of the chord like a slow-motion Classical coda, echoing from the fringes of eternity.

Programme note © Nicholas Williams, 2005

I. Lamentation of the Holy Cross Monastery from the *Łysa Góra Songs* collection (second half of the 15th century)

Synku miły i wybrany,
Rozdziel z matką swoją rany;
A wszakom cię, Synku miły, w swem sercu nosiła,

A takżeś tobie wiernie służyła.
Przemów k matce, bych się ucieszyła,
Bo już jidziesz ode mnie, moja nadzieja miła.

My son, my chosen and beloved,
Share your wounds with your mother;
And because, dear son, I have always carried you in my heart
And always served you faithfully,
Speak to your mother, to make her happy,
Although you are already leaving me, my cherished hope.

2. Prayer inscribed on wall 3 of cell No. 3 in the basement of 'Palace', the Gestapo's headquarters in Zakopane; beneath is the signature of Helena Wanda Błażusiakówna, and the words '18 years old, imprisoned since 25 September 1944'.

Mamo, nie płacz, nie,
Niebios Przeczysta Królowo,
Ty zawsze wspieraj mnie.
Zdrowaś Mario.

No, Mother, do not weep.
Most chaste Queen of Heaven
Support me always.
'Zdrowaś Mario':*

**"Zdrowaś Mario" (Ave Maria) – the opening of the Polish prayer to the Holy Mother.*

PROGRAMME NOTES

3. Folk Song in the dialect of the Opole region

Kajze mi sie podziot
mój synocek miły?
Pewnie go w powstaniu
złe wrogi zabity.

Wy niedobrzy ludzie,
dło Boga świętego
cemuście zabili
synocka mojego?

Zodnej jo podpory
juz nie byda miała,
choć bych moje
stare ocy wypłakała.

Choćby z mych też gorzkich
drugo Odra była,
jesce by synocka
mi nie ożywiła.

Lezy on tam w grobie,
a jo nie wiem kandy,
choc sie opytują
między ludzmi wsandy.

Moze nieboroczek
lezy kaj w dołeczku,
a mógłby se lygać
na swoim przypiecku.

Ej, ćwierkejcie mu tam,
wy ptosecki boze,
kiedy mamulicka
znaleźć go nie moze.

A ty, boze kwiecie,
kwitnijze w około,
niech sie synockowi
choć lezy wesoło.

Where has he gone
My dearest son?
Perhaps during the uprising
The cruel enemy killed him.

Ah, you bad people
In the name of God, the most Holy,
Tell me, why did you kill
My son?

Never again
Will I have his support
Even if I cry
My old eyes out.

Were my bitter tears
To create another River Oder
They would not restore to life
My son.

He lies in his grave
And I know not where
Though I keep asking people
Everywhere.

Perhaps the poor child
Lies in a rough ditch
And instead he could have been
Lying in his warm bed.

Oh, sing for him
God's little song-birds
Since his mother
Cannot find him.

And you, God's little flowers,
May you blossom all around
So that my son
May sleep happily.

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LPO-0007 Jonathan Nott, Vladimir Jurowski and Marin Alsop conduct Mark-Anthony Turnage's *Scherzoid, Evening Songs, When I Woke* and *Yet Another Set To*, with Gerald Finley (baritone) and Christian Lindberg (trombone)

'... exhilarating, explosive stuff.'

DAVID GUTMAN, GRAMOPHONE, NOVEMBER 2005



LPO-0031 Marin Alsop conducts Turnage's *Twice through the Heart* with Sarah Connolly (mezzo soprano), *The Torn Fields* with Gerald Finley (baritone) and *Hidden Love Song*.

'Striking performances of three of Mark-Anthony Turnage's most powerful works, conducted by Marin Alsop ... Those who say there are no heart and melody in contemporary music should listen to this eloquent composer.'

SUNDAY TELEGRAPH, 2 MARCH 2008



LPO-0035 Marin Alsop conducts James MacMillan, Thomas Adès and Jennifer Higdon

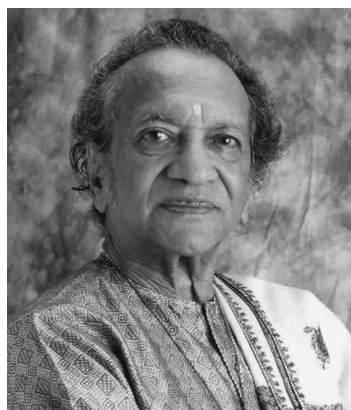
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FINANCIAL TIMES, 1 NOVEMBER 2008

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Thursday 1 July 2010 | 7.30pm
Royal Festival Hall

John Adams Shaker Loops
Philip Glass Violin Concerto 1
Ravi Shankar Symphony (*world première*)

David Murphy conductor
Robert McDuffie violin
Anoushka Shankar sitar

FREE Pre-Concert Event
6.15pm | Royal Festival Hall
An introduction to the music of Ravi Shankar.

Tickets £9-£38 / Premium seats £55

For booking details see page 16.

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FUTURE CONCERTS

AT SOUTHBANK CENTRE'S ROYAL FESTIVAL HALL

Wednesday 21 April 2010 | 7.30pm

Ives The Unanswered Question
Bernstein Symphony 2 (Age of Anxiety)
Shostakovich Symphony 5

Marin Alsop conductor
Nicolas Hodges piano



*Marin Alsop and
Nicolas Hodges*

Wednesday 28 April 2010 | 7.30pm

Prokofiev Sinfonia concertante
Myaskovsky Symphony 6

Vladimir Jurowski conductor
Danjulo Ishizaka cello
London Philharmonic Choir

FREE Pre-Concert Event

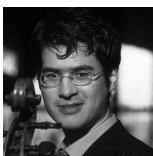
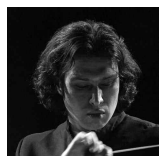
6.15pm | Royal Festival Hall

Clive Marks OBE discusses Myaskovsky and his Symphony 6.

Barlines | FREE Post-Concert Event

The Clore Ballroom at Royal Festival Hall

An informal discussion with Vladimir Jurowski on Myaskovsky's Symphony 6.



*Vladimir Jurowski
and Danjulo
Ishizaka*

Saturday 1 May 2010 | 7.30pm

Wagner Overture to Faust
Brahms Alto Rhapsody
Liszt Faust Symphony

Vladimir Jurowski conductor
Anna Larsson contralto
Peter Auty tenor
London Philharmonic Choir

FREE Pre-Concert Event

6.15pm | Royal Festival Hall

An exploration of *Faust* in music.

JTI Friday Series | Friday 7 May 2010 | 7.30pm

Tchaikovsky Francesca da Rimini
Liszt Piano Concerto 2
Vaughan Williams Fantasia on a Theme of Thomas Tallis
Dvořák Symphonic Variations

Benjamin Northey conductor
Arnaldo Cohen piano



*Benjamin Northey
and Arnaldo Cohen*

Saturday 22 May 2010 | 7.30pm

Debussy Ibéria
Lalo Symphonie espagnole
Strauss Don Juan
Ravel Boléro

Christoph Eschenbach conductor
Christian Tetzlaff violin



*Christoph
Eschenbach and
Christian Tetzlaff*

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