

Fanfare

Edition 19 2009/10 Season

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orchestra



Open Rehearsals Save the Date

The Philharmonia Orchestra's 2009/10 season will provide many more opportunities for our supporters to enjoy Open Rehearsals at the **Royal Festival Hall**. Please join us!

22 Sept	Vladimir Ashkenazy and Hélène Grimaud (piano)*
15 Oct	Leif Segerstam and Nicola Benedetti (violin)*
29 Oct	Philippe Jordan and Piotr Anderszewski (piano)
5 Nov	Mikhail Pletnev and Nikolai Lugansky (piano)*
12 Nov	Vasily Petrenko and Boris Giltburg (piano)*
9 Dec	Sir Charles Mackerras and Christine Brewer (soprano)*
12 Dec	Sir Charles Mackerras with Lydia Teuscher (soprano) and Sarah Connolly (mezzo)
21 Jan	Leif Segerstam and David Fray (piano)
28 Jan	Vladimir Ashkenazy and Steven Isserlis (cello)*
11 Feb	Eliahu Inbal, Mahler Symphony No. 2 <i>Resurrection</i>
14 Feb	Robin O'Neill and Jennifer Pike (violin)

Booking Information

Please call **020 7921 3906** to reserve a seat in advance. Tickets are priced at £3 per person.

*Rehearsals may be shortened

Welcome

2009/10 marks the 65th Anniversary of the Philharmonia's founding by Walter Legge. Over the last 65 years the Orchestra has achieved remarkable things with some truly legendary musicians and this year will be no exception.

With artists like Riccardo Muti and Joshua Bell celebrating this fantastic milestone on 30 March 2010 for our 65th birthday concert, and Esa-Pekka Salonen bringing the Orchestra's critically acclaimed *City of Dreams* series to a triumphant close on 8 October 2009 in a semi-staged production of Berg's *Wozzeck*, 2009/10 will certainly be another season to remember. In an effort to bring as many of you into the celebrations with us as possible throughout the year, please do consider joining the 65 Club, and gain access to some of our most wonderful conductors and soloists through a series of meetings and events, all in celebration of our 65th birthday. Further details about the 65 Club as well as other ways to celebrate this year with us are included on page 12.

At this time last year we could hardly contain our excitement as we faced the start of Esa-Pekka Salonen's first season as Principal Conductor and Artistic Advisor. Looking back I don't think any of us can quite believe how far our expectations were exceeded. *City of Dreams: Vienna 1900-1935* was the brainchild of Salonen, and was met with awe and admiration from audiences throughout the UK and Europe. This series captured the attention of the public and the press the world over, where audiences were not only treated to Salonen's truly inspired and dynamic musical programmes, but to a series of events, lectures, films and chamber concerts where the public engaged on another level with the life and times of 20th century Vienna and the Philharmonia Orchestra. *City of Dreams: Vienna 1900-1935* took us all on an amazing musical and intellectual journey, and we look forward immensely to harnessing the imagination of Esa-Pekka in this way again for projects in the future. On pages 15 and 16 the players offer reflections on their first year with Salonen as their Principal Conductor and Artistic Advisor.

During an anniversary year such as this it is easy to reflect on the past and reminisce about amazing conductors, soloists and landmark moments the Orchestra has enjoyed over the years. One thing we must not lose focus of is the future of the Orchestra; how the Orchestra can continue to thrive for another 65 years! One way the Orchestra has sustained its current position as a leader in the world of classical music is through the extraordinary digital projects we undertake season after season. In November 2009 the digital team undertakes its most ambitious project to date with *re-rite: Be the Orchestra*,

giving the public the chance to take a seat inside the Philharmonia and understand what it feels like to sit in a concert from the perspective of the musicians playing it. Again focusing on the future of the Orchestra, we launch a new legacy giving scheme. Any gift in your Will, whether large or small, will ensure that the Philharmonia is here for future generations to enjoy. You can read more about both these initiatives on pages 6 and 7.

This season we not only celebrate the Philharmonia's 65th birthday, but also the 80th birthday of the Orchestra's Honorary Conductor for Life, Christoph von Dohnányi. We celebrate with him this autumn in Paris, Madrid, Cardiff and London, performing the full Brahms Symphony Cycle. On pages 4 and 5 you can read how Christoph and I first met, and how the fantastic collaboration of Maestro von Dohnányi and the Philharmonia began.

In a year where the world has become a difficult place for many of us, with economic challenges that could not have been easily anticipated, the Philharmonia has met the recession with confidence. Thanks to the support from the Arts Council as well as the wonderful and committed support of our Trustees, benefactors, and individuals like the Friends, the Philharmonia has been able to weather the credit crunch with aplomb, taking on some of its most ambitious projects to date. From all of us here, may I extend my most sincere thanks for your patronage this year and hope we continue to inspire you in a way that will engage your support long into the future.

Happy reading.



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David Whelton
David Whelton
Managing Director

Philharmonia Orchestra CDs: new releases



COMING SOON: Esa-Pekka Salonen's extraordinary performance of Schoenberg's *Gurrelieder*, recorded 28 February 2009 at the Royal Festival Hall



Sir Andrew Davis
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Christoph von Dohnányi
conducts Beethoven

'Sometimes less is not more. More is exhilarating... the music-making was superb... And what terrific soloists!'

Richard Morrison, The Times

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Christoph von Dohnányi: an 80th Birthday portrait

David Whelton

I first became aware of Christoph von Dohnányi when I was a student in the early 1970s. I was fascinated by the reviews that appeared in the London press and opera magazines describing the work of Frankfurt Opera House. It was clear that there was a new force in the musical firmament and all of us in London looked on with envy!

This was reinforced for me by concerts I heard Christoph conduct with the BBC Symphony Orchestra in the Royal Festival Hall. Here was a conductor for our time, fearlessly championing new composers, working with new stage directors and challenging audiences and orchestras alike. Christoph's music-making justified the view that the symphony orchestra was one of the greatest cultural manifestations of European civilisation.

By the time I joined the Philharmonia Orchestra in February 1988, Christoph's reputation was established internationally through his outstanding work with The Cleveland Orchestra. One of my earliest ambitions for the Philharmonia was to invite Christoph to work on a regular basis again in London. The Orchestra needed a conductor who was steeped in the central European tradition with a sense of style that matched the Orchestra's own sound world yet was as at home in Birtwistle as in Brahms. However, I had to be patient. London was going through a period of musical turmoil, with all the orchestras experiencing difficult funding conditions and the country facing a recession. It was not yet the time to invite one of the finest conductors in the world to work in London and one who quite rightly demanded the best possible conditions for music making.

My opportunity came in 1994 when Giuseppe Sinopoli withdrew from a performance of *Die Frau ohne Schatten*

scheduled for the Théâtre du Châtelet in Paris. In a matter of minutes, Stéphane Lissner, the Directeur général of the Châtelet and I agreed that this was the perfect opera for Christoph von Dohnányi, whose reputation in Strauss operas was second to none. We could also offer ideal rehearsal and performance conditions and had a great cast. Fortunately for us, Christoph was able to adjust his schedule to make himself free, and the rest, as they say, is history.

From the first rehearsal it was clear that the chemistry between Christoph and the Philharmonia was everything that I had hoped for and the production opened to rave reviews. Following this, Christoph accepted the position of Principal Guest Conductor and subsequently Principal Conductor from the 1997 season.

In the ten years that followed, Christoph raised the Orchestra's reputation to new heights. The relationship with the Châtelet prospered with outstanding productions of *Arabella*, *Die schweigsame Frau*, *Moses und Aron*, *Oedipus rex* and *Hänsel und Gretel*, each rapturously received by the public and press.

At the Royal Festival Hall in London, Christoph von Dohnányi's concerts were hailed as the highlights of the season, reaching a quality and style of orchestral playing that had not been heard in London for many years. The Orchestra's tours with

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Christoph throughout Europe and North America further consolidated the reputation of this partnership which has now become one of the most highly regarded in Europe.

At the heart of Christoph von Dohnányi's music-making lies an absolute respect for the score. In rehearsal every phrase is balanced and polished, creating a transparency of texture that allows the players to experience the music afresh. Great care is taken over dynamics and the intensity of the experience creates chamber music playing on the largest possible scale. His performances have great inner strength. From the very first bar it is clear what his intentions are, and how his meticulous preparation allows the Orchestra the

'From the first rehearsal it was clear that the chemistry between Christoph and the Philharmonia was everything that I had hoped for...'

freedom and confidence to give a great performance and the music to take flight. We are fortunate that so many of these great performances have now been captured live on disc.

The relationship between Christoph and the Philharmonia has deepened over the years and as their mutual understanding has become greater so has their mutual affection. It is clear that not only does Christoph bring out the best in the Orchestra, but that he has played an absolutely central role in making it as remarkable as it now is.

The quality of appointments made by the Orchestra during his tenure was hugely impressive and an indication of the esteem in which he is held by musicians in the UK. His willingness to travel to venues great and small throughout the country has also been greatly appreciated.

Christoph's achievements as Principal Conductor have been immense. The world's leading conductors and soloists renewed their relationship with the Orchestra. He reconnected the Orchestra with its historic past whilst remaining clearly focused on the future and created what can only be described as a golden era in London's musical life. The Philharmonia Orchestra is fortunate indeed that it can look to the future with Christoph von Dohnányi as its Honorary Conductor for Life.



© Snowdon

Christoph von Dohnányi celebrates his 80th birthday in September 2010, and the Philharmonia will commemorate this milestone with a series of concerts in London, Paris, Madrid and Hong Kong during the 2009/10 season.

'...his meticulous preparation allows the Orchestra the freedom and confidence to give a great performance and the music to take flight.'



'I often wish an audience member could be inside my head and hear the music like I hear it. re-rite: Be the Orchestra will give the audience that unique opportunity to see my world from the trumpet's chair.'

Alistair Mackie, Co-Principal Trumpet

re-rite: Be the Orchestra

The Philharmonia Orchestra leads the field for its use of digital technologies making the Orchestra accessible to absolutely anybody, anywhere, and at any time. Through activities such as the filming of video podcasts and web-feeds of live concerts, embracing new technology enables the Philharmonia to bring its music to anyone in the world, offering a different, personalised relationship with a world-class orchestra. The Philharmonia Orchestra believes that you don't need to be seated in a concert hall to have a special, interactive classical music experience, and that is precisely why the Philharmonia will push the boundary yet again and open its very first Digital Residency this autumn.

What is a Digital Residency? Well, you likely know what our Residencies entail, and you may even be a concert-goer at one of our Resident concert halls. The Digital Residency flips the traditional notion of Residencies on its head a bit, and instead of it being an out-of-town venue where the Orchestra performs, it's an in-town venue where the Orchestra, well, doesn't. It sounds confusing, but it's absolutely brilliant!

This Digital Residency will provide an opportunity for members of the public to experience music-making from the perspective of any member of the Philharmonia Orchestra they like. Through intricate filming and recording of every section of the Orchestra (including the conductor!) participants will walk through a series of rooms, each room dedicated to a certain section of musicians, and will be able to see, hear and feel the music from the players' perspective. Participants will also be invited to take part

in the digital music-making with video guidance from the players. If you want to play percussion, our Principal Percussionist, David Corkhill, will happily help you along your way!

The final room takes you to a grand control room, the conductor's room. This is where you will control the music, as the conductor, and make decisions on how the piece sounds. It gets better: the piece you will be part of is Stravinsky's *Rite of Spring*, and the conductor you will be *playing for or acting as* is none other than our Principal Conductor and Artistic Advisor, Esa-Pekka Salonen.

Additionally, activities for children, students, and families will be planned around this Digital Residency, as well as evening events, all with the goal of giving the public the unique experience of taking a seat inside one of the world's greatest orchestras, playing one of the great masterpieces of the 20th century, under the baton of one of the world's great conductors.

The Digital Residency, titled *re-rite*, will run from 3-15 November 2009 from 10am to 6pm daily at the Bargehouse on London's South Bank, before travelling to Leicester in March 2010. Admission is free. For more information visit www.philharmonia.co.uk

Supported by

BE THE ORCHESTRA
re-rite

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Doctor Bananas and a Stradivarius

By Richard Radcliffe

My company reads Wills every day after probate has been granted when they become a public document. Why, I hear you ask? We notify charities of every gift in every Will to ensure that these charities get what is legally due to them.

It's not morbid – it can be fascinating, especially when you get typos such as “I leave £1000 to Dr Bananas!” We guessed this was meant for Barnardos.

Charities, and let's not forget the *Philharmonia Orchestra is one*, have been left just about everything: cows, vintage cars, stuffed cats, wine collections and even a Stradivarius.

Some people are vicious in their Wills, like the art critic who designated that his ashes be mixed with breadcrumbs and scattered on the steps of the National Gallery to be reprocessed by pigeons as “action painting” that will communicate his views on such art to the trustees.

But on a more serious note, charities benefit to the tune of £1.6 billion from gifts in Wills every year, but orchestras hardly feature in any of them. Many people don't perceive arts organisations in general as charities because they give us pleasure and enhance our lives. Last year this Orchestra, maybe I should say *your* Orchestra, received notice from two families that they had amended their Will to include a gift to the Philharmonia. And quite extraordinarily, one gift in the amount of £150,000 was left to the Philharmonia from a person who had *no known links* to the Orchestra at all. This is a wonderfully generous gift, and I know how honoured the Orchestra felt to be remembered in such a way by a stranger, but when there's £1.6 billion available each year, certainly the Philharmonia deserves to get a bigger piece of that pie.

A gift in your Will to the Philharmonia Orchestra will help preserve an incredible part of our nation's heritage and world-class music for future generations to enjoy.

Perhaps many of you reading this article have, like me, a family, and of course they come first in our Wills. But perhaps there can also be room for the Philharmonia Orchestra. Legacies need not be huge – one man left £1

to cancer research and £1 million to HM Treasury. I can't understand what he had against charities but still, every £ helps!

Maybe just 1% of your estate would give a student the opportunity to be exposed to classical music for the first time, or help a young performer develop their talent which will inspire thousands in the future.

For 65 years the Philharmonia has been at the forefront of the music industry and sustains this position today with its fantastic work in digital media and recording. It was awesome to discover that the Sound Exchange is visited by over 2 million people a year! With your help it will do this and even more for the next 65 years.

A gift in your Will is made during your lifetime but costs nothing now – this is a marvellous way to support the Orchestra in the current financial climate.

Whatever you do, please do *not* do what a Mr Earl did 20 years ago: he left Social Services a lemon with this message attached: “You squeezed me enough whilst I was alive, now squeeze this!” Tempting though at the moment!

Richard Radcliffe, FInstF Cert, legacy consultant, Smea and Ford

‘Charities, and let's not forget the *Philharmonia Orchestra is one*, have been left just about everything: cows, vintage cars, stuffed cats, wine collections and even a Stradivarius’

BEDFORD CORN EXCHANGE 2009/10 Season

Tuesday 13 October 7.30pm

Leif Segerstam conductor
Nicola Benedetti violin
GLINKA Overture, *Ruslan and Ludmila*
GLAZUNOV Violin Concerto
DVOŘÁK Symphony No. 9, *From the New World*
6.15pm PRE-CONCERT TALK

Wednesday 4 November 7.30pm

RACHMANINOV CYCLE
Mikhail Pletnev conductor
Nikolai Lugansky piano
SHOSTAKOVICH *Festive Overture*
RACHMANINOV Piano Concerto No. 3
RACHMANINOV Symphony No. 2

Tuesday 15 December 7.30pm

Pascal Rophé conductor
Dali Piano Trio
BEETHOVEN Overture, *Prometheus*
BEETHOVEN Triple Concerto
BEETHOVEN Symphony No. 4
6.15pm PRE-CONCERT TALK

Tuesday 26 January 7.30pm

Vladimir Ashkenazy conductor
James Ehnes violin
ELGAR Overture, *In the South*
MENDELSSOHN Violin Concerto
ELGAR *Enigma Variations*
6.15pm PRE-CONCERT TALK

Sunday 7 February 12.00pm

FAMILY MUSIC DAY – TOUR D'EUROPE
Kevin Hathway presenter
FREE craft and percussion workshops 10.15 and 11.00am

Sunday 7 February 7.30pm

Robin O'Neill conductor
Gautier Capuçon cello
SCHUMANN *Manfred Overture*
SCHUMANN Cello Concerto
BRAHMS Symphony No. 4

Tuesday 2 March 7.30pm

RACHMANINOV CYCLE
Andris Nelsons conductor
Nikolai Lugansky piano
VERDI Overture, *La Forza del Destino*
RACHMANINOV Piano Concerto No. 4
WAGNER Prelude to Act 1 from *Lohengrin*
SHOSTAKOVICH Symphony No. 9



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Tuesday 6 April 7.30pm

Stéphane Denève conductor
Lars Vogt piano
DUKAS Overture, *La Péri*
MOZART Piano Concerto No. 23, K488
RIMSKY-KORSAKOV *Scheherazade*
6.15pm PRE-CONCERT TALK

Wednesday 19 May 7.30pm

Kirill Karabits conductor
Gil Shaham violin
BERNSTEIN Overture, *Candide*
BARBER Violin Concerto
PROKOFIEV Suite, *Romeo and Juliet*
6.15pm PRE-CONCERT TALK

Tuesday 22 June 7.30pm

PROKOFIEV & TCHAIKOVSKY SERIES
Yuri Temirkanov conductor
Denis Matsuev piano
TCHAIKOVSKY 'Polonaise' from *Eugene Onegin*
PROKOFIEV Piano Concerto No. 3
TCHAIKOVSKY Symphony No. 5
6.15pm PRE-CONCERT TALK

Bedford Corn Exchange Box Office: 01234 269519
www.bedfordcornexchange.co.uk

Tuesday 22 September 7.30pm

Vladimir Ashkenazy conductor | **Hélène Grimaud** piano
RACHMANINOV Piano Concerto No. 2
SHOSTAKOVICH Symphony No. 8

Thursday 1 October 7.30pm

Esa-Pekka Salonen conductor
Philharmonia Voices
JANÁČEK *Sinfonietta*
LINDBERG *GRAFFITI* (UK première)
STRAVINSKY *The Firebird* (complete)

Thursday 8 October 7.30pm

Esa-Pekka Salonen conductor
BERG *Wozzeck* (semi-staged)
 With a cast including
Simon Keenlyside as *Wozzeck*
Philharmonia Voices
Jean-Baptiste Barrière *video direction*

Thursday 15 October 7.30pm

Leif Segerstam conductor | **Nicola Benedetti** violin
GLINKA Overture, *Ruslan and Ludmila*
GLAZUNOV Violin Concerto
DVOŘÁK Symphony No. 9, *From the New World*

Thursday 22 October 7.30pm

CHRISTOPH VON DOHNÁNYI 80TH BIRTHDAY CONCERT
Christoph von Dohnányi conductor | **Yefim Bronfman** piano
MENDELSSOHN Overture, *The Hebrides*
BRAHMS Symphony No. 3
BRAHMS Piano Concerto No. 2

Thursday 29 October 7.30pm

Philippe Jordan conductor | **Piotr Anderszewski** piano
STRAUSS *Don Juan*
MOZART Piano Concerto No. 18, K456
BEETHOVEN Symphony No. 7

Thursday 5 November 7.30pm

RACHMANINOV CYCLE PART I
Mikhail Pletnev conductor | **Nikolai Lugansky** piano
SHOSTAKOVICH *Festive Overture*
RACHMANINOV Piano Concerto No. 1
RACHMANINOV Symphony No. 2

Sunday 8 November 3.30pm

RACHMANINOV CYCLE PART I
Mikhail Pletnev conductor | **Nikolai Lugansky** piano
TCHAIKOVSKY Overture, *Voyevoda*
RACHMANINOV Piano Concerto No. 3
SIBELIUS Symphony No. 2

Thursday 12 November 7.30pm

Vasily Petrenko conductor | **Boris Giltburg** piano
MUSSORGSKY arr. **RIMSKY-KORSAKOV** *Night on the Bare Mountain*
GRIEG Piano Concerto
SHOSTAKOVICH Symphony No. 5

Tuesday 1 December 7.30pm

Lorin Maazel conductor | **Arabella Steinbacher** violin
MOZART Violin Concerto No. 3, K216
MAHLER Symphony No. 9

Thursday 3 December 7.30pm

Lorin Maazel conductor | **Simon Trpčeski** piano
KODÁLY *Dances of Galanta*
TCHAIKOVSKY Piano Concerto No. 1
MUSSORGSKY arr. **RAVEL** *Pictures at an Exhibition*

Thursday 10 December 7.30pm

Sir Charles Mackerras conductor
Christine Brewer soprano
WAGNER Overture & Venusberg music, *Tannhäuser*
WAGNER Prelude and Liebestod, *Tristan und Isolde*
WAGNER *Götterdämmerung* (excerpts)

Sunday 13 December 3.00pm

Sir Charles Mackerras conductor
Lydia Teuscher soprano | **Sarah Connolly** mezzo-soprano
HUMPERDINCK *Hänsel und Gretel* (excerpts)
BEETHOVEN Symphony No. 6, *Pastoral*

Thursday 21 January 7.30pm

Leif Segerstam conductor | **David Fray** piano
MOZART Piano Concerto No. 20, K466
MAHLER Symphony No. 5

Thursday 28 January 7.30pm

Vladimir Ashkenazy conductor | **Steven Isserlis** cello
ELGAR Cello Concerto
TCHAIKOVSKY *Manfred* Symphony

Sunday 31 January 3.00pm

Vladimir Ashkenazy conductor | **James Ehnes** violin
ELGAR *Cockaigne*
MENDELSSOHN Violin Concerto
ELGAR Symphony No. 1

Thursday 4 February 7.30pm

Esa-Pekka Salonen conductor
Viktoria Mullova violin
BENJAMIN *Dance Figures*
STRAVINSKY Violin Concerto
BARTÓK Concerto for Orchestra

Thursday 11 February 7.30pm

Eliahu Inbal conductor
Danna Glaser soprano | **Ekaterina Semenchuk** mezzo-soprano
Philharmonia Voices | **Philharmonia Chorus**
MAHLER Symphony No. 2, *Resurrection*

Sunday 14 February 3.00pm

VALENTINE'S DAY GALA CONCERT
Robin O'Neill conductor | **Jennifer Pike** violin
TCHAIKOVSKY Fantasy Overture, *Romeo and Juliet*
BRUCH Violin Concerto
KHACHATURIAN Adagio, *Spartacus*
DVOŘÁK Romance
BIZET Orchestral Suite, *Carmen*

Thursday 18 February 7.30pm

Kurt Masur conductor
MOZART Symphony No. 39, K543
BRUCKNER Symphony No. 4, *Romantic*

Sunday 28 February 3.00pm

RACHMANINOV CYCLE PART 2
Andris Nelsons conductor | **Nikolai Lugansky** piano
VERDI Overture, *La Forza del Destino*
RACHMANINOV Piano Concerto No. 2
RACHMANINOV *Symphonic Dances*

Thursday 4 March 7.30pm

RACHMANINOV CYCLE PART 2
Andris Nelsons conductor | **Nikolai Lugansky** piano
STRAVINSKY *Scherzo à la russe*
RACHMANINOV Piano Concerto No. 4
WAGNER Prelude to Act 1 from *Lohengrin*
SHOSTAKOVICH Symphony No. 9

Tuesday 9 March 7.30pm

Christoph von Dohnányi conductor
Janine Jansen violin | **Maxim Rysanov** viola
MOZART Sinfonia Concertante, K364
SCHUBERT Symphony No. 9, *Great*

Saturday 13 March 7.30pm

Christoph von Dohnányi conductor | **Yefim Bronfman** piano
BEETHOVEN Overture, *Prometheus*
BRAHMS Piano Concerto No. 1
SCHUMANN Symphony No. 2

Tuesday 30 March 7.30pm

PHILHARMONIA ORCHESTRA 65TH BIRTHDAY CONCERT
Riccardo Muti conductor | **Joshua Bell** violin
BEETHOVEN Violin Concerto
BEETHOVEN Symphony No. 3, *Eroica*

Thursday 8 April 7.30pm

Stéphane Denève conductor | **Lars Vogt** piano
DUKAS Fanfare, *La Péri*
MOZART Piano Concerto No. 23, K488
RIMSKY-KORSAKOV *Scheherazade*

Sunday 11 April 3.00pm

Juraj Valcuha conductor | **François-Frédéric Guy** piano
SMETANA Vltava, *Ma Vlast*
BEETHOVEN Piano Concerto No. 4
DVOŘÁK Symphony No. 8

Thursday 15 April 7.30pm

Tugan Sokhiev conductor | **Yevgeny Sudbin** piano
RIMSKY-KORSAKOV *Russian Easter Festival Overture*
SHOSTAKOVICH Piano Concerto No. 2
STRAVINSKY *The Rite of Spring*

Thursday 22 April 7.00pm

LIVE SCREENING OF WATERLOO
Carl Davis conductor

Saturday 8 May 7.30pm

Vladimir Ashkenazy conductor | **Sunwook Kim** piano
SCHUBERT Overture, *Rosamunde*
SCHUMANN Piano Concerto
BEETHOVEN Symphony No. 4

Thursday 13 May 7.30pm

Hugh Wolff conductor | **Gil Shaham** violin
Philharmonia Voices
WALTON Overture, *Portsmouth Point*
WALTON Violin Concerto
HOLST *The Planets*

Saturday 15 May 7.30pm

RACHMANINOV CYCLE PART 3
Alexander Lazarev conductor | **Nikolai Lugansky** piano
TCHAIKOVSKY Serenade for Strings
RACHMANINOV *Rhapsody on a Theme of Paganini*
SHOSTAKOVICH Symphony No. 6

Thursday 20 May 7.30pm

Kirill Karabits conductor | **Gil Shaham** violin
BERNSTEIN Overture, *Candide*
BARBER Violin Concerto
PROKOFIEV Suite, *Romeo and Juliet*

Sunday 23 May 3.00pm

Esa-Pekka Salonen conductor | **Truls Mørk** cello
BEETHOVEN Overture, *Namensfeier*
DVOŘÁK Cello Concerto
SIBELIUS Symphony No. 2

Thursday 10 June 7.30pm

Esa-Pekka Salonen conductor | **Sergey Khachatryan** violin
BRAHMS Violin Concerto
BERLIOZ *Symphonie fantastique*

Thursday 24 June 7.30pm

PROKOFIEV & TCHAIKOVSKY SERIES
Yuri Temirkanov conductor | **Denis Matsuev** piano
TCHAIKOVSKY 'Polonaise', *Eugene Onegin*
PROKOFIEV Piano Concerto No. 3
TCHAIKOVSKY Symphony No. 5

Sunday 27 June 7.30pm

PROKOFIEV & TCHAIKOVSKY SERIES
Yuri Temirkanov conductor | **Sayaka Shoji** piano
TCHAIKOVSKY Fantasy Overture, *Romeo and Juliet*
PROKOFIEV Violin Concerto No. 2
TCHAIKOVSKY Symphony No. 4

Tuesday 29 June 7.30pm

PROKOFIEV & TCHAIKOVSKY SERIES
Yuri Temirkanov conductor | **Boris Berezovsky** piano
PROKOFIEV *Cinderella Suite* (excerpts)
PROKOFIEV Piano Concerto No. 2
TCHAIKOVSKY Symphony No. 6



© Richard Haughton

Saturday 23 January 12pm

FAMILY MUSIC DAY - TOUR D'EUROPE

Kevin Hathway presenter

FREE craft and percussion workshops at 10.15 and 11.00am

Saturday 23 January 7.30pm

Vladimir Ashkenazy conductor

James Ehnes violin

ELGAR Overture, *In the South*

MENDELSSOHN Violin Concerto

ELGAR *Enigma Variations*

6.15pm PRE-CONCERT TALK

Wednesday 3 March 7.30pm

RACHMANINOV CYCLE

Andris Nelsons conductor

Nikolai Lugansky piano

VERDI Overture, *La Forza del Destino*

RACHMANINOV Piano Concerto No. 2

WAGNER Prelude to Act 1 from *Lohengrin*

SHOSTAKOVICH Symphony No. 9

6.15pm PRE-CONCERT TALK

Saturday 10 April 7.30pm

Juraj Valcuha conductor

François-Frédéric Guy cello

SMETANA *Vltava, Ma Vlast*

BEETHOVEN Piano Concerto No. 4

DVOŘÁK Symphony No. 8

6.15pm PRE-CONCERT TALK

Wednesday 12 May 7.30pm

Hugh Wolff conductor

Gil Shaham violin

WALTON Overture, *Portsmouth Point*

WALTON Violin Concerto

HOLST *The Planets*

6.15pm PRE-CONCERT TALK

Wednesday 23 June 7.30pm

PROKOFIEV & TCHAIKOVSKY SERIES

Yuri Temirkanov conductor

Denis Matsuev piano

TCHAIKOVSKY 'Polonaise', *Eugene Onegin*

PROKOFIEV Piano Concerto No. 3

TCHAIKOVSKY Symphony No. 5

6.15pm PRE-CONCERT TALK

De Montfort Hall Box Office: 0116 233 3111

www.demontforthall.co.uk

Friday 18 September 7.30pm

LORD MAYOR'S CONCERT

Vladimir Ashkenazy conductor

Sunwook Kim piano

SCHUBERT Overture, *Rosamunde*

SCHUMANN Piano Concerto

TCHAIKOVSKY Symphony No. 4

Wednesday 14 October 7.30pm

Leif Segerstam conductor

Nicola Benedetti violin

GLINKA Overture, *Ruslan and Ludmila*

GLAZUNOV Violin Concerto

DVOŘÁK Symphony No. 9, *From the New World*

Friday 30 October 7.30pm

Philippe Jordan conductor

Piotr Anderszewski piano

BEETHOVEN Overture, *Leonore* No. 1

MOZART Piano Concerto No. 18, K456

BEETHOVEN Symphony No. 7

6.15pm PRE-CONCERT TALK

Wednesday 2 December 7.30pm

Lorin Maazel conductor

Arabella Steinbacher violin

MOZART Violin Concerto No. 3

MAHLER Symphony No. 9



The Philharmonia Orchestra is 65!

The Philharmonia's 2009/10 Season marks the 65th anniversary of the Orchestra's founding by Walter Legge in 1945. During the course of its 65 year history the Philharmonia Orchestra has become known as one of the world's great orchestras, making iconic recordings and giving concerts with the great classical conductors of the 20th century including Wilhelm Furtwängler, Arturo Toscanini, Herbert von Karajan, Carlo Maria Giulini, Otto Klemperer, Riccardo Muti, Christoph von Dohnányi and now Esa-Pekka Salonen.

This milestone befits a celebration that lasts throughout the season, and a number of schemes have been created to make sure as many Philharmonia Orchestra supporters as possible can be part of the festivities:

Join the 65 Club

Celebrate the Orchestra's illustrious history over the last 65 years with private events and backstage tours. The 65 Club is an incredibly easy and affordable way to celebrate this anniversary with us, also providing valuable support to the work of the Philharmonia Orchestra, a registered charity, in its 65th year.

Join the Conductors' Circle

Be part of an exclusive circle of Philharmonia enthusiasts whose contributions support some of the Orchestra's most ambitious musical projects.

Sponsor a Musician's Chair

There is no better way to show support for your favourite Philharmonia musician or instrument than by becoming a Chair Endower. Chair Endowers develop a special relationship with their player through regular informal meetings at concerts and written updates.

Corporate Celebrations

The Philharmonia's corporate hospitality packages are second to none. To celebrate the 65th anniversary, there are many packages available for businesses to entertain clients and staff.

Join the 65th Birthday Circle of Support

The Philharmonia's 65th anniversary concert takes place on 30 March 2010 with the legendary Riccardo Muti and Joshua Bell. The 65th Birthday Circle supports Maestro Muti's concerts in London and Paris and in turn receives

top price tickets and hospitality as well as a private post-concert dinner with Maestro Muti.

Whether you choose to give a lot or a little, everyone can be part of this special year. Please join us.

For more information on how to join in the festivities, please contact Stephanie Dittmer, Friends and Projects Manager on 020 7921 3922 or stephanie.dittmer@philharmonia.co.uk



Walter Legge, Philharmonia Orchestra founder, circa 1947



Ears Open!

By Nick Kimberley

Esa-Pekka Salonen and Magnus Lindberg have been friends and collaborators since they were teenagers. Now Lindberg's new work brings them together again. Magnus Lindberg recalls their decades of making music, and occasionally trouble, together.

If the act of composition itself is achieved in isolation, composers have always been inclined to gravitate towards fellow musicians of kindred spirit. That has certainly been Magnus Lindberg's way. Since his youth, he has drawn succour from relationships with composers and musicians who share his open-minded approach to matters musical, and no-one has been a more constant companion than the Philharmonia Orchestra's Principal Conductor and Artistic Advisor, Esa-Pekka Salonen.

Since Lindberg and Salonen were both born in Helsinki in 1958, their paths were destined to cross. As Lindberg recalls, 'We both came from non-musical families, but we were interested in making music from an early age. At that time the Sibelius Academy in Helsinki had a system that allowed teenagers to study there in parallel with attending secondary school. Esa-Pekka and I happened to apply for the youth department in the same year, in 1973; he played the horn and I was a pianist. At that early stage, even more than today, we both thought we knew absolutely everything, far more than our teachers. We ended up in the same counterpoint class, and after a while the teacher took us to one side and said, "I'm sorry, the two of you are ruining my class. I've decided that I have to exclude you, but I will put you in the hands of a professor who I believe will be able to cope with you." And that was the start of a long relationship with the theory teacher Risto Väisänen, who taught us in a class on our own. We spent every Saturday playing two-piano transcriptions of all the great string quartets and symphonies: even today I consider it one of the best aspects of my whole musical training.'

While still teenagers, the two tearaways also acted as pianists for the conducting class of Jorma Panula, the man widely credited as the guiding light for several generations of Finland's leading conductors. Later they both enrolled full-time at the Sibelius Academy, where their relationship took on something of the quality of a mission. 'In Finland at the time,' says Lindberg, 'the role of a composer was defined by the mysticism that had grown up around the figure of

Sibelius: the loneliness and isolation, and the almost inhuman aspects that went with that. So we set about doing things differently; we said that by communicating with each other, we'll understand better what we're doing.'

This was not simply a matter of Lindberg and Salonen against the world; by now they had made contact with other composers who shared their philosophy. They included Kaija Saariaho and Jouni Kaipainen, and in 1977 they joined forces in a kind of avant-garde think-tank that they called Korvat auki!: 'Ears open!' Determined to look beyond the borders of Finland for inspiration, the group studied scores, arranged performances and engaged in heated debate, all the while developing their own voices as composers. As Salonen himself has described it, tongue half in his cheek, Korvat auki! was 'highly idealistic and based on the notion that new music, particularly new serial music, made you a better person'.

'...the teacher took us to one side and said, "I'm sorry, the two of you are ruining my class." '

Like many young composers struggling to make their way, Lindberg and Salonen did not find it easy to persuade other musicians to play their music. Once again, youthful idealism came up with the solution: they founded their own chamber ensemble and called it Toimii: 'It works', a bold statement of intent. Besides Salonen (horn) and Lindberg (piano), Toimii's membership included clarinetist Kari Kriikku and cellist Anssi Karttunen, for both of whom Lindberg has written several works, including major concertos. All those involved in Toimii now have international careers, and although the ensemble has not been formally dissolved, its concerts have become rare and special occasions: one of the last was a memorable performance of Lindberg's *Kraft* as part of the Philharmonia's 'Related Rocks' Lindberg festival in 2001.

Now the two men are due to work together again when Salonen conducts the UK premiere of Lindberg's *GRAFFITI*, a co-commission from Southbank Centre, Finnish Radio Symphony Orchestra (which gave the first performance in

Helsinki in May 2009) and Oslo Philharmonic Orchestra. *GRAFFITI* is scored for chamber chorus and orchestra, and as such it is one of Lindberg's very few vocal works. Writing for the voice has been something he has tended to avoid; as he says, 'My only regret about Toimii is that we didn't have a singer. If there had been one, I would have had a natural connection with vocal music, it would have sorted out my fear in that domain.'

Not that *GRAFFITI* shows any trace of fear on Lindberg's part. His writing for the orchestra is typically rich and textured, while the choral writing has a luminous quality that generates a lyricism that has not always been a Lindberg trademark: 'There are few things I dislike as much as complicated, atonal vocal writing. I don't think the voice is the right instrument for that kind of composition. I prefer directness; I don't want to see my choral singers struggling endlessly to hit impossible pitches all the time. The singing has to come from the spinal cord.'

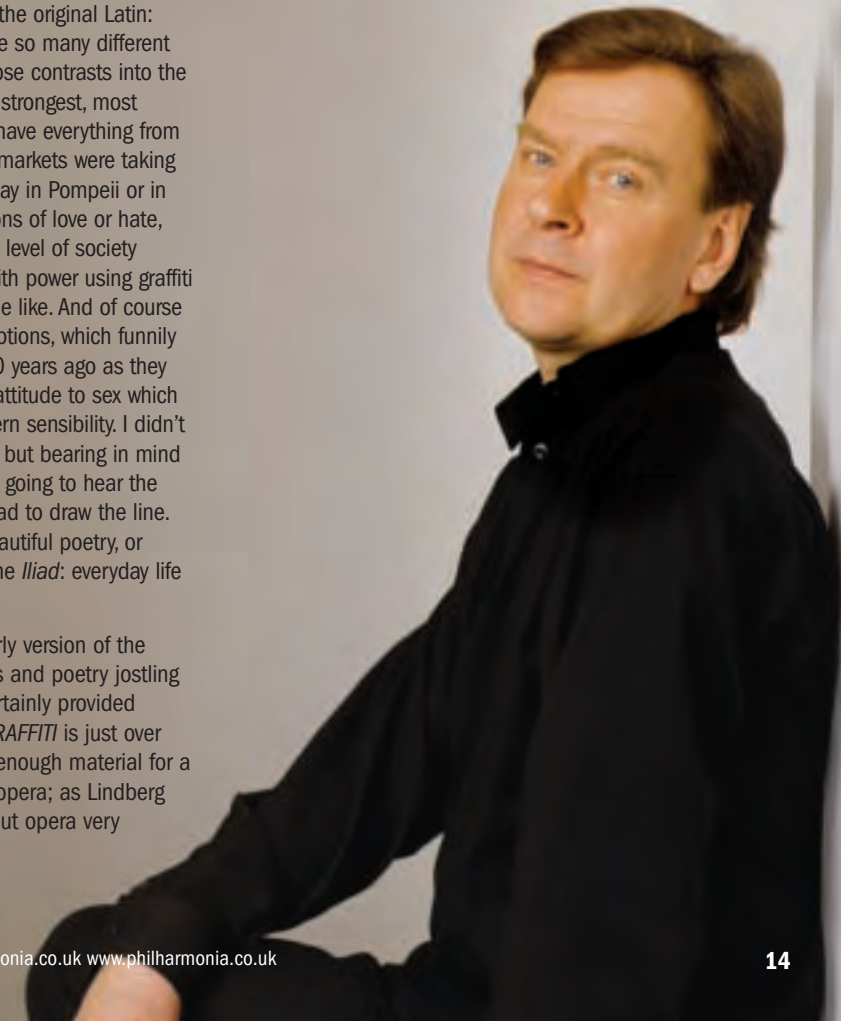
The work is a setting of graffiti found at Pompeii, centuries after Mount Vesuvius erupted and buried the city in AD79. Lindberg acknowledges the help that he has received from the Finnish archaeologist and historian Paavo Castrén, whom he calls 'a wonderful supervisor', and who has worked on the inscriptions since the 1960s. Under his guidance, Lindberg spent months assembling his texts, which he has set in the original Latin: 'What attracted me was that they embrace so many different aspects of everyday life. I tried to work those contrasts into the musical world of the piece, to expose the strongest, most dramatic tensions that I can achieve. We have everything from typical messages about where and when markets were taking place, what happened on any particular day in Pompeii or in nearby villages, straightforward protestations of love or hate, people lobbying for the next election: that level of society announcements. Then there were those with power using graffiti to advertise gladiatorial spectacles and the like. And of course there is no way to avoid the low-life inscriptions, which funnily enough looked very much the same 2000 years ago as they do today. There was a very open-minded attitude to sex which can still seem slightly shocking to a modern sensibility. I didn't want to exclude that aspect of the graffiti, but bearing in mind that my 81-year-old mother was probably going to hear the piece with a translation in front of her, I had to draw the line. There again, you also find examples of beautiful poetry, or someone trying to remember lines from the *Iliad*: everyday life in all its aspects.'

Put that way, the graffiti sound like an early version of the internet, with news, opinion, sales pitches and poetry jostling for space with pornography. They have certainly provided Lindberg with ample food for thought: '*GRAFFITI* is just over half an hour long, but the texts gave me enough material for a three-hour opera.' This, though, is not an opera; as Lindberg says, 'For 17 years I've been thinking about opera very

seriously, and the result is that today I know what I *don't* want to do, but I still don't know what I would like to do.'

No matter; *GRAFFITI* takes Lindberg into new areas of expression, while remaining recognisably Lindbergian. It will undoubtedly be one of the highlights of the Orchestra's 2009/10 season; it will also renew and strengthen a collaboration that has done much to place Finnish music at the very centre of contemporary musical life.

'...bearing in mind that my 81-year-old mother was probably going to hear the piece with a translation in front of her, I had to draw the line.'



The First Year with Salonen

In 2008 the Philharmonia warmly welcomed Esa-Pekka Salonen to the podium in his new role as Principal Conductor and Artistic Advisor. With a dozen concerts in the UK alone and dozens more in Europe, the Philharmonia travelled far and wide announcing a new era of music making with Salonen at the helm of this great Orchestra. We asked the players what this past year has been like for them.

'His sense of humour is very, very good and because he's Finnish it's dry which also suits our sense of humour.'

Paul Edmund-Davies, Co-Principal Flute

'It's not often you get a chance to play pieces from the Second Viennese School like Berg's Violin Concerto, and I've enjoyed that quite a lot. I'm really looking forward to *Wozzeck* in the autumn - it happens to be my favourite, and with the energy and enthusiasm we receive from Salonen, it's sure to be a wonderful event!'

Eleanor Wilkinson, First Violin

'This is a really exciting time to be in the Orchestra. Esa-Pekka is an inspiring musician who creates a very special atmosphere in concerts which captivates both the audience and the Orchestra.'

Mark van de Wiel, Co-Principal Clarinet

'I'll never forget our performance of *Gurrelieder* with Esa-Pekka in Madrid! The emotion he showed after that glorious final five minutes of music summed up the occasion; it was more than music, it was an event that will live long in the memory.'

Sam Burstin, Viola

'Esa-Pekka is an incredibly committed conductor, and you really do feel that every performance you give with him is an amazing occasion.'

Clare Thompson, First Violin

'You want to do your very best for him.'

Julian Milone, Second Violin

'The audiences on tour have been absolutely fantastic. It lifts you to another level altogether. We've had entire audiences on their feet, it's like being at a big sporting occasion sometimes!'

Michael Turner, Viola

'Salonen demands quite a lot of attention to detail and he's such a vibrant person you can't just sit back and let the music wash over you - you have to really, really go for it yourself.'

Kath Wood, Cello

'His technique is absolutely amazing and he gives so much to the music in terms of energy and spirit and insight as well, which of course is so invaluable to players in the Orchestra. We can all play the notes that are put in front of us and we're used to adapting very quickly, but it's the insight that Esa-Pekka brings which is so valuable.'

Christian Jones, Principal Bass Trombone

Berg's *Wozzeck*: A modern morality tale?

By Julian Johnson

On 8 October, Esa Pekka-Salonen will conduct the Philharmonia Orchestra and a starry line-up of soloists in a semi-staged performance of Berg's first opera, *Wozzeck*, an event which brings to a close the year-long series *City of Dreams: Vienna 1900-35*. Julian Johnson, Series Consultant, explores why this work, begun amid the horrors of the First World War, continues to make such a powerful impact on modern audiences.

Don't let anyone tell you that *Wozzeck* is about the descent into madness of its eponymous anti-hero. It is, but much more besides. On the surface, Berg's opera does indeed tell the story of a poor soldier, haunted by disturbing visions of the world, whose fragile grip on his emotions is finally broken by the infidelity of Marie, with whom he has fathered a child. In the last act of the opera, Wozzeck stabs her to death, before accidentally drowning himself in an attempt to hide the knife. On the surface, it's a sorry tale about downtrodden folk being dragged yet further down – by grinding poverty, and by the inhumanity and hypocrisy of those around them. Add to that, the theme of progressive mental deterioration and madness, throw in the fact that this is an atonal work with almost no reference to traditional harmony, and you are clearly a long way from the elegant pleasures more usually associated with an evening at the opera.

But Berg's opera is not concerned with the surface of things; it is psychological through and through. Indeed, I can think of few other pieces of music that embody so completely the aesthetic of twentieth-century Expressionism and its insistence that art should be 'analytical' (a term applied by the painter, Oskar Kokoschka), in the sense of 'psychoanalytical', getting beneath the surface of things, trying to understand the archaeology of experience, the underground processes that culminate in the eruption of outward events and actions. Viewed from this angle, Berg's opera is about the *how* rather than the *what*, about how an ordinary but fundamentally good man could lose himself so completely that he ends up murdering the person he loves most in all the world.

This story is both utterly personal and subjective (we see most of the opera through Wozzeck's own eyes) and, at the same time, uncompromisingly objective in its analysis of a dysfunctional society. Because *Wozzeck* is less the story of a man who goes mad than the story of a man who is *driven* mad. He is abused and let down, in greater or lesser ways, by all those around him. The Doctor uses him as a

guinea pig in an inhumane experiment on the effect of diet on human behaviour. The Captain, to whom he acts as batman, lectures him on his immorality. Marie betrays him with the Drum Major who in turn bullies him. After being beaten up in the barracks at night, Wozzeck is simply deserted by his fellow soldiers, including his best friend Andres. Nor can he find any consolation in the company of his fellow townsfolk; Berg portrays them as a drunken mob, who eventually turn on him like baying hounds.

The opera's libretto was derived from a play by Georg Büchner, unpublished at the author's death (at the age of 24) in 1837. Based on a true story, widely reported in the newspapers at the time, it must have been just as shocking then as a piece of social criticism as it was three-quarters of a century later when Berg encountered it. It was, at that time, the object of renewed interest as a kind of forerunner of literary modernism; its understated text and short, loosely arranged scenes chimed well with the approaches of early twentieth-century dramatists. Berg attended a performance in May 1914, and began sketching his opera at once. The story of the abused foot soldier must have had a particular resonance for him as, the following year, he himself was sent off for basic military training until, after suffering from a physical collapse, he was reassigned to desk duties in the War Ministry.

If the date of the original play seems surprisingly early for such a modernist work, think of Schubert. Think of the protagonists of his great song-cycles *Die schöne Müllerin* (1823) and *Winterreise* (1827). These are both concerned with the progressive alienation of the individual from the society in which he finds himself; the rejected lover becomes an outcast, a wanderer, unable to find a home wherever he goes – except, of course, in death itself. Berg's *Wozzeck*, first performed in 1925, a century after Schubert's song cycles, shares this profound sense of homelessness – a quality that is both romantic and peculiarly modern at the same time. That sense of homelessness is perfectly embodied in Berg's atonal

musical language. There is a restless quality to much of the music, in part a product of Berg's avoidance of traditional harmony, in part the result of his kaleidoscopic orchestration and dense instrumental part writing. But, at the same time, the music is very carefully structured. Each of the three acts consists of five scenes – the first act is modelled on a baroque suite, the second on a five-movement symphony, and the third as a set of inventions. But such intricacies, like Berg's fondness for hidden musical symbols and disguised personal revelations, can be happily ignored by the listener. Carried along by the compelling drama of the piece, it is the play of intense human emotions that strike the listener most forcefully.

It is a distinctive aspect of this piece that the intensity of raw emotion is set off by the tightly controlled underlying framework. In a similar way, the tone of other characters (the Doctor and the Captain) often seems dispassionate and removed, as a kind of foil that heightens the pathos of Wozzeck's more lyrical outbursts. Berg's treatment of those surrounding Wozzeck is often biting and satirical (he stipulated that the Doctor and Captain should be played by comic, or *buffo*, singers); in contrast, Wozzeck's protest about poverty ('Wir arme Leute') or the lullaby Marie sings to her child, allow the expression of the warmth of human feeling that is all the more poignant for being otherwise so harshly excluded.

The orchestra is often entrusted with taking up a quality of expression denied to the characters themselves. A series of

orchestral interludes between scenes allows for a breaking out of repressed emotion, not unlike the way that similar interludes function in Debussy's *Pelléas et Mélisande*. These are quite short, until the sustained D minor interlude in Act 3, played after Wozzeck's drowning. Based on an earlier composition, this momentary return to a tonal idiom exerts a powerful effect on the opera as a whole. To my ears, it sounds like an overflowing of all that has been so far repressed, an overwhelming expression of compassion, a protest against the brutality of the story we have just witnessed. It is Berg's music, in the end, that asserts the quality of humanity, so often absent in the world depicted in the outward events of the opera.

It is a work of searing intensity that leaves one hollowed out and drained in the same way as after a performance of a Shakespearean tragedy. It is a work utterly of its time that expresses the collision of the modern world and the impersonal horrors of the First World War with an older ideal of humane care and individuality. At the same time, of course, it transcends its time – it reaches back to the experience of the early romantics, and forward to the present day. In that, it's a wonderfully apt and quite unmissable final curtain to the Philharmonia's *City of Dreams* project.

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The Art of Music: Vincent Van Gogh

Thursday 1 April 2010

In 2010, the Royal Academy of Arts will stage a landmark exhibition of the work of Vincent Van Gogh (1853–1890) and the Friends of the Philharmonia Orchestra are delighted to join in partnership once again with the Friends of the Royal Academy of Arts for our *fourth* annual private view and chamber concert inspired this year by the Royal Academy's exhibition, *The Real Van Gogh: The Artist and His Letters*.

Van Gogh was a compulsive and eloquent correspondent. The majority of his letters were written to his brother Theo, an art-dealer in Paris who supported Vincent throughout his difficult artistic career. Other artists, notably Anton van Rappard, Emile Bernard and Paul Gauguin, were also, at different phases of Vincent's life, recipients of his letters. The originality of his ideas about art, nature and literature, combined with his deep understanding of these subjects, make Van Gogh's letters much more than a personal expression of feelings: they attain the status of great literature. He also wrote about music as a source of inspiration in his work, affecting his thinking and perception of portraiture; piano lessons deepened his understanding of the relationship between musical chords and colour. In reading the letters one encounters not only a sensitive, determined and exceptionally hardworking man, but also someone possessed of a powerful intellect; this exhibition will challenge the view that Van Gogh was an erratic genius by allowing the viewer a rare insight into his artistic process through the intimate medium of his correspondence. Together the letters create a 'self-portrait', and reveal the ways in which Van Gogh defined himself as an artist and as a human being.

On **Thursday 1 April 2010** the Friends of the Philharmonia will have a unique opportunity to enjoy a **private view** of this incredible exhibition. The Philharmonia Orchestra Chamber Ensemble, led by Julian Milone, will add another dimension to this event with a private performance of mid- to late-19th century French chamber music evocative of the life and times of Vincent Van Gogh during this period of his career in France. Over the past three years this event has built strength upon strength and we are delighted to invite you to attend what may very well be the best one yet.



The Art of Music: Vincent Van Gogh

Thursday 1 April 2010

Royal Academy of Arts

6.30pm – 9.30pm

£35 per person

**(inclusive of view, concert
and refreshments)**

BOOKING INFORMATION

Principal Friends – Monday 5 October 2009

Friends – Monday 9 November 2009

General Public – Monday 1 March 2010

Philharmonia Box Office

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