



ROYAL
PHILHARMONIC
ORCHESTRA

LIVE IN CONCERT

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SYMPHONY NO.7, 'LENINGRAD'

Dmitri Shostakovich's profound and stirring symphony

With Aaron Copland's **Fanfare for the Common Man**

Sunday 31 May 2020 from 2pm BST – YouTube Premieres

Royal Philharmonic Orchestra in association with
the Southbank Centre, Google Arts & Culture and YouTube

Conductor: **MARIN ALSOP**

Leader: **DUNCAN RIDDELL**

A Black Swan Film and Video Production

**SOUTHBANK
CENTRE**



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ROYAL PHILHARMONIC ORCHESTRA

President: Mrs Aline Foriel-Destezet

Music Director Designate, August 2020: Vasily Petrenko

Principal Guest Conductor: Pinchas Zukerman

Principal Associate Conductor: Alexander Shelley

Permanent Associate Conductor: Grzegorz Nowak

As the Royal Philharmonic Orchestra (RPO) approaches its seventy-fifth anniversary in 2021, its mission to enrich lives through orchestral experiences that are uncompromising in their excellence and inclusive in their appeal, places the RPO at the forefront of music-making in the UK. Performing approximately 200 concerts each season and with a worldwide audience of more than half-a-million people, the Orchestra embraces a broad repertoire that enables it to reach the most diverse audience of any British symphony orchestra. Whilst artistic integrity remains paramount, the RPO is unafraid to push boundaries and is equally at home recording video game, film and television soundtracks and working with pop stars, as it is performing the great symphonic repertoire.

The RPO collaborates with the most inspiring artists and looks forward to welcoming its new Music Director, Vasily Petrenko, in September 2021. Vasily Petrenko will join a roster of titled conductors that includes Pinchas Zukerman (Principal Guest Conductor), Alexander Shelley (Principal Associate Conductor) and Grzegorz Nowak (Permanent Associate Conductor).

Cadogan Hall in London has been the Royal Philharmonic Orchestra's home since 2004. Here it performs an annual season of concerts, many of which are subsequently toured to its seven principal residency venues. In addition, the Orchestra promotes more than forty-five concerts each season at partnership venues across the country, several of which are in areas where access to live orchestral music is very limited. In London, the Orchestra also promotes a season of symphonic concerts at the Southbank Centre's Royal Festival Hall and a popular series at the iconic Royal Albert Hall, where it has recently been appointed as the Hall's Associate Orchestra.

As a respected cultural ambassador, the RPO enjoys a busy schedule of international touring, performing in the world's great concert halls and at prestigious international festivals. This season's touring highlights include visits to Belarus, Slovakia and a three-week tour of the USA.

The RPO is recognised as being the UK's most in-demand orchestra, an accolade that would have pleased Sir Thomas Beecham, who founded the RPO in 1946. His mission was to lead a vital revival of UK orchestras after World War II and form an ensemble that comprised the finest musicians in the country. The Orchestra

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has since attracted a glittering list of principal conductors, including Rudolf Kempe, Antal Doráti, Walter Weller, André Previn, Vladimir Ashkenazy, Yuri Temirkanov, Daniele Gatti and Charles Dutoit.

The RPO aims to place orchestral music at the heart of contemporary society, collaborating with creative partners to foster a deeper engagement with communities to ensure that live orchestral music is accessible to as inclusive and diverse an audience as possible. To achieve this, in 1993 the Orchestra launched RPO Resound, which has grown to become the most innovative and respected orchestral community and education programme in the UK and internationally. The programme delivers bespoke, pioneering education, community and talent development projects to a wide range of participant groups, including homeless people, children, young people and stroke survivors, always with the overarching objective to leave a lasting legacy.

The Royal Philharmonic Orchestra has always been entrepreneurial and in 1986 it was the first UK orchestra to launch its own record label. The RPO has gone on to embrace advances in digital technology and now achieves nearly thirty million downloads of its recorded music each year. The Orchestra is increasingly active online (www.rpo.co.uk) and on social media (@rpoonline) providing audiences with the opportunity to engage with the RPO and enjoy 'behind-the-scenes' film clips and photographs.

Passion, versatility and uncompromising artistic standards are the Royal Philharmonic Orchestra's hallmarks, and as it looks forward to an exciting future with its new Music Director, Vasily Petrenko, it will continue to be recognised as one of the world's most open-minded, forward-thinking and accessible symphony orchestras.

THE ORCHESTRA

FIRST VIOLINS

Duncan Riddell

Tamás András

Sulki Yu

Shana Douglas

Joana Valentiniaviciute

Andrew Klee

Kay Chappell

Anthony Protheroe

Erik Chapman

Charlotte Reid

Sophie Mather

Ricky Gore

Geoffrey Silver

Joanne Chen

Cindy Foster

Rosemary Hinton

SECOND VIOLINS

Tristan Gurney

Elen Háf Rideal

Theodor Küng

Jennifer Christie

Charlotte Ansbergs

Peter Graham

Stephen Payne

Manuel Porta

Charles Nolan

Sali-Wyn Ryan

Siân McInally

Colin Callow

Ikuko Sunamura-Aso

Rebecca Dinning

VIOLAS

Abigail Fenna

Liz Varlow

Ugne Tiškutė

Chian Lim

Esther Harling

Jonathan Hallett

Triona Milne

Andrew Sippings

Clive Howard

Helen Picknett

Pamela Ferriman

Katrina Baker

CELLOS

Jonathan Ayling

Chantal Webster

Roberto Sorrentino

George Hout

William Heggart

Alba Acevedo

Rachel van der Tang

Naomi Watts

Rosemary Banks-Francis

Anna Mowat

DOUBLE BASSES

Meherban Gillett

Chris West

David Gordon

Benjamin Cunningham

Ben Wolstenholme

Kylie Davies

Siret Lust

David Johnson

FLUTES

Emer McDonough

Joanna Marsh

Helen Keen

PICCOLO

Helen Keen

ALTO FLUTE

Joanna Marsh

OBOES

John Roberts

Timothy Watts

COR ANGLAIS

Patrick Flanagan

CLARINETS

Katherine Lacy

Sonia Sielaff

Thomas Lessels

E-FLAT CLARINET

Sonia Sielaff

BASS CLARINET

Laurent Ben Slimane

BASSOONS

Benedikt Schobel

Helen Storey

CONTRABASSOON

Fraser Gordon

FRENCH HORNS

Laurence Davies

Christopher Gough

Kathryn Saunders

Richard Ashton

Tim Anderson

Carsten Williams

Mark Wood

Hugh Seenan

Jonathan Quaintrell-

Evans

TRUMPETS

James Fountain

Adam Wright

Mike Allen

Niall Keatley

Simon Cox

Darren Moore

Matthew Williams

Katie Smith

TROMBONES

Matthew Gee

Matthew Knight

Helen Vollam

Rupert Whitehead

BASS TROMBONE

Roger Argente

Daniel West

TUBA

Kevin Morgan

TIMPANI

Matt Perry

PERCUSSION

Stephen Quigley

Martin Owens

Gerald Kirby

Joe Cooper

Oliver Yates

Kevin Earley

Gillian McDonagh

HARPS

Suzy Willison-Kawalec

Emma Ramsdale

PIANO

Alistair Young

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James Williams

Deputy Managing Director

Huw Davies

Finance Director

Ann Firth

Concerts Director

Louise Badger

Director of Press and

Marketing

Chris Evans

Director of Community

and Education

Ruth Currie

Orchestra Managers

Jane Aebi

Kathy Balmain

Librarian

Patrick Williams

Stage and Transport

Manager

Steve Brown

MARIN ALSOP

Conductor

A conductor of vision and distinction, Marin Alsop represents a powerful and inspiring voice. Convinced that music has the power to change lives, she is internationally recognised for her innovative approach to programming and audience development, deep commitment to education, and advocacy for music's importance in the world.

The 2020–2021 season marks Marin Alsop's second as Chief Conductor of the ORF Vienna Radio Symphony Orchestra, which she leads at Vienna's Konzerthaus and Musikverein, and on recordings, broadcasts and tours. As Chief Conductor and Curator of Chicago's Ravinia Festival, she also curates and conducts the Chicago Symphony Orchestra's upcoming summer residencies, formalising her long relationship with Ravinia, where she made her debut with the Orchestra in 2002.

In 2021, she becomes Music Director Laureate and OrchKids Founder at the Baltimore Symphony Orchestra. This concludes her outstanding fourteen-year tenure as Music Director, when she led the Orchestra on its first European tour in thirteen years, on multiple award-winning recordings and in more than two dozen world premieres, as well as founding OrchKids, its successful music education programme for the city's most disadvantaged youth. In 2019, after seven years as Music Director, she became Conductor of Honour of Brazil's São Paulo Symphony Orchestra, where she continues conducting major projects.

Throughout 2020, Marin Alsop helms a global project marking Beethoven's 250th anniversary in collaboration with Carnegie Hall. To share the composer's messages of tolerance, unity and joy with twenty-first-century audiences, she has crafted reimagined performances of Beethoven's Ninth Symphony with ten orchestras at leading venues on six continents; partners include the Southbank Centre in London, where she is Associate Artist.

She has longstanding relationships with the London Philharmonic and London Symphony orchestras, and regularly guest conducts such major international ensembles as the Cleveland Orchestra, Philadelphia Orchestra, Gewandhausorchester Leipzig, Filarmonica della Scala, Orchestra of the Age of Enlightenment, and the Danish National, Budapest Festival and Royal Concertgebouw orchestras.

Recognised with multiple Gramophone Awards, Marin Alsop's extensive discography includes recordings for Decca, Harmonia Mundi and Sony Classical, and acclaimed Naxos cycles of Brahms, Dvořák and Prokofiev. Committed to new music, she was Music Director of California's Cabrillo Festival of Contemporary Music for twenty-five years.

The first and only conductor to receive a MacArthur Fellowship, Marin Alsop has also been honoured with the World Economic Forum's Crystal Award, and made history as the first female conductor of the BBC's Last Night of the Proms. Amongst many other awards and academic positions, she serves as 2020 Artist-in-Residence at Vienna's University of Music and Performing Arts, is Director of Graduate Conducting at the Johns Hopkins University's Peabody Institute and holds Honorary Doctorates from Yale University and the Juilliard School. To promote and nurture the careers of her fellow female conductors, in 2002 she founded the Taki Concordia Conducting Fellowship.



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PROGRAMME NOTES

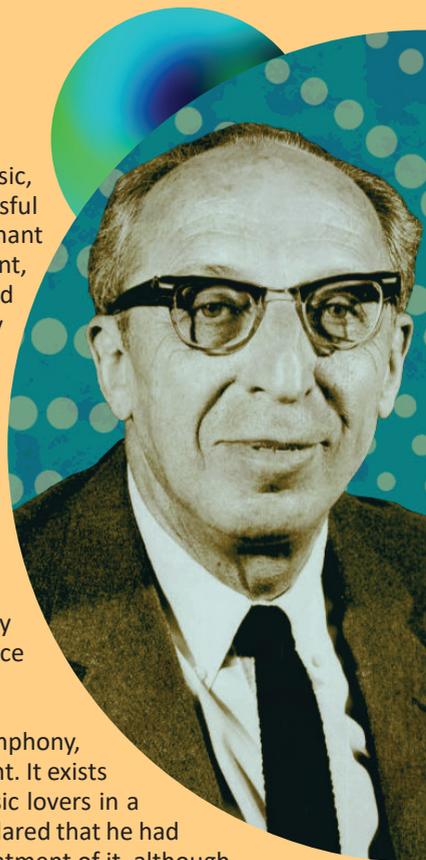
FANFARE FOR THE COMMON MAN

Aaron Copland (1900–1990)

Aaron Copland's output of work includes three symphonies, ballet music, a clarinet concerto for Benny Goodman, operas and several highly successful scores for the cinema. His style ranged from highly complex and dissonant twelve-tone writing to music of simple lyricism and rhythmic excitement, much of it inspired by the songs and dances of American settlers and cowboys. Copland's celebration of Americana also includes the overtly patriotic *A Lincoln Portrait*, for speaker and orchestra, and *Fanfare for the Common Man*, which remains one his most popular pieces.

The music was composed in response to a request from the English conductor and composer Eugene Goossens, who was putting on a series of concerts with the Cincinnati Symphony Orchestra in the early Forties. Goossens had asked a number of American composers to write special fanfares for these concerts, specifically looking for stirring music that would make a significant contribution to the war effort. Copland's fanfare certainly fulfilled the criteria, and has become one of his most frequently performed compositions. Scored for brass and percussion, this short piece somehow suggests the raw power and simple nobility of humanity.

In 1946, Copland re-used the piece in the closing movement of his Third Symphony, extending it with new orchestrations and using it as a basis for development. It exists in several arrangements by other hands, and became known to rock-music lovers in a 1977 version by the rock group Emerson, Lake & Palmer. Copland once declared that he had listened 'with interest' to this arrangement, and that he admired their treatment of it, although on the whole he preferred his own original version!



SYMPHONY NO.7 IN C MAJOR, OP.60, 'LENINGRAD'

Dmitri Shostakovich (1906–1975)

I. Allegretto II. Moderato (poco allegretto) III. Adagio IV. Allegro non troppo

Germany launched Operation Barbarossa, a code name for the invasion of Russia, on 22 June 1941. The three-pronged attack involved Army Group South, which headed for the Ukraine and the Caucasus, Army Group Centre, whose targets included Smolensk and Moscow, and Army Group North, whose aim was the capture and eventual destruction of Leningrad. The Siege of Leningrad (formerly and currently known as Saint Petersburg) began on 8 September, and was not lifted until 27 January 1944. It has been described as the most lethal siege in history, with an estimated 1.5 million losing their lives either from bombardment, cold or starvation.

For Dmitri Shostakovich, Leningrad was the city of his birth and upbringing. He entered the Leningrad Conservatory in 1919 and was resident in the city at the start of the German invasion. His poor eyesight prevented him from joining the military, but he was able to enlist as a volunteer in a brigade of



fire-fighters. It was here that he completed the first three movements of what was to become a symphony dedicated to the city of Leningrad, writing the last movement after his evacuation (in October 1941) to Moscow and, subsequently, to Kuybyshev (now Samara). It was here that the world premiere took place on 5 March 1942, the performance being broadcast across the Soviet Union and later in the West. Later that year it was performed in London (by Sir Henry Wood).

The first Leningrad performance under Karl Eliasberg, which took place on 9 August 1942, remains one of the most remarkable premieres in musical history. The only orchestra available was a severely depleted Leningrad Radio Orchestra, the Philharmonic having already been evacuated. To this small group was added whatever players could be found, including jazz, military and dance-band musicians, and players that had already joined up were recruited for the performance. Rehearsals had to be taken in short bursts, since many of the players collapsed through weakness and hunger, and it is known that several performers died before the premiere.

To ensure that the Grand Philharmonia Hall would not be destroyed, and to establish relative quiet in the city, the Russians launched Operation Squall, which involved the bombardment of German artillery positions. The Symphony, which was broadcast throughout the city on speakers and on the radio, was an outstanding success, receiving a tearful standing ovation of over an hour. For a time, Shostakovich became the most famous of living composers, and the Seventh was performed all over the world. Later on the Symphony was reviled (both inside and outside Soviet Russia) for being shallow and superficial, and to a certain extent became the victim of fashion. As for its 'meaning', at one time the 'enemy' portrayed in the first movement of the Leningrad was thought to be the Wehrmacht, although the early date of its composition has led many commentators to identify Joseph Stalin and his extreme cultural purges as a more likely target. Many of the composer's own comments on the work must be taken with a grain of salt, though, since he frequently adopted irony as a way of masking his true meaning.

I. Allegretto – The Symphony opens with a broad C major melody for strings, punctuated by confident cadences for trumpets and drums. A second melody (in G major) is again scored primarily for strings, introducing a note of quiet calm that proves to be a brief dream of peace before the oncoming nightmare. A pianississimo snare drum begins a whispered accompaniment, supporting a quiet, unison melody for upper strings, built out of musical phrases of the utmost triviality, one of which resembles an aria from Lehár's *The Merry Widow*, which was known to be Adolf Hitler's favourite operetta. Whatever its origins, or significance, this theme is subjected to a series of twelve cycles, growing each time in dynamics and levels of dissonance, eventually erupting into an orchestral outburst of terrifying and seemingly relentless force. The recapitulation, when it comes, presents the opening material utterly transformed, providing what many commentators have perceived as a solemn requiem for the victims of the conflict and persecution.

II. Moderato (poco allegretto) – The music of Mahler had become a strong influence on Shostakovich during the composition of the Fifth Symphony, which has many Mahlerian echoes. These echoes recur, to a lesser extent, in the 'Leningrad' Symphony, particularly in the expressive writing for strings, and in the leisurely lyrical intermezzo of the second movement. It opens with a light, insouciant two-part invention for strings which, developing into three parts, becomes the accompaniment for an extended melody for solo oboe. The music darkens briefly into a passage of murky, Mahlerian woodwind until the intrusion of a nightmarish (and again Mahlerian) trio section, led by the shrill shrieking of a piccolo clarinet and vulgar outbursts from the brass. The recapitulation of the opening music is chillingly rescored for shivering figures on flute and harp, the main melody appearing in the depths of the bass clarinet.

III. Adagio – Memories of the string-heavy second movement are swept away by a stark chorale theme, played fortissimo by wind-band and made Stravinskian by the addition of French horns and harps. Only after this reaches a cadence do the strings enter with a declamatory theme for violins, its edge sharpened by open string triple-stopping. These two blocks of material (in varied form) return in tandem throughout the movement, functioning as important structural refrains. A half-hearted waltz rhythm on pizzicato lower

strings emerges to accompany a new principal theme for flutes, which is taken over by the violins. A new moderato risoluto section pits an obsessive dotted-rhythm string theme against agitated syncopations, into which the movement's opening material returns, much translated. This leads to further recapitulation of this material, the waltz theme now given to unison violas, dying away, via three ominous tam-tam strokes, to merge into the Symphony's finale, which follows without a break.

IV. Allegro non troppo – The C major/minor tonality of the 'Leningrad' Symphony and its segue into a victory finale link it to that other great 'Victory Symphony', Beethoven's Fifth Symphony. Against a pianissimo drum roll, two principal ideas are introduced: a calm, simple theme for the violins and a more agitated dotted motto theme for cellos and double basses. To this material are appended fleeting fanfare figures, which proclaim the celebrated 'V for Victory' rhythm (short-short-short-long) before the *Allegro* gets properly under way. Significant events towards the Symphony's exultant coda are the appearance of the motto theme on timpani, and an instruction for the strings to execute violent pizzicati, causing the string to strike the finger-board. An extended moderato section, exploring an obsessive sarabande-like rhythm, delays the final rush to victory which, after an extraordinarily slow crescendo, erupts into a colossal, joyful finale. Amid the jubilation, the brass intone the string theme that opened the Symphony, the motto theme booms out on the timpani once more, and Beethoven's victory signal reigns supreme.

Programme notes © Brendan Beales

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We hope you enjoyed this performance from the Royal Philharmonic Orchestra

As a Registered Charity, the Royal Philharmonic Orchestra is largely reliant on the income it generates via the sale of tickets for its concerts and the donations it receives from benefactors. The cancellation of so many RPO concerts in the coming weeks and months due to Covid-19 is financially devastating for the Orchestra and it is inevitable that we will become more reliant on philanthropic support and charitable donations.

We are enormously grateful for any donation that you are able to give, which can be made via the Royal Philharmonic Orchestra's website, www.rpo.co.uk, where a **Donate** button is located at the top of the page. Alternatively, you can contact Huw (daviesh@rpo.co.uk) who will be happy to help.

With grateful thanks for your continued friendship and support,
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