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CONCERTS 2018-19

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CONCERTS 2018-19 FEBRUARY – MAY

WEDNESDAY 13 FEBRUARY

PĒTERIS VASKS
Cantabile for Strings

GAVIN HIGGINS
Book of Miracles
(trombone concerto)
*BBC commission:
world premiere*

SHOSTAKOVICH
Symphony No. 4

Alexander Vedernikov
conductor
Helen Vollam trombone

FRIDAY 22 FEBRUARY

THOMAS LARCHER
Nocturne – Insomnia

MOZART
Symphony No. 35,
'Haffner'

MAHLER
Das Lied der Erde

Sakari Oramo conductor
Elisabeth Kulman
mezzo-soprano
Stuart Skelton tenor

SATURDAY 2 MARCH

**TOTAL IMMERSION:
GYÖRGY LIGETI**

Spend a day exploring the many moods of Ligeti. Explore this enigmatic composer in film, a talk and concerts, featuring a performance by Grammy Award-winning violinist Augustin Hadelich.

SATURDAY 6 APRIL

**TOTAL IMMERSION:
LILI AND NADIA
BOULANGER**

Two sisters; two extraordinary musical lives. Discover the world and music of the Boulanger sisters in this day of concerts and events, including a performance of Lili Boulanger's cantata *Faust et Hélène*.

WEDNESDAY 10 APRIL

SHOSTAKOVICH
Piano Concerto No. 2
Variations on a Theme by Glinka (for piano)
Symphony No. 11,
'The Year 1905'

Semyon Bychkov
conductor
Alexei Volodin piano

WEDNESDAY 17 APRIL

TIPPETT
The Rose Lake
SZYMANOWSKI
Violin Concerto No. 1

**DEBUSSY, arr.
Alain Altinoglu**
Pelléas et Mélisande –
suite *UK premiere*

Sir Andrew Davis
conductor
Lisa Batiashvili violin

FRIDAY 26 APRIL

ELGAR
Violin Concerto
DVOŘÁK
Symphony No. 7

Sakari Oramo conductor
Nicola Benedetti violin

FRIDAY 3 MAY

STRAVINSKY
Funeral Song
SHOSTAKOVICH
Violin Concerto No. 1

STRAVINSKY
The Rite of Spring

Sakari Oramo conductor
Igor Yuzefovich violin

SATURDAY 11 MAY

AUGUSTA READ THOMAS
Radiant Circles
UK premiere

OSVALDO GOLIIJOV
Oceana
UK premiere

JOHN ADAMS
Naïve and Sentimental
Music

Joana Carneiro
conductor
Nora Fischer singer
BBC Symphony Chorus

WEDNESDAY 15 MAY

RAYMOND YIU
The London Citizen
Exceedingly Injured
BRITTEN Serenade for
Tenor, Horn and Strings
SHOSTAKOVICH
Symphony No. 1

David Robertson
conductor
Anthony Gregory tenor
Martin Owen horn

FRIDAY 24 MAY

THOMAS LARCHER
Chiasma *UK premiere*
MAHLER
Symphony No. 7

Sakari Oramo conductor

The Musician Behind the Moment

Claire, BBC National Orchestra of Wales

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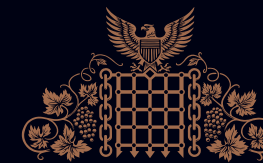
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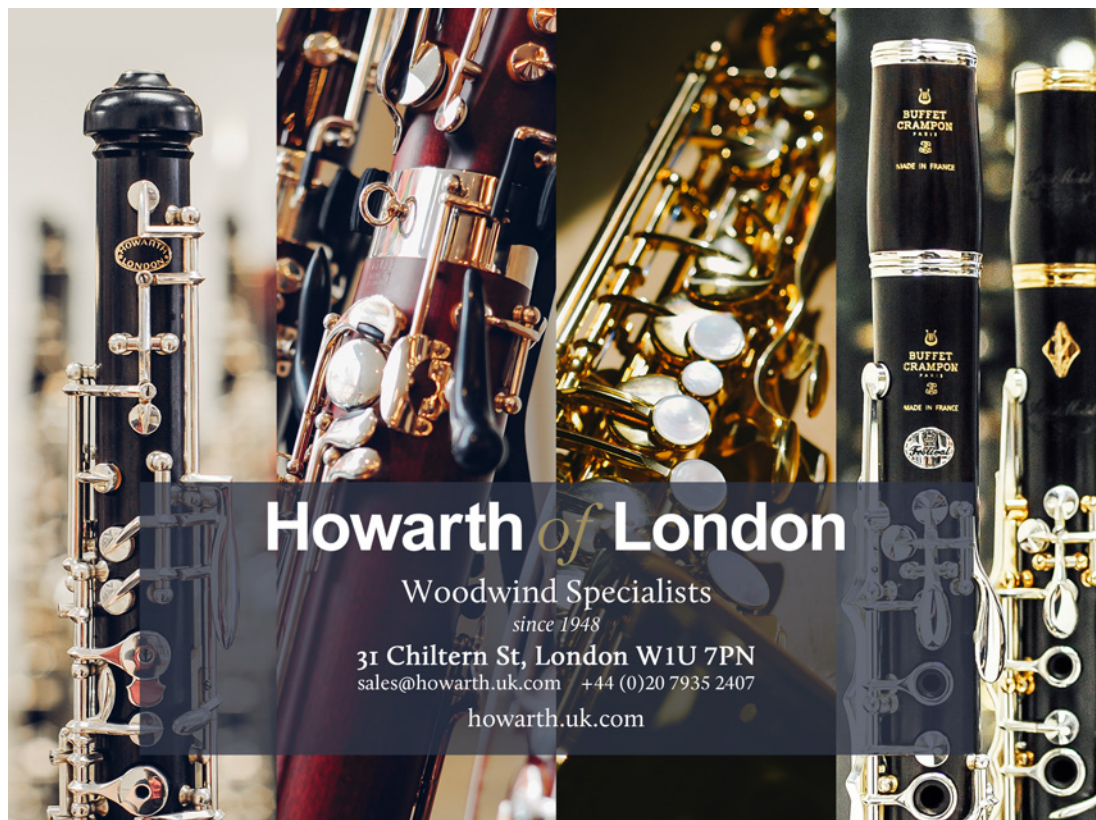
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SAKARI ORAMO CHIEF CONDUCTOR

FRIDAY 22 FEBRUARY 2019

7.30pm, BARBICAN HALL

WOLFGANG AMADEUS MOZART

Symphony No. 35 in D major, K385 'Haffner' 20'

THOMAS LARCHER Nocturne – Insomnia 15'

INTERVAL: 20 MINUTES

GUSTAV MAHLER Das Lied von der Erde 64'

Elisabeth Kulman mezzo-soprano

Stuart Skelton tenor

Sakari Oramo conductor

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Tonight's concert puts the majestic city of Vienna on display in a pair of works that represent the dual high points of its music, one from its pomp as the Imperial Habsburg capital and one from the final flowering of its magnificence, shortly before the First World War changed the face of Europe.

Mozart's 'Haffner' Symphony was the first he wrote as a freelance composer in Vienna, newly liberated from his stifling Salzburg upbringing and out from under his overbearing father's nose. It is music of celebration, compositional wizardry and characteristic Mozartian high jinks.

Mahler's *Das Lied von der Erde* sets a series of poems translated from the Chinese, picking up on the vogue at the time for all things oriental. Tonight the BBC Symphony Orchestra is joined by tenor Stuart Skelton and, to sing the final, wistful 'Farewell', mezzo Elisabeth Kulman.

In between, a recent work by Thomas Larcher, who studied in Vienna but preferred to base himself in the comparative solitude of the Tyrol. *Nocturne – Insomnia* is music of febrile, Expressionist introspection and is presented tonight as the second of three works by Larcher to be performed by the BBC Symphony Orchestra this season.



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WOLFGANG AMADEUS MOZART (1756–91) Symphony No. 35 in D major, K385 'Haffner' (1782)

- 1 **Allegro con spirito**
- 2 **Andante**
- 3 **Menuetto and Trio**
- 4 **Presto**

When, in June 1781, Mozart left the service of the Prince-Archbishop of Salzburg to begin a freelance career as a composer, performer and teacher in Vienna, the effects were more far-reaching than even he could have imagined. The imperial capital offered him the kind of independence and cultured musical milieu he had not enjoyed back in Salzburg, and his response was to compose music of growing emotional and intellectual reach which, along with the music of his friend Haydn, was to help define the sophisticated and subtle expressiveness of the High Classical style.

“The theatre could not have been more crowded and ... every box was full. But what pleased me most of all was that His Majesty the Emperor was present and, goodness! – how delighted he was and how he applauded me!

Mozart reporting to his father on the first performance of the 'Haffner' Symphony

That Mozart himself was aware of the new direction his music was taking is clear from a piece such as the 'Haffner' Symphony, a Viennese work but one that consciously looks back to the brilliant, plain-speaking orchestral style of the Salzburg years. It did so with good reason. In July 1782 Mozart received a letter from his father, Leopold, asking for a symphony to celebrate the ennoblement of a family friend, Sigmund Haffner. Mozart duly provided one, posting it to Salzburg in instalments accompanied by a correspondence which could not hide his irritation at the kind of paternal demand from which he must have thought he had freed himself. He sent the final package on 7 August, adding, 'I only hope that all will reach you in good time, and be to your taste.'

In its original form the symphony started with a march, and may well have had an extra minuet as well, thus making it similar to the type of multi-movement orchestral serenade that was popular in Austria at that time for grand public occasions. It was not uncommon, however, for these serenades to be subsequently cut down to form four-movement symphonies, and this is precisely what Mozart did when, having got Leopold to send back the score, he performed the 'Haffner' in Vienna for the first time in March 1783.

If Mozart's tetchy letters managed to give the impression that he was at all half-hearted about this work, there is little sign of it in the sparkling end result. He realised this himself when he saw the score again, remarking that it 'has positively amazed me, for I had forgotten every single note of it'. But then, he had by this time reached that stage in his career when, as he had recently told his father, 'I am really unable to scribble off inferior stuff.'

Programme note © Lindsay Kemp

Lindsay Kemp is a producer for BBC Radio 3, Artistic Director of the Baroque at the Edge Festival and a regular contributor to *Gramophone*.

WOLFGANG AMADEUS MOZART

Born in Salzburg on 27 January 1756, Mozart displayed prodigious musical talents that were quickly nurtured by his father Leopold, a distinguished court musician, composer and writer. The family made a grand tour of northern and central Europe from 1763 to 1766 (including a 15-month stay in London), during which Mozart and his gifted elder sister Nannerl played to great acclaim for royalty, nobility and the musical public. Having already written three operas in the late 1760s, Mozart composed three more – *Mitridate*, *Ascanio in Alba* and *Lucio Silla* – for the Teatro Regio in Milan in connection with visits to Italy with his father in 1769–73.

Mozart's enthusiasm for life as Konzertmeister at the Salzburg court began to wane from the mid-1770s onwards. He travelled to Munich, Mannheim and Paris in 1777–9 in an ultimately unsuccessful pursuit of a permanent position abroad; the trip was overshadowed in any case by the death in 1778 of his mother Maria Anna, who had accompanied him. Working conditions under the Prince-Archbishop of Salzburg, Hieronymus Colloredo, had become intolerable for Mozart by the end of the decade. Following a summons to Vienna from Colloredo in spring 1781, when Mozart was in Munich for the premiere of his opera *Idomeneo*, Mozart opted to remain in the Habsburg capital as an independent musician. After testy exchanges with Colloredo, his resignation from court service was accepted.



Mozart wrote his greatest works in Vienna in the final decade of his life (1781–91). An operatic hit with *The Abduction from the Seraglio* shortly before he married Constanze Weber in summer 1782 was followed by a four-year period as the darling of the Viennese musical establishment; the 15 newly written piano concertos that appeared during this period became the primary vehicles for him to promote his talents as a performer-composer. His reputation was further enhanced by *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte* for the National Court Theatre in Vienna – *Don Giovanni* having met with great approbation at its premiere in Prague – and numerous chamber works for publication.

After enduring financial difficulties in the late 1780s, Mozart saw his problems begin to ease during the highly productive year of 1791, which included the premieres of *The Magic Flute* at a popular Viennese

theatre and *La clemenza di Tito* at an imperial coronation celebration in Prague, as well as the composition of the unfinished *Requiem*. Mozart's stock rose dramatically after his death on 5 December 1791; by the mid-1790s he had secured a position alongside Joseph Haydn as one of the greatest musicians of all time. He has remained a totemic musical figure, and cultural icon, ever since.

Profile © Simon P. Keefe

Simon Keefe is James Rossiter Hoyle Chair of Music at the University of Sheffield. He is the author or editor of nine books on Mozart, including *Mozart in Vienna: the Final Decade* and the Emerson Award-winning *Mozart's Requiem: Reception, Work, Completion* (both Cambridge University Press).

FURTHER LISTENING & READING

LISTEN

Scottish Chamber Orchestra/
Charles Mackerras (Linn CKD350)

READ

Mozart: A Musical Biography
Konrad Küster (OUP)

ONLINE

www.bbc.co.uk/mozart

THOMAS LARCHER (born 1963)

Nocturne – Insomnia (2007–8, rev. 2017)

Nocturne – Insomnia is the first piece in a projected series of independent ensemble works. Various manifestations of tonality have appeared like a thread throughout my most recent pieces. Musically, I have been strongly moulded by the Classical and Romantic traditions. This became clearer as I began to delve more deeply into composition. Thus I deal with my background not in order to find my way back to it but in order to use it as a point of departure for my own music.

Thomas Larcher has a way of convincing you that every note is in the right place and should be nowhere else. A delicate touch and taut use of dramatic contrast flicker across his compositions, sending out shards of notes and icy silences.

Gramophone on Thomas Larcher's music

In *Nocturne – Insomnia* the point was not just to write something that is 'tonal = beautiful = slow' but to go beyond this obvious principle, commonly associated with the newer tonal music, and to draw 'tonal threads'

through more dramatic, intensely agitated sections as well.

In the first part, an arc is drawn out of the deepest depths to the highest possible notes. Upon returning to the lower register, ever more noises and rhythmic areas come together, which then initiate the second part: a completely restless entity that repeatedly tries to calm itself down but which never succeeds.

The ensemble is almost always dealt with as a collective: the ensemble itself as a soloist, as *one* body, which goes through the various stations of a night. At the end of the piece, the state of insomnia has not been dispelled; nor has it been assuaged. Not even the small 'sleep phase' right at the end can convince us otherwise.

Programme note © Thomas Larcher

THOMAS LARCHER

The Austrian composer and pianist Thomas Larcher was born in Innsbruck in 1963 and grew up in the Tyrol region. The seclusion of the Austrian Alps has been crucial to his career and development as a musician – not as a hermetic retreat but as a spur to reach outwards and draw the world in. He studied piano and composition in Vienna with Elisabeth Leonskaja and Erich Urbanner but found the Academy of Music 'a monstrosity of speechlessness and lack of communication'. For many years he shunned the attractions of the larger musical centres, remaining in the mountains and maintaining close friendships with nearby musicians, artists and writers.

In 1994 he founded the Klangspuren festival of contemporary music in the small Tyrolean town of Schwaz. Its original goal was to provide a view of the wider world but under Larcher's direction it grew into one of the most important new music festivals in Austria. In 2003 he relinquished its directorship in order to found another festival, Musik im Riesen, just down the road in Wattens, of which he remains director.

Originally Larcher kept his composing to one side, concentrating on his festivals and his piano playing. However, since it became his main focus from around 2004 he has been prolific, writing several works for soloist and orchestra, four string quartets and two symphonies; his Symphony No. 2, 'Kenotaph', was written for the Vienna Philharmonic and given its UK premiere at the 2016 Proms. Composing has also widened his contact with the world,



particularly in the USA and UK, where he has written for the London Sinfonietta (*Die Nacht der Verlorenen*, 2008), Mark Padmore (*A Padmore Cycle*, 2010–11/2014) and the BBC Proms (Concerto for Violin, Cello and Orchestra, 2011), as well as the Wigmore Hall, Barbican and Southbank Centre. His first opera, *Das Jagdgewehr* ('The Hunting Gun'), was commissioned by the Bregenz Festival in Austria and first performed there in August 2018.

Larcher's music is both inventive and captivating; it avoids the trap of a restricted personal style but combines contemplative harmonies that recall Arvo Pärt with extended performance techniques in the mould of George Crumb. However, it is the Japanese composer Tōru Takemitsu for whom Larcher has a particular admiration. When the London Sinfonietta presented

the first UK survey of Larcher's music in 2008, it was Takemitsu's music that the composer chose to sit alongside his own.

Larcher has appeared on recordings as composer (including a disc featuring his piano concerto *Böse Zellen* and his third string quartet *Madhares*), pianist (in Heinz Holliger's *Lieder ohne Worte* and a disc of piano pieces by Schoenberg and Schubert) or both (as duo partner to Mark Padmore in *A Padmore Cycle*). He has also given the premieres of major works by Wolfgang Mitterer, Olga Neuwirth and Erkki-Sven Tüür. In 2015 he was awarded the Austrian Kunstpreis for music and the Elise L. Stoeger Prize of the Chamber Music Society of Lincoln Center, and last year he received the Musical Composition Prize of the Fondation Prince Pierre de Monaco for his Symphony No. 2.

Profile © Tim Rutherford-Johnson

Tim Rutherford-Johnson is author of *Music After the Fall: Modern Composition and Culture Since 1989* (Univ. of California Press).

FURTHER LISTENING & READING

LISTEN

Böse Zellen; Still; Madhares
(*String Quartet No. 3*)

Till Fellner, Thomas Larcher (piano),
Kim Kashkashian (viola), Diotima
Quartet, Munich Chamber Orchestra/
Dennis Russell Davies
(ECM New Series 476 3651)

ONLINE

www.thomaslarcher.com/en

INTERVAL: 20 MINUTES

GUSTAV MAHLER (1860–1911) Das Lied von der Erde (1908–9)

- 1 **Das Trinklied vom Jammer der Erde** [Drinking Song of Earth's Misery]
- 2 **Der Einsame im Herbst** [The Lonely One in Autumn]
- 3 **Von der Jugend** [Youth]
- 4 **Von der Schönheit** [Beauty]
- 5 **Der Trunkene im Frühling** [The Drunkard in Spring]
- 6 **Der Abschied** [Farewell]

Elisabeth Kulman mezzo-soprano

Stuart Skelton tenor

For text, see page 13

Following the colossal Eighth Symphony (the 'Symphony of a Thousand'), completed in 1907, Mahler's next major work, *Das Lied von der Erde* ('The Song of the Earth'), inhabits a very different world. While the symphony had been deeply rooted in German culture, *Das Lied von der Erde* transports us far away to an ethereal world of lotus blossom, finely fashioned trinkets and subdued passion.

Famously, the summer of 1907 brought Mahler two blows of fate: his beloved daughter Maria ('Putzi') died in July; and in the same month his own, eventually fatal, heart condition was diagnosed. Mahler conducted his last performance at the Vienna Opera in October before heading off to New York in December to take up the conductor's post at the Metropolitan Opera. His first season there was rapturously received and plans for his own hand-picked and privately funded orchestra were well advanced when he returned to Europe in the summer of 1908. He found himself a new composing hut in Toblach, high up

in the Dolomites, where he set about writing *Das Lied von der Erde*, finishing it on his return in the summer of 1909.

The work is very much a product of its time. With the flowering of Art Nouveau and its German equivalent, Jugendstil, the beginning of the 20th century had seen increased interest in the Orient – Puccini's *Madam Butterfly* was premiered in 1904 and Strauss's *Salome* in 1905 (Mahler had almost lost his job fighting to see it performed in Vienna). In *Das Lied* Mahler joined this trend but, in so doing, applied his characteristic brand of irony and tragedy to the innate orientalism of the deceptively simple verse.

The text is from an anthology by Hans Bethge, *Die chinesische Flöte* ('The Chinese Flute'), a hotchpotch of Chinese poetry, adapted from (often inaccurate) German translations. This mattered little to Mahler, who, after setting Goethe in the Eighth Symphony, was keen to return to his usual practice of avoiding 'great' poetry, merrily cutting and pasting the

text to suit his requirements. There is much debate as to whether the work is a symphony or a song-cycle; its structure, however, is similar to that of some of the earlier symphonies – the first and final movements encasing slighter middle ones. ‘Das Trinklied vom Jammer der Erde’ (‘Drinking Song of Earth’s Misery’) is as arresting a first movement as Mahler ever wrote. It is composed using a brittle style of instrumentation and a rawness of expression, as the protagonist tries to celebrate life, only to be reminded, whenever euphoria subsides, of the omnipresent shadow of death.

The central four songs are simpler both musically and poetically. ‘Der Einsame im Herbst’ (‘The Lonely One in Autumn’), a lament, is sparsely accompanied, and it is only when dreaming of the lost lover that the music is allowed to take off, adding sensuality and poignancy to the remembrance. In the next song, ‘Von der Jugend’ (‘Youth’), Viennese café culture is transported east in the most overtly pentatonic and oriental song, in which innocent happiness, for once, is left untainted. ‘Von der Schönheit’ (‘Beauty’) takes us back to the world of Mahler’s earlier songs from *Des Knaben Wunderhorn* (‘The Youth’s Magic Horn’), many of which dealt with the life of a soldier and his deserted beloved – here, however, the soldier rides by into the distance and idealised love remains unrequited. ‘Der Trunkene im Frühling’ (‘The Drunkard in Spring’) is reminiscent of the first song in its exploration of man’s relationship with nature, swinging between drunken merriment and reflection.

‘Der Abschied’ (‘Farewell’), on the other hand, is pure reflection. While the first five songs adhere to strophic composition, ‘Der Abschied’ is through-composed in a far freer and more fantastic fashion. The less strict setting is also reflected in the fact that Mahler formed the text by mixing freely two different poems and adding his own, more ambiguous final stanza. The earlier songs serve to throw into relief the originality of the final song – the first full flowering of Mahler’s late style – a style continued into the Ninth Symphony and the incomplete 10th, which Schoenberg once described as consisting ‘so to speak, of objective, almost passionless statements of a beauty which becomes perceptible only to one who can dispense with animal warmth and feel at home in spiritual coolness’. It is with this almost unbearable but paradoxically impersonal beauty that *Das Lied von der Erde* disintegrates and dissolves, slowly and imperceptibly reaching its conclusion.

Programme note © Hugo Shirley

Hugo Shirley writes widely on music and is Editor at the Berlin-based classical music streaming service IDAGIO.

GUSTAV MAHLER

The second of 14 children of Jewish parents, Gustav Mahler was born in the village of Kalischt (Kaliště) in Bohemia and grew up in the nearby Moravian town of Iglau (Jihlava). His father ran a small business – part distillery, part public house – with moderate success and was supportive of his son’s talent: Gustav gave his first piano recital aged 10 and entered the Vienna Conservatory five years later. Childhood memories were to haunt Mahler’s hyper-intense imagination – the conflicting natures of his quiet, much-loved mother and his more hectoring father; the early deaths of several siblings; the trumpet calls and marches played by the bandsmen of the local military barracks; and the forest landscapes of the countryside around him.

His cantata *Das klagende Lied* (‘The Song of Sorrow’, begun in 1878) showed remarkable early self-discovery, exploring a spectral, folk-tale world in an orchestral style of etched vividness. Mahler also embarked on a career as an opera conductor of spellbinding mastery and charisma. Increasingly prestigious posts in Ljubljana, Olmütz (Olomouc), Kassel, Leipzig, Prague, Budapest and Hamburg saw him transforming artistic standards while enduring local anti-Semitism – a situation that continued during his tenure at the Vienna Court Opera from 1897 onwards.

Mahler composed most of his music during his annual holidays among the Austrian lakes. His orchestral song-settings, among them *Des Knaben Wunderhorn* (‘The Youth’s Magic Horn’, 1888–1901)



and *Kindertotenlieder* (‘Songs on the Deaths of Children’, 1901–4), revealed an unsurpassed lyrical gift that also enriched his output of symphonies. ‘A symphony must be like the world,’ he said: ‘it must encompass everything.’ His spectacular expansion of the traditional genre, often with massive orchestras to match, culminated in the choral and orchestral Eighth Symphony of 1906–7.

Marriage to the younger Alma Schindler, initially happy, had become troubled by mutual emotional difficulties; then came the calamitous death of an infant daughter from a combination of scarlet fever and diphtheria, the diagnosis of a heart condition and an intrigue-ridden exit from the Vienna Court Opera. Alternating conducting engagements in New York with summers in the Dolomite mountains, Mahler completed a song-symphony, *Das Lied von der Erde* (‘The Song of the Earth’, based on Chinese

poems), and a Ninth Symphony (both 1908–9), and outlined and partly worked out the draft of an unfinished 10th (1910). His death in Vienna cut short a musical output that was truly seminal – rooted in late-Romantic tradition, with a modernist, often ironic aspect that deeply influenced Schoenberg, Webern, Berg, Zemlinsky, Shostakovich and Britten among others.

Profile © Malcolm Hayes

Malcolm Hayes is a composer, writer, broadcaster and music journalist. He contributes regularly to *BBC Music Magazine* and edited *The Selected Letters of William Walton*. His Violin Concerto was performed at the BBC Proms in 2016.

FURTHER LISTENING & READING

LISTEN

Magdalena Kožená (mezzo-soprano), Stuart Skelton (tenor), Bavarian Radio Symphony Orchestra/Sir Simon Rattle (BR Klassik 900172)

READ

Mahler: Das Lied von der Erde
Stephen E. Hefling (CUP)

ONLINE

www.gustav-mahler.eu

DAS LIED VON DER ERDE

1 Das Trinklied vom Jammer der Erde

Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht, erst sing' ich euch
ein Lied!
Das Lied vom Kummer soll auflachend in die
Seele euch klingen.
Wenn der Kummer naht, liegen wüst die
Gärten der Seele,
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!
Dein Keller birgt die Fülle des
goldenen Weins!
Hier, diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
Ist mehr wert als alle Reiche dieser Erde!
Dunkel ist das Leben, ist der Tod!

Das Firmament blaut ewig, und die Erde
Wird lange fest steh'n und aufblüh'n im Lenz.
Du aber, Mensch, wie lang lebst denn du?
Nicht hundert Jahre darfst du dich ergötzen,
An all dem morschen Tande dieser Erde!

Seht dort hinab! Im Mondschein auf
den Gräbern
Hockt eine wild-gespenstische Gestalt.
Ein Aff' ist's! Hört ihr, wie sein Heulen
Hinausgellt in den süssen Duft des Lebens!

Jetzt nehmt den Wein! Jetzt ist es
Zeit, Genossen!
Leert eure gold'nen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

Drinking Song of Earth's Misery

Wine sparkles in the golden goblet
but don't drink it yet, I'll sing you a
song first!
The song of grief will resound in bursts of
laughter in your soul.
When grief approaches the gardens of the
soul lie desolate,
pleasure and song wilt and die.
Dark is life, dark is death.

Lord of this house!
Your cellar is full of golden wine!

I call this lute here my own!
Playing the lute and emptying the glasses
are things that go together.
A full glass of wine at the right moment
is worth more than all the realms of the earth!
Dark is life, dark is death!

The heavens are forever blue, and the earth
will long stand fast and bloom in the spring.
But you, mankind, how long do you live?
You cannot even enjoy a hundred years
on the dross of this earth!

See down there! In the moonlight on
the graves
squats a wild, ghostly figure.
It's an ape! Hear how its howls
scream in the sweetness of life!

Now take the wine! The time has
come, friends!
Empty your golden goblets!
Dark is life, dark is death!

2 Der Einsame im Herbst

Herbstnebel wallen bläulich
überm See,

Vom Reif bezogen stehen alle Gräser;
Man meint, ein Künstler habe Staub von Jade
Über die feinen Blüten ausgestreut.
Der süsse Duft der Blumen ist verflogen;
Ein kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, gold'nen Blätter
Der Lotosblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern, es gemahnt mich
an den Schlaf.

Ich komm' zu dir, traute Ruhestätte!
Ja, gib mir Ruh, ich hab' Erquickung not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe, willst du nie mehr scheinen,
Um meine bittern Tränen mild aufzutrocknen?

3 Von der Jugend

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weissem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern,
Manche schreiben Verse nieder.

Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

The Lonely One in Autumn

Autumn mists drift their blue haze over
the lake;
the grass is covered with frost;
it looks as if an artist had scattered jade dust
over the delicate blossom.
The sweet scent of the flowers is gone;
a cold wind bends their stems.
Soon the faded golden leaves
of the lotus flowers will be floating on
the water.

My heart is heavy. My little flame
has flickered out; it makes me want
to sleep.
I come to you, my favourite resting place!
Give me peace, yes, I need refreshment!

Long do I cry in my loneliness.
Autumn persists too long in my heart.
Sun of love, will you never shine again,
to dry my bitter tears?

Youth

In the middle of the little pond
stands a pavilion of green
and white porcelain.

Like a tiger's back
the jade bridge arches
over to the pavilion.

Friends are sitting in the little house,
beautifully dressed, drinking and talking,
some are composing verses.

Their silken sleeves are falling
backwards, their silken caps
perch gaily on the backs of their heads.

On the little pond's still surface
everything is reflected
magically, as if in a mirror.

Alles auf dem Kopfe stehend
In dem Pavillon aus grünem
Und aus weissem Porzellan;

Wie ein Halbmond scheint die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

4 Von der Schönheit

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoss und rufen
Sich einander Neckereien zu.

Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Sonne spiegelt ihre schlanken Glieder,
Ihre süssen Augen wider,
Und der Zephir hebt mit Schmeichelkosen
Das Gewebe ihrer Ärmel auf, Führt
den Zauber
Ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben,
Dort an dem Uferrand auf mut'gen Rossen,
Weithin glänzend wie die Sonnenstrahlen;
Schon zwischen dem Geäst der
grünen Weiden
Trabt das jungfrische Volk einher!

Das Ross des einen wiehert fröhlich auf,
Und scheut, und saust dahin,
Über Blumen, Gräser wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die
hingesunk'nen Blüten,
Heil wie flattern im Taumel seine Mähnen,
Dampfen heiss die Nüstern!

Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach.

Everything stands on its head
in the pavilion of green
and white porcelain.

The bridge stands like a half-moon,
its arch inverted. Friends,
beautifully dressed, are drinking and talking.

Beauty

Young girls are plucking flowers,
plucking lotus flowers at the river's edge.
They are sitting among the bushes and leaves,
gathering blossoms in their laps and calling
teasingly to each other.

The golden sunlight weaves around them,
reflecting their shapes in the shining water.
The sun reflects their slender limbs,
and sweet eyes.
And with flattering caresses the breeze lifts
up the fabric of their sleeves, wafting
the magic
of their fragrance in the air.

O see, those handsome lads romping
at the river's edge on brave horses,
shining in the distance like the sun's rays;
already the young lads are galloping
along among
the boughs of the green willows.

One of their horses brays merrily,
and shies and charges off,
its hooves fltering over flowers and grass,
pounding suddenly over the
fallen blossom,
ah! How its mane shakes in frenzy,
hot steam blowing from its nostrils!

The golden sunlight weaves around them,
reflecting their shapes in the shining water.
And the loveliest of the young girls
glances longingly at him.

Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer grossen Augen,
In dem Dunkel ihres heissen Blicks,
Schwingt klagend noch die Erregung ihres
Herzens nach.

5 Der Trunkene im Frühling

Wenn nur ein Traum das Leben ist,
Warum denn Müh' und Plag'!?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
Weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!

Was hör' ich beim Erwachen? Horch!
Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei.
Mir ist als wie im Traum.

Der Vogel zwitschert: Ja! Ja!
Der Lenz ist da, sei kommen über Nacht!
Aus tiefstem Schauen lauscht' ich auf,
Der Vogel singt und lacht!

Ich fülle mir den Becher neu
Und leer' ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament!

Und wenn ich nicht mehr singen kann,
So schlaf' ich wieder ein.
Was geht mich denn der Frühling an!?
Lasst mich betrunken sein!

6 Der Abschied

Die Sonne scheidet hinter dem Gebirge.
In alle Täler steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung sind.

Her proud posture is only pretence.
In the twinkling of her big eyes,
in the darkness of her impassioned glances,
her aroused heart still surges plaintively.

The Drunkard in Spring

If life is but a dream,
why is there such sweat and tears?
I drink until I can't drink any more,
all day long!

And when I can't drink any more,
because body and soul are full,
I stagger to my door
and sleep wonderfully!

What do I hear when I wake up? Hark!
A bird sings in the tree.
I ask him if spring has arrived already.
It all seems to me like a dream.

The bird twitters 'Yes! Yes!
Spring has arrived overnight!'
I listen in deepest amazement,
the bird sings and laughs!

I fill my glass again
and drain it to the bottom
and sing, till the moon shines
in the black heavens!

And when I can't sing any more,
I go back to sleep again.
What does spring matter to me?
Let me be drunk!

Farewell

The sun is setting behind the mountains.
Cool evening shadows are lengthening
in all the valleys.

O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Weh'n
Hinter den dunklen Fichten!

Der Bach singt voller Wohllaut durch
das Dunkel.
Die Blumen blassen im Dämmerchein.

Die Erde atmet voll von Ruh' und Schlaf.
Alle Sehnsucht will nun träumen,
Die müden Menschen geh'n heimwärts,
Um im Schlaf vergess'nes Glück
Und Jugend neu zu lernen!

Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!

Es wehet kühl im Schatten
meiner Fichten.
Ich stehe hier und harre meines Freundes.
Ich harre sein zum letzten Lebewohl.

Ich sehne mich, o Freund, an deiner Seite,
Die Schönheit dieses Abends zu geniessen.
Wo bleibst du? Du lässt mich lang allein!
Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die von weichem Grase schwellen.
O Schönheit, o ewigen Liebens, Lebens
trunk'ne Welt!

Er stieg vom Pferd und reichte ihm den Trunk
des Abschieds dar. Er fragte ihn, wohin
er führe
Und auch warum es müsste sein.

Er sprach, seine Stimme war umflort:
Du, mein Freund,
Mir war auf dieser Welt das Glück nicht hold!

Wohin ich geh'? Ich geh', ich wandre in
die Berge.
Ich suche Ruhe für mein einsam Herz!

See, how the moon floats like a silver barque
suspended on the blue lake of the heavens.
I feel a gentle breeze blowing
behind the dark pine trees.

The brook sings its rich melody loudly in
the darkness.
The flowers grow pale in the twilight.

The earth breathes deeply, in rest and sleep.
All yearning has now turned to dreaming,
weary mortals go homewards,
to rediscover, in sleep,
forgotten happiness and youth.

The birds perch silently on their branches.
The world falls asleep!

There is a cool breeze in the shadows of
my pine trees.
I stand here and wait for my friend.
I am waiting to bid him a last farewell.

My friend, I long to be by your side,
to savour the beauty of this evening.
Where are you? You keep me waiting so long!
I stroll up and down with my lute
on billowing grassy paths.
Oh beauty! Oh world, forever drunk with
love and life!

He dismounted from his horse and offered
him the farewell drink. He asked him where
he was going
and also why it must be.

He spoke, his voice was veiled:
'You, my friend,
good fortune was not mine in this world!

Where am I going? I shall go wandering in
the mountains.
I seek peace for my lonely heart!

Ich wandle nach der Heimat,
meiner Stätte!
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!

Die liebe Erde allüberall
Blüht auf im Lenz und grünt
aufs neu!
Allüberall und ewig, ewig blauen licht
die Fernen,

Ewig ... ewig ...

From *Die chinesische Flöte*, compiled by Hans
Bethge (1876–1946)

I will wander back to my homeland, to my
resting place.
I shall never roam so far afield.
My heart is calmly awaiting its hour!

Everywhere the dear earth
blossoms in spring and the grass turns
green again!
The horizon turns blue and bright
everywhere, forever!

Forever ... forever ...

Translation © Mike George

SAKARI ORAMO CONDUCTOR

Winner of the 2015 Royal Philharmonic Society Conductor of the Year Award, Sakari Oramo is Chief Conductor of both the BBC Symphony and Royal Stockholm Philharmonic orchestras, and Principal Conductor of the West Coast Kookola Opera and Ostrobothnian Chamber Orchestra. Between 1998 and 2008 he was Music Director of the City of Birmingham Symphony Orchestra and, after a decade as Chief Conductor of the Finnish Radio Symphony Orchestra, he has served as its Honorary Conductor since 2012.

Highlights of the current season include returns to the Berlin Philharmonic, NDR Elbphilharmonie Orchester, Staatskapelle Dresden, Finnish Radio Symphony Orchestra, Helsinki Philharmonic Orchestra and Orchestra dell'Accademia Nazionale di Santa Cecilia. With the BBC Symphony Orchestra he tours to Spain, conducts premieres by Thomas Larcher and Richard Causton, and leads a Total Immersion day focusing on György Ligeti.

His recent recordings include a Nielsen symphony cycle with the Royal Stockholm Philharmonic Orchestra and, with the BBC SO, Rachmaninov's Piano Concertos Nos. 2 and 3 with Yevgeny Sudbin, as well as works by Florent Schmitt.



Benjamin Ealovega (Oramo), Julia Wesely (Kulman)

ELISABETH KULMAN MEZZO-SOPRANO

Austrian mezzo Elisabeth Kulman studied with Helena Lazarska at the Vienna Music University. She made her debut in 2001 as Pamina (*The Magic Flute*) at the Volksoper in Vienna and enjoyed an early career as a soprano. Since 2005, however, she has been singing the major mezzo-soprano and alto roles. Her repertoire ranges from operas by Gluck, Wagner, Verdi and Weill to Bach's Passions, Beethoven's *Missa solemnis*, Wagner's *Wesendonck-Lieder*, Dvořák's *Stabat mater*, Mahler's orchestral songs and Schnittke's *Faust Cantata*. Her recent recordings include Mahler's *Rückert-Lieder* and songs by Mussorgsky and Liszt.

She works regularly with orchestras worldwide under conductors including Herbert Blomstedt, Marek Janowski, Mariss Jansons, Philippe Jordan, Zubin Mehta, Kent Nagano, Kirill Petrenko and Christian Thielemann, and enjoyed a particularly close collaboration with Nikolaus Harnoncourt.

Since 2015 Elisabeth Kulman has been focusing on recitals with her longtime accompanist Eduard Kutrowatz, concerts and operas in concert. Her latest solo programme, *La femme c'est moi*, includes operatic arias, Lieder and show tunes, as well as songs by the Beatles and Michael Jackson.



ARTIST BIOGRAPHIES

STUART SKELTON TENOR

Named Male Singer of the Year at the 2014 International Opera Awards, Stuart Skelton has emerged as a leading heroic tenor with performances on concert and operatic stages spanning from his native Australia to Asia, Europe and North America. His repertoire encompasses the title-roles in *Parsifal*, *Tristan und Isolde*, *Lohengrin*, *Samson and Delilah*, *Dimitrij* and *Peter Grimes*, Florestan (*Fidelio*), Laca (*Jenůfa*), Erik (*The Flying Dutchman*) and Siegmund (*Die Walküre*).

This season his roles have included Peter Grimes for Opera Queensland in Brisbane, Siegmund for the Royal Opera, Covent Garden, and the title-role in *Otello* for the Metropolitan Opera, New York. He returns this year to the Metropolitan Opera as Siegmund and will appear as Otello at the Baden-Baden Festspielhaus in April.

Stuart Skelton's first solo album, *Shining Knight*, is a programme of Wagner, Griffes and Barber accompanied by the West Australian Symphony Orchestra under Asher Fisch. His recording of Elgar's *The Dream of Gerontius* with the BBC Symphony Orchestra under Sir Andrew Davis won a *Gramophone* Award in the Choral category in 2015.



Guðmundur Ingólfsson



JOIN THE BBC SYMPHONY CHORUS!

One of the UK's leading choirs, the BBC Symphony Chorus performs with the BBC Symphony Orchestra at the BBC Proms and the Barbican and is regularly broadcast on BBC Radio 3.

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To find out more about the BBC Symphony Chorus, or to apply for an audition, visit bbc.co.uk/symphonychorus

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BBC SYMPHONY ORCHESTRA SAKARI ORAMO CHIEF CONDUCTOR

The BBC Symphony Orchestra has been at the heart of British musical life since it was founded in 1930. It plays a central role in the BBC Proms, performing around a dozen concerts each year at the festival, including the First and Last Nights. Proms appearances last year included Chief Conductor Sakari Oramo conducting the opening concert, Bruckner's Fifth Symphony and a new violin concerto by Philip Venables.

The orchestra performs an annual season of concerts at the Barbican, where it is Associate Orchestra. This season includes concerts with Chief Conductor Sakari Oramo, Holst's *The Planets* introduced by Brian Cox, a celebration of the BBC Symphony Chorus at 90 featuring Ethel Smyth's Mass in D major and Bach's Mass in B minor, and new music from Richard Causton, Thomas Larcher, Cheryl Frances-Hoad and Augusta Read Thomas. Total Immersion days are devoted to the First World War, György Ligeti and Nadia and Lili Boulanger.

The BBC Symphony Orchestra works regularly with Semyon Bychkov, who holds the Günter Wand Conducting Chair, and Conductor Laureate Sir Andrew Davis. Central to the orchestra's life are studio recordings for BBC Radio 3, as well as performances around the world. With a strong commitment to 20th-century and contemporary music, the orchestra's recent commissions and premieres have included works by Philip Cashian, Anna Clyne, Brett Dean and Raymond Yiu.

The BBC Symphony Orchestra is also committed to education work, with ongoing projects including the BBC's Ten Pieces, Journey Through Music events introducing families to classical music and the BBC SO Family Orchestra and Chorus.

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Sim Canetty-Clarke

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Sakari Oramo

Principal Guest Conductor Designate
Dalia Stasevska

Günter Wand Conducting Chair
Semyon Bychkov

Conductor Laureate
Sir Andrew Davis

First Violins
Igor Yuzefovich *leader*
Benjamin Roskams
Richard Aylwin
Jeremy Martin
Jenny King
Shirley Turner
Anna Smith
Ni Do
Katherine Mayes
Thomas Aldren
Zanete Uskane
Mark Gibbs
Sarah Thornett
Julia Rogers
Ruth Ehrlich
Natasha Hall

Second Violins
Heather Hohmann
Daniel Meyer
Hania Gmitruk
Patrick Wastnage
Danny Fajardo
Lucy Curnow
Rachel Samuel
Caroline Cooper
Tammy Se
Victoria Hodgson
Lucica Trita
Nicola Goldscheider
Nicola Gleed
Edward Barry

Violas
Norbert Blume
Joshua Hayward
Nikos Zarb
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Natalie Taylor
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Matthias Wiesner
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Bryony Mycroft

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Tamsy Kaner
Marie Strom
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Clare Hinton
Sarah Hedley Miller
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Augusta Harris
George Hoults

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Nicholas Bayley
Richard Alsop
Anita Langridge
Michael Clarke
Beverley Jones
Nathan Knight
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Kate Saxby

Flutes
Michael Cox
Daniel Pailthorpe
Tomoka Mukai

Piccolo
Kathleen Stevenson

Oboes
John Roberts
Rachel Harwood-White

Cor anglais
Alison Teale

Clarinets
Richard Hosford
Marie Lloyd

E flat Clarinet
James Burke

Bass Clarinet
Tom Lessels

Bassoons
Julie Price
Susan Frankel

Contrabassoon
Steven Magee

Horns
Martin Owen
Michael Murray
Andrew Antcliff
Nicholas Hougham
Mark Wood

Trumpets
James Fountain
Neil Fulton
Martin Hurrell

Trombones
Helen Vollam
Dan Jenkins

Bass Trombone
Robert O'Neill

Tuba
Sam Elliott

Timpani
Antoine Bedewi

Percussion
Alex Neal
Joseph Cooper
Louise Goodwin
Matthew Rich

Harp
Louise Martin
Manon Morris

Piano/Celesta
Clive Williamson

Accordion
Ian Watson

Mandolin
Tom Ellis

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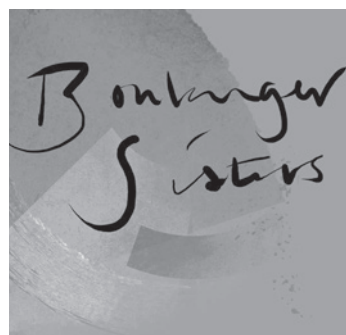
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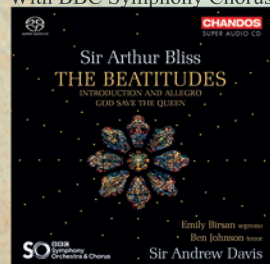


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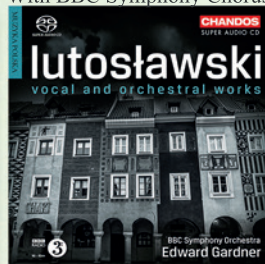
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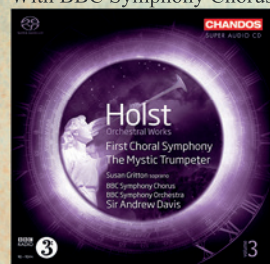
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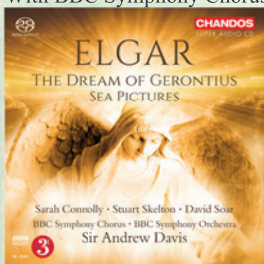


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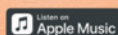
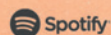
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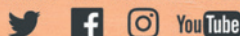
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29 MARCH, 7.30PM

Russian National Philharmonic Orchestra

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Shostakovich SYMPHONY NO. 9 |
Konstantin Boyarsky CONCERTO
FOR CELLO, SOPRANO & ORCHESTRA |
Tchaikovsky SYMPHONY NO. 5

12 APRIL, 7.30PM

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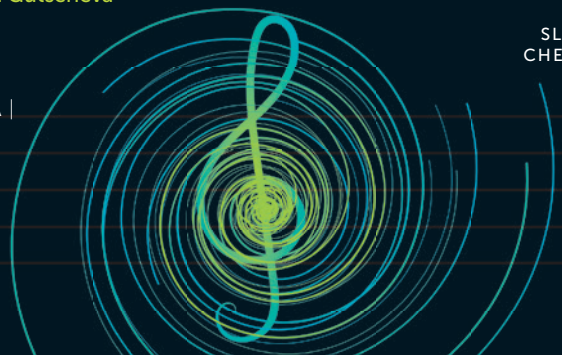
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