

TONIGHT'S CONCERT

Lachenmann and Beethoven 7

Thursday 28 November 2024
Barbican

7pm

Helmut Lachenmann

My Melodies (Music for Eight
Horns and Orchestra)

Interval

Ludwig van Beethoven

Symphony No 7

Ilan Volkov conductor

LSO Horns

London Symphony Orchestra

Concert finishes at approximately 8.45pm

Welcome



A special welcome to this evening's concert, conducted by Ivan Volkov, who brings his strong reputation in both classical and contemporary repertoire to our ongoing 'Beethoven and Modernism' series.

The concert opens with Helmut Lachenmann's *My Melodies*, an atmospheric piece written for eight solo horns and orchestra, performed this evening by the LSO Horn section. We are delighted to have the opportunity to showcase the strength of the Orchestra's musicians with this virtuosic work. After the interval, we hear Ludwig van Beethoven's ever-popular Symphony No 7, described by Richard Wagner as the 'apotheosis of dance'.

This festive season, we are shining a spotlight on the transformative work of LSO Discovery, our acclaimed learning and community programme. LSO Discovery inspires young musicians, enhances wellbeing in local communities and supports the next generation of talented artists. In particular, we are raising awareness of our initiatives that connect older adults experiencing loneliness, bring comfort through music in our local hospitals and energise young people through our accessible Discovery Choirs. To share the joy of music with all this festive season, I invite you to consider supporting our festive appeal. You can find out more on page 6 in this concert programme.

I hope you enjoy the concert, and that you will be able to join us again soon. Looking ahead to next month, Chief Conductor Sir Antonio Pappano returns for two concert performances of Giacomo Puccini's opera *La rondine*, with an all-star cast of soloists and the London Symphony Chorus. On 15 December, he continues his cycle of Vaughan Williams symphonies with the Ninth, alongside Elgar's Cello Concerto, performed by LSO Principal Cello David Cohen. We round off the year with two festive concerts on 18 and 19 December, featuring music by Tchaikovsky, Gershwin and Bernstein. We look forward to seeing you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Tuesday 10 & Thursday 12 December 7pm
Barbican

Puccini's *La rondine*

Chief Conductor Sir Antonio Pappano conducts two concert performances of *La rondine*, Puccini's story of love thwarted by society's conventions – an opera glowing with melody and orchestral colour.

Wednesday 18 & Thursday 19 December 7pm
Barbican

Christmas Swing

Classical meets jazz with some Christmas favourites – plus a riotous ride with Kapustin, Gershwin's most swinging tunes, and Bernstein at his exuberant best.

Thursday 9 January 7pm
Barbican

Boulez, Benjamin and Brahms 4

Pierre Boulez's glittering sound world, late Johannes Brahms, and a lyrical world premiere from George Benjamin – to celebrate Sir Simon Rattle's 70th birthday.

Groups of 10+ save up to 30%, with further benefits for larger groups. School groups of 10+ save with £6 tickets for under-18s.

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Please switch off all phones. Photography and audio/video recording is not permitted during the performance.

Details correct at time of going to print.

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Share Your Thoughts
Visit iso.co.uk/survey or scan the QR code to complete a short survey about tonight's concert.



My Melodies (Music for Eight Horns and Orchestra)

Helmut Lachenmann

LSO Horns

- 1 Eröffnung** (Opening)
- 2 Tonloser Einsatz nach Stille** (Soundless entry after silence)
- 3 Tonlose Akzente der Hörner** (Soundless accents of the horns)
- 4 Beginn der Zeitlupenmelodie der Streicher** (Beginning of the slow-motion string melody)
- 5 Kadenz der acht Solohörner** (Cadenza of the eight solo horns)
- 6 Schluss** (Ending)



2016–18,
rev 2019–23



37 minutes

Programme note
by **Timmy Fisher**

‘Everyone will be waiting for a melody, and I will of course disappoint them all!’, Helmut Lachenmann said with a grin at the 2018 premiere of *My Melodies*. Indeed, this mammoth piece contains scant melody in the traditional sense. Pithy cells – scraps of fragments of melody – pepper the orchestral texture, cavorting and twisting in a multi layered dialogue. Stray patterns bump up alongside toneless whispers and scrapes. But a full-blooded, tub-thumping tune? No chance.

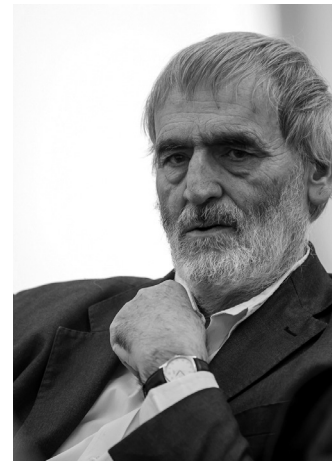
And, for those who know Lachenmann’s music, no surprise. *My Melodies* conforms to the arch-modernist’s head-spinning compositional ethos: what he calls ‘Musique concrète instrumentale’ – a rich exploration of the universe of sound-making, from pitchless noise through to recognisable note. Here, the conditions under which a sound is made – the forces and materials involved, the ‘concrete’ situation – are as important as the result. For Lachenmann, it’s about new hearing, rather than new sounds. And so, in this case, the titular ‘melodies’ represent his creative handling of the means of sound.

This is best exhibited in the eight-strong horn section, which, though firmly integrated into the orchestral texture, provides a focal point for Lachenmann’s sound-making experiments (the work is subtitled ‘Music for Eight Horns and Orchestra’). For long stretches the horns work together as a single ‘macro horn’, emerging soloistically from the throng,

exploring novel chords and tone colours ‘like one instrument in constant microtonal fluctuation’, explains Carsten Carey Duffin, First Principal Horn of the Bavarian Radio Symphony Orchestra, which premiered the work in 2018.

This idea came to Lachenmann during a 2008 rehearsal of his opera *The Little Match Girl*: ‘There was only a partial rehearsal with the [eight] horn players. And that sounded so beautiful – more beautiful than the entire opera. Then I thought: ‘This is a new device!’ Following a long gestation period, he began writing the piece in 2016 and, after workshopping ideas with the Bavarian Radio Symphony Orchestra (BRSO) horn section, gleefully reworked it to incorporate his learnings. These include a stunning range of ‘extended’ techniques, from microtones and flutter-tonguing to the reinsertion (upside down) of the mouthpiece. Even the individual valves are removed, blown through and struck. Lachenmann was so taken with the horn’s compositional potential that, ahead of a 2023 performance of *My Melodies* for the BRSO concert series *musica viva*, he added another 77 bars.

The definitive work, with its reams of detail and staggering demands – for both performer and listener – is Lachenmann to a tee. And, as with all his pieces, every moment of *My Melodies* presents a new and fascinating sound experience, a spotlight on the aesthetic potential of previously unloved sounds, a challenge to long-held perceptions of beauty.



Contemporaries

Karlheinz Stockhausen,
Alexander Goehr

Key events

1958–60: Studies with Luigi Nono
1997: Premiere of his opera *The Little Match Girl*
1997: Receives the Ernst von Siemens Music Prize

With the LSO

UK premiere of *Double (Grido II)* in 2010

Composer profile
by **Timmy Fisher**

Helmut Lachenmann

b 1935 (Germany)

Helmut Lachenmann is one of several key composers associated with the Darmstadt summer courses during the mid-20th century. He initially studied piano, theory and counterpoint in his hometown of Stuttgart. But, like his near contemporaries Mauricio Kagel and Karlheinz Stockhausen, his experience at Darmstadt – then the heart of European new music – gave him a profound sense of the redundancy of previous styles and the need to find some new form of musical expression amid the cultural (and physical) rubble of the post-war years.

It was also at Darmstadt that Lachenmann met the Italian composer Luigi Nono, who became a vitally important mentor. Nono’s teaching, and insistence on a critical, reflective approach, led Lachenmann to develop his explosive musical style, embodied in the phrase ‘Musique concrète instrumentale’. Here, the emphasis is placed not just on a sound’s resultant tone or timbre, but also on the ‘concrete’ conditions under which that sound is made – the materials, forces and resistance encountered. By composing music with a staggering array of sounds,

from pitchless noise through to recognisable tones, Lachenmann encourages both performer and audience to embrace a new, speculative form of listening, one that challenges traditional concepts of beauty, free from taste-controlling systems or ideologies.

Early works to explore this approach include: 1968’s *temA*, for flute, mezzo-soprano and cello; so-called ‘botanical experiments’ *Pression* (1969–70, for solo cello) and *Gran torso* (1971–72, for string quartet). From the mid 1970s, Lachenmann’s output turned more deliberately towards the institution of classical music itself. *Accanto* for clarinet and orchestra (1975), for example, features a continuously played tape of Wolfgang Amadeus Mozart’s Clarinet Concerto, the restless urgency of the live instruments acting as a foil to the commercial, chocolate-box version of Mozart peddled by ‘establishment’ institutions. His ‘theatre music’ *The Little Match Girl* (1988–96), based on Hans Christian Andersen’s fairy tale, wraps all these ideas up into an operatic magnum opus, and has confirmed his status as a grandee of musical modernism.



Interval – 20 minutes

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LSO FESTIVE APPEAL

Help the LSO bring the joy of music to all this festive season

Our 2024 Festive Appeal is raising vital funds to support the transformative work of LSO Discovery, our sector-leading learning and community programme.

Every year, LSO Discovery reaches 60,000 people in London and beyond through nearly 1,000 workshops and events. With your support this festive season, our world-class musicians will be able to provide comfort to those in hospitals, reduce isolation for older adults and help young children experience joy through singing.

As a registered charity, every donation, big or small, will ensure the London Symphony Orchestra can continue inspiring hearts and minds through world-leading music-making in our local communities and beyond.



£50 could enable one Discovery Choir soloist to receive vocal coaching.

£200 could enable 40 older adults experiencing loneliness to hear the LSO live for the first time.

£600 could fund a hospital wellbeing session for patients living with dementia and NHS staff.

£2,000 could fund a term of music workshops for young patients at the Royal London Hospital.

To make a donation this Festive Season, visit lso.co.uk/appeal or call +44 20 7382 2563

#LSOFestiveAppeal



Symphony No 7 in A major Op 92

Ludwig van Beethoven

- 1 **Poco sostenuto – Vivace**
- 2 **Allegretto**
- 3 **Presto**
- 4 **Allegro con brio**



1812



37 minutes

Programme note
by **Andrew Mellor**

Ludwig van Beethoven was a revolutionary artist for a revolutionary age. As the 18th century ticked into the 19th, everything was changing around him. France was erupting in social upheaval. The US was overthrowing its imperial rulers. Those very rulers, the English, were igniting the Industrial Revolution that would change our lifestyle and planet.

Beethoven was on hand to provide a seismic shift for musicians, who were coming to terms with the first throes of Romanticism courtesy of painting and literature. The composer's most obvious political gesture was to set about freeing the musical artist from servant status and turning him into a hero – a leader, an individual and indeed a genius in his own right. Through his unprecedented and unsurpassed set of nine symphonies, Beethoven succeeded.

The most striking element of the Seventh – that which affects the body and mind here and now as much as it did two centuries ago in Vienna, though in a very different way – is its rhythmic power. It wasn't for at least another century that any piece of notated Western music would place so much structural import and emotional emphasis on rhythmic impulse and direction. In this Symphony, rhythmic themes are as important as melodic and harmonic ones.

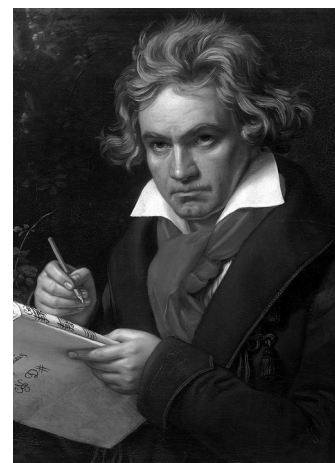
Each movement in the Symphony is controlled by the repetition of a rhythmic 'cell'. In the first movement, it drives the music through a swinging six-in-a-bar metre – but only after a broodingly slow prologue. In this, we hear

Beethoven referencing the two 'foreign' keys (alien to the home key, A major) with which the entire symphony flirts: the oboe introduces a theme in C (a third above the key note, A) and the flute one in F (a third below it).

The Symphony's Allegretto unfurls music of near hypnotic power. It has been described as 'part march, part rondo, part variation'. Yes, the music does march and yes, it does build up variations on that march theme (each increasing in volume). But when the opening theme returns to close the 'rondo' circle after breaking off for a fugue (the braiding of a specific tune into an elaborate conversation by different instrumental sections), the melody disintegrates altogether. Only the rhythmic tread is left behind.

The rhythmic cell that underpins the third movement, marked Presto ('fast'), proves particularly explosive. If this music appears to swing, the final movement seems to flow forth in the manner of an unstoppable deluge – an elemental outpouring that commandeers a dance tune (not an Irish folk song as originally believed, but a Beethoven original) to drive the music to near burnout with intense jubilation.

Back in 1813, it might have seemed as though the world was somehow realigning itself when this music was played. Beethoven's confidante Anton Schindler described the premiere as 'one of the most important moments in the life of the master'. The audience welcomed the Symphony more warmly than they had any other by the composer.



Contemporaries

Gioachino Rossini,
Luigi Cherubini

Key events

1792: Moved to Vienna
1803–15: Napoleonic Wars
1824: Premiere of the Ninth Symphony

Listen to

Symphonies
Nos 2 & 6 with
Bernard Haitink
Isolive.co.uk

With the LSO

Performance
and recording of
his rarely heard
oratorio *Christ on
the Mount of Olives*
for Beethoven 250
celebrations in 2020

Composer profile
by **Andrew Mellor**

Ludwig van Beethoven

1770 (Germany) to 1827 (Austria)

When Ludwig van Beethoven was a young man, France overthrew its monarchy and rebellion spread through Europe. Riding the crest of a wave of social change, Beethoven changed not just the sound of music but also the standing of the artist in society. He introduced the concept of the 'artist-hero', paving the way for Romanticism and even for popular culture.

Beethoven was born in a faraway corner of what is now Germany to an alcoholic and abusive father, and a mother who died young. He chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably (during his first visit to the city) associated with Wolfgang Amadeus Mozart.

From musical foundations steadied by those two figures, Beethoven led music into the first-person passions of Romanticism. He wrote in every genre and, with the possible

exception of opera, transformed each of them. He reimagined the scale and scope of the symphony and invested the string quartet with a level of psychological depth that dumbfounded his peers. Beethoven used rhythm like no composer before him and pushed harmony to the boundaries of tangibility. He exploited the piano's technological transformation to mine entirely new expressions from the instrument.

Writing for himself and not to deadlines, Beethoven was able to be more deliberate and considered in his compositions. But the story of his career is one of the constant overcoming of colossal obstacles. From the age of 26, the composer knew he had serious problems with his hearing and, for the last seven years of his life, he could hear almost nothing. That made him irritable, sensitive and withdrawn. But Beethoven remained ever sure of himself, and consistently creative.

Ilan Volkov

conductor



Since his prodigious breakthrough as Assistant Conductor of the Boston Symphony Orchestra at the age of 19, Ilan Volkov has matured into a versatile conductor whose interpretations of familiar repertoire are sought after internationally. He enjoys a long-standing relationship with the BBC Scottish Symphony Orchestra, as Principal Conductor from 2003 and as Principal Guest Conductor from 2009 to 2024, and currently as the orchestra's Creative Partner. He also serves as Principal Guest Conductor with the Brussels Philharmonic.

A musical omnivore, Volkov is a dynamic figurehead of the international contemporary music scene. He launched the Tectonics Festival in 2012, which has since become one of the world's most diverse and acclaimed celebrations of new music, with festivals in Adelaide, Oslo, New York, Tel Aviv, Kraków, Athens, Glasgow and Reykjavík.

He works with ensembles around the globe and appears at the world's foremost festivals, such as Salzburg, Edinburgh, Lucerne, Unsound Kraków, Musikprotkoll and Berlin. He is a

regular visitor at the BBC Proms, the diversity of his programming over the past 20 years spanning Mozart's Requiem to, most recently, Anthony Braxton's *Composition No 27*.

Equally at home in opera, he has conducted Pyotr Ilyich Tchaikovsky's *Eugene Onegin* for San Francisco Opera, Benjamin Britten's *A Midsummer Night's Dream* at the Glyndebourne Festival, Britten's *Peter Grimes* for Washington National Opera and Glyndebourne Festival, and George Benjamin's *Lessons in Love and Violence* at Opernhaus Zürich. He also conducted the world premieres of Missy Mazzoli's *The Listeners* with Norwegian National Opera and Samir Odeh-Tamimi's *L'Apocalypse Arabe* for the Festival d'Aix-en-Provence.

Volkov's diverse discography includes Igor Stravinsky's ballet scores and a Gramophone Award-winning recording of Britten's complete works for piano and orchestra, both for Hyperion, and a critically acclaimed survey of Franz Liszt's three *Funeral Odes* with the BBC Scottish Symphony Orchestra.

LSO Horns

Diego Incertis Sánchez LSO Principal Horn

Diego Incertis Sánchez was born in Valladolid, Spain, where he started playing the horn at age eight. He has previously held both the Third Horn and Principal chairs at the Philharmonia Orchestra, with whom he appeared as a soloist playing Robert Schumann's *Konzertstück*. He often appears as a guest Principal with other London orchestras and is a Professor of Horn at the Royal College of Music.

Timothy Jones LSO Principal Horn

Timothy Jones started playing the horn at the age of 15 and won a position playing in the Munich Philharmonic at the age of 17. He has previously held positions with the City of Birmingham Symphony Orchestra and the Academy of St Martin in the Fields. His recording of the Kenneth Fuchs Horn Concerto with the LSO was nominated for a Grammy award. He is a Professor of Horn at the Royal College of Music.

Angela Barnes LSO Second Horn

Having started horn lessons with her mother aged eight, Angela Barnes went on to study at Chetham's School of Music and the Guildhall School, where she is now a Professor of Horn. During her final year of study she was offered the Second Horn position with the LSO, and upon joining became the first female member of the Orchestra's brass section. Solo appearances include Richard Strauss' Second Horn Concerto with the BBC Symphony Orchestra and Schumann's *Konzertstück* with the LSO in Berlin's Philharmonie.

Jonathan Maloney LSO Fourth Horn

Jonathan Maloney was born and raised in Glasgow, and started learning the horn in school. He studied at the Royal Northern College of Music and the Royal College of Music in London. As a soloist Jonathan has appeared in the solo quartet for Robert Schumann's *Konzertstück* with the Philharmonia Orchestra and has recently been appointed Professor of Horn at the Royal College of Music. He was acting Fourth Horn with the Philharmonia Orchestra from 2016–2018 before joining the LSO as Fourth Horn in 2022.

Katy Woolley

Born in Exeter, Katy Woolley began playing horn at age ten. She graduated from the Royal College of Music in London with a first class degree and was appointed Principal Horn of the Philharmonia Orchestra at age 22. In 2019 was appointed Principal Horn of the Concertgebouworkest in Amsterdam and returns as International Visiting Professor of Horn at the Royal Academy of Music.

Annemarie Federle

Annemarie Federle was appointed as Principal Horn of the Aurora Orchestra in October 2022, and Principal Horn of the LPO in January 2023. At the age of 17, she won the Brass Category Final of the 2020 BBC Young Musician competition. She was a semifinalist in the 2021 ARD International Music Competition in Munich, and winner of the Gianni Bergamo Classic Music Award in the same year.

Richard Watkins

Richard Watkins was Principal Horn of the Philharmonia Orchestra from 1985 until 1996, and is currently a member of the Nash Ensemble and a founder member of London Winds and the Transatlantic Horn Quartet. He has appeared at many of the world's most prestigious venues in the UK, Europe and the US, as well as being one of the most in-demand studio musicians, regularly recording for film and TV. Watkins holds the Dennis Brain Chair of Horn Playing at the Royal Academy of Music where he is also a Fellow.

Ben Goldscheider

Ben Goldscheider has premiered over 50 new works for the horn to date including concerti, solo, chamber and cross-genre projects including with live electronics and lighting. He was a prize-winner at the 2019 YCAT International Auditions, Concerto Finalist in the 2016 BBC Young Musician Competition, and an ECHO Rising Star for the 2021/22 season nominated by the Barbican, London, and now holds professorships at the Royal Conservatory in Antwerp and is the Artist in Association at the Royal Welsh College of Music and Drama.

London Symphony Orchestra

On Stage

Leader

Andrej Power

First Violins

Frederik Paulsson
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Sylvain Vasseur
Olatz Ruiz de
Gordejuela

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Matthew Gardner
Naoko Keatley
Belinda McFarlane
Csilla Pogány
Paul Robson
Helena Buckie

Violas

Gillianne Hadow
Malcolm Johnston
Anna Bastow
Thomas Beer
Julia O'Riordan
Robert Turner
Mizuho Ueyama
Anna Dorothea Vogel

Cellos

Rebecca Gilliver
Alastair Blayden
Salvador Bolón
Ève-Marie Caravassilis
Daniel Gardner
Ghislaine McMullin
Victoria Simonsen
Jessie Ann Richardson

Double Basses

David Desimpelaere
Patrick Laurence
Thomas Goodman
Joe Melvin
Jani Pensola
Simon Oliver
Adam Wynter
Evangeline Tang

Flutes

Gareth Davies
Imogen Royce

Piccolos

Sharon Williams
Patricia Moynihan

Oboes

Thomas Hutchinson
Rosie Jenkins
Ruth Contractor
Mana Shibata

Clarinets

Chris Richards
Sarah Thurlow
Andrew Harper

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Rachel Gough
Joost Bosdijk
Dominic Tyler
Martin Field

Horns

Timothy Jones
Angela Barnes
Anna Douglass
Joel Ashford

Trumpets

James Fountain
Adam Wright
Richard Blake
David Geoghegan

Trombones

Richard Watkin
Jonathan Hollick
Robyn Anderson

Bass Trombone

Paul Milner

Tubas

Peter Smith
Richard Evans

Timpani

Nigel Thomas
Patrick King

Percussion

Sam Walton
David Jackson
Tom Edwards
Helen Edordu
Jeremy Cornes
Aidy Spillett

Harps

Bryn Lewis
Helen Tunstall

Pianos

Elizabeth Burley
Ian Tindale

Electric Guitar

Mats Scheidegger
Tom Ellis