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Nicolas Brodard

Philharmonia Orchestra

ESA-PEKKA SALONEN conductor

THURSDAY, OCTOBER 6, 2016, 8PM

The Granada Theatre

COMMUNITY ARTS MUSIC ASSOCIATION

INTERNATIONAL SERIES

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Philharmonia Orchestra

ESA-PEKKA SALONEN Principal Conductor & Artistic Advisor

THURSDAY, OCTOBER 6, 2016, 8PM

The Granada Theatre (Santa Barbara Center for the Performing Arts)

LUDWIG VAN BEETHOVEN

(1770-1827)

Symphony No.3, Op.55 in E-flat Major ("Eroica")

I. *Allegro con brio*

II. *Marcia funebre: Adagio assai*

III. *Scherzo: Allegro vivace*

IV. *Finale: Allegro molto*

INTERMISSION

JEAN SIBELIUS

(1865-1957)

Symphony No.5, Op.82 in E-flat Major

I. *Tempo molto moderato;*

Allegro moderato — Presto

II. *Andante mosso, quasi allegretto*

III. *Allegro molto; Misterioso*

Programs and artists subject to change

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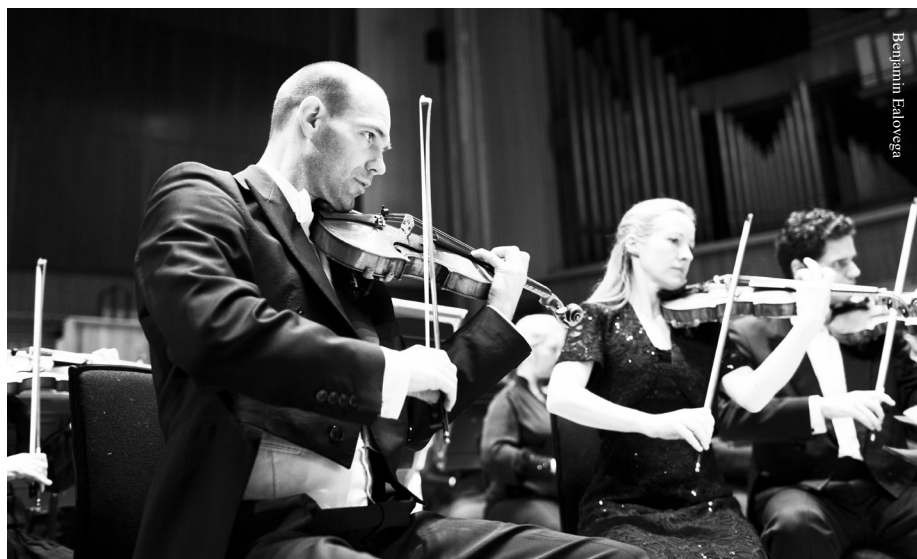
Felix Broede

philharmonia orchestra

The Philharmonia Orchestra is one of the world's great orchestras. Widely acknowledged as one of the UK's foremost musical pioneers, and with an extraordinary recording legacy, the Philharmonia leads the field for its quality of playing, and for its innovative approach to audience development, residencies, music education and the use of new technologies in reaching a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor and Artistic Advisor Esa-Pekka Salonen, the Philharmonia Orchestra is at the heart of British musical life.

Today, the Philharmonia has the greatest claim of any orchestra to be the UK's national orchestra. It is

committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. In 2015 the Orchestra celebrated its 70th anniversary and the 20th anniversary of the foundation of its admired UK and international residency programme, which began in 1995 with the launch of its residencies at London's Southbank Centre and Bedford's Corn Exchange. The Orchestra also has long-term partnerships with De Montfort Hall in Leicester (Resident Orchestra since 1997), The Anvil in Basingstoke (Orchestra in Partnership since 2001), and, more recently, at the Marlowe Theatre in Canterbury and Three Choirs Festival (Resident Orchestra).



The Orchestra performs more than 160 concerts a year, as well as recording music for films, computer games and commercial CD releases. Under Esa-Pekka Salonen a series of flagship, visionary projects at the Royal Festival Hall, where the Orchestra performs over 35 concerts a season, have been critically acclaimed. *City of Light: Paris 1900-1950* (2015), *City of Dreams: Vienna 1900-1935* (2009), *Bill Viola's Tristan und Isolde* (2010), *Infernal Dance: Inside the World of Béla Bartók* (2011) and *Woven Words, a celebration of Witold Lutosławski's centenary year* (2013), are followed in the 2015/16 and 2016/17 seasons by *Stravinsky: Myths & Rituals*, a major, five-concert festival of music by Igor Stravinsky. Further highlights in the Orchestra's 70th anniversary London season include a three-concert series of Salonen conducting star pianist Lang

Lang; Vladimir Ashkenazy conducting Rachmaninov's major orchestral works; Andris Nelsons conducting Bruckner Symphony No. 8 as part of his ongoing Bruckner Cycle; and Jakub Hrůša leading Mahler's mighty Symphony No. 3.

The Philharmonia's extensive international touring schedule continues in the new season. Following a tour to China with Vladimir Ashkenazy in June 2015, the Orchestra toured to Germany and Prague with Christoph von Dohnányi and returned to Iceland for the first time in over 30 years. The Orchestra will also give concerts in Switzerland, France, Spain and Sweden and will appear in a major residency with Esa-Pekka Salonen at the Festival International d'Art Lyrique d'Aix-en-Provence. ■

The Philharmonia's Principal International Partner is Wuliangye.

www.philharmonia.co.uk

ESA-PEKKA SALONEN

Principal Conductor & Artistic Advisor

Esa-Pekka Salonen has a restless innovation that marks him as one of the most important artists in classical music. Salonen is the Principal Conductor and Artistic Advisor of the Philharmonia Orchestra and Conductor Laureate for the Los Angeles Philharmonic, where he was Music Director from 1992 until 2009. This season will find him as the Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic, a three-year position. He is Artistic Director

and cofounder of the annual Baltic Sea Festival, which invites celebrated artists to promote unity and ecological awareness among the countries around the Baltic Sea.

Salonen takes the Philharmonia Orchestra to the Edinburgh International Festival, the BBC Proms, on tour in Switzerland and France, and will lead the “Myths and Rituals” festival, an exploration of Stravinsky’s work that continues into next season. He will



Nicolas Brodard

make guest appearances with the North German and Bavarian radio symphony orchestras; the New York, Vienna, and Los Angeles philharmonics; the Orchestre de Paris, and the Chicago Symphony Orchestra, in addition to conducting Strauss's *Elektra* at the Metropolitan Opera, and Bartók's *Le Château de Barbe-Bleue* and Poulenc's *La Voix Humaine* at the Paris Opera.

Salonen's work combines intricacy and technical virtuosity with playful rhythmic and melodic innovations. His pieces for symphony orchestra include *LA Variations* (1996), *Foreign Bodies* (2001), *Insomnia* (2002), *Wing on Wing* (2004), and *Nyx* (2011), as well as two concertos: for pianist Yefim Bronfman and for violinist Leila Josefowicz. The latter was awarded the prestigious Grawemeyer Award and was featured in a 2014 international Apple ad campaign for iPad. In 2014 the Tonhalle Zurich Orchestra, where he was the first-ever Creative

Chair, premiered *Karawane* for orchestra and chorus, to great acclaim. *Karawane* will be performed this season by the Swedish Radio Symphony Orchestra, the Bavarian Radio Symphony Orchestra, the Los Angeles Philharmonic, and the New York Philharmonic.

Salonen and the Philharmonia have curated landmark multi-disciplinary projects, such as the award-winning *RE-RITE* and *Universe of Sound* installations, which allow the public to conduct, play, and step inside the Philharmonia with Salonen through audio and video projections. Salonen also drove the development of an app for iPad, *The Orchestra*, which allows the user unprecedented access to the internal workings of eight symphonic works. ■

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ALL-BEETHOVEN PROGRAM

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Napoleon on his Imperial Throne, by Jean-Auguste-Dominique Ingres (1806)

NOTES ON THE PROGRAM

by Howard Posner

If ever there was a work of art epitomizing the era that produced it, **Ludwig van Beethoven's Third Symphony**, a revolutionary work from a revolutionary time, would be it. Revolutionary art seldom ages well; yesterday's avant garde is today's old hat. But two centuries after its era played itself out, the **Eroica** still sounds revolutionary.

Beethoven lived in the time of the French Revolution and, even more significantly, Napoleon. Beethoven and Napoleon (1769-1815) were virtually the same age. While Beethoven was establishing himself as a star in Vienna in the 1790's, Napoleon was shooting up through the military and political ranks of

the new French Republic, commanding an army at 26 and taking over the government as "First Consul" in 1799. While Beethoven's style was developing into the maturity of what we call his middle period in the first years of a new century, Napoleon was prototype of the "enlightened despot," preserving a few forms of democracy while dictating enormous changes in French law and society, taking strides toward political and social equality.

Beethoven believed in political and social equality at a time when those ideas were subversive. The idea that some people were born superior to others was a foundation of the social order, and nobody knew this better

than elite musicians, who typically made their livings in positions of prestigious service in aristocratic courts where everyone other than the aristocrat's family was a servant. That social order actually gave Beethoven himself little to complain about. The liberal music-loving Viennese nobles in whose circles he moved were more his servants than the other way around, tolerating his rough manners, allowing him to behave more or less as their equal, and supporting him generously enough that he didn't need to be anyone's employee. Prince Franz Joseph Maximilian von Lobkowitz maintained an orchestra at his palace and let Beethoven use it for rehearsals and private performances of his music; he would refine his Third Symphony in just such performances before he took it before the public.

As a young political progressive, Beethoven was aware that great things were afoot, and Napoleon, whatever his faults, was at the center of them. As he worked on a symphony bigger and more ambitious than any before it, a work embodying his "new way" of composing, he planned not only to dedicate it Napoleon, but to name it after him, a daring move in a conservative Austria that had lost its territories in Italy after Napoleon defeated its army at Marengo in 1800. According to a famous account in an 1838 book of Beethoven recollections by Ferdinand Ries, who was Beethoven's student and confidante, the composer changed his mind in May 1804 when he learned that Napoleon had crowned himself emperor:

At that time Beethoven had the

highest esteem for him and compared him to the greatest consuls of ancient Rome. Not only I, but many of Beethoven's closer friends, saw this symphony on his table, beautifully copied in manuscript, with the word "Buonaparte" inscribed at the very top of the title-page and "Luigi van Beethoven" at the very bottom. I was the first to tell him the news that Buonaparte had declared himself Emperor, whereupon he broke into a rage and exclaimed, "So he is no more than a common mortal! Now, he too will tread under foot all the rights of man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!" Beethoven went to the table, seized the top of the title-page, tore it in half and threw it on the floor.

Some Beethoven scholars have a simpler explanation: Beethoven had named the symphony after Napoleon because he planned to go to Paris, and changed his mind when the Paris plans fell through. But this assumes that Ries, normally a reliable source, fabricated his story.

When the symphony was published in 1806, with a dedication to Prince Lobkowitz, it bore the title *Sinfonia Eroica composta per festeggiare il sovvenire di un grande Uomo* ("Heroic Symphony, composed to celebrate the memory of a great man").

Reviews from the first public performances in Vienna show that critics knew they were up against something new, powerful and impressive, but also difficult, puzzling, and challenging. And long. They all remarked on its length. We take it for granted that a symphony

should be big dramatic, and the ultimate expression of a composer's art, but we think that only because Beethoven, and the Eroica specifically, changed the concept of what a symphony should be. At around 45 minutes (and sometimes considerably more), the *Eroica* is half again as long as a symphony by Mozart or Haydn (or Mendelssohn or Schumann). As late as 1829, a London critic wrote unprophetically that "if this symphony is not in some means abridged, it will soon fall into disuse."

Of course, Haydn wrote masses of the same length as the *Eroica*, and all four acts of Mozart's *Marriage of Figaro* are about as long. Where the *Eroica* breaks new ground is in the scale of the movements' continuous flow: they are long because they journey further than instrumental movements had gone before. The tumultuous first movement has an unusual number of themes to present and develop. It introduces new themes well into the development, and at just the point in the coda when it has settled into the home key of E-flat and is ready to wrap up, it modulates to C Major by way of a precipitous drop to D-flat — which must have been disorienting, if not shocking, to listeners 170 years before rock music made such things normal — and then proceeds into what amounts to a second development section. Along the way there are moments, such as climactic dissonant screams in the development, or the famous "wrong" horn entrance just before the recapitulation, that are strikingly strange even to modern ears.

The "funeral march" second movement ventures into episodes of

triumph, and an intense fugue, on its journey. The scherzo, shorter by far than the other movements, pushes contrasts of texture and dynamics in a way that symphonic third movements, still rooted in the minuet, had not done before. It begins *pianissimo*, which allows the sound to build dramatically.

The finale is a set of variations based on the last movement of Beethoven's ballet *The Creatures of Prometheus*. It opens with a purely Beethovenian moment of sublime silliness: a frenetic introduction that leads to the "theme," which is actually just the Prometheus theme's bass line. When the theme finally appears, it sounds like the fourth variation. Like many of Beethoven's variation movements, it bursts the bounds of the form, plunging into sonata-style development and moments of free fantasy.

Like all of **Jean Sibelius's** music after 1900 or so, the story of the **Fifth Symphony** is intertwined in the national story of Finland. The country had been ruled by Sweden for centuries. Swedish was the language of educated Finns, even after 1809, when Russia wrested Finland away from Sweden and gave it some control over its internal affairs. Sibelius grew up speaking Swedish, learning Finnish only as an adult. This did not prevent him from becoming a national symbol, perhaps its most famous citizen, and its face to the outside world.

His symphonic voice was in a constant state of change. Between 1902 and 1911 he turned away from the sprawling Romantic magnificence of his first two symphonies to create a compact,

restrained, almost neo-Classical Third Symphony, and then an enigmatic and astringent Fourth. What would a Fifth Symphony sound like? He seemed to have no idea, even while believing his inspiration was literally divine.

"I am still deep in the mire, but I have already caught a glimpse of the mountain I must surely climb," he wrote to a friend in September 1914. "God opens his door for a moment, and His orchestra is playing the Fifth Symphony."

It would be five years before the symphony reached its final form.

By the time the deity got involved in the process, World War I had started. It was a difficult time to think of symphonies. Travel abroad was curtailed, and it was all but impossible to deal with his German publishers because Finland was part of Russia, which was at war with Germany. Finnish publishers were wary of symphonies, which were expensive to print and would not sell many copies in Finland because there weren't many orchestras in that sparsely populated country. (Finland today is roughly the size of California, with about a seventh of its population.) Even the elite Helsinki Philharmonic was depleted because its foreign players had left. During the war years Sibelius composed mostly songs and small piano or violin pieces.

Sibelius may have heard it played by God's orchestra, but he had little notion what it should sound like. He was also working on a large symphonic "fantasia" that would turn into the Sixth Symphony, and moved many of the themes back and forth between the two works. He felt as if he were literally putting together

a puzzle. On April 10, 1915, he wrote in his diary, "It is as if God the Father had thrown down pieces of mosaic from heaven's floor and asked me to put them back as they were. Perhaps that is a good definition of composition."

A composer who constantly looks heavenward will eventually see birds. A few days after the "mosaic" diary entry he wrote, "Just before ten to eleven I saw sixteen swans. One of the greatest experiences in my life. Oh God, what beauty! They circled over me for a long time. Disappeared into the hazy sun like a glittering, silver ribbon. Their cries were of the same woodwind timbre as those of cranes, but without any tremolo ... Nature's mystery and life's melancholy. The Fifth Symphony's final theme."

Even with musical ideas dropping from above in April, it was Autumn before he was forced to finish the symphony because it was needed for a concert celebrating his 50th birthday on December 8, 1915. It was a major success, but Sibelius was dissatisfied with it, and almost immediately started revising it. He conducted the second version on another birthday concert on December 8, 1916, but a month later he wrote to a conductor who wanted to perform it in Stockholm, "I have spent the last year reworking it, but I am still not satisfied. And cannot, absolutely cannot send it to you."

It was mid-1919 before he finished the Fifth Symphony as we know it. The four movements of 1915 had become three, with the original first movement and second-movement scherzo compressed into one hybrid structure. Its opening,



Swans in Flight

which gives the impression of the countryside awakening in early morning, is given entirely to the winds, which dominate to an unusual degree. The strings, which don't play for the first minute or two, spend much of the symphony in a supporting role. Just after the movement reaches a climactic recapitulation with the trumpets triumphantly announcing the opening them, the sonata form melts away as the movement glides into the quicker tempo of the original scherzo so seamlessly that the listener is scarcely aware of it until some moments after it happens.

The second movement is a set of variations on a sparse theme. The finale is dominated by the theme introduced by tolling horns — apparently the “swan theme” Sibelius wrote about — and the

melody the woodwinds introduce over it. The brass take over the swan theme in a coda that builds through uncertainty and dissonance into an ending at once triumphant and abrupt.

When Sibelius conducted the final version's first performance in November 1919, World War I was over. The Russian Revolution had led to Finnish independence and a Finnish civil war that mirrored the Russian conflict between the Bolsheviks and Mensheviks. When it was over the Finns had a parliamentary democracy. The Finns could not help hearing their own struggles and long-awaited national triumph in the closing bars of their national composer's Fifth Symphony, and the work has held a special place in the Finnish national consciousness ever since. ■



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