



LSO

# London Symphony Orchestra

Resident at the Barbican

Guest Leader: Andrew Haveron

**Friday 21 & Sunday 23 November 2008 7.30pm**

**Prokofiev** Romeo and Juliet (complete score)

**Valery Gergiev** conductor

One interval after Act II

Concert ends approx 10.30pm

Recorded for LSO Live

Fri 21 Nov sponsored by



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# Welcome & News

© Camilla Panufnik



Welcome to the LSO's concert with LSO Principal Conductor Valery Gergiev.

This evening the Orchestra performs Prokofiev's complete revised score for the ballet *Romeo and Juliet*. Prokofiev sets Romeo and Juliet's intimate love scenes against a public life marked by vicious brawls and intimidating family demands. He was forced to rewrite his original plan where the young lovers

escape death, the version seen performed by the Mark Morris Dance Group and the LSO in the Barbican Theatre earlier this month. Tonight we hear instead the better known tragic ending with a larger orchestra throughout.

The Orchestra is about to go on tour to Japan but returns to the Barbican on 14 December with a Brahms concert with Daniel Harding so I hope that you can join us then!



**Kathryn McDowell**  
Managing Director

## LSO On Tour

From 27 November to 10 December the LSO continues its world tour of the Prokofiev cycle with Valery Gergiev in Japan. Sponsored by Takeda, the performances include all the symphonies and feature the soloists violinist Vadim Repin, pianist Alexei Volodin and cellist Tatjana Vassiljeva in the concertos. You can keep up-to-date with the Orchestra on its travels by reading the blog on [Isoontour.wordpress.com](http://Isoontour.wordpress.com) [Iso.co.uk/Isoontour](http://Iso.co.uk/Isoontour)

## LSO's on Track!

LSO On Track, a new initiative for East London schools and music services, launched last Monday with Take A Bow!, a string extravaganza with players of all ages and standards, from local schools, LSO string players and LSO Friends and admin. To find out more see page 19 and visit [Iso.co.uk/Isoontrack](http://Iso.co.uk/Isoontrack) *LSO On Track is supported by UBS, and DCSF Music Partnership Project grant. Thanks to London Councils and LSO Friends.*

## LSO Discovery November Video Podcast

As we begin a new series of Brahms concerts at the Barbican and LSO St Luke's, we ask LSO players and conductor André Previn what they think of Brahms; and broadcaster Rob Cowan tells us more about the composer's life and works. Podcasts from September and October are still available to download, including an interview with Royston Maldoom who talks about his Orchestra 2012 project with 120 children and the LSO which took place at the Royal Albert Hall on 1 November (see also page 19). Watch online or subscribe via iTunes.

[Iso.co.uk/videopodcast](http://Iso.co.uk/videopodcast)

# LSO 2008/09 Season

## Émigré

### At the Barbican

**Tue 27 & Thu 29 Jan 2009**  
**Stravinsky** The Rite of Spring  
**Bartók** Duke Bluebeard's Castle

**Katarina Dalayman** soprano  
**Willard White** bass-baritone

**Thu 7 May 2009**  
**Stravinsky** Symphony in 3 Movements  
**Schoenberg** Violin Concerto  
**Rachmaninoff** Symphonic Dances

**Valery Gergiev** conductor  
**Nikolaj Znaider** violin

**Fri 8 May 2009**  
**Stravinsky** Symphony in 3 Movements  
**Korngold** Violin Concerto  
**Rachmaninoff** Symphonic Dances

**Valery Gergiev** conductor  
**Nikolaj Znaider** violin

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### At LSO St Luke's

**Thu 22 Jan, 1pm**  
Songs by **Rachmaninoff** and **Hahn**  
**Elizabeth Watts\*** soprano

**Thu 29 Jan, 1pm**  
**Stravinsky** The Rite of Spring (piano duet)  
**Simon Crawford-Phillips** & **Philip Moore**

**Thu 5 Feb, 1pm**  
**Dvořák** Quintet 'The American'  
**Škampa Quartet** & **Maxim Rysanov\*** viola

**Thu 12 Feb, 1pm**  
**Chopin** Sonata No 2, Op 35  
**Cédric Tiberghien** piano

*\*Maxim Rysanov and Elizabeth Watts  
are members of BBC Radio 3's  
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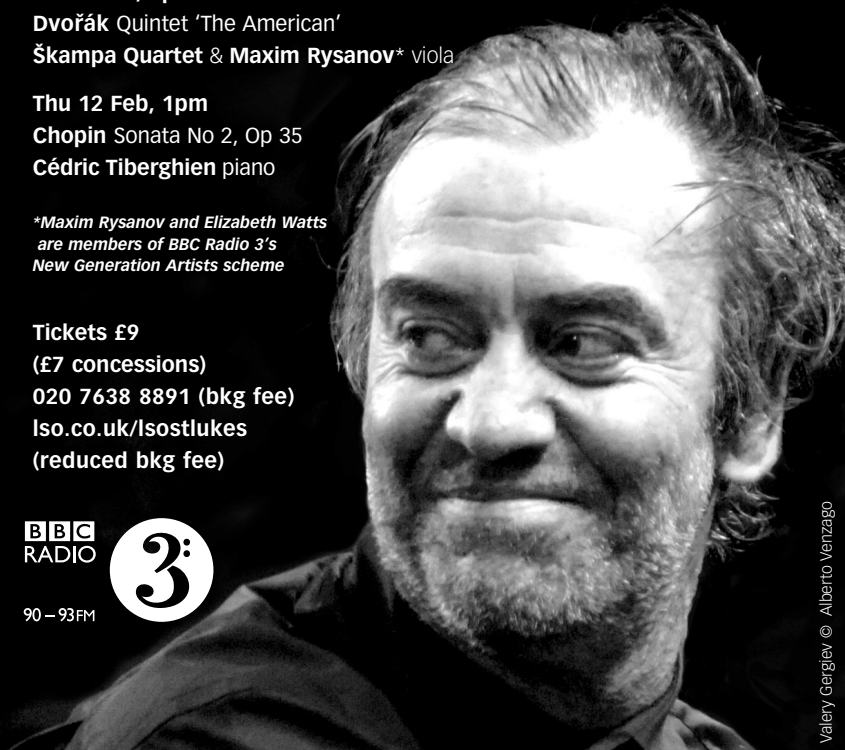
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For more information and to  
watch Valery Gergiev discuss  
the series visit [Iso.co.uk/emigre](http://Iso.co.uk/emigre)

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Valery Gergiev © Alberto Venzago

# Gergiev's Prokofiev

To the world at large, Prokofiev will always be the composer of the 'Classical' Symphony, *Peter and the Wolf* and *Romeo and Juliet*, and with good reason: these are the works in which he used his gift for melody to captivate a wider public. Yet there has been no shortage of conductors to champion the extraordinary depth and breadth of Prokofiev's enormous output as a whole: Gennady Rozhdestvensky and Neeme Järvi with their extraordinary legacy on disc, Sir Edward Downes to make sure that Britain came to hear as much little-known Prokofiev as possible, and the composer's friend and inspiration, the late lamented Mstislav Rostropovich, in his far-reaching LSO series to mark the 1991 centenary of Prokofiev's birth.

The baton has now passed to Valery Gergiev, and in sheer statistical terms, he has probably covered more ground than any of his predecessors. You can be sure, as you listen to the original Fourth Symphony in the first of his Prokofiev concerts this autumn, that Gergiev is the only conductor in the world who has not only conducted its huge revised version but has also been there in the pit for staged performances of its parent work, the ballet *The Prodigal Son*. A pioneer in Russia of the works which Prokofiev composed in unintended exile in the west, and which had long been discredited as a musical dead-end by the Soviet establishment, Gergiev has already shown

the LSO's now legendary cycle of all seven Prokofiev symphonies to the world and will continue to do so.

He had already taken the musical world by storm as music director of what was then Leningrad's Kirov Opera when he announced four new productions of Prokofiev operas for the 1991–2 season. While the epic *War and Peace* was territory to be more successfully repeated a decade later, David Freeman's staging of the still-shocking *Fiery Angel* jolted Russian audiences into an awareness of late-20th-century style in operatic production. Gergiev, who later remarked 'what makes me incredibly proud is that I announced these things and they happened', was convinced that his previously conservative singers' approach to Prokofiev had 'opened their fantasy and improved their dramatic quality'.

Gergiev has always been convinced that there was little in the composer's later output where 'you lose the original Prokofiev language because of the political system under which he lived. The most obvious examples are the Fifth and Sixth symphonies, composed by a phenomenal artist who was at the heart of his artistic and creative powers. But he also went on in the late 1990s to lead the Kirov company in such Stalin-era works as the Soviet operas *Semyon Kotko* and *The Story of a Real Man*, and the astonishing *October*

*Cantata* of 1937. Its LSO performance at the Barbican, with Kirov/Mariinsky singers among the London Symphony Chorus, was screened live in the City and subsequently televised; the same series, also alerted an astonished public to the outlandish 'incantation' of 1917–18 *Seven, they are seven* (which Rostropovich had also featured with the LSO in 1991 – these are surely the work's only UK performances).

In 1993 Gergiev alighted in Rotterdam and managed 11 days of concerts devoted to music from two decades of Prokofiev's life, mostly covering the Stalin years. It is safe to say that no other living conductor could have pulled off such a feat; and the audiences flocked. A Rotterdam performance of the complete *Romeo and Juliet* in the Royal Festival Hall left critics helpless with superlatives and proved, as had an Edinburgh performance, that this is a Wagnerian narrative that works in the concert hall – an opera without words.

Gergiev's performances may be charismatic in the extreme, but Prokofiev still comes first: 'I still learn a lot about this composer, a lot. I never stop enjoying his fine sense of detail, his incredible harmonies and enjoyable melodies. It's an endless wealth of musical ideas which we call today the music of Sergey Sergeyevich Prokofiev. And it's my duty to serve him well.'

© David Nice

# Conductor's Biography

Valery Gergiev

The London Symphony Orchestra's Principal Conductor, Valery Gergiev is also conductor of the World Orchestra for Peace (founded by Sir Georg Solti in 1995), Founder and Artistic Director of the Stars of the White Nights Festival, the Moscow Easter Festival, the Gergiev Rotterdam Festival, the Mikkeli International Festival, the Red Sea Festival and the New Horizons Festival, the latter of which is a contemporary music festival in the Mariinsky Theatre's new Concert Hall.

Valery Gergiev's inspired leadership as Artistic and General Director of the Mariinsky Theatre during the past 20 years has brought universal acclaim to this legendary institution, which recently celebrated its 225th Anniversary.

Born in Moscow to Ossetian parents, he studied conducting with Ilya Musin at the Leningrad Conservatory. At age 24, he was the winner of the Herbert von Karajan Conductors' Competition in Berlin and made his Mariinsky Opera debut one year later in 1978 conducting Prokofiev's *War and Peace*. In 2003 he led St Petersburg's 300th anniversary celebration, and opened the Carnegie Hall season with the Mariinsky Orchestra, the first Russian conductor to do so since Tchaikovsky conducted the first-ever concert in Carnegie Hall.

Highlights of the 2008/09 season include a Prokofiev cycle of staged works (Mariinsky Orchestra) and the complete symphonies (LSO) at Lincoln Center in New York and a cycle of Prokofiev symphonies and concert with the LSO in Paris and Tokyo.

He has taken Mariinsky ensembles to 45 countries, presenting the best of Russian opera and ballets as well as the complete Shostakovich and Prokofiev symphonies and Wagner's *Ring*. He was the subject of Carnegie Hall's 2007/08 *Perspectives: Valery Gergiev*, in which he gave concerts with the Kirov, Vienna Philharmonic and Met orchestras. In the same season he conducted productions of Prokofiev's *War and Peace* and *The Gambler* at the Met.

His many awards include a Grammy, the Dmitri Shostakovich Award, Golden Mask Award, People's Artist of Russia Award, the World Economic Forum's Crystal Award, Japan's Order of the Rising Sun, Valencia's Silver Medal and the Herbert von Karajan prize.

He has recorded exclusively for Decca (Universal Classics), but appears also on Philips and DG labels and LSO Live.



Valery Gergiev © Alberto Venzago

**'In the hands of Valery Gergiev and the London Symphony Orchestra, in this first of a three-concert "Rachmaninoff Festival", the music was raised to a higher plane with committed performances that utterly convinced of its claim to be taken seriously.'**

Graham Rogers, Classical Source,  
20 Sep 08

# Prokofiev – the man



‘You never knew what to expect of Prokofiev. He was friendly, but not an easy guy to talk to. I don’t remember ever talking with him about anything serious. He tended to play a light, bouncy game; he was boyish, easily bored, and even impolite at times. He enjoyed teasing people and loved to make witty remarks and tell stories. He was very bright and outspoken, and I can’t imagine that he would ever hide how he felt about anything.’ That’s how, in 1982, the American composer Aaron Copland recalled his meetings with Prokofiev half a century earlier.

Although Prokofiev was well aware of the various artistic movements of the day, they rarely had more than a superficial effect on his music. Never seriously associated with any group or ‘-ism’, his self-assurance insulated him from much that might have been distracting. It also gave him a self-centred view of life and art that was both a strength and – in later years – the source of enormous personal problems. He never taught, and never theorised about what he was doing: but he reacted quickly and with imagination to the world around him – and what a world it was, beginning with the cloudy and exciting experiments of pre-revolutionary Russia, then the years of exile in Europe and America in the 1920s and 30s, and finally the grim years of Stalin’s Russia and the Nazi invasion.

Free of political ideology or any philosophical, religious or cultural preconceptions, he was generally prepared to adapt to the circumstances in which he found himself. He was, after all, capable of writing wonderful music to order, whether for the capricious Diaghilev, for chic Parisians in search of novelty, for children, for the Soviet masses or even to glorify Josef Stalin. He was the very opposite of the confessional artist who needs to bare his soul. If he had an artistic credo, it was simply to work hard and make it new. ‘I loath imitation. I hate ordinary methods. Originality is my goal and

I want to be myself always.’

Some reminiscences of people who worked with him give a picture of an intimidating, rather cold figure. At rehearsals he was severe, brisk, unsparing of personal feelings. This was the outward persona of the hard-working professional who always had to be occupied, who could never bear to waste valuable time, who insisted on strict organisation and relentless punctuality.

But we also know how funny and kind he could be with his friends and family. Prokofiev remembered his childhood in the Ukrainian countryside as idyllically happy, and never lost a fresh, uncomplicated vision of the world. When fairy tales, animals and children are featured in his music they are never sentimentalised, but treated with irony, enjoyment and a delightful sense of the ridiculous. He liked to wear bright clothes (particularly ties and socks). Rather endearingly, his acute rhythmic sense did not extend to his own body when he was away from a keyboard: he was a clumsy dancer and an enthusiastic but erratic driver. A passionate chess player, he was delighted when in 1914 he managed to beat (just once) the reigning world champion Raul Capablanca. He loved word games and was at home in several languages. An accomplished traveller, he enjoyed good food, but was



not interested in historical monuments and soon got bored with sightseeing. His friend the émigré composer Nicolas Nabokov recalled that all he could find to say when visiting Chartres Cathedral was 'I wonder how they got those statues up so high without dropping them.' He found it hard to take anything too seriously, often to his own disadvantage.

As a boy he was simply bursting with energy and talent, very sure of himself, and something of a spoiled brat. His student career followed the usual stages: precocious talent – golden boy – impatient radical – confounded nuisance. He came to wide public attention with two piano concertos, the first of which appeared in 1912, the same year as Vladimir Mayakovsky's Futurist manifesto 'A Slap in the Face of Public Taste'. Hostile critics, offended by Prokofiev's high level of dissonance and his percussive treatment of the piano, thought that he, too, was slapping the public's face. True, his music was often brash and provocative, and he certainly enjoyed being naughty, but there was much more to it than that: a tremendous vitality, a strong lyrical impulse and a rare prodigality of ideas.

Whatever compromises he had to make through the changing circumstances of his life, Prokofiev remained true to a musical character which was essentially formed



by the time he was 20, a character that has proved both unique and widely appealing. What we find in all his music are striking images of contrast and confrontation, strange juxtapositions of mood, powerful rhetoric followed by sudden moments of shy or tender reflection. Despite his generally cheerful nature there is plenty of darkness, even sometimes tragedy, but it is expressed with clear objectivity and never confused with self-indulgence or sentimentality.

**Profile © Andrew Huth**

*Prokofiev on holiday in Switzerland with his wife Lina, son Sviatoslav, friend Serge Koussevitzky (publisher and conductor), Koussevitzky's wife Natalia, and an unknown woman.*

*Andrew Huth is a musician, writer and translator who writes extensively on French, Russian and Eastern European music*

# Prokofiev timeline

**1891** Sergey Prokofiev born (11 April, or 23 April in the new-style calendar) at Sontsovk, a country estate in the Ukraine managed by his father

**1900** Composes his first opera, *The Giant*

**1904** Enrols as one of the youngest students at the St Petersburg Conservatoire for classes. Masters include Rimsky-Korsakov

**1905** 'Bloody Sunday', in which troops fire on workers outside the Tsar's Winter Palace, triggers off unrest disrupting classes at the Conservatoire

**1908** Prokofiev's concert debut playing a group of his early piano pieces at one of St Petersburg's Contemporary Music Evenings

**1910** Piano Sonata No 1 is Prokofiev's first work to be published

**1913** First performance of the Second Piano Concerto, with the composer as soloist, shocks audiences at Pavlovsk outside St Petersburg. Stravinsky's *The Rite of Spring* premiered in Paris by Diaghilev's Ballets Russes

**1914** Shortly before the outbreak of World War 1 travel is impossible, but Prokofiev meets Diaghilev in London, who commissions a ballet

**1916** Further scandal in Russia, where the *Scythian Suite* drawn from the ballet Diaghilev has rejected creates a furore

**1917** Between the February and October Revolutions, Prokofiev retreats to the Russian countryside to complete the 'Classical' Symphony and the First Violin Concerto

**1918** Leaves Russia for America via Japan

**1921** Premieres receive varying success: the ballet *Chout* for Diaghilev in Paris, and the opera *The Love for Three Oranges* in Chicago

**1923** Marries Carolina Codina, a soprano who performs under the name Lina Llubera, in Ettal, Bavaria



Prokofiev aged 10 with the score of his first opera *The Giant*





**1924** Serge Koussevitzky conducts the premiere of the Second Symphony in Paris, where Prokofiev is now based

**1927** First concert tour of Soviet Union leads to cautious long-term rapprochement

**1928** Unsuccessful negotiations for staging of the opera *The Fiery Angel* followed by reworking of material for the Third Symphony

**1929** Work on Fourth Symphony alongside completion of its parent ballet, *The Prodigal Son*

**1935** Summer in the Russian countryside working on the full-length ballet *Romeo and Juliet*

**1936** Prokofiev moves with his wife and two sons from Paris to Moscow just before Stalin's purges begin

**1938** Rejects offer from Hollywood and works back in Russia on the film *Alexander Nevsky* directed by Sergey Eisenstein

**1941** Leaves Lina for Mira Mendelson, a writer half his age; never legally divorced, he is 'married' to Mira under Soviet law seven years later. Germany invades the Soviet Union; Prokofiev starts work on his most ambitious project, an opera based on Tolstoy's *War and Peace*

**1945** Fifth Symphony premiered in Moscow with Prokofiev conducting, coincides with news of Russian victory

**1947** In poor health, completes the Sixth Symphony which is premiered in Leningrad that October with Yevgeny Mravinsky conducting

**1948** Double blow of the party Resolution against so-called 'formalism' in music and the arrest of his first wife Lina

**1952** Completes the Symphony-Concerto for cello and orchestra, with the help of the young Mstislav Rostropovich, and the Seventh Symphony

**1953** Dies in Moscow on 5 March, several hours before Stalin's official time of death

**Timeline © David Nice**



*With his first wife,  
Lina Llubera*



*With his sons,  
Svyatoslav and  
Oleg c 1936*



*With a young  
Rostropovich*

# Programme Notes

Friday 21 & Sunday 23 November

## Sergey Prokofiev (1891–1953)

### Romeo and Juliet – complete ballet, Op 64

‘A ballet for the Bolshoi has to be done “resplendently”, with velvet costumes’, declared Sergey Prokofiev in early 1934 to a colleague who had proposed a bold scenario on a Soviet contemporary theme, ‘otherwise the public won’t come’. Prokofiev’s characteristically clear-sighted assessment of the situation in the more conservative of Russia’s two leading theatres heralded a new turn in his own work for the Soviet stage. The glory days of his experimental one-acters for Diaghilev’s Ballets Russes in Paris had come to an end with the death of the impresario in 1929; *On the Dnieper*, a music-first, plot-afterwards concoction for the company of a Diaghilev protégé, Serge Lifar, fell flat three years later.

The homeland which Prokofiev had left behind for the west in 1918, and with which he had begun to make a chequered rapprochement since 1927, began to look more promising. His first Soviet projects in the early 1930s were with a freewheeling film-maker, Alexander Feinzimmer, on the satire *Lieutenant Kijé*, and, with a distinctly unorthodox theatre director, Alexander Tairov, *On Egyptian Nights*, a Cleopatra fantasy drawn from Shaw, Shakespeare and Pushkin. Ballet was bound to require a more traditional approach, but that did not necessarily exclude high artistic aims. By 1934, the drive towards reinstating western as well as Russian classics was in full swing, and one of its strongest advocates was Sergey Radlov. The Leningrad director had excellent Shakespearean credentials, including a rather outlandish *Othello* as well as his Studio Theatre production of *Romeo and Juliet*. It was a literary friend who brought Radlov together with Prokofiev, his old chess opponent, to work on a ballet version of the star-crossed lovers’ tragic tale, scheduled for Leningrad’s flagship State Academic Theatre (Prokofiev still insisted on calling it by the imperial name of Mariinsky).

Radlov wanted at first to keep too much Shakespeare; an early

scenario called for 24 scene-changes. While the literary Prokofiev took his time steering his collaborator towards a workable framework, political events overtook the partnership. On

1 December 1934 the party secretary for Leningrad, Sergey Kirov, was assassinated, the pretext for a ‘crackdown on terrorism’ leading to Stalin’s wholesale purges of the entire Soviet administration later in the 1930s. Artistic enterprises in Leningrad shrivelled, the State Academic Theatre took the name of Kirov, and the project passed into the hands of Moscow’s Bolshoi Theatre. During the summer of 1935, Prokofiev worked with astonishing speed on *Romeo and Juliet* in the peaceful surroundings of the Bolshoi’s country retreat at Polenovo. His clockwork precision was not to be rewarded so quickly. When he played through the completed score that October, opinions were divided, and the conservatives doubted whether the score was innately danceable.

Another, more curious sticking-point at further auditions in early 1936 was the proposed happy ending to the Prokofiev-Radlov scenario – Juliet stirs in the nick of time so that the dancers might have a movement-filled few minutes together – which, of course, had to be changed; but there were other reasons behind the veto, not least Stalin’s increased control over artistic matters and the rapid gear-shift to a socialist-realist cult of personality. If you were lucky, only two weeks ago you might have heard the score as Prokofiev originally conceived it here at the Barbican, alongside Mark Morris’s new choreography, made in tandem with Princeton scholar Simon Morrison’s reconstruction from manuscripts in Moscow archives. The original version includes several unfamiliar dances forming a kind of divertissement at the drugged Juliet’s bedside and a passage Prokofiev was later to use as the Scherzo of the Fifth Symphony for the tumult that rouses Juliet in the Capulet family vault. Curiously, the rather saccharine reconciliation music ends in the same way as the number we hear to mark Juliet’s suicide, allowing Morris an ambiguous ending.

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The only public life that Prokofiev's ballet enjoyed over the next few years was in the form of the two concert suites he had put together, with the selected numbers rather differently ordered and in some cases differently orchestrated from what we hear tonight. A barely-noted premiere took place in Brno at the end of 1938; but the big event was the first Soviet performance, back at the Kirov, in January 1940. After much justified pessimism over the ballet's future, Prokofiev had been persuaded to work with the choreographer Leonid Lavrovsky and even to provide a few extra numbers, shearing the others mentioned above. Rehearsals had been far from plain sailing; as before, the dancers complained that the orchestration was inaudibly refined in places, and Galina Ulanova, the outstanding creator of the role of Juliet, was among them. She soon changed her tune. The instant classic that *Romeo and Juliet* became was not without its 'improvers'; accepted into the Bolshoi repertoire, it was promptly reorchestrated by the percussionist and remained that way for decades. Now, however, with such unassailable classics as Kenneth MacMillan's choreography for London's Royal Ballet and a painstaking refreshment of tradition at the Mariinsky Theatre, *Romeo and Juliet* is back in caring hands. Valery Gergiev's bold step in taking the full-length score out of the theatre and into the concert hall, attempted with dazzling results with his Mariinsky Orchestra in Edinburgh and with the Rotterdam Philharmonic, gives Prokofiev's music-drama a licence to stand alone which only Tchaikovsky's *Swan Lake*, *Sleeping Beauty* and *Nutcracker* have enjoyed before it.

## **No 1 Introduction**

Three significant themes insist this is Romeo and Juliet, not Montagues and Capulets. The first one sighs for the 'misadventur'd piteous overthrows' Shakespeare has in store for his lovers, artfully taking just a phrase from Tchaikovsky's celebrated love theme and transforming it. This contrasts with the simple elegance of Juliet the young girl and a preview of requited love floating starry-eyed above muted strings.

## **Act One**

### **No 2 Romeo**

The curtain rises on Romeo pensive in the dewy freshness of a Veronese early morning, reaching out for his idealised Rosaline in a wide-ranging clarinet theme; only the three magical chords at the end will survive his acquaintance with true love.

### **No 3 The street awakens; No 4 Morning dance; No 5 The quarrel; No 6 The fight**

Civic life stirs to a strutting ditty, memorably transcribed in Prokofiev's set of piano pieces drawn from the ballet. Its furtive transformation in a lively dance, added in the revision, is vigorously chased by six virile horns. The ensuing dispute between the rival households of Montagues and Capulets is inevitable. Its scoring is edgier, scoring, all shrill chords, timpani tattoos and lower strings threatening *sul ponticello* (near the bridge of the instrument). Anger explodes in a hell-for-leather skirmish with flyaway violins thrice separated by a canon of heavy brass until an alarm bell joins the fray and the Duke of Verona makes an authoritative entry.

### **No 7 The Duke's command; No 8 Interlude**

His order – no more fighting on pain of death – twice meets aggression with iron resolve (massive dissonances, daring for Soviet ballet in the mid-1930s) and the olive branch of peace (soft string chords). An pompous Andante introduces a stage band to join the orchestral brass in what sounds like a parody of military might.

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### **No 9 Preparations for the ball**

The scene changes to preparations for the ball chez Capulet, and textures lighten. More street bustle meets a new, swaying theme for Juliet's nurse; just a hint of her charge's idiom suggests that she was young once, too.

### **No 10 Juliet the young girl**

The 14-year-old Juliet Capulet's playfulness is captured in skittish violin scales and wayward woodwind harmonies; her gracious theme is varied from its first appearance in the introduction, and her seriousness takes us by surprise in an unaccompanied flute duet followed by a delicate reverie. A brief concluding phrase for cellos and cor anglais hints at heartache ahead.

### **No 11 Arrival of the guests**

Lights blaze on the ballroom as the invitees strut to the strains of a garish, lofty minuet with a placid cornet solo at its heart.

### **No 12 Masks**

Three more wayward visitors parade to the glitter of a percussion battery – Romeo, Benvolio and the sardonic Mercutio (cornet, clarinet and oboe solos), concealing their Montague identity. Romeo's dreamy chords dissolve the mockery.

### **No 13 Dance of the Knights**

Pomp and satire give way to violence in the Knights' Dance, familiar from its title 'Montagues and Capulets' in the Second Orchestral Suite. Its striding arpeggios frame the eerie ritual of the suitor Paris's dance with a reticent Juliet.

### **No 14 Juliet's Variation**

One of the additional numbers for Lavrovsky in 1939–40, removed from the original finale. She shrugs off her reluctance with elegant variations on her themes.

### **No 15 Mercutio**

The joker in the Montague pack diverts attention with a capricious interplay of energetic comedy and grotesquerie (a pawky solo for bassoon, typical of Prokofiev in sarcastic mode).

### **No 16 Madrigal**

Love at first sight between Romeo and Juliet is quick to flare, rising from pure beginnings to the heights of the great love-theme, heard for the first time.

### **No 17 Tybalt recognises Romeo**

Juliet's cousin, Tybalt, angrily taking up the Knights' most brutal gesture, has to be restrained from provoking a quarrel with an unresponsive Romeo.

### **No 18 Gavotte**

The party is over, and the scenery usually changed to an extended version of the third movement (much more succinct in its original context) from Prokofiev's 1917 masterpiece the 'Classical' Symphony.

### **No 19 Balcony scene; No 20 Romeo's variation;**

### **No 21 Romeo and Juliet's love dance**

Romeo's enchanted chords now preface a glowing nocturne. A chamber organ solemnises the music of the Madrigal as Juliet returns for a lost token (no balcony, this, in the original scenario) and is surprised by Romeo lurking in the shadows. Their love-dance begins with amorously sighing horns and is briefly interrupted by a leaping variation on Romeo's ardour – a perhaps unnecessary addition, also taken from the original happy end in 1939–40, so of course nowhere to be found in the number from the First Suite – before passion flows untrammelled in a sequence of richly-scored melodies and sinks back to its muted, magical starting-point.

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## **Act Two**

### **No 22 Folk dance; No 23 Romeo and Mercutio; No 24 Dance of the five couples**

It's time for Prokofiev to give the corps de ballet a lively chance with street festivities: a tarantella folk-dance and a keenly-accented number interrupted by a brass band procession, the two broken up by an exchange between lovestruck Romeo and teasing Mercutio.

### **No 25 Dance with mandolins**

Prokofiev follows Tchaikovsky's genius in selective scoring on his own terms – here mandolins and trumpets against pizzicato strings with shrill embroideries from clarinet and piccolo, also taken from the original Act 3 Divertissement. In the extraordinary television documentary showing a group of inner city children working on a production with dancers of the Royal Ballet, this was the only number to depart from the Kenneth MacMillan choreography and to allow the boys a chance to show off their break-dancing. It worked brilliantly.

### **No 26 The Nurse; No 27 The Nurse delivers Juliet's letter to Romeo**

The waddling go-between arrives with a letter for Romeo, airily extending her repertoire of bustles and informing us musically of the sender's identity.

### **No 28 Romeo at Friar Laurence's; No 29 Juliet at Friar Laurence's**

The goodly friar greets Romeo in his cell, a portrait in dignified lower-range colours with special humanity from the divided violas and cellos. A radiant new flute theme announces Juliet, all in white, and a bittersweet secret wedding follows.

### **No 30 The people continue to make merry; No 31 Further public festivities**

Lavrovsky in 1939 wanted to extend the crowd-music – perhaps the only weakness in the revision. Prokofiev resorted to perfectly decent cut-and-paste reprises, perhaps the only unnecessary numbers in the ballet.

### **No 32 Meeting of Tybalt and Mercutio; No 33 Tybalt and Mercutio fight; No 34 Death of Mercutio; No 35 Romeo decides to avenge Mercutio's death; No 36 Finale**

The street music has put us off our guard for the sudden flaring of now-familiar Capulet aggression as Tybalt goads Mercutio. Romeo pleads for restraint with his themes of new-found grace, but Mercutio's spirit is up as he gives a dangerous reprise of his party-piece, cut short by a sword-thrust from Tybalt. Shuddering and sharing jokey reminiscences, Mercutio meets a characteristic death. Capulet violence infects Romeo Montague and the next fight is on to a heightened reprise of No 6; this time Tybalt falls, to 15 massive orchestral thuds. His body is raised aloft to the strains of an orchestral funeral march, searing in the unrelieved intensity of the brass counterpoint.

INTERVAL: 20 minutes

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## **Act Three**

### **No 37 Introduction; No 38 Romeo and Juliet; No 39 The last farewell**

Despite the strategic return of the Duke's discordant command warning us that Romeo now faces the death penalty, most of Act Three is chamber-like in its delicacy. Romeo has passed the night in Juliet's bedroom. The dignified flute theme from Friar Laurence's cell now heralds the morning lark as the lovers face their sweetly sorrowful parting. Horn and clarinet share a new idea as they mourn the passing of time before first raptures are poetically remembered by the fragile tones of the viola d'amore. Passion flares up again and dies with Romeo's departure.

### **No 40 The Nurse; No 41 Juliet refuses to marry Paris**

Juliet sees the new arrivals in the room through a mist – the nurse, her parents, Paris with his offer of marriage (solo-string echoes of the Minuet). Her protests mix her old impetuosity with a new, lamenting cello phrase and a tragic version of the once-radiant flute duet; but her father insists, with the usual Capulet threats.

### **No 42 Juliet alone; No 43 Interlude; No 44 At Friar Laurence's cell; No 45 Interlude; No 46 Juliet's bedroom; No 47 Juliet alone**

Left to cool down in her bedroom, Juliet can think only of Romeo and a massive orchestral development of the 'parting' music marks her decision that she cannot live without him. She visits Friar Laurence, who darkly accepts her predicament and offers her a death-simulating potion. Four constantly repeated rising notes convey its creeping effect and the lowest instruments of the orchestra rear up in a prophecy of Juliet's death. Tragedy and threats carry another interlude and back in her room, Juliet goes through the motions of accepting Paris (more reprises). Once alone, she takes the potion; the same two chords which followed Mercutio's death suggest the fatal effect its discovery will have on Romeo.

### **No 48 Aubade; No 49 Dance of the young girls with lilies**

Two numbers – four in the original 1935 version – divert but sustain the intimate mood. This is a more restrained dance with mandolins and violin obbligato, and a graceful but oddly sad number for girls bringing lilies to the bride-to-be (originally exotic dancers from the Antilles).

### **No 50 At Juliet's bedside**

The Nurse enters to waken Juliet, trumpets introduce a note of doubt and the 'death' is discovered. High violins play a requiem version of Juliet's most solemn and transfigured melody.

## **Act Four**

### **Epilogue**

### **No 51 Juliet's funeral; No 52 Death of Juliet**

Prokofiev's Epilogue in his extensive revision sheds Shakespeare's multiple incidents at the Capulet vault and brings a harrowing focus to the lovers' endgame. Juliet's death-motif, subjected to an ever more forceful, heavily-scored funeral processional, brings with it Romeo's suicide, and her transfigured theme, sorrowful as she wakes, soars in an accepting apotheosis before she stabs herself and dies in his arms. A lone cor anglais announces that 'never was a story of more woe/Than this of Juliet and her Romeo' before the last, transfigured chord brings down the curtain.

**Programme note and synopsis © David Nice**

*David Nice writes, lectures and broadcasts on music, notably for BBC Radio 3 and BBC Music Magazine. His books include short studies of Richard Strauss, Elgar, Tchaikovsky and Stravinsky, and the first volume of his Prokofiev biography, From Russia to the West 1891–1935, was published in 2003 by Yale University Press; he is currently working on the second.*



# On stage 21 & 23 November

## First Violins

Andrew Haveron *Guest Leader*  
Carmine Lauri  
Lennox Mackenzie  
Nicholas Wright  
Nigel Broadbent  
Ginette Decuyper  
Michael Humphrey  
Maxine Kwok  
Claire Parfitt  
Laurent Quenelle  
Colin Renwick  
Sylvain Vasseur  
Eleanor Fagg  
Gabrielle Painter  
Julia Rumley  
Helena Smart

## Second Violins

Evgeny Grach  
Thomas Norris  
Sarah Quinn  
Miya Ichinose  
David Ballesteros  
Richard Blayden  
Matthew Gardner  
Belinda McFarlane  
Iwona Muszynska  
Philip Nolte  
Paul Robson  
Stephen Rowlinson  
Norman Clarke  
David Worswick

## Violas

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
Lander Echevarria  
Richard Holttum  
Robert Turner  
Jonathan Welch  
Michelle Bruil  
Duff Burns  
Nancy Johnson  
Caroline O'Neill  
Fiona Opie

## Cellos

Floris Mijnders  
Alastair Blayden  
Jennifer Brown  
Mary Bergin  
Hilary Jones  
Minat Lyons  
Amanda Truelove  
Andrew Joyce  
Alexandra Mackenzie  
Kim Mackrell

## Double Basses

Rinat Ibragimov  
Colin Paris  
Patrick Laurence  
Michael Francis  
Matthew Gibson  
Thomas Goodman  
Gerald Newson  
Jani Pensola

## Flutes

Michael Cox  
Siobhan Greal

## Piccolo

Sharon Williams

## Oboes

Emanuel Abbühl  
John Lawley

## Cor Anglais

Christine Pendrill

## Clarinets

Andrew Marriner  
Chi-Yu Mo

## Bass Clarinet

Katherine Lacy

## Saxophone

Shaun Thompson

## Bassoons

Rachel Gough  
Joost Bosdijk

## Contra-bassoon

Dominic Morgan

## Horns

David Pyatt  
Angela Barnes  
John Ryan  
Jonathan Lipton  
Jonathan Bareham

## Trumpets

Roderick Franks  
Martin Hurrell  
Gerald Ruddock  
Nigel Gomm

## Trombones

Dudley Bright  
James Maynard

## Bass Trombone

Paul Milner

## Tuba

Patrick Harrild

## Timpani

Nigel Thomas

## Percussion

Neil Percy  
David Jackson  
Benedict Hoffnung  
Tom Edwards  
Helen Yates

## Harps

Bryn Lewis  
Nuala Herbert

## Keyboard

John Alley

## Celesta

Clive Williamson

## Mandolins

Jim Ellis  
Nigel Woodhouse

## Off-stage band Horns

Tim Ball  
Richard Clews  
David McQueen  
Neil Mitchell

## Trumpets

David Archer  
Philip Cobb  
Niall Keatley  
Paul Mayes  
Joe Sharp  
Tom Watson

## Euphoniums

Simon Gunton  
Steve Saunders

## Tubas

David Kendall  
Sacha Koushk-Jalali

## Percussion

Scott Bywater  
Stephen Henderson  
Glyn Matthews  
Sam Walton

## LSO String Experience Scheme

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 20 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players. Students of wind, brass or percussion instruments who are in their final year or on a postgraduate course at one of the London conservatoires can also benefit from training with LSO musicians in a similar scheme.

The LSO String Experience Scheme is generously supported by the Musicians Benevolent Fund and Charles and Pascale Clark.

List correct at time of going to press.

See page 13 for London Symphony Orchestra members



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# LSO's Émigrés

Rinat Ibragimov and David Ballesteros



## **Rinat Ibragimov** Principal Double Bass

I was born in Moscow, Russia. When I started the cello at the age of six, it didn't really go well; then I was advised to take up the double bass. I joined the Bolshoi Theatre Orchestra as the Principal Double Bass, but we had a financial crisis and most of the musicians and conductors started to leave. The situation was terrible and after a while I thought I couldn't carry on. When I told my wife about the idea of moving to England, she said OK, but she didn't believe me until I told her I'd got a job in London! Thomas Martin, the LSO's Principal Double Bass at that time, helped us find a house in London. My wife was shocked when she saw a two-floor, three bedroom house, as we used to live in a tiny flat in Russia!

I do feel that I am an outsider. I will never become an English man, even though I start my English lessons right now! It's a different mentality. Having said that, playing with musicians like Gordan Nikolitch, Tim Hugh and other soloists, is great and I pick up new things in every concert. I'm now completely different from who I was.



## **David Ballesteros** Second Violin

I'm from Canary Island in Tenerife, Spain. My mother loves music and my father loves the ocean, and those are my main two loves in my life! When I was young I was very keen on orchestral music, but I mostly liked skateboarding and world music. As a teenager I decided to audition for orchestras and eventually I went to America to study and things became more serious. About nine years ago I had a last minute phone call from somebody desperately looking for a replacement for a quartet gig with LSO players Tim Hugh and Evgeny Grach. I did that gig and Tim encouraged me to try to get an audition for the LSO. I had an audition and I was very happy when they told me that I was accepted!

I would say the main change was the language. Sometimes you do want to say something, but even though you translate it into English the meaning can be different and you might not be aware of it! But I adore being a foreigner, and being a foreigner in the Orchestra. I consider myself really fortunate to be here.

**Visit [lso.co.uk/emigre](http://lso.co.uk/emigre) to watch complete interviews**

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## LSO presents this Christmas...

**Sun 14 Dec 7.30pm**

**Bartók** Music for Strings,  
Percussion and Celesta  
**Brahms** Piano Concerto No 1

**Daniel Harding** conductor  
**Lars Vogt** piano



Lars Vogt © Anthony Parmelee

**Thu 18 Dec 7.30pm**

**Bartók** Divertimento  
**Mendelssohn** Violin Concerto  
**Brahms** Symphony No 1

**Daniel Harding** conductor  
**Daniel Hope** violin



Daniel Hope  
© Harald Hoffmann /DG

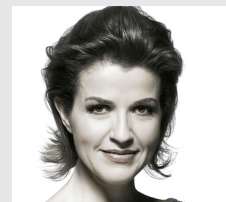
**Sun 21 Dec 7.30pm**

**André Previn's 80th Birthday Celebration**

**Haydn** Symphony No 104  
(‘London’)

**Mozart** Violin Concerto No 3  
**André Previn** Double Concerto  
for Violin, Contrabass and Orchestra  
(*European premiere*)  
**Strauss** Der Rosenkavalier – Suite

**André Previn** conductor  
**Anne-Sophie Mutter** violin  
**Roman Patkolo** double bass



Anne-Sophie Mutter  
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# LSO Discovery

## LSO Discovery Dance Event

by Camilla Panufnik

A unique dance event premiered at the Royal Albert Hall on 1 November, with 120 children between the ages of 8 and 17, responding dramatically to Shostakovich's monumental Symphony No 10, performed live by the LSO conducted by François-Xavier Roth. Choreographer Royston Maldoom, (known especially for his community dance work in war-torn regions) created an impassioned story around Shostakovich's artistic problems with Stalin. With great charm, tragedy in their faces, the young actor dancers excelled as suffering Soviets in their interweaving, fast-moving tableaux across the enormous stage. Coming from 32 London boroughs, selected from almost 500 applicants, they were drawn from a variety of cultural backgrounds, some of them with severe behavioural problems, some with learning or physical disabilities, many who had never previously danced, mixed together with some eager pupils from weekend dance schools. Maldoom somehow dragooned them into achieving powerful teamwork and vigorous performances. In the course of their 3-month training they melded into a highly focused, close-working company, a life-changing experience of self-discipline and shared effort. A partnership with Dance Umbrella and Youth Dance England, this is another important achievement in the rich variety of educational work of the LSO's Discovery Department.

Download a videocast of Royston Maldoom talking about the project at [Iso.co.uk/videopodcasts](http://Iso.co.uk/videopodcasts)



## LSO Discovery launches LSO On Track!



© Kevin Leighton

Last Monday saw the official launch of LSO On Track with two incredible Take A Bow! concerts at LSO St Luke's. LSO On Track is a new initiative which brings together the LSO, Barbican and Guildhall School with ten East London music services, to offer young people, schools teachers and music leaders across

the region a compelling programme of concerts, workshops, coaching and performance opportunities.

The concerts gave some 100 young string players from East London schools and music service centres the chance to perform on a world-class platform with the finest musicians. It included music specially arranged and composed to allow everyone, from beginners right through to professional players, to perform at the very top of their ability.

'It was in many ways the best example of professionals working with young people and their teachers that I have seen,' commented Richard Hallam, DCSF National Music Participation Director. Colette Shrubsole, Head of Waltham Forest Music Service whose students took part said that her line manager was delighted: 'She emailed me this morning to say that your work reminds her of all that is good in the world and all that we should aspire to for our children.'

To find out more information about LSO On Track and future events visit [Iso.co.uk/Isoontrack](http://Iso.co.uk/Isoontrack).

# In Box

Your thoughts and comments

## Messier

Anthony Harvey

I agree with Richard Morrison [*The Times* critic] that the early Nowak edition of Bruckner's Fourth Symphony is 'messier' than the familiar Haas. Not only that, but with the knowledge of the exciting call and response of the horns and brass that Bruckner changed it to, the early version by comparison, despite David Pyatt's [LSO Principal Horn] splendid playing, seemed like a spluttering firework that never went off.

[8 Oct, Daniel Harding & Sally Matthews]

## New Discovery

Mr & Mrs Warner

Just to let you know that we both enjoyed the Prokofiev concert. Three of the four pieces were new to us so it was an evening of discovery. Having been raised on *Peter and the Wolf* as a child, it was fascinating to see and hear the instruments used in mature orchestral works with every instrument distinct within the whole – wonderful! We noticed how attentive and respectfully silent the audience was – a most unusual tribute before bursting into applause.

Thanks to all for an inspiring evening.

[12 Oct Gergiev, Kavakos & Volodin]

## Worth a long trip!

William Crossan

This was my first experience of the LSO in the concert hall (I live in Scotland) and I was not disappointed. Until Sunday I thought Osmo Vänskä's reading of Sibelius's Seventh Symphony was the benchmark. Daniel Harding's interpretation topped it in my humble opinion. The symphony was given room to breathe, the pace of the various sections just right and the transitions handled skilfully. He coaxed absolutely luminous string playing and glorious sounds from the brass, especially the trombones, who were quite superb. Schumann's Second Symphony was the icing on a totally delicious cake! Well worth a 1,000 mile round trip!

[19 Oct, Daniel Harding & Imogen Cooper]

## No clear lineation

Clive Honeywood

To me and my wife, the Sibelius sounded under rehearsed and there was no clear lineation to the usual clear thematic material of a symphony from this composer. The Mozart Piano Concerto we found charming and we enjoyed Imogen Cooper's playing which we found to be honest and from the heart; we didn't quite think that the second movement came off perfectly, although I still wish I could play ten percent as well as she did! We do think that generally the LSO is the best London orchestra so hope you will accept our criticisms as well-meaning and we should tell you that we enjoyed the concert.

[19 Oct, Daniel Harding & Imogen Cooper]

## Want to share your views?

Email us at [comment@lso.co.uk](mailto:comment@lso.co.uk)

Let us know what you think. We'd like to hear more from you on all aspects of the LSO's work. Please note that the LSO may edit your comments and not all emails will be published.

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