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Vladimir Jurowski
10 years

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Vladimir Jurowski: *Principal Conductor* (from 2007)

Vladimir Jurowski is the leading conductor of his generation, and one of the most sought-after, universally acclaimed for his incisive musicianship and artistic vision. His relationship with the London Philharmonic Orchestra started in 2001, and over the ensuing years has become a dynamic and revered artistic partnership. In celebrating Vladimir Jurowski's first 10 years as Principal Conductor since 2007, this set of recordings embraces established orchestral classics as well as unearthing rarely heard masterpieces, certain to both challenge and reward the listener simultaneously.

BBC presenter Andrew McGregor caught up with Vladimir Jurowski between performances of Brett Dean's *Hamlet* at Glyndebourne in June 2017 to find out more about his relationship with the London Philharmonic Orchestra, and the context of the repertoire selected for this anniversary box set.



AM: We're here at Glyndebourne, where the LPO has been Resident Symphony Orchestra for over 50 years and where you were Music Director from 2001–13. How much has your relationship with the LPO grown from that connection and from the Orchestra's work here?

VJ: Entirely, I would say. It's from here in this pit and in these surroundings that our artistic understanding, bond and friendship arose. I think it's quite logical, because it's only in the opera house that an orchestra and the conductor really get to know one another, spending time together on a daily basis. As well as the benefit of the extra rehearsal time, it's also working in the service of something bigger, a bigger cause. In the concert hall it's all about us – our interpretations, our idiosyncrasies, our whims – but in the opera house we are serving the theatre. I've always said that it's the sign of a great orchestra: one that can play opera as well as it can play the symphonic repertoire, and LPO certainly falls into this category. The same goes for conductors: there have been some great conductors who never conducted opera, such as Sergiu Celibidache or Yevgeny Mravinsky, but most of the great conductors came from the opera world. So, having myself been through that German system, repetiteuring, coaching soloists and choruses, and then

coming to conduct, I think it is an indispensable part of any conductor's CV. And interestingly, Glyndebourne, although an international opera festival, shares some of those positive aspects of a repertoire company, most of all because of the number of performances they give over the summer; they perform literally every day between mid-May and the end of August.

AM: What sort of effect does that have on the Orchestra's concert work back in London and elsewhere? Have you been able to feel that change over the years you've been with them?

VJ: It creates a whole different sense of flexibility and open-mindedness on the side of the musicians. They are truly great accompanists, even in languages they don't speak – although having said that we have 25 nationalities in the LPO, and long may this diversity last. I sometimes have this image of the whole Orchestra becoming one large pair of ears – for me that is the greatest way of making music.

AM: It must work the other way around as well, because if you take a symphony orchestra like the LPO and bring them to play in the pit at Glyndebourne, they bring different qualities to a full-time opera orchestra?

VJ: It's true. There's also an incredible sense of pride among the LPO musicians – they are always eager to get things right, so if something didn't come out well in the first few performances they will always fix it as the run goes on. This aspiration to the highest quality often brings about a very unusual energy for an opera orchestra – they're sometimes almost too energetic, and occasionally that can backfire and affect the balance between the stage and the pit. But again, that's something we've learned over the years: how to operate in this pit without losing any of the LPO's typical brilliance and projection, and without overwhelming the singers.

AM: Let's go back to when you first worked with the LPO in 2001. What attracted you to the Orchestra, and what sort of character did you find?

VJ: It was a completely different orchestra then; it has changed enormously over the years in terms of personnel, and in terms of the average age and gender mix. What immediately struck me was that they were extremely passionate about rehearsing things properly, and that they seemed grateful to me for taking time to work on details. The other thing that fascinated me was their infallible sense of rhythm – we were rehearsing Prokofiev's Fifth

Symphony and I was astonished at how precise the Orchestra was at producing the very intricate rhythms – not only of Prokofiev, but of other composers too. I think it's a universal British virtue, the rhythmic precision – you observe the same with British singers: they are all incredibly well-prepared. We have a lot of real virtuosi in the Orchestra, and yet they have the capability to play music with other people, and make the conscious decision to engage with one another during the music-making.

AM: You said when you became LPO Principal Conductor that it was going to be very important to you to programme 20th and 21st-century repertoire, for which this enthusiasm, accuracy and sight-reading ability become vital.

VJ: Yes, I felt that music of the late 20th century had been somewhat neglected by the LPO. But I also had a feeling that with this Orchestra you could achieve almost anything. I also sensed that, unlike some other UK orchestras I had previously worked with, the LPO seemed to have no limitations when it came to style; that national styles, be it French, German or Russian music, or something else, wouldn't scare them – they would be just as open-minded and malleable to the demands of any piece. The LPO already had a great reputation as the most 'German' of the London orchestras, because of its many

illustrious former Principal Conductors such as Klaus Tennstedt, Kurt Masur, and before them Bernard Haitink, who specialised in the Austro-German repertoire. But I was also astonished at how well they could play Russian music, and even French music – in spite of the old mythical feud between the British and the French, I always thought they played Debussy really well. I think they're playing it even better now because we've done so much over the years, and not only Debussy, but other French music too.

AM: Did you imagine it would be a challenge to develop audiences for this new and contemporary repertoire?

VJ: It certainly was, although before I got the final invitation to become Principal Conductor, in my previous role as Principal Guest Conductor I'd already had the chance to explore a lot of unfamiliar repertoire, when the Orchestra was taken out of its usual habitat. The temporary closure of Royal Festival Hall meant that between 2005 and 2007 we were giving concerts in much smaller venues – mostly Queen Elizabeth Hall – and this was crucial for exploring new repertoire and bringing in new audiences. Even as Principal Guest Conductor I would design my four programmes a year with great care, so there was no repetition, and not a single traditional work that

was not paired with something highly unconventional. As a result, when we returned to Royal Festival Hall a new stratum of young, curious and open-minded audiences returned with us.

AM: Did that give you greater freedom when you came to developing the seasons – we've had *The Rest Is Noise* festival in 2013, *Belief and Beyond Belief* in 2017 and you've got Stravinsky coming up in 2018. It must give you greater confidence, but do you feel it gives you greater freedom as a planner?

VJ: Of course in London we must still count every penny before programming something. Yet every now and then there is enough freedom to plan a concert that will never sell out; one example is a concert we gave last season with Henze's Seventh Symphony and two relatively unfamiliar pieces by Stravinsky: the 1947 version of the *Symphonies of Wind Instruments* and the *Aldous Huxley Variations*, as well as Zimmermann's Violin Concerto. So with these four items on the programme we had perhaps 1,000 audience members at most, but those that came were passionate about this kind of repertoire. It's still an important thing to do, and I think it contributes to the reputation of the Orchestra. The LPO is already known in London as the adventurous orchestra; the orchestra with a vision.

AM: I wanted to talk about a different tradition, about what might be called the 'Jurowski dynasty', because your father is a conductor, your grandfather was a composer and your great-grandfather a violinist and conductor. Was there ever any idea that you wouldn't be a musician?

VJ: Oh yes! Actually my father was instrumental in planting a doubt in me when I was still at a relatively early age, 14 or 15. He said, 'Look, you don't have to become a musician. Maybe it's better if you consider something else', because at the time I was passionately into pop music, and all sorts of other things, and – as teenagers do – I neglected my studies. I never asked my father afterwards if it had been part of his cunning plan or if he genuinely didn't want to force me into becoming a musician if I wasn't interested in it. Obviously I had other interests too – literature, theatre and film – but eventually it all came back to music when I discovered a passion for Gustav Mahler, a composer whose music I barely ever heard live. It was very rarely performed in Russia, so I could only listen to it on LPs in my father's collection.

AM: What sort of music had you grown up hearing, because your father was conducting at the Stanislavski and Bolshoi theatres, wasn't he?

VJ: Obviously all the operas and ballets he had been conducting. He also performed a lot of contemporary Soviet music. Every year he would participate in the Moscow Autumn Festival, a festival of contemporary music, and sometimes he would even perform music by foreign composers. I remember there was a piece by Luigi Nono once, which was a bit of a strange situation because Nono was obviously one of the fiercest modernists of the era, and there couldn't have been anything in common with him and the Soviet officials, but he was a member of the Communist Party so they had to play him. I also remember my father once gave a performance of a work by Tristan Murail, one of the French spectralist composers – all foreign words for me at the time, so growing up there was a great diversity of music I listened to. Also my father had been through a period of assistantship at the Moscow Radio Symphony Orchestra in the late 1960s before I was born. He was assistant to Gennady Rozhdestvensky, who was then Principal Conductor – Gennady had performed a whole array of 20th-century classics that were still uncommon in Soviet Russia: Bartók's *The Miraculous Mandarin*; *Music for Strings, Percussion and Celeste*; other works by Bartók, Stravinsky, and lots of Prokofiev and Shostakovich.

AM: You must have met a lot of the musicians your father worked with. Who are the ones you remember most, and most fondly?

VJ: I remember meeting the violinist Oleg Kagan: he came to work with my father on Brahms's Violin Concerto, so they would rehearse in my father's study, and I stood there turning pages for my father. And I remember the warmth this man was radiating, and this incredibly big violin sound: I'd never heard anything like it before. I also remember meeting Mikhail Chernyakhovsky, the old concertmaster of the Moscow Radio Symphony Orchestra. He'd been one of the closest collaborators of Rozhdestvensky in that era, and at that time was playing Principal Second Violin in the Moscow Philharmonic.

AM: It's extraordinary to think about what you didn't have access to unless your father had it in his record collection. You must have been hungry for many kinds of music when your family moved to Germany in 1990.

VJ: Thanks to Gorbachev's *Perestroika* and his good relationship with West Germany, and the upcoming fall of the Berlin Wall and the reunification of Germany, there was a two-week festival of German music in Moscow, where they performed masses of West German music, including Stockhausen, who came himself with his

electronic studio from Cologne. Conductors like Christoph von Dohnányi and Gary Bertini came; all the West German radio orchestras came; so we heard Zimmermann's *Die Soldaten*; Henze's *The Bassarids*; music by Rihm, Hartmann, you name it. We were hungry for all kinds of art: theatre and film, too – the retrospective screenings of Fellini, Buñuel, Tarkovsky – we had the chance to see it all for the first time. So it started there, in my mid-late teens, and then when I moved to Germany the information broke over me like a thunderstorm, and from then on it was more about selecting what to listen to, what to read, what to watch. It was a very happy period of my life, accumulating all of that knowledge that I had been so eager to learn for so many years.

AM: Would you consider yourself a German conductor in a lot of ways, having been brought up in that tradition as a student musician?

VJ: The first 18 years of my life were spent in Moscow, and those were highly important, so I would never consider myself a German conductor. I saw my German education in a way as an addition, a bonus, coming on top of what I had already accumulated in Russia. And I must say that Russian training, although still being very traditional, very conservative, was incredibly thorough – the capability to

analyse a piece of music, dissect it in the smallest detail, and then put it back together – I learned it all there. Obviously there were things I had to learn in the West, about the twelve-tone technique; about the later developments in the music of the 20th century; but on the other hand, while still in Russia I met people like Alfred Schnittke, Edison Denisov and Sofia Gubaidulina, and had the opportunity to speak to them about music, and they were incredibly knowledgeable about everything that was happening in the West. So we were hungry, but not that unaware.

AM: You've already said that the sound of the LPO has changed a lot since you first heard it in 2001. How has the sound changed while you've been working with them?

VJ: I think the sound has become lighter and more transparent. That I see as my personal contribution, because I've always insisted from the very start that it can't be all meat and potatoes and heavy food – it's got to have the lightness, the exquisite detail, and the transparency; however rich the sound is, it's got to have the layers. I think the LPO is immensely attentive to dynamics, articulation, and generally consciously involved in the process of music-making.

AM: I suppose the experience of working with three LPO Composers in Residence – Mark-Anthony Turnage, Julian Anderson and now Magnus Lindberg – and working with them on completely new music, must change the way that not only your relationship with the players works, but the players' approach to music in general?

VJ: Yes, and I think what has changed over the years is that orchestras have generally become much more appreciative of living composers. I saw this recently when they were working with Brett Dean for the first time, on *Hamlet* at Glyndebourne; the respect, the interest and the curiosity they bring is immense. They ask very intelligent questions because they want to understand. It's very stimulating to observe.

AM: This set of recordings celebrates a decade of your work with the LPO: do you see it as a snapshot of the LPO's work; is it a history of your relationship?

VJ: We've produced so much over the years – I've tried to count all the different works we've done together and failed. Many of our concerts have been recorded, so it has taken us a while to select what we wanted to keep for posterity, and also what was – in our opinion – most important to leave to listeners as a memory of our collective work over the years. I've tried to opt for lesser-known

repertoire, but also things that felt very important to me or to the Orchestra, and the things that have been our biggest successes. So for example on the contemporary music disc [CD7] there are two symphonies: Silvestrov's Fifth Symphony, which was performed back in 2009, and Denisov's Second Symphony, which was actually the first UK performance in 2017, and this will be the first commercial recording. Plus there is a work by Giya Kancheli, and *Atmosphères* by Ligeti. So four very different compositions – you could find something in common between the approach of Kancheli and Silvestrov, but there's certainly nothing that would connect those with Denisov or Ligeti, so there's a real variety. CD2, the short Russian orchestral masterpieces disc, comprises three works by Glinka – but interestingly the *Ruslan* Overture is not featured there – there is the *Waltz Fantasy* and the two *Spanish Overtures*, and the symphonic scherzo *Baba-Yaga* by Dargomyzhsky, which is almost never performed here in the West.

AM: If we know one *Baba-Yaga* it's the Liadov, but Dargomyzhsky is a sort of missing link in Russian music between Glinka and Tchaikovsky, isn't he?

VJ: I would say between Glinka and the Mighty Handful. And for me he has always been an astonishing composer – his songs

are real gems, and then there are the two operas, *Rusalka* and *The Stone Guest*. The latter especially is incredibly virtuosic, with an absolutely unmistakable personal stamp on it. Yes, there are influences; he has some of the Italian and French moments of influence, obviously Berlioz and maybe Liszt, but at the same time it's unmistakably him, as is the case with Glinka. And there are also two different versions of *Night on a Bare Mountain* by Mussorgsky. First is the one everybody knows, though our rendition may be very far from tradition – it's actually closer to what we call the Russian tradition, so it's quite mad, and pulled in every possible direction tempo-wise, and there is almost nothing in it from the classical tautness and very strict academic style of Rimsky-Korsakov. It was actually recorded before we performed Mussorgsky's original version, which is also on the disc, and is even madder.

AM: That original version is really startling when you hear it for the first time. It's so stripped-back, and you can see why someone like Rimsky-Korsakov would want to re-orchestrate it, yet the starkness and the strength of the timbres are completely original.

VJ: Absolutely, though the difference in this particular composition is that in the case of Mussorgsky's *Boris*, Rimsky-Korsakov changed

a few harmonies but left the texture of the piece largely untouched. *Night on a Bare Mountain*, on the other hand, has been totally recomposed and seems to be some drug-fuelled product of the late 20th century – it's completely mad. But in its madness it's got this incredible power of originality, and I'm amazed at how well the orchestration works. It's against every single rule of orchestration, but it works!

AM: Prokofiev is also featured, and a work that's still not particularly well-known: *Chout* (The Buffoon). I heard this at the Proms when I was a teenager, and I don't think I've had an opportunity to hear it live since, and that's going back quite a long time.

VJ: Well this is a bow to Rozhdestvensky, and obviously to my father; to that whole tradition that I accumulated in Russia – the unknown Prokofiev, the neglected Prokofiev. We actually had an LPO festival dedicated to Prokofiev in 2012, and this is the only fragment from that large canvas we designed back then that has made it into this set of discs. But then there are other works that are very important and dear to my heart, such as Enescu's Third Symphony, Janáček's *The Eternal Gospel*, Szymanowski's Symphony No. 3 and Zemlinsky's Psalm No. 23 – middle- and Eastern European repertoire of the late 19th and early 20th centuries.

AM: I was immediately interested in the choral disc when I saw it: Taneyev, Szymanowski and Zemlinsky. They're all making that transition into the 20th century and dealing with it quite differently. How were you thinking of these works together on a disc?

VJ: I really find it highly satisfying – not just intellectually, but also musically – to programme things together that people wouldn't expect. Hearing a certain work after another influences the way you hear it, and in turn hearing the second work makes you think differently about the first. So when it came to arranging the works together on a disc, we couldn't find a companion to Enescu's Symphony. There were various possibilities but I didn't like any of them, and then suddenly I realised that Enescu started writing his Symphony during the last stages of the First World War, and Janáček wrote *The Eternal Gospel* on the eve of the outbreak of that same War, so something connects them, and it is this impossible image of eternal peace; this illusion, which would never be reached – certainly not in our lifetime.

AM: You can understand Enescu, when he finished his Symphony in 1918, knowing that peace was so far away, yet Janáček at the beginning of the First World War has optimism. It doesn't feel unreachable somehow, there's a harbinger of a possible human future that's positive.

VJ: It's often hard to analyse what's going on around us, and much easier to analyse the times long past. But creative artists often have an ability to receive those signals, those tectonic changes well beneath their feet: they sometimes don't interpret them in the right way, but they do register them. In my mind Janáček in *The Eternal Gospel*, like Scriabin with his *Prometheus* and so many other works written on the outbreak of the great catastrophe that led to all the other 20th-century calamities, sensed that something was coming, but simply didn't know what it was. A lot of works written at the beginning of the 20th century speak of an apocalypse, but an apocalypse in the poetic sense, as they had read in the Bible. The apocalypse came, but it came much dirtier and bloodier than anybody expected. So that's why I decided to put those two pieces together on the same disc, and I think they make an unlikely couple but it will be very gratifying for people who don't know either work to listen to them.

AM: We must talk about the LPO at the BBC Proms in 2011, because in this set we have the *Faust Symphony* by Liszt. It was a great occasion. What do you remember about that performance?

VJ: Well the reception at the Proms is the most amazing in the world, and among those one-of-a-kind experiences in a musician's life. But that particular performance came immediately after a run of *Die Meistersinger* at Glyndebourne, so the Orchestra and I had played that opera a good ten times, and we felt as if we were standing on top of a very high mountain. The Prom seems to have been fuelled by this sense of pride and the sensation that anything was possible, and we plunged into the *Faust Symphony*, which is very Wagnerian in many ways. And when I listened to it again, it came across as if the Orchestra had been on some kind of drugs – although I certainly didn't take any! – but I think it was that knock-on effect from the *Meistersinger* run. *Die Meistersinger* has been released on both video and audio, so I thought now it was time to release the *Faust*. Orchestrally it's among the most stunning things I've heard the LPO play.

AM: So the *Faust* is the consequence of *Meistersinger*. It's an extraordinary piece. It feels like one of those pieces that's a great fit for the Proms season, but it's not a straightforward narrative; you have these three symphonic portraits of Faust, of Gretchen, and of Mephistopheles, and what Liszt does to Faust's themes in that last section with Mephistopheles is almost deranged. You can feel so much incredibly advanced musical thinking there. This is a step beyond anything in the Liszt tone-poems, isn't it?

VJ: Well it's certainly a step towards the tone-poems of Richard Strauss, and I also felt a particular interest in that work because of its link with Mahler: having embarked on a Mahler cycle quite early on with the LPO I knew that sooner or later the mythical Eighth Symphony would surface. We have now done it, in April 2017, and it has also been recorded, although not released yet. Obviously the link is that Liszt and Mahler used the same text, the last stanza of *Faust*, although Mahler did more, he did the whole epilogue. It would have been impossible for Mahler's music to have turned out the way it did – in the Second and Eighth symphonies especially – without Liszt's *Faust* preceding it in the way it did.

AM: Let's talk about the Brahms disc: why didn't you play Brahms in your early years with the LPO?

VJ: I did avoid Brahms in the beginning, in the first three years, because I thought that the Orchestra had done so much Brahms with Kurt Masur, and Masur was so much more part of that tradition than me, so why should I start with my Brahms straight away? I thought: let them wait; let myself also mature into it, and then we'll try it slowly. At the age of 37 or 38 I felt up to it. I did the Brahms works consecutively, in chronological order, so the *Alto Rhapsody* came somewhere in the middle and the *German Requiem* after all four symphonies. So again, like everything I've done with the LPO, there was some kind of plan. Not everything has been pre-planned, but I've been extremely conscious with all my choices. Besides, if you look at the programmes, how these pieces surfaced, the *Alto Rhapsody* was performed in a concert with Wagner's *Faust Overture* and the Liszt *Faust Symphony*, and the *German Requiem* was originally performed with Zimmermann's *Ecclesiastical Action*, with the same baritone, Dietrich Henschel, singing both works. So there's nothing conventional about it; it's just that the two Brahms pieces ended up on the same disc.

AM: And we're so used to it now, but sometimes it's important to remember that Brahms' *German Requiem* is quite an unconventional requiem.

VJ: Completely: it's one of those pieces that reformed the idea of the requiem. It's a requiem not written in Latin; a requiem without a mention of Christ – Christ isn't even mentioned once. It's a requiem written by an agnostic, by a doubting intellectual who is trying to give consolation to other people without actually believing in it himself. He's trying to believe but there are issues there. And there are issues in the *Alto Rhapsody*, too. It was given as a wedding gift to one of Clara Schumann's daughters – I don't know what must have been on his mind for him to give such a work as a wedding gift! It's completely absurd – very strange. So I think if you just forget for a second that there is such a thing as conventional repertoire, every piece has its own history, every piece has its own biography, and every piece is, in its own way, an unconventional exploration of something.

AM: You've already spoken of your pride in the LPO's sound in the French repertoire, and you're celebrating that with *Daphnis et Chloé*.

VJ: Yes, although technically speaking this French music received a lot of influences from Russia, particularly from Rimsky-Korsakov. With the Ravel it was quite interesting because the LPO has played suites from *Daphnis* countless times, but I have never done any of the suites by choice: I think they betray the whole sense of the narrative that the ballet presents so beautifully. But playing those well-known bits in the context of the complete ballet completely changed the way the musicians play them. The same thing happens if you perform *The Firebird* as a complete ballet, having played the suites many times before. And then of course the textures of *Daphnis* are extremely delicate and it's not all about this French 'refinement', as they say. Yes, the harmonies are perfumed and the orchestration is amazing, but it's also an extremely well structured and calculated work, so my understanding of Ravel has changed over the years as well. I grew up listening to the old French conductors, and especially Charles Munch with the great Boston Symphony, but then I heard Boulez conduct this music, and it completely changed my personal approach. I don't do it the way Boulez did it, but I have been very strongly influenced by him.

AM: If I just say ‘clarity’ in the context of Boulez, is that part of what you’re talking about? That famous ear for incredible detail? And when you come back to this score again and again, you notice something you weren’t aware of the last time you listened to it. It’s endlessly fascinating.

VJ: Although clarity has always been the famous virtue of French music, I think the layers of interpretive traditions have blurred this clarity over the years, and so now I feel much calmer when approaching the French repertoire – before, I always had a feeling of stepping on some forbidden territory. But also we’ve done such unusual French works, like late Debussy: *Le Martyre de Saint Sébastien*, *Jeux*, *Images*... all works that you very rarely hear in concerts, so that then when coming to play something much more conventional such as *Daphnis et Chloé*, these previous experiences translate into

sound as we approach the music. Then there’s also the thing that the LPO has got that brings us back to the beginning of our conversation about Glyndebourne, that they’ve got this sense of drama in their bones, so it’s not just the beautiful sounds they weave and pull together – they’re also telling a story. It might not be a straightforward, concrete narrative, but there’s always a story to their music-making, and I’ve always also been very intensely encouraging in trying to coax this story-telling from them. Music cannot just be emotional: generic emotion is not an emotion at all. Emotion has to be caused by something, and it is actually not an emotion we play, but rather a series of musical events that provoke an emotion in the listener – sometimes even in us ourselves. But we act rather than react. And I think that that’s the whole difference between passionate and sentimental.



On tour with the LPO in Australia, 2009



Jurowski and pianist Marc-André Hamelin
on tour in Germany, 2015



The LPO announces Vladimir Jurowski
as Principal Conductor, 2006



With musicians from the LPO, 2007

Vladimir Jurowski Principal Conductor & Artistic Advisor

One of today's most sought-after conductors, acclaimed worldwide for his incisive musicianship and adventurous artistic commitment, Vladimir Jurowski was born in Moscow and studied at the Music Academies of Dresden and Berlin. In 1995 he made his international debut at the Wexford Festival conducting Rimsky-Korsakov's *May Night*, and the same year saw his debut at the Royal Opera House, Covent Garden, with *Nabucco*.

Jurowski was appointed Principal Guest Conductor of the London Philharmonic Orchestra in 2003, becoming Principal Conductor in 2007. He also holds the titles of Principal Artist of the Orchestra of the Age of Enlightenment, Artistic Director of the Russian State Academic Symphony Orchestra and in 2017 became Chief Conductor and Artistic Director of the Rundfunk-Sinfonieorchester Berlin. He has previously held the positions of First Kapellmeister of the Komische Oper Berlin (1997–2001), Principal Guest Conductor of the Teatro Comunale di Bologna (2000–03), Principal Guest Conductor of the Russian National Orchestra (2005–09), and Music Director of Glyndebourne Festival Opera (2001–13).

He is a regular guest with many leading orchestras in Europe and North America, including the Berlin and New York philharmonic orchestras; the Royal Concertgebouw Orchestra; The Philadelphia Orchestra; The Cleveland Orchestra; the Boston, San Francisco and Chicago symphony orchestras; the Tonhalle-Orchester Zürich, Leipzig Gewandhausorchester, Mahler Chamber Orchestra, Staatskapelle Dresden and Chamber Orchestra of Europe.

His opera engagements have included *Rigoletto*, *Jenůfa*, *The Queen of Spades*, *Hansel and Gretel* and *Die Frau ohne Schatten* at the Metropolitan Opera, New York; *Parsifal* and *Wozzeck* at Welsh National Opera; *War and Peace* at the Opéra national de Paris; *Eugene Onegin* at the Teatro alla Scala, Milan; *Ruslan and Ludmila* at the Bolshoi Theatre; *Moses und Aron* at Komische Oper Berlin and *Iolanta* and *Die Teufel von Loudun* at Semperoper Dresden, and numerous operas at Glyndebourne including *Otello*, *Macbeth*, *Falstaff*, *Tristan und Isolde*, *Don Giovanni*, *The Cunning Little Vixen*, Peter Eötvös's *Love and Other Demons*, *Ariadne auf Naxos* and *Die Meistersinger von Nürnberg*, which won the 2015 BBC Music Magazine Opera Award.



London Philharmonic Orchestra

The London Philharmonic Orchestra is one of the world's finest orchestras, balancing a long and distinguished history with its present-day position as one of the most dynamic and forward-looking ensembles in the UK. This reputation has been secured by the Orchestra's performances in the concert hall and opera house, its many award-winning recordings, trail-blazing international tours and wide-ranging educational work.

Founded by Sir Thomas Beecham in 1932, the Orchestra has since been headed by many of the world's greatest conductors, including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. Vladimir Jurowski was appointed the Orchestra's Principal Guest Conductor in March 2003, and became Principal Conductor in September 2007.

The Orchestra is based at Southbank Centre's Royal Festival Hall in London, where it has been Resident Orchestra since 1992, giving around 30 concerts a season. Each summer it takes up its annual residency at Glyndebourne Festival Opera where it has been Resident Symphony Orchestra for over 50 years. The Orchestra performs at venues around the UK and has made numerous international tours, performing to sell-out audiences in America, Europe, Asia and Australasia.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors including LPO Principal Conductors from Beecham and Boult, through Haitink, Solti and Tennstedt, to Masur and Jurowski.

lpo.org.uk



Jeremy Ovenden tenor

Jeremy Ovenden studied at the Royal College of Music, London, and privately with Nicolai Gedda.

He has appeared regularly on opera stages throughout the world including the Royal Opera, Covent Garden; the Staatsoper Berlin; La Scala, Milan; the Opéra National de Paris; La Monnaie, Brussels; Dutch National Opera and the Salzburg International Festival. Roles include the title roles in Mozart's *Idomeneo* and *Lucio Silla*, Ferrando in *Così fan tutte*, Belfiore in *La finta giardiniera* and Nerone in Monteverdi's *L'incoronazione di Poppea*, while roles in Handel include Bajazet in *Tamerlano*, Tigrane in *Radamisto* and Jupiter in *Semele*.

Jeremy's concert repertoire ranges from Monteverdi, Bach and Handel through Mozart and Haydn, to Berlioz, Britten, Szymanowski and Henze, with orchestras including the London Philharmonic and London Symphony orchestras, the Deutsches Symphonie-Orchester Berlin, the Budapest Festival Orchestra and the Royal Concertgebouw Orchestra, working with the late Sir Colin Davis and Nikolaus Harnoncourt, Vladimir Jurowski, Daniel Barenboim, Paul McCreesh, René Jacobs and Ivor Bolton.

Sofia Fomina soprano

Praised for her 'formidably striking' and 'stunning silvery' soprano sound, Sofia Fomina first burst onto the international operatic scene in 2012 when she made a sensational debut at the Royal Opera House as Isabelle in Meyerbeer's *Robert le diable*. A former member of the Saarländisches Staatstheater and Frankfurt Opera, she has since appeared at the Opéra National de Paris, the Bayerische Staatsoper, Hungarian National Opera, the Théâtre du Capitole de Toulouse, the Theater an der Wien and the Amsterdam Concertgebouw.

A frequent collaborator with Vladimir Jurowski and the London Philharmonic Orchestra, Sofia has performed with them in *Fidelio* and Mahler's Symphonies Nos. 4 and 8 in London and on tour. Other concert appearances include Mahler's Symphony No. 2 at the Teatro Real; New Year's Gala concerts with the Accademia Nazionale di Santa Cecilia and the Czech Philharmonic Orchestra; *Falstaff* with the City of Birmingham Symphony Orchestra; and Mahler's Symphony No. 4 with the Mahler Chamber Orchestra and Vladimir Jurowski.

Adrian Thompson *tenor*

London-born Adrian Thompson is an artist of extraordinary versatility with a wide-ranging opera, concert and recital repertoire of works from the Renaissance to contemporary periods.

Adrian is long established as one of Britain's leading operatic character tenors, and has appeared on the stages of The Royal Opera, Covent Garden; English National Opera; Welsh National Opera; Glyndebourne Festival Opera and Garsington Festival. He has made guest appearances at La Scala, Milan; Geneva Opera; the Canadian Opera Company; the Nederlandse Reisopera and the Aix-en-Provence Festival, as well as in concert with all the leading orchestras in the UK and abroad. Over his career Adrian has developed a particular relationship with the music of Britten and Elgar, for which he is much in demand both on the concert platform and in the recording studio.

Adrian trained at the Guildhall School of Music & Drama, where he is now a Professor.

Marco Jentzsch *tenor*

German tenor Marco Jentzsch started his career with a scholarship at the Staatsoper Berlin, later becoming a member of the Alte Oper Erfurt and the Staatsoper Hannover. He made his debut at the Dutch National Opera in 2010 and his Glyndebourne Festival debut the following year. In the 2010/11 season he made his debut as Froh (*Das Rheingold*) under Daniel Barenboim at the Mailänder Scala, and sang the same role at the Staatsoper Berlin, also under Barenboim. Since 2009 he has enjoyed close relationships with Oper Köln, the Opernhaus Zürich and the Staatstheater Darmstadt. In May 2017 he sang Max (*Der Freischütz*) at the Dresdner Semperoper.

His main roles include the Wagnerian roles of Stolzing, Parsifal and Lohengrin, as well as Erik (*Der fliegende Holländer*) and Max (*Der Freischütz*). Forthcoming projects include Schreker's *Die Gezeichneten* (Oper Köln), Erik (Zürich and Darmstadt) and Alfred (*Die Fledermaus*) in Cologne.

Miah Persson soprano

Internationally renowned Swedish soprano Miah Persson has appeared all over the world as a concert artist and recitalist, as well as on the operatic stage.

Throughout her distinguished career Miah has performed at the Vienna Staatsoper; the Metropolitan Opera, New York; The Royal Opera, Covent Garden; the Aix-en-Provence Festival; the Staatsoper Berlin; the Bayerische Staatsoper, Munich; La Monnaie, Brussels; the Frankfurt Opera; De Doelen, Rotterdam; the New Zealand Festival; the Théâtre des Champs-Elysées, Paris; L'Opéra national du Rhin, Strasbourg; the New National Theatre, Tokyo; the Theater an der Wien; the Gran Teatro del Liceu, and many others.

Miah's solo recordings include *Soul and Landscape* with Roger Vignoles (Hyperion), *Mozart: Un moto di gioia: Opera and Concert Arias* (BIS) with Sebastian Weigle and the Swedish Chamber Orchestra, and *Portraits – Songs by Clara and Robert Schumann* (BIS) with pianist Joseph Breinl.

Dietrich Henschel baritone

German baritone Dietrich Henschel's repertoire extends from the beginning of Baroque opera to the modern day avant-garde. A regular at all the major European opera houses, his recent engagements include the title roles in Enescu's *Oedipe* (La Monnaie) and Manfred Trojahn's *Orest* (De Nederlandse Opera).

In addition to opera, a wide range of acclaimed recordings with great accompanists, orchestras and conductors testifies to Dietrich's success as a Lieder interpreter and oratorio soloist. Recently he has explored the intersection between music, theatre and visual media with a staging of Schubert's *Schwanengesang* and two films directed by Clara Pons: the first – *IRRSAL/Forbidden Prayers* – is based on Hugo Wolf's settings of poems by Eduard Mörike, and the second on Mahler's *Wunderhorn* songs. Both films serve to accompany live orchestral performances.

Dietrich Henschel is signed to the Belgian record label Evil Penguin Records Classic.

Anna Larsson mezzo-soprano

Swedish mezzo-soprano Anna Larsson is a globally renowned artist, known particularly for her consummate interpretations of Mahler. She has sung with the world's greatest orchestras and conductors including the Berlin Philharmonic, Vienna Philharmonic, Lucerne Festival, London Philharmonic, London Symphony, New York Philharmonic and Chicago Symphony orchestras, with conductors including the late Kurt Masur, Claudio Abbado, Nikolaus Harnoncourt and Lorin Maazel, Vladimir Jurowski, Zubin Mehta, Esa-Pekka Salonen, Daniel Harding, Sir Antonio Pappano and Gustavo Dudamel.

A hugely versatile artist, she has sung roles including Waltraute, Erda and Klytaemnestra at the Vienna State Opera; Gaea in *Daphne* in Toulouse; Kundry in Bologna; Herodias in Stockholm; and Waldtaube in *Gurrelieder* at the Dutch National Opera, Amsterdam. She is an intellectual and vocal commentator and ambassador for the future of opera and classical music. In 2014 she was awarded the Royal Medal 'Litteris et Artibus' by the King of Sweden.

London Philharmonic Choir

The London Philharmonic Choir was founded in 1947 as the chorus for the London Philharmonic Orchestra. It is widely regarded as one of Britain's finest choirs and consistently meets with critical acclaim. Performing regularly with the London Philharmonic Orchestra, the London Philharmonic Choir also works with many other orchestras throughout the UK and makes annual appearances at the BBC Proms. It has performed under some of the world's most eminent conductors, among them the late Pierre Boulez, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, Kurt Masur, Vladimir Jurowski, Sir Mark Elder, Sir John Eliot Gardiner, Yannick Nézet-Séguin and Sir Simon Rattle.

The London Philharmonic Choir has made numerous recordings for CD, radio and television. The Choir often travels overseas and in recent years it has given concerts in many European countries, Hong Kong, Malaysia and Australia.

London Symphony Chorus

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and in 2016 celebrated its 50th anniversary. The partnership between the LSC and LSO has continued to develop and was strengthened in 2012 with the appointment of Simon Halsey as joint Chorus Director of the LSC and Choral Director for the LSO.

The LSC has also partnered many other major orchestras and has performed nationally and internationally with the Berlin Philharmonic and Vienna Philharmonic orchestras, and the Leipzig Gewandhaus Orchestra. Championing the musicians of tomorrow, it has also worked with both the NYOGB and the EUYO. The Chorus has toured extensively throughout Europe and has also visited North America, Israel, Australia and South East Asia.

Much of the LSC repertoire has been captured in its large catalogue of recordings featuring renowned conductors and soloists, which have won nine awards, including five Grammys.

Trinity Boys Choir

The members of Trinity Boys Choir are all pupils at Trinity School, Croydon, an independent day school. The choir frequently appears in operas and concerts at home and abroad including at the Royal Opera House, Glyndebourne, English National Opera and the Aix-en-Provence Festival. Soloists from the choir have recently performed at La Scala, Milan, the Konzerthaus, Vienna, and the Concertgebouw, Amsterdam.

The choir tours extensively with regular visits to China, Japan and other European countries. The boys have sung with John Eliot Gardiner and the Monteverdi Choir in Germany, Italy and Spain and on their recent recording of Bach's *St Matthew Passion*.

The boys feature on the soundtracks of many major films including Disney's *Maleficent*, *The Hunger Games: Mockingjay 1* and *2* and *Fantastic Beasts and Where to Find Them*.

Recordings by Vladimir Jurowski on the LPO Label

Vladimir Jurowski has recorded the following works with the London Philharmonic Orchestra. These recordings are available on CD, and via download and streaming services. See lpo.org.uk/recordings for more information, and to purchase:

Anderson Fantasias; The Crazed Moon;
In lieblicher Bläue; Alleluia; The Stations
of the Sun

J S Bach Cantata No. 63

Beethoven Symphony No. 3; Overture, Fidelio

Brahms Symphonies Nos. 1–4 (also on LP)

Britten Double Concerto for Violin and Viola;
Variations on a Theme of Frank Bridge;
Les Illuminations

Haydn The Seven Last Words of our
Saviour on the Cross

Holst The Planets

Honegger Pastorale d'été;

Symphony No. 4; Une Cantate de Noël

Mahler Symphonies Nos. 1 & 2

Mendelssohn Vom Himmel hoch

Rachmaninoff Symphony No. 3; Symphonic
Dances; The Isle of the Dead; 10 Songs

Shostakovich Symphonies Nos. 6 & 14;

Piano Concertos Nos. 1 & 2

Stravinsky Petrushka; Symphonies
of Wind Instruments; Orpheus

Tchaikovsky Symphonies Nos. 1–6;
Manfred Symphony; Francesca da Rimini;
Serenade for Strings

Turnage Evening Songs; When I woke;

Lullaby for Hans; Mambo, Blues and Tarantella

Vaughan Williams Symphony No. 8;

The First Nowell

Zemlinsky A Florentine Tragedy;
Six Maeterlinck Songs

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