

A close-up, warm-toned photograph of a violin body, focusing on the f-hole and the bridge area. The wood grain is visible, and the strings are strung across the body. The lighting is soft and golden, creating a sense of intimacy and craftsmanship.

London Philharmonic Orchestra

TCHAIKOVSKY VIOLIN CONCERTO

LALO SYMPHONIE ESPAGNOLE

AUGUSTIN HADELICH *violin*

VASILY PETRENKO *conductor*

OMER MEIR WELLBER *conductor*

LONDON PHILHARMONIC ORCHESTRA

TCHAIKOVSKY

VIOLIN CONCERTO IN D MAJOR

If there is a sense of awakening at the start of Tchaikovsky's Violin Concerto, it is only appropriate. Days before he started composing it in March 1878 he had been picking at a new piano sonata, with scant success: 'Am I played out?', he wrote in a letter. 'I have to squeeze out of myself weak and worthless ideas and ponder every bar.' He was writing from the house at Clarens near Lake Geneva, where he was staying as part of his six-month escape from Russia following the personal disaster and mental breakdown provoked by his ill-considered marriage the previous year. In that period of wandering he had completed both the Fourth Symphony and the opera *Eugene Onegin*, but begun very little that was new in itself.

The arrival of Josef Kotek, a violinist and former pupil from the Moscow Conservatory, brought a recovery in the composer's spirits. The two spent much time playing chamber music, and soon Tchaikovsky was enthusiastically at work on the Violin Concerto. The sketches were completed eleven days later and the scoring a fortnight after that. The work got a lukewarm reception at its first performance in Vienna, but the Russian premiere in Moscow nine months later set it firmly on the route to the popularity it enjoys today.

Of the pieces Tchaikovsky and Kotek played through, one that particularly impressed the composer with its 'freshness' and 'musical beauty' was Édouard Lalo's new *Symphonie espagnole* for violin and orchestra. The unassuming formal simplicity of Lalo's approach also found its way into Tchaikovsky's Concerto, though this is not to say that it is without craft. The first movement is a sonata form with an elegant introduction and two clearly discernible big melodies amid some more fleeting themes, all bound together by subtly glinting thematic connections. 'Musical beauty' is also present; like Mendelssohn in his Violin Concerto, Tchaikovsky manages effortlessly to make natural partners of lyrical grace and virtuoso brilliance.

Tchaikovsky's designation of the G minor slow movement as a *Canzonetta* acknowledges its essentially song-like nature, but does little to hint at its Slavic melancholy. That Russian flavour is then raised to a newly boisterous level in a *Finale* that sports two dance-like themes, the first excitably athletic, the second a more lyrical one whose innate soulfulness quickly overcomes the rustic drones with which it first appears.

Programme note © Lindsay Kemp

LALO

SYMPHONIE ESPAGNOLE

Orientalism was big business during the 19th century. With world fairs, grand exhibitions and more open trade routes, Western Europeans had ready access to the East. Yet the French did not have to look too far beyond their own borders for a dose of 'the Other'. Spain, with its colourful Moorish past and gypsy encampments, to say nothing of seducers such as Don Juan, offered a ready source of exoticism. And so ensued numerous compositions invoking the Phrygian modes of flamenco, as well as the clack and ting of castanet and tambourine. Bizet's *Carmen* might be considered the beginnings of 'Iberomania', though Édouard Lalo's *Symphonie espagnole* had its much more successful premiere in Paris in February 1875, a month before that of the famous opera.

Lalo's *sinfonia concertante*, mixing elements of symphony and concerto (albeit leaning on the latter), was written for the Spanish violinist Pablo de Sarasate, who guaranteed his fame with his 1882 *Fantaisie du concert* based on themes from *Carmen*. Like Sarasate, Lalo's ancestors came from Spain, though they had resided in Northern France and Flanders for a few centuries by the time he was born. Having trained at the Lille Conservatoire, he continued his studies in Paris, where he began to establish his career, helped by friends such as Berlioz and the prominent Orientalist painter Eugène Delacroix. But it was not until

the 1870s and the premiere of the *Symphonie espagnole* that Lalo's reputation was secured.

The work unfolds over five interlinked movements. The opening *Allegro*, in D minor, has passionate resolve, giving way to a sultrier second subject. The movement's abrupt dynamic contrasts continue in the scurrying textures of the *seguidilla*-inspired *Scherzando*. Beginning with gruff orchestral stamps, the ensuing *Intermezzo* gradually reveals a seductive *habañera*. The brass at the start of the D minor *Andante*, on the other hand, sound a more Teutonic note, looking ahead to Lalo's Wagnerian opera *Le Roi d'Ys*. The soloist enters with a dolorous theme here, which blooms into something sweetly nostalgic. This is all shrugged off by the fiesta-like finale, featuring a leaping *alta danza*. Various spirited episodes follow and there is a brief reappearance of the theme from the first movement (now cast in D major), before soloist and orchestra join together for a final dash of brilliance.

Programme note © Gavin Plumley

AUGUSTIN HADELICH *violin*



© Rosalie O'Connor

Grammy Award-winner Augustin Hadelich has established himself as one of the great violinists of his generation. Consistently cited for his phenomenal technique, poetic sensitivity and gorgeous tone, he has performed with every major orchestra in the United States, many on numerous occasions, as well as an ever-growing number of

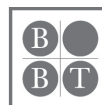
major orchestras in the UK, Europe and the Far East, such as the BBC Philharmonic, BBC Symphony, Danish National Symphony, Finnish Radio Orchestra, Hamburg Philharmonic, Hong Kong Philharmonic, London Philharmonic, Mozarteum Orchestra Salzburg, Munich Philharmonic, Netherlands Philharmonic, NHK Symphony Tokyo, Rotterdam Philharmonic and Royal Scottish National Orchestra, as well as the radio orchestras of Cologne, Frankfurt and Stuttgart, among others.

Hadelich's previous recordings include Dutilleux's Violin Concerto *L'arbre des songes* with the Seattle Symphony and Ludovic Morlot (winner of the 2016 Grammy Award for Best Classical Instrumental Solo); and numerous recordings

on the AVIE label, including a pairing of Bartók's Violin Concerto No. 2 and Mendelssohn's Violin Concerto with the Norwegian Radio Orchestra under Miguel Harth-Bedoya, and the *Gramophone* Award-nominated pairing of the violin concertos of Sibelius and Adès (*Concentric Paths*) with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra.

Gold Medalist at the 2006 International Violin Competition of Indianapolis, Augustin Hadelich is also the recipient of the inaugural Warner Music Prize (2015), Lincoln Center's Martin E. Segal Award (2012), a Borletti-Buitoni Trust Fellowship (2011) and an Avery Fisher Career Grant (2009).

Born in Italy, the son of German parents, Hadelich holds an Artist Diploma from The Juilliard School, and is now an American citizen. He plays on the 1723 'Ex-Kiesewetter' Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



Borletti-Buitoni Trust
Artist www.bbtrust.com

The Borletti-Buitoni Trust helps outstanding young musicians to develop and sustain international careers with awards that fund tailor-made projects. As well as financial assistance the Trust provides invaluable support and encouragement to an ever-growing family of young musicians.

VASILY PETRENKO *conductor*



Vasily Petrenko was appointed Principal Conductor of the Royal Liverpool Philharmonic Orchestra in 2006 and in 2009 became Chief Conductor. He is also Chief Conductor of the Oslo Philharmonic Orchestra, Chief Conductor of the European Union Youth Orchestra, and Principal Guest Conductor of the State Academic

Symphony Orchestra (Evgeny Svetlanov) in Moscow.

Petrenko was the Classical BRIT Awards Male Artist of the Year 2010 and 2012, and the Classic FM/*Gramophone* Young Artist of the Year 2007. He is only the second person to have been awarded Honorary Doctorates by both the University of Liverpool and Liverpool Hope University (in 2009), and an Honorary Fellowship of the Liverpool John Moores University (in 2012). These awards recognise the immense impact he has had on the Royal Liverpool Philharmonic and the city's cultural scene.

Vasily Petrenko works regularly with many of the world's

finest orchestras, including the London Philharmonic, Philharmonia, Netherlands Radio Philharmonic, Chicago Symphony, Philadelphia, Czech Philharmonic, Vienna Symphony, Sydney Symphony, Los Angeles Philharmonic and San Francisco Symphony orchestras, the Orchestre de la Suisse Romande, the Orchestra dell'Accademia Nazionale di Santa Cecilia, Rome, and the Rundfunk Sinfonieorchester Berlin.

His wide operatic repertoire includes *Macbeth* (Glyndebourne Festival Opera), *Parsifal* and *Tosca* (Royal Liverpool Philharmonic), *Le Villi*, *I due Foscari* and *Boris Godunov* (Netherlands Reisopera), *Der fliegende Holländer*, *La bohème* and *Carmen* (Mikhailovsky Theatre), *Pique Dame* (Hamburg State Opera) and *Eugene Onegin* (Opéra de Paris, Bastille).

Recordings with the Royal Liverpool Philharmonic Orchestra include Tchaikovsky's *Manfred* Symphony (2009 Classic FM/*Gramophone* Orchestral Recording of the Year) and Tchaikovsky's Symphonies 1, 2 and 5, a complete Shostakovich cycle, and Rachmaninoff's *Symphonic Dances*, complete symphonies and complete piano concertos. With the Oslo Philharmonic Orchestra, he has recorded Prokofiev's *Romeo and Juliet*, Shostakovich's cello concertos and an ongoing Scriabin symphony cycle.

VASILY PETRENKO *conductor*



© Felix Broede

Omer Meir Wellber was born in Be'er Sheva, Israel in 1981, and has emerged onto the international scene as a conductor of outstanding ability. In recent seasons he has made successful debuts with a number of orchestras including the Leipzig Gewandhaus, Camerata Salzburg, City of Birmingham Symphony, London Philharmonic, Swedish Radio

Symphony and Pittsburgh Symphony, and he continues his consistently high-level work on the opera podium at the Semperoper Dresden, Bayerische Staatsoper, Munich, Glyndebourne Festival Opera and Teatro La Fenice, Venice. From 2010 he held the position of Music Director at the Palau de les Arts Reina Sofia in Valencia and since 2009, he has been the Music Director of the Raanana Symphonette Orchestra, founded in 1991 to help aid the integration of Jewish immigrants in Israel.

Following his acclaimed debut at Glyndebourne Festival Opera in May 2014 with *Eugene Onegin*, the London Philharmonic Orchestra invited Wellber to make his Royal Festival Hall debut with them in April 2015, the concert from

which this Lalo recording comes.

Since 2005 Wellber has regularly appeared at the Israeli Opera in Tel Aviv, where he has conducted, among other works, Verdi's *La traviata*, *La forza del destino*, *Il trovatore*, *Rigoletto* and *Un ballo in maschera*; Puccini's *Turandot* and *Madam Butterfly*, Ponchielli's *La gioconda*, Donizetti's *L'elisir d'amore*, Mozart's *Così fan tutte* and *Die Zauberflöte*, Boito's *Mefistofele*, which he recently reprised at Bayerische Staatsoper, Gounod's *Faust* and Janáček's *The Cunning Little Vixen*. In the 2015/16 season, Wellber conducted highly successful performances with the Israel Philharmonic Orchestra during their residency in Dresden, with three programmes (one of which being Mahler's Symphony No. 8, which was met with great critical acclaim).

Omer Meir Wellber has a strong commitment to educational and charity work with young musicians and became a Good Will Ambassador for the non-profit organisation 'Save a Child's Heart' in 2013. This Israel-based international organisation provides lifesaving cardiac surgery and treatment for children from developing countries and a training programme for doctors and nurses from these countries.

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**



PYOTR ILYCH TCHAIKOVSKY (1840–93)

35:23 Violin Concerto in D major, Op. 35

- 01 18:18 Allegro moderato – moderato assai
- 02 06:04 Canzonetta: Andante –
- 03 11:01 Finale: Allegro vivacissimo

VASILY PETRENKO *conductor*

ÉDOUARD LALO (1823–92)

32:06 Symphonie espagnole, for violin and orchestra, Op. 21

- 01 07:36 Allegro non troppo
- 02 04:14 Scherzando: Allegro molto
- 03 05:53 Intermezzo: Allegro non troppo
- 04 06:13 Andante
- 05 08:10 Rondo: Allegro

OMER MEIR WELLBER *conductor*

AUGUSTIN HADELICH *violin*

LONDON PHILHARMONIC ORCHESTRA

Pieter Schoeman *leader*

Recorded live at *Southbank Centre's* **ROYAL FESTIVAL HALL**, London