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Welcome

Thank you for joining us tonight for a feast of Mozart in the company of one of today's most admired musicians. András Schiff has been performing with us for over a quarter of a century and it is always a pleasure to welcome him back.

We are extremely grateful to Daan and Maggie Knottenbelt for their support of tonight's concert. I would also like to thank everyone who has supported us so generously through our *Keep the Philharmonia Playing* campaign over the past 18 months – it's thanks to you that we are here tonight. If you are not already part of the Philharmonia's family of supporters we would love you to join us – find out more about becoming a Friend in this programme and at philharmonia.co.uk/friends.

We'd also like to extend a particularly warm welcome to those of you who are listening to the Philharmonia, or perhaps even to a live orchestra, for the first time. We hope you have a very enjoyable evening, and look forward to welcoming you back again soon.



© Marina Vidar

A handwritten signature in black ink, reading 'Alexander Van Ingen'.

Alexander Van Ingen
Chief Executive

Welcome to the Southbank Centre

We hope you enjoy your visit. We have a Duty Manager available at all times. If you need any information or help, please ask a member of staff.

Eating, drinking and shopping? Take in the views over food and drinks at the Riverside Terrace Cafe, Level 2, Royal Festival Hall. Visit our shops for products inspired by our great cultural experiences, iconic buildings and central London location.

Explore across the site with Beany Green, Côte Brasserie, Foyles, Giraffe, Honest Burger, Las Iguanas, Le Pain Quotidien, Ping Pong, Pret, Strada, Skylon, Slice, Spiritland, wagamama and Wahaca.

If you would like to get in touch with us following your visit, please write to the Visitor Contact Team at the Southbank Centre, Belvedere Road, London SE1 8XX, or email customer@southbankcentre.co.uk

We look forward to seeing you again soon.

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András Schiff © Nadia F. Romanini



This evening's concert

András Schiff: A Feast of Mozart

Thursday 18 November 2021, 7.30pm
Southbank Centre's Royal Festival Hall

András Schiff – conductor/piano

MOZART Piano Concerto No. 9, K. 271 (30 mins)

MOZART Symphony No. 36, *Linz* (27 mins)

Interval (20 mins)

MOZART Overture, *Don Giovanni* (7 mins)

MOZART Piano Concerto No. 20, K. 466 (30 mins)

This performance finishes at
approximately 9.35pm

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Pekka Kuusisto
Featured Artist

Special thanks

We are extremely grateful to Daan and Maggie Knottenbelt for their generous support of tonight's concert featuring András Schiff and an all-Mozart programme. Support such as theirs is instrumental to the Philharmonia's ability to offer extraordinary performances for our audience.

On behalf of the Orchestra I would like to express our sincere gratitude to Daan and Maggie for their steadfast and longstanding support of the Philharmonia.



Kira Doherty
President and Second Horn

Programme notes

Wolfgang Amadeus Mozart (1756 – 1791)

Piano Concerto No. 9 in E flat major, K. 271,
Jeunehomme (1777)
(30 mins)

Allegro

Andantino

Rondo: Presto

We need only look at this concerto's Köchel number of 271 – so called thanks to Ludwig von Köchel, the 19th-century cataloguer of Mozart's compositions – to get an idea of the quantity of works that Mozart had completed by January 1771, aged just 21. Yet among his back-catalogue of symphonies, sonatas, masses, serenades and string quartets, minuets and more, this piano concerto – Mozart's ninth – stands apart as a 'coming of age' moment in his compositional development.

The first movement of this work is characterised by a playful mood and sparkling interplay between soloist and orchestra, pitching them as equal partners in musical dialogue. The second movement, more contemplative in tone, is frequently compared to an opera aria, with its plaintive melodies showing the depth of musical expression Mozart could conjure from the economical ensemble of strings, horns and oboes. The final movement – all scurrying scale passages and exuberant conversation – contains a surprise, in the form of a triple-time Minuet at its end, hinting at the mercurial imagination of its composer, and the many other works to come.

As for the work's nickname, for years there were mysterious rumours (later disproven) of a

Mozart in 1770 (public domain)



forgotten virtuoso pianist named Mademoiselle Jeunehomme, while Mozart's own variety of spellings – from Jenomy, to Jenomé and Genomai – did little to dispel the mystery surrounding the work's genesis. Nowadays it is generally understood that the so-called *Jeunehomme* Concerto is in fact named after Victoire Jenamy, a dancer and pianist whom Mozart met in 1773.

Whoever inspired it, it is clear that with K. 271, Mozart's musical imagination was taking flight. Over the next 14 years of his life he would compose 350 more works, taking Köchel's catalogue to a staggering 621. He was just getting started.

Wolfgang Amadeus Mozart

Symphony No. 36 in C major, K. 425, *Linz* (1783)
(27 mins)

Adagio – Allegro spiritoso

Andante

Menuetto

Finale: Presto

Six years on from the *Jeunehomme* Concerto, Mozart's frantic pace of life showed no sign of letting up: "On Tuesday, November 4," he wrote to his father from Linz in Austria, "I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at break-neck speed, which must be finished by that time." Perhaps he worked best to a deadline, because in just five days he had produced his 36th Symphony, whose stately, restrained *Adagio* opening gives no hint of the time pressure he was under.

Indeed, the apparent effortlessness of the work's composition is all the more extraordinary given the tragedy that Mozart and his wife, Constanze, had recently experienced, with the death of their firstborn son, Raimond Leopold, just two months earlier. Perhaps, on some level, composition provided a refuge. Or, equally possible, there was no option for him to stop: Mozart's host in Linz, Count Thun, also requested an introductory *Adagio* to a symphony by Michael Haydn (not to be confused with the more famous Joseph Haydn), and Mozart duly obliged.

There is an understated transition into the *Allegro spiritoso*, after which the orchestra bursts into life, with daring leaps and ostentatious flourishes in the violins giving way to sinuous woodwind lines and rippling viola passages. The opening of the *Andante* slow movement has an intimate, reflective mood, to which brass and percussion lend grandeur and poise. Third comes the *Menuetto*, whose courtly, restrained air contrasts with the flowing phrases of the trio section – no brass or percussion to be seen, Mozart favouring instead an ensemble of strings, oboe and bassoon.

And then, the finale: *Presto!* The symphony concludes by conjuring a world of dramatic

contrasts, veering wildly between the soft, delicate violin phrase that constantly returns, and the raucous arpeggios in the lower strings, woodwinds and brass, cascading like laughter through the score. Flashy trills and dazzling runs propel the symphony to its jubilant, crowd-pleasing conclusion, earning the symphony its place in concert halls from Linz to London and beyond.

Interval (20 mins)

Wolfgang Amadeus Mozart

Overture, *Don Giovanni*, K. 527 (1787)
(7 mins)

*Don Giovanni, you invited me to dinner...
But will you come and dine with me?*

There are few moments more chilling in the world of opera than when the ghost of the murdered Commendatore returns to exact revenge on his killer, Don Giovanni. After a lifetime of womanising, violence and deception, two earth-shaking chords signal the beginning of the end for the philandering protagonist, foreshadowing his terrifying descent into hell with the fatalistic, downward trudge of the bass line, and a hint of flickering flames in the woodwind and upper strings.

Yet even though this is the music with which Mozart also begins his overture, it's not all doom and gloom. The opera, which was composed in 1787, was the second of three that he wrote with the librettist Lorenzo Da Ponte, the other two being *The Marriage of Figaro* and *Così fan tutte*. All three operas share common themes, such as tense servant-master relationships, forbidden flirtations and, most importantly, an irreverent, mischievous sense of humour that caused

Mozart to fall foul of the censors in Prague and Vienna on numerous occasions.

Given these explosive ingredients, it's no wonder that Mozart's music is alive with argument and discord: following the slow, introductory section, the music teems with scurrying violin lines and martial brass interjections – echoing the headlong rush of the Don's hedonistic lifestyle, intermittently punctuated by rumblings in the brass and timpani of the divine retribution to follow.

We end the overture, somehow finding ourselves in the triumphant key of D major, but as the curtain rises the Don little suspects that its major-key resolution is a clue to the opera's moralising conclusion: *The Death of a Sinner always reflects his life*. The Commendatore's invitation will be an offer he can't refuse...

Wolfgang Amadeus Mozart

Piano Concerto No. 20 in D minor, K. 466 (1785)
(30 mins)

Allegro

Romanze

Rondo: Allegro assai

On 11 February 1785, Mozart took to the stage in the Old Mehlgrube casino, performing as both soloist and musical director of his 20th Piano Concerto. With the ink still wet on the pages, and – appropriately enough – a storm raging outside, the orchestra gave a performance which was, even by the standards of Leopold, Mozart's hard-to-please father, "superb."

A world apart from the comparative frivolities of K. 291 and the *Linz* Symphony, the brooding D-minor tonality of Mozart's Piano Concerto

No. 20 reflects the turmoil and challenging life-experience of an older man, beset by financial woes and family tragedy. Musically, it speaks directly to the sound-world of *Don Giovanni*, and in the context of this specific concert, it may well sound as a direct continuation from the 1783 overture (also in D) that we have just heard.

The atmosphere is tense from the opening bars: darkly restless strings motor over a threatening bassline, while chromatic harmonies and ominous timpani rolls add to the sense of foreboding. Then the piano enters with an angular, trembling melody that soon becomes entangled in the orchestra's musical clutches. Yet even in this tempestuous musical realm, there are oases of calm – notably the lush, lyrical *Romanze* of the second movement – although the threat of some great unspoken fear is never far away.

In the final movement, the soloist perseveres with music that is operatic in scope and dogged in its resolve. Following a fractious cadenza of trills and interrupted melodies, in yet another echo of *Don Giovanni* the harmony suddenly shifts from minor to major. From the darkest night Mozart conjures light, his musical spirit as irrepressible as the man himself.

Programme notes by Sophie Rashbrook

© Philharmonia Orchestra/Sophie Rashbrook

Meet Concert Master Benjamin Marquise Gilmore



© Marina Vidar

You've performed in Salzburg, where Mozart grew up – does that give you a deeper insight into his music?

The times I've played there, especially when it was Mozart, I was usually so nervous that the memory of it is just a blur, but that may indeed come from the atmosphere of the city and the knowledge of its history. It's also a place where the question of how to interpret Mozart's music has been explored by individuals and ensembles more often and in more depth than anywhere else, perhaps even more than in Vienna. When I had the chance to play with the Camerata Salzburg that was something I definitely felt.

Tonight we hear different aspects of Mozart, from piano concerto to opera. How do you approach these different genres?

Mozart's writing for these different genres is notable for what they have in common; aspects of operatic language can be heard in all of his music. The Piano Concerto No. 9 makes me instantly think of *The Marriage of Figaro*, and the Piano Concerto No. 20 of *The Magic Flute*. The challenge therefore is to bring out the drama of the smaller-scale works and the intimacy of the larger-scale ones.

András Schiff will be conducting and, for the piano concertos, playing at the same time. Does this change your role as Concert Master?

The roles do become somewhat more fluid, but there is also perhaps less need for direction from the front with the intimacy of Mozart's music. However, the goal is always to have the maximum of communication between all the players, and to function as a chamber ensemble as much as possible.

Could you put into words how you communicate with a conductor or soloist during performance?

It's a combination of reaction and anticipation: I try to be as tuned in as possible to every nuance of what the soloist is doing, and at the same time to move as a unit with all the players on stage – the challenge is to find the balance between these two things.

What are you looking forward to most about this concert?

The *Linz* is one of my very favourite Mozart symphonies, and András Schiff is simply an extraordinary musician – I've often known him to play an entire sonata as an encore after two concertos! It doesn't seem to require 'effort' in the normal sense; making music is as fundamental to his life as breathing air.

András Schiff

Conductor/Piano

© Nadia F. Romanini



Born in Budapest in 1953, Sir András Schiff studied piano at the Liszt Ferenc Academy with Pál Kadosa, György Kurtág and Ferenc Rados; and in London with George Malcolm. Having collaborated with the world's leading orchestras and conductors, he now focuses primarily on solo recitals, play-directing and conducting.

Since 2004 Sir András has performed the complete Beethoven Piano Sonatas in over 20 cities, including Zurich where the cycle was recorded live for ECM. Other acclaimed recordings for the label include solo recitals of Schubert, Schumann and Janáček, alongside J.S. Bach's *Partitas*, *Goldberg Variations* and *Well-Tempered Clavier*.

In recent years his Bach has become an annual highlight of the BBC Proms. Elsewhere, he regularly performs at the Verbier, Salzburg and Baden-Baden festivals; the Wigmore Hall, Musikverein and Philharmonie de Paris; on tour in North America and Asia; and in Vicenza where he curates a festival at the Teatro Olimpico.

Vicenza is also home to Cappella Andrea Barca – a chamber orchestra consisting of international soloists, chamber musicians and friends he founded in 1999. Together they have appeared

at Carnegie Hall, Lucerne Festival and Salzburg Mozartwoche; while other projects include a tour of Asia and a cycle of Bach's keyboard concertos in Europe.

Sir András also enjoys a close relationship with the Chamber Orchestra of Europe, Budapest Festival Orchestra and Orchestra of the Age of Enlightenment. In 2018 he accepted the role of Associate Artist with the OAE, complementing his interest in performing on period keyboard instruments.

He continues to support new talent, primarily through his *Building Bridges* series which gives performance opportunities to promising young artists. He also teaches at the Barenboim-Said and Kronberg academies and gives frequent lectures and masterclasses. In 2017 his book *Music Comes from Silence*, essays and conversations with Martin Meyer, was published by Bärenreiter and Henschel.

Sir András Schiff's many honours include the International Mozarteum Foundation's Golden Medal (2012), Germany's Great Cross of Merit with Star (2012), the Royal Philharmonic Society's Gold Medal (2013), a Knighthood for Services to Music (2014) and a Doctorate from the Royal College of Music (2018).

Coming up



Pekka Kuusisto: Four Seasons, and Four Seascapes

Sunday 28 November 2021, 7.30pm

Folk musician Ale Carr joins Pekka Kuusisto for a fresh take on Vivaldi's masterpiece, plus Britten and the world premiere of *Temperatures* by *Fleabag* and *Black Mirror* composer Isobel Waller-Bridge.



Sunlight on water: Sibelius and Beethoven

Thursday 2 December 2021, 7.30pm

The moody, intense landscapes of Sibelius's Violin Concerto, performed by Pekka Kuusisto, contrast with the countryside idyll of Beethoven's *Pastoral* Symphony.

This concert is supported by The Laurence Modiano Charitable Trust.



Nutcracker: Santtu conducts Tchaikovsky

Sunday 5 December 2021, 3pm

Yefim Bronfman plays Rachmaninov's Piano Concerto No. 3, ahead of Tchaikovsky's irresistible ballet score – music to hum all the way home.



Steven Isserlis plays Haydn

Sunday 16 January 2021, 3pm

Enjoy Haydn's rediscovered Cello Concerto No. 1, in the hands of charismatic soloist Steven Isserlis, and Mozart's Symphony No. 39. *This concert is dedicated to the memory of Jo and Barbara Modiano and David and Valerie Nathan.*

About the Philharmonia

© Luca Migliore



The Philharmonia Orchestra creates thrilling performances for a global audience. The Orchestra was founded in 1945 by EMI producer Walter Legge, originally as a recording orchestra for the growing home audio market. We have worked with a who's who of 20th- and 21st-century music. Herbert von Karajan, Otto Klemperer, Wilhelm Furtwängler, Arturo Toscanini and Riccardo Muti are just a few of the great artists to be associated with the Orchestra, and we have premiered works by Richard Strauss, Sir Peter Maxwell Davies, Errollyn Wallen, Kaija Saariaho and many others. We have always pioneered the use of technology to reach broader audiences for orchestral music. During the Coronavirus pandemic, we continued to create outstanding performances designed to be experienced online. We played for lifelong fans and first-time listeners in Brazil, Sudan, Indonesia, India, and high above the Arctic Circle in Norway.

The Southbank Centre's Royal Festival Hall, in the heart of London, has been our home since 1995. The Orchestra is also resident at venues and festivals across England: Bedford Corn Exchange, De Montfort Hall in Leicester, The Marlowe in Canterbury, Anvil Arts in Basingstoke, the Three Choirs Festival in the West of England, and

Garsington Opera. Central to all our residencies is a Learning & Engagement programme that empowers people to engage with, and participate in, orchestral music.

The Philharmonia is a registered charity. We rely on income from a wide range of sources to deliver our programme. We are proud to be supported by Arts Council England, and grateful for the generosity of the many individuals who make up our supporter family, as well as the Trusts and Foundations who underpin our work. During the Coronavirus pandemic, we received grants from the Cultural Recovery Fund, along with support from individual donors, corporate sponsors, and audience members. This enabled us to support our players, and to create new online experiences for both audiences and Learning & Engagement project participants. In the US, the Orchestra's American Patrons generously support the Philharmonia Foundation, a US-registered 501(c)(3) non-profit organisation.

Finnish conductor Santtu-Matias Rouvali is the Philharmonia's new Principal Conductor. Previously Principal Guest Conductor for four years, Santtu is known for his expressive, balletic conducting and irrepressible energy. Santtu launches his tenure as Principal Conductor with *Human / Nature: Music for a Precious Planet*, a wide-ranging series exploring music inspired by the natural world and the role of the arts in addressing environmental issues.

In January 2021 the Orchestra announced a new Artist in Residence collaboration with House of Absolute. This collective of multidisciplinary artists works in hip hop and other contemporary dance styles, spoken word, writing, music production and visual art. Charismatic and boundary-busting musician Pekka Kuusisto is

our Featured Artist in the 2021/22 season. He performs as both violinist and conductor, and has programmed two concerts in our free Music of Today series.

The Philharmonia's international reputation derives in part from our extraordinary 76-year recording legacy, which has been built on by pioneering work with digital technology. Two giant audio-visual walk-through installations have introduced hundreds of thousands of people to the symphony orchestra, and our VR experiences have travelled around the world. In 2021, in a consortium led by the Royal Shakespeare Company and funded by the UK government's Audience of the Future programme, we presented a new online interactive theatrical and musical experience, *Dream*. Our iPad app, *The Orchestra*, has sold tens of thousands of copies, and we have won four Royal Philharmonic Society awards for our digital projects and audience engagement work.

The Philharmonia releases live recordings of signature concerts with Signum Records, and our two most recent albums with Santtu-Matias Rouvali, along with the quality and breadth of our work during the pandemic, led to a Gramophone nomination for Orchestra of the Year. In 2020 Warner Classics released *Philharmonia: Birth of a Legend*, a 24-CD set of the Orchestra's early recordings marking its 75th anniversary; and we worked with the BBC and the Otto Klemperer Film Foundation to release a box set of Blu-ray discs of Klemperer's Beethoven Symphony cycle, filmed live at the Royal Festival Hall in 1970. We are the go-to orchestra for many film and videogame composers in the UK and Hollywood, and we have recorded around 150 soundtracks, with film credits stretching back to 1947.

The Philharmonia has over 1 million listeners each month on Spotify, and a vibrant YouTube channel with over 118,000 subscribers. Our channel features free performances specially created for online viewing. The Philharmonia is Classic FM's Orchestra on Tour and broadcasts extensively on BBC Radio 3.

Throughout its history, the Philharmonia has toured across Europe, Asia and America. In the 2021/22 season we perform in Romania, The Netherlands, Spain, France, Germany and Japan. In January 2020 we had a residency at Tokyo Metropolitan Theatre with Esa-Pekka Salonen, featuring concerts that were voted the 'Best of 2020' by Japanese music magazine *Ongaku No Tomo*, the Orchestra's VR Sound Stage open for free to the Tokyo public, and another Philharmonia VR installation outside the venue.

★★★★★ “Spine-tingling”

The Evening Standard

Our Emerging Artists programme (including our MMSF Instrumental Fellowship programme, which aims to increase diversity within the classical music industry) develops the next generation of instrumentalists, composers and conductors; and through new commissions and close associations with contemporary composers, aims to help build the classical canon of tomorrow.

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*This list comprises the players
performing in this concert. It was
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For the full list of Philharmonia
members, please visit
[philharmonia.co.uk/orchestra/
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Our players are among the finest musicians in the world. Endowing a Chair keeps the Philharmonia playing for years to come and forges a direct connection for you with one of our ensemble.

Contact Claire Whittle, Individual Giving Manager (claire.whittle@philharmonia.co.uk) to discuss positions available and to join.

Book now for our February – June concerts

Highlights:

Santtu conducts Tchaikovsky

Thursday 10 March, 7.30pm

An all-Tchaikovsky evening, featuring Nobuyuki Tsujii in the First Piano Concerto

Nicola Benedetti plays Brahms

Sunday 24 April, 7.30pm

Brahms's Violin Concerto paves the way for Shostakovich's *Leningrad* Symphony

This concert is supported by Sir Sydney Lipworth QC and Lady Lipworth CBE

Tickets £13 – £65

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0800 652 6717

Joshua Bell plays Dvořák

Saturday 14 May, 7.30pm

Symphonies by Sibelius and Beethoven frame Dvořák's Violin Concerto

Herbert Blomstedt & Maria João Pires

Thursday 26 May, 7.30pm

Two revered artists join forces for a landmark concert of Mozart and Bruckner

Santtu conducts Mahler

Wednesday 8 June, 7.30pm

Santtu crowns his first season as Principal Conductor with Mahler's *Resurrection* Symphony

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