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CLASSICS

Philharmonia

Symphony
No. 5
Prokofiev

Santtu-Matias
Rouvali



Live in Concert

Sergei Prokofiev

(1891–1953)

Symphony No. 5 in B flat Major, Op. 100 (1944)

Philharmonia Orchestra
Santtu-Matias Rouvali Conductor

www.signumrecords.com

1	I. Andante	12.47
2	II. Scherzo: Allegro marcato	8.33
3	III. Adagio	12.15
4	IV. Allegro giocoso	9.44

Total Timings	43.23
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Liner Notes, Texts & Biographies

Symphony No. 5 in B flat, Op. 100

Andante

Scherzo: Allegro marcato

Adagio

Allegro giocoso

Following the Russian Revolution, both Rachmaninov and Prokofiev emigrated to America, where Rachmaninov became the leading Russian pianist, stymying Prokofiev's ambitions. He lamented: "The public here is not used to listening to the works of a single composer for a whole evening. People want a varied programme as a showcase for popular pieces. Rachmaninov has accepted this compromise. I could not even dream of the overwhelming success he has with his concerts." This rivalry may have coloured Prokofiev's perception of Rachmaninov's music: "... there were

certain melodic turns typical of him that were extraordinarily beautiful. But all in all there weren't many of them and once they had been found, they were repeated in other works."

Rachmaninov's dominance was one of the reasons that Prokofiev left America; he returned to Russia in 1936. Prokofiev's Symphony No. 5 followed in 1944, 14 years after his previous symphony. Prokofiev described his Fifth Symphony as a "hymn to free and happy Man, to his mighty powers, his pure and noble spirit," explaining that, "I cannot say that I deliberately chose this theme. It was

born in me and clamoured for expression. The music matured within me. It filled my soul." Prokofiev's words echo the dogma of 'Socialist Realism' outlined by the Composers' Union in 1933:

"The main attention of the Soviet composer must be directed towards the victorious progressive principles of reality, towards all that is heroic, bright and beautiful. This distinguishes the spiritual world of Soviet Man and must be embodied in musical images full of beauty and strength..."

Prokofiev stayed at a country retreat run by the Composers' Union in the summer of 1944, when the symphony was composed. He wrote: "I consider my work on this symphony very significant both because of the musical material put into it and because I returned to the symphonic form... The Fifth Symphony completes, as it were, a long period of my works." Composer Dmitri Kabalevsky, who helped to establish the Composers'

Union, described the symphony as "first of all humane, second of all symphonic, and third of all simple – though without a loss of character."

The first movement shows the influence of Shostakovich in its steady pacing and dense scoring. There follows a crystalline 'Scherzo', including music originally intended for Prokofiev's *Romeo and Juliet*. The 'Adagio' features a mournful waltz originally planned for Prokofiev's film score, *The Queen of Spades*, and the finale begins with a gentle introduction before unfolding in a spirit of optimism. The work was premiered on 13 January 1945 in Moscow, with Prokofiev conducting. Pianist Sviatoslav Richter recalled that the symphony reflected a sense of imminent victory in the Second World War:

"I will never forget the first performance of the Fifth Symphony in 1945, on the eve of victory... This was Prokofiev's last performance as a conductor... when Prokofiev



Photo: Camilla Greenwell

stood up, it seemed as if light poured directly on him from somewhere up above. He stood like a monument on a pedestal. And then when Prokofiev mounted the podium and silence set in, artillery salvos suddenly thundered. His baton was already raised. He waited, and until the

cannon fire ceased, he didn't begin. There was something very significant, very symbolic in this. A sort of common turning-point had come for everybody... for Prokofiev as well."

Programme notes by Joanna Wyld

Philharmonia Orchestra

1st Violin

Benjamin Marquise
Gilmore
Eugene Lee
Eleanor Wilkinson
Victoria Irish
Karin Tilch
Lulu Fuller
Adrián Varela
Minhee Lee
Kate Cole
Cassandra Hamilton
Julia Liang
Charlotte Reid
Alessandro
Cannizzaro
Caroline Frenkel
Marciana Buta
Cindy Foster

2nd Violin

Annabelle Meare
Emily Davis
Fiona Cornall
Samantha Reagan
Jan Regulski
Sophie Cameron
Paula Clifton-Everest
Nuno Carapina
Susan Hedger
Gideon Robinson
Julian Milone
Helen Cochrane
Marina Gillam
Nicola Goldscheider
Viola
Yukiko Ogura
William Bender
Sylvain Séailles
Cheremie
Hamilton-Miller

Carol Hultmark
Michael Turner
Linda Kidwell
Stephanie
Edmundson
Pamela Ferriman
Joseph Fisher
Rebecca Carrington
Louise Hawker

Cello

Timothy Walden
Richard Birchall
Eric Villeminey
Alexander Rolton
Yaroslava Trofymchuk
Anne Baker
Deirdre Cooper
Desmond Neysmith
Louise McMonagle
Tessa Seymour

Bass

Tim Gibbs
Alex Henery
Simon Oliver
Kai Kim
Samuel Rice
Alice Durrant
Ben Wolstenholme
Ryan Smith

Flute

Fiona Kelly
Daniel Shao

Piccolo

Keith Bragg

Oboe

Timothy Rundle
Alex Hilton

Cor Anglais

Maxwell Spiers

Clarinet

Mark van de Wiel
Jordan Black

E Flat Clarinet

Jennifer McLaren

Bass Clarinet

Laurent Ben Slimane

Bassoon

Emily Hultmark
Shelly Organ

Contra Bassoon

Luke Whitehead

Horn

Laurence Davies
Kira Doherty
Paul Gardham
Carsten Williams
Nicholas Mooney

Trumpet

Chris Evans
Robin Totterdell
David Geoghegan
Toby Street

Trombone

Byron Fulcher
Philip White

Bass Trombone

James Buckle

Tuba

Sasha Koushk-Jalali

Timpani

Antoine Siguré

Percussion

Rachel Gledhill
Paul Stoneman
Peter Fry
Kevin Hathway

Oliver Yates
Christopher Terian

Harp

Heidi Krutzen

Piano

Catherine Edwards

Founded in 1945, the Philharmonia is a world-class symphony orchestra for the 21st century. Based in London at Southbank Centre's Royal Festival Hall, and with a thriving national and international touring schedule, the Philharmonia creates thrilling performances for a global audience.

Santtu-Matias Rouvali is the Orchestra's sixth Principal Conductor, following in the footsteps of Otto Klemperer, Riccardo Muti, Giuseppe Sinopoli, Christoph von Dohnányi and Esa-Pekka Salonen.

The Philharmonia is a registered charity that relies on funding from a wide range of sources to deliver its programme and is proud to be generously supported by Arts Council England. It performs around 50 concerts a year at its Southbank Centre home. Under its key conductors, the Philharmonia has created a series of critically-acclaimed, visionary projects, distinctive for both their artistic scope and supporting live and digital content.

The Philharmonia is orchestra-in-residence 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. At the heart of the Orchestra's residencies is an outreach and engagement programme that empowers people in every community to engage with, and participate in, orchestral music. Internationally, the Philharmonia is active across Europe, Asia and the USA.

The Philharmonia's reputation in part derives from its extraordinary recording legacy, which in the last 10 years has been built on by its pioneering work with digital technology. VR experiences featuring music by Sibelius, Mahler and Beethoven, placing the viewer at the heart of the orchestra, have been presented at Southbank Centre and internationally.



Photo: Camilla Greenwell

philharmonia.co.uk

Santtu-Matias Rouvali

'He is the real thing: music unmistakably flows from him' (Sunday Times)

Santtu-Matias Rouvali first conducted the Philharmonia in 2013, aged 27. He was instantly recognised by the players as "an inspiring individual... a musician with spirit and passion akin to our own" (Cheremie Hamilton-Miller, Vice-President of the Philharmonia Orchestra and member of the Viola section)

In 2018 he became Principal Guest Conductor and in 2019 the Orchestra named him as its next Principal Conductor, becoming just the sixth person to hold that title upon taking over from Esa-Pekka Salonen in 2021.

On his appointment, he said: "This is the start of a great adventure. The players of the Philharmonia can do anything: they are enormously talented and show an incredible hunger to create great performances. There is huge possibility with this orchestra, and we will do great things together."

He has conducted a wide range of music with the Philharmonia, from blockbusters by Strauss and Rachmaninov to lesser known works by his compatriots Sibelius and Lindberg. In 2020 his first Philharmonia CD, a live recording of excerpts from Tchaikovsky's Swan Lake, was released by Signum Records.



Photo: Camilla Greenwell

Rouvali is also Chief Conductor of Gothenburg Symphony, and retains his longstanding Chief Conductor position with Tampere Philharmonic Orchestra close to his home in Finland. With Gothenburg Symphony he is recording an ambitious Sibelius cycle – the first two volumes both received the Choc de Classica, and the first was also named Gramophone Editor's Choice and Diapason D'Or 'Découverte'. In Tampere, alongside a busy symphonic conducting schedule, he has conducted Verdi's *La forza del destino*, and the world premiere of Olli Kortekangas's *My Brother's Keeper* (*Veljeni vartija*) with Tampere Opera.

His work includes concerts with the New York and Berlin Philharmonics and the Royal Concertgebouw Orchestra, alongside regular European appearances, with the Tonhalle-Orchester Zürich, Orchestre Philharmonique de Radio France, Deutsches Symphonie-Orchester Berlin,

and Münchner Philharmoniker, and alongside soloists such as Alice Sara Ott, Pekka Kuusisto, Bryce Dessner, Nina Stemme, Vadim Gluzman, Nemanja Radulović and Vikingur Olafsson.

Recorded in the Royal Festival Hall, Southbank Centre, London on 9th February 2020

Recording Engineer & Editor Jonathan Stokes (Classic Sound)

Producer Andrew Cornall

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