



# London Philharmonic Orchestra

**JUROWSKI CONDUCTS STRAVINSKY  
VOL. 1**

**THE FIREBIRD  
THE RITE OF SPRING  
SYMPHONY IN E FLAT**

**VLADIMIR JUROWSKI** conductor  
**ANGHARAD LYDDON** mezzo-soprano  
**LONDON PHILHARMONIC ORCHESTRA**

# CD1

## IGOR STRAVINSKY

### SYMPHONY IN E FLAT, OP. 1

- 1 *Allegro moderato*
- 2 *Scherzo: Allegretto*
- 3 *Largo*
- 4 *Finale: Allegro moderato*

'Symphony in E flat, Op. 1': could there be any prouder way for a young composer to announce his arrival in the world? Stravinsky had begun the Symphony during 1905 on his family estate at Ustilug (in modern Ukraine): Rimsky-Korsakov supervised its composition almost page by page. 'As soon as I finished one part of a movement, I used to show it to him, so that my whole work, including the instrumentation, was under his control', Stravinsky recalled. He was 25 years old when it was first performed at a private concert in St Petersburg on 27 April 1907, and he dedicated it, of course, to 'my dear teacher N.A. Rimsky-Korsakov'.

None of this would necessarily have raised too many eyebrows in Russian musical circles. Graduation symphonies were almost a tradition amongst composers of the nationalist St Petersburg school: Rimsky-Korsakov had composed his First as a 21-year-old naval officer; Borodin's first substantial work had been a symphony (also in E flat), and Glazunov had astonished the world with his own First Symphony at

the age of 17. Rimsky-Korsakov belonged to the first fully professional generation of Russian nationalist composers, and there was a sense of Russian music racing to catch up with the West. As soon as they were ready, ambitious young composers hurled themselves straight at Western music's most hallowed form.

And Stravinsky was surrounded by excellent models. With Rimsky-Korsakov having coached him in orchestration, and Borodin serving as an example of how to craft (and develop) folk-like themes, it's no surprise that Stravinsky's graduation piece speaks the colourful language of Russian nationalist symphonism with exuberant assurance. But the overwhelming flavour – noticeable both in the confident sense of Classical form, and the Symphony's glowing instrumental colours – is of a composer Stravinsky later came to disdain. 'I wrote this Symphony at a time when Glazunov reigned supreme', he remembered. 'At that time I shared this admiration wholeheartedly.' Glazunov attended the premiere ('Very nice, very nice' was his reaction), and if you know his Fourth, Sixth or Eighth symphonies, moments in Stravinsky's First might sound distinctly familiar. If not, just enjoy its romanticism, its vigour and the unmistakably Russian cut of its melodies. The first movement borrows its heroic sweep from Borodin; the

## IGOR STRAVINSKY

### THE FAUN AND THE SHEPHERDESS, OP. 2

*Scherzo* cribs Glazunov's bejewelled, feather-light woodwind writing (Diaghilev loved this movement enough to use it as an entr'acte between Ballets Russes performances). The *Largo* finds a vein of melancholy that Tchaikovsky might have recognised (there's a touch of Wagner's magic fire too), and the finale has the sort of jubilant Imperial swagger that would later give the Soviets such dangerous ideas about Russian music. For now, though, it merely conveys an irresistible impression of a young genius with a long way to fly, stretching the newly-fledged wings that would shortly bear the shimmering plumage of *The Firebird*.

- 1 *The Shepherdess*
- 2 *The Faun*
- 3 *The River*

*The texts and translations begin over the page.*

In this little 'song suite', composed under Rimsky-Korsakov's supervision in 1906 and premiered in the same private concert as the Symphony in E flat in April 1907, Stravinsky takes a trio of Pushkin's poems, telling a gently erotic mock-classical tale of a young girl's flight from a lecherous faun, and finds in them a surprisingly romantic scope for musical drama and orchestral colour. It sounds, he said in later years, 'like Wagner in places, like Tchaikovsky's *Romeo and Juliet* in other places (but never like Rimsky-Korsakov, which must have troubled that master)'.

# THE FAUN AND THE SHEPHERDESS, OP. 2

## TEXTS & TRANSLATIONS

### Pastushka

S pjatnadcatoj vesnoju,  
Kak lilija s zareju,  
Krasavica cvetjot.  
Vsjo, vsjo v nej ocharovan'e!  
I tomnoje dykhan'e,  
I vzorov tomnyj svet,  
I grudi trepeta n'e,  
I rozy nezhnij cvet.  
Vsjo junost' izmenjajet.  
Uzh Lilu ne plenjajet  
Vesjolyj khorovod;  
Odna u sonnykh vod,  
V lesakh ona taitsja,  
Vzdykhajet i tomitsja,  
A s neju tam 'Erot.  
Kogda zhe, noch'ju tjomnoj,  
Jejo v posteli skromnoj  
Zastanet tikhij son,  
V polunochnom molchan'i,  
Pri mesjachnom sijan'i,  
Sletajet Kupidon;  
S Volshebnoju mechtoju  
I s tikhoju toskoju  
Ispolnit serdce on  
I Lila v snoviden'i  
Vkushajet naslzhden'e  
I shepchet: o Filon!

### The Shepherdess

With fifteen springs behind her,  
And like a springtime lily,  
The maiden blossoms out.  
All, all in her enchants!  
The quivering of her breath,  
Her look's translucent light,  
The trembling of her breast,  
and skin a tender pink –  
All changed by youth's advance.  
No more does Lila seek out  
The joyful choral dance;  
Alone by sleepy streams,  
She shelters in the woods,  
With sighs and sultry moans,  
And Eros joins her there.  
Then when at dark of night,  
Ensconced in her plain bed,  
She yields to quiet sleep,  
In midnight's deepest silence,  
The moon's rays bearing down,  
Young Cupid comes along;  
Bewitching her with dreams  
And darts of quiet longing,  
He fills her aching heart.  
And Lila in her reverie  
Now savours utter pleasure  
And whispers 'Oh Philon!'

## Favn

No kto tam, bliz peshchery,  
V gustoj trave lezhit?  
Na zhertvennik Venery  
S dosadoj on gljadit;  
Nagnulas' mezh cvetami  
Kosmataja noga;  
Nad grustnymi ochami  
Navisli dva roga.  
To Favn, ugrjumyj zhitel'  
Lesov i gor krutykh,  
Dokuchlivyj gonitel'  
Pastushek molodykh.  
Ljubimca Kupidona  
Prekrasnogo Filona  
Davno sopernik on ...  
V prijute sladostrast'ja  
On slyshit vzdokhi schast'ja  
I negi tomnyj ston.  
V bezmolvii neschastnom  
Stradan'ja chashu p'jot  
I v revnosti naprasnoj  
Gorjuchi sljozy l'jot.  
No vot nochej carica  
Skatilos' za lesa,  
I tikhaja dennica  
Rumjanit nebesa;  
Zafiry prosheptali  
I favn v dremuchij bor  
Bezhit sokryt' pechali  
V ushchel'jakh dikikh gor.

## The Faun

But who is that outside the cave,  
Recumbent in the grass?  
He looks with dark vexation  
At Venus' sacred shrine;  
Amongst the blooming flowers  
A shaggy leg is bent;  
Above eyes full of sadness,  
Hang two protruding horns.  
The Faun – that gloomy dweller  
Of woods and towering peaks,  
And tiresome persecutor  
Of each fair shepherdess.  
He's long been the arch rival  
Of Cupid's favoured one,  
The wonderful Philon ...  
From passion's sheltered refuge,  
He hears the sighs of rapture,  
And sounds of languid bliss.  
In agonies of silence,  
He drinks the cup of suffering,  
And green with fruitless envy,  
Sheds bitter, bitter tears.  
But look, the queen of night  
has fled behind the wood,  
As early morning dawn  
Now turns the skies to red;  
and breezes fill the air.  
The faun runs to the wood,  
To hide his desolation  
In some wild mountain gorge.

## Reka

Odna po utru Lila  
Ne tvrdoju nogoj  
Sred' roshchicy gustoj  
Zadumchivo khodila.

„O skorol', mrak nochnoj,  
S prekrasnoju lunoj  
Ty nebom ovladejesh'?  
O skorol', tjomnyj les,  
V tumanakh za sinejesh'  
Na zapade nebes?''

No shorokh za kustami  
Jej slyshitsja glukhoj,  
I vdrug sverknuv ochami  
Pred neju Bog lesnoj!  
Kak veshnij veterochek,  
Letit ona v lesochek;  
On gonitsja za nej.

I trepetnaja Lila  
Vse tajny obnazhila  
Mladoj krasy svojej;  
I nezhna grud' otkrylas'  
Lobzan'jam ve terka,  
I strojnaja noga  
Nevol'no obnazhilas'.

Porkhaja nad travoj  
Pastushka robko dyshet;

## The River

Come morning Lila ventures  
Outside with shaky step,  
To walk among the trees,  
Alone with all her daydreams.

'How long, dark night, before,  
Together with the moon,  
You cover up the sky?  
How long, dark wood, before,  
You start to turn to blue  
The mists out in the west?'

But then behind the bushes,  
She hears a sudden swish;  
Before her stands the wood god,  
All fur and flashing eyes!  
As fleet-foot as a zephyr,  
She runs into the forest;  
He chases after her.

And Lila in her torment,  
Gives up the hidden secrets  
Of her young loveliness;  
Her tender breast is open  
To kisses by the wind,  
And one of her slim legs  
ends up completely naked.

Aloft above the grass,  
She tries to hold her breath;

## IGOR STRAVINSKY

### SCHERZO FANTASTIQUE, OP. 3

K reke letja streloj,  
Beg Favna za soboj  
Vsjo blizhe, blizhe slyshit.

Otchajan'ja polna,  
Uzh chuvstvujet ona  
Ogon jego dykhan'ja  
Naprasny vse staran'ja:  
Ty Favnu suzhde na!

No shumnaja volna  
Krasavicu sokryla:  
Reka jeja mogila ...  
Net! Lila spasena.

Coming ever closer,  
Racing to the river,  
She hears the Faun behind  
her.

Resigned to bleak despair,  
Already she can feel  
His breathing's scorching  
fire...  
Your fate is with the Faun  
All struggle is in vain!

But then a mighty wave  
Engulfs the shepherdess:  
Her grave will be the river...  
No! Lila has been saved.

*English translation*  
© Rosamund Bartlett

Stravinsky's big break came in 1909. The formidable Russian ballet impresario Serge Diaghilev – increasingly desperate to find a composer for his planned ballet *The Firebird* – acted on an inspired hunch and commissioned the virtually unknown 27-year-old to write the score. It was the making of Stravinsky as a composer, and perhaps also as a man. *The Firebird* may be Stravinsky's first masterpiece, but the two works he finished the year earlier, *Fireworks* and *Scherzo fantastique*, are more than interesting juvenilia. The *Scherzo fantastique* contains several strong foretastes of the glittering, sensuous orchestral colours of Kashchei's enchanted garden in *The Firebird*. (In their original versions both scores make imaginative use of three harps.) Listening to this score it is easy to understand why the 'fantastic' fairytale imagery of *Firebird* should have brought out the best in the young composer.

In later years, Stravinsky liked to claim that such things were of no interest to him at the time; but the older Stravinsky was always keen to distance himself from his earlier late-romantic self. In any case, when he steered himself to look over the score of *Scherzo fantastique* again in the 1960s, even the exacting Stravinsky was pleased by what he found. 'The orchestra "sounds", the music is light', he commented approvingly. True genius, we may sense, is only one more step around the corner.

# IGOR STRAVINSKY

## FUNERAL SONG, OP. 5

In 1908, Stravinsky's revered teacher and father-figure Nikolai Rimsky-Korsakov died. In the summer of that year Stravinsky composed a musical tribute, *Funeral Song*, for performance at a memorial concert for Rimsky that autumn. Unfortunately, the score went missing during the Russian Revolution of 1917. Stravinsky left an evocative reminiscence of it in his autobiography, *Chronicle of My Life*:

'I can no longer remember the music, but I can remember the roots of its conception, which was that all the instruments of the orchestra filed past the tomb of the master in succession, each laying down its own melody as its wreath against a deep background of *tremolo* murmurings simulating the vibrations of bass voices singing in chorus.' 'I remember the piece as the best of my works before *The Firebird*', he added later, 'and the most advanced in chromatic harmony.'

Stravinsky's memory didn't lie, as became clear when the missing orchestral parts were rediscovered in a back room of the St Petersburg Conservatoire library in 2015. The musicologist Natalia Bragynskaya was able to reconstruct a score, which fully justified both Stravinsky's description and assessment of the music.

Despite its relatively short length, *Funeral Song* is a powerful, darkly atmospheric piece, anticipating not only the sombre, shadowy mood of the opening of *The Firebird*, but also Stravinsky's fascination with 'austere ritual' in such later masterpieces as the *Symphonies of Wind Instruments* (1920), the *Symphony of Psalms* (1930) and the *Mass* for chorus and winds (1948). At the same time *Funeral Song* looks back: to Wagner (whom Stravinsky was soon to reject) and to Rimsky himself, whose masterly use of the orchestra we can hear the young Stravinsky making his own. In that respect above all, it is a wonderfully apt tribute from pupil to teacher.



## CD2

### IGOR STRAVINSKY

#### THE FIREBIRD ORIGINAL 1910 VERSION

- |                  |       |   |
|------------------|-------|---|
| 01               | 02:33 | Introduction  |
| <b>Tableau 1</b> |       |   |
| 02               | 01:50 | The Magic Garden of Kashchei  |
| 03               | 02:27 | Appearance of the Firebird pursued by Ivan Tsarevitch                                       |
| 04               | 01:27 | Dance of the Firebird   |
| 05               | 00:57 | Prince Ivan Captures the Firebird   |
| 06               | 08:09 | Supplication of the Firebird  |
| 07               | 02:31 | The Princesses' Game with the Golden Apples   |
| 08               | 05:50 | Sudden Appearance of Ivan Tsarevitch  |
| 09               | 07:26 | Daybreak – Ivan Tsarevitch Enters into Kashchei's Palace                                    |
| 10               | 00:48 | Dance of Kashchei's Followers under the Spell of the Firebird                               |
| 11               | 04:35 | Infernal Dance of all Kashchei's Subjects   |
| 12               | 02:43 | Lullaby (The Firebird)  |
| 13               | 02:22 | Kashchei's Awakening – Kashchei's Death – Profound Darkness                                 |
| <b>Tableau 2</b> |       |   |
| 14               | 03:17 | Disappearance of Kashchei's Palace and Magic Spells – The Petrified Warriors Return to Life |

Amongst other things, the great ballet impresario Serge Diaghilev was a talent-spotter of genius – not just when it came to dancers, but also to choreographers, set designers and composers. When Diaghilev first floated the idea of adapting the Russian folk legend of the

Firebird for performance by his Paris-based Ballets Russes in 1909, the composer he first had in mind was his old teacher Anatoly Lyadov. But when it became clear that Lyadov wasn't up to the job (he'd consistently failed to finish large-scale projects), Diaghilev

remembered the young composer he'd recently worked with on an adaptation of the ballet *Les Sylphides*, Igor Stravinsky. Stravinsky had no reputation to speak of in 1909, and no solid masterworks under his belt, but Diaghilev seems to have sensed a potential major talent. Surprised and flattered, Stravinsky dropped work on his opera *The Nightingale* and began work in November. Despite the complexity and scale of the project (far more ambitious than anything Stravinsky had completed before), he finished the full orchestral score in five months. Diaghilev later recalled hearing Stravinsky play *The Firebird* score to him for the first time, in a tiny ground-floor room in St Petersburg. It's possible he exaggerated the effect a little, yet even so the excitement is surely authentic at core:

'The composer, young, slim, and uncommunicative, with vague meditative eyes, and lips set firm in an energetic-looking face, was at the piano. But the moment he began to play, the modest and dimly-lit dwelling glowed with a dazzling radiance. By the end of the first scene, I was conquered: by the last I was lost in admiration. The manuscript on the music-rest, scored over with fine pencillings, revealed a masterpiece.'

Stravinsky then attended every rehearsal, playing for the dancers and paying close attention to their needs

and how they responded to what he wrote. No wonder he was able to write so magnificently for dancers in the sequence of great ballet scores that followed over the next five decades.

The premiere of *The Firebird* in 1910 was a sensation. As Stravinsky noted, 'The stage and the whole theatre glittered'. He could have added that his music glittered too. For all his later expressions of distaste for all forms of 'illustrative' music, Stravinsky's *Firebird* score is a triumph of musical storytelling and scene-painting. We can sense the magic and nocturnal menace in the ogre Kashchei's enchanted garden as the young Prince Ivan strays into it in pursuit of the Firebird, and hear the Firebird's heart-rending plea for release when he catches her – the request is granted when she offers Ivan one of her magical feathers. A gentle round-dance portrays the 13 captive princesses, with one of whom Ivan falls in love. The music darkens as Ivan is himself captured, and Kashchei performs a terrifying dance of triumph. But Ivan remembers the feather, at which the Firebird reappears, to reveal the secret of Kashchei's immortality – his soul is contained in a concealed egg. The egg is destroyed and Kashchei's power ebbs away (eerie *tremolo* strings). Finally there is a magnificent long *crescendo* on a nobly beautiful Russian folk theme (first heard on horn) as Ivan and his Princess are betrothed in full splendour.

# IGOR STRAVINSKY

## THE RITE OF SPRING

### Part One – Adoration of the Earth

- 15 03:13 Introduction
- 16 03:17 The Augurs of Spring – Dances of the Young Girls
- 17 01:13 Ritual of Abduction
- 18 02:55 Spring Rounds
- 19 01:38 Ritual of the River Tribes
- 20 00:44 Procession of the Sage
- 21 00:30 The Sage
- 22 01:05 Dance of the Earth

### Part Two – The Sacrifice

- 23 03:44 Introduction
- 24 03:00 Mystic Circles of the Young Girls
- 25 01:24 Glorification of the Chosen One
- 26 00:44 Evocation of the Ancestors
- 27 03:13 Ritual Action of the Ancestors
- 28 04:32 Sacrificial Dance (The Chosen One)

*The Rite of Spring* was the last of the trilogy of orchestral ballets on Russian themes that Stravinsky composed for Serge Diaghilev's Ballets Russes in the years before the First World War. Its first performance, in Paris on 29 May 1913, was the occasion of one of the most celebrated scandals in musical history. Some of the audience's noisy protests were directed at Vaclav Nijinsky's choreography; but most were in reaction to the uncompromisingly aggressive modernity of the

score. This extended to every aspect of the music: orchestration, with the very large woodwind and brass sections playing the leading role (often in extreme registers), strings used sparingly, and percussion taking on a new importance; rhythm, with much use of ostinatos, off-beat accents and cross-rhythms against a regular pulse, and rapidly changing metres; melody, largely short, folk-inspired fragments, sometimes starkly primitive and sometimes intricately decorated; and

harmony, consistently dissonant to an unprecedented degree.

All these features were to be of enormous significance in the development of 20th-century music; but the work itself had remarkably few direct successors, and Stravinsky soon turned down very different stylistic paths. In fact, with hindsight, *The Rite* now seems to be not only a monument of modernity, but also the culmination of the tradition of picturesque Russian orchestral writing beginning with Glinka and handed down through Borodin, Mussorgsky and Stravinsky's teacher Rimsky-Korsakov.

Stravinsky subtitled *The Rite of Spring* 'Scenes of pagan Russia in two parts', and from his own initial vision of the final scene worked out a detailed scenario in collaboration with the painter and archaeologist Nicolas Roerich. Part One is called 'The Adoration of the Earth', and is set 'at the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered to celebrate the spring rites'. An introduction depicts the awakening of nature from the long Russian winter; there are ritual dances for the girls of the tribe and the men; a wise elder gives the signal for an orgiastic 'Dance of the Earth'. Part Two is called 'The Sacrifice', and begins with an introduction evoking an atmosphere of night and mystery. From among the virgins of the tribe, a

sacrificial victim is chosen and honoured; ancients of the tribe assemble to witness her dancing herself to death, to propitiate the god of spring.

*Programme notes:*

*Symphony in E flat & The Faun and the Shepherdess*

© Richard Bratby

*Scherzo fantastique, Funeral Song & The Firebird*

© Stephen Johnson

*The Rite of Spring* © Anthony Burton

# VLADIMIR JUROWSKI

## CONDUCTOR



© Drew Kelley

Vladimir Jurowski became the London Philharmonic Orchestra's Conductor Emeritus in September 2021, following 14 years as Principal Conductor, during which his creative energy and artistic rigour were central to the Orchestra's success. At the BBC Proms concert with the LPO in August 2021 – his final official concert as Principal Conductor – he received the Royal Philharmonic Society Gold Medal, one of the highest international honours in music.

In September 2021 Vladimir became Music Director at the Bavarian State Opera in Munich. Since 2017 he has been Chief Conductor and Artistic Director of the Berlin Radio Symphony Orchestra. He is also Principal Artist of

the Orchestra of the Age of Enlightenment, and in 2021 stepped down from his decade as Artistic Director of the Russian State Academic Symphony Orchestra to become its Honorary Conductor. 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).

Vladimir enjoys close relationships with the world's most distinguished artistic institutions including the Royal Concertgebouw Orchestra, the Chamber Orchestra of Europe, the Staatskapelle Dresden, the Leipzig Gewandhausorchester, the Cleveland and Philadelphia orchestras, the New York Philharmonic and the Chicago and Boston symphony orchestras. A committed operatic conductor, highlights have include semi-staged performances of Wagner's *Das Rheingold*, *Die Walküre* and *Siegfried* with the London Philharmonic Orchestra at the Royal Festival Hall; Strauss's *Die Frau ohne Schatten* in Berlin and Bucharest with the Berlin Radio Symphony Orchestra; *Wozzeck*, *Der Rosenkavalier* and Prokofiev's *The Fiery Angel* at the Bavarian State Opera; and Henze's *The Bassarids* and Schoenberg's *Moses und Aron* at the Komische Oper Berlin.

## ANGHARAD LYDDON

### MEZZO-SOPRANO



© Connor Wood

Welsh mezzo-soprano Angharad Lyddon studied at the Royal Academy of Music. She made her professional debut for English National Opera in 2015 as Kate in *The Pirates of Penzance*, and performed the role again in a 2017 revival. She sang Daughter of Akhnaten in ENO's 2019 production of Philip Glass's *Akhnaten*, and has understudied Hermia in *A Midsummer Night's Dream*; Perdita in *The Winter's Tale*; and Schoolboy, Dresser and Waiter in *Lulu* for the company.

In 2021 Angharad sang the roles of Hippolyta in *A Midsummer Night's Dream* and Musico in *Manon Lescaut* for The Grange Festival, and Olga in West Green House Opera's *Eugene Onegin*, a role she also

sang at the 2019 Buxton International Festival. Other operatic roles include Flosshilde in *Das Rheingold* for Grimeborn Festival in 2019; Hansel in Iford Arts' 2018 education project 'Gingerbread', based on Humperdinck's *Hansel and Gretel*; Suzuki in *Madam Butterfly* for Salon Opera; Julia Bertram in Jonathan Dove's *Mansfield Park* for The Grange Festival; Cherubino in *The Marriage of Figaro* for Clonter Opera; and Dritte Dame in *Die Zauberflöte* at the Åbo Svenska Theatre in Finland. She was a Jerwood Young Artist at Glyndebourne in 2013 and in 2016, sang Woodpecker in *The Cunning Little Vixen*, and covered Hermia.

Among Angharad's concert highlights are Stravinsky's *Pulcinella* and *Requiem Canticles* with Vladimir Jurowski and the London Philharmonic Orchestra at the Royal Festival Hall; Bach Cantatas with Sir John Eliot Gardiner and Handel's *Messiah* at the Royal Albert Hall; and Mendelssohn's *Elijah* in Cardiff, St Davids and Berlin.

Angharad represented Wales in the 2019 BBC Cardiff Singer of the World competition and was a finalist in the Song Prize competition. Other awards include semi-finalist at the Wigmore Hall International Song Competition; Second Prize in the Llangollen International Eisteddfod's International Voice of the Future; and Third Prize at the Das Lied International Song Competition 2015. Angharad is a Samling Artist.

# 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, trailblazing 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. In September 2021 Edward Gardner became the Orchestra's Principal Conductor, succeeding Vladimir Jurowski, who became Conductor Emeritus in recognition of his transformative impact on the Orchestra as Principal Conductor from 2007–21.

The Orchestra is based at the Southbank Centre's Royal Festival Hall in London, where it has been Resident Orchestra since 1992. 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](http://lpo.org.uk)



## IGOR STRAVINSKY (1882–1971)

### CD1

	<b>35:14</b>	<b>Symphony in E flat, Op. 1</b>
01	10:14	Allegro moderato
02	05:52	Scherzo: Allegretto
03	10:55	Largo
04	08:07	Finale: Allegro molto
	<b>10:03</b>	<b>The Faun and the Shepherdess, Op. 2</b>
05	02:54	The Shepherdess
06	03:18	The Faun
07	03:49	The River
08	<b>13:10</b>	<b>Scherzo fantastique, Op. 3</b>
09	<b>10:21</b>	<b>Funeral Song, Op. 5</b>

Recorded at the Southbank Centre's Royal Festival Hall on 24 September 2008 (*The Rite of Spring*), 3 February 2018 (*Symphony in E flat, The Faun and the Shepherdess*) & 7 February 2018 (*Scherzo fantastique, Funeral Song, The Firebird*)

*Producers:* Andrew Walton, K&A Productions (CD1 & CD2 01–14); Nicholas Parker (CD2 tracks 15–28)  
*Engineers:* Deborah Spanton, K&A Productions (CD1 & CD2 tracks 01–14); Mike Hatch, Floating Earth (CD2 tracks 15–28)

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Total playing time: 146:56  
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### CD2

01–14	<b>46:55</b>	<b>The Firebird (original 1910 version)</b>
15–28	<b>31:11</b>	<b>The Rite of Spring</b>

**VLADIMIR JUROWSKI** conductor  
**ANGHARAD LYDDON** mezzo-soprano  
**LONDON PHILHARMONIC ORCHESTRA**  
**Pieter Schoeman** leader

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