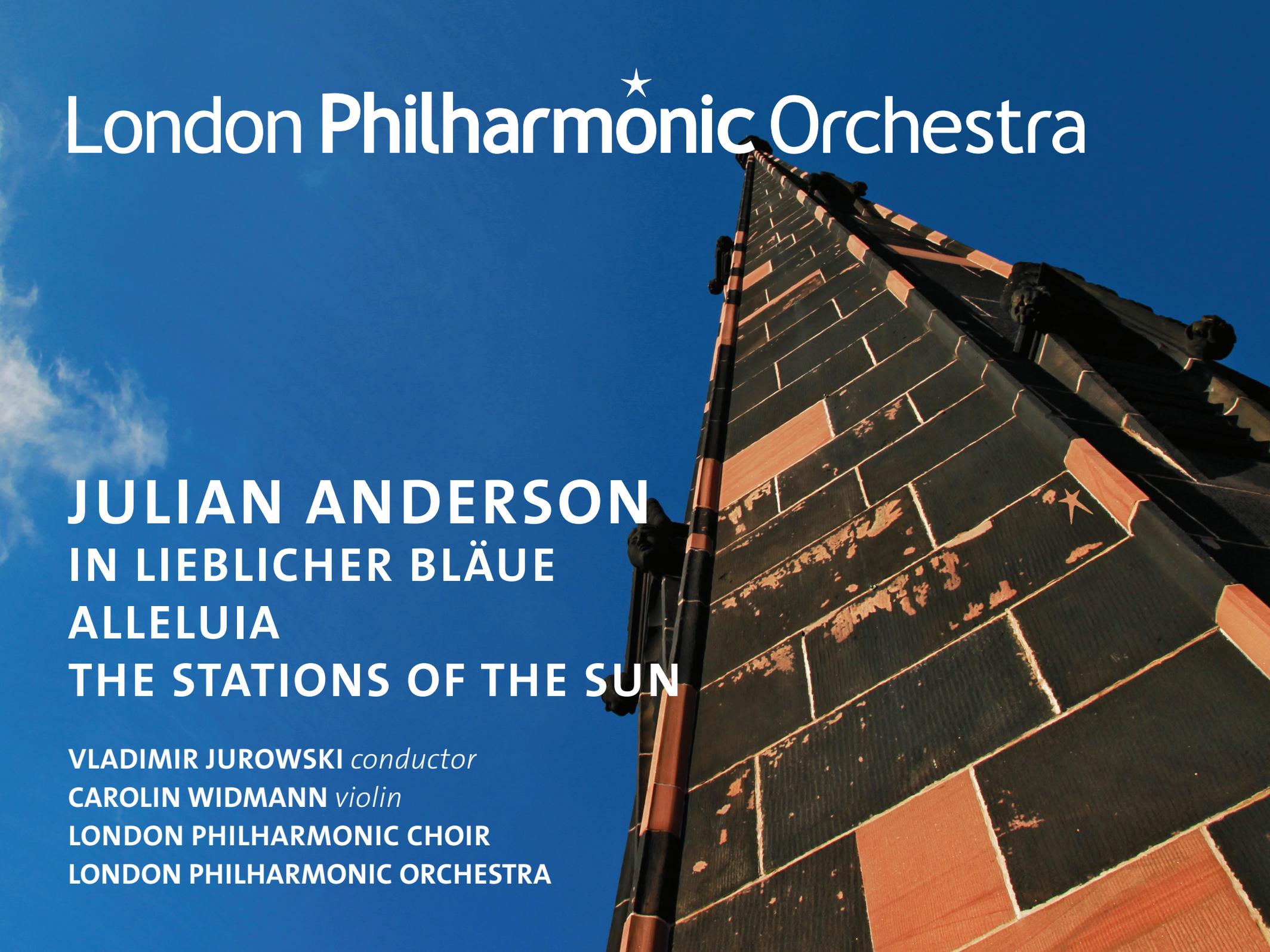


London Philharmonic Orchestra



JULIAN ANDERSON IN LIEBLICHER BLÄUE ALLELUIA THE STATIONS OF THE SUN

VLADIMIR JUROWSKI *conductor*

CAROLIN WIDMANN *violin*

LONDON PHILHARMONIC CHOIR

LONDON PHILHARMONIC ORCHESTRA

JULIAN ANDERSON



© John Batten

Julian Anderson has a close affinity with the London Philharmonic Orchestra, having been Composer in Residence from 2010–14, and this CD is a celebration of his time at the LPO. During his tenure *The Discovery of Heaven* (2011), co-commissioned by the LPO and the New York Philharmonic, won a South Bank Sky Arts Award,

and was included on the first LPO CD recording of his works, alongside *Fantasias* and *The Crazy Moon*. The CD made the final shortlist for the 2014 Gramophone Awards.

Born in London in 1967, Anderson studied with John Lambert, Alexander Goehr and Tristan Murail. He was awarded a prestigious RPS Composition Prize in 1992 at the age of 25 for his two-movement work *Diptych* (1990) for orchestra, launching his career. His *Book of Hours* (2004) for ensemble and electronics won the RPS Award for Large Scale Composition in 2006, and a recording on NMC won the 2007 Gramophone Award. *Thebans*, Anderson's opera based on the Oedipus myth, was premiered by English National Opera in May 2014 and had its German premiere in Bonn in 2015.

His association with choreographer Mark Baldwin led to a new ballet in 2009, *The Comedy of Change*. Choral works include *Four American Choruses* (2003), and the oratorio *Heaven is Shy of Earth* (2006 rev. 2009), premiered at the BBC Proms by the BBC Symphony Orchestra and Chorus conducted by Sir Andrew Davis, which went on to win a 2007 BASCA award for Choral Composition. *Alleluia* for choir and orchestra (2007) opened the first season of the refurbished Southbank Centre's Royal Festival Hall in London, premiered by the London Philharmonic Orchestra and Choir. Early in 2015 the LPO premiered his violin concerto for Carolin Widmann, *In lieblicher Bläue*, co-commissioned by the LPO, Seattle Symphony Orchestra and Deutsches Symphonie-Orchester Berlin. In November 2015 his ensemble work *Van Gogh Blue* and guitar piece *Catalan Peasant with Guitar* were both premiered at Wigmore Hall.

Anderson has held senior composition professorships at the Royal College of Music where he was also Head of Composition for five years, Harvard University, and Guildhall School of Music & Drama where he holds the specially created post of Professor of Composition and Composer in Residence.

He has been Composer in Residence at Wigmore Hall since November 2013.

INTRODUCTION

This second LPO CD of my music is, like the first, a tribute to the marvellous playing of the London Philharmonic Orchestra and its Principal Conductor Vladimir Jurowski. As Composer in Residence with the LPO from 2010–14, it has been a real privilege and delight to collaborate with music making on such a high level. Two of the three pieces on this CD were composed specially for these musicians. Their fine performances here of all three works I hope convey something of the excitement and creative exhilaration those four years produced. I want to thank all of them and the exceptional violinist Carolin Widmann, for whom I also composed the first work – one of the leading violinists of her generation and another sympathetic collaborator.

Julian Anderson, November 2015

JULIAN ANDERSON

IN LIEBLICHER BLÄUE, POEM FOR VIOLIN AND ORCHESTRA

In lieblicher Bläue was co-commissioned by the London Philharmonic Orchestra, Seattle Symphony Orchestra and Deutsches Symphonie-Orchester Berlin and written for Carolin Widmann.

Composed for the virtuosic violinist Carolin Widmann whose playing I much admire, *In lieblicher Bläue* is not a virtuoso work, but rather an intimate and predominantly lyrical piece which allows the soloist to sing long melodic phrases.

Inspired by an elusive late prose poem of the same name by Friedrich Hölderlin, this work is intentionally not a concerto. Rather, as the subtitle indicates, *In lieblicher Bläue* ('in lovely blueness') is an essentially contemplative poetic work, sparingly scored and generally transparent in sound, in which the violin leads the orchestra in an increasingly lyrical meditation on images gleaned from the Hölderlin poem.

The form of the piece is correspondingly elusive, as is the relation between violin soloist and orchestra. Without being too programmatic about things, the violin represents the poet with all his various thoughts, feelings and impulses. The orchestra can provide a context for those thoughts –

a context that may be radiantly luminous and supportive, or else indifferent, puzzled, quizzical or even hostile.

The strange nature of the violin-orchestra relationship is made clear by a small element of theatre in the staging. The violinist starts playing offstage (though near to the stage entrance), but in perfect synch with the orchestra. The violinist then enters, playing onstage but to one side of the orchestra, as if refusing to collaborate fully. For the majority of the work the violinist plays in the standard soloist's position at the front of the stage.

But for the final section of the work, the soloist turns their back on the audience and plays facing conductor and orchestra, as if to cut the audience (*ie* society) out altogether. This has a parallel with Hölderlin's final isolation from society in his last 30 years, when he lived in his little tower residence at Tübingen. The following guide gives a brief survey of the work together with references to the Hölderlin poem where relevant.

The opening – and indeed much of the first half of the piece – is episodic and very changeable in mood. The violinist, at first just offstage, suggests notes, sounds, pitches and the orchestra responds with varying degrees of sympathy. The violinist comes onstage playing to one side of the orchestra,

and the harmonic climate warms somewhat, with the violinist playing decoratively above the orchestra.

The opening of the poem, describing a view of a church steeple against the blue sky, is perhaps evoked here. The violinist walks to the front of the orchestra, playing whilst walking

a fantastical melange of harmonics in a 'walking cadenza'. The orchestra, meanwhile, grows ever louder and more full, eventually – as the soloist reaches the front – exploding in a series of bell carillons (corresponding to the mention in the poem of the church bells ringing and light streaming through the windows in the steeple). Eventually the deepest bell-harmony resounds through the orchestra (it's modelled on the great bell of Cologne Cathedral) and a more lyrical melodic line starts up in the violin, accompanied by rocking figures in the orchestra. The orchestra and violin eventually reach a point of stillness (as suggested in the poem: '*ein stilles Leben ist es ...*').

At this point, orchestra and violin return to the short, staccato sounds of the opening. A stream of short pulses develops within both violin and orchestra, corresponding to the second part of the Hölderlin poem with its fascinating question *Gibt es auf Erden ein Maaß?* ('is there a measurement on earth?')

This question prompted the whole following playful, scherzo-like section, in which different, competing measurements of pulse and pitch bounce off each other in a volatile manner.

The violinist abandons their bow, playing the violin with an ordinary pencil instead – producing a light but very distinct buzzing sound which is echoed and distorted in the orchestral textures. As thunder is mentioned in the poem, so it is heard in distorted, metaphorical form on the orchestra textures briefly, here and there.

Tension mounts as the violinist resumes bowing normally, jostling with the orchestra and vying for the musical argument. The outcome is violent: the orchestra explodes in two savage attempts to silence the violin altogether.

Following this, the second half of the work abandons the more volatile, playful atmosphere of the previous music. Now the violin leads the music in a long, arching series of melodies, which exploit to the full the instrument's capacity for singing lines across its entire range. The orchestral context for this varies – at first a lone cor anglais partners the violin in a *pas de deux*, with the occasional harmony from the orchestra. Then a longer, more sustained line in the violin prompts more harmonic support from the orchestra.

Bells return, at first ushering in mysterious harmonics on the violin and orchestra double basses (sounding like distant alphorns). After a further violin melody, faster music returns along with the bells: vibraphone, harp, piano and plucked strings start up a stately dance, eventually joined by the soloist in energetic syncopation.

The long melodic arches of violin line now resume more ecstatically, with very warm and fully supportive harmonic resonances on the full orchestra. Each time the violin seems to have completed a melodic arch, it starts up a new and usually more elaborate melody, and as the melody blossoms so does the increasingly radiant harmony in the orchestra. As in the first part of the work, violin and orchestra eventually reach a point of stillness, mirroring the contemplative wonder of Hölderlin's poem.

The final section is darker and more uncertain, as in both Hölderlin's poem and in his life. The violin stops using vibrato – the usual modern requirement for lyrical string playing. The violinist then turns their back on the audience altogether, essentially playing only to and for themselves from here until the end of the work. The orchestral landscape darkens too. The harsh harmonies with which the orchestra attacked the soloist halfway through the work,

here return as a quiet but persistent series of rumours. Orchestral echoes and rumours, amplified by further rumbles of distant thunder and deep bell-like sounds, circle in endlessly different juxtapositions around the violinist who, still with back turned, ignores the orchestra, obstinately playing ever simpler phrases of what sounds like a child's lullaby. There is no resolution – the work concludes but the general atmosphere of unease and uncertainty leaves the violinist at the end stranded on a high pitch without support. The music concludes as elliptically as does Hölderlin's poem.

© *Julian Anderson*

ALLELUIA

Alleluia was commissioned by Southbank Centre for the re-opening of the Royal Festival Hall in 2007 after its renovation. It was composed for the London Philharmonic Orchestra and Choir.

The work is a setting for chorus and large, multi-coloured orchestra of the 10th-century Latin 'Alleluia Sequence', which calls on all humanity to join the heavenly choirs, the 'shining lamps of the stars' and the mountains and valleys in singing 'Alleluia' in praise of the Creator.

Initially this work was only going to set the word 'Alleluia' repeatedly in many languages and dialects. Then my friend Bayan Northcott drew my attention to the extraordinary set of verses in Latin known as the 'Alleluia Sequence' in which all creation joins together in praise and jubilation. The word 'Alleluia' occurs at the end of every verse, so there was plenty of chance for me to set it in different ways.

The work is almost a concerto for chorus and orchestra: there is dialogue between them, and each have passages to themselves. Three musical sections are played without a break. First, a dense orchestral mist from which choral melodies reminiscent of plainsong emerge, followed by a vigorous choral-orchestral dance that ends with a choral a

cadenza. Finally, the longest part, mainly slow, explores the word 'Alleluia' alone and includes in the orchestra a number of unusual instruments such as steel drums.

I am grateful for the collaboration of the London Philharmonic Choir (with whom I have myself sung on occasion), the London Philharmonic Orchestra and its brilliant conductor Vladimir Jurowski. *Alleluia* is dedicated to them all.

© Julian Anderson

Text is overleaf

ALLELUIA

Cantemus omnes melodiam 'Alleluia'.
'Alleluia'.

In laudibus aeterni Regis
Haec plebs resultet
'Alleluia'.

Hoc denique caelestes chori
Cantant in altum
'Alleluia'.

Hoc beatorum
Per prata paradisiacal
Psallat concentus
'Alleluia'.

Quin et astrorum
Micantia luminaria
Jubilant in altum
'Alleluia'.

Istinc montium
Celsi vertices sonent
'Alleluia'.

Let us all now sing the melody
'Alleluia'.

In the praises of the eternal King
Let all here assembled sound forth
'Alleluia'.

And now let the heavenly choirs
Sing on high
'Alleluia'.

Then let the assembly of the blessed
In the field of paradise
Sing the praise
'Alleluia'.

Yes, let the shining lamps
Of the stars
Sing in the heights
'Alleluia'.

Now let the high tops
Of the mountains resound
'Alleluia'.

Illinc valium
Profunditates saltent
'Alleluia'.

Nunc omnes genus
Humanum laudans exsultet
'Alleluia'.

Et creatori
Gratens frequentans
consonet
'Alleluia'.

Alleluia, Alleluia.
Alleluia, Alleluia.
Alleluia, Alleluia.

With them let the depths
Of the valleys leap forth their
'Alleluia'.

Now let all humans
Exult, praising
'Alleluia'.

And to the creator
Let them give thanks again
and again together shouting
'Alleluia'.

Alleluia, Alleluia.
Alleluia, Alleluia.
Alleluia, Alleluia.

Text from the Alleluia Sequence, Anon. 10th century, adapted by Julian Anderson.

Translation by the composer.

THE STATIONS OF THE SUN

Julian Anderson's flair for writing for large orchestral forces was demonstrated at a relatively early stage of his career in *The Stations of the Sun*, written in 1997–98 for the 1998 BBC Proms. It is scored for a very large orchestra, including a well-equipped percussion section, in constantly varied colours and textures. Its title is that of a 1996 book by Ronald Hutton which analyses annual folk customs in different parts of Britain, treating them in the order of the rotating seasons. From this, Anderson derived not a detailed programme, but the general idea of a work based on the idea of celebrations in a seasonal cycle. It is therefore divided into four continuous but distinct sections, with transitions and a coda, and with what the composer calls 'an increasing amount of interruption and cross-referencing'.

The first section is a *scherzo*, beginning with interlocking fragments and jazzy syncopations and leading to a climax. Woodwind lines over sustained strings lead to the second, slow section, which begins with an unharmonised violin melody over bass drum strokes, and continues as a sequence of free variations on that theme, culminating in a mass of vibrant string tone. A dance-like episode leads to the third section based on a variant of the theme of the previous section, 'now revealed', the composer says, 'as the plainsong

Alleluia Adorabo'. It begins over incisively rhythmic percussion, and gains momentum to arrive at a passage marked *Sostenuto estatico*, 'sustained and ecstatic', which Anderson describes as 'the central plateau of the work'.

After this, the fourth section is more fragmented, alternating between different families of the orchestra: twining woodwind lines, dancing strings, insistent percussion patterns, and increasingly strident interjections by the brass. These different layers come together to reach the dramatic climax of the work, marked *Carillonando tumultuoso*, 'carillonading and tumultuous' – 'an evocation of Easter', Anderson says, 'with an explosion of bells, both real and imaginary'. A massive collapse leads to the coda, which represents the culmination of the work's melodic and harmonic development. It begins with quiet strings and intertwining woodwind once more, and builds up to a full-orchestra texture drifting over long-sustained Ds in the bass, before an open ending – suggesting, Julian Anderson says, 'the beginning of something new which is cut off before we can fully glimpse it'.

© Anthony Burton

VLADIMIR JUROWSKI



© Drew Kelley

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 becomes 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.

CAROLIN WIDMANN



© Marco Borggreve

Carolin Widmann was born in Munich and studied with Igor Ozim in Cologne, Michèle Auclair in Boston and David Takeno at the Guildhall School of Music and Drama in London. Her performances span the great classical concertos, new commissions specially written for her, solo recitals, a wide variety of chamber music and period

instrument performances including both playing and direction from the violin.

She has performed with internationally renowned orchestras including the Leipzig Gewandhaus, Orchestre National de France and Bayerische Rundfunk, and with distinguished conductors such as Sir Simon Rattle, Riccardo Chailly, Sir Roger Norrington, and Pablo Heras-Casado.

A regular visitor to London's Wigmore Hall, Carolin Widmann enjoys highly praised duo partnerships with pianists Alexander Lonquich and Dénes Várjon, with whom she records for ECM Records. She has recorded the Schumann and Mendelssohn concertos with the

Chamber Orchestra of Europe, and her Schubert and Schumann sonatas received Diapason d'Or and the German Record Critics' Award. In 2006, Carolin Widmann's debut CD, *Reflections I* was named Critics' Choice by the German Record Critics' Award Association. She has a duo partnership with Nicolas Hodges specialising in contemporary music programmes.

Voted Artist of the Year at the 2013 International Classical Music Awards,

Carolin Widmann is a keen chamber musician and Artistic Director of Germany's oldest chamber music festival, the Sommerliche Musiktage Hitzacker.

She has been Professor of Violin at Leipzig's University of Music and Theatre 'Felix Mendelssohn-Bartholdy' since 2006, and plays a G B Guadagnini violin from 1782.

Carolin is married to Jeff, a landscape architect. They have two children.

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 Boulez, Elder, Gardiner, Haitink, Jurowski, Masur, Nézet-Séguin, Rattle, Tennstedt and Solti.

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. lpc.org.uk



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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.

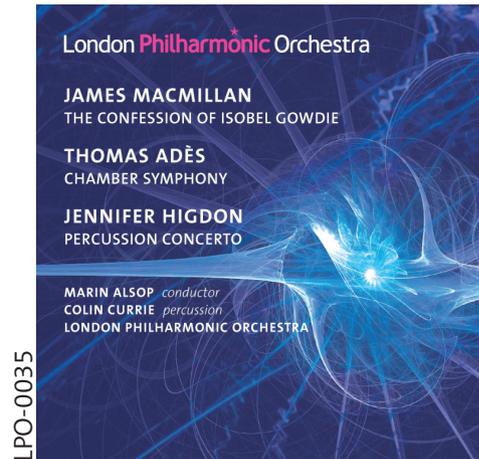
The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors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



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Anderson: Fantasias; The Crazy Moon; The Discovery of Heaven
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Turnage: Scherzoid; Evening Songs; When I Woke; Yet Another Set To



Turnage: Scherzoid; Evening Songs; When I Woke; Yet Another Set To



Turnage: Mambo, Blues and Tarantella; Riffs and Refrains; On Opened Ground; Texan Tenebrae; Lullaby for Hans

JULIAN ANDERSON (born 1967)

0120:24 **In lieblicher Bläue, poem for violin and orchestra**
World premiere performance and recording

0216:25 **Alleluia**
World premiere recording

0317:37 **The Stations of the Sun***

VLADIMIR JUROWSKI *conductor*

CAROLIN WIDMANN *violin*

LONDON PHILHARMONIC CHOIR

LONDON PHILHARMONIC ORCHESTRA

Pieter Schoeman *leader*

***George Tudorache** *guest leader*

Neville Creed *chorus master*

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