



30 November 2019

James Allen's Girls' School

East Dulwich

## VIOLIN CONCERTO IN A MINOR

ALEXANDER GLAZUNOV (1865-1936)

i) Moderato                      ii) Andante sostenuto                      iii) Allegro

Born in St. Petersburg to a wealthy publisher, Glazunov began composing at the age of 11. His talent caught the attention of Rimsky-Korsakov, who became his mentor and premiered Glazunov's work in 1882.

At the age of 19, Glazunov travelled to the West, where he became enamoured with the works of Franz Liszt and Richard Wagner. With a love of Romantic music, he resisted the rising popularity of the 'atonal technique', which swept across Russia in the early part of the 20th century. In 1899, Glazunov became a professor at the St. Petersburg Conservatory, where Dmitri Shostakovich was one of his pupils.

Glazunov remained an active composer and conductor through times of great hardship and struggle, including the Russian Revolution of 1905, the first world war and the ensuing Russian civil war. Following a 1928 tour of Europe and the United States, Glazunov settled in Paris, where he died at the age of 70.

Written in 1904, the violin concerto remains one of Glazunov's most popular works. It was dedicated to violinist Leopold Auer who gave the premiere performance in 1905, conducted by Glazunov himself at a Russian Musical Society concert in St. Petersburg. The British premiere came a year later, with Mischa Elman – Auer's fourteen-year-old pupil – as the soloist under the direction of Sir Henry Wood.



*Alexander Glazunov*

The concerto plays out as a single continuous movement, although it is structured into three movements played without pause, the sections moving seamlessly from one to the next. It is thought that Glazunov modelled this on the piano concertos of Liszt.

Beautifully written for the instrument, the piece is a rousing experience for violinist and audience alike. The first movement effortlessly glides into the slow movement ending with a cadenza, which serves as a transition from the emotive adagio into the glistening finale.



**ALEXANDER  
GLAZUNOV**

Violin Concerto in A minor

**DMITRI  
SHOSTAKOVICH**

Symphony No. 7  
'Leningrad'

**SOLOIST:  
PATRICK RAFTER**

**CONDUCTOR: LEIGH O'HARA  
LEADER: PAULA TYSALL**

£12/£10 (concessions)  
Under 16s free

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**Interval drinks are available in the dining hall.  
Please give generously to the collection for  
St Christopher's Hospice.**

## PATRICK RAFTER

Celebrated as one of Ireland's most gifted and exciting musicians, Patrick Rafter has compelled and inspired audiences throughout the world. A star-studded journey includes debuts with some of the finest orchestras such as Prague Philharmonia, performances alongside leading conductors including Semyon Bychkov and Marin Alsop, and sharing the stage with acclaimed musicians, for example Maxim Vengerov and Shlomo Mintz.

A personal invitation to study under Vengerov has led to first prizes in International Competitions and has been a catalyst to an international career.

Born into an exceptionally musical family, Patrick quickly rose to attention with over 50 national accolades. He is a top graduate of the Royal Academy of Music in London and the International Menuhin Music Academy in Switzerland. He has studied at the Royal Irish Academy of Music in Dublin under Fionnuala Hunt and Eyal Kless.

He is incredibly grateful to the Department of Arts, Heritage and Gaeltacht to perform on a Jean Baptiste Vuillaume violin made in Paris in 1840 and a Eugene Sartory bow from Paris 1925.

Upcoming projects include debuts at Wigmore Hall, London Mozart Players, Theatre Orchestre Biel/Solothurn and two album recordings to be released in Autumn 2020.

Follow Patrick on Facebook, Instagram and Twitter.



## SYMPHONY NO. 7 'LENINGRAD'

### DMITRI SHOSTAKOVICH (1906-1975)

- i) Allegretto
- ii) Moderato (poco allegretto)
- iii) Adagio
- iv) Allegro non troppo

On the night of 1 October 1941, Shostakovich and his young family left Leningrad in a military aircraft bound for Moscow. The city had been surrounded by the German army since the beginning of September. Total blockade came to an end in January 1943, but the front line did not advance from Leningrad until the beginning of 1944. By that time, over 1.4 million of the city's pre-war population of 3 million had been evacuated. 1.3 million civilians died.

Shostakovich took with him on the flight the manuscript of the first three movements of a symphony, which he had composed after the German invasion began on 22 June 1941 - the outbreak of the Great Patriotic War. The fourth movement was completed in December in Samara (then called Kuybyshev), 500 miles east of the front line against the background of the Russian counter-attack around Moscow. In an article in *Pravda* on the occasion of the first performance in Moscow the following year, Shostakovich wrote 'To our fight against fascism. To our coming victory over the enemy over the enemy. To my native city, Leningrad. To these I dedicate my Seventh Symphony'.

Shostakovich was born in St Petersburg in 1906 and lived through the revolutions of 1917 and the civil war as the city was renamed Petrograd and then, five days after Lenin's death in 1924, Leningrad. He was trained at the city's Conservatoire (where his teachers included Glazunov) and subsequently taught at it. On the outbreak of war, Shostakovich, having been turned down by the Red Army on account of his poor eyesight, became a firefighter at the Conservatoire, with a suitable uniform and helmet.

His photograph was published to show the commitment of artists to the defence of the Homeland. As it happened, the Conservatoire was spared bombing during his time in the brigade.



*A soldier buys a ticket for the first performance of the symphony in Leningrad.*

Shostakovich's family was well-off and well-connected, an ambivalent privilege in Stalin's Russia. The pretext of the purges of the mid-1930s was the assassination of the Leningrad party leader, Kirov – possibly at Stalin's instigation. Stalin feared the strength of a power base from which he could be challenged and was ruthless in the action against potential rivals and opponents in Leningrad. Members of Shostakovich's family, fellow musicians and friends were victims of the purges. In 1936, his opera *Lady Macbeth of Mzensk*, had been denounced as formalist. His patron, Marshall Mikhail Tukhachevsky, was executed in 1937 as Stalin purged the military high command. Shostakovich's own position was perilous – he kept a suitcase packed in case the NKVD came for him.

Totalitarian terror was capricious. By 1940, Shostakovich was, for the time being, back in favour and his 5<sup>th</sup> and 6<sup>th</sup> Symphonies and the Piano Quintet, as well as film music and official commissions, were well received by the authorities. The outbreak of war meant that he was a valuable political asset for the regime, both internally and externally. Shostakovich broadcast to the nation about the progress of the symphony in September 1941 as evidence of Leningrad's resistance. The Soviet Union also wanted to demonstrate its progressive credentials to the new allies in London and Washington. The government actively promoted the distribution of the score of the 7<sup>th</sup> Symphony to the west with a view to conveying the strength

of the Soviet Union's will to survive and to encourage political support which underpinned the material support which the USA could give to the war effort. A copy of the score on microfilm was sent by plane to Teheran for onward transmission by British armoured car across Iraq and Jordan to Egypt and then by plane via Gibraltar to London. A second copy was sent over the Atlantic to New York via South America.

One of the most extraordinary manifestations of this exercise was an interview with Shostakovich in *Time Magazine* in July 1942, a portrait of the composer in his firefighter's helmet appearing on the front cover. The occasion of the article was the first US performance of the Leningrad Symphony, which took place in New York City with Toscanini conducting the NBC Symphony Orchestra. By that time, there had already been performances in Kubyshyev, broadcast to the nation, and Moscow and the first western performance at a Promenade Concert in June 1942, Sir Henry Wood conducting the London Philharmonic Orchestra in a packed Albert Hall. The English critics were patronising about the composer and lukewarm about the symphony. *The Times* wrote that it was 'a wonderful thing that a young man of service age ... should be able to construct this prodigious score'. But it was received with great enthusiasm by the audience in the hall and listening on the radio.

More dramatically, a performance was given in Leningrad itself in August 1942 under the baton of Karl Eliasberg. Most of the city's musicians had been evacuated and the members of the Leningrad Radio Orchestra were largely redeployed to defending the city. Its members were reconvened and augmented by almost any competent musician that could be found. Food supplies were very limited, and everyone in the city was by this time malnourished. Under these circumstances, the physical demands of playing the massive symphony were severe, but the performance went ahead with rousing effect. A number of Germans who had been part of the besieging army later recalled that the effect of hearing the broadcast of this performance had been severely detrimental to their morale. Leningrad had not been expected to hold out, far less to put on a performance of a new symphony.

Shostakovich originally gave programmatic titles to the four movements – 'War', 'Reminiscence', 'Home Expanses' and 'Victory' – but these did not appear in the published score. Whether or not Shostakovich had in mind a detailed programme, the demands of writing in the spirit of socialist realism which pervaded Soviet composition, implied that a major piece should have a narrative arc – and it should be one with an optimistic conclusion inspiring the people to greater achievement.



Cover of *Time Magazine*, July 1942

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*"I wrote my Seventh, the Leningrad, quickly. I sat behind my piano and worked, fast and intensely. I couldn't not write it. War was all around. I had to be together with the people, I wanted to create the image of our embattled country, to engrave it in music...I wanted to create a piece about our lives, about those days, about the Soviet people who would go to any lengths for the sake of victory."*

*Literaturnaya Gazeta*, 21 December 1965  
 quoted in Brian Moynihan *Leningrad: Siege and Symphony* (2013)

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The exposition of the first movement sets out thematic material in the classical manner in a kind of pre-war idyll (an ironic concept in the context of 1930s Russia). Instead of the usual development of those themes, the piece is disrupted by the persistent rhythm of the side drum and the insistent repetition of the invasion theme, starting faintly in the distance then growing to an overwhelming crescendo. Shostakovich commented to his friend Glikman that 'Idle critics will no doubt reproach me for imitating Ravel's *Bolero*. Well, let them, for this is how I hear the war'. The recapitulation is preceded by mournful solos on the flute and bassoon, the latter a requiem for 'the sufferings of friends and relatives in Leningrad who have perished in the war'.

Shostakovich described the second movement, reminiscent of one of Mahler's ländler, as 'A lyrical scene, which contains recollections of pleasant, happier events'. The reflective mood is interrupted by a raucous, klezmer-inspired trio section led by the E flat clarinet. The critic Alexei Tolstoy, who compared the symphony to Dante's *Divine Comedy*, described it as 'a renaissance-beauty born out of dust and ashes...the threat of death to great art, to great goodness, is revoked by the face of austere and lyrical contemplation.' The third movement, which opens with hymn-like themes alternating between the wind and strings, was inspired by the Russian landscape. After growing to an ominous climax, the side drum returns before a reprise of the opening material. The finale moves from an elegy for the dead to a hard-won imagining of a triumphant victory for the survivors, and of the survival of the city itself. The orchestra, already a large one, is augmented for the climax of the first movement and for the final triumph by additional horns, trumpets and trombones.

There is however another level to the meaning in the symphony, one which reminds us that this is much more than an official composition about a specific event. There is no doubt about Shostakovich's sincere commitment to Leningrad and its people, but his attitude to the Soviet authorities was very different. On hearing Shostakovich play through the piano reduction of the symphony in December 1941, his close friends made much of the piece as a response to Fascism and war. Shostakovich replied "Of course – Fascism. But music, real music, can never be literally tied to a theme. National Socialism is not the only form of Fascism; this music is about all forms of terror, slavery, the bondage of the spirit."

**Leigh O'Hara** is a conductor and pianist known for his ambitious performances with orchestras of all ages. Having completed a music degree at York he continued his piano studies at Trinity College of Music before completing a masters degree at Royal Holloway. Leigh has studied conducting with some of the most respected teachers and musicians including Peter Stark, Lionel Friend, Michael Rose, George Hurst and Rodolfo Saglimbeni. He is a foundation member of Dartington International Summer School where he has worked for over 25 years as soloist, conductor and chamber musician alongside teaching. Leigh is Assistant Head, Director of Partnerships and Director of Music at St Paul's Girls' School. He is musical director of the Wandsworth Symphony Orchestra and South London Youth Orchestra. He is also an examiner for the Associated Board.

**Paula Tysall** studied violin at the Centre for Young Musicians, where she was awarded the Associated Board's Silver Medal, the Royal College of Music and the National Centre for Orchestral Studies. As a member of the New London Orchestra she has recorded for Hyperion Records, made broadcasts for the BBC and Classic FM, appeared at the Proms and in Matthew Bourne's award winning Swan Lake. She has played with the Royal Philharmonic Orchestra, the Philharmonia and English National Ballet. She teaches at Westminster School and is a member of the Ashington, Beaufort and Allenby String Quartets.

### Violins

Paula Tysall (leader)  
Jane Howard  
Helen Bartholomew  
Chris Burns  
Tessa Crilly  
Christine Foster  
Ruth Holton  
Virginia Kennedy  
Piers Patten  
Dan Sullivan  
Ingalo Thomson  
Ted Thornhill  
Liz Cleary  
Alexa Coates  
Julia Hewett  
Vic Kershaw  
Ross Paterson  
Zoe Pope  
Tanya Rosie  
Leo Shum  
Fiona Treharne  
Robin White

### Viola

Frances Barrett  
Laura Davis  
David Lawes  
Russell Ashley-Smith  
Sophia Swanepoel

### Cello

Nicky Jackson  
Henry Benson  
Sarah Bort  
Laura Bradley  
Fiona Clarey  
Rebecca Clarke

Rachel Hawkes  
Fifi Homan  
Annabelle Juritz  
Tania Otto

### Double Bass

Chris Bond  
Zeynep Smith  
Sam Wise

### Flute

Claire Bridge  
Alison Gill  
Sam Purser

### Oboe

Lydia Hatton Baldwin  
Ian Finn (cor Anglais)  
Louise Simon

### Clarinet

Ally Rosser  
Jake Muffett (eb clarinet)  
Brendan O'Neill  
Andre Stryger (bass)

### Bassoon

Jeremy Crump  
Hilary Dodd

### Contrabassoon

Ethel Livermore

### Horn

Louise Hickman  
Graham Vernon  
David Kent  
Andrew Qualters  
Jo Kemsley

Josh Pizzoferro  
Niamh Rodgers  
Tabitha Boller

### Trumpet

John Paul de Soissons  
Susan Emmons  
Robin White  
May Thomson  
Clive Griffin

### Trombone

Enrico Eberhard  
John Carmichael  
Charles Mackworth-Young  
Paul Jenner  
Peter Bruce

### Tuba

Martin Humphrey

### Timpani

Anthony Maloney

### Percussion

Hristiyan Hristov  
Dan Johnstone  
Aidan Marsden  
Will Miles  
Hugh Padmore

### Harp

Manon Browning  
Gabriella Jones

### Piano

Fionnuala Ward



28 March 2020  
at 7pm

## Mendelssohn

### All Saints Church

Lovelace Road  
West Dulwich  
London SE21 8JY

Symphony No. 5 in D

'The Reformation'

Symphony No. 2 in B Flat

'Lobgesang' (Hymn of Praise)