



London **Philharmonic** Orchestra

STRAUSS

**EINE ALPENSINFONIE
DIE FRAU OHNE SCHATTEN**

ORCHESTRAL EXCERPTS

DANCE OF THE SEVEN VEILS

VLADIMIR JUROWSKI *conductor*

LONDON PHILHARMONIC ORCHESTRA

RICHARD STRAUSS

EINE ALPENSINFONIE (AN ALPINE SYMPHONY)

CD1

- | | | |
|----|-------|---|
| 01 | 02:49 | Nacht (Night) |
| 02 | 01:21 | Sonnenaufgang (Sunrise) |
| 03 | 02:17 | Der Anstieg (The Ascent) |
| 04 | 04:39 | Eintritt in den Wald (Entry into the Wood) |
| 05 | 00:44 | Wanderung neben dem Bache (Wandering by the Stream) |
| 06 | 00:14 | Am Wasserfall (At the Waterfall) |
| 07 | 00:44 | Erscheinung (Apparition) |
| 08 | 00:58 | Auf blumigen Wiesen (On Flowering Meadows) |
| 09 | 01:55 | Auf der Alm (On the Alpine Pasture) |
| 10 | 01:31 | Durch Dickicht und Gestrüpp auf Irrwegen (Straying through Thicket and Undergrowth) |
| 11 | 01:03 | Auf dem Gletscher (On the Glacier) |
| 12 | 01:27 | Gefahrvolle Augenblicke (Dangerous Moments) |
| 13 | 04:11 | Auf dem Gipfel (On the Summit) |
| 14 | 03:14 | Vision (View) |
| 15 | 00:21 | Nebel steigen auf (Mists Rise) |
| 16 | 00:55 | Die Sonne verdüstert sich allmählich (The Sun Gradually Darkens) |
| 17 | 01:47 | Elegie (Elegy) |
| 18 | 02:17 | Stille vor dem Sturm (Calm Before the Storm) |
| 19 | 03:25 | Gewitter und Sturm, Abstieg (Thunder and Storm, Descent) |
| 20 | 01:43 | Sonnenuntergang (Sunset) |
| 21 | 05:25 | Ausklang (Final Sounds) |
| 22 | 01:50 | Nacht (Night) |

EINE ALPENSINFONIE (AN ALPINE SYMPHONY)

An Alpine Symphony is Richard Strauss's last 'tone poem', the final peak in a musical mountain chain that stretches back to the defining masterpieces of his twenties: *Don Juan* (1888) and *Death and Transfiguration* (1889). During Strauss's boyhood in his home city of Munich, the Alps were within relatively easy reach, and when he moved to the South Bavarian mountain resort of Garmisch-Partenkirchen in 1908 they became the daily backdrop to his domestic life and work.

As early as 1902 Strauss was talking about ideas for an 'Alpine' orchestral work, partly inspired by a memory of a boyhood climbing adventure that had gone badly wrong: Strauss and his friends had managed to get lost and then caught in a terrifying storm. By the time Strauss began sketching ideas for *An Alpine Symphony* in 1911, the outline had matured. The subject was now 24 hours in the life of a mountain, from dawn to twilight, and the experiences and impressions of a group of people climbing it: wonder at the marvels they witness; joy on scaling the summit; the terror of the stormy descent and the sense of resolution and relief as the base is reached and night returns. This, combined with Strauss's brilliantly pictorial writing, for a huge colour-enhanced orchestra, has given rise to a widespread belief that there's really little more

to *An Alpine Symphony* than a sumptuous musical travelogue.

In fact there were serious personal and philosophical issues for Strauss as well. 1911 was the year Strauss's friend, and to an extent rival, Gustav Mahler died, just short of his 51st birthday. Like Strauss, Mahler loved the Alps, and did much of his composing amongst them. Also like Strauss, Mahler was an admirer of the philosopher Friedrich Nietzsche, who found spiritual uplift and intellectual clarity climbing the Swiss Alps, and who depicted his great literary creation, the atheist prophet Zarathustra, as a hermit amid high mountains.

For Strauss, thinking in Nietzschean terms, the ascent of the mountain, the survival of the storm and the sense of serene acceptance as night falls become metaphors for man's own heroic spiritual quest – a transcendence achieved in this mortal, finite existence, rather than in some promised afterlife. It is however possible just to enjoy *An Alpine Symphony* as superbly evocative tone-painting. 'At last I have learned how to orchestrate', Strauss announced to a friend on completing the score. The opening is breathtaking: as a hushed minor scale descends across three octaves, strings fill in every single note of the scale, creating a shimmering 'cluster'

chord, through which a rock-like bass brass theme emerges like a huge mountain peak through early morning mist. The beginning of 'The Ascent' is easy to identify as strings stride upwards in a faster tempo. After this highlights include distant hunting horns (Strauss asks for twelve), the shimmering gossamer textures of the Alpine waterfall (prominent harps and celeste), 'Dangerous Moments' (nervously shimmering strings and angular brass calls), closely followed by 'On the Summit' – ethereal *tremolando* violins and an oboe solo that seems at first to catch its breath from sheer wonderment. Then begins the descent, foreboding gradually erupting into the 'Thunder and Storm', in which the orchestra is joined first by wind machine, then organ. As Strauss worked on the orchestral score in 1914–15, Europe was descending into the catastrophe of World War One, and the world-order was about to change beyond recognition. One thing would endure however: nature, and those stunning, reassuringly solid mountains. As *An Alpine Symphony* closes with a backward glance at the original massive bass brass theme, perhaps we can sense Strauss drawing comfort from that thought, a comfort others would have found in the God Nietzsche had famously pronounced 'dead'.

Programme note © Stephen Johnson

RICHARD STRAUSS

DANCE OF THE SEVEN VEILS (*FROM SALOME*)

DIE FRAU OHNE SCHATTEN (*THE WOMAN WITHOUT A SHADOW*)

ORCHESTRAL EXCERPTS

CD2

01 09:34 **Dance of the Seven Veils**

47:11 Die Frau ohne Schatten (The Woman Without a Shadow) *Orchestral excerpts*

- 02 02:41 Introduction, Earth Flight (Act 1 scene 1)
- 03 13:22 Finale Act 1
- 04 04:49 Falcon Scene (Act 2 scene 2)
- 05 04:57 Interlude (Act 2 scenes 3 to 4)
- 06 05:00 Scene in Front of the Temple (Act 3 scenes 2 to 3)
- 07 06:30 Scene in Front of the Emperor's Statue (Act 3 scene 3)
- 08 05:58 The Couples Rejoice (Act 3 scenes 3 to 4)
- 09 03:40 Finale Act 3

Kristina Blaumane *cello*

DANCE OF THE SEVEN VEILS (FROM SALOME)

Strauss seemed destined to become an opera composer. The conductor Hans von Bülow jokingly christened him 'Richard III' (Wagner being the first and having no direct successor). Even though Strauss's father brought him up on an exactly traditional musical diet, the family's proximity to Wagner encouraged Strauss all the more. Strauss's friend Alexander Ritter (the husband of Wagner's niece) fostered that curiosity, which eventually found voice in *Guntram* (1894) and *Feuersnot* (1901).

In both operas, the orchestra plays a major role in underlining character psychology. Wagner had employed the orchestra to similar ends, though in Strauss's age, dominated by psychological discourse and the advent of Freud, it gained further clout. Although neither of these operas was successful, they laid the groundwork for *Salome*, which opened to equal shock and adulation in Dresden in 1905. Strauss was based in Berlin where, in 1903, he saw a production of Hedwig Lachmann's translation of Oscar Wilde's play. Directed by the young Max Reinhardt, *Salomé*, like its author, was highly notorious. Courting that considerable controversy, Strauss decided to adapt Lachmann's translation for the operatic stage. Rather than Wagner's lengthy musical tracts, Strauss is decidedly concise, cutting the sub-clauses and florid descriptions of

Wilde's empurpled text. A system of leitmotifs, rich tonal signifiers and a vast orchestra communicate Wilde's biblical shocker in colours more lurid than the playwright could ever have imagined.

Salome is determined to kiss the prophet John the Baptist, whom her stepfather has imprisoned in the palace cistern. The prophet rejects her advances outright. When Herod asks his stepdaughter to dance, promising her anything she desires, Salome seizes the opportunity. The dance is a veritable thematic logjam within the context of the opera. It begins with a riot of orientalist sounds and percussive effects, before settling into the first waltz, characterised by a solo viola and winding oboe. Washes of harp, flute and celeste accompany the next dance, which becomes ever more parodic of Strauss's 'Waltz King' namesake. Decorated woodwind figures repeat over and over again as Salome launches into her final waltz. Herod is thrilled and promises to pay Salome well. In response she asks for the Baptist's head on a silver charger.

Programme note © Gavin Plumley

DIE FRAU OHNE SCHATTEN (THE WOMAN WITHOUT A SHADOW) ORCHESTRAL EXCERPTS

Having come to prominence with the box office hits *Salome* (1905) and *Elektra* (1909), Strauss went on to write *Der Rosenkavalier* (1911) with librettist Hugo von Hofmannsthal. Many saw its 18th-century setting, allusions to Mozart and alluring waltzes as turning away from the radicalism of Strauss's earlier operas, though the piece is likewise riddled with contemporary neurosis.

The inspiration for *Die Frau ohne Schatten* (*The Woman without a Shadow*) came as the ink was drying on final revisions to *Der Rosenkavalier* but, as it evolved, Europe began to change. The trouble-free waltzing world of *Der Rosenkavalier* was dead and gone, and Europe's youth lay frozen in the trenches of the Somme.

These extracts begin in suitably dark terms. A belligerent tuba motif spells out 'Keikobad'. He is the father of the Empress and has threatened that, unless his daughter finds a shadow, he will take her back and her husband, the Emperor, will be turned to stone. In order to find that requisite shadow, the Empress and her nurse will have to journey from the spirit world to earth, described in the ensuing interlude. A broad and victorious theme, which dominates the entire opera, reaches ever higher, only to tumble vertiginously to earth in an aggressive salvo of brass and percussion.

The Nurse's plan has marked consequences on earth as she intends to steal the shadow from a Dyer's wife. The Dyer's marriage is already unstable and, in the final passages of Act 1, he is barred from his wife's bed. Thinking, however, that she may be pregnant, Barak the Dyer sleeps on the floor, accompanied by a restful lullaby and chorale.

It is not only Barak and his wife, however, who are in trouble. The Emperor, threatened with petrification, is looking feverishly for his wife. A falcon, described by a piercing woodwind motif, has led him to a hunting lodge, where he rests uncertain of his future. A solo cello describes his torment before returning to the longing theme from Act 1.

In Barak's house, things are not going well. The Empress is wracked by guilt, while Barak's wife is behaving appallingly. After an argument, she storms out with the Nurse, going off into town. Strauss describes her petulance through a manic dance, while Barak and the Empress's music – replete with scooping intervals and tender harmonies – speaks of the central flaw in the Nurse's plan.

Power has certainly gone to the Nurse's head by the time we re-join the story in Act 3. Condemned to wander the mortal world

forever, she unleashes a terrifying storm. The noise finally abates and the disconsolate Empress is introduced once more by a solo violin (echoing the cello that accompanied her husband's own soliloquy).

In another deafening display, featuring a set of Chinese gongs, the Empress begs for mercy, but she is rejected and the Emperor begins to turn to stone. Various motivic fragments sound during her nightmarish sequence, until she is handed a lifeline. A fountain of golden water appears, which will deliver Barak's wife's shadow. The Empress refuses to steal another woman's happiness and, through her compassion, the Empress finally casts a shadow and a choir of unborn children celebrates her newfound fertility. Accompanied by harps and glass harmonica, order is restored and the final bars of Strauss's 'last Romantic opera' eke their way to a pearlescent C major.

Programme notes © Gavin Plumley

VLADIMIR JUROWSKI *conductor*

© Drew Keller



One of today's most sought-after conductors, acclaimed worldwide for his incisive musicianship and adventurous artistic commitment, Vladimir Jurowski was born in Moscow in

1972. In 1990 he relocated with his family to Germany.

In 2017 Vladimir Jurowski took up the position of Chief Conductor and Artistic Director of the Rundfunk-Sinfonieorchester Berlin and also celebrated ten years as Principal Conductor of the London Philharmonic Orchestra. 2021 will see him take up the position of Music Director of the Bayerische Staatsoper in Munich. In addition he holds the titles of Principal Artist of the Orchestra of the Age of Enlightenment, Artistic Director of the Russian State Academic Symphony Orchestra, and Artistic Director of the George Enescu International Festival, Bucharest. He has previously held the positions of First Kapellmeister of the Komische Oper Berlin, Principal Guest Conductor of the Teatro Comunale di Bologna, Principal Guest Conductor of the Russian National Orchestra and Music Director of Glyndebourne Festival Opera.

Vladimir Jurowski appears regularly at festivals including the BBC Proms, the Glyndebourne Festival Opera, the George Enescu Festival of Bucharest, Musikfest Berlin, and the Dresden, Schleswig Holstein and the Rostropovich Festivals. In 2017 he made an acclaimed Salzburg Festival debut.

He collaborates with many of the world's leading orchestras including the Royal Concertgebouw Orchestra, the Staatskapelle Dresden, the Chamber Orchestra of Europe, the Gewandhausorchester Leipzig, the Cleveland and Philadelphia Orchestras, New York Philharmonic, Chicago and Boston Symphonies, the Berlin and Vienna Philharmonic Orchestras.

A committed operatic conductor, Jurowski has conducted at the Metropolitan Opera New York, the Opera National de Paris, Teatro alla Scala Milan, the Bolshoi Theatre, the State Academic Symphony of Russia, the Semperoper Dresden, the Royal Opera House Covent Garden, the Komische Oper Berlin and the Bayerische Staatsoper.

Jurowski's discography includes CD and DVDs with the London Philharmonic Orchestra, the Rundfunk-Sinfonieorchester Berlin, the Russian National Orchestra, the Chamber Orchestra of Europe and the Orchestra of the Age of Enlightenment.

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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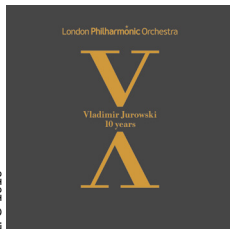


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RICHARD STRAUSS (1864–1949)

CD1 44:48

01–22 44:48 **Eine Alpensinfonie (An Alpine Symphony)**

CD2 56:45

01 09:34 **Dance of the Seven Veils (*from Salome*)**

02–09 47:11 **Die Frau ohne Schatten (The Woman Without a Shadow)**
Orchestral excerpts

VLADIMIR JUROWSKI *conductor*
LONDON PHILHARMONIC ORCHESTRA
Pieter Schoeman *leader*

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