

50 Years in a Day

A celebration of the 50th anniversary
of HarrisonParrott



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Welcome to HP50

Caroline Roka



When Terry Harrison and I sat in the offices of Ibbs and Tillett back in the 1960s, imagining the music world as we wanted it to be, we had no thoughts of the year 2019, but we could see what needed to change and we wanted to change it.

And when we crept into the back of the boxes of Royal Festival Hall, too cash-strapped to buy tickets, we had no idea that the company we had just founded would be here celebrating its 50th anniversary in the presence of some of the world's finest musicians.

This celebration is an important one for us and we are proud and excited to be surrounded by so many dear colleagues and friends. It is an opportunity to look back at what we have achieved and think about the people who helped us along the way, but are no longer with us – including Terry.

It is also a chance to look to the future and to think about our legacy both within the classical music world and beyond. In that light, today we launch our new HarrisonParrott Foundation, with the aim of improving access to music for every child, regardless of their background. You can find more details and ways to donate from page 30.

Thank you for joining us for this wonderful day of music, offered so generously by so many of our wonderful artists – I hope you will enjoy it as much as I know I will. As of tomorrow, we start our preparations for 2069!

Jasper Parrott

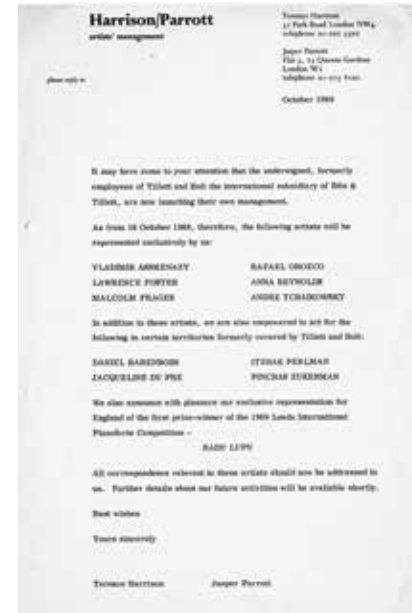
Courtesy Helen Turner



Along the way

- 1969 HarrisonParrott founded
- 1970 Led Zeppelin at the Reykjavik Festival
- 1978 Two Beethoven cycles in Carnegie Hall and Kennedy Center with Ashkenazy, Haitink and the Royal Concertgebouw Orchestra
- 1979 First tour to China with Vladimir Ashkenazy
- 1979 First HP orchestral tour to Japan with Rotterdam Philharmonic Orchestra conducted by Edo de Waart
- 1983 First Philharmonia Orchestra tour to Australia
- 1983 Brahms Project with Philadelphia Orchestra in Europe
- 1983 Brahms marathon at Royal Festival Hall for 150th anniversary
- 1984 Royal Philharmonic Orchestra Asia Tour: the first European orchestra to perform in Taiwan
- 1985 André Previn and Royal Philharmonic Orchestra celebrate Handel's 300th birthday with fireworks and a concert in London's Hyde Park
- 1988 International Piano Series founded
- 1989 Ashkenazy returns to Russia with Royal Philharmonic Orchestra
- 1991 Festival of Switzerland for 700th anniversary of Swiss Confederation
- 1991 Japan Festival in the UK – largest celebration of arts of one country ever undertaken
- 1993 Philadelphia Orchestra Brahms project with Wolfgang Sawallisch
- 1995 Concert for 50th anniversary of the UN in San Francisco with Vladimir Ashkenazy and Royal Philharmonic Orchestra
- 1995 Pierre Boulez Festival in Tokyo
- 1998 HP's first major orchestral project in China, with The Cleveland Orchestra in Beijing and Shanghai
- 1999 Metallica and Berliner Symphoniker perform at the Berlin Wall
- 2001 Rachmaninov project with Ashkenazy and Philharmonia in New York City cancelled en route on 9/11, but rescheduled and performed four months later
- 2003 Aka Pygmies from Central African Republic tour Europe with Pierre-Laurent Aimard, celebrating Ligeti's 80th birthday
- 2003 Celebration of Irish music at Cité de la musique, Paris
- 2003 Music and Dictatorship project with Czech Philharmonic
- 2004 Turkish Festival in Berlin and 'The Turks' Exhibition at the RA
- 2007 Consulting for Harpa Hall, Iceland, from initiation to completion in 2011
- 2008 Munich office opens
- 2008 Britten's music celebrated in Japan throughout 85th anniversary year
- 2012 Royal Concertgebouw Orchestra concerts in both Istanbul and Yerevan under Lorin Maazel, the first major orchestra to visit both cities on the same tour
- 2012 Susan Bullock sings at the Closing Ceremony of the 2012 London Olympic Games
- 2013 Royal Concertgebouw Orchestra tour of South America with Mariss Jansons
- 2014 Polyarts launched as a sister management company to HP, for genre-blending artists and projects linked to film, tech and media
- 2015 Jasper Parrott and HarrisonParrott named Artist Manager of the Year by Association of British Orchestras
- 2016 Wiener Philharmoniker tour to the Americas with Valery Gergiev
- 2018 Paris office opens
- 2018 London office moves to the Ark
- 2019 HarrisonParrott Foundation launched

The early days



Left
HarrisonParrott opens its doors

Right The company placed a series of groundbreaking ads in Music and Musicians magazine in 1970

Below left
The Guardian featured the new organisation in 1971

Below Ashkenazy's 1979 visit to China paves the way for successful tours there



Courtesy Helen Turner



Left One of the first tours was to take Led Zeppelin to the Reykjavik Festival

Right Home for many years: Penzance Place in 1979



HP50 tributes

Some HarrisonParrott artists explain what the company means to them and send their best wishes for the event

Vladimir Ashkenazy

I would like to wish HarrisonParrott a very Happy 50th Birthday. I am very happy to have been with you from the very beginning, and all of you I have worked with have been wonderful. I consider you to be my good friends.

Leila Josefowicz

I started the violin aged 3 and got professional management at 13, so to be playing with such excitement still at my age is amazing. This has to do with the people around me. The joy of being able to play music is so important to me, especially when I look around the world and see what's going on. There are so many things that aren't as pure as playing music and being creative, so playing is such a privilege. I'm very grateful to have had such wonderful years with HarrisonParrott, and to the whole organisation and all the wonderful people I work with there.

Christopher Seaman

I was one of the original twelve HarrisonParrott artists. Jasper made a colossal difference in getting my career started, almost single-handedly. The number of HP artists grew quickly, but I've been looked after well however big the company has been, which is a tribute to the organisation. Whenever anyone phones, the first question they ask is how I am, without exception, which is wonderful. Whenever I have a concert, they call the next day to see how it went. The HP ethos has always been about the personal touch. Whenever you go into the office, you get a royal welcome and feel you are part of a family.

Andreas Scholl

The team manages many singers and calls them every day, but whenever I receive a call, it feels as if they are working exclusively for me. Singers don't like to feel that we are one of many and I've never felt I'm sharing their attention or dedication – that's a huge achievement. There is so much concentration on each individual artist that no one feels as if they are a wheel in the machine, and if there's an urgent matter somebody takes care of it instantly. I've always been very happy with our collaboration.

Jess Gillam

When I first came in for a meeting at HP, everyone seemed to have such genuine passion – it felt like the perfect fit. The company is about providing the best support for musicians as well as developing the best career possible. I feel very lucky with my team, who care that I do things that I enjoy and have a fulfilling career, rather than just a busy one. I feel very well looked after, and it was apparent I would feel that way from the beginning.

Peter Eötvös

HarrisonParrott represents me both as a composer and conductor, which is a delicate balance for me, but they have been very respectful of that. Every project is a long adventurous story. After 20 years, our contact is as fresh as spring, a permanent rainbow.

'The company is about providing the best support for musicians'

Jess Gillam

'They have never put me down or lost faith'

Patricia
Kopatchinskaja

'They have been there at every single step as I've grown'

Elim Chan

'They are interested in how I see things, how I am, what I need'

István Vardai

'Whenever you go into the office, you get a royal welcome and feel you are part of a family'

Christopher
Seaman

Alban Gerhardt

It's important for a musician to feel completely cared for and trusted, and that's how I feel about my team at HarrisonParrott. It goes beyond career support and the artist-manager relationship. Every musician has self-doubt at some point – I only have to drop the team an email and they call me to talk about whatever troubles me, whether it's about music or not. They are also very supportive when I come up with projects. Making money isn't their main incentive whatsoever: if I want to play somewhere but the fee isn't great, they never deny me.

Patricia Kopatchinskaja

Jasper is like a gardener with his artists, taking care of his beloved plants in the ways they need. He never stops me or discourages me. On the contrary, being intrigued by my ideas, he develops the best platforms for them, and we are I think I can say, very happy we found each other. He promised me that he would support me in unusual and experimental explorations, and he has kept his word. In tough moments in my life, I know I am not always easy. They have never put me down or lost faith, always looking only forward with a positive spirit. These are ingredients for a lifelong collaboration.

Elim Chan

I have loved HarrisonParrott since the very beginning. Their commitment was clear from the start in terms of what they see in me and they have been there at every single step as I've grown.

István Vardai

Before I started working with HarrisonParrott I never considered my career strategically. I was interested in how to shape a phrase; what type of colours, sounds, dynamics, and rhythms the music needs; how to share my energy with an audience and project what I believe. They see how to complete this way of thinking and I've learnt how strategic thinking supports my musical development. They are interested in how I see things, how I am, what I need, what I need to become even better, and how to open doors and go on stages that are inspiring for me.

Stephen Hough

I've been with HarrisonParrott for 25 years or so. I have always had the most wonderful team. In some situations, if you're not earning money, you're of no use and it's 'Goodbye!' I've never felt that I was just an object for HarrisonParrott, a means of making money.

Esther Yoo

In the life of an artist there are ups and downs and the fantastic thing about HP is the sense of togetherness, that there's this team surrounding you. I have fantastic memories of great successes we've accomplished together, and there were also times that didn't go as we hoped – that's what happens in life. The support that an artist receives from their manager and team is so crucial and that sense of family, teamwork, trust and togetherness is what makes working with HP so unique.

Have you ever wondered what an artists' agency actually does? Some of our artists describe what they need from us

'Young artists need the people around them to acknowledge their need for the space and time to develop and grow at their own pace'

Han-Na Chang

Stephen Hough

The success of a manager is not measurable in the way it would be with a banker. It is about psychology, experience, contacts and the personal touch. You need to be able to read each other. There's frustration in all walks of life and certainly when you're constantly travelling around the world. A manager has to know the psychology of when to push you or pull you back; when to have a no-nonsense or a sympathetic approach.

They need to know how to calm someone down in difficult situations.

It isn't just about selling a diary – it's a human relationship. A manager has to protect the mental health of their artists. It's good to be busy, but bad to be too busy. Sometimes when we're on a high we accept more than we should. It's important for managers to keep that in mind. They have to say, 'Today you don't mind playing in Tokyo one night, Sydney the next and then Vienna and Helsinki, but when it comes to that week you will regret it.'

'It isn't just about selling a diary – it's a human relationship'

Stephen Hough

Andreas Scholl

Being a manager is more than getting the best fee out of a concert, booking as many concerts as possible and creating PR. It's about developing a strategy for each individual artist and working out appropriate repertoire and concerts.

Han-Na Chang

For me, having wonderful mentors was particularly great during my childhood and youth. They each had different advice to give, but thinking about it now, it all came down to taking the time to grow and mature, being curious about and studying broadly the humanities, and not missing out on my childhood. So, for the young artists of today – especially when the pace of sharing content has become even faster with the various social media channels – I would say they need the people around them to acknowledge their need for the space and time to develop and grow at their own pace, to find their own individual voice.

Leila Josefowicz

Artists need many different things from agents. We need them to have a mixture of knowledge, empathy and business smarts. We need them to be diligent and professional when we need connections with composers, artists, conductors and administrators, but also to be able to handle it when we're so exhausted that we can't make a concert next week.

Congratulations to Harrison Parrott on your 50th anniversary



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50 Years in a Day

Sunday 6 October, Southbank Centre

A celebration of the legacy and the future of HarrisonParrott international artist management company as it reaches its 50th anniversary, featuring its artists from across the world

Brahms, Chopin and Debussy

12pm, Queen Elizabeth Hall

Piazzolla Tango-Etude No.3 (Molto marcato e energico) for saxophone
Jess Gillam (saxophone)

Debussy Sonata in D minor for cello and piano
István Várdai (cello), Víkingur Ólafsson (piano)

Brahms Sonata in E flat for clarinet and piano, Op.120 No.2
Jörg Widmann (clarinet), Víkingur Ólafsson (piano)

Jörg Widmann Fantasie for solo clarinet
Jörg Widmann (clarinet)

INTERVAL

Chopin Nocturne in B flat minor, Op.9 No.1; Nocturne in E flat, Op.9 No.2

Satie Gnossienne No.1

Debussy Clair de lune from Suite bergamasque
Alice Sara Ott (piano)

J.S. Bach Prelude from Prelude and Fugue in C, BWV846 arr. Shlomo Gronich (Al na telech)

Purcell Music for a While from Oedipus incidental music

Traditional O waly waly

Berg Ferne Lieder from Jugendlieder

Vaughan Williams The Twilight People; Tired

Andreas Scholl (counter-tenor), Tamar Halperin (piano)

In conversation

2.30pm, Queen Elizabeth Hall Foyer – free

Gillian Moore leads a discussion about the new HarrisonParrott Foundation, with Jess Gillam, Pekka Kuusisto and Zwakele Tshabalala

Music from Bach to Birtwistle

3.30pm, Queen Elizabeth Hall

Duke Ellington In a Sentimental Mood

Lucienne Renaudin Vary (trumpet)

Falla Suite populaire espagnole arr. Kochanski for violin and piano

Leticia Moreno (violin), Daniel Kharitonov (piano)

Piazzolla Le grand tango

Ksenija Sidorova (accordion), Alban Gerhardt (cello)

Wolf From Goethe Lieder: Mignon I (Heiss mich nicht reden); Mignon II (Nur wer die Sehnsucht kennt); Mignon III (So lasst mich scheinen);

Mignon (Kennst du das Land)

Barbara Hannigan (soprano), Tamara Stefanovich (piano)

INTERVAL

J.S. Bach Prelude from Suite No.6 in D for solo cello BWV1012

Alban Gerhardt (cello)

Péter Eötvös For Lydia for two violins (*world premiere – written specially for the 50th anniversary of HarrisonParrott*)

Selected violin duos

Patricia Kopatchinskaja and Pekka Kuusisto, violins

Harrison Birtwistle Keyboard Engine for two pianos (*London premiere*)

Pierre-Laurent Aimard, Tamara Stefanovich (pianos)

One Orchestra, Four Great Conductors

7.00pm, Royal Festival Hall

Philharmonia Orchestra

Schubert Symphony No.8 in B minor (Unfinished)

Paavo Järvi (conductor)

R. Strauss Der Rosenkavalier Suite

Santtu-Matias Rouvali (conductor)

INTERVAL

Tchaikovsky Fantasy Overture, Romeo and Juliet

Elim Chan (conductor)

Elgar Enigma Variations

Vladimir Ashkenazy (conductor)

Schubert

Franz Schubert

(1797–1828)

Symphony No.8 in B minor, 'Unfinished' (1822)

- 1 Allegro Moderato
- 2 Andante con moto

Paavo Järvi, conductor

Franz Schubert composed nearly a thousand pieces before his untimely death aged only 31. In his final years he produced an extraordinary stream of masterpieces – as if he, like his contemporary, the English poet John Keats, feared 'that I may cease to be, before my pen has glean'd my teeming brain'.

Schubert had good reason to anticipate that his life would not be long: he contracted syphilis in 1822 or 1823, a then-incurable illness that sparked emotional suffering at least as acute as its physical effects. He appears to have spent extended periods of 1823 in hospital. By 1824 he was declaring himself 'the unhappiest, most wretched man in the world'. The situation supposedly plunged his compositions, too, into shadowy and despairing realms. Yet it seems that he began to compose his Symphony No. 8 in 1822, before he was diagnosed. Given the nature of this music, Schubert's much-vaunted darkness must already have been part of his psyche.

Although his reason for failing to complete the B minor Symphony has never been precisely determined, several theories exist. One is that in seeking a response to Beethoven's

masterpieces, Schubert was continually dissatisfied with his own efforts; another suggests that the onset of his illness and the subsequent treatment disrupted the work's flow.

In the end Schubert may have been content with the two existing movements alone, because in 1823 he sent them to the Styrian Music Society in Graz via his friend Joseph Hüttenbrenner, brother of its director. Now the plot thickens: that director, Anselm Hüttenbrenner, kept the manuscript and failed to reveal it until 40 years later. Finally he dug out the score for Schubert's biographer, Heinrich Kreissle von Hellborn, who had heard of its existence through a note by Hüttenbrenner in a biographical dictionary. The conductor Johann von Herbeck gave the world premiere in Vienna in 1865.

The first movement opens in hushed tones deep in the basses before the first theme, a bleak drop of a fifth, is heard over whispering strings. The major-key second subject with its folksong-like innocence acquires a sense of heartbreak from this despairing hinterland. High drama ensues while Schubert develops and contrasts these ideas.

The second movement seems to continue the mood of the first: after opening in E major, the music is soon shadowed by an anguished oboe melody over a syncopated background. The whole, deeply personal and richly orchestrated, forms a concentrated work with a perfection of its own.

Strauss

Richard Strauss

(1864–1949)

Der Rosenkavalier Suite Op.59 (arr. Rodzinski 1944)

Con moto agitato – Allegro molto – Tempo di Valse – Moderato molto sostenuto – Schneller Walzer: Molto con moto

Santtu-Matias Rouvali, conductor

After his opera *Salome* created sensation and scandal upon its premiere in 1905, the 41-year-old Richard Strauss was able to build from its proceeds a beautiful villa at Garmisch-Partenkirchen, Bavaria. There he composed *Elektra*, the libretto adapted from Sophocles by the poet Hugo von Hofmannsthal – who turned out to be Strauss's artistic soulmate. Their creative partnership extended thereafter over 23 years and six operas. 'We were born for one another and are certain to do fine things together,' wrote composer to librettist. Their most celebrated effort was *Der Rosenkavalier*, written in 1909–10 and premiered to vast success the following year.

This opera inhabits a wholly different world from *Elektra*: 'Now I shall write a Mozart opera,' Strauss is supposed to have said. Hofmannsthal obliged with a story set in 18th-century Vienna: it has resonances of both *Le nozze di Figaro* and *Don Giovanni* in its topics of decadent aristocracy, the relationship of nobility and servants, and multiple cross-dressings for the trouser-role mezzo-soprano – give Mozart's Cherubino a couple more years and he could well grow into Strauss's Octavian. Strauss later remarked that Hofmannsthal's libretto virtually set itself – he enjoyed working on it so much that he accidentally set a stage direction to music.

The story depicts a love triangle – or maybe a lust quartet. The Marschallin

Marie-Therese, whose husband is absent, has taken a lover: 17-year-old Count Octavian. She is convinced that the boy will leave her someday for a younger woman (the Marschallin is supposed to be about 32, hardly a dowager). Her cousin Baron Ochs von Lerchenau, a grossly ill-mannered lecher, arrives to ask her advice about his engagement to 15-year-old Sophie von Fanninal, a match uniting old aristocracy with nouveau-riche money. Hofmannsthal invented a tradition for the characters to follow: the bridegroom must send a cavalier to present his betrothed with a silver rose. The Marschallin recommends Octavian for the task. Octavian and Sophie duly meet and fall in love. But Ochs also has the hots for the Marschallin's maid – actually Octavian in disguise, hastily hiding his identity when he and the Marschallin are interrupted in Act 1. Ultimately Octavian stages an elaborate revenge to catch Ochs red-handed, before the opera subsides to a nostalgic close, the Marschallin giving up her lover to Sophie.

The conductor Arthur Rodzinski extracted a concert suite from the opera and premiered it in New York in 1944. It begins with the opera's rather explicit prelude, after which the first scene reveals Octavian in bed with the Marschallin. There are telescoped impressions of the latter's passion for Octavian and his first meeting with Sophie as he presents the silver rose – an unmistakably glistening series of chords. The mood shatters with music from the wilder shenanigans of the final act, ushering in a succession of waltz themes from Ochs's song 'With me, no night is too long' and another derived from the opera's opening. The heartrending trio for the Marschallin, Sophie and Octavian puts in an appearance, along with Sophie and Octavian's final duet. Another rousing waltz forms an upbeat conclusion.

INTERVAL

'Given the nature of this music, Schubert's much-vaunted darkness must already have been part of his psyche'

'It is full of the most beautiful harmonies and melodies. The score is complex – there are so many patterns and lines, and it's always interesting to pick the ones that are the most important. I love how Strauss builds the music up'

Santtu-Matias Rouvali

Pyotr Tchaikovsky

(1840–1893)

Fantasy Overture, Romeo & Juliet
(vers. standard, 1880)

Elim Chan, conductor

Tchaikovsky's evocation of Shakespeare's tragedy went through a tough creative process before reaching its almost perfect form. The story must have appealed strongly to the composer: to be homosexual in 19th-century Russia meant knowing all too much about 'star-cross'd love'.

The idea for the piece was originally suggested in 1869 by Mily Balakirev, one of the group of nationalistic Russian composers known as 'The Mighty Handful' – Balakirev even offered his young colleague a detailed programmatic outline. Tchaikovsky complied, but after Balakirev took the first draft to pieces, he reworked it extensively in 1870. Ten years later he revised the ending and added the title 'Overture-Fantasia'. The final version waited six years for its premiere, in Tblisi, Georgia.

Tchaikovsky is often seen as a musical bridge between Russia and Europe. There is little mistaking that bridge in his *Romeo and Juliet*: at the outset a theme associated with Friar Laurence evokes the male-voice *a cappella* chants of the Russian Orthodox Church. Tchaikovsky has effectively taken the essence of the story, translated it into pure structure and imbued it most successfully with his own time and place.

The structure is virtually classic sonata form, plus substantial introduction and coda. After Friar Laurence's theme opens the work, two principal themes are contrasted: pugnacious music that represents the enmity of the Montagues and the Capulets; and as the second subject,

the lyrical melody for the lovers. Tchaikovsky adds a wealth of detail: irregular cymbal crashes in the fight music seem to indicate clashing swords, and in the love theme the harp perhaps suggests the glint of moonlight.

In the development, Tchaikovsky combines the fight music with the Friar Laurence theme – as if reminding Romeo of the context in which he is about to kill Juliet's cousin, Tybalt. The lovers' music recapitulates, but is quickly shattered, and the coda, when it arrives, begins with a funeral march based on their melody. In the coda, Friar Laurence's soundworld, extrapolating good from tragedy, leads into the love motif turned upside down – the final chords are from the fight theme, an ultimate reconciliation.



Tchaikovsky's visiting card from the 1880s

Romeo and Juliet in a sports car

Conductor ELIM CHAN offers her thoughts on Tchaikovsky's much-loved work, and looks forward to conducting the Philharmonia again



'You know from the very beginning that the story is going to be dark –there's so much anguish, even in the beautiful, yearning themes'

Elim Chan

I made my Philharmonia debut with this piece in 2017 – it was a cancellation and it was miraculous that I could step in. The orchestra played it so wonderfully and it opened up my relationship with them, so there is no better choice of repertoire for me to conduct them in celebrating HP's anniversary.

The overture suggests the story of *Romeo and Juliet*, and lets you imagine what happens to the lovers. In less than 20 minutes you get both the angst and the passion of Shakespeare's play. You know from the very beginning that the story is going to be dark –there's so much anguish, even in the beautiful, yearning themes on the high instruments in the very opening. We immediately know that Romeo and Juliet may attain love, but they won't be able to keep it.

We hear the struggle between the two families – two forces wrestling. In the middle there is the glorious melody that stays with you after hearing it just once – an intimate and passionate celebration of their love. It doesn't last long because the struggle returns. At the end we know the lovers can't be together on earth, but Tchaikovsky's ending brings them together in death.

They say that conducting a great orchestra is like driving a Ferrari race car, and that's the case with the Philharmonia. The players read every single little gesture you make. You give them the inspiration and they take it. If you work on one thing, they apply that to similar places – there's never any struggle.

I've conducted the orchestra twice now and the experiences have been such a pleasure. I find I can be myself, which is rare – I can be in my own skin without needing to impress them. I can tell them how I hear the music and they just go for it. They are efficient and free at the same time, and so open – once you're honest and show yourself to them, they come with you. They are kind, classy and fast and I felt the chemistry when I first stood in front of them.

The other three conductors have such special relationships with the orchestra, and I feel so honoured to be invited to conduct tonight, and to experience how the orchestra is with each of them. It will be my first time seeing Vladimir Ashkenazy live and I will watch the rehearsals and sneak into the audience if I can, and become a fan girl. His performances of Russian repertoire with the Philharmonia are benchmarks, so when I see him performing live, I can check that off my bucket list.

Edward Elgar

(1857–1934)

Variations on an Original Theme, 'Enigma' (1898–9)

Vladimir Ashkenazy, conductor

Edward Elgar's *Variations on an Original Theme, 'Enigma'*, is dedicated 'to my friends pictured within'. This was Elgar's breakthrough work, composed when he was already 42: it was premiered at the Queen's Hall, London, on 19 June 1899, conducted by Hans Richter. After its second performance (in Düsseldorf in 1901) Richard Strauss declared: 'Here for the first time is an English composer with something to say'. Hitherto an 'outsider', as the Roman Catholic son of a piano tuner and music shop owner in Worcester, Elgar was embarking upon a path that eventually led him to a baronetcy and the Order of Merit.

Elgar later traced the work's genesis to 21 October 1898. He and his wife, Alice, were living in Malvern, where he eked out a living as a jobbing musician after a fruitless spell in London. He wrote: 'After a long day's fiddle teaching in Malvern, I came home very tired. Dinner being over, my dear wife said to me, "Edward, you look like a good cigar", and having lighted it, I sat down at the piano... suddenly my wife interrupted by saying, "Edward, that's a good tune." I awoke from the dream: "Eh! Tune, what tune!" and she said, "Play it again, I like that tune." I played and strummed, and played, and then she exclaimed, "That's the tune." And that tune is the theme of the Variations.'

The Enigma itself remains a mystery – though many have claimed to have solved it. Elgar referred to a larger 'theme' that goes through the work, but is never played. This has led various interpretations, from an unheard musical 'theme' such as the

Lutherian chorale 'Ein feste Burg', to a theme in the sense of a topic, perhaps friendship, love or loneliness. In a letter of 1912, Elgar said that the variations' actual theme expressed 'my sense of the loneliness of the artist... and to me it still embodies that sense'.

Still, Elgar loved puzzles, and liked to keep his listeners guessing. And within the Enigma Variations, there are further mysteries:

Enigma: Andante

Variation 1: C.A.E.

Elgar's wife, Alice, is evoked in a gracious, atmospheric variation, enhanced by plangent triplets and tremolando.



Edward Elgar

Variation 2: H.D.S.-P.

Elgar gently parodies the keyboard warm-up of his pianist friend Hew David Steuart-Powell, who played trios with him and Basil Nevison. The piece is, Elgar said, 'chromatic beyond H.D.S.-P's liking'.

Variation 3: R.B.T.

Richard Baxter Townshend was an amateur actor. Elgar wrote that his impersonations found 'the low voice flying off occasionally into "soprano" timbre'.

Variation 4: W.M.B.

The country gentleman William Meath Baker is depicted with a brusque personality and a tendency to slam doors.

Variation 5: R.P.A.

The poet Matthew Arnold's son, Richard Penrose Arnold, was a pianist and music lover: 'His serious conversation was continually broken up by whimsical and witty remarks,' Elgar wrote.

Variation 6: Ysobel

Elgar's pupil Isabel Fitton is portrayed in a poised solo for her instrument, the viola.

Variation 7: Troyte

For the architect Arthur Troyte Griffith, Elgar recalls an exasperating occasion when he attempted to teach this family friend the piano.

Variation 8: W.N.

The music lover Winifrid Norbury lived in an elegant 18th-century house, reflected in the style of this variation, which also captures her graceful laugh.

Variation 9: Nimrod

Frequently used for memorial services and suchlike, Nimrod is a tribute to Elgar's editor at Novello, A.J. Jaeger, whose name means 'hunter' in German – Nimrod of the Bible was a 'mighty hunter'. The composer trusted Jaeger's judgement above all others. They also shared a profound love of Beethoven; this variation is modelled on the style of the great composer's slow movements.

Variation 10: Dorabella

Elgar's young friend Dora Penny has a nickname from Mozart's *Così fan tutte*. A delicate intermezzo takes a characteristic rhythm from the girl's slight stutter.

Variation 11: G.R.S.

George R. Sinclair, organist of Hereford Cathedral – whose bulldog, Dan, once fell into the River Wye. We hear Dan tumble in, then bound back with tremendous bass barking on the timpani.

Variation 12: B.G.N.

Elgar's 'serious and devoted' cellist friend Basil Nevinson is captured in a Schumannesque solo.

Variation 13: *** (Romanza)

Another enigma: an identity hidden by asterisks. In the centre the side-drum evokes a ship's engine, with a quotation from Mendelssohn's *Calm Sea and Prosperous Voyage* – a sea voyage is being suggested. This could be Elgar's first fiancée, Helen Weaver, who studied the violin in Leipzig (where Mendelssohn founded the music academy) and later emigrated to New Zealand.

Variation 14: Finale E.D.U.

Alice's pet name for Elgar was Edoo. A triumphant self-portrait, including reminiscences of other variations, notably Alice's and Jaeger's, brings this affectionate work to a grand-style conclusion.

Programme notes © Jessica Duchon

'Here for the first time is an English composer with something to say'

Richard Strauss

Today's artists



Pierre-Laurent Aimard (piano) is a key figure in the music of our time, having worked closely with composers including Ligeti, Stockhausen,

Kurtág, Carter and Boulez. An innovative curator, he has held many residencies, including at Carnegie Hall, Lucerne Festival and Edinburgh Festival, and was Artistic Director of the Aldeburgh Festival from 2009 to 2016. This season he focuses on Beethoven's 250th anniversary, presenting Beethoven and the Avant-Garde, which explores the composer's legacy and influence as a modernist, as well as New Academy Concerts with the Gürzenich Orchestra of Cologne and François-Xavier Roth, in the spirit of Beethoven's own Academy soirées. He brings both projects to Southbank Centre as part of his three-year residency, and in March 2020 pairs Beethoven's Hammerklavier Sonata with Ives' 'Concord' Sonata at Queen Elizabeth Hall.



Vladimir Ashkenazy (conductor, piano) has focused on conducting over the past 35 years, but continues to add to his extensive piano

discography in the recording studio. He has been Conductor Laureate of the Philharmonia Orchestra since 2000 and as well as performing with the orchestra in London and around the UK, tours with them worldwide. He served as Music Director of the European Union Youth Orchestra from 2000 to 2015 and as Principal Conductor and Artistic Adviser to the Sydney Symphony Orchestra from 2009 to 2013. This year he became the orchestra's first Conductor Laureate, an appointment created for him in recognition of their 50

year association. He maintains strong links with many orchestras, including Cleveland Orchestra, San Francisco Symphony and Deutsches Symphonie-Orchester Berlin, and makes guest appearances with leading ensembles all over the world.



Elim Chan (conductor) won the Donatella Flick Conducting Competition in 2014, along with a one-year appointment as an assistant

conductor of the London Symphony Orchestra. She has since been appointed Principal Guest Conductor of the Royal Scottish National Orchestra and Chief Conductor of Antwerp Symphony Orchestra, where she just opened her first season with Stravinsky's *The Rite of Spring*. She made her BBC Proms debut in August with the BBC National Orchestra of Wales, and guest conducts around the world this season with the Konzerthausorchester Berlin, Royal Concertgebouw Orchestra, London Symphony Orchestra, Toronto Symphony, Philadelphia and the Philharmonia orchestras.



Peter Eötvös (composer, conductor and teacher) combines the three roles in a high-profile career. He has composed for prestigious orchestras

including Berliner Philharmoniker, New York Philharmonic, Wiener Philharmoniker and the Royal Concertgebouw Orchestra, and his third violin concerto, *Alhambra*, dedicated to and performed by Isabelle Faust, received its world premiere at the Granada Festival in July 2019 and was subsequently performed in London (BBC Proms), Paris and Berlin. In 2019/2020 season Eötvös returns as composer and

conductor to Berliner Philharmoniker, Vienna State Opera and Czech Philharmonic.



Alban Gerhardt (cello) has spent more than 25 years exploring both well-known and uncharted classical repertoire of the past and present. This season he gives the world premiere of a concerto by Julian Anderson in Paris with the Orchestre

National de France, and takes Brett Dean's new Cello Concerto to the US, performing it with the Minnesota Orchestra under Osmo Vänskä and the New York Philharmonic with Simone Young, as well as to Sweden, with Daniel Harding and the Swedish Radio Symphony Orchestra. In March he released Bach's Cello Suites for Hyperion, described by *The Sunday Times* as 'one of the most spontaneous-sounding sets on disc'.



Jess Gillam (saxophone) is quickly becoming one of the most familiar faces of classical music in the UK today. She has performed extensively across the country as well as around the world, and closed the 2018 BBC Proms, performing in

both the Last Night of the Proms at the Royal Albert Hall and in Radio 2's Proms in the Park. She records exclusively for Decca Classics and as a passionate advocate for classical music and education, presents shows on TV and radio, including her own Radio 3 programme, *This Classical Life*. She is a trustee of the HarrisonParrott Foundation.



Tamar Halperin (piano) performs worldwide both as soloist and chamber musician. With a background in historically informed performance, including studies at the Schola Cantorum in Basel and a doctorate on J.S. Bach from

The Juilliard School, she also performs jazz and big band music, for which she was given ECHO Jazz awards in 2010 and 2014 with jazz pianist Michael Wollny. Other awards include the Hessian Cultural Prize, which she shared with her husband Andreas Scholl.



Barbara Hannigan (conductor, soprano) begins the 2019/20 season as Principal Guest Conductor at Gothenburg Symphony Orchestra. She will work with London Symphony Orchestra, Toronto Symphony Orchestra and Bayerische

Staatsoper, and serve as Artist-in-Residence at Orchestre Philharmonie de Radio France. She has premiered over 85 new works and worked with composers including György Ligeti, George Benjamin, Pierre Boulez and Henri Dutilleul. Her first album as singer and conductor, *Crazy Girl Crazy*, won the 2018 Grammy Award for Best Classical Solo Vocal album. In 2018 she launched the Equilibrium Young Artist mentoring initiative.



Paavo Järvi (conductor) begins his tenure as Chief Conductor of the Tonhalle-Orchester Zürich this month. Together they will record Messiaen this year and a Tchaikovsky cycle in 2021. As Chief Conductor of the NHK Symphony Orchestra

he will lead the group on their second European tour together and release new recordings of Mahler and Wagner. This season he also celebrates 15 years as Artistic Director of the Deutsche Kammerphilharmonie Bremen, and they will revisit their celebrated 2004 Beethoven cycle in 2020. He continues to serve as Artistic Director of the Estonian Festival Orchestra, which he founded, alongside the Pärnu Music Festival and Järvi Academy in 2010, Conductor Laureate of Frankfurt Radio Symphony, Music Director Laureate of Cincinnati Symphony Orchestra and Artistic Advisor of the Estonian National Symphony Orchestra, as well as guest conducting the world's finest orchestras.



Daniel Kharitonov (piano) emerged as one of the brightest talents of the 2015 Tchaikovsky International Competition, winning third prize aged only 16. He made his Royal Festival Hall debut in 2017 and has appeared with the Philharmonia

Orchestra under the baton of Vladimir Ashkenazy, Budapest Festival Orchestra with

Iván Fischer and Mariinsky Orchestra conducted by Valery Gergiev. This season he debuts with the Tchaikovsky Symphony Orchestra of Moscow Radio and Vladimir Fedoseyev in his native Russia. A frequent visitor to Asia, this autumn he undertakes a recital tour of Japan and collaborates with NHK Symphony Orchestra for the first time. He returns to the Southbank Centre in April 2020 to perform Tchaikovsky's First Piano Concerto with the Philharmonia Orchestra.



Patricia Kopatchinskaja (violin) explores diverse repertoire from Baroque to new commissions and experiments with the nature of musical communication in her performances. This season she tours the US with cellist Jay Campbell

and performs Ligeti's Violin Concerto with the London Symphony Orchestra and Sir Simon Rattle across Europe and in New York. She tours with the Budapest Festival Orchestra under Iván Fischer and with Camerata Bern, whose Artistic Director she has been since 2018 – this season they release their first album, *Time and Eternity*, on Alpha Classics. She will also perform the world premiere of a new commission by Francisco Coll and continue a Vivaldi project with Il Giardino Armonico, featuring new works.



Pekka Kuusisto (violin) is known for his fresh approach to repertoire, programming and performance. His various ongoing relationships include as Artistic Partner with Mahler Chamber Orchestra and Saint Paul Chamber Orchestra,

and Artistic Director of Australian Chamber Orchestra Collective. An advocate of new music, he has given premieres of concertos by Daniel Bjarason, Sauli Zinovjev, Anders Hillborg, Andrea Tarrodi and Philip Venables. He works with people across the creative spectrum – recent projects include collaborations with art collective Kosminen, neurologist Erik Scherder, electronic music pioneer Brian Crabtree, jazz trumpeter Arve Henriksen, juggler Jay Gilligan and folk artist Sam Amidon.



Leticia Moreno (violin) won the prestigious Echo Rising Star in 2012, leading to recitals in the main concert halls of Europe. Signed to Deutsche Grammophon Spain, her most recent album explored the work of Piazzolla on the 25th

anniversary of his death in 2017, and she has performed his music across Europe, US and Asia as part of the New Tango Quintet. Her previous album featured Shostakovich's First Violin Concerto with Yuri Temirkanov and the St Petersburg Philharmonic Orchestra. This year she gave the premiere of *Aurora*, a new violin concerto by Jimmy López, commissioned by Houston Symphony.



Vikingur Ólafsson, (piano) became one of today's most sought-after artists following the massive impact of his albums of works by Philip Glass (2017) and J.S. Bach (2018), which appeared in several lists of best albums of the year. His Bach release

was named one of the greatest ever Bach recordings by *Gramophone* magazine and Album of the Year at the 2019 BBC Music Magazine Awards. He has been invited to take up various international artist residencies, starting in 2019/20 at the Berlin Konzerthaus.



Alice Sara Ott (piano) works with the world's leading conductors and orchestras, this season making her debut with Berliner Philharmoniker, and undertaking a European tour with Royal Philharmonic Orchestra. She

is an exclusive recording artist with Deutsche Grammophon, which released her last album, *Nightfall*, in 2018, featuring works by Satie, Debussy and Ravel. This year, she continues her *Nightfall* recital tour with performances in Rotterdam, Berlin, Budapest, Munster, Friedrichshafen, Bad Kissingen, Hong Kong and a tour of China.



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Santtu-Matias Rouvali (conductor) begins his tenure as Principal Conductor of the Philharmonia in 2021, in the meantime serving as Principal Conductor Designate while continuing as Chief Conductor of both Gothenburg Symphony and

Tampere Philharmonic Orchestra. In demand around the world, this season he makes debuts with the New York Philharmonic, Berlin Philharmonic and the Royal Concertgebouw Orchestra, with whom he conducts *Oedipus Rex*. His Gothenburg season opens with the orchestra's Artist-in-Residence Leif Ove Andsnes, and he takes the orchestra on tour to Japan in 2020. Their recent first disc of a Sibelius cycle won *Gramophone* magazine's Editor's Choice, a German Record Critics' Award and the prestigious French Diapason d'Or Découverte award.



Andreas Scholl (counter-tenor) has been heard in all the world's leading concert halls, theatres and festivals throughout his distinguished career, as well as in solo recordings that remain catalogue favourites, across

opera, recital and oratorio repertoire. He made history in 2005 as the first countertenor and the first German to perform as a soloist at the Last Night of the BBC Proms. He has won many awards, including the Hessian Cultural Prize, shared with his wife Tamar Halperin, and away from the concert platform he creates films and composes music from his own studio.



Ksenija Sidorova (classical accordion) is a leading ambassador for the instrument. Her repertoire spans Bach and Bizet to Piazzolla and Erkki-Sven Tüür, and she has premiered concertos by composers Benjamin Wallfisch

and Claudia Montero and will give the first performance of a work by Arturs Maskats in 2020. She regularly performs with prominent orchestras, this season including Munich Philharmonic, Shanghai Symphony Orchestra and Tonhalle-Orchester Zürich. She has worked

extensively with mandolin player Avi Avital, with whom she recently toured the US with Orpheus Chamber Orchestra, and other chamber music partners include Nemanja Radulović, Camille Thomas, Leticia Moreno, the Goldmund Quartet, Nicola Benedetti and Joseph Calleja.



Tamara Stefanovich (piano) performs internationally as both chamber musician and soloist with the world's leading orchestras, her repertoire ranging from Bach to contemporary works. Last year she featured as Artist in Focus with the

Orquestra Sinfônica do Estado de São Paulo, performing with Pierre-Laurent Aimard. She recently released her first album for Pentatone, *Influences*, including solo works by Bach, Bartók, Ives and Messiaen that demonstrate the impact of a variety of cultures on classical composers. Last season she performed at the Berlin Philharmonie, Barbican Centre and Carnegie Hall. She co-founded and curates The Clearing, a festival dedicated to sharing contemporary music, part of Portland International Piano Series.



István Várdai (cello), has performed at Wigmore Hall three times this year, including as part of a European tour of Schubert trios with pianist Elisabeth Leonskaja and violinist Liza Ferschtman. He has worked with orchestras such as St

Petersburg Symphony Orchestra, Orchester de la Suisse Romande and Kremerata Baltica, with a wide-ranging repertoire that encompasses 20th-century masterpieces by Prokofiev and Dutilleux. With Kristóf Baráti, he serves as Artistic Director of the Kaposfest Chamber Music Festival in Hungary, and he plays the 1673 'Ex du Pré-Harrell' Stradivari.



Lucienne Renaudin Vary (trumpet) was the first trumpeter ever to be accepted into both the Classical and Jazz departments of the Paris Conservatoire at the same time. She has just released her second album for Warner Classics, *Demoiselle in New York*, music by

Bernstein and Gershwin, recorded with BBC Concert Orchestra under Bill Elliott. This season she tours South East Asia with London Chamber Orchestra and makes her US debut with the National Symphony Orchestra. She continues to work in jazz and in 2018 made her festival debut at Jazz in Marciac as the opening act for trumpeter Wynton Marsalis.



Zwakele Tshabalala (tenor) is currently studying for his Master of Performance at the Royal College of Music, London, where he has been awarded a full scholarship. His recent performances as Hot Biscuit Slim in English

National Opera's critically acclaimed *Paul Bunyan* at Alexandra Palace highlighted him as a standout soloist and a young talent to watch. Born in South Africa, he left home to join the Drakensberg Boys Choir and was a member of the South African Youth Choir. In 2012 he joined the South African College of Music, studying for a performance diploma in opera under the supervision of Virginia Davids and Khamal Khan. He made his operatic debut at the opera school as Giuseppe in *La traviata* in 2013, and in 2016 was the winner of The Schock Foundation Prize for Singing at the University of Cape Town.



Jörg Widmann (clarinet, composer, conductor) is one of the most versatile artists of his generation. As a clarinetist he performs with renowned orchestras and his compositions are performed by conductors such as Daniel Barenboim, Valery Gergiev

and Sir Simon Rattle. He has served as artist-in-residence with leading festivals and orchestras and was the first ever Gewandhaus Composer, in 2017/18. In the coming season he holds the Richard and Barbara Debs Composer's Chair at Carnegie Hall.



Leia Zhu (violin), aged 12, has already performed at some of the world's most prestigious festivals and venues. As 'The Violin Girl', she regularly posts YouTube vlogs, attracting thousands of subscribers and views.

Last season, she performed Wieniawski's Concerto No.1 with the Mariinsky Symphony Orchestra at the White Nights Festival in St Petersburg, Waxman's Carmen Fantasie with Novosibirsk Symphony Orchestra at Vadim Repin's Trans-Siberian Art Festival – broadcast on BBC Radio 3 – and embarked on a two-week, six-city tour of Israel with the Tel Aviv Soloists Ensemble. She has won many international prizes, with successes including first prize at Moscow's International "Nutcracker" Television Contest for Young Musicians. She has been featured by international media outlets including Classic FM, BBC News, Violin Channel and *The Strad* magazine.

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The Philharmonia is a world-class symphony orchestra for the 21st century.

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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.

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1ST VIOLINS

Zsolt-Tihamér Visontay
Sarah Oates
Fabrizio Falasca
Eunsley Park
Adrián Varela
Soong Choo
Lulu Fuller
Minhee Lee
Victoria Irish
Alessandro Cannizzaro
Clare Hoffman
Diana Galvydyte
Caroline Frenkel
Ingrid Button
Marciana Buta
Cindy Foster

2ND VIOLINS

Annabelle Meare
Fiona Cornall
Samantha Reagan
Gideon Robinson
Nuno Carapina
Paula Clifton-Everest
Sophie Cameron
Julian Milone
Jan Regulski
Susan Hedger
Helen Cochrane
Marina Gillam
Nicola Goldscheider

VIOLAS

Yukiko Ogura
Nicholas Bootiman
William Bender
Linda Kidwell
Cheremie Hamilton-Miller
Michael Turner
Carol Hultmark
Joseph Fisher
Pamela Ferriman
Lucia Ortiz Sauco
Louise Hawker
Ellen Blythe

CELLOS

Richard Birchall
Eric Villeminey
Ella Rundle
Alexander Rolton

Deirdre Cooper
Yaroslava Trofymchuk
Miwa Rosso
Coral Lancaster
Tamaki Sugimoto
Yvonne-Marie Parsons

BASS

Tim Gibbs
Christian Geldsetzer
Alex Henery
Gareth Sheppard
Simon Oliver
Siret Lust
Joseph Cowie

FLUTES

Thomas Hancox
June Scott
Keith Bragg

PICCOLO

Keith Bragg

OBOES

Tom Blomfield
Alex Hilton
Jill Crowther

COR ANGLAIS

Jill Crowther

CLARINETS

Mark van de Wiel
Jennifer McLaren
Jordan Black

E FLAT CLARINET

Jennifer McLaren

BASS CLARINET

Katy Ayling

BASSOONS

Jonathan Davies
Shelly Organ
Luke Whitehead

CONTRA BASSOON

Luke Whitehead

HORNS

Nigel Black
Laurence Davies
Kira Doherty
Carsten Williams
Elise Campbell

TRUMPETS

Chris Evans
Will Morley

ALTO TROMBONE

Byron Fulcher

TROMBONES

Byron Fulcher
Philip White

BASS TROMBONE

James Buckle

TUBA

Peter Smith

TIMPANI

Matt Perry

PERCUSSION

Emmanuel Curt
Peter Fry
Kevin Hathway
Richard Cartlidge
Christopher Terian
Tim Gunnell

HARP

Heidi Krutzen
Stephanie Beck

CELESTE

Catherine Edwards

ORGAN

Richard Pearce

This list comprises the players performing in this concert. It was correct at the time of going to print but is subject to alteration. For the full list of Philharmonia members, please visit philharmonia.co.uk/orchestra/players.

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Maxime Pascal
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Josep Pons
Christoph Poppen
Kristiina Poska
Lawrence Renes
Santtu-Matias Rouvali
Jiří Rožeň
Christopher Seaman
Aziz Shokhakimov
Lan Shui
Dalia Stasevska
Eduardo Strausser
Anu Tali
Osmo Vänskä
Nil Venditti
Arvo Volmer
Edo de Waart
Christopher Warren-Green
Jörg Widmann
David Zinman
Ariel Zuckermann

PIANO

Behzod Abduraimov
Pierre-Laurent Aimard
Vladimir Ashkenazy
Yulianna Avdeeva
Jean-Efflam Bavouzet
Bertrand Chamayou
Lise de la Salle
Angela Hewitt
Stephen Hough
Joseph Kalichstein

Daniel Kharitonov
Nikolai Lugansky
Vikingur Ólafsson
Alice Sara Ott
Javier Perianes
Maurizio Pollini
Hüseyin Sermet
Tamara Stefanovich
Jean-Yves Thibaudet
Nobuyuki Tsujii
Alexei Volodin
Lukáš Vondráček
Krystian Zimerman

VIOLIN

Lisa Batiashvili
Lorenza Borrani
Stephanie Childress
Leila Josefowicz
Patricia Kopatchinskaja
Erzhan Kulibaev
Pekka Kuusisto
Riccardo Minasi
Alina Pogostkina
Benjamin Schmid
Gil Shaham
Sayaka Shoji
Akiko Suwanai
Christian Tetzlaff
Stephen Waarts
Noa Wildschut
Esther Yoo
Leia Zhu

CELLO

Nicolas Altstaedt
Gautier Capuçon
Henri Demarquette
Sol Gabetta
Alban Gerhardt
Klaus Mäkelä
Truls Mørk
Jonathan Roozeman
Alexey Stadler
István Várdai

CLARINET

Dimitri Ashkenazy
Martin Fröst
Jörg Widmann

OBOE

François Leleux

TRUMPET

Lucienne Renaudin Vary

ACCORDION

Ksenija Sidorova

SAXOPHONE

Jess Gillam

HARP

Xavier de Maistre

FLUTE

Claire Chase

ENSEMBLE

Goldmund Quartet
Spira mirabilis
Tetzlaff Quartett

COMPOSER

Daniel Bjarnason
Peter Eötvös
Krzysztof Penderecki
Hüseyin Sermet
Jörg Widmann

PRODUCER

Claire Chase

VOCAL

SOPRANO

Emma Bell
Claudia Boyle
Susan Bullock
Nicole Cabell
Layla Claire
Jenny Daviet
Mari Eriksmoen
Lauren Fagan
Barbara Hannigan
Georgia Jarman
Danae Kontora
Karita Mattila
Marie McLaughlin
Mirjam Mesak
Aga Mikolaj
Catherine Naglestad
Brenda Rae
Golda Schultz
Camilla Tilling
Miina-Liisa Värelä
Erin Wall
Laura Wilde

MEZZO-SOPRANO

Alyona Abramova
Jamie Barton
Rihab Chaieb
Allison Cook
Katarina Dalayman
Charlotte Hellekant
Hanna Hipp
Rachel Kelly
Maya Lahyani
Bethan Langford
Lilli Paasikivi
Katie Stevenson
Anne Sofie von Otter

COUNTER-TENOR

Anthony Roth Costanzo
Andreas Scholl
Lawrence Zazzo

TENOR

Paul Appleby
Barry Banks
John Daszak
James Ley
Amitai Pati
Pene Pati
David Portillo
Jack Swanson

Russell Thomas
Zwakele Tshabalala
Christopher Ventris

BARITONE

Jonathan McGovern
Alex Otterburn
Adrian Timpau

BASS-BARITONE

Andrew Foster-Williams
Greer Grimsley
Shenyang
Božidar Smiljanić
Derek Welton

BASS

Ain Anger
Stephen Milling

DIRECTOR

Kasper Holten
Francisco Negrin

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Attacca Quartet
Cañizares
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Péter Eötvös for writing a new work
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Gillian Moore, Director of Music,
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Photo credits

Omar Ayyashi (Moreno); Julia Bayer (Järvi); Jonas Becker (Ott); Marco Borggreve (Kopatchinskaja, Stefanovich, Widmann); Andrea Felvegi (Eötvös); Simon Fowler (Renaudin Vary); Camilla Greenwell (Philharmonia); Gregor Hohenberg (Halperin); Samantha Jackson (Tshabalala); Kaupo Kikkas (Gerhardt, Gillam); Peter Kiss (Vardai); Willeke Machiels (Chan); Ari Magg (Ólafsson); Liene Petersone (Sidorova); Keith Saunders (Ashkenazy); Maija Tammi (Kuusisto); Julia Wesely/Wiener Konzerthaus (Aimard)

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'From a moral standpoint we must play whatever part we can in making access to the arts and culture fairer'

One of the arguments we hear perpetually is that classical music is elitist. We know this isn't necessarily true, but it is vital to make sure that all young people have access to the many benefits classical music offers whatever their education, ethnic or socio-economic background.

As part of our 50th anniversary, we are setting up the new HarrisonParrott Foundation with a focus on this issue. Everyone in the company feels strongly that from a moral standpoint we must play whatever part we can in making access to the arts and culture fairer.

The Foundation is partnering with Tri-borough Music Hub, which delivers innovative music programmes to three councils in West London, and will engage with the Hub's activities through our artists, giving children who have often had no contact with classical music – and their families – the chance to hear, play and talk with world-class artists.

It's just as important that people working behind the scenes in the arts come from different backgrounds, and we are working with Creative Access, funding two people from BAME backgrounds in fully paid internships every six months. We're also excited to be able to help the young South African tenor Zwakele Tshabalala get his visa so he can study at the Royal College, supporting him financially.

We've put our money where our mouth is as a company, which is the only way things will change. We hope you will support us in this important campaign. Details for making a donation are on page 30.

Lorna Aizlewood
Chief Operating Officer & General Counsel, HarrisonParrott

South African tenor
Zwakele Tsablala
has begun his
studies at the Royal
College of Music



Samantha Jackson

Two of the new HarrisonParrott Foundation's trustees explain why they're getting involved



Kaupo Kikkas

'Young performers have a duty to make sure that the next generation has music in their lives'

I'm so pleased to be involved in the HarrisonParrott Foundation. I'm going to be a trustee but also be involved on a more practical level, going into schools and playing to, and with, children.

Children have an intuitive reaction at a young age, but often music is not incorporated into the mainstream curriculum in any way. It's seen as an add-on in schools and is side-lined early on. It should be an integral part of any education.

Music is one of the most demanding subjects and there is so much to take from it, aside from the mechanics of learning an instrument. It can enrich so many other parts of a child's life, teaching them cooperation, resilience, determination, communication and interaction. The fact that it's side-lined affects how creatively children can think, which has an impact upon every other subject area. Music should be a core subject within the curriculum.

The first concert I remember was a saxophone quartet my parents took me to when I was about 11. I'd never heard a saxophone sound like that and was completely blown away. That's when I started playing saxophone more seriously. Until then I was playing pop tunes, but at that point I decided I wanted to be the best I could be and started studying more seriously.

One of the most important things I've learnt is that once you take away all the traditions that surround music, it is just a form of communication. My ambition with every single performance, recording and concert is to move someone, whether that be to bring them some joy, make them feel any kind of emotion or cause them to question something. My role is to communicate through a language that is more universal than any other language, and to do that as well as I can.

Young performers have a duty to make sure that the next generation has music in their lives. I think this can be through us going into schools and being involved on a practical level, or it can be through speaking about it and trying to promote music education.

Jess Gillam
Saxophonist



Sheila Burnett

A young singer
performs in
Tri-borough's
Christmas Festival



'We're taking music into schools where students don't have access because there isn't the funding'

I'm delighted to have become a trustee of the HarrisonParrott Foundation. Funding for the arts in schools, particularly music, is a real issue at the moment, as well as the fact that the school music syllabus isn't inclusive.

We're going to look at ways to tackle the problems, taking music into schools where students don't have access because there isn't the funding. We will bring in professional musicians to perform for, and with, the students, making sure they have some music in their lives.

Throughout my career, I've benefitted from people mentoring me, giving me advice or a leg up. I didn't go to a wealthy school, but I was able to learn musical instruments, and I feel privileged to have had that. I wouldn't be where I am now without other people helping me, and it's important to give back.

Ollie Howell
Composer, drummer, producer

Through HarrisonParrott's Artists for Inclusivity scheme, working with Tri-borough Music Hub, which delivers music programmes to schools in West London, three HarrisonParrott artists will take part in workshops with the Hub's students in the coming weeks: Stephanie Childress (7 October), Ollie Howell (9 November) and Susan Bullock (28 November).

Young students from Tri-borough Music Hub's orchestras



Sheila Burnett



Can you help?

Making a donation to the HarrisonParrott Foundation is simple – please go to www.harrisonparrott.com/foundation.

Your money will support the Foundation's programmes to bring greater diversity and inclusivity to classical music.

If you would like to find out more about the Foundation or get involved in any other way, please contact HPFoundation@harrisonparrott.co.uk.



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The future

The arts world has changed massively over the last 50 years. Where might it be headed in the next half century? We asked some HarrisonParrott artists and staff

Santtu-Matias Rouvali

My hope is that we educate the younger generations to be the audience of the future and that they join us at concerts. We have to make costs low so that students can buy tickets. It's okay for orchestras to think commercially and look at different kinds of projects which excite the media and make people come to concerts. The media has a lot of influence in how it writes about classical music – we need journalists to write more about the new projects that are happening, and not just the conservative ones.

Ollie Howell

We're in an interesting time. Everything is changing and it's exciting to follow where it's going. One of the great things now is how easy it is for everyone to make and share music. It's really pushing people. You don't need to put yourself in a particular musical box relating to the categories of a CD shop any more or worry about concert programming. There are so many avenues to a particular genre that categories are almost meaningless. You can try anything and it's pushing people to experiment, which is great. There are ways to earn money, but it's become more complicated to be a musician. It's also liberating in a musical sense.

Yukiko Shishikura

There are so many great violinists and pianists and they need to differentiate themselves. There needs to be a story or message behind a programme, and they need to tell the audience what that is. This started a while ago, but I see it more now.

Viola Frankenfeld

The idea of flying a hundred people from A to B the whole time is increasingly problematic. With climate change, this is something we need to think about. It's easy to send one person on a train, but it's impossible to send a whole orchestra somewhere far away without flying. People are starting to discuss this. Some Scandinavian orchestras are only inviting artists who agree not to come by airplane. It's a challenge for us to make that work in the schedule, but I expect there to be more requests like this in future.

Christopher Seaman

We are teaching people to listen with their eyes and not their ears. Some people daren't put on Holst's Planets now without screens all round and flashing stars. Some younger soloists feel the need to emote and look agonised when the big tune comes. People are so desperate for audiences to love music that they appeal to absolutely everything they may respond to. That might be okay, but it's a change and musicians have to decide what to do about it.

Alban Gerhardt

Thanks to the work most musicians do now – all the outreach programmes and taking music into schools – classical music has opened up to a greater variety of people. Social media has been a great tool to look behind the scenes and show that what we do is cool, taking us out of our ivory towers. Twenty years ago, it seemed we might fight with irrelevancy, but I don't think we have to be afraid of that any more.

CONGRATULATIONS!

Over the years a joint belief in innovation, expertise and responsiveness has united HarrisonParrott and LUXREISEN to become perfect partners in the world of the performing arts.

Our sincere congratulations on your 50th Anniversary!

We look forward to many more years of exciting, joint ventures.



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