

LONDON SYMPHONY ORCHESTRA

Stutzmann and Jansen: Mozart's 'Turkish' Concerto and Bruckner's Fifth

Thursday, May 20, 2027 · 19:00 · Barbican

Nathalie Stutzmann, conductor · Janine Jansen, violin

TONIGHT'S PROGRAMME		MIN
1	MOZART 1756–1791 <i>Violin Concerto No. 5 in A major, K. 219 'Turkish'</i>	30'
2	BRUCKNER 1824–1896 <i>Symphony No. 5 in B-flat major, WAB 105 (ed. Cohrs)</i>	80'
TOTAL MUSIC		110'

Wolfgang Amadeus Mozart

1756–1791

Violin Concerto No. 5 in A major, K. 219 'Turkish'

30 minutes

ABOUT THE WORK

Mozart's five violin concertos are music of his Salzburg youth, and the A major, K. 219, is the last and largest of them. It dates from December 1775, when he was nineteen and living in

Salzburg. Nobody knows for certain whom it was written for. Mozart was by all accounts an accomplished violinist, and he may well have played it himself.

WHAT TO LISTEN FOR

The first movement is marked *Allegro aperto*, ‘open’, a direction Mozart rarely used in instrumental music. The orchestra sets off briskly, and then the soloist does something no one expects: instead of joining in, the violin enters with six bars of slow, rapt *Adagio*, as if stepping onto the stage in a different play. Only then does the *Allegro* resume, and the violin’s real theme arrives, soaring over the music the orchestra began with.

The slow movement is a long, unhurried *Adagio* in E major, a test of sustained tone and line more than of fingers.

The finale begins as a courtly minuet, all poise. Halfway through, the key drops to A minor, the metre changes from three beats to two, and the ‘Turkish’ music bursts in: stamping accents, swirling chromatic scales with sudden crescendos, and cellos and basses striking their strings with the wood of the bow to stand in for percussion. Then the minuet returns as if nothing had happened, and the concerto ends not with a flourish but quietly, with a polite upward gesture.

Anton Bruckner

1824–1896

Symphony No. 5 in B-flat major, WAB 105 (ed. Cohrs)

80 minutes

ABOUT THE WORK

Bruckner began his Fifth Symphony in February 1875, at one of the low points of his years in Vienna. He was fifty, underpaid, and had just seen his hopes of a university post disappointed again. He started, unusually, with the slow movement, and had the whole symphony substantially finished by May 1876; some retouching followed over the next two years. He called it his ‘contrapuntal masterpiece’ and is also said to have referred to it as the ‘Fantastic’, though he never gave it a title.

WHAT TO LISTEN FOR

This is the only Bruckner symphony to open with a slow introduction. Low strings walk quietly, pizzicato, under a web of violas and violins; then come a blazing fanfare for the full orchestra and a solemn brass chorale. These three ideas, set down like foundation stones, are the material much of the symphony grows from. The Allegro that follows moves between a restless main theme, a second idea begun pizzicato, and great swells that break off at their peak, a habit this symphony never loses.

The Adagio opens with plucked strings in a slow six, against which an oboe sings a bleak melody in a rhythm of four: two metres at once. The warm, full-throated string theme that answers it is one of Bruckner's great tunes. The Scherzo starts with the very same string figure as the Adagio, now at high speed, and keeps swerving into a heavy-footed country dance.

The finale begins by remembering. The slow introduction returns, and a solo clarinet interrupts with a cheeky falling octave; fragments of the first movement and the Adagio pass by, much as Beethoven reviews his earlier movements in the Ninth. The clarinet's octave turns out to be the head of a fugue subject. Later the brass announce a broad chorale, which becomes the subject of a second fugue, and then the two are combined in a double fugue of enormous energy. In the last pages the main theme of the first movement joins them, and the chorale, in full brass over the whole orchestra, has the final word.

Tonight's artists

Janine Jansen *violin*

Janine Jansen is the subject of the LSO's Artist Portrait this season, a series of three appearances with concertos by Mozart and Richard Dubugnon, alongside a recital with Sir Antonio Pappano at the piano. This is the Mozart evening of the series. Nathalie Stutzmann, whose passion for Bruckner the orchestra's own listing singles out, takes the second half. It is a single Barbican concert on 20 May 2027, and a long one: the orchestra expects it to end at about 9.25pm.

Janine Jansen, born in Soest in 1978, is one of the most charismatic and admired violinists in the world. From a musical Dutch family, she studied with Coosje Wijzenbeek, Philippe Hirschhorn and Boris Belkin, and has built a career of the highest distinction as soloist and chamber musician, recording widely and founding the International Chamber Music Festival in Utrecht. She is the LSO's Portrait Artist this season. Renowned for the intensity, communicative warmth and fearless commitment of her playing, she also has a long creative partnership with the composer Richard Dubugnon, who has written several works for her, which makes her the natural soloist for tonight's premiere.

CONCERT PROGRAMS

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