



COMPOSERS' ACADEMY
SUN 2 JUN 2019, 6pm

Royal Festival Hall
please note venue

Geoffrey Paterson conductor

FREE, no ticket required – just turn up!

the wider life of the Philharmonia and the expertise within its membership. As part of the Philharmonia's broader Emerging Artists programme, the Orchestra also delivers a range of specialist projects to support the progression and development of young instrumentalists in a variety of contexts, supporting the work of our partner music education hubs, schools, universities and conservatoires. This programme seeks to encourage young people from diverse backgrounds to continue learning, to join ensembles, and to develop and improve technique and musicality through coaching, masterclasses, side-by-side projects and instrumental tuition.

The Philharmonia's Composers' Academy is developed in partnership with



CHIA-YING LIN *Rubato*

ALEX WOOLF Octet for mixed ensemble

BENJAMIN ASHBY *Some Mad Ideas*

Hear world premieres by three emerging composers in the culminating concert of the Philharmonia Orchestra's Composers' Academy.

Over the course of the year, our composers work closely with Philharmonia musicians, visiting composers and Unsuk Chin, Artistic Director of *Music of Today*. This is an exciting opportunity to hear the work of the newest generation of composers in the UK today.

The Philharmonia Orchestra is committed to providing opportunities to nurture, showcase and stretch the next generation of artistic talent. The Orchestra's Emerging Artists programme consists of two distinct programmes – the Composers' Academy and the Philharmonia MMSF Instrumental Fellowships. Both connect an annual cohort of young artists to

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All information in this programme was correct at the time of going to press, but changes may be unavoidable.

Philharmonia Orchestra and Southbank Centre are both registered charities.

WELCOME TO SOUTHBANK CENTRE

We hope you enjoy your visit. We have a Duty Manager available at all times. If you have any queries please ask any member of staff for assistance.

There are a range of cafes, restaurants and shops on site. Enjoy fresh seasonal food and buy products inspired by our artistic programme and iconic London buildings.

If you wish to get in touch with us following your visit please contact the Visitor Experience Team at Southbank Centre, Belvedere Road, London SE1 8XX, or phone 020 3879 9555, or email customer@southbankcentre.co.uk

We look forward to seeing you again soon.

southbankcentre.co.uk



philharmonia
orchestra

WU WEI ARTIST PORTRAIT
FRIDAY 5 APRIL 2019
6pm, Queen Elizabeth Hall

Introduced by **Dr Cheng Yu** of SOAS,
University of London

Jonathan Stockhammer conductor
Wu Wei sheng

JUKKA TIENSUU
Hehkuu for sheng and ensemble
(UK premiere) 20mins

GUOPING JIA
The Wind Sounds in the Sky for sheng,
cello and percussion (UK premiere) 10mins

ONDŘEJ ADÁMEK
Lost Prayer Book for sheng and
ensemble (UK premiere) 20mins

The timings shown above are not exact and are provided only as a guide

PLEASE NOTE this performance is being recorded

This concert is promoted by Philharmonia Ltd

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The Philharmonia Orchestra gratefully acknowledges support for *Music of Today* from Esa-Pekka Salonen

**SOUTHBANK
CENTRE**
RESIDENT

JUKKA TIENSUU (b. 1948)

***Hehkuu* for sheng and ensemble (2014)**

The sheng, a form of Chinese mouth organ, is one of the world's oldest instruments to have a continuous performance tradition. Examples survive from the time of the Han dynasty (206 BC to AD 220), and pictures of sheng exist from a thousand years before this, as long ago as 1100 BC. Music for sheng has kept pace with the times, and as China has opened itself to the West – particularly in the later 20th century and into the 21st – the instrument has appeared with increasing frequency in Western art music contexts. One of the first occasions was in Tan Dun's opera *Marco Polo* of 1996, in which the instrument was one of several used to indicate the geographical origin of the characters. More recent works have put the sheng on an equal footing with its Western counterparts, setting it within mixed ensembles in which the differences between East and West are erased, or at least partly obscured. Much of this presence is down to Wu Wei, a leading virtuoso on the instrument who has given the premieres of more than 300 works featuring the sheng, more than 20 of them concertos, like Jukka Tiensuu's *Hehkuu*.

Traditionally, a sheng would have 17 pipes, made of either bamboo or metal, but the modern instrument has 32 or more. These give it a wider

GUOPING JIA (b. 1963)

***The Wind Sounds in the Sky* for sheng, cello and percussion (2002)**

The Wind Sounds in the Sky is inspired by 'September', one of the best-known poems by the acclaimed Chinese poet Hai Zi. Although he took his own life aged just 25, Hai Zi was a leading figure in the brief flowering of modern Chinese poetry that took place between the end of the Cultural Revolution in 1976 and the Tiananmen Square protests of 1989 (after which many poets were exiled). His poems weave themes of loneliness, yearning and especially nature into an intensely lyrical, often mystical vision.

In 'September' the central image combines the distant winds (heaven, or some form of beyond),

and completely chromatic range that is suitable for the performance of music in a European style. Each pipe has a reed, and closing an air hole at the pipe's base causes the reed to sound. Gradually removing or placing a finger over the hole allows for *glissandi*, a distinctive effect that Tiensuu makes extensive use of. Tiensuu principally employs the sheng as a melodic instrument, but he also makes use – particularly in the faster, second half of his piece – of its ability to play chords, especially repeated in fast rhythms, somewhat like the strumming of a guitar. Traditional music for sheng features many traditional blowing and tonguing techniques for achieving effects like these, which go by evocative names like *qu qi*, or 'sawing wood'. Specific techniques are not mentioned in Tiensuu's score, but that legacy of technique is very much present.

Tiensuu prefers his music to be presented without programme notes, arguing that it is "mischievous" to prejudice a listener in one way or another before they have heard a piece for the first time. "Important in a composition", he says, "are not the thoughts of the composer but the thoughts the music incites in the listener and the small enlightenments they may lead the listener to."

The title *Hehkuu* comes from the Finnish verb *hehkua*: to glow or to burn.

the grassland (Earth), and the wildflowers that grow in between and which have endured long enough to have witnessed the fall of gods. The poet's voice, expressed through the wood and horsehair of his zither, cries against the desolation.

Guoping Jia is of the same generation as Hai Zi, born just a year earlier than the poet. Deeply committed to cultural exchange between China and Europe, he founded in 2011 the Con Tempo Ensemble of Beijing, the first Chinese contemporary music ensemble to combine Eastern and Western instruments. His piece begins with an explosion of sound, the ferocity of which belies its modest trio instrumentation of sheng, cello and percussion. The three instruments – bowed string, blown reeds, struck

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BITTERSWEET METROPOLIS

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JUNE - SEPTEMBER 2019

ESA-PEKKA SALONEN

conductor

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PHILHARMONIA ORCHESTRA

Founded in 1945, the Philharmonia is a world-class symphony orchestra for the 21st century. The Orchestra's home is Southbank Centre's Royal Festival Hall, where the Philharmonia has been resident since 1995 and presents a season of around 50 performances each year. Under Principal Conductor & Artistic Advisor Esa-Pekka Salonen, the Philharmonia has created a series of critically acclaimed, visionary projects, distinctive for both their artistic scope and supporting live and digital content. Recent series include *Stravinsky: Myths & Rituals* (2016), which won a South Bank Sky Arts Award. In 2019, Salonen presents his newest series with the Orchestra, *Weimar Berlin: Bittersweet Metropolis*.

The Philharmonia is resident orchestra at Bedford Corn Exchange, De Montfort Hall in Leicester, The Marlowe in Canterbury, The Anvil in Basingstoke, the Three Choirs Festival in the West of England and Garsington Opera. At the heart of these residencies is an education programme that empowers people in every community to engage with, and participate in, orchestral music.

Internationally, the Philharmonia is active across Europe, Asia and the USA. In 2018/19, the Orchestra has performed extensively in Europe and undertaken three major international tours, to China and South Korea (October 2018); to Cartagena in Colombia, in a joint digital installation-live concert tour (January 2019); and to the USA (March 2019).

The Philharmonia's international reputation in part derives from its extraordinary recording legacy, which in the last 10 years has been built on by its pioneering work with digital technology, most recently blazing a trail for classical music in Virtual Reality. VR experiences featuring music by Sibelius, Mahler and Beethoven, placing the viewer at the heart of the orchestra, have been presented at Southbank Centre and internationally.

The Philharmonia records and releases music across multiple channels and media. An app for iPad, *The Orchestra*, has sold tens of thousands of copies; Hollywood composers choose to record their scores for films, video games and television series with the Orchestra; the Philharmonia is Classic FM's 'Orchestra on Tour' and broadcasts extensively on BBC Radio 3; with Signum Records the Philharmonia releases live recordings of signature concerts.

Finnish conductor and composer Esa-Pekka Salonen has been Principal Conductor & Artistic Advisor since 2008. Jakub Hrůša and Santtu-Matias Rouvali are Principal Guest Conductors. Christoph von Dohnányi is Honorary Conductor for Life and Vladimir Ashkenazy is Conductor Laureate. Composer Unsuk Chin is Artistic Director of the *Music of Today* series.

The Philharmonia's Principal International Partner is Wuliangye.



PHILHARMONIA ORCHESTRA

Eleanor Wilkinson	Daniel Shao	Emily Hultmark	Peter Smith
Jan Regulski	<i>flute, alto flute</i>	<i>bassoon</i>	<i>tuba</i>
<i>violins</i>	Christopher O'Neal	Alex Walker	Joley Cragg
Nicholas Bootiman	<i>oboe</i>	<i>contra bassoon</i>	<i>percussion</i>
<i>viola</i>	Mark van de Wiel	Diego Incertis Sánchez	Helen Tunstall
Richard Birchall	<i>clarinet</i>	<i>horn</i>	<i>harp</i>
<i>cello</i>	Alex Roberts	Toby Street	Shelagh Sutherland
Tim Gibbs	<i>bass clarinet, contra</i>	<i>trumpet</i>	<i>piano, toy piano</i>
<i>double bass</i>	<i>bass clarinet</i>	Philip White	
		<i>trombone</i>	

skins and metal; melody, harmony, rhythm; West, East, global – occupy three very different musical spaces. Yet Jia draws them together in such a way that each begins to sound like a reflection or an outgrowth of the others. Rather like Hai Zi's poem, the music maintains the energy of that

ONDŘEJ ADÁMEK (b. 1979)

***Lost Prayer Book* for sheng and ensemble (2019)**

***Lost Prayer Book* has been jointly commissioned by the Philharmonia Orchestra, Ensemble Musikfabrik (Germany) and Ensemble 2e2m (France).**

A simple man is lost in the wild. He wants to pray for help, but he has lost his prayer book. Instead, and in desperation, he recites the letters of the alphabet in the hope that God will be able to put them together into a prayer on his behalf. In the end, God does respond.

This story, many versions of which exist, Christian, Hindu and Jewish, is the basis of Ondřej Adámek's new concerto for sheng and ensemble. Adámek begins with his own text, his own interpretation of the story; the text is conveyed by the musicians. At first they do so in disguised form, speaking it into their instruments, or imitating its rhythms, melodies and phonemes. The sheng's opening motive, for example – a low B followed by a four-note descending arpeggio, played across the top of the instrument's pipes, as though it were a pan flute – echoes the man's exasperated admonishment of himself: "How foolish I am". His frequent cries of "O, Lord!" are set to suitably wailing *glissandi*. Later in the piece the text is

initial friction between differences as a single, bright thread – the wildflowers growing on the Chinese steppe here sounding as a three-stranded braid that finally unravels into a sensation of loss and emptiness.

heard more clearly, as its words are whispered, spoken or intoned by the players (using the half-song, half-speech technique of *sprechstimme*). The relationship between text and music, and particularly the boundary where one might become the other, is a recurring theme in Adámek's music, as in works such as *Ca tourne ça bloque*, 2007–8, for sampler and ensemble and *Kameny*, 2012, for choir and ensemble. In *Lost Prayer Book*, these sounds between speech and music, between tone and noise, form the basis of his musical expression on this occasion, creating a rich sonic palette that is both strange and familiar.

In the second half of the work, the man recites his alphabetical prayer. Each letter is represented as a single pitch centre. As these proceed, they create a slowly moving scale: A–B–C–D. In imitation of our natural habits when praying, the music slowly accelerates, and as it does so this scale becomes musical material itself, gaining ever-new layers and transforming from a point of frustrated, inner-looking stasis into an impulsive force, with its own momentum and outward projection: the minimal means at the desperate man's disposal turned into a message, even a song.

Eventually God answers the man's call: "Of all the prayers I have heard today, this one was the best. Coming from a heart that was simple and sincere." The work ends in a divinely inspired calm.

Programme notes © Tim Rutherford-Johnson, 2019

Tim Rutherford-Johnson is author of Music after the Fall: Modern Composition and Culture since 1989 (University of California Press) and editor of the Oxford Dictionary of Music, 6th edition. He is presently co-authoring a history of music in the 20th century.

JONATHAN STOCKHAMMER *conductor*

In just a few years, Jonathan Stockhammer has made a name for himself in the worlds of opera, symphonic repertoire and contemporary music. As a superb communicator, he has a great talent not only for presenting concerts but also for working on an equal footing with a variety of performers – whether they are young musicians and rappers or stars such as Imogen Heap or the Pet Shop Boys.

Opera is central to his work. The operas he has conducted – including *Die Dreigroschenoper*, Zemlinsky's *Eine florentinische Tragödie*, Sciarrino's *Luci mie traditrici* and Damon Albarn's *Monkey: Journey to the West* – identify him as a conductor who welcomes and masters the difficulties presented by complex scores and special, interdisciplinary productions. He has been a regular guest at the Opéra de Lyon since first appearing there in 1998, and where he has since conducted the successful French premiere of Dusapin's *Faustus, the Last Night*. In 2009, he premiered Wolfgang Rihm's *Proserpina* with the Stuttgart Radio Symphony Orchestra, and also conducted the orchestra in Rihm's *Deus Passus*. In 2010, he conducted the Orchestre Philharmonique de Radio France in a production of Sondheim's *A Little Night Music* at the Théâtre du Châtelet, Paris. In February 2013, he made his debut at the New York City Opera in Thomas Adès's *Powder Her Face*. In spring 2016, he made his debut at the Vienna State Opera in a new production of Peter Eötvös's *Tri Sestri* and premiered Georg Friedrich Haas's new opera *KOMA* at the Schwetzingen Festival. Most recently, he made his debuts at the Theater Basel and the Komische Oper Berlin with Philip Glass's *Satyagraha* in a production by Sidi Larbi Cherkaoui.

Jonathan Stockhammer has worked with numerous renowned orchestras such as the Oslo Philharmonic, NDR Symphony Orchestra Hamburg, Czech Philharmonic Orchestra, Philharmonia Orchestra and the Sydney Symphony Orchestra. He has appeared at the Salzburg, Lucerne, Donaueschingen, Venice Biennale, Wiener Festwochen and Wien Modern festivals.

Aside from conducting Classical and Romantic masterpieces and contemporary classical works, he enjoys delving into music that blurs the boundaries between classical music, rock, pop and hip-hop. His CD *Greggery Peccary & Other Persuasions* with Ensemble Modern (RCA, 2003), featuring works by Frank Zappa, won an ECHO KLASSIC. He also recorded a new soundtrack to Sergei Eisenstein's 1925 film *Battleship Potemkin*, composed and performed by the Pet Shop Boys. His live recording of *The New Crystal Silence* with Chick Corea, Gary Burton and the Sydney Symphony Orchestra won a Grammy in 2009. His collaboration with spoken word artist Saul Williams on *Said the Shotgun to the Head*, featuring music composed by Thomas Kessler, has also been particularly successful. To date, he has conducted the work with the WDR Symphony Orchestra, Stuttgart Radio Symphony Orchestra and the Oslo Philharmonic.

Highlights of the 2018/19 season include his debuts with the Frankfurt Radio Symphony in works by Schumann and Boulanger, with the London Sinfonietta as well as at Opernhaus Zürich in Michael Pelzel's *Last Call*, and re-invitations to the Philharmonia Orchestra, Deutsche Radiophilharmonie, Ensemble Modern, Collegium Novum Zürich and the Opéra de Lyon in Ravel's *L'heure espagnole*.

Jonathan Stockhammer first studied Chinese and political science before moving on to studies in composition and conducting in his hometown of Los Angeles. During his studies, he filled in for a series of concerts with the Los Angeles Philharmonic, after which he was asked to become chief conductor Esa-Pekka Salonen's assistant. After completing his studies, he moved to Germany, where he formed close relationships with well-known European ensembles such as Ensemble Modern, Collegium Novum Zürich and Ensemble Resonanz.

WU WEI *sheng*

Wu Wei, sheng virtuoso, was born in China and studied the sheng at the Shanghai Music Conservatory. In 1995 he gained a DAAD scholarship and studied at the Hans Eisler Music Academy in Berlin, where he is now based. He has been a Professor at Shanghai Music Conservatory since 2013. As a sheng soloist, he has helped to develop the ancient instrument into an innovative force in contemporary music, through the creation of new techniques, the expansion of its repertoire and its integration in different styles and genres.

Most recent among the many prestigious national and international competitions for traditional Chinese music that Wu Wei has won is the China Award for best sheng soloist (2017). His DG recording of Unsuk Chin's Sheng Concerto with the Seoul Philharmonic Orchestra under Myung-Whun Chung (part of a compilation of three concertos by Chin), won *BBC Music Magazine's* Premiere Recording Award and ICMA's Contemporary Music Award (2015).

As a soloist he has appeared with many leading orchestras and ensembles including the Berlin Philharmonic under Kent Nagano; Los Angeles Philharmonic under Gustavo Dudamel; Radio France Philharmonic and Seoul Philharmonic under Myung-Whun Chung; BBC Symphony Orchestra under Ilan Volkov; BBC Scottish Symphony Orchestra under Markus Stenz; Netherlands Radio Philharmonic Orchestra under Jaap van Zweden; Royal Stockholm Philharmonic Orchestra and the Gulbenkian Orchestra under Susanna Mälkki; Helsinki Philharmonic Orchestra under Matthias Pintscher; Cabrillo Festival Orchestra under Marin Alsop; Stavanger Symphony Orchestra under Christian Vásquez; Netherland Radio Philharmonic under Edo de Waart; Polish National Radio Orchestra under Alexander Liebreich; Tiroler Symphony Orchester Innsbruck and Taiwan Philharmonic Orchestra under Wen-pin Chien; Luxembourg Philharmonic Orchestra under Muhai Tang; Macao Symphony Orchestra under Ja Lü; German Radio Philharmonic Orchestra Saarbrücken under Lan Shui; Tokyo Symphony Orchestra under Kazuyoshi Akiyama; China NCPA Orchestra

under Claus Peter Flor; Lübeck Philharmonic Orchestra and Tonkünstler-Orchester under Xincao Li; National Taiwan Symphony Orchestra under Soo-yeou; and Ensemble Intercontemporain, Ensemble Modern and Nieuw Ensemble (Netherlands), among many more.

He has appeared at many of the world's most prestigious festivals and venues, including the BBC Proms, Festival d'Automne à Paris, Berliner Festspiele, Munich Biennale, Edinburgh International Festival, Musica Nova Helsinki, Donaueschingen Musik Tage, Warsaw Autumn Festival, Gaudeamus Music Week, Maerz Musik Festival, Berlin; Musica Viva, Munich; Dresdener Festspiele, Suntory Music Festival, Tokyo; Bartók Festival, Hungary; Achipel Festival, Geneva; Turku Music Festival, Finland; Grafenegg Festival, Austria; Merano Music Festival, Italy; Cologne Triennial; Holland Festival and Marseille Music Festival. Venues include: Berlin Philharmonie, Royal Albert Hall, Walt Disney Hall, Suntory Hall, Tokyo; Théâtre du Châtelet, Paris; Concertgebouw, Amsterdam; Berlin Konzerthaus, Vienna Konzerthaus, Leipzig Gewandhaus and Usher Hall, Edinburgh.

Wu Wei's international engagements include appearances throughout the USA, Europe, Russia, the Middle East and Far East. He has given the world premieres of more than 400 works, including more than 25 sheng concertos by composers including John Cage, Unsuk Chin, Jukka Tiensuu, Toshio Hosokawa, Enjott Schneider, Joel Bons, Jörg Widmann, Guus Janssen, Shuya Xu, Guoping Jia, Guo Wenjing and Ruo Huang. He is also a prolific composer for the sheng and has received a number of commissions.

With "his extraordinary virtuosity" (*Guardian*), Wu Wei's performance was a highlight of the 2014 BBC Proms. His CDs and DVDs are available on Deutsche Grammophon, Sony, Harmonia Mundi and Wergo, among others.

www.wuwei-music.com