

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

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Resident
Orchestra

Sunday 23 February 7.30pm
Barbican Hall

MAHLER SYMPHONY NO 1
dedicated to Claudio Abbado

Huw Watkins Flute Concerto
(world premiere)

INTERVAL

Mahler Symphony No 1 ('Titan')

Daniel Harding conductor
Adam Walker flute

Concert ends approx 9.35pm

Welcome Kathryn McDowell



Tonight's concert is dedicated to the memory of Claudio Abbado, the much loved Principal Conductor of the LSO between 1979 and 1987, who passed away in January. Our conductor this evening, Daniel Harding, had a particularly close relationship with Abbado; likewise, Abbado's Mahler performances were some of his most extraordinary achievements during his time with the LSO, so we have chosen tonight's performance to celebrate his legacy and memory.

This evening's performance also features the world premiere of a new flute concerto by Huw Watkins, who first composed for the LSO in 2005, writing his *London Concerto* as part of the Orchestra's centenary celebrations for a trio of soloists from the LSO. The new concerto will be performed by LSO Principal Flute Adam Walker, who has played a major role in its commission. As one of the Borletti-Buitoni Trust's Fellowship Winners in 2010, Adam Walker was awarded funding for a commission and, having collaborated with Huw Watkins previously, he chose to commission this exciting new work. I would like to thank the Borletti-Buitoni Trust, along with a number of individual patrons for their generous support of this commission.

I hope you enjoy the concert and can join us again on 23 March, for performances of Schumann and Mendelssohn conducted by Sir John Eliot Gardiner.

A handwritten signature in black ink that reads "Kathryn McDowell".

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

TOUR TO THE FAR EAST

After tonight's concert, the LSO and Daniel Harding embark on a tour of the Far East and India, joined by pianist Yuja Wang. Taking in concerts across Beijing, Guangzhou, Seoul, Taipei, Kaohsiung, Macau, Hong Kong and Mumbai, the tour features performances of works by Prokofiev, Rachmaninov, Stravinsky, Mussorgsky, Elgar and Mahler. Stay up-to-date with the latest news by reading the LSO On Tour blog, written by Principal Flute Gareth Davies and First Violin Maxine Kwok-Adams.

blog.iso.co.uk

2014/15 SEASON LAUNCH

The LSO's brand new season of music-making, taking place at the Barbican between September 2014 and July 2015, was recently announced. Online booking is now open, and telephone booking will be available from 1 March; visit our website to browse the list of concerts.

iso.co.uk/201415season

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated booking phone line and, for bigger groups, free hot drinks and the chance of a private interval reception. At tonight's concert we are delighted to welcome **Michael Powell & Friends**.

iso.co.uk/groups

Huw Watkins *(b 1976)*

Flute Concerto *(2013)*

- 1 ALLEGRO MOLTO
- 2 ANDANTE
- 3 ALLEGRO MOLTO

ADAM WALKER FLUTE

Shyest of instruments, the flute is here given a turn in the spotlight, and evidently loves it. Writing specially for tonight's soloist, Huw Watkins understandably pays attention to the flute's songfulness – which means creating a great variety of sympathetic, deftly controlled orchestral environments – but also to its energy, its perhaps less expected capacity to meet fire with fire in alternation with the full orchestra.

The first movement has the weight, speed and thrust of a symphonic Allegro while being fashioned in a particularly Watkinsesque way, spun out from a small motif that keeps replicating and transmuting itself. Introduced by the soloist, this germinal idea is barely more than a musical squiggle, going up a little (G–A–C) and then restarting (G–A), all in quick, even triplets. As it grows and changes, so does its orchestral context; figure and background are in constant motion, each affecting the other as they slide opalescently through and between tonalities.

Orchestral colours, too, are shifting, though the ensemble remains modest – until, after not much more than half a minute, the flute peaks and stops, letting in more emphatic orchestral gestures. The soloist then comes in with a new idea, slower and wider in span, but soon the basic motif bounces back – only to be confronted by the full wind complement with another notion. This the flute accepts and takes its own way, up into its highest register and down again, before arriving in white-note territory with arpeggios that quickly rise and

prompt an orchestral climax. Then the initial motif returns, but ironed out into a trill and giving rise to scales, before it recovers its definition for a big final development that reaches a slower plateau.

Another immediately striking and pregnant idea opens the slow movement in the region of D-flat major, again quickly blending into other harmonic areas. The idea is developed in a broad arc, and then developed again towards a climactic passage for the orchestra. Entering at a high register, the flute moves from cascades to a retrieval of the principal motif's opening fall through a minor third, and it is in half-remembrance that the movement goes on into its close.

The finale again has a strong formal archetype behind it, one that has served to wrap up concertos from Haydn to many in our own time: the rondo. Its bright and lively main theme is played off between the soloist and woodwinds, then strings, before a loud insistence from the brass. There is an arpeggio episode and then, second time around, the flute holds onto the theme. The orchestra goes off on its own dance in a well-earned rest for the soloist, who returns with a variant of the theme. This is taken all over the place, until finally, after much excitement, the rondo idea is rediscovered and the work can arrive at its conclusion.

Commissioned by the Borletti-Buitoni Trust and the London Symphony Orchestra with generous support from Peter Byng, Gino F Chiappetta AMB, Fidelio Charitable Trust, Sir Nicholas and Lady Goodison, Michael and Barbara Gwinnell, Michael Pescod, Andreas and Patricia Prindl, Mr C Raven, A H Thomlinson and Gerry Wakelin.

Programme Note © Paul Griffiths

Huw Watkins (b 1976)

Composer Profile



LSO COMPOSERS

Find out more and watch a video about composers that work with the LSO and our composing projects for the next generation at lso.co.uk/composers

Huw Watkins was born in Wales in 1976 and studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr and Julian Anderson at Cambridge University and the Royal College of Music. In 2001 he was awarded the Constant and Kit Lambert Junior Fellowship at the Royal College of Music, where he later taught composition.

Watkins' breakthrough came in 1999 when the Nash Ensemble premiered his Sonata for cello and eight instruments. A year later the BBC National Orchestra of Wales premiered his Sinfonietta under Grant Llewellyn and later commissioned his Piano Concerto, which was premiered in 2002 with the composer at the piano. This wider attention led to commissions from the LSO (*London Concerto*, to mark the Orchestra's centenary in 2005) and a Double Concerto premiered by Philip Dukes (viola) and Josephine Knight (cello) at the BBC Proms with BBC NOW conducted by Jac van Steen. He also received his first US commission from the Cincinnati Chamber Orchestra, which resulted in his Nocturne for horn and chamber orchestra. His widely-acclaimed Violin Concerto was premiered by Alina Ibragimova at the 2011 BBC Proms.

Alongside this growing body of orchestral music is a wealth of chamber music, which complements Watkins' parallel career as a pianist. He has written two string quartets and a number of works for artists with whom he has performing partnerships, including his Cello Sonata for Paul Watkins (recorded for Nimbus), Partita for Alina Ibragimova (recorded for NMC) and a viola Fantasy for Lawrence Power. The Nash Ensemble have long been supporters of his music and his recent Horn Trio was written for them. His Piano Trio was commissioned by Vernon Ellis for The Florestan Trio, who have performed it widely.

Watkins is also building a body of vocal works that includes *In My Craft or Sullen Art* for tenor and string quartet which Mark Padmore and the Petersen Quartet premiered at the Wigmore Hall in 2006. *Three Auden Songs* was commissioned at Mark Padmore's request by La Monnaie in 2009 and *Five Larkin Songs*, premiered by Carolyn Sampson and the composer at the 2010 Weekend of English Song, went on to win the vocal category at the British Composer Awards. 2009 also saw the premiere of *Crime Fiction*, a 20-minute chamber opera with a libretto by David Harsent for Music Theatre Wales. MTW subsequently co-commissioned with Scottish Opera *In the Locked Room*, a 50-minute chamber opera, again with a libretto by Harsent, which was premiered in August 2012 to much acclaim.

As one of the UK's finest young pianists, Watkins has premiered works by Oliver Knussen, Mark-Anthony Turnage, John Woolrich and Michael Zev Gordon and has performed concertos with the BBC Symphony Orchestra and Orchestra of the Swan. His recordings include discs of contemporary British music for Nimbus and Usk, the piano cycle *Symmetry Disorders Reach* by Alexander Goehr for Wergo and music by Knussen for NMC. His own disc of chamber music, *In My Craft or Sullen Art*, with NMC has been warmly praised.

Watkins is currently Professor of Composition at the Royal Academy of Music and has been appointed as the Royal Philharmonic Society and PRS for Music Foundation's Composer in the House with Orchestra of the Swan from 2012 until 2014. Forthcoming projects include a new work for Stile Antico commissioned by Wigmore Hall, a song cycle for Mark Padmore for the 2014 Cheltenham Festival and an orchestral work for the Hallé in 2016.

Mahler the Man by Stephen Johnson

I am ...

three times **homeless**

a native of **Bohemia** *in Austria*

an **Austrian** *among Germans*

a **Jew** *throughout the world.*

Gustav Mahler



Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'. Mahler's symphonies can seem almost over-full with intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experience. Similar themes can also be found in his marvellous songs and song-cycles, though there the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill-matched (Mahler remembered violent scenes), and young Gustav grew dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the

obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact Mahler's first composition (at age 10) was a Funeral March with Polka – exactly the kind of extreme juxtaposition one finds in his mature works.

For most of his life Mahler supported himself by conducting, but this was no mere means to an end. Indeed his evident talent and energetic, disciplined commitment led to successive appointments at Prague, Leipzig, Budapest, Hamburg and climactically, in 1897, the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods is astonishing. The workload in no way decreased after his marriage to the charismatic and highly intelligent Alma Schindler in 1902. Alma's infidelity – which almost certainly accelerated the final decline in Mahler's health in 1910–11 – has earned her black marks from some biographers; but it is hard not to feel some sympathy for her position as a 'work widow'.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. T S Eliot – another artist caught between the search for faith and the horror of meaninglessness – wrote that 'humankind cannot bear very much reality'. But Mahler's music suggests another possibility. With his ability to confront the terrifying possibility of a purposeless universe and the empty finality of death, Mahler can help us confront and endure stark reality. He can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are the better for it.

Gustav Mahler (1860–1911)

Symphony No 1 ('Titan') (1884–88, rev 1893–96)

- 1 LANGSAM. SCHLEPPEND [SLOW. DRAGGING] –
IMMER SEHR GEMÄCHLICH
[ALWAYS AT A VERY LEISURELY PACE]
- 2 KRÄFTIG BEWEGT, DOCH NICHT ZU SCHNELL
[WITH STRONG MOVEMENT, BUT NOT TOO FAST] –
TRIO: RECHT GEMÄCHLICH [QUITE LEISURELY] –
TEMPO PRIMO
- 3 FEIERLICH UND GEMESSEN, OHNE ZU SCHLEPPEN
[SOLEMN AND MEASURED, WITHOUT DRAGGING]
- 4 STÜRMISCH BEWEGT [STORMY]

'Titan' – taken from the once-famous novel by the German romantic writer Jean Paul (the pen name of Johann Paul Richter). For Richter the 'Titan', the true genius, is a 'Heaven-Stormer' (Himmelsstürmer) an obsessive, almost recklessly passionate idealist. The idea appealed strongly to Mahler, but so too did Richter's vividly poetic descriptions of nature. For the premiere, Mahler set out his version of the Titan theme in an explanatory programme note, which told how the symphony progressed from 'the awakening of nature at early dawn', through youthful happiness and love, to the sardonic gloom of the funeral march, and then to the finale, subtitled 'From Inferno to Paradise'. And it was clear that Mahler's interest in Richter's theme was more than literary. Behind the symphony, he hinted to friends, was the memory of a love affair that had ended, painfully, at about the time he began work on the symphony.

But Mahler soon began to lose faith in programmes. 'I would like it stressed that the symphony is greater than the love affair it is based on', he wrote. 'The real affair became the reason for, but by no means the true meaning of, the work.' In later life he could be blunt: when someone raised the subject at an evening drinks party, Mahler is said to have leapt to his feet and shouted, 'Perish all programmes!'. But for most listeners, music that is so passionate, dramatic and so full of the sounds of nature can't be fully explained in the detached terms of 'pure' musical analysis. Fortunately the First Symphony is full of pointers to possible meanings beyond the notes.

First Movement

The main theme of the first movement – heard on cellos and basses after the slow, atmospheric 'dawn' introduction – is taken from the second of Mahler's four *Lieder eines fahrenden Gesellen* ('Songs of

IN BRIEF

Mahler titled his symphony 'Titan' after a novel by the writer Jean Paul and initially set out the narrative and inspiration that lay behind the music, although he later abandoned this programme.

The **first movement** opens with a slow, atmospheric introduction, depicting dawn and the awakening of nature, followed by a rustic **second movement**, based on the Ländler, an Austrian country dance. The **third movement**, by contrast, is an eerie, sardonic funeral march (featuring a minor-mode version of *Frère Jacques*). The **finale** completes the story, journeying through stormy turbulence to a triumphant conclusion.

When Gustav Mahler began his First Symphony in 1884, 'modern music' meant Wagner, while the standard by which new symphonies were judged was that of Brahms, the arch 'classical-romantic'. In a Brahmsian symphony there was little room for Wagnerian lush harmonies or sensational new orchestral colours. In fact, the orchestral forces Brahms employed were basically the same as those used by Beethoven and Schubert in their symphonies, three-quarters of a century earlier.

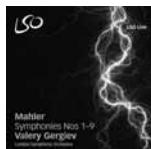
So for audiences brought up on Brahms, hearing Mahler's First Symphony would have been like stepping into a new world. The opening can still surprise even today: one note, an A, is spread through almost the entire range of the string section, topped with ghostly violin harmonics. Other unusual colours follow: distant trumpet fanfares, high clarinet cuckoo-calls, a plaintive cor anglais, the bell-like bass notes of the harp. All this would have been startlingly new in Mahler's time. And there's nothing tentative or experimental about this symphonic debut: at 24, Mahler knows precisely the sound he wants, and precisely how to get it.

Still, there's much more to Mahler's First Symphony than innovative orchestral colours and effects. When the symphony was first performed it had a title,

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THE GUSTAV MAHLER SOCIETY UK

Daniel Harding president

The Society has an active programme of events including evening talks and weekend study days. It publishes a journal, *The Wayfarer*, and offers discounts to its members on a range of concerts. Individual membership costs £16 per year. Full details can be found on the website mahlersociety.org

THE GUSTAV
MAHLER
SOCIETY UK

a Wayfarer'), written as a 'memorial' to his affair with the singer Johanna Richter (no relation of the novelist, but the name connection is striking). In the song, a young man, jilted in love, sets out on a beautiful spring morning, hoping that nature will help his own heart to heal. For most of the first movement, Mahler seems to share the young man's hope. The ending seems cheerful enough. But at the heart of the movement comes a darkly mysterious passage, echoing the 'dawn' introduction, but adding sinister new sounds: the low, quiet growl of a tuba, ominous drum-beats, and a repeated sighing figure for cellos. For a moment, the music seems to echo the final words of the song: 'So will my joy blossom too? No, no; it will never, never bloom again'.

Second Movement

Dance music dominates the second movement, especially the robust, earthy vigour of the *Ländler* (the country cousin of the sophisticated urban Waltz). There are hints here of another, earlier song, *Hans und Grete*, in which gawky young Hans finds a sweetheart at a village dance – all innocent happiness. But the slower, more reflective Trio brings more adult expression: nostalgia and, later, sarcasm (shrill high woodwind).

Third Movement

The third movement is in complete contrast. This is an eerie, sardonic funeral march, partly inspired by a painting by Jacques Callot, 'The Huntsman's Funeral', in which a procession of animals carry the hunter to his grave. One by one, the orchestral instruments enter quietly, playing a famous old nursery tune, *Frère Jacques* – which sounds like another interesting name connection, except that Austrians like Mahler would have known the tune

to the words 'Brother Martin, are you sleeping?'. At the heart of this movement, Mahler makes a lengthy quotation from the last of the *Lieder eines fahrenden Gesellen*. The song tells in soft, gentle tones of how a young man, stricken with grief at the loss of the girl he loves, finds consolation in the thought of death. This is the dark heart of the First Symphony.

Finale

But this is not the end of the story. In the finale Mahler strives onward – in the words of the discarded programme, 'From Inferno to Paradise'. At first all is turbulence, but when the storm has died down, strings present an ardent, slower melody – unmistakably a love theme. There's a brief memory of the first movement's 'dawn' music, then the struggle begins again. Eventually massed horns introduce a new, radiantly hopeful theme, strongly reminiscent of 'And he shall reign' from Handel's *Messiah*. More reminiscences and still more heroic struggles follow, until dark introspection is finally overcome, and the symphony ends in jubilation. Mahler's hero has survived to live, and love, another day.

Programme Note © Stephen Johnson

Stephen Johnson is the author of *Bruckner Remembered* (Faber). He also contributes regularly to the *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3 (Discovering Music), Radio 4 and the World Service.

Daniel Harding Conductor

'Daniel Harding conducted with total conviction.'

The Times



Principal Guest Conductor

London Symphony Orchestra

Music Director

Swedish Radio Symphony Orchestra

Music Partner

New Japan Philharmonic

Artistic Director

Ohga Hall

Conductor Laureate

Mahler Chamber Orchestra

Born in Oxford, Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berlin Philharmonic and made his debut with the Orchestra at the 1996 Berlin Festival. He is Music Director of the Swedish Radio Symphony Orchestra, Principal Guest Conductor of the LSO and Music Partner of the New Japan Philharmonic. He is Artistic Director of the Ohga Hall in Karuizawa, Japan, and was recently honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra. His previous positions include Principal Conductor and Music Director of the MCO (2003–11), Principal Conductor of the Trondheim Symphony (1997–2000), Principal Guest Conductor of Sweden's Norrköping Symphony (1997–2003) and Music Director of the Deutsche Kammerphilharmonie (1997–2003).

He is a regular visitor to the Vienna Philharmonic, Dresden Staatskapelle (both of which he has conducted at the Salzburg Festival), Royal Concertgebouw, the Bavarian Radio, Leipzig Gewandhaus and the Orchestra Filarmonica della Scala. Other guest conducting engagements have included the Berlin Philharmonic, Munich Philharmonic, Orchestre National de Lyon, Oslo Philharmonic, London Philharmonic, Royal Stockholm Philharmonic, Santa Cecilia Orchestra of Rome, Orchestra of the Age of Enlightenment, Rotterdam Philharmonic, Frankfurt Radio Orchestras and the Orchestre des Champs-Élysées. Among the American orchestras with which he has performed are the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the Chicago Symphony Orchestra.

In 2005 he opened the season at La Scala, Milan, conducting a new production of *Idomeneo*. He returned in 2007 for *Salome*, in 2008 for a double bill of

Bluebeard's Castle and *Il Prigioniero*, and in 2011 for *Cavalleria Rusticana* and *I Pagliacci*. His operatic experience also includes *Ariadne auf Naxos*, *Don Giovanni* and *The Marriage of Figaro* at the Salzburg Festival with the Vienna Philharmonic, *The Turn of the Screw* and *Wozzeck* at the Royal Opera House, Covent Garden, *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Munich, *The Magic Flute* at the Wiener Festwochen and *Wozzeck* at the Theater an der Wien. Closely associated with the Aix-en-Provence Festival, he has conducted new productions there of *Così fan tutte*, *Don Giovanni*, *The Turn of the Screw*, *La traviata*, *Eugene Onegin* and *The Marriage of Figaro*. In the 2012/13 season he returned to La Scala for *Falstaff* and made his debuts at both the Deutsche Staatsoper, Berlin, and at the Wiener Staatsoper with *The Flying Dutchman*.

His recent recordings for Deutsche Grammophon – Mahler Symphony No 10 with the Vienna Philharmonic, and Orff's *Carmina Burana* with the Bavarian Radio Symphony Orchestra – have both won widespread critical acclaim. Previously an exclusive Virgin/EMI recording artist, his recordings include Mahler Symphony No 4 with the Mahler Chamber Orchestra, Brahms' Symphonies Nos 3 & 4 with the Deutsche Kammerphilharmonie Bremen; *Billy Budd* with the London Symphony Orchestra (winner of a Grammy Award for best opera recording), *Don Giovanni* and *The Turn of the Screw* both with the Mahler Chamber Orchestra; works by Lutoslawski with Solveig Kringelborn and the Norwegian Chamber Orchestra, and works by Britten with Ian Bostridge and the Britten Sinfonia.

In 2002 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and in 2012 he was elected a member of The Royal Swedish Academy of Music.

Adam Walker Flute

'Adam Walker is a stunning talent.'

The Sunday Times



Adam Walker is leading a new generation of wind soloists and was described by *Classic FM* as 'one of the top five international flautists'. In 2009, at the age of 21, Adam Walker was appointed Principal Flute of the LSO and received the Outstanding Young Artist Award at MIDEM Classique in Cannes. In 2010 he won a Borletti-Buitoni Trust Fellowship Award and was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award.

An ambassador for the flute with a ferocious appetite for repertoire, Adam's interests range from the less well-known French Baroque through to newly commissioned works. As a soloist he has performed with the Vienna Chamber Orchestra at the Konzerthaus, the Solistes Européens, Luxembourg, the Academy of St Martin in the Fields at the Barbican, the Hallé Orchestra at Bridgewater Hall and with the Royal Philharmonic Orchestra, Bournemouth Symphony, Northern Sinfonia and City of Birmingham Symphony Orchestras. In 2011 he gave the world premiere of Brett Dean's Concerto *The Siduri Dances* with the BBC National Orchestra of Wales and in 2013 returned to perform Hisatada Otaka's Flute Concerto.

Concert appearances have included performances at LSO St Luke's (broadcast on BBC Radio 3), the City of London Festival, Varèse, Italy and the Festspiele Mecklenburg-Vorpommern. He appears regularly at Wigmore Hall, where he has recently worked with Brett Dean, pianists Angela Hewitt and James Baillieu, guitarist Morgan Szymanski and singers Bernarda Fink and Karina Gauvin.

He began the 2013/14 season with a world premiere of a flute concerto by American composer Kevin Puts, commissioned and conducted by Marin Alsop at the Cabrillo Festival of Contemporary Music. He

has also performed Takemitsu with the BBC Scottish Symphony Orchestra and Ilan Volkov at the Royal Festival Hall as part of the Southbank Centre's The Rest is Noise Festival. He returns twice to the BBC National Orchestra of Wales to perform Bernstein's *Halil* conducted by Carlos Kalmar and Huw Watkins' Flute Concerto in May 2014.

His first CD *Vocalise* was released in 2013 on Opus Arte; it takes inspiration from song and includes works by Poulenc, Messiaen, Bartók, Barber and Schubert. The *Gramophone* review recognised Adam as 'a superb player [with] much delicacy of nuance in his phrasing [and] stunning virtuosity'.

Born in 1987, Adam Walker studied at Chetham's School of Music and the Royal Academy of Music with Michael Cox, graduating with distinction in 2009 and winning the HRH Princess Alice Prize for exemplary studentship. In 2004 he was a Concerto Finalist in the BBC Young Musician of the Year Competition and in 2007 was selected for representation by the Young Classical Artists Trust.

London Symphony Orchestra

On stage

FIRST VIOLINS

Roman Simovic *Leader*
Carmine Lauri
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Maxine Kwok-Adams
Claire Parfitt
Laurent Quenelle
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Shlomy Dobrinsky
Erzsebet Racz

SECOND VIOLINS

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Thomas Norris
Miya Väisänen
David Ballesteros
Matthew Gardner
Belinda McFarlane
Iwona Muszynska
Paul Robson
Julian Gil Rodriguez
Naoko Keatley
William Melvin
Hazel Mulligan
Jan Regulski
Alain Petitclerc

VIOLAS

Edward Vanderspar
Malcolm Johnston
German Clavijo
Lander Echevarria
Anna Green
Richard Holttum
Robert Turner
Jonathan Welch
Julia O'Riordan
Fiona Dalglish
Caroline O'Neill
Michelle Bruil

CELLOS

Timothy Hugh
Alastair Blyden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Minat Lyons
Morwenna Del Mar
Nicholas Gethin

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Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Jani Pensola
Benjamin Griffiths
Joseph Melvin

FLUTES

Gareth Davies
Adam Walker
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Celine Moinet
Michael O'Donnell
Joseph Sanders

COR ANGLAIS

Christine Pendrill

CLARINETS

Andrew Marriner
Christopher Richards
Chi-Yu Mo

BASS CLARINET

Lorenzo Iosco

E-FLAT CLARINET

Chi-Yu Mo

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Joost Bosdijk

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DANIEL HARDING IN SEASON 2014/15

Sun 26 Oct 2014 7.30pm

Mahler Symphony No 9

Daniel Harding conductor

Sun 7 Dec 2014 7.30pm

Brahms Symphony No 3; Piano Concerto No 2

Daniel Harding conductor | *Emanuel Ax* piano

Sun 24 May 2015 7.30pm

Beethoven Violin Concerto | Brahms Requiem

Daniel Harding conductor | *Christian Tetzlaff* violin

London Symphony Chorus

Tue 2 Jun 2015 7.30pm

Mendelssohn Violin Concerto | Mahler Symphony No 5

Daniel Harding conductor | *Janine Jansen* violin

24 May & 2 Jun supported by Jonathan Moulds

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LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 20 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

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Taking part in the scheme and on stage in tonight's performance are Emily Sun (second violin) and Alejandra Diaz (cello).

London Symphony Orchestra
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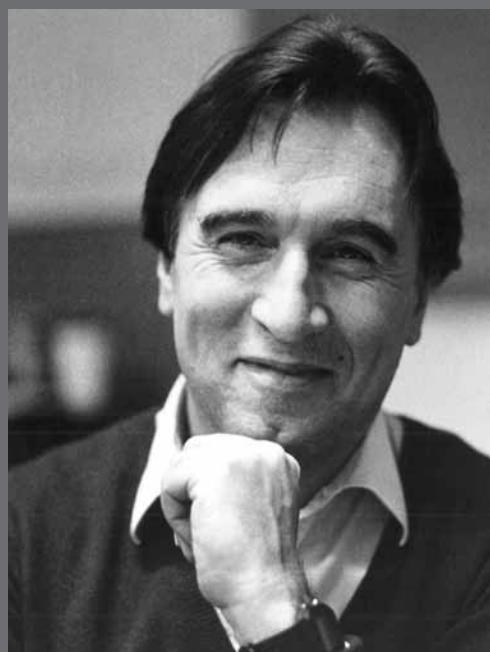
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Claudio Abbado

Tributes & messages

1933–2014



Lennox Mackenzie Chairman of the LSO



Tonight, we the musicians of the London Symphony Orchestra remember Claudio Abbado – a truly charismatic figure who led the Orchestra as Principal Conductor, 1979–87.

Abbado first conducted the LSO in 1966, aged just 33, following a remarkably fast climb to international success after winning the Koussevitzky Competition and Mitropoulos Prize. In the United States he was fortunate to gain a five-month tenure with the New York Philharmonic, and in Europe he became quickly known for his conducting of opera. Instantly popular with the musicians and audience of the LSO, the Orchestra's relationship with the maestro also blossomed in the recording studio: landmark works committed to disc continued throughout Abbado's time with the Orchestra, including Mendelssohn's complete symphonies and Mozart's Piano Concertos with Rudolf Serkin.

1979, when Abbado became our Principal Conductor following four years as Principal Guest Conductor, was a remarkable year for the London Symphony Orchestra. His appointment coincided with the Orchestra's 75th anniversary year, and it was also the year when the LSO was formally invited to become Resident at the Barbican Centre when it opened, in 1982.

A quiet, though not unassuming, man on the podium, Abbado's commitment to the LSO was totally about the music. This quiet disposition did not mean he lacked ambitious artistic drive and, along with our new home at the Barbican, this drive enabled the Orchestra to explore themed festivals and series of concerts, the most memorable and acclaimed being 'Mahler, Vienna and the 20th Century'. Examining the notion of Vienna as the crucible of modernism in art and music, it was staged in 1985 and brought the LSO and Barbican

wide international attention. Such an event was costly and initially the LSO Board expressed serious concern, but with typical aplomb, Abbado dismissed their fears: 'If you don't take risks to achieve high artistic ideals, then what's the point of the Orchestra existing at all?', he asked. 'With music there should be no compromise'. His plans for the Festival survived and thrived, and it is still talked about today, nearly 30 years on. In my mind his artistic viewpoint was spot-on and it positively and forever influenced the LSO's philosophy about its artistic ambition.

Maestro Abbado quickly formed a relationship with us, the players of the Orchestra. Shortly after he started, he bought a table tennis table for our band room, promptly beating us all. Even more memorable was a football match he played in between the LSO and the LPO at the Edinburgh Festival where we were performing *Carmen*. Claudio tackled an LPO horn player, practically knocking him out. The referee (an official SFA referee and music-lover) pursued him with the intention of sending him off the pitch, but told me afterwards that he got such a menacing look from the maestro that he was too terrified to take the red card out of his pocket. I replied, 'I've seen that look on stage!'.

The day he passed away was a very sad day for the LSO. He was an immensely important part of our history, an impassioned and sensitive musician and a truly charismatic figure. His concerts were breathtaking. More than events, they were experiences. I remember tears welling up in players' eyes during some of those performances. Those of us in the Orchestra in the 1980s remember him with great affection and admiration.

Lennox Mackenzie Chairman and Sub-Leader

Daniel Harding Conductor



Claudio was one of the wonders of the world. I think in more than 20 years of knowing him I only heard him raise his voice twice. One of those times was, typically, in jest!

He was the master of leading those around him exactly where he wanted them without ever seeming to demand or insist, without ever being too explicit, or damaging the feeling of freedom that he gave each musician.

He created at least six orchestras, most of them for young people. Through this he did more than any single person in our time to educate an entire generation, maybe two generations, in what it means to play in an orchestra. I doubt there is a single professional orchestra in the whole of Europe without a group of musicians who played at some point in one of the orchestras he founded.

Musicians who will never forget his simple message – Listen! (of course said in barely a whisper). Claudio sought to remove himself from the equation, he talked endlessly (on the rare occasions when he spoke at all!) of all music as being Chamber Music. If he could aid the musicians to play, so to speak, undirected, then he could work his magic. Cajoling and inviting, he would then take the performance to unimaginable heights. He spoke multiple languages perfectly, but always pretended he couldn't! Especially if the conversation was took a turn he didn't appreciate!

His wonderful look of total confusion could disarm almost any situation. We all loved him desperately but few dared to risk upsetting him. His acts of generosity were extraordinary and his single-mindedness could be hugely demanding. There is a large group of us who were lucky enough to have

been, at one point or another, part of his close circle. This was not always an easy place to be but I know of none of us who would have had it any other way.

He was, and will continue to be, often imitated. It isn't very difficult!! Take all the focus out of your consonants, look lost and confused, put your hand on your chest and say 'beautiful music' 'schöne Musik'. What more did he need to say?! He was cheeky, impish, wicked and hysterically funny. He was magnetic, charming and, so I am told, gorgeous!

He was the greatest conductor I have ever seen or heard in person. Not always, not for all repertoire, but when he was in his element and comfortable with those around him, then there was nobody to touch him.

In Lucerne, over the last years, once again he built himself a fortress. Everything was on his terms: who played, what was played, when he rehearsed, for how long. It could be merciless, but in the end the results were unforgettable like almost nothing else. I don't think the musicians of the Lucerne Festival Orchestra would have done all that for anybody else. There was nobody else like Claudio, and there won't be again.

I will always remember him in the silence that follows the music. There was no moment he treasured more than those seconds of reflection and privacy before the tumult swept the music into the past, into memory. He wasn't always good at closeness, not good at conversation, not good at taking applause, so he held onto that last moment alone with the music as long as he could. Always listening.

Daniel Harding LSO Principal Guest Conductor

Sir Simon Rattle Conductor



We have lost a great musician and a very generous man. Ten years ago we all wondered whether he would survive the illness which has now claimed him, but instead, he, and we as musicians and public, could enjoy an extraordinary Indian Summer, in which all the facets of his art came together in an unforgettable way.

He said to me a few years ago, 'Simon, my illness was terrible, but the results have not been all bad: I feel that somehow I hear from the inside of my body, as if the loss of my stomach gave me internal ears. I cannot express how wonderful that feels. And I still feel that music saved my life in that time!'

Always a great conductor, his performances in these last years were transcendent, and we all feel privileged to have witnessed them. Personally, he was always immensely kind and generous to me, from my earliest days as a conductor, and we kept warm and funny contact together even up to the Friday before he passed away. He remains deep in my heart and memory.

Sir Simon Rattle OM CBE

Principal Conductor, Berlin Philharmonic

Yuja Wang Piano



I was *sooooo* lucky to be able to directly experience Claudio Abbado's magic, a glimpse of Parthenon through the joy of making music, through the intangible language of sound, gesture, silence and noble passion.

The sadness is ephemeral but the memory of his greatness, his legend, will be eternal.

Yuja Wang

Piano

Alfred Brendel Piano



When an interviewer asked him to explain his admiration for Furtwängler, Claudio, never a man of many words outside his native Italian, just raised his hands and said with a telling expression: 'More music!'

It was my privilege to have played with Claudio throughout his, and my, career – in London and at La Scala, Vienna and Berlin, Salzburg and Lucerne. Wherever he conducted, he was *primus inter pares*, and the friendliest of partners. In his personality and music-making, there was genuine humility. From the rather Toscaninian beginnings he gradually developed a Central European style of masculine lyricism which, in his late years, brought about those towering performances of Mahler symphonies. At the same time, he didn't lose his touch for Rossini and Verdi. His *Simon Boccanegra* in collaboration with Strehler and Frigerio was opera in sublime perfection.

Claudio in rehearsal was not a disciplinarian; rather, he inspired on the concert stage. The beauty and nobility of his movements had its effect both on the sound he produced and on the perception of the public. Our Brahms D minor Concerto with the LSO at the Proms 1986 still reverberates in my nerves. I salute him with deep gratitude.

Alfred Brendel

Vladimir Ashkenazy Piano



My performances with Claudio Abbado definitely belong to the most memorable concerts of my life, among them Brahms' Piano Concerto No 1 and Mozart's Piano Concertos. My contact with Claudio Abbado was always very easy and straightforward but at the same time very creative. I will never forget Claudio Abbado's identification with music and his professionalism, which was always at the very highest level. Very special moments were Abbado's performance of Beethoven's Fourth Symphony with the LSO, as well as the opening of the Barbican Hall in 1982. I wish I could be there with you today to pay tribute to the memory of Claudio Abbado in this special concert.

Vladimir Ashkenazy

Sir Nicholas Kenyon Barbican



Claudio Abbado was one of the greatest musicians I have ever seen and heard: players clearly adored performing for him, and he was able to guide them to give so much by doing so little. He never imposed himself on the music, but drew it together and shaped it almost invisibly.

I have a vivid memory of watching him rehearse, saying nothing, perfectly focussed, stopping in mid-bar as the rehearsal time ran out. He played such an important part in the Barbican's early life, especially with that epoch-making LSO series 'Mahler, Vienna and the Twentieth Century', which set new standards of programming and performance here. He gave some of the very finest Proms during my time there – after a rather unhappy experience in which he ordered the off-stage brass of the Berlin Philharmonic to be moved just a few minutes before Mahler Symphony No 2 (to a position where they could not be heard in the performance!), he gave an unforgettable concert with Martha Argerich and the Gustav Mahler Youth Orchestra in a blazing *La mer*, and a final sublime Mahler Symphony No 3 with his Lucerne Festival Orchestra. He made a precious, unique contribution to our musical life.

Sir Nicholas Kenyon CBE
Managing Director, Barbican Centre

Roger Wright BBC Radio 3



The death of Claudio Abbado leaves a huge hole in the world of classical music. He was one of the most important conductors of his generation and leaves an enormous legacy of operatic and orchestral events. He conducted at the BBC Proms over a 40 year period. His first Prom was with the London Symphony Orchestra and his last appearance at the Festival was in 2007, an unforgettable account of Mahler's Third Symphony.

His final concerts featured two great unfinished symphonies by Schubert and Bruckner, and we broadcast one of these on BBC Radio 3 on Boxing Day and repeated it in the week of his death. These performances are a testament to his extraordinary musicianship and the unique qualities of his work with the Lucerne Festival Orchestra. At BBC Radio 3 we have been privileged to broadcast his wonderful concerts over the years, not least his inspirational time with the London Symphony Orchestra.

I was privileged to have worked with him at Deutsche Grammophon and will never forget his gentle manner, combined with a steely determination only to offer high quality music making, which delivered so many remarkable performances and recordings.

Roger Wright
Controller, BBC Radio 3 and Director, BBC Proms

Henry Wrong Former Director, Barbican

Claudio Abbado's contribution to the immensely successful opening of the Barbican Centre on 3 March 1982 was truly memorable.

His splendid interpretation of Wagner's overture to *Die Meistersinger von Nürnberg*, Beethoven's Piano Concerto No 4 played by Vladimir Ashkenazy, and superbly supported by the London Symphony Orchestra was a major contribution to the great success of the evening.

The outstanding partnership between the London Symphony Orchestra and Claudio Abbado began in 1966, firmly establishing the Orchestra as one of the foremost musical organisations in the world. It is with sadness and great admiration that we will remember Claudio Abbado.

Henry Wrong

Managing Director of the Barbican Centre
1970–90

Michael Davis Violin

My time as Leader of the LSO (1979 to 1987) coincided almost exactly with Claudio Abbado's tenure as music director. During those years, I came to appreciate how fortunate we were to be working with such an outstanding musician. A musical mind blessed with impeccable taste and refinement, allied to an intellectual rigour that constantly sought a deeper understanding of any given score. On appropriate repertoire, he had an instinctive awareness of the dark and dangerous side of the musical soul, and the extra gear to which he, and so few others, have access. It was a privilege to work with him.

With his passing, the world of music is an infinitely poorer place and on this rare occasion, the much used term 'maestro', is fully justified and appropriate.

Michael Davis

LSO Leader 1979–87



London Symphony Orchestra

Music in colour

The complete Scriabin symphonies

Sun 30 Mar 7.30pm

Scriabin

Symphony No 1
Symphony No 4
(The Poem of Ecstasy)

Liszt

Piano Concerto No 2
VALERY GERGIEV
CONDUCTOR
DENIS MATSUEV PIANO
LONDON SYMPHONY
CHORUS

Thu 10 Apr 7.30pm

Scriabin

Symphony No 5
(Prometheus,
Poem of Fire)
Symphony No 2

Messiaen L'ascension

VALERY GERGIEV
CONDUCTOR
DENIS MATSUEV PIANO
LONDON SYMPHONY
CHORUS

Supported by LSO Patrons

Sun 13 Apr 7.30pm

Messiaen

Les offrandes oubliées
Chopin
Piano Concerto No 2
Scriabin
Symphony No 3
(The Divine Poem)

VALERY GERGIEV
CONDUCTOR
DANIIL TRIFONOV PIANO

Thu 3 & 10 Apr 1pm,
LSO St Luke's

BBC Radio 3
Lunchtime Concerts:
Scriabin Sonatas

Scriabin's Sonatas
Nos 3, 5 & 9 performed
by Russian pianists
Yevgeny Sudbin and
Boris Giltburg.

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