



London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Tuesday 21 January 2014 7.30pm
Barbican Hall

GARDINER & PIRES

Mendelssohn

Overture: The Hebrides ('Fingal's Cave')

Schumann Piano Concerto

Mendelssohn Symphony No 3 ('Scottish')

Sir John Eliot Gardiner conductor

Maria João Pires piano

Concert finishes approx 9.30pm

Filed by Mezzo for future
broadcast across Europe

mezzo

Welcome Kathryn McDowell



Welcome to tonight's LSO concert with conductor Sir John Eliot Gardiner, who continues his exploration of the symphonic works of Felix Mendelssohn. This evening features works inspired by the German composer's travels to Scotland, with the *Hebrides* overture and his Third 'Scottish' Symphony. Sir John Eliot continues his Mendelssohn focus on 23 March, with the 'Italian' symphony and *Ruy Blas* Overture, as well as repeat performances of tonight's programme on tour around the UK (Portsmouth, Guildford and Basingstoke) and onwards to Paris, Lyon and Geneva.

A warm welcome also to tonight's soloist Maria João Pires. Last season, Pires performed Mozart's Piano Concerto No 17 and Beethoven's Piano Concerto No 2 at the Barbican, in addition to joining the LSO on tour to Japan.

I would like to take this opportunity to thank Mezzo who are filming tonight's concert for future broadcast across Europe.

I hope you enjoy this evening's performance and can join us again on 30 January when Sir Antonio Pappano will conduct a programme including Walton's Symphony No 1 and Brahms' Violin Concerto with soloist Janine Jansen. Following that, he conducts the LSO in the world premiere of Sir Peter Maxwell Davies' Symphony No 10 on 2 February.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

2014/15 SEASON LAUNCH

We're delighted to announce details of the LSO's brand new season of inspiring music-making, taking place at the Barbican between September 2014 and July 2015. The concerts will be available to browse on iso.co.uk from Wednesday 15 January; online booking will open on Monday 10 February, with telephone booking available from Saturday 1 March. LSO Friends get priority booking from Monday 20 January, along with a range of other benefits; find out more at iso.co.uk/friends.

iso.co.uk/201415season

56TH ANNUAL GRAMMY AWARDS

LSO Live's recording of Berlioz's *Grande Messe des morts* has been nominated for Best Choral Performance in the 56th Annual Grammy Awards. Recorded in St Paul's Cathedral in 2012, it was the LSO and LSC's last performance with Sir Colin Davis. The results will be announced on 26 January.

iso.co.uk/lsolive

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 **Moira Gray & friends, Kimbolton School, Lynn Mepham & friends, Lorne Mook & friends, Anne Parrish & friends, Redbridge & District U3A, Tonbridge School, and Mark Worrall & friends.**

Coming soon Concerts at the Barbican



Sounds British Explore works by British composers this Spring

Iso.co.uk/soundsbritish

Wed 30 Jan 7.30pm

WALTON

Sir Peter Maxwell Davies

Fanfare: Her Majesty's Welcome

Brahms Violin Concerto

Walton Symphony No 1

Sir Antonio Pappano conductor

Janine Jansen violin

Sun 2 Feb 7.30pm

SIR PETER MAXWELL DAVIES

Elgar In the South ('Alassio')

Britten Violin Concerto

Sir Peter Maxwell Davies

Symphony No 10 (world premiere)

Sir Antonio Pappano conductor

Maxim Vengerov violin

London Symphony Chorus

Sun 23 Feb 7.30pm

WATKINS FLUTE CONCERTO PREMIERE

Huw Watkins Flute Concerto (world premiere)

Mahler Symphony No 1 ('Titan')

Adam Walker flute

Daniel Harding conductor



Other Events

Sun 23 Mar 7.30pm

MENDELSSOHN 'ITALIAN'

Mendelssohn Overture: Ruy Blas

Schumann Violin Concerto in D minor

Mendelssohn Symphony No 4 ('Italian')

Sir John Eliot Gardiner conductor

Alina Ibragimova violin

Sun 30 Mar 7.30pm

GERGIEV'S SCRIBIN

Scriabin Symphony No 1

Liszt Piano Concerto No 2

Scriabin Symphony No 4

('The Poem of Ecstasy')

Valery Gergiev conductor

Denis Matsuev piano

London Symphony Chorus

Thu 24 Apr 7.30pm

ECLECTICA AT THE BARBICAN

JÄRVI & YOUSSEF

DANCE OF THE INVISIBLE DERVISHES

Arvo Pärt Fratres

Arvo Pärt Symphony No 3

Dhafer Youssef UK premieres and
orchestral arrangements from
'Birds Requiem'

Kristjan Järvi conductor

Dhafer Youssef oud/vocals

Eivind Aarset electric guitar

Kristjan Randalu piano

Phil Donkin bass

Chander Sarjoe drums

Sun 27 Apr 7.30pm

MAHLER SYMPHONY NO 7

Mahler Symphony No 7

Daniele Gatti conductor

020 7638 8891

Iso.co.uk

Felix Mendelssohn (1809–47)

Overture: The Hebrides Op 26 ('Fingal's Cave') (1830–32)

With his meticulous craftsmanship and formal balance, Mendelssohn stands as one of the most Classically-inclined of the major 19th-century composers, yet he was also prone to moments of Romantic spontaneity. This was certainly the case when he visited Scotland with a friend in the summer of 1829: in July they were at Holyrood Palace and Mendelssohn was getting ideas for a symphony; on 7 August a visit to the Western Isles had the composer writing home that 'in order to make you understand how extraordinarily the Hebrides have affected me, I have written down the following which came into my mind'. 'The following' was the opening ten bars of the 'Hebrides' Overture.

SKETCH of the opening ten bars included in a letter to his sister Fanny in 1829.



FINGAL'S CAVE, the Isle of Staffa landmark which inspired the *Hebrides* Overture, is fully illuminated by the sun for only one day a year (when the sun is at 5.6 degrees above the horizon): 16 December. Incidentally, this is the Overture's date of completion, as marked by Mendelssohn on the original manuscript.

But this was a holiday, and Mendelssohn was not in Scotland to write music. The day after his letter he took a boat trip to the Isle of Staffa 'with its strange basalt pillars and caverns', and it was not for another year and a half that he completed his Hebridean work (in Rome!), entitling it *Die einsame Insel* (The Lonely Isle). Revisions followed – Mendelssohn, fighting to reconcile the Classical and the Romantic, was worried that it tasted 'more of counterpoint than of train oil, seagulls and salt cod' – and the version of the overture as we know it now, with its dual title of *Die Hebriden* (The Hebrides) and *Fingalshöhle* (Fingal's Cave, after Staffa's best-known landmark) only emerged in 1832.



Mendelssohn's original thematic idea remained as the work's opening, its gently rolling melodic outline and atmospheric accompaniment surely conjuring as instant a vision of the sea as its composer could have hoped for. Its melancholy falling six-note motif dominates the ten-minute work, a warm and shapely rising second theme first heard on cellos and bassoons notwithstanding, and undergoes a number of mood-changes. A storm blows up briefly in the central development section, but calm is soon restored, especially in the second theme's restful return on clarinet, before the coda raises a final squall, again quickly quieted.

Programme Note © Lindsay Kemp

Lindsay Kemp is a senior producer for BBC Radio 3, Artistic Director of the Lufthansa Festival of Baroque Music, and a regular contributor to *Gramophone* magazine.

Felix Mendelssohn Composer Profile



Felix Mendelssohn was the grandson of the Enlightenment philosopher Moses Mendelssohn and son of an influential German banker. Born into a privileged, upper middle-class family, as a boy he was encouraged to study the piano, taught to draw by his mother and became an accomplished linguist and classical scholar. In 1819 he began composition studies with Karl Friedrich Zelter. His family's wealth allowed their home in Berlin to become a refuge for scholars, artists, writers and musicians. The philosopher

Hegel and scientist Humboldt were among regular visitors, and members of the Court Orchestra and eminent soloists were available to perform the latest works by Felix or his older sister Fanny Young. Mendelssohn's twelve string symphonies were first heard in the intimate setting of his father's salon.

Mendelssohn's maturity as a composer was marked by his Octet (1825) and concert overture to Shakespeare's *A Midsummer Night's Dream* (1826). In 1829 Mendelssohn revived Bach's *St Matthew Passion* exactly one hundred years after its first performance. Soon after, a trip to London and the Scottish highlands and islands inspired the overture, *The Hebrides*. In 1830 he travelled to Italy at the suggestion of Goethe and whilst in Rome started his so-called Scottish and Italian symphonies. In 1835 he was appointed conductor of the Leipzig Gewandhaus, greatly expanding its repertoire with early music and works of his own, including the E minor Violin Concerto. Two years later he married Cecile Jeanrenaud and in 1843 he founded the Leipzig Conservatory. His magnificent biblical oratorio, *Elijah*, commissioned for and first performed at the 1846 Birmingham Musical Festival, soon gained a place alongside Handel's *Messiah* in the affections of British choral societies and their audiences. He died in Leipzig in 1847.

Robert Schumann Composer Profile



The youngest son of a Saxon bookseller, Robert Schumann was encouraged by his father to study music. Soon after his tenth birthday in 1820, young Robert began taking piano lessons in his home town of Zwickau. Although Schumann enrolled as a law student at Leipzig University in 1828, music remained an overriding passion and he continued to study piano with Friedrich Wieck. The early death of his father and two of his three brothers influenced Schumann's appreciation of the world's

suffering, intensified further by his readings of Romantic poets such as Novalis, Byron and Hölderlin and his own experiments as poet and playwright. Schumann composed a number of songs in his youth, but it was not until he fell in love with and became secretly engaged to the teenage Clara Wieck in September 1837 that he seriously began to exploit his song-writing gift. Besides welcoming the financial return that published lieder [songs] could deliver, Schumann was also able to preserve his intense feelings for Clara in the richly expressive medium of song.

The personal nature of Schumann's art even influenced his choice of certain themes, with the notes A – B – E – G – G enshrined as the theme of one set of piano variations in tribute to his friend Countess Meta von Abegg. Schumann also developed his skills as a composer of symphonies and concertos during his years in Leipzig. Four years after their marriage in September 1840, the Schumanns moved to Dresden where Robert completed his C major Symphony.

In the early 1850s the composer's health and mental state seriously declined. In March 1854 he decided to enter a sanatorium near Bonn, where he died two years later.

Robert Schumann (1810–56)

Piano Concerto in A minor Op 54 (1841–45)

- 1 ALLEGRO AFFETTUOSO
- 2 INTERMEZZO GRAZIOSO –
- 3 ALLEGRO VIVACE

MARIA JOÃO PIRES PIANO

One of the most impressive features of Schumann's only Piano Concerto is its remarkable organic unity.

So many ideas in this richly imaginative work stem in one way or another from the lovely first movement's melody (wind, then solo piano) that follows the Concerto's arresting opening. So it comes as quite a surprise to discover that the concerto was actually written in two separate instalments, and at two very different times in Schumann's life. The first movement was originally written as a self-sufficient *Fantasia* for Piano and Orchestra in 1841 – the year that also saw the composition of the First Symphony, the original version of the Fourth, and the orchestral Overture, Scherzo and Finale. Schumann's long-thwarted marriage to the brilliant concert pianist

Clara Wieck the previous year had released a torrent of creativity: the first years of their life together saw the production of some of his finest pieces, often composed at breathtaking speed.

Then, in 1844, after Robert and Clara had returned from a concert tour of Russia, Schumann experienced a crippling mental breakdown, followed by a terrible plunge into depression. At the end of the year he and Clara moved to Dresden with their two children, where gradually Schumann's spirits began to recover. For a long time he was unable to compose, but by the end of 1845 he completed his Second Symphony, a work which bears powerful witness

to his struggles to regain health and stability. And before he started the symphony, Schumann added two more movements to the *Fantasia*, thus creating his Piano Concerto. How long the ideas for these two movements had been incubating in his mind is impossible to say, but it is certain that the act of putting them to paper was a major step forward on his road to psychological recovery. The result was one of Schumann's most daring and romantically delightful works. It is easy to single out innovatory elements: the piano's striking, downward-plunging opening gesture – after a single incisive chord from the full orchestra – is unlike the beginning of any concerto before. It clearly left a strong impression on the Norwegian composer Edvard Grieg, who began his famous Piano Concerto (also in A minor) with a strikingly similar gesture. And although Schumann's first movement appears to be full of melodic ideas, most of these derive directly from the original wind-piano tune – so much so that the movement has been described as 'monothematic', also very unusual for an early 19th-century concerto.

But it is the dream-like quality Schumann brings to this kind of intricate thematic development that is most original. The piano writing may be challenging, but the real challenge is to the player's poetic imagination rather than his or her virtuosity. Even the first movement's solo cadenza is more like a meditation than a bravura display. In general the relationship between the piano and the orchestra is neither as one-sided nor as competitive as in most Romantic concertos. Tender intimacy is much more typical. A couple of years before he began the first movement, Schumann had written of his hope that a new kind of 'genius' might soon emerge: one 'who will show us in a newer and more brilliant way how orchestra and piano may be combined, how the soloist, dominant at the keyboard, may unfold

CLARA SCHUMANN (1819–96)

Clara Schumann (née Wieck) was one of the most distinguished pianists of her era and a frequent performance partner of violinist Josef Joachim. Her legacy is still felt today: she was one of the first performers to play from memory, and was instrumental in establishing her husband's works in the repertoire, as well as works such as Brahms' First Piano Concerto, which had fallen out of favour after its 1859 premiere.

the wealth of his instrument and his art, while the orchestra, no longer a mere spectator, may interweave its manifold facets into the scene'. In the Piano Concerto he fulfilled his own prophecy.

An outpouring of the purest joy.

The chamber music-like intimacy continues through the gentle Intermezzo Schumann placed as the concerto's second movement, and again the way in which one motif seems to unfold from another is achieved with great subtlety and ingenuity. Just before the end of the movement comes a wonderful inspiration. Clarinets and bassoons recall the seminal first phrase of the first movement's original melody – first in the major key, then in the minor – while the piano adds magical liquid figurations (as though dreamily recalling the Concerto's arresting opening). Then the finale launches suddenly into an exhilarating, seemingly unstoppable waltz momentum. It is hard to believe that the man who wrote this gloriously alive dance music was at the time emerging from chronic depression. The ending in particular sounds like an outpouring of the purest joy.

Programme Note © Stephen Johnson

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

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on the Stalls and Circle level.

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the Information Desk on the Circle level.

UBS SOUNDSCAPES LSO ARTIST PORTRAIT: YUJA WANG

'One of the most gifted pianists of her generation.'
The New York Times



Sun 9 Feb 7.30pm

Beethoven Piano Concerto No 3

plus

Rachmaninov Symphony No 2

Jaap van Zweden conductor | Yuja Wang piano

Thu 13 Feb 7.30pm

Prokofiev Piano Concerto No 2

plus

Debussy La mer

Ravel Daphnis and Chloé – Suites I & II

James Gaffigan conductor | Yuja Wang piano

Sun 16 Feb 7.30pm

Solo recital – Prokofiev, Kapustin, Chopin & Stravinsky
Yuja Wang piano

Thu 20 Feb 7.30pm

Rachmaninov Piano Concerto No 2

plus

Stravinsky Petrushka

Daniel Harding conductor | Yuja Wang piano



Box Office 020 7638 8891 | Iso.co.uk

Felix Mendelssohn

Symphony No 3 in A minor Op 56 ('Scottish') (1842)

- 1 ANDANTE CON MOTO – ALLEGRO UN POCO AGITATO – ASSAI ANIMATO – ANDANTE COME PRIMA –
- 2 VIVACE NON TROPPO –
- 3 ADAGIO –
- 4 ALLEGRO VIVACISSIMO – ALLEGRO MAESTOSO ASSAI

'Everything is broken and decayed, and the bright sky shines in ... today I have found the beginning of my 'Scottish' Symphony.'

Mendelssohn on his visit to Holyrood

Few symphonies have their moment of inspiration so precisely recorded, yet having sketched the opening bars Mendelssohn set this one aside, and it was left to the *Hebrides Overture* to stand as his most immediate response to the Scottish experience. By then he had fallen under another picturesque influence, caused by a visit to Italy which, he said, made it 'impossible to return to my misty Scottish mood'; another symphony, the 'Italian' (No 4) now occupied him, and it was not until 1842 that he finally completed the 'Scottish'.

First Movement

The Symphony opens with a lengthy slow introduction in which the Holyrood theme conjures gloomy and romantic tones, and it is largely on a restlessly lilting transformation of this that the subsequent main body of the movement is based – indeed, several of the themes which occur in later movements are related to this opening theme. Throughout the first movement stormy episodes (reminders of rough seas and bad weather no doubt) mingle with calmer passages, but despite the opportunities presented by a robust central development section, it is in the long coda that the tempest really breaks. The movement ends, however, with an atmospheric return to the music of the introduction.

IN BRIEF

Mendelssohn's 'Scottish' Symphony was, like the *Hebrides Overture*, inspired by his visit to Scotland. In 1829, Mendelssohn came to Britain for a series of concert engagements in London, and afterwards embarked on a walking tour of Scotland. The initial idea for the Symphony apparently struck him while visiting the dramatic ruins of the palace of Holyrood, which he explored shortly before visiting 'Fingal's Cave' on the island of Staffa (the place which inspired the *Hebrides Overture*). The latter was completed the following year, but the 'Scottish' Symphony was set aside for some time. It became the last of Mendelssohn's symphonies to be completed – only in 1842.

Although Mendelssohn never relinquished his concern for formal clarity and balance, he was not afraid to push at the envelope and, within certain limits, be innovative; indeed his instrumental compositions are those of a man constantly questing for new solutions to problems inherent in existing forms. But as we have already heard tonight, he was not immune to extra-musical stimuli; brought up in a cultured family environment, from an early age he drew musical inspiration from Shakespeare and Goethe, and from landscape, legend and history. Perhaps few among his works accommodate the competing compositional interests of formal logic and evocative pictorialism more comfortably than the 'Scottish' Symphony.

Its inspiration lies in one of the great obsessions of the early Romantic imagination: the grey mists and mountains of Scotland. Mendelssohn himself had read Walter Scott, and would also have known the faked bardic poems of 'Ossian', so it is not hard to guess the kind of atmosphere he was looking for when he first arrived at Holyrood at the start of his Scottish holiday. He found it too. After visiting the ruined royal palace he wrote to his family:

'In the deepening twilight we went today to the palace where Queen Mary lived and loved ... The nearby chapel is now roofless, overgrown with grass and ivy, and at the broken altar Mary was crowned Queen of Scotland. Everything is broken and decayed, and the bright sky shines in. I believe that today I have found the beginning of my 'Scottish' Symphony.'

DATE OF COMPOSITION

Although work on the Symphony began on his visit to Scotland in 1829, the 'Scottish' Symphony was not completed until 1842. Though it was the fifth and last of Mendelssohn's symphonies to be completed, it was published third, and is hence known as 'No 3'.

ON TOUR:**MENDELSSOHN 'ITALIAN'**

Sir John Eliot Gardiner conductor
Alina Ibragimova violin



Fri 21 Mar, Portsmouth Guildhall

Sat 22 Mar, G Live Guildford
Mendelssohn Symphony No 4 ('Italian')

Schumann Violin Concerto
Mendelssohn Symphony No 3 ('Scottish')

Portsmouth 0844 847 2362
Guildford 0844 770 1797

Sun 23 Mar, Barbican

Mendelssohn Overture: Ruy Blas
Schumann Violin Concerto
Mendelssohn Symphony No 4 ('Italian')

020 7638 8891

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Second and Third Movements

Mendelssohn indicated that the four movements of the 'Scottish' should be played without a break, and thus it is that the scherzo-like second creeps in almost before you can notice it. This is the most overtly 'Scottish' music of the whole symphony, but its presence is brief, and soon we find ourselves in the Adagio, a yearningly beautiful movement in which a wistful song-melody is several times beset by passages of Schubertian menace before ultimately winning through, relatively unscathed.

Finale

Mendelssohn gave the finale an additional performance indication of 'Allegro guerriero' – fast and warlike – and if it does not seem to be exactly battle music, we can suppose that it reflects memories of another sight that impressed him, that of Highlanders in resplendent costume. The movement is full of ingeniously contrasted and combined themes, but the composer chooses to end not with a grand swirling climax, but rather, having slowed the music down, with a final, warmly comforting transformation of the 'Holyrood' theme. Thus, for all the work's conscious Scottish-isms, formal coherence is effortlessly maintained.

Programme Note © Lindsay Kemp

London Symphony Orchestra

LSO St Luke's

BBC RADIO 3

BBC RADIO 3 LUNCHTIME CONCERTS AT LSO ST LUKE'S
BARRY DOUGLAS & FRIENDS

Thu 23 Jan 2014 1pm Brahms Seven Fantasies Schubert Piano Sonata in B-flat major Barry Douglas piano	Thu 13 Feb 2014 1pm Brahms Violin Sonata No 2 in A major Dukas Villanelle for Horn and Piano Brahms Trio in E-flat major Chloë Hanslip violin Richard Watkins horn Barry Douglas piano
Thu 6 Feb 2014 1pm Beethoven Trio in B-flat major Brahms Trio in A minor Michel Lethiec clarinet Arto Noras cello Barry Douglas piano	Thu 20 Feb 2014 1pm Brahms Four Piano Pieces Field Nocturne No 8; Nocturne No 5 Brahms Piano Sonata No 2 in F-sharp minor Barry Douglas piano

Tickets £10 (£9 concessions, £5 under-16s)

020 7638 8891
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Sir John Eliot Gardiner

Conductor



Founder & Artistic Director

Monteverdi Choir

Founder & Artistic Director

English Baroque Soloists

Founder & Artistic Director

Orchestre Révolutionnaire
et Romantique

Sir John Eliot Gardiner is acknowledged as a key figure in the early music revival, and appears regularly with the most important European symphony orchestras. The extent of his repertoire is illustrated in over 250 recordings made for major European record companies, which have received numerous international awards. Since 2006 his recordings have appeared on the Monteverdi Choir and Orchestra's independent label, Soli Deo Gloria, established to release the series of live recordings made during the Bach Cantata Pilgrimage, for which he received *Gramophone's* Special Achievement Award in 2011. The catalogue has expanded to include recordings of other Bach masterpieces, including the *St John Passion*, the Brandenburg Concertos and the complete Motets, a Brahms symphony cycle, and a cappella recordings with the Monteverdi Choir. Many of the label's recordings have been awarded international prizes, including Recording of the Year in the 2006 *Gramophone* Awards and the Diapason d'Or de l'Année in France for the Bach Motets.

As guest conductor, John Eliot Gardiner continues his close relationship with the LSO. In Spring 2010 they completed a three-year Beethoven cycle taking in performances in the UK, Paris, Amsterdam, Munich and Madrid. During the 2011/12 season he toured with the LSO in Germany and conducted the Bayerischer Rundfunk Orchester in Salzburg. In Spring 2012 he worked with the Mahler Chamber Orchestra for the first time, combining forces with the Monteverdi Choir and touring Schumann's *Manfred* in Italy and Spain. Following the success of his revival of *Simon Boccanegra* at the Royal Opera House, Covent Garden in 2008, he returned there to conduct *Rigoletto* in April 2012. He finished the 2012 season with two performances of Berlioz's *Requiem*

at the Festival de Saint-Denis in Paris and with a much acclaimed semi-staging of Debussy's *Pelléas et Mélisande* at the BBC Proms.

He began the 2012/13 season with an extended European and North American tour of Beethoven's Ninth Symphony and *Missa Solemnis* with the Monteverdi Choir and the ORR, followed by concerts with the Royal Concertgebouw, Teatro la Fenice, Leipzig Gewandhaus and the LSO. A day-long Bach Marathon event at the Royal Albert Hall with the Monteverdi Choir and English Baroque Soloists at Easter in April 2013 formed part of John Eliot Gardiner's 70th birthday celebrations, which continued with performances of Stravinsky's *Oedipus Rex* with the LSO in Brussels, Paris and London, and *The Marriage of Figaro* at Covent Garden. The 2014 season sees the 50th birthday of the Monteverdi Choir and celebratory concerts will take place all over the world.

Amongst numerous awards John Eliot Gardiner received an Honorary Doctorate from the University of Lyon in 1987 and from the New English Conservatory of Music in Boston in 2005. He was nominated Commandeur dans l'Ordre des Arts et des Lettres in 1996 and Chevalier de la Légion d'Honneur in 2010, and awarded Germany's Verdienstkreuz (1st class) in 2005. In 1992 he became an Honorary Fellow of King's College, London and of the Royal Academy of Music, and was visiting Fellow of Peterhouse, Cambridge in 2008–9. He received a knighthood in the 1998 Queen's Birthday Honours List.

An authority on the music of J S Bach, John Eliot Gardiner's book *Music in the Castle of Heaven* was published in October 2013.

Maria João Pires Piano

'This was Mozart playing of rare quality: clean, unaffected, poetic, consoling, light as air.'

The Times on Maria João Pires with the LSO



One of the finest musicians of her generation, Maria João Pires continues to transfix audiences with the spotless integrity, eloquence and vitality of her art. Born on 23 July 1944 in Lisbon, she gave her first public performance in 1948.

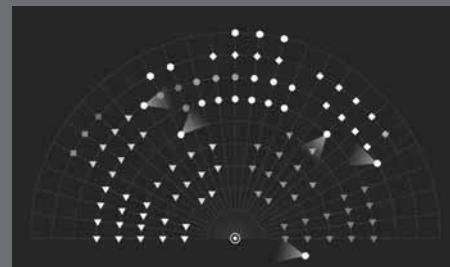
Since 1970 she has dedicated herself to reflecting on the influence of art on life, community, and education, and in trying to develop new ways of implementing pedagogic theories within society. In the last ten years she has held many workshops with students from all round the world, and has taken her philosophy and teaching to Japan, Brazil, Portugal, France, and Switzerland. More recently she joined the teaching faculty of the Queen Elisabeth Music Chapel in Belgium where she is working with a group of highly gifted young pianists.

In the 2013/14 season, in addition to her chamber music concerts with the cellist Antonio Meneses, she appears with all the major European orchestras under the batons of Bernard Haitink, Claudio Abbado, Riccardo Chailly, Sir John Eliot Gardiner and Ivan Fischer. A frequent visitor to Japan, she returns there in spring 2014 for concerts with the Scottish Chamber Orchestra conducted by Robin Ticciati, followed by a series of solo recitals.

Maria João has a large and varied discography including solo repertoire, chamber music, and concertos. Her latest recordings, one a solo Schubert CD and the other a CD with Antonio Meneses recorded 'live' at London's Wigmore Hall, have been released to great critical acclaim.

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London Symphony Orchestra On stage

FIRST VIOLINS

Tomo Keller *Leader*
Lennox Mackenzie
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Maxine Kwok-Adams
Elizabeth Pigram
Laurent Quenelle
Harriet Rayfield
Sylvain Vasseur
Erzsebet Racz
Hilary Jane Parker

SECOND VIOLINS

David Alberman
Miya Vaisanen
Richard Blayden
Matthew Gardner
Iwona Muszynska
Julian Gil Rodriguez
Paul Robson
Justyna Jara
Ingrid Button
Sarah Buchan

VIOLAS

Gillianne Haddow
Malcolm Johnston
Regina Beukes
Anna Green
Richard Holttum
Robert Turner
Heather Wallington
Caroline O'Neill

CELLOS

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Mary Bergin
Eve-Marie Caravassilis
Daniel Gardner
Amanda Truelove

DOUBLE BASSES

Joel Quarrington
Colin Paris
Nicholas Worters
Patrick Laurence
Thomas Goodman
Jani Pensola

FLUTES

Gareth Davies
Joshua Batty

OBOES

Celine Moinet
Rosie Jenkins

CLARINETS

Andrew Marriner
Christopher Richards
Chi-Yu Mo

BASSOONS

Daniel Jemison
Dominic Tyler

HORNS

Timothy Jones
Alberto Menendez
Escribano
Angela Barnes
Igor Szeligowski
Jonathan Lipton

TRUMPETS

Philip Cobb
Gerald Ruddock
Roderick Franks

TIMPANI

Antoine Bedewi

Your views Inbox



Paul Davies

We were in the Circle and thoroughly enjoyed the performance. The Soloists were spot-on; the band was very precise and played with real feeling (loved Adam's flute playing and a special mention for Nigel Thomas on timps) – and the Chorus was magnificent. Well done everybody and thanks.

*on Haydn's Creation with the LSC and Richard Egarr
(12 Jan 2014)*



@richardjcoleman

Haydn's *Creation* with @londonsymphony tonight such a joyous piece. Three wonderful singers, choir & orchestra excellent & conducted with style.
*on Haydn's Creation with the LSC and Richard Egarr
(12 Jan 2014)*



Alexander Hall

What a delightful way to begin LSO concerts in 2014 with such an invigorating and life-affirming performance of Haydn's *The Creation*. If the vibrant and committed direction by Richard Egarr didn't blow away all the cobwebs, nothing else would.

*on Haydn's Creation with the LSC and Richard Egarr
(12 Jan 2014)*

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.

The Scheme is supported by:
Fenton Arts Trust
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