

LSO

EMPEROR

Sunday 2 June 2019
Barbican

7-9.10pm

LSO SEASON CONCERT
ARTIST PORTRAIT: **DANIIL TRIFONOV**

Traditional A Selection of Hymns & Songs
Ives A Symphony: New England Holidays
Interval
Beethoven Piano Concerto No 5, 'Emperor'

Michael Tilson Thomas conductor
Daniil Trifonov piano
Felix Milderberger assistant conductor
Samuel West narrator
London Symphony Chorus
Simon Halsey chorus director
Matthew Hamilton associate chorus director

barbican
Resident Orchestra

London Symphony Orchestra

Welcome



 Welcome to tonight's LSO concert at the Barbican, as the Orchestra's Conductor Laureate Michael Tilson Thomas continues his long commitment to the music of Charles Ives, conducting *A Symphony: New England Holidays*. This work evokes Ives' experiences of music heard on national holidays during his childhood in New England, tying into the LSO's 2018/19 season theme of 'roots and origins'. Before the Symphony begins, the London Symphony Chorus will perform extracts from the hymns which inspired the piece, later joining in for the work's finale.

In the second half, pianist Daniil Trifonov joins the Orchestra as soloist in Beethoven's spirited Fifth Piano Concerto, a landmark in the concerto repertoire. Daniil Trifonov will return twice more in June as part of his LSO Artist Portrait series, performing a solo

recital here in the Barbican and collaborating with LSO Principal Trumpet Philip Cobb in Shostakovich's Concerto for Piano, Trumpet and Strings with Principal Guest Conductor Gianandrea Noseda.

Today we also hosted an LSO Discovery Day centred on Charles Ives. This morning, we welcomed participants to watch a final rehearsal for tonight's concert, followed by a discussion and presentation on Ives' music led by Dr William Brooks at LSO St Luke's, with live musical examples performed by members of the LSO and musicians from the Guildhall School.

I hope you enjoy the concert and will join us again soon. The 2019/20 season marks Michael Tilson Thomas' 50th year working with the Orchestra. To celebrate this anniversary, he will return in the 2019/20 season to conduct Berlioz's *Romeo and Juliet*, Prokofiev's Fifth Symphony and Beethoven's Violin Concerto with soloist Nicola Benedetti.

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

Kathryn McDowell CBE DL
Managing Director

Latest News

LSO AT THE BBC PROMS 2019

The LSO performs Walton's *Belshazzar's Feast* on Tuesday 20 August at the BBC Proms, with a 300-strong choir conducted by Sir Simon Rattle. The programme also includes Varèse's *Amérique* – a portrait of a modern city in sound – and French composer Charles Koechlin's *Les bandar-log* from *The Jungle Book*, completed in 1939.

NEW COMMISSIONS FOR 2020/21

George Stevenson and Joel Järventausta, two composers participating in the LSO Panufnik Scheme, have been commissioned to write new music for the Orchestra to perform in the LSO's 2020/21 season at the Barbican. These commissions support composers at a critical stage in their careers, providing them with time, resources and expertise.

WELCOME TO TONIGHT'S GROUPS

Welcome to the **Gerrards Cross Community Association** attending tonight's concert.

Please ensure all phones are switched off. Photography and audio/video recording are not permitted during the performance.

On our Blog

LOOKING BACK ON THE PUBLIC DOMAIN

Two months ago, over 500 singers came together in the Barbican foyers to open that evening's concert with a unique performance of David Lang's *the public domain*. We look back at this astonishing performance and the people who brought it to life.

LSO DIGITAL TECHNOLOGY GROUP: WORKS IN PROGRESS

This month's LSO Discovery Showcase, 'One Night, One Thousand and One Stories' on 6 June, features pieces for electronics, live performance and video presented by Ife Olalusi and Ken Burnett, members of the LSO Discovery Digital Technology Group. We spoke to Ken and Ife about their inspirations and influences, and how they've written and produced music for the concert.

Read these articles and more at

▷ [lso.co.uk/blog](https://www.lso.co.uk/blog)

Tonight's Concert In Brief



Tonight's concert begins with a performance by the London Symphony Chorus of the traditional American songs that influenced Charles Ives' *A Symphony: New England Holidays*. The symphony is an enigmatic masterpiece by one of the great innovators of American classical music.

Written between 1897 and 1913, *New England Holidays* is a four-movement work inspired by the sounds and experiences of national holidays celebrated in New England, where Ives grew up. The sounds of marching bands converge with hymn tunes, gospel songs and ceremonial brass in Ives' music, which blends rich orchestral textures with experiments in dissonance and bitonality, and melodic instrumental solos.

The second half comprises Beethoven's 'Emperor' Concerto, one of the composer's most extrovert creations. Written in E-flat major, the same key as his Third Symphony, 'Eroica', the soloist is hero, with sparkling passage-work and trills against a lush orchestral backdrop. A stirring opening movement is followed by a serene, hymnic Adagio in the distant key of B major. As the Adagio fizzles to its close, a contemplative postlude for solo piano segues into a glittering, dance-like finale.

PROGRAMME CONTRIBUTORS

Lindsay Kemp is a senior producer for BBC Radio 3, including programming lunchtime concerts at Wigmore Hall and LSO St Luke's. He is also Artistic Advisor to York Early Music Festival, Artistic Director of Baroque at the Edge Festival, and a regular contributor to *Gramophone* magazine.

Andrew Stewart is a freelance music journalist and writer. He is the author of *The LSO at 90* and contributes to a wide variety of specialist classical music publications.

Wendy Thompson studied at the Royal College of Music, before taking an MMus in musicology at King's College, London. In addition to writing about music she is Executive Director of Classical Arts Productions, a major supplier of independent programmes to BBC Radio.

To mark his LSO Artist Portrait, Daniil Trifonov has curated a selection of recordings for Apple Music's Classical radio channel.

Visit [applemusic.com/iso](https://www.apple.com/iso) to listen now.

Daniil Trifonov In Conversation



Scriabin's 'Poem of Ecstasy' ...

That's the piece which started my love for classical music. I was already playing the piano when I first heard it. Once I did, I had Scriabin fever! I think that for the next five years I played more than half of the piano music that Scriabin wrote.

What do you do in your downtime?

I really enjoy hiking and walking, especially in the mountains. I like to do long trips, say 10 to 30 kilometres in length. I was always interested in geography – I suppose that's where it comes from. And in city planning – I enjoy exploring London on foot, that's one of my favourite activities while here. I also sometimes do some light coding.

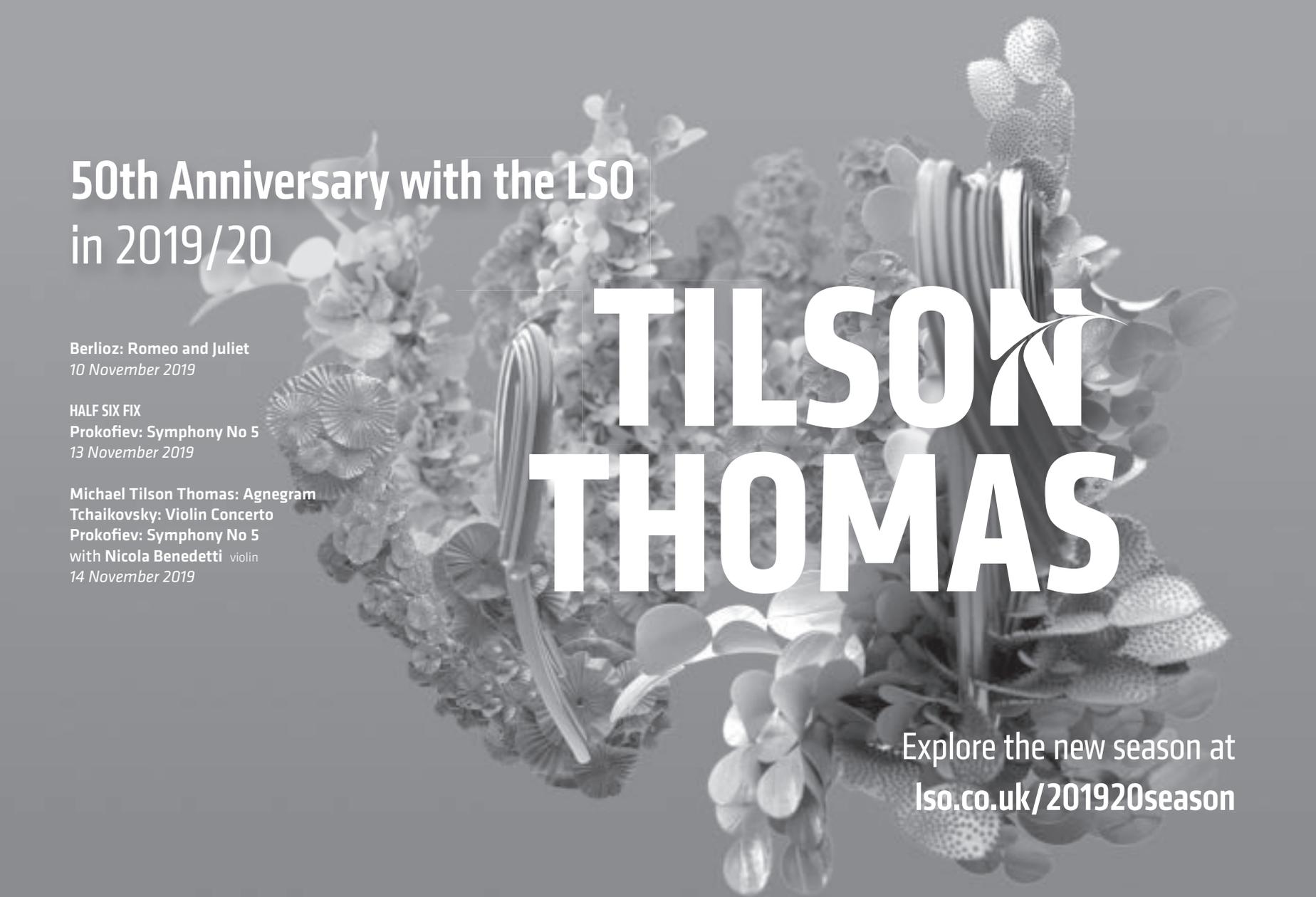
What advice would you give to an aspiring musician at the outset of their career?

I would say that it's good to explore, to go beyond just piano literature and understand that the piano does not exist in a vacuum. There are other arts and other musics. I think it's very important to listen widely, to orchestral music and opera, and to enjoy other art forms as well. Movies, literature, and of course painting – it all helps.

What do you listen to beyond classical music?

Outside of classical, I would say one of the most interesting experiences for me is listening to the band King Crimson, especially the early albums from the 1970s, like *In the Court of the Crimson King* and *Larks' Tongues in Aspic*. I really like their music, it's very instrumental rock. My father used to be in a rock band too. He played keyboards in this underground band back in the 1980s when he was studying. I quite like the sound of the electric guitar, but the furthest I've ventured from the piano is an organ!

Read the full interview at [iso.co.uk/blog](https://www.iso.co.uk/blog)



50th Anniversary with the LSO
in 2019/20

Berlioz: Romeo and Juliet
10 November 2019

HALF SIX FIX
Prokofiev: Symphony No 5
13 November 2019

Michael Tilson Thomas: Agnegram
Tchaikovsky: Violin Concerto
Prokofiev: Symphony No 5
with **Nicola Benedetti** violin
14 November 2019

TILSON
THOMAS

Explore the new season at
lso.co.uk/201920season

Charles Ives A Symphony: New England Holidays – Hymns & Songs



o introduce Ives' *New England Holidays*, Michael Tilson Thomas conducts the London Symphony

Chorus in a short selection of the hymns and songs that inspired the Symphony. Set to music in 1828, 'Great God, We Sing That Mighty Hand' was sung as a Lutheran hymn in New England's churches. Around the same time, John Hatton's setting of 'O God, Beneath Thy Guiding Hand' became a popular Anniversary hymn, and David Nelson penned 'My Days are gliding swiftly by'.

'Good Night, Ladies' is a folk song attributed to Edwin Pearce Christy, first published in 1867. It was intended to be sung in a minstrel show, and Ives uses the tune at the end of the Symphony's first movement.

Henry Bishop's song 'Home, Sweet Home' first featured in John Howard Payne's opera *Clari; or the Maid of Milan*, premiered in Philadelphia in 1823. The song was re-launched as a parlour song in 1852, and rose to widespread popularity in the 1860s, throughout the American Civil War.

Programme Notes for the Symphony can be found on Pages 6–7 ▷

Great God, We Sing That Mighty Hand (Verses 1 & 3)

Great God, we sing that mighty hand
By which supported still we stand.
The opening year Thy mercy shows;
Let mercy crown it till it close.

With grateful hearts the past we own;
The future, all to us unknown,
We to Thy guardian care commit
And, peaceful, leave before Thy feet.

Philip Doddridge poet
Henry K Oliver composer

O God, Beneath Thy Guiding Hand (Verses 1 & 3)

O God, beneath Thy guiding hand
Our exiled fathers crossed the sea,
And when they trod the wintry strand,
With prayer and psalm they worshipped Thee.

Laws, freedom, truth, and faith in God
Came with those exiles o'er the waves,
And where their pilgrim feet have trod,
The God they trusted guards their graves.

Leonard Bacon poet
John Hatton composer

Shining Shore (Verses 1 & 3)

My days are gliding swiftly by,
And I, a pilgrim stranger,
Would not detain them as they fly –
Those hours of toil and danger.

*For now we stand on Jordan's strand;
Our friends are passing over;
And, just before, the shining shore
We may almost discover.*

Let sorrow's rudest tempest blow,
Each cord on earth to sever:
Our King says, Come, and there's our home,
Forever, oh! Forever.

David Nelson poet
George F Root composer

Good Night, Ladies

Good night ladies,
We're going to leave you now.
Merrily we roll along
O'er the dark blue sea

Anon, attributed to
Edwin Pearce Christy

Home, Sweet Home

'Mid pleasures and palaces though we
may roam,
Be it ever so humble there's no place
like home!
A charm from the skies seems to hallow
us there,
All seek it through the world, tis' ne'er
met with elsewhere!

Home, home, sweet, sweet home!
Be it ever so humble, there's no place
like home!

John Howard Payne poet
Sir Henry Bishop composer
Michael Tilson Thomas arranger

Charles Ives A Symphony: New England Holidays 1897–1913 / note by Wendy Thompson

- 1 **Washington's Birthday**
- 2 **Decoration Day**
- 3 **The Fourth of July**
- 4 **Thanksgiving and Forefathers' Day**

Samuel West narrator

Felix Mildener assistant conductor

London Symphony Chorus

Simon Halsey chorus director

Matthew Hamilton guest chorus master



Charles Ives was one of the most elusive and interesting composers of his generation. He is now regarded as the father of American 'classical' music, and certainly as the first American composer of real international significance. But his highly idiosyncratic music, which experiments with dissonance, bitonality, and other advanced and unusual techniques, was largely ignored during his lifetime. It was taken up and enthusiastically promoted in the 1950s by Leonard Bernstein, who described Ives as 'an authentic primitive, who stands at the beginning of American music', and praised his 'strong, personal and original message.'

Ives' 'real life was composing', as Bernstein said, though he pursued a successful career as an insurance salesman. He grew up in the small, conservative New England town

of Danbury, Connecticut, the son of George Ives, an eccentric bandleader who had served in the Union Army during the Civil War. As a child, Charles was mesmerised by hearing multiple marching bands converging from different directions, each playing in a different key and tempo – a polytonal effect he frequently tried to recreate in his own music, together with remembered snatches of hymn tunes, gospel songs, barn dances, popular songs and ragtime.

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Charles was mesmerised by hearing multiple marching bands converging from different directions, each playing in a different key and tempo.
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These elements coalesce in his four-movement *Holiday Symphony*, composed between 1897 and 1913, which encapsulates his childhood memories of annual patriotic celebrations in Danbury.

The four movements can be performed separately, and Ives said that there was no special musical connection between them. They do however coincide with each of the four seasons, beginning with 'Washington's Birthday', which celebrates the Founding Father and First President of the United States, born on 22 February.

Ives' harmonically complex score, for strings, horn, flute, bells and jew's harps, recreates a bleak winter's night, opening with whole-tone chords rising and falling to give the impression of snowdrifts. The dissonant middle section evokes a lively crowd dancing to the strains of a country fiddler, then snatches of old barn dance tunes dissolve into the tune of 'Good Night, Ladies' as the tired crowd disperses, while wisps of tunes they have heard during the evening recur on a solo violin.

The second movement, 'Decoration Day', commemorates the solemn federal holiday for remembering the dead of the US Armed Forces, held on the last Monday of May. As a child, Ives would listen to his father's band marching from the Soldiers' Monument in the middle of Danbury to Wooster Ceremony, where the band-leader would play 'Taps', the American equivalent of the 'Last Post' – a bugle call played at dusk, during flag ceremonies and at military funerals. The band would then leave in a more upbeat mood, playing the Second Regiment Connecticut National Guard March.

'Decoration Day', which Ives completed in 1912, starts with a sombre introduction symbolising 'the awakening of memory,' predominantly scored for strings, and wavering between major and minor keys. During this section, one or two solo players are directed to separate from the orchestra and play as if alone, which Ives called 'shadow lines'. Recognisable Civil War-era tunes begin to emerge – 'Marching through Georgia', and 'Tenting on the Old Campground'. The music stops, just as the marching band used to, and the haunting bugle call of *Taps* is heard, while the strings intone the funereal hymn tune 'Nearer, My God, to Thee'. (This, coincidentally, was the last tune allegedly played by the doomed dance band on the liner *Titanic* as she sank in April 1912, the year Ives composed 'Decoration Day'.) *Taps* ends with a drumbeat, gradually increasing in volume as mourning gives way to a festive atmosphere and the orchestra breaks out into the Second Regiment National Guard March. The piece ends with a reminiscence of the opening.

Summer brings 'The Fourth of July', America's national holiday. Also known as Independence Day, the festival commemorates the signing of the Declaration of Independence on 4 July 1776, when the Continental Congress declared

Charles Ives in Profile 1874–1954 / by Mark Parker

that the American colonies were free, independent and the United States no longer subject to the British Crown. Since then, the day has been celebrated with parades, huge bonfires (especially in New England towns) and firework displays, accompanied by bands playing patriotic songs, many from the Civil War era.

Ives builds up a palpable feeling of excitement, starting quietly with strings, then increasing in speed and intensity as a dissonant patchwork of fragmented patriotic tunes in many different keys begins to coalesce – recognisable quotations include ‘Columbia, the Gem of the Ocean’, ‘Yankee Doodle’, ‘Dixie’, ‘Battle Cry of Freedom’, ‘Battle Hymn of the Republic’ and ‘Marching Through Georgia’. Towards the end, aural fireworks and [a shower of falling sparks](#) > signal the close of the day’s festivities.

The last movement of *A Holiday Symphony* – ‘Thanksgiving and Forefathers’ Day’ – was actually the first to be composed. It started out as a prelude and a postlude for organ written in 1887 for a Thanksgiving church service, which Ives arranged and orchestrated in 1904. The annual Thanksgiving holiday on the fourth Thursday in November, during which American families gather for a meal to commemorate the first harvest festival

instituted by the Pilgrim Fathers in 1621, has always had particular resonance in New England, where the settlers first landed. Ives attempts to replicate the Puritan qualities of strength, austerity, and folk-like simplicity with solemn major and minor chords, alternating by step. □

IVES’ EXPLOSIONS

▷ This was not the first time Ives had composed fires and explosions in his music: in 1904, he sketched a short tone-poem depicting the catastrophe of the *General Slocum*, a New York paddle-steamer which caught fire in the East River while transporting over 1,000 German Lutheran immigrant families to a picnic ground.

Ives was so affected by the tragedy that he was unable to finish the piece, which began, like ‘The Fourth of July’, in a convivial holiday atmosphere with several bands playing popular tunes, and ended with an explosion.

Interval – 20 minutes

There are bars on all levels.

Visit the [Barbican Shop](#) to see our range of [Gifts and Accessories](#).



Born in Danbury, Connecticut, Charles Ives spent his youth as an organist and player in the local marching bands, where he enjoyed a thorough but eccentric course of instruction from his father. A typical exercise might have had young Charles singing hymns in one key while accompanying himself in another, but he went on to receive a more orthodox education as a music student at Yale University.

We now consider him a seminal composer, a maverick and a radical, who developed a rich vocabulary of complex polyrhythms, quartal harmonies and tone clusters to manipulate the rules of music towards his own expressive ends. His formal

innovations, where layers upon layers of sounds written in different keys, styles or even tempos, could be woven together into a heterogeneous musical whole put him decades ahead of his European counterparts. And the extensive quotations from the vernacular sounds of his youth gave his music the unmistakable stamp of his home country, leaving Ives to be regarded as the first truly American composer.

And yet, to almost all of his contemporaries, and for the entirety of his creative career, Charles Ives was just a full-time insurance man who ran a successful agency in New York. In fact, the bouts of composition that produced this rich and diverse corpus of more than 350 pieces took place in the scant hours left free from his business duties. This dual existence placed heavy demands on Ives’ already fragile psyche, and eventually took its toll when, in 1927, with tears in his eyes, he suddenly announced to his wife Harmony that nothing sounded right anymore and he never wrote another note.

Ives spent his remaining years fighting for recognition and organising performances for his long dormant works, like the Third Symphony, which won him the Pulitzer Prize in 1947 in the year after its premiere, but almost 40 after it was completed. □

Ludwig van Beethoven Piano Concerto No 5 in E-flat major Op 73, 'Emperor' 1809–11

- 1 **Allegro**
- 2 **Adagio un poco mosso** –
- 3 **Rondo: Allegro**

Daniil Trifonov piano

One has to wonder whether the organisers of the concert at which Beethoven's Fifth Piano Concerto received its Viennese premiere in February 1812 – the actual premiere having taken place in Leipzig the previous November – provided the ideal audience. A contemporary report of the combined concert and art exhibition mounted by the Society of Noble Ladies for Charity tells us that 'the pictures offer a glorious treat; a new pianoforte concerto by Beethoven failed'. And it is true that, while it was later to become as familiar a concerto as any, in its early years the 'Emperor' struggled for popularity. Perhaps its leonine strength and symphonic sweep were simply too much for everyone, not just the Noble Ladies.

Cast in the same key as the 'heroic' Symphony No 3, it breathes much the same majestically confident air, though in a manner one could describe as more macho. Composed in the first few months of 1809, with war brewing between Austria and France, this is Beethoven in what must have seemed an overbearingly optimistic mood.

The concerto is certainly not reticent about declaring itself. The first movement opens with extravagant flourishes from the piano punctuated with stoic orchestral chords, leading us with unerring sense of direction towards the sturdy first theme. This march-like tune presents two important thematic reference-points in the shape of a melodic turn and a tiny figure of just two notes (a long and a short) which Beethoven refers to constantly in the course of the movement. The latter ushers in the chromatic scale with which the piano re-enters, and the same sequence of events later serves to introduce the development section. Here the turn dominates, dreamily passed around the woodwind, but the two-note figure emerges ever more strongly, eventually firing off a stormy tirade of piano octaves. The air quickly clears, however, and reappearances of the turn lead back to a recapitulation of the opening material.

Towards the end of the movement Beethoven makes his most radical formal move. In the early 19th century it was still customary at this point in a concerto for the soloist to improvise a solo passage (or cadenza); Beethoven did this in his first four concertos, but in the Fifth, for the first time, he includes one that is not only fully written out, but involves the orchestra as well.

The second and third movements together take less time to play than the first. The Adagio, in the distant key of B major, opens with a serene, hymn-like tune from the strings, which the piano answers with a theme of its own before itself taking up the opening one in ornamented form. This in turn leads to an orchestral reprise of the same theme, now with greater participation from the winds and with piano decoration. At the end the music dissolves, then eerily drops down a semitone as the piano toys idly with some quiet, thickly scored chords. In a flash, these are then transformed and revealed to be the main theme of the bouncy Rondo finale, which has followed without a break. Physical joins between movements were a trend in Beethoven's music at this time, but so too were thematic ones.

At one point in this finale, with the main theme firmly established, the strings gently put forward the 'experimental' version from the end of the slow movement, as if mocking the piano's earlier tentativeness. The movement approaches its close, however, with piano and timpani in stealthy cahoots before, with a final flurry, the end is upon us.

The concerto's nickname was not chosen by Beethoven, and, given the composer's angry reaction to Napoleon's self-appointment as

Emperor in 1804, it may seem inappropriate. Yet there is an appositeness to it if we take the music's grandly heroic stance as a picture of what, perhaps, an emperor ought to be. Beethoven once remarked that if he had understood the arts of war as well as he had those of music, he could have defeated Napoleon. Who, listening to this concerto, could doubt that? □

Programme Note by Lindsay Kemp

Ludwig van Beethoven in Profile 1770–1827 / by Andrew Stewart



with his renowned mentor when the latter discovered he was secretly taking lessons from several other teachers. Although Maximilian Franz withdrew payments for Beethoven's Viennese education, the talented musician had already attracted support from some of the city's wealthiest arts patrons. His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna. He was soon able to devote his time to composition and the performance of his own works.

In 1800 Beethoven began to complain bitterly of deafness, but despite suffering the distress and pain of tinnitus, chronic stomach ailments, liver problems and an embittered legal case for the guardianship of his nephew, Beethoven created a series of remarkable new works, including the *Missa Solemnis* and his late symphonies and piano sonatas. It is thought that around 10,000 people followed his funeral procession on 29 March 1827.

Certainly, his posthumous reputation developed to influence successive generations of composers and other artists inspired by the heroic aspects of Beethoven's character and the profound humanity of his music. □

Beethoven showed early musical promise, yet reacted against his father's attempts to train him as a child prodigy. The boy pianist attracted the support of the Prince-Archbishop, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Ludwig became the family breadwinner as a musician at court.

Encouraged by his employer, the Prince-Archbishop Maximilian Franz, Beethoven travelled to Vienna to study with Joseph Haydn. The younger composer fell out

BEETHOVEN 250

Sir Simon Rattle conducts the LSO at the Barbican in the composer's 250th Anniversary Year



Singing Day:
Christ on the Mount of Olives
22 September 2019
LSO St Luke's

HALF SIX FIX
Beethoven Symphony No 7
& Berg Seven Early Songs
15 January 2020

Beethoven Symphony No 7
& Berg Early Works
16 January 2020

Discovery Day
19 January 2020
Barbican & LSO St Luke's

Christ on the Mount of Olives
19 January & 13 February 2020

HALF SIX FIX
Beethoven Symphony No 9
12 February 2020

Beethoven Symphony No 9
16 February 2020

iso.co.uk/201920season

Michael Tilson Thomas conductor



Michael Tilson Thomas is Music Director of the San Francisco Symphony, Co-Founder and Artistic Director of the New World Symphony and Conductor Laureate of the London Symphony Orchestra. Born in Los Angeles, he is the third generation of his family to pursue an artistic career. His grandparents were founding members of the Yiddish Theater in America; his father was a producer at the Mercury Theater Company in New York; and his mother was the head of research for Columbia Pictures.

Michael Tilson Thomas began his formal studies at the University of Southern California. At the age of 19 he was named Music Director of the Young Musicians Foundation Debut Orchestra. During this same period, he worked with Stravinsky, Boulez, Stockhausen and Copland on premieres of their compositions at Los Angeles' Monday Evening Concerts.

In 1969, after winning the Koussevitzky Prize at Tanglewood, he was appointed Assistant Conductor and pianist of the Boston Symphony Orchestra. That year he also made his New York debut with the Boston Symphony. He was later appointed Principal Guest Conductor of the Boston Symphony Orchestra, a position he held

until 1974. He was later Music Director of the Buffalo Philharmonic and a Principal Guest Conductor of the Los Angeles Philharmonic. In 1988, he co-founded and became Artistic Director of the New World Symphony. That same year, he was appointed Principal Conductor of the London Symphony Orchestra before becoming Music Director of the San Francisco Symphony in 1995. He is Conductor Laureate of the LSO and becomes Music Director Laureate of the SFS in 2020.

A winner of eleven Grammy Awards, he appears on more than 120 recordings. His discography includes *The Mahler Project*, recordings of music by Charles Ives, Steve Reich, John Cage, Morton Feldman, George Gershwin and Elvis Costello. His television work includes broadcasts of the New York Philharmonic Young People's Concerts, productions on PBS' Great Performances and multi-tiered media project *Keeping Score* with the San Francisco Symphony.

He has been an active composer throughout his career and in 1991 presented a series of benefit concerts for UNICEF featuring Audrey Hepburn as narrator of his work *From the Diary of Anne Frank*. In August 1995, he led the Pacific Music Festival Orchestra in the premiere of his composition *Showa/Shoah*, commemorating the 50th

anniversary of the bombing of Hiroshima. His vocal music includes settings of poetry by Walt Whitman and Emily Dickinson, and has been premiered by Thomas Hampson and Renée Fleming.

Tilson Thomas co-founded the New World Symphony in Miami Beach as an orchestral academy dedicated to preparing gifted graduates of distinguished music programmes for leadership roles in classical music. As Artistic Director, he works with NWS Fellows to further their artistic development in performance and their professional development. Of the more than 1,100 alumni of the New World Symphony, 90% maintain careers in music, often as musicians or administrators in major orchestras. The New World Symphony has long been at the forefront of developments in the arts and education. Since 2011, the campus of the New World Symphony has been the technologically advanced, Frank Gehry-designed New World Center.

Michael Tilson Thomas is a Chevalier de l'Ordre des Arts et des Lettres of France and a member of the American Academy of Arts. He was awarded the National Medal of Arts and was recently inducted into the California Hall of Fame. □

50TH ANNIVERSARY CONCERTS

Berlioz Romeo and Juliet
Sunday 10 November

Prokofiev & Tchaikovsky
Wednesday 13 November
Thursday 14 November

Daniil Trifonov piano



LSO ARTIST PORTRAIT 2018/19

Solo Recital:
Beethoven, Schumann & Prokofiev
Monday 10 June

Beethoven, Berlioz & Shostakovich
Sunday 16 June



Daniil Trifonov, winner of *Gramophone's* 2016 Artist of the Year Award, has made a rapid ascent as a solo artist, chamber musician and composer. Combining consummate technique with a rare sensitivity and depth, his performances are recognised for their profound musical insight and expressive intensity. Trifonov recently added a Grammy Award to his already considerable string of honours, winning Best Instrumental Solo Album of 2018 with *Transcendental*, a double album of Liszt's works which marks his third title as a Deutsche Grammophon artist.

In September 2018, Trifonov launched the New York Philharmonic's 2018/19 season, playing Ravel's Piano Concerto for the opening night gala under incoming Music Director Jaap van Zweden before rejoining the Orchestra the following night for Beethoven's Piano Concerto No 5. Trifonov performed the same concerto as part of his residency at Vienna's Musikverein, which also included the Austrian premiere of his own Piano Concerto. Future performances as part of the LSO Artist Portrait Series include Shostakovich's Concerto No 1 for Piano, Trumpet and Strings with Gianandrea Noseda.

During a multi-faceted, season-long residency with the Berlin Philharmonic, Trifonov also plays Scriabin's F-sharp minor Piano Concerto under Andris Nelsons. Other orchestral highlights include a return to Carnegie Hall for Schumann's Piano Concerto with the Met Orchestra and Valery Gergiev, Prokofiev's Piano Concerto No 3 with Marin Alsop and the Chicago Symphony Orchestra, and Rachmaninov's Piano Concerto No 3 with Andris Nelsons and the Boston Symphony. Trifonov also releases his new Deutsche Grammophon recording *Destination Rachmaninov: Departure*, on which he performs the Russian composer's Second and Fourth Piano Concertos, again with the Philadelphia Orchestra and Yannick Nézet-Séguin, his partners on his 2015 disc *Rachmaninov: Variations*.

In recital this season, Trifonov plays Beethoven, Schumann and Prokofiev on Carnegie's main stage and in Berlin, where his Berlin Philharmonic residency features multiple solo and chamber concerts. These include performances of his own Piano Quintet, of which he also gives the Cincinnati premiere with the Ariel Quartet. In Berlin, and at New York's 92nd Street Y, he plays duo recitals with his frequent partner, German baritone Matthias Goerne.

Last season, Trifonov released *Chopin Evocations*, his fourth album for Deutsche Grammophon, which pairs works by Chopin with those of the 20th-century composers he influenced. Trifonov performed a similar programme throughout the US, Europe and Asia, including at the Philharmonie de Paris, Amsterdam's Concertgebouw, Carnegie Hall, and Wigmore Hall. At Carnegie Hall, Trifonov curated his season-long *Perspectives* series, which included a performance of his own Piano Concerto with Valery Gergiev and the Mariinsky Orchestra, as well as a similar series at the Vienna Konzerthaus and a concert with the San Francisco Symphony.

Born in Nizhny Novgorod in 1991, Trifonov began his musical training at the age of five, and went on to attend Moscow's Gnessin School of Music as a student of Tatiana Zelikman, before pursuing his piano studies with Sergei Babayan at the Cleveland Institute of Music. He has also studied composition, and continues to write for piano, chamber ensemble and orchestra. When he premiered his own Piano Concerto in 2013, the *Cleveland Plain Dealer* commented, 'Even having seen it, one cannot quite believe it. Such is the artistry of pianist-composer Daniil Trifonov.' □

Samuel West narrator



As a reciter, Samuel West has appeared with all the major British orchestras, with the Hong Kong Philharmonic, Strasbourg and Dallas Symphony Orchestras, the Minnesota Orchestra and the National Symphony Orchestra of Washington DC. Recent performances include the US and British premieres of Michel van der Aa's *The Book of Disquiet*, Berlioz's *Lelio* with the BBC SSO, Honegger's *King David*, *Morning Heroes* by Arthur Bliss, Judith Bingham's *An Ancient Music*, Stravinsky's *The Soldier's Tale*, Schoenberg's *A Survivor from Warsaw* and the Britten-Auden film scores *Night Mail* and *The Way to the Sea*. In 2010 he toured with the Australian Chamber Orchestra,

playing *Kreutzer vs Kreutzer* by Laura Wade at the Sydney Opera House. Last year he toured the UK performing the Arne-Garrick *Ode to Shakespeare* with Ex Cathedra.

Stage work as an actor includes *The Writer* (Almeida), the title roles in *Hamlet* and *Richard II* (Royal Shakespeare Company), Valentine in the first production of Stoppard's *Arcadia* (National Theatre). Films include *Darkest Hour*, *On Chesil Beach* and Zeffirelli's *Jane Eyre*. Recent TV includes *W1A*, *Jonathan Strange & Mr Norrell*, *The Hollow Crown II* and four seasons of *Mr Selfridge*. He has directed 13 plays and two operas: Mozart's *Così fan tutte* for ENO and *The Magic Flute* for the Palestine Mozart Festival.

Sam's six performances at the BBC Proms include Walton's *Henry V* at the Last Night in 2002. He has visited the West Bank three times with the Choir of London and regularly appears at Wigmore Hall. His repertoire of pieces requiring reciter now numbers over 50 and continues to grow. Sam is an Associate Artist of the RSC and Chair of the National Campaign for the Arts. In his spare time he grows chillies and goes birdwatching. □

Felix Mildenberger conductor



Roth, Gianandrea Noseda, Emmanuel Krivine and Gerhard Markson, Felix Mildenberger has worked with orchestras both at a national and international level, including the Orchestre National de France, Frankfurt Radio Symphony Orchestra, Orquesta Sinfónica de Tenerife, Thüringer Symphoniker, Heidelberger Philharmoniker, Belgrade Philharmonic Orchestra and Anhaltische Philharmonie Dessau.

During the 2018/19 season, Felix Mildenberger has made debut appearances with the Nagoya Philharmonic Orchestra in Japan, Magdeburger Philharmoniker, Filarmonica Teatro Regio Torino and Bremen Philharmonic Orchestra. In September 2018, Felix stepped in for Augustin Dumay to conduct the Kansai Philharmonic Orchestra in Osaka, and in January 2019 he was assistant conductor to Bernard Haitink in Amsterdam.

Highlights of the 2019/20 season include debuts with the Orchestre National de Lille, Tonhalle Orchestra Zurich, Hamburger Camerata, Aarhus Symfoniorkester, and a concert during the Salzburger Mozartwoche 2020. □

Winner of the Donatella Flick LSO Conducting Competition 2018 and of the second prize at the 12th Cadaqués International Conducting Competition, German conductor Felix Mildenberger is currently the Assistant Conductor of both the London Symphony Orchestra and the Orchestre National de France. In the 2019/20 season, he will become Paavo Järvi's Assistant Conductor at the Tonhalle Orchestra Zurich. Felix is Principal Conductor and Artistic Director of the Symphonieorchester Crescendo Freiburg, which he co-founded in 2014.

Mentored by conductors such as Paavo Järvi, Sir Simon Rattle, François-Xavier

Simon Halsey choral director



Simon Halsey occupies a unique position in classical music. He is the trusted advisor on choral singing to the world's greatest conductors, orchestras and choruses, and also an inspirational teacher and ambassador for choral singing to amateurs of every age, ability and background. Making singing a central part of the world-class institutions with which he is associated, he has been instrumental in changing the level of symphonic singing across Europe.

He holds positions across the UK and Europe as Choral Director of the London Symphony Orchestra and Chorus, Chorus Director of the City of Birmingham Symphony Orchestra

Chorus, Artistic Director of Orfeó Català Choirs and Artistic Adviser of Palau de la Música, Barcelona, Artistic Director of Berlin Philharmonic Youth Choral Programme, Director of BBC Proms Youth Choir, Artistic Advisor of Schleswig-Holstein Musik Festival Choir, Conductor Laureate of Rundfunkchor Berlin, and Professor and Director of Choral Activities at the University of Birmingham. He is also a highly respected teacher and academic, nurturing the next generation of choral conductors on his post-graduate course in Birmingham and through masterclasses at Princeton, Yale and elsewhere.

Halsey has worked on nearly 80 recording projects, many of which have won major awards, including the *Gramophone* Award, Diapason d'Or, Echo Klassik, and three Grammy Awards with the Rundfunkchor Berlin. He was made Commander of the British Empire in 2015, was awarded The Queen's Medal for Music in 2014, and received the Officer's Cross of the Order of Merit of the Federal Republic of Germany in 2011 in recognition of his outstanding contribution to choral music in Germany.

Born in London, Simon Halsey sang in the choirs of New College, Oxford, and of King's College, Cambridge, and studied conducting at the Royal College of Music in London. □

BARTÓK & STRAVINSKY

**PRINCIPAL GUEST CONDUCTOR
FRANÇOIS-XAVIER ROTH
CONDUCTS THE LSO AT THE BARBICAN**

Bartók The Miraculous Mandarin
19 December 2019

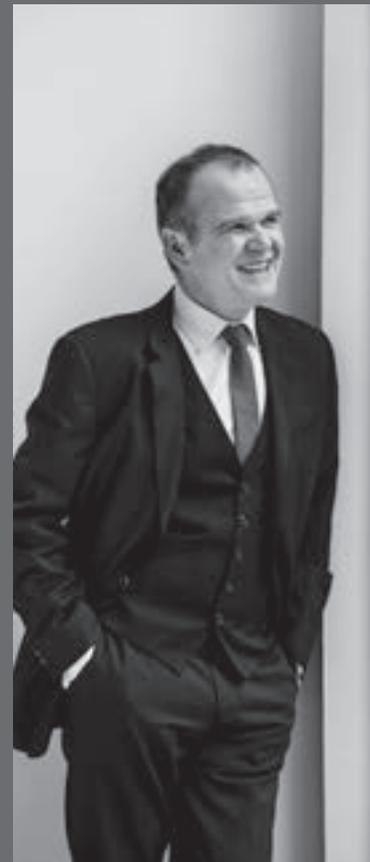
HALF SIX FIX
Bartók The Wooden Prince
18 March 2020

**Bartók The Wooden Prince
& Stravinsky Violin Concerto**
19 March 2020

Dukas Symphony in C
22 March 2020

Stravinsky's The Firebird
11 June 2020

Panufnik Composers Workshop
26 March 2020, LSO St Luke's



Explore the 2019/20 season
lso.co.uk/201920season

London Symphony Chorus on stage

President

Sir Simon Rattle **OM CBE**

Vice President

Michael Tilson Thomas

Patrons

Simon Russell Beale **CBE**

Howard Goodall **CBE**

Chorus Director

Simon Halsey **CBE**

Associate Director

Matthew Hamilton

Chorus Accompanist

Benjamin Frost

Chairman

Owen Hanmer

Concert Manager

Robert Garbolinski

LSO Choral Projects

Andra East



The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and in 2016 celebrated its 50th anniversary. The partnership between the LSC and LSO has continued to develop and was strengthened in 2012 with the appointment of Simon Halsey as joint Chorus Director of the LSC and Choral Director for the LSO. It now plays a major role in furthering the vision of the LSO Sing initiative.

The LSC has also partnered with many other major orchestras and has performed nationally and internationally with the Berlin and Vienna Philharmonic Orchestras, and the Leipzig Gewandhaus Orchestra. Championing the musicians of tomorrow, it has also worked with both the National Youth Orchestra of Great Britain and the European Union Youth Orchestra. The Chorus has toured extensively throughout Europe and has also visited North America, Israel, Australia and South East Asia.

Much of the LSC repertoire has been captured in its large catalogue of recordings, which have won nine awards, including five Grammys. Recent releases include Britten's *War Requiem* with Gianandrea Noseda and Mahler's Symphonies Nos 2, 3 and 8 with Valery Gergiev. *The Seasons* by Haydn,

Belshazzar's Feast by Walton, *Otello* by Verdi, and the world premiere of the *St John Passion* by James MacMillan were all under the baton of the late Sir Colin Davis.

The recent recording of *Götterdämmerung* with the Hallé under Sir Mark Elder won a *Gramophone* award and the recording of the *Grande Messe des morts* by Berlioz with the LSO conducted by Sir Colin Davis won an International Music Award in the Choral Works category. In June 2015 the recording of Sir Peter Maxwell Davies' Tenth Symphony, commissioned by the LSO and recorded by the LSO and the LSC with Sir Antonio Pappano, won a prestigious South Bank Sky Arts award in the Classical category.

In autumn 2019, the LSC will perform Janáček's *Glagolitic Mass* with Sir John Eliot Gardiner, Berlioz's *Romeo and Juliet* with Michael Tilson Thomas and Bartók's *The Miraculous Mandarin* with François-Xavier Roth. The 2017/18 season included performances of Schoenberg's *Gurrelieder* at the BBC Proms in 2017 with the LSO and Sir Simon Rattle; Bernstein's *Wonderful Town* and Berlioz's *The Damnation of Faust*, also with Sir Simon Rattle; Mahler's Second Symphony with Semyon Bychkov; and Liszt's 'Faust' Symphony with Sir Antonio Pappano. Highlights of the current season include the performance of David Lang's

the public domain at the end of March, before Janáček's *The Cunning Little Vixen* with Sir Simon Rattle in June.

The LSC is always interested in recruiting new members, welcoming applications from singers of all backgrounds. Interested singers are welcome to attend rehearsals before arranging an audition. For further information, visit lsc.org.uk. □

Sopranos

Frankie Arnall
Phoebe Bagge
Kerry Baker
Anjali Christopher
Eve Commander
Katharine Elliott
Kara Florish
Maureen Hall
Isobel Hammond
Sophie Hill
Denise Hoilette
Claire Hussey
Debbie Jones
Marylyn Lewin
Christina Long
Louisa Martin
Jane Morley
Emily Norton
Maggie Owen
Alison Ryan
Deborah Staunton
Giulia Steidl
Jessica Villiers
Gabrielle Walton-
Green
Lizzie Webb*
Olivia Wilkinson
Rachel Wilson

*Denotes LSC Council member

Altos

Lauren Au
Elizabeth Boyden
June Brawner
Gina Broderick
Jo Buchan*
Liz Cole
Janik Dale
Maggie Donnelly
Lynn Eaton
Linda Evans
Amanda Freshwater
Rachel Green
Kate Harrison
Jane Hickey
Jo Houston
Christine Jasper
Jill Jones
Vanessa Knapp
Freja Leveritt
Belinda Liao*
Anne Loveluck
Liz McCaw
Aoife McInerney
Jane Muir
Caroline Mustill
Dorothy Nesbit
Helen Palmer
Susannah Priede
Lis Smith
Linda Thomas
Claire Trocmé

Curzon Tussaud

Kathryn Wells

Tenors

Jorge Aguilar
Paul Allatt*
Matteo Anelli
Eric Azzopardi
Joaquim Badia
Paul Beecham
Philipp Boeing
Raymond Brien
Oliver Burrows
Ethem Demir
John Farrington
Matthew Fernando
Matthew Flood
Andrew Fuller*
Patrizio Giovannotti
Simon Goldman
Michael Harman
Matthew Journee
Jude Lenier
John Marks
Alastair Mathews
Davide Prezzi
Chris Straw
Richard Street *
Stephan Sykora
Malcolm Taylor
James Warbis
Robert Ward*

Basses

Chris Bourne
Gavin Buchan
Andy Chan
Steve Chevis
Giles Clayton
Damian Day
Thomas Fea
Robert Garbolinski*
Bryan Hammersley
Owen Hanmer*
Elam Higuera
Alex Kidney
Thomas Kohut
Hugh Macleod
Geoffrey Newman
Michael Robson-
Kiernan
Alan Rochford
Rod Stevens
Richard Tannenbaum
Gordon Thomson
Robin Thurston
Evan Troendle

Vocal Coaches
Norbert Meyn
Anita Morrison
Rebecca Outram
Robert Rice

Matthew Hamilton associate chorus director



Matthew Hamilton is a regular collaborator with leading choirs. He has been Choral Director at the Hallé since 2015, and is Associate Director of the London Symphony Chorus and Musical Director of New London Chamber Choir. As a guest conductor he has appeared with the BBC Singers, BBC Symphony Chorus, Choeur de Radio France, ChorWerk Ruhr, CBSO Chorus and National Youth Choirs of Great Britain. He has also worked with Manchester Camerata, the Hallé, and many period-instrument specialists.

Matthew read music at Oxford, before studying composition at the University of Manchester and choral conducting at the

Royal Welsh College of Music and Drama. He participated in masterclasses with some of Europe's finest professional choirs, including the Berlin Radio Choir and Netherlands Chamber Choir, and in 2010 won the Bramstrup Conducting Award in Denmark.

Matthew has prepared choirs for Sir Mark Elder, Gustavo Dudamel, Fabio Luisi, Daniel Harding, Valery Gergiev, Gianandrea Noseda, Edward Gardner, John Wilson and Mark Minkowski, and for festivals including Edinburgh International Festival, Brighton Festival, Spitalfields Festival and the BBC Proms, where he has worked on music from Birtwistle to the Pet Shop Boys. He has conducted first performances of works by composers including Harrison Birtwistle, Brett Dean, Simon Holt, Nico Muhly, Iain Bell, Eriks Esenvalds and Gabriel Jackson.

In the current season Matthew has worked with the choirs for Stockhausen's *Donnerstag aus Licht* at the Southbank Centre, and later in the year he directs New London Chamber Choir in world premieres by Laurence Osborn and Julien le Herriseri in London and France. He also debuts with Netherlands Chamber Choir, and with the Royal Scottish National Orchestra and Choirs. □

London Symphony Orchestra on stage tonight

Leader

Carmine Lauri

First Violins

Gerald Gregory
Maxine Kwok-Adams
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Rhys Watkins
Adrian Adlam
Emmanuel Bach
Marciana Buta
Molly Cockburn
Lulu Fuller
Ruth Heney
Dániel Mészöly
Erzsebet Racz

Second Violins

David Alberman
Mia Väisänen
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Belinda McFarlane
Csilla Pogany
Andrew Pollock
Paul Robson
Louise Shackelton
Aliayta Foon-Dancoes
Caroline Frenkel
Dmitry Khakhamov
Eugenio Sacchetti

Violas

Vicci Wardman
Gillianne Haddow
German Clavijo
Lander Echevarria
Julia O'Riordan
Robert Turner
Luca Casciato
Fiona Dalglish
May Dolan
Francis Kefford
Martin Schaefer
Sofia Silva Sousa

Cellos

Tim Hugh
Alastair Blayden
Noel Bradshaw
Eve-Marie
Caravassilis
Daniel Gardner
Hilary Jones
Leo Melvin
Miwa Rosso
Ella Rundle
Peteris Sokolovskis

Double Basses

Nikita Naumov
Colin Paris
Matthew Gibson
Thomas Goodman
Joe Melvin
José Moreira
Emre Ersahin
Simo Väisänen

Flutes

Ileana Ruhemann
Camilla Marchant
Sophie Johnson

Piccolo

Trish Moynihan

Oboes

Olivier Stankiewicz
Daniel Finney

Cor Anglais

Christine Pendril

Clarinets

Andrew Marriner
Chris Richards

E-Flat Clarinet

Chi-Yu Mo

Bassoons

Daniel Jemison
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Tim Jones
Angela Barnes
Alexander
Edmundson
Jonathan Lipton

Trumpets

Jason Evans
Adam Wright
Niall Keatley
Neil Fulton

Trombones

Jono Ramsay
James Maynard

Bass Trombone

Paul Milner

Tuba

Daniel Trodden

Timpani

Nigel Thomas

Percussion

Neil Percy
Sam Walton
Glyn Matthews
Jacob Brown
Matthew Farthing

Piano

Catherine Edwards

Celeste

John Alley

LSO String Experience Scheme

Since 1992, the LSO String Experience Scheme has enabled young string players from the London music conservatoires at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. 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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