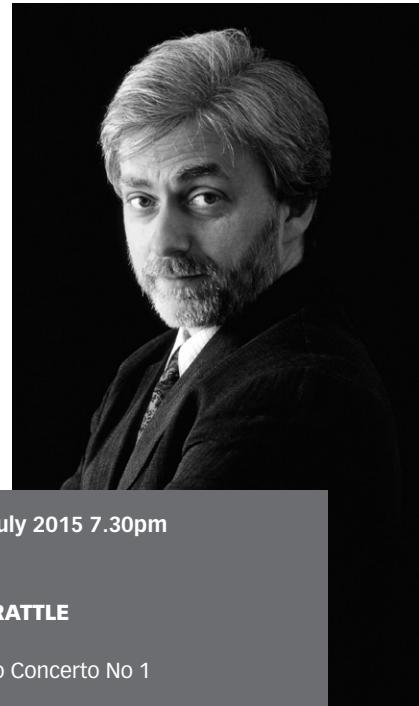


LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

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Resident
Orchestra

Thursday 2 July 2015 7.30pm
Barbican Hall

SIR SIMON RATTLE

Brahms Piano Concerto No 1

INTERVAL

Dvořák The Wild Dove

Dvořák Slavonic Dance Op 72 No 4

Dvořák The Golden Spinning Wheel

Sir Simon Rattle conductor

Krystian Zimerman piano

Concert finishes approx 10pm

*Please ensure that mobile phones are
switched off during the performance.*

*No photography, audio or video recording
is permitted in the Hall.*

Welcome Kathryn McDowell



Welcome to this evening's concert conducted by Sir Simon Rattle, his first since the LSO announced in March his appointment as its Music Director from September 2017.

Sir Simon is joined by pianist Krystian Zimerman to perform Brahms' monumental First Piano Concerto. Mr Zimerman is one of the great interpreters of the Romantic piano repertoire, and we are delighted that he returns this evening for his first concert with the Orchestra at the Barbican since 1986. In the second half of the concert, Sir Simon conducts the Orchestra in performances of three of Dvořák's folk-inflected works: the symphonic poems *The Wild Dove* and *The Golden Spinning Wheel*, and one of his *Slavonic Dances*, which were inspired by Brahms.

I hope you enjoy this evening's concert, and that you can join us for the season finale on Sunday. This special performance will feature the UK premiere of Jonathan Dove's children's opera *The Monster in the Maze*, performed by the LSO with the LSO Discovery and Community Choirs. This is followed by Walton's First Symphony, with LSO players and musicians from the Guildhall School playing side-by-side.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

SIMON HALSEY APPOINTED CBE

Congratulations to the LSO's Choral Director Simon Halsey, who has been awarded a CBE for services to music in the Queen's Birthday Honours. Halsey, who became Choral Director of the LSO and London Symphony Chorus in 2012, was also awarded the Queen's Medal for Music in March in recognition of his significant contribution to the musical life of the nation.

iso.co.uk/more/news

THE SOUTH BANK SKY ARTS AWARDS

The LSO and Sir Peter Maxwell Davies have won a prestigious South Bank Sky Arts Award in the Classical category for Maxwell Davies' Symphony No 10, which was commissioned and given its world premiere by the LSO. The performance was recorded by LSO Live and is available on our website.

isolive.iso.co.uk

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+, including 20% discount on standard tickets. Tonight we are delighted to welcome:

**Redbridge & District U3A, Hertford U3A,
Gerrards Cross Community Association,
Ian Fyfe & Friends and
Richard Wimberley & Friends**

iso.co.uk/groups

LSO

London Symphony Orchestra



Sat 9 & Sun 10 Jan 2016

Debussy Pelléas et Mélisande (semi-staged)

Produced by the LSO and the Barbican

Sir Simon Rattle conductor

Peter Sellars director

London Symphony Chorus

Simon Halsey chorus director

Wed 13 Jan 2016

Ravel Le tombeau de Couperin

Dutilleux L'arbre des songes

Delage Four Hindu Poems

Dutilleux Métaboles

Ravel Daphnis and Chloé – Suite No 2

Sir Simon Rattle conductor

Leonidas Kavakos violin

Thu 14 Apr 2016

Messiaen Couleurs de la cité céleste

Bruckner Symphony No 8

Sir Simon Rattle conductor

Pierre-Laurent Aimard piano

Sun 17 Apr 2016

Haydn The Seasons (sung in German)

Sir Simon Rattle conductor

London Symphony Chorus

Simon Halsey chorus director

Thu 30 Jun 2016

Ives The Unanswered Question

Beethoven Piano Concerto No 4

Rachmaninov Symphony No 2

Sir Simon Rattle conductor

Krystian Zimerman piano



2015/16 with SIR SIMON RATTLE



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Johannes Brahms (1833–97)

Piano Concerto No 1 in D minor Op 15 (1854–58)

- 1 MAESTOSO
- 2 ADAGIO
- 3 RONDO: ALLEGRO NON TROPPO

KRYSTIAN ZIMERMAN PIANO

'My Concerto has had here a brilliant and decisive failure'. Brahms was writing to his friend, the violinist and composer Joseph Joachim, the morning after the Leipzig premiere of his First Piano Concerto in January 1859. He wasn't exaggerating. A performance in Hannover a few days earlier had been received politely, though without enthusiasm. But this performance, in Germany's unofficial musical capital, could not have been less like the breakthrough the 25-year-old composer had been hoping for. In the same letter, Brahms described the audience's reaction to both his music and his playing (Brahms himself played the solo part): 'At the conclusion three pairs of hands were brought together very slowly, whereupon a perfectly distinct hissing from all sides forbade any such demonstration. There is nothing more to say about this episode, for not a soul has said a word to me about the work!'.

'My Concerto has had here a brilliant and decisive failure'.

Johannes Brahms

Unfortunately the critics weren't so restrained. For the reviewer Edward Bernsdorf, the Concerto had 'nothing to offer but hopeless desolation and aridity ... for more than three-quarters of an hour one must endure this rooting and rummaging, this straining and tugging, this tearing and patching of phrases and flourishes! Not only must one take in this fermenting mass; one must also swallow a dessert of the shrillest dissonances and most unpleasant sounds'.

Such incomprehension may be surprising today; nevertheless it's possible to feel some compassion for the Leipzigers. However much they may have prided themselves on their musical sophistication, they simply weren't prepared for what Brahms was offering them. Here was a piano concerto conceived in much grander terms than most contemporary symphonies. Not since Beethoven had anyone attempted anything on this scale in concerto form. And while the piano writing may have been hugely challenging, it wasn't the kind of glamorous display-piece that mid-19th century audiences had come to expect. The orchestral contribution was much weightier than normal in a concerto, and the harmonic language must have seemed exceptionally dissonant to its first hearers. And in place of the usual scintillating acrobatic solo cadenzas, Brahms had provided a series of intensely serious dramatic monologues for the piano.

It wasn't that Brahms had set out with the intention of writing something difficult. Even as a young composer he showed little interest in novelty for its own sake. For an explanation we have to look at the First Piano Concerto's history. Initially Brahms hadn't intended to write a concerto at all. His first plans were for a symphony – a massively ambitious orchestral work that would justify the composer Robert Schumann's prophecy that Brahms would become Germany's leading symphonist. A four-movement sketch was nearly completed in 1854. But Brahms was plagued by doubts and insecurities: was this an orchestral work at all, or might it be more effective as a sonata for two pianos? The example of Beethoven's symphonies was just too intimidating. As he put it years later, 'You've no idea how discouraging it is with such a giant marching behind you'.



PROGRAMME NOTE WRITER

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

JOSEPH JOACHIM (1831–1907) was a Hungarian violinist, conductor, composer and teacher. He is noted for reviving interest in the Violin Sonatas and Partitas of J S Bach, as well as Beethoven's Violin Concerto, both now key pieces in the repertoire. Joachim's close collaboration with Brahms produced the Violin Concerto in D major, and several other major violin works were written for him, including Schumann's Concerto in D major and Dvořák's Concerto in A minor.

BRAHMS on LSO LIVE

Brahms box set
Symphonies
 Nos 1–4
 £17.99
 Isolive.Iso.co.uk

Bernard Haitink conductor

‘Polished playing and finely judged phrasing made everything fall into place.’
The Independent (Symphony No 1)

‘[An] exceptional new disc ... imposing and beautifully shaded.’
Gramophone (Symphony No 2)

Eventually the last two movements were discarded, and the theme for the original slow Scherzo became the starting point for the movement ‘Denn alles Fleisch es ist wie Gras’ (For all flesh is as grass) from his German Requiem. Brahms realised that combining piano and orchestra in a concerto of symphonic proportions might be the ideal compromise. The first movement was reworked with Joachim’s assistance, and a new slow movement and finale were composed.

But something of the original conception remained. Brahms could with justice have called the result ‘Symphony for Piano and Orchestra’. It wouldn’t have been completely unprecedented: Berlioz had composed a large-scale symphony with a prominent solo part in his *Harold in Italy* as early as 1834. But, unlike Berlioz, Brahms provided no literary programme to help the audience. However dramatic and emotionally intense the music may be, it could be understood and explained only on its own abstract terms. No wonder audiences balked.

FIRST MOVEMENT

The opening of the concerto can startle audiences even today, a century and a half after it was written. A fortissimo growl from timpani, low horns and low strings introduces a darkly impassioned first theme, its harmonies clashing with the sustained deep bass D. According to Joachim, it reflects Brahms’ feelings on hearing that his mentor Schumann had tried to end the torment of his mental illness by throwing himself into the River Rhine. This theme sets the tone for the whole first movement.

The piano’s first entry is gentler, more soothing; indeed for a while the soloist seems to offer consolation in the face of the orchestra’s onslaughts. But the piano is drawn deeper and deeper into the

conflict, until at the beginning of the recapitulation it is pitted against the orchestra in the return of that first theme, the harmonies clashing more strikingly than ever. The ending is as stormy as the beginning.

SECOND MOVEMENT

The slow movement is mostly peaceful and otherworldly. When Brahms sketched out the orchestra’s first theme he wrote above it the words ‘Benedictus qui venit in nomine Domini’ (Blessed is he who comes in the name of the Lord). Brahms was no believer; in fact the text suggests another link with Schumann, whom Brahms nicknamed ‘Mynheer Domini’ – which has led some writers to interpret the movement as a wordless requiem for Schumann (the words appear in the text of the Latin Requiem mass). Brahms said nothing further on this subject, though the hushed ending could certainly be heard as a prayer for the repose of a soul.

FINALE

The finale returns to action, beginning with a muscular theme that looks back to the first movement – and perhaps further still to the finale of Bach’s Triple Harpsichord Concerto, BWV 1063, also in D minor. The sense of struggle from the first movement returns, but at the crucial moment an ardent piano solo turns the key from D minor to major, and from grim conflict to defiant hope. ■

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on 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?

Johannes Brahms Composer Profile



Johannes Brahms was born in Hamburg, the son of an impecunious musician; his mother later opened a haberdashery business to help lift the family out of poverty. Showing early musical promise he became a pupil of the distinguished local pianist and composer Eduard Marxsen and supplemented his parents' meagre income by playing in the bars and brothels of Hamburg's infamous red-light district.

In 1853 Brahms presented himself to Robert Schumann in Düsseldorf,

winning unqualified approval from the older composer. Brahms fell in love with Schumann's wife, Clara, supporting her after her husband's illness and death. The relationship did not develop as Brahms wished, and he returned to Hamburg; their close friendship, however, survived. In 1862 Brahms moved to Vienna where he found fame as a conductor, pianist and composer. The Leipzig premiere of his German Requiem in 1869 was a triumph, with subsequent performances establishing Brahms as one of the emerging German nation's foremost composers. Following the long-delayed completion of his First Symphony in 1876, he composed in quick succession the Violin Concerto, the two piano Rhapsodies, Op 79, the First Violin Sonata and the Second Symphony. His subsequent association with the much-admired court orchestra in Meiningen allowed him freedom to experiment and develop new ideas, the relationship crowned by the Fourth Symphony of 1884.

In his final years Brahms composed a series of profound works for the clarinetist Richard Mühlfeld, and explored matters of life and death in his *Four Serious Songs*. He died at his modest lodgings in Vienna in 1897, receiving a hero's funeral at the city's central cemetery three days later. ■

Antonín Dvořák Composer Profile



Born into a peasant family, Dvořák developed a love of folk tunes at an early age. When he was twelve the boy left school and was apprenticed to become a butcher, at first working in his father's shop and later in the town of Zlonice. Here Dvořák learned German and also refined his musical talents to such a level that his father agreed he should pursue a career as a musician. In 1857 he enrolled at the Prague Organ School during which time he became inspired by the music dramas of Wagner.

His first job was as a viola player, although he supplemented his income by teaching. In the mid-1860s he began to compose a series of large-scale works, including his Symphony No 1 ('The Bells of Zlonice'), and the Cello Concerto. Two operas, a second symphony, many songs and chamber works followed before Dvořák decided to concentrate on composition. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the Austrian government. Johannes Brahms lobbied the publisher Simrock to accept Dvořák's work, leading to the publication of his *Moravian Duets* and a commission for a set of *Slavonic Dances*.

The nationalist themes expressed in Dvořák's music attracted considerable interest beyond Prague. In 1883 he was invited to London to conduct a concert of his works, and he returned to England often in the 1880s to oversee the premieres of several important commissions, including his Seventh Symphony and Requiem Mass. Dvořák's Cello Concerto in B minor received its world premiere in London in March 1896. His Ninth Symphony 'From the New World', a product of Dvořák's American years (1892–95), confirmed his place among the finest of late 19th-century composers. ■

Antonín Dvořák (1841–1904) The Wild Dove Op 110 (1896–97)

PROGRAMME NOTE WRITER

ALISON BULLOCK is a freelance writer and music consultant whose interests range from Machaut to Messiaen and beyond. She is a former editor for the New Grove Dictionary of Music and the LSO.

KAREL JAROMÍR ERBEN

(1811–70) was a Czech historian, poet and writer. His most well known work is his set of poems *Kytice*, which was first published in 1853. The 13 poems explore traditional Czech folk tales including *Vodník* (The Water-Goblin), *Holoubek* (The Wild Dove) and *Zlatý kolovrat* (The Golden Spinning Wheel).

DVOŘÁK THE NATIONALIST

Many of Dvořák's most significant works were directly inspired by traditional Czech, Moravian and other Slavic music, borrowing their distinctive melodies, harmonies and dance forms. This nationalist aspect of Dvořák's music was directly influenced by the political situation in his country at the time, reflecting his support for the national liberation movement.

The poet, Karel Jaromír Erben was a popular figure in Bohemia in the mid- to late-19th century. The revival of the Czech language was already well under way when his collection of ballads *Kytice* (Bouquet) was published in 1853. Containing twelve (later 13) poems based on Czech folk literature, it was an immediate success. Dvořák was well acquainted with Erben's poetry, and throughout his time in America (1892–95) he toyed with the idea of writing orchestral works based on poems from *Kytice*. However, it was not until he returned home to Bohemia that these ideas would take shape. In 1896 he penned no fewer than four symphonic poems based on Erben's ballads (including *The Golden Spinning Wheel*, heard later in tonight's concert).

The Wild Dove was the last of the four 'Kytice' symphonic poems to be completed. It tells a moral and tragic tale, of a young woman who poisons her first husband but fakes great grief at his funeral. She soon falls in love with another man and marries him shortly afterwards. However, her conscience cannot bear it when a wild dove alights in a tree above the grave of her dead husband and coos piteously and endlessly. Weighed down with guilt, she finally commits suicide.

Dvořák tells the story with a range of musical motifs, all of which are derived from one melody: the second theme of the opening funeral march. The story is not hard to follow in the music; however, at the end of the piece the composer adds his own ending to the narrative when he recalls the song of the wild dove, its minor harmonies now transformed into the serene key of C major. While Erben has no pity for the young woman, Dvořák finds it in his heart to forgive her transgressions. ■



London Symphony Orchestra

2015/16 AUTUMN HIGHLIGHTS



2015/16 SEASON LAUNCH WITH BERNARD HAITINK

Bruckner Symphony No 7
Tue 15 Sep 2015

Mahler Symphony No 4
Sun 20 Sep 2015

Brahms Symphony No 1
Wed 23 Sep 2015

MAN OF THE THEATRE WITH VALERY GERGIEV

Stravinsky The Firebird
Fri 9 Oct 2015

Stravinsky The Rite of Spring
Sun 11 Oct 2015

Bartók The Miraculous Mandarin
Sun 18 Oct 2015

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Antonín Dvořák Slavonic Dance Op 72 No 4 ('Dumka') (1886–87)

PROGRAMME NOTE WRITER ALISON BULLOCK

FRIEDRICH AUGUST SIMROCK

(1837–1901) was a German music publisher who made his name publishing the scores of Brahms and Dvořák. He was heavily involved in the careers of many prominent musicians of his day and close personal friends with Brahms and the violinist Joseph Joachim.

DVOŘÁK on LSO LIVE



Dvořák box set
Symphonies
Nos 6–9
£14.99
Isolive.Lso.co.uk

Sir Colin Davis conductor

As one of the leading figures of nationalism in music, Dvořák's symphonies exude the essence of his Czech homeland. They are laced with folk tunes and dances from his native Bohemia that echo his earlier *Slavonic Dances*.

Dvořák's *Slavonic Dances* were a direct result of his admiration of Brahms' music, and might not have been written but for the older composer's support. By the early 1870s Dvořák was becoming known as a composer in Prague, but outside the city he was completely unrecognised. Utterly impoverished, he applied for the Austrian State Prize (a scholarship) for composition and, in February 1875, was awarded the highest possible grant by a jury that included Brahms himself.

Brahms, impressed by the young composer's music, recommended him to his own publisher, **Simrock**, who soon commissioned a set of piano duets with dance-like character. Dvořák turned to Brahms' *Hungarian Dances* for inspiration, and the result was his first set of eight *Slavonic Dances*, which originally appeared in piano duet form, shortly followed by an orchestral transcription (Op 46), in 1878. These pieces were wildly popular and Simrock eventually managed to persuade Dvořák to compose another set, whose orchestral version (Op 72) was published in 1887.

The fourth dance of Op 72 is subtitled 'Dumka', one of Dvořák's favourite musical forms. 'Dumka' was a term that originated in Ukraine but rapidly spread across Eastern Europe. It means 'a fleeting thought' and musical 'dumky' are usually characterised by melancholy music interspersed with more exuberant outbursts. Op 72 No 4 is broadly elegiac, generous in its sweeping gestures in the more reflective passages that dominate the work. While lighter music breaks the mood occasionally, it never entirely manages to overturn the nostalgic feel of the slow, waltz-like main motif. ■

THE LSO THIS SUMMER: IN LONDON AND ON TOUR

Audi Summer Festival, Ingolstadt, Germany
Sat 18 & Sun 19 Jul
Mahler, Bach, Stravinsky
with **Kent Nagano** conductor

Royal Albert Hall, BBC Proms, London
Tue 28 Jul
Prokofiev Piano Concertos Nos 1–5
with **Valery Gergiev** conductor
Daniil Trifonov, Sergei Babayan,
Alexei Volodin piano

Usher Hall, Edinburgh International Festival
Sun 30 Aug
Bartók and Stravinsky
with **Valery Gergiev** conductor
Yefim Bronfman piano

George Enescu Festival, Bucharest, Romania
Tue 8 & Wed 9 Sep
Enescu, Grieg, Stravinsky, Brahms, Mahler
with **Ion Marin** conductor
Lars Vogt piano
Renaud Capuçon violin
Gautier Capuçon cello

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Antonín Dvořák

The Golden Spinning Wheel Op 109 (1896)

PROGRAMME NOTE WRITER ALISON BULLOCK

We do not know which specific qualities appealed to Dvořák in the four *Kytice* ballads by Karel Jaromír Erben that he selected for his symphonic poems. What is certain, however, is that he managed to create not only highly descriptive music, but also solid musical structures from them.

At first glance, *The Golden Spinning Wheel*, which, like *The Wild Dove*, was also inspired by Erben's ballads, is not a good candidate for a strong musical form. A somewhat rambling story, the ballad tells of the unfortunate Dornicka, with whom a king falls in love and whom he wishes to marry. Dornicka's step-mother has other ideas and, having murdered the girl (removing Dornicka's hands, feet and eyes and taking them back to her castle), gives the unsuspecting king her own daughter in marriage instead.

After the wedding, the king rides off to war. However, a learned old man discovers Dornicka's body and determines to bring her back to life. He sends a messenger to the castle with parts of a golden spinning wheel, which he offers to the greedy women in return for the missing parts of Dornicka's body. As the sage restores the girl to her former beauty and to life, the king returns from the wars. At the castle, his queen and her mother are keen to show off the spinning wheel. As it turns, it begins to sing, telling the gruesome story of Dornicka and of how the king was deceived. Enraged, he drives the women from the castle and sets out to find Dornicka. Once reunited they wed in a joyous ceremony.

Dvořák turned this story into a marvellous musical rondo. The king's comings and goings throughout the ballad allowed the composer to break the work up into different episodes, almost all heralded by the king's motif – a horn fanfare first heard at the very opening of the piece. This motif is never far away throughout the work; note also the triplet motif that underlies the fanfare – the spinning wheel is present from the very start of the work. A notable variant of the king's motif is a more solemn brass chorale that represents the sage. Dornicka's theme first appears as a soaring violin melody not long after the start of the work, and by the end merges with the king's motif in a truly happy musical ending.

Interestingly, many of Dvořák's contemporaries could not understand his need to write programme music based on folkloric ballads (all of which contained elements of great tragedy and, not least, gruesome plot details). However, it seems that in these works Dvořák fulfilled a need to reflect and support his own culture, while experimenting with form and orchestral colour – and finding a 'new' way of expressing himself now that he was finally back home in Bohemia. ■

PROGRAMME MUSIC refers to music that depicts a story or narrative. The term was coined by Liszt, who wrote programmes to accompany a number of his pieces. The style flourished in the Romantic era, with works by composers such as Berlioz, Richard Strauss and Dvořák.

Sir Simon Rattle Conductor

*'Rattle conducts with missionary zeal,
as if he believes in every note.'*

The Times



Chief Conductor and Artistic Director

Berlin Philharmonic

Principal Artist

Orchestra of the Age of Enlightenment

Founding Patron

Birmingham Contemporary
Music Group

Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music. From 1980 to 1998 he was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra, becoming Music Director in 1990. In 2002 he took up his current position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he will remain until 2018. In September 2017 he will become Music Director of the London Symphony Orchestra.

Rattle has made over 70 recordings for EMI and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (2009 Grammy Award for Best Choral Performance) Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker*, Mahler's Symphony No 2, Bizet's *Carmen*, and Stravinsky's *The Rite of Spring*. Rattle's most recent releases (the Bach Passions and Schumann's Symphonies) have been for Berliner Philharmoniker Recordings – the Orchestra's new in-house label, established in early 2014.

Rattle and the Berlin Philharmonic tour regularly within Europe, North America and Asia. The partnership has also broken new ground with the education programme Zukunft@Bphil, earning the Comenius Prize in 2004, the Schiller Special Prize from the city of Mannheim in May 2005, the Golden Camera and the Urania Medal in Spring 2007. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in the same year – the first time this honour has been conferred on an artistic ensemble.

In 2013 Simon Rattle and the Berlin Philharmonic took up a residency at the Baden-Baden Easter Festival performing Mozart's *The Magic Flute* and a series of concerts. For the Salzburg Easter

Festival, Rattle has conducted staged productions of Beethoven's *Fidelio*, Mozart's *Così fan tutte*, Britten's *Peter Grimes*, Debussy's *Pelléas et Mélisande*, Strauss' *Salome* and Bizet's *Carmen*, a concert performance of Mozart's *Idomeneo* and many contrasting concert programmes, all with the Berlin Philharmonic. He also conducted Wagner's complete *Ring Cycle* with the Berlin Philharmonic for the Aix-en-Provence Festival, Salzburg Easter Festival, and most recently at the Deutsche Oper, Berlin and the Wiener Staatsoper.

Simon Rattle has strong long-standing relationships with the leading orchestras in Europe and the US, initially working closely with the Los Angeles Philharmonic and Boston Symphony Orchestras, and more recently with the Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, with which he has recorded the complete Beethoven symphonies and piano concertos (with Alfred Brendel) and is also a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

His plans for the 2015/16 season include the Beethoven Cycle with the Berlin Philharmonic, with concerts in Europe and New York; Debussy's *Pelléas et Mélisande* in Berlin and at the Barbican; and a production of Wagner's *Tristan and Isolde* at Baden-Baden. Future engagements will see him return to the Bavarian Radio Symphony Orchestra, the Metropolitan Opera and the Orchestra of the Age of Enlightenment.

Simon Rattle was knighted in 1994 and in the New Year's Honours of 2014 he received the Order of Merit from Her Majesty the Queen. He will be a Carnegie Hall 'Perspectives' artist during the 2015/16 and 2016/17 seasons.

Krystian Zimerman *'With the Polish pianist Krystian Zimerman Piano nothing is everyday.'*

The Times



Krystian Zimerman came to fame when he was awarded First Prize in the International Chopin Piano Competition at the age of 18. He has since enjoyed a world-class career working with the world's most prestigious orchestras and giving recitals in the top international concert halls.

Born into a family with a music-making tradition, musicians met almost daily in Zimerman's home to play chamber music, and this experience afforded him an intimate, natural, everyday contact with live music. He took his first steps in music under his father's supervision and, aged seven, began working formally with Andrzej Jasinski, then a senior lecturer at the conservatoire in Katowice.

Zimerman has collaborated with many pre-eminent musicians – chamber partners such as Gidon Kremer, Kyung-Wha Chung and Yehudi Menuhin, and conductors such as Leonard Bernstein, Lorin Maazel, Herbert von Karajan, Seiji Ozawa, Riccardo Muti, André Previn, Stanisław Skrowaczewski, Zubin Mehta, Pierre Boulez, Bernard Haitink and Sir Simon Rattle. As part of the Chopin 200 celebrations in 2010 he gave the Chopin Birthday recital in London's International Piano Series on the anniversary of the composer's birth. In 2013, to mark the centenary of Lutosławski's birth, Zimerman performed the composer's Piano Concerto – which was written for him – in a number of cities worldwide, including a performance at London's Royal Festival Hall with the Philharmonia Orchestra and Esa-Pekka Salonen.

Zimerman transports his own piano for every recital, a practice which has made audiences more aware of the complexities and capabilities of the instrument. Performing on his own familiar instrument, combined with his piano-building expertise (acquired in Katowice and developed through close co-operation with Steinway in Hamburg), helps him to minimise any distractions from purely musical issues.

Krystian Zimerman lives with his wife and family in Switzerland, where he has spent the greater part of his life. Dividing his time between family, concert life and chamber music, he limits himself to 50 concerts per season. He takes a comprehensive approach to the music profession, organising his own management and studying hall acoustics, the latest sound technology and instrument construction. He has also applied himself to the study of psychology and computer science.

He has developed a similar approach to recording, a process which he controls at each stage. During his long collaboration with Deutsche Grammophon his recordings have earned him many top awards. In 1999 he recorded the Chopin concertos with an orchestra specially formed for this project, and with whom he then toured throughout Europe and America. He most recent recordings are Brahms Piano Concerto No 1 with Sir Simon Rattle and the Berliner Philharmoniker, and a disc of chamber music to celebrate the 100th anniversary of Polish composer Grazyna Bacewicz, whose music he has championed.

IN SEASON 2015/16

Thu 30 Jun 2016 7.30pm

Ives *The Unanswered Question*
Beethoven *Piano Concerto No 4*
Rachmaninov *Symphony No 2*

Sir Simon Rattle conductor
Krystian Zimerman piano

Iso.co.uk | 020 7638 8891

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Lander Echevarria
Anna Bastow
Julia O'Riordan
Robert Turner
Heather Wallington
Jonathan Welch
Elizabeth Butler
Fiona Dalgliesh
Caroline O'Neill

CELLOS

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Hilary Jones
Amanda Truelove
Hester Snell
Judith Berendschot
Morwenna Del Mar
Philip Taylor

DOUBLE BASSES

Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Axel Bouchaux

FLUTES

Adam Walker
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Timothy Rundle
Michael O'Donnell

COR ANGLAIS

Christine Pendrill

CLARINETS

Andrew Marriner
Chi-Yu Mo

BASS CLARINET

Lorenzo Iosco

BASSOONS

Daniel Jemison
Joost Bosdijk

CONTRA BASSOON

Dominic Morgan

HORNS

Timothy Jones
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Andrew Budden

TRUMPETS

Philip Cobb
Gerald Ruddock
Christopher Deacon

TROMBONES

Dudley Bright
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
David Jackson
Sam Walton

HARP

Bryn Lewis

Your views Inbox



Thomas Kohut Maestro Haitink and @londonsymphony strings in Beethoven 9 – like plush velvet. And truly Rolls Royce soloists.
on the LSO and LSC with Bernard Haitink (21 Jun)



David Miller Wholly transporting performance of Beethoven's 9th @BarbicanCentre w/ @londonsymphony @LSChorus under Bernard Haitink
on the LSO and LSC with Bernard Haitink (21 Jun)



Jenny Schon Thank you LSO. I shall look back on yesterday evening with great fondness
on the LSO with André Previn & Anne-Sophie Mutter (10 Jun)



Jenny Dutton You all treated us mere mortals to something wonderful last night! Keep making those glorious sounds!
on the LSO with André Previn & Anne-Sophie Mutter (10 Jun)

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 15 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 Help Musicians UK The Garrick Charitable Trust The Lefever Award The Polonsky Foundation

Taking part in rehearsals and performing in this evening's concert are: Esther Kim, Runqing Zhou & Iurii Gavryliuk

**London Symphony Orchestra
Barbican
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London
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