



LSO

MACMILLAN

Sunday 4 November 2018
Barbican Hall

7-9.10pm

LSO SEASON CONCERT
ALL THE HILLS AND VALES ALONG

James MacMillan All the Hills and Vales Along
(world premiere) *

Interval

Shostakovich Symphony No 4

Gianandrea Noseda conductor

Ian Bostridge tenor

London Symphony Chorus

Simon Halsey chorus director

National Youth Brass Band of Great Britain

Generously supported by LSO Patrons

Recorded by BBC Radio 3 for broadcast on 8 Nov



* Commissioned by the LSO and 14-18 NOW:

WW1 Centenary Art Commissions

14-18-NOW
WW1 CENTENARY ART COMMISSIONS

Part of the Barbican's For the Fallen:
Marking the First World War Centenary

barbican

Resident
Orchestra

London Symphony Orchestra

barbican

Welcome



Welcome to this evening's LSO concert at the Barbican. Tonight we mark the centenary of the Armistice of 1918 with the world premiere of James MacMillan's new oratorio, *All the Hills and Vales Along*, setting texts by Scottish war poet Charles Hamilton Sorley. Our thanks go to our co-commissioners 14-18 NOW, a nationwide programme of artworks created to commemorate the centenary of World War I.

We are pleased to be joined by LSO Principal Guest Conductor Gianandrea Noseda, who also conducted the premiere of Sally Beamish's *Equal Voices*, commissioned by the LSO in 2014 to mark the centenary of the start of the War, alongside tenor Ian Bostridge, the London Symphony Chorus and our Choral Director Simon Halsey. After the interval Gianandrea Noseda continues his Shostakovich cycle with the Fourth Symphony.

This concert forms part of the Barbican's wider classical music series *For the Fallen*, and will be recorded by our media partner BBC Radio 3 for broadcast on 8 November. It was preceded by a Discovery Day at the Barbican and LSO St Luke's, exploring artistic responses to World War I in discussion with Sir James MacMillan. A warm welcome to those who attended who also join us in the audience this evening.

I would like to extend sincere thanks to our Patrons, both for their support of tonight's performance and for their ongoing commitment to the work of the Orchestra. We are delighted to be joined by many of our Patrons this evening.

I hope that you will be able to join us again this season for forthcoming LSO concerts at the Barbican. On Sunday 11 November, we welcome back Principal Guest Conductor François-Xavier Roth for a performance of Haydn's *Nelson Mass*.

Kathryn McDowell CBE DL
Managing Director

Latest News

THE DONATELLA FLICK LSO CONDUCTING COMPETITION

This month 20 emerging conductors from across Europe will take part in the 15th Donatella Flick LSO Conducting Competition. Across two days of intense preliminary rounds they'll compete for the chance to impress our panel of esteemed judges in the Grand Final here in the Barbican Hall on Thursday 22 November. In the lead up to the Competition, we'll also be sharing the stories of the 20 shortlisted contestants on our blog.

▷ [Iso.co.uk/conducting-competition](https://www.iso.co.uk/conducting-competition)

LSO EAST LONDON ACADEMY

Developed in partnership with ten East London boroughs, the LSO East London Academy is the first step on a path to making the Orchestra truly representative of its community in London. Opening at LSO St Luke's in spring 2019, it aims to identify and develop the potential of young East Londoners who show exceptional musical talent, irrespective of their background or financial circumstance.

▷ [Iso.co.uk/news](https://www.iso.co.uk/news)

On Our Blog

THE LIFE OF CHARLES SORLEY, WORLD WAR I POET

Visit the LSO Blog to read extracts from poet Charles Sorley's letters written between 1914 and 1915, revealing an insight into life on the Western Front, and the loss and human cost of the conflict.

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

THE LSO IN WORLD WAR I

'It was unanimously resolved that no symphony concerts should be given until the termination of the War.'
Extraordinary General Meeting minutes, 26 September 1917

We explore how the LSO and its players were affected by the War.

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

WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome **Lance Anelay & Friends**.

Tonight's Concert



Tonight's concert opens with the world premiere of Sir James MacMillan's newly composed oratorio *All the Hills and Vales Along*, setting the words of war poet Charles Hamilton Sorley, who died in action in the battle of Loos. Following a contemplative introduction, the songs explore such themes as landscape, nature, battle and death, and the cycle ties into a literary and musical tradition made popular in works such as A E Housman's *A Shropshire Lad* poems of 1896 – and subsequent musical settings by Arthur Somervell and George Butterworth – which took on new significance after World War I. Through this work, James MacMillan continues a significant relationship with the Orchestra, following on from the co-commission of his *St John Passion* which the Orchestra premiered under Sir Colin Davis in 2008.

Shostakovich had to wait over 25 years to hear the premiere of his Fourth Symphony, which was withdrawn from performance during its rehearsal period due to the pressures of Soviet censorship. In contrast to the more patriotic Second and Third Symphonies, the Fourth is inventive, wild and eccentric, and showcases some of Shostakovich's most brilliant musical ideas, deftly realised on an ambitious scale.

The opening movement combines mechanised march rhythms with pounding brass and grotesque harmonies – a thrilling stream of sound. In the shorter second movement, Shostakovich invokes a sad waltz-like theme that offers relief from the turmoil of the first movement. The third movement begins with a slow, Mahlerian introduction, before launching into the unsettled Allegro which closes the symphony, leaving behind an impression of numbness and uncertainty.

PROGRAMME CONTRIBUTORS

Andrew Huth is a musician, writer and translator who writes extensively on French, Russian and Eastern European music.

Coming Up

Sunday 11 November 7–8.50pm
Barbican Hall

Ligeti Lontano
Bartók Cantata Profana
Haydn Nelson Mass

François-Xavier Roth conductor
Camilla Tilling soprano
Adèle Charvet mezzo-soprano
Julien Behr tenor
Matthew Rose bass
London Symphony Chorus
Simon Halsey chorus director

Tuesday 13 November 6.30–7.30pm
Barbican Hall

HALF SIX FIX: ZARATHUSTRA

A one-hour, early-evening performance. Soak up the informal atmosphere, hear introductions from the conductor, sit back and enjoy the music.

Debussy Prélude à l'après-midi d'un Faune
Strauss Also sprach Zarathustra

François-Xavier Roth conductor

Wednesday 14 November 7.30–9.35pm
Barbican Hall

Debussy Prélude à l'après-midi d'un Faune
Dvořák Cello Concerto
Strauss Also sprach Zarathustra

François-Xavier Roth conductor
Jean-Guihen Queyras cello

Thursday 22 November 7pm
Barbican Hall

DONATELLA FLICK LSO CONDUCTING COMPETITION FINALS

Wagner Prelude:
Die Meistersinger von Nürnberg
Prokofiev Violin Concerto No 2
Kodály Dances of Galánta

Vadim Repin violin

Tickets also allow entry to the earlier rounds and final rehearsal from 20 to 22 November

All the Hills and Vales Along / an introduction from 14–18 NOW



Peter Jackson's *They shall not grow old*

M Charles Hamilton Sorley was just 20 years old when he died on the Western Front in October 1915, shot by a sniper during the final throes of the Battle of Loos. Like so many young men who served in but failed to survive the First World War, Sorley has left no physical trace. Without a known grave, he is among the 20,000 men remembered by name alone at the Loos Memorial, just outside the city of Lens in northern France. He has, though, left a legacy of quietly devastating war poetry, some of which was discovered in his kit bag after his death.

James MacMillan has chosen to set five of Sorley's poems to music in this powerful oratorio. The war can sometimes feel distant

from us today, and with good reason – no one who served in the conflict survives to tell us its tales. But in this work Sorley's timeless words and James' eloquent music offer us a vivid and profound connection to the events of a century ago.

All the Hills and Vales Along is part of the final season of 14–18 NOW, the UK's arts programme for the First World War centenary. Over the last five years, we have invited more than 300 national and international artists to create new works that explore the legacy and contemporary relevance of this devastating conflict. In 2018 our projects have included *Five Telegrams*, a collaboration between composer Anna Meredith and 59 Productions

that opened both the BBC Proms and the Edinburgh International Festival; Rachel Whiteread's new sculpture *Nissen Hut*, in Dalby Forest; and Peter Jackson's extraordinary film *They Shall Not Grow Old*, which premiered to great acclaim at the BFI London Film Festival and in cinemas around the UK before being broadcast on the BBC.

Like all our projects, *All the Hills and Vales Along* is the result of generous collaboration. Our thanks go to the London Symphony Orchestra, our co-commissioning partners; Gianandrea Noseda, Ian Bostridge and all tonight's performers; the Cumnock Tryst; Boosey & Hawkes, James' publishers; and, most of all, to James MacMillan for creating such a rich and resonant contribution to the First World War centenary.

Next Sunday, 11 November, is the 100th anniversary of Armistice, which brought the war to a close. 14–18 NOW will be marking the occasion with *Pages of the Sea*, a special UK-wide mass-participation event created by Danny Boyle. For details of this and all our other projects, please visit 1418NOW.org.uk. □

Jenny Waldman
Director, 14–18 NOW



Rachel Whiteread's sculpture *Nissen Hut*

PAGES OF THE SEA

14-18-NOW
WW1 CENTENARY ART COMMISSIONS

BE PART OF DANNY BOYLE'S UNIQUE EVENT MARKING
100 YEARS SINCE THE END OF THE FIRST WORLD WAR

PAGESOFTHESEA.ORG.UK | #PAGESOFTHESEA

In Partnership with



Sand Portraits created by



Supported by



Principal Funders



James MacMillan *All the Hills and Vales Along* (world premiere) 2018 / note by Sir James MacMillan

- 1 Introduction
- 2 All the hills and vales along
- 3 Rooks
- 4 When you see millions of the mouthless dead
- 5 A hundred thousand million mites we go
- 6 To Germany

Gianandrea Noseda conductor
Ian Bostridge tenor
London Symphony Chorus
Simon Halsey chorus director
National Youth Brass Band of Great Britain



All the Hills and Vales Along is an oratorio based on poems by Charles Hamilton Sorley, who was killed at the Battle of Loos in 1915. He was born in Aberdeen in 1895 and his body of work is small, although John Masefield and Robert Graves thought of him as one of the most significant war poets.

My work takes five of his poems and sets them for tenor solo, chorus, strings and brass band. There are two versions: one for a quintet of solo strings, the other involving a full string section. The smaller version was premiered at [The Cumnock Tryst](#) > in October 2018.

A main theme, long notes accompanied by sad chords, is presented on quiet strings before various marching themes strike up in the band. The first text, 'All the hills and vales along', is martial, defiant and sardonic with matching music. This is followed by a short movement for singer and strings on their own, the nocturnal and reflective 'Rooks'.

'When you see millions of the mouthless dead' is a slow chorale-like movement for choir and band, but a quartet of high solo strings interject with free, floating music at crucial punctuation points.

A fast 'aria' for solo voice and strings follows, 'A hundred thousand million mites we go'. It evokes the chaos and fury of battle, but in the background there is the forlorn 'sounds of hymns of praise' which clash with echoes of curses, snapping the air.

The last movement, 'To Germany', points hopefully to a coming peace and resolution with an old enemy, in music which brings the various vocal and instrumental forces together in a more integrated way. Threads from earlier movements come together with a new hymn-like melody, and the work ends with the main theme, this time blared out in the band, with distant chords on humming voices and strings. □

> THE CUMNOCK TRYST

Tryst is an old Scots word which refers to a meeting place or 'romantic rendezvous', and Cumnock is the Ayrshire town where Sir James MacMillan grew up.

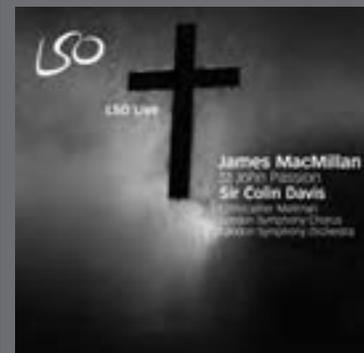
In 2014, MacMillan established The Cumnock Tryst as a festival and meeting-place for music lovers, which brings world-class music to small venues in East Ayrshire every year in October.

Commissioned by the London Symphony Orchestra and 14-18 NOW: WW1 Centenary Art Commissions, with the world premieres taking place at The Cumnock Tryst festival (chamber version) on 6 October 2018 and LSO (orchestral version) on 4 November 2018.

> Texts on Pages 7 to 8

Interval – 25 minutes
There are bars on all levels.
Visit the [Barbican Shop](#) on Level -1 to see our range of [Gifts and Accessories](#).

JAMES MACMILLAN ON LSO LIVE



MacMillan: St John Passion

Sir Colin Davis conductor
Christopher Maltman baritone

James MacMillan's interpretation of the 2,000-year old Passion narrative is one of his most significant works. His account draws inspiration from previous musical settings of the Crucifixion story, dating as far back as the fourth century.

[Isolive.co.uk](#)

Sir James MacMillan in Profile b 1959



James MacMillan read music at Edinburgh University and took Doctoral studies in composition at Durham University with John Casken. After working as a lecturer at Manchester University, he returned to Scotland and settled in Glasgow. The successful premiere of *Tryst* at the 1990 St Magnus Festival in Orkney led to his appointment as Affiliate Composer of the Scottish Chamber Orchestra. Between 1992 and 2002 he was Artistic Director of the Philharmonic Orchestra's Music of Today series of contemporary music concerts. MacMillan is internationally active as a conductor. He worked with the BBC Philharmonic between 2000 and 2009, and was appointed Principal Guest Conductor of the Netherlands Radio Chamber Philharmonic from 2010. He was awarded a CBE in January 2004.

In addition to *The Confession of Isobel Gowdie*, which launched MacMillan's international career at the BBC Proms in 1990, his orchestral output includes his first percussion concerto *Veni, Veni, Emmanuel*, premiered by Evelyn Glennie in 1992, which has since received over 500 performances worldwide. MacMillan's music has been programmed extensively at international music festivals, including the Edinburgh Festival in 1993, the Bergen Festival in

1997, Southbank Centre's 1997 *Raising Sparks* festival in London, the Queensland Biennial in 1999, the BBC Barbican Composer Weekend in 2005 and the Grafenegg Festival in 2012. A documentary film portrait of MacMillan by Robert Bee was screened on ITV's *South Bank Show* in 2003.

Works by MacMillan from the 1990s include *Seven Last Words from the Cross* for chorus and string orchestra, screened on BBC TV during Holy Week 1994, *Inés de Castro*, premiered by Scottish Opera in 1996, a triptych of orchestral works commissioned by the London Symphony Orchestra, and *Quickenig* for The Hilliard Ensemble, chorus and orchestra, co-commissioned by the BBC Proms and the Philadelphia Orchestra.

His works composed this millennium include the Piano Concerto No 2, first performed with Christopher Wheeldon's choreography by New York City Ballet, *A Scotch Bestiary* commissioned to inaugurate the new organ at Disney Hall with soloist Wayne Marshall and the Los Angeles Philharmonic, and *The Sacrifice* premiered and toured by Welsh National Opera in 2007.

The past decade has brought a successful sequence of concertos, and his Symphony No 4 was premiered at the 2015 BBC Proms.

Works with choir include a festive setting of the Gloria (to mark the 50th anniversary of the consecration of Coventry Cathedral), *St Luke Passion* for chorus and chamber orchestra, *A European Requiem* for soloists, chorus and orchestra, and *The Sun Danced* for soprano, choir and orchestra. His one-act chamber opera *Clemency* has been performed in London, Edinburgh and Boston. 2014 saw MacMillan launching a new annual music festival in his home town of Cumnock and in 2017 a city-wide celebration of his music took place in Glasgow.

The Koch Schwann recording of *The Confession of Isobel Gowdie* and *Tryst* won a 1993 *Gramophone Award*, and the BMG recording of *Veni, Veni, Emmanuel* won the 1993 *Classic CD Award* for Contemporary Music. MacMillan's discs on the BIS label include the complete *Triduum* conducted by Osmo Vänskä, the clarinet concerto *Ninian* and the trumpet concerto *Epiclesis*. A MacMillan series recorded on Chandos includes his Symphony No 3, 'Silence', which won a *Classical Brit* award in 2006.

James MacMillan was awarded a Knighthood in the 2015 Queen's Birthday Honours. He is published exclusively by Boosey & Hawkes. □

James MacMillan All the Hills and Vales Along – Texts

—
'Earth will echo still, when foot lies numb and voice mute.'

Charles Hamilton Sorley, 'All the Hills and Vales Along'

—

All the hills and vales along

All the hills and vales along
Earth is bursting into song,
And the singers are the chaps
Who are going to die perhaps,
 O sing, marching men,
 Till the valleys ring again.
Give your gladness to earth's keeping,
So be glad, when you are sleeping.

Cast away regret and rue,
Think what you are marching to.
Little live, great pass.
Jesus Christ and Barabbas
Were found the same day.
This died, that went his way.
 So sing with joyful breath,
 For why, you are going to death.
Teeming earth will surely store
All the gladness that you pour.

Earth that never doubts nor fears,
Earth that knows of death, not tears,
Earth that bore with joyful ease
Hemlock for Socrates,

Earth that blossomed and was glad
'Neath the cross that Christ had,
Shall rejoice and blossom too
When the bullet reaches you.
 Wherefore, men marching
 On the road to death, sing!
 Pour your gladness on earth's head,
 So be merry, so be dead.

From the hills and valleys earth
Shouts back the sound of mirth,
Tramp of feet and lilt of song
Ringing all the road along.
All the music of their going,
Ringing swinging glad song-throwing,
Earth will echo still, when foot
Lies numb and voice mute.
 On, marching men, on
 To the gates of death with song.
Sow your gladness for earth's reaping,
So you may be glad, though sleeping.
Strew your gladness on earth's bed,
So be merry, so be dead

Rooks

There, where the rusty iron lies,
The rooks are cawing all the day.
Perhaps no man, until he dies,
Will understand them, what they say.

The evening makes the sky like clay.
The slow wind waits for night to rise.
The world is half content. But they

Still trouble all the trees with cries,
That know, and cannot put away,
The yearning to the soul that flies
From day to night, from night to day.

When you see millions of the mouthless dead

When you see millions of the mouthless dead
Across your dreams in pale battalions go,
Say not soft things as other men have said,
That you'll remember. For you need not so.
Give them not praise. For, deaf, how should they know
It is not curses heaped on each gashed head?
Nor tears. Their blind eyes see not your tears flow.
Nor honour. It is easy to be dead.
Say only this, 'They are dead.' Then add thereto,
'Yet many a better one has died before.'
Then, scanning all the o'ercrowded mass, should you
Perceive one face that you loved heretofore,
It is a spook. None wears the face you knew.
Great death has made all his for evermore.

A hundred thousand million mites we go

A hundred thousand million mites we go
Wheeling and tacking o'er the endless plain,
Some black with death – and some are white with woe.
Who sent us forth? Who takes us home again?
And there is sound of hymns of praise – to whom?
And curses – on whom curses? – snap the air.

And there is hope goes hand in hand with gloom,
And blood and indignation and despair.
And there is murmuring of the multitude
And blindness and great blindness, until some
Step forth and challenge blind Vicissitude
Who tramples on them: so that fewer come.

And nations, ankle-deep in love or hate,
Throw darts or kisses all the unwitting hour
Beside the ominous unseen tide of fate;
And there is emptiness and drink and power.
And some are mounted on swift steeds of thought
And some drag sluggish feet of stable toil.

Yet all, as though they furiously sought,
Twist turn and tussle, close and cling and coil.
A hundred thousand million mites we sway
Writhing and tossing on the eternal plain,
Some black with death – but most are bright with Day!
Who sent us forth? Who brings us home again?

To Germany

You are blind like us. Your hurt no man designed,
And no man claimed the conquest of your land.
But gropers both through fields of thought confined
We stumble and we do not understand.
You only saw your future bigly planned,
And we, the tapering paths of our own mind,
And in each other's dearest ways we stand,
And hiss and hate. And the blind fight the blind.
When it is peace, then we may view again
With new-won eyes each other's truer form
And wonder. Grown more loving-kind and warm
We'll grasp firm hands and laugh at the old pain,
When it is peace. But until peace, the storm
The darkness and the thunder and the rain.

Charles Hamilton Sorley (1895–1915)

MORE ORCHESTRAL SONGS IN THE 2018/19 SEASON



Barbara Hannigan

Thursday 10 January 2019

Barbican Hall

Sibelius Symphony No 7

Hans Abrahamsen Let me tell you

Nielsen Symphony No 4, 'Inextinguishable'

Sir Simon Rattle conductor

Barbara Hannigan soprano

In a programme featuring groundbreaking symphonies by Sibelius and Nielsen, Barbara Hannigan joins Sir Simon Rattle for Hans Abrahamsen's hauntingly beautiful *Let me tell you*, a cycle of songs exploring the perspective of Shakespeare's Ophelia.

Dmitri Shostakovich Symphony No 4 in C minor Op 43 1935–36 / note by Andrew Huth

- 1 **Allegretto poco moderato**
- 2 **Moderato con moto**
- 3 **Largo – Allegro**



The massive Fourth Symphony is a vital transitional work in Shostakovich's early career, the outcome of an audibly painful struggle with a problem that by the mid-1930s had become acute, and was both musical and political. He had followed his inventive and exuberant First Symphony (1926) with two brash and noisy symphonic glorifications of the Revolution ('To October' in 1927, and 'The First of May' in 1929), which he tended to disparage in later life, presumably because of their lack of true development or sense of direction.

With the Fifth, first heard in 1937, he emerged as a true symphonist with a simplified language which displayed a powerful command of long-range structure and purpose. As to the Fourth, composed in 1936, it lay unperformed and unknown for 25 years. The date is all-important, for it was while he was working on the Fourth Symphony that Shostakovich read the condemnation in *Pravda* of his opera *Lady Macbeth of Mtsensk*. It was a clear warning that from now on composers would be expected to follow the party line and produce simple, uplifting music

for the masses. The doctrine of Socialist Realism demanded optimism (and above all an optimistic conclusion), with easily understood ideas: a recipe for banality which Shostakovich was to tackle head-on, with enormous success, in his Fifth Symphony.

The Fourth, however, was clearly going to be unacceptable. It is a wild and inventive outpouring of ideas, often violent and eccentric, that sums up all the brilliant qualities of the 30-year-old composer and moulds them into a big symphonic structure of great originality. It was also the very opposite of what a good Soviet composer was expected to produce, and Shostakovich knew perfectly well that to continue in this vein was to court disaster.

He nevertheless completed the symphony in 1936, likely working under a state of dreadful doubt and pressure, and it was rehearsed by the Leningrad Philharmonic under Fritz Stiedry, a refugee from Nazi Germany. There are conflicting accounts of exactly what happened next, but in any event the performance did not go ahead – the official line is that Shostakovich withdrew his score because he was dissatisfied with it, although this was certainly a face-saving formula to cover up the fact that severe pressure from high quarters had been applied.

The Fourth Symphony was finally brought to life again during the fragile thaw of the Khrushchev period, when Kyril Kondrashin conducted it in Moscow on 30 December 1961. The performance created a sensation, revealing a side of Shostakovich that had been unheard for many years, and that stood in utter contrast to such officially acceptable recent works as Symphony No 12 ('The Year 1917'), premiered just three months earlier. A contemporary Soviet reviewer described it as 'an extremely abrupt and graphic juxtaposition of nobility and frighteningly iconoclastic grotesquerie ... the cruel struggle between the human and the blind and mechanically inhuman which stands opposed to it'. This is as good an image as any to sum up the Fourth Symphony.

Shostakovich's debt to Mahler is often obvious in the Fourth Symphony. There is, first of all, its unusual shape, two vast structures framing a much shorter, scherzo-like movement; then there is a deliberate cultivation of excess, with an enormous orchestra, the largest Shostakovich ever used, featuring 20 woodwind and 17 brass instruments with plenty of percussion and strings in proportion; and above all, perhaps, the use of popular-style songs, dances and marches that appear either straightforwardly or in ironic distortion.

From the start we are roughly thrown into a world out of joint, with mechanised march rhythms, pounding brass chords, twisted harmonies and the dry clattering of the xylophone: a white-hot stream of sound which is certainly thrilling, but completely lacking in human warmth or sensitivity. Another disconcerting feature is the apparent absence of anything like symphonic form or behaviour, as events seem to follow one another in an almost random manner. This is something of an illusion, for the sonata principle is at work, but the usual signposts that listeners expect are missing, or even pointing in the wrong direction.

Developing from a sad waltz-like theme on the strings, the short second movement offers some relief from the restless turmoil of the first: it is a far more organic structure, with tempo and metre unchanged throughout. Even so, there are many unsettling elements and a strangely weird conclusion provided by the dry ticking of castanets, wood block and side drum (an effect that would re-appear 35 years later at the end of Symphony No 15).

Formed in two main parts, the third movement features a slow and very Mahlerian funeral march leading to a shattering brass-dominated climax (a mixture of march and

Dmitri Shostakovich in Profile 1906–75

chorale), and an allegro finale launched by a breathless two-note figure that had featured in the first two movements. This little figure becomes quite obsessive in the course of the movement. There is no comfortable resolution at the end of the symphony. After a long section which at times veers towards the frivolity of Rossini, the march-chorale returns accompanied by the battering of two sets of timpani. The music then fades and freezes on the tonic chord of C minor, with wisps of remembered themes on timpani and celeste. This was the first, but by no means the last, of Shostakovich's symphonies to end with an impression of numbness and uncertainty.

The significance the composer himself attached to the symphony emerges from a reported conversation in 1970, five years before his death:

'How they managed to contort us, to warp out lives! ... You ask if I would have been different without the Party Guidance? Yes, almost certainly. No doubt the line what I was pursuing when I wrote the Fourth Symphony would have been strong and sharper in my work. I would have displayed more brilliance, used more sarcasm, I could have revealed my ideas openly instead of having to resort to camouflage; I would have written more pure music.' □



After early piano lessons with his mother, Shostakovich enrolled at the Petrograd Conservatory in 1919. He supplemented his family's meagre income working as a cinema pianist, but progressed to become a composer and concert pianist following the critical success of his First Symphony in 1926. Over the next decade he embraced the ideal of composing for Soviet society, and his Second Symphony was dedicated to the October Revolution of 1917.

Shostakovich announced his Fifth Symphony of 1937 as 'a Soviet artist's practical creative reply to just criticism.' A year before its premiere he had drawn a stinging attack from the official Soviet mouthpiece *Pravda*,

in an article headed 'Muddle instead of music,' in which Shostakovich's initially successful opera *Lady Macbeth of the Mtsensk District* was condemned for its modernism. 'It is leftist bedlam instead of human music,' the article claimed. When the Fifth Symphony was premiered in Leningrad, the composer's reputation and career were rescued – Russian audiences gave the work a 40-minute ovation at its premiere.

With the outbreak of war against Nazi Germany in June 1941, Shostakovich began to compose and arrange pieces to boost public morale. He lived through the first months of the German siege of Leningrad, serving as a member of the auxiliary fire service. In October, he completed the defiant finales of his Seventh Symphony, after he was evacuated from the city. A micro-filmed copy was despatched by way of Tehran and an American warship to the US, where it was broadcast by the NBC Symphony Orchestra and Toscanini.

In 1948 Shostakovich and other leading composers, Prokofiev among them, were forced by the Soviet cultural commissar to concede that their work represented 'most strikingly the formalistic perversions and anti-democratic tendencies in music,' a crippling blow to Shostakovich's artistic

freedom. Shostakovich answered his critics after Stalin's death in 1953 with the powerful Tenth Symphony, in which he portrays 'human emotions and passions,' rather than the collective dogma of Communism. A few years before the completion of his bleak final String Quartet No 15, Shostakovich suffered his second heart attack and the onset of severe arthritis. Many of his final works – in particular the penultimate symphony (No 14) – are preoccupied with the subject of death. □

Composer profile by Andrew Stewart

Gianandrea Noseda conductor



Gianandrea Noseda is one of the world's most sought-after conductors, equally recognised for his artistry in the concert hall and opera house. In January 2016 he was named as Music Director of the National Symphony Orchestra (US), beginning his four-year term with the 2017/18 season. He leads twelve weeks of subscription concerts with the Orchestra this season, as well as their first appearance together at Carnegie Hall in New York in May.

Noseda also serves as Principal Guest Conductor of the London Symphony Orchestra and Israel Philharmonic Orchestra, Principal Conductor of the Orquesta de Cadaqués, and Artistic Director of the Stresa Festival in Italy. In July 2018, the Zürich Opera House appointed him as its General Music Director beginning in the 2021/22 season, where the centrepiece of his tenure will be a new production of Wagner's *Ring* cycle directed by Andreas Homoki.

Nurturing the next generation of artists is important to Noseda, as evidenced by his ongoing work in master-classes and tours with youth orchestras, including the European Union Youth Orchestra, and with his recent appointment as Music Director of the newly created Tsinandali Festival

and Pan-Caucasian Youth Orchestra in the village of Tsinandali, Georgia, which begins in autumn 2019.

Noseda has conducted leading orchestras and appeared at prestigious opera houses including the Berlin Philharmonic, Chicago Symphony Orchestra, Cleveland Orchestra, La Scala, Munich Philharmonic, Met Orchestra, New York Philharmonic, NHK Symphony, Orchestra dell'Accademia Nazionale di Santa Cecilia and the Orchestre de Paris. He has also appeared with the Orchestre National de France, Philadelphia Orchestra, the Royal Opera House, Vienna Philharmonic, Vienna Symphony, and at the Salzburg Festival and Zürich Opera House.

From 2007 until 2018, Noseda served as Music Director of Italy's Teatro Regio Torino, where he ushered in a transformative era for the company, marked by international acclaim for its productions, tours, recordings, and film projects.

Gianandrea Noseda also has a cherished relationship with the Metropolitan Opera, dating back to 2002. He returns this season to lead performances of a new production of Cilea's *Adriana Lecouvreur* featuring Anna Netrebko, which receives its premiere at the New Year's Eve Gala on 31 December 2018.

In recent years, he has conducted Gounod's *Romeo and Juliet*, which received its premiere at the New Year's Eve Gala in 2016, and a new production of Bizet *Les pêcheurs de perles*, which premiered at the New Year's Eve Gala in 2015. His widely praised interpretation of Borodin's *Prince Igor* from the 2013/14 season is available on DVD from Deutsche Grammophon.

Noseda's intense recording activity runs to more than 60 CDs, many of which have been celebrated by critics and received awards. His *Musica Italiana* project, which he initiated more than ten years ago, has chronicled under-appreciated Italian repertoire of the 20th century and brought to light many masterpieces. Summer 2018 saw the first release of his anticipated Shostakovich symphony cycle on LSO Live (Symphony No 5), while the second release (Symphony No 8) came out at the beginning of October.

A native of Milan, Noseda is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. In 2015, he was honoured as *Musical America's* Conductor of the Year, and was named the 2016 International Opera Awards Conductor of the Year. In December 2016 he was privileged to conduct the Nobel Prize Concert in Stockholm. □

Ian Bostridge tenor



 Ian Bostridge CBE has made regular appearances at the Salzburg, Edinburgh, Munich, Vienna, Schwarzenberg and Aldeburgh Festivals. He has had residencies at the Wiener Konzerthaus, Carnegie Hall New York, Het Concertgebouw Amsterdam, Philharmonie Luxembourg, London's Barbican Centre and Wigmore Hall. In 2018 Ian began an auspicious Artistic Residency with the Seoul Philharmonic Orchestra, the first of its kind for the ensemble.

In opera, he has performed the roles of Lysander (Britten's *A Midsummer Night's Dream*) for Opera Australia and at the Edinburgh Festival; Jeptha at the Opéra National de Paris; Tamino (Mozart's *The Magic Flute*) and Jupiter (Handel's *Semele*) for English National Opera; and Peter Quint (Britten's *The Turn of the Screw*), Don Ottavio (Mozart's *Don Giovanni*) and Caliban (Adès' *The Tempest*) for the Royal Opera House. For the Bayerische Staatsoper he has sung Nerone (Monteverdi's *L'Incoronazione di Poppea*) and Tom Rakewell (Stravinsky's *The Rake's Progress*). He has also sung the role of Aschenbach in Britten's *Death in Venice* for English National Opera, La Monnaie, Brussels and in Luxembourg.

Performances during the 2013 Britten anniversary celebrations included the *War Requiem* with the London Philharmonic Orchestra under Vladimir Jurowski; *Les Illuminations* with the Royal Concertgebouw Orchestra under Andris Nelsons; and *Curlew River* in the Netia Jones staging for the Barbican Centre, which was also seen in New York and on the west coast of America. In the autumn of 2014 he embarked on a European recital tour of Schubert's *Winterreise* with Thomas Adès to coincide with the publication by Faber and Faber in the UK and Knopf in the US of his book *Schubert's Winter Journey: Anatomy of an Obsession*. In 2016 Ian was awarded the The Pol Roger Duff Cooper Prize for non-fiction writing for the book, which has been translated into a total of twelve languages.

Highlights of the 2018/19 season include a European recital tour with jazz pianist Brad Mehldau which includes a new composition by Mehldau, staged performances of the Zender *Winterreise*, directed by Netia Jones in Shanghai, recordings of Schubert's three major song cycles live at Wigmore Hall with pianists Lars Vogt and Thomas Adès, recital tours in Japan, Hong Kong and Korea, as well as a European concert tour with Europa

Galante. Further ahead, Ian will return to the operatic stage at the Deutsche Oper and give the world premiere of a new work written for him by Olli Mustonen.

Ian was a Fellow in history at Corpus Christi College, Oxford (1992–5) and in 2001 was elected an Honorary Fellow of the college. In 2003 he was made an Honorary Doctor of Music by the University of St Andrews and in 2010 he was made an Honorary Fellow of St John's College Oxford. He was made a CBE in the 2004 New Year's Honours, and in 2014 he was Humanitas Professor of Classical Music at the University of Oxford. □

London Symphony Chorus on stage

President

Sir Simon Rattle **OM CBE**

President Emeritus

André Previn **KBE**

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.

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 forthcoming season include Bernstein's *Candide* with Marin Alsop in December, and Puccini's *Messa di Gloria* with Sir Antonio Pappano in March.

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
 Kerry Baker
 Anna Byrne-Smith
 Carol Capper *
 Shelagh Connolly
 Lucy Feldman
 Elisa Franzinetti
 Joanna Gueritz
 Isobel Hammond
 Hidemi Hatada
 Emily Hoffnung
 Denise Hoilette
 Kuan Hon
 Claire Hussey *
 Jenny Ibbott
 Debbie Jones
 Esther Kippax
 Ruth Knowles-Clark
 Mimi Kroll
 Deborah Lee
 Marylyn Lewin
 Meg Makower
 Meg McClure
 Jane Morley
 Emily Norton
 Maggie Owen
 Carole Radford
 Alison Ryan
 Anneke Schulz
 Deborah Staunton
 Giulia Steidl

Sarah Talbot
 Lizzie Webb
 Rachel Wilson

Altos

Ayesha Akkari
 Lauren Au
 Rosalind Bagshaw
 Hetty Boardman-
 Weston
 Elizabeth Boyden
 Jo Buchan *
 Maggie Donnelly
 Lynn Eaton
 Linda Evans
 Amanda Freshwater
 Joanna Gill *
 Rachel Green
 Yoko Harada
 Kate Harrison
 Jo Houston
 Elisabeth Iles
 Christine Jasper
 Jill Jones
 Vanessa Knapp
 Gilly Lawson
 Belinda Liao *
 Liz McCaw
 Aoife McInerney
 Jane Muir
 Caroline Mustill
 Siu-wai Ng
 Lucy Reay
 Lis Smith
 Erika Stasiuleviciute
 Margaret Stephen

Linda Thomas
 Claire Trocmé
 Kathryn Wells
 Hannah Wisher

Tenors

Jorge Aguilar
 Paul Allatt *
 Robin Anderson
 Erik Azzopardi
 Joaquim Badia
 Philipp Boeing
 Oliver Burrows
 Ethem Demir
 Colin Dunn
 Matthew Fernando
 Patrizio Giovannotti
 Simon Goldman
 John Marks
 Alastair Mathews
 Matthew McCabe
 Peter Sedgwick
 Chris Straw
 Richard Street *
 Malcolm Taylor
 James Warbis
 Robert Ward *
 Brad Warburton
 Paul Williams-Burton

Basses

Chris Bourne
 Gavin Buchan
 Andy Chan
 Steve Chevis
 Damian Day
 Thomas Fea
 Ian Fletcher
 Robert Garbolinski *
 Josué García
 John Graham
 Owen Hanmer *
 Rocky Hirst
 Anthony Howick
 Peter Kellett
 Alex Kidney
 Thomas Kohut
 Hugh McLeod
 Alan Rochford
 Rod Stevens
 Richard Tannenbaum
 Gordon Thomson
 Robin Thurston
 Evan Troendle
 Anthony Wilder

Assistant Chorus Master

Lucy Griffiths

Vocal Coaches

Norbert Meyn
 Anita Morrison
 Rebecca Outram
 Robert Rice

**Denotes LSC
 council member*

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 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 Berliner Philharmoniker 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 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. He holds four honorary doctorates from universities in the UK, and in 2011 Schott Music published his book and DVD on choral conducting, *Chorleitung: Vom Konzept zum Konzert*.

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. In 1987, he founded the City of Birmingham Touring Opera with Graham Vick. He was Chief Conductor of the Netherlands Radio Choir from 1997 to 2008 and Principal Conductor of the Northern Sinfonia's Choral Programme from 2004 to 2012. From 2001 to 2015 he led the Rundfunkchor Berlin (of which he is now Conductor Laureate); under his leadership the chorus gained a

reputation internationally as one of the finest professional choral ensembles. Halsey also initiated innovative projects in unconventional venues and interdisciplinary formats. □

Homelands

Gianandrea Noseda's 2018/19 concert series
with the London Symphony Orchestra continues ...

'As artists, we can bring people together by showing
how many influences our roots have on music.'

Rachmaninov Piano Concerto No 3
Shostakovich Symphony No 1
28 March 2019

Strauss Triple Bill
31 March 2019

Shostakovich Concerto No 1
for Piano, Trumpet and Strings
Berlioz Harold in Italy
16 June 2019

Half Six Fix:
Strauss & Shostakovich
27 March 2019

NOSEDA

Read more and book online
iso.co.uk/homelands

National Youth Brass Band of Great Britain on stage



The National Youth Brass Band of Great Britain was founded in 1952 by Dr Denis Wright, OBE. The band exists to provide unique opportunities for young people to play brass band music to the highest standards and is aimed not only at helping their playing, but also improving their musicianship and widening their musical horizons.

Residential courses, lasting for one week, are held twice a year. These take place at Easter and in August at various centres throughout the country. Under the direction of a team of instrumental tutors and the Artistic Director or Guest Conductor, the players have intensive sectional and full

band rehearsals daily. The music studied is carefully chosen, and students are often introduced to lesser-known works. In recent years the band has commissioned new compositions from leading composers, in some cases with funding support from the Arts Council of England. Recently, the band introduced a composer's workshop where students can receive feedback on their own compositions with a leading composer. The band regularly records for BBC Radio 2 and Radio 3 and each course ends with a number of prestigious concerts. Over 4,000 players have taken part in the 125 courses held since the band was founded, including many who have since become world renowned performers and conductors.

Membership of the National Youth Brass Band of Great Britain is open to any player of a brass band instrument between the ages of twelve and eighteen. Entry is by audition, held at various centres throughout the UK during the year. Recent concert venues include the Royal Albert Hall, the Barbican Centre, the Royal Academy of Music, Queen Elizabeth Hall, Ripon Cathedral and the Bridgewater Hall in Manchester. Guest Conductors who have appeared with the band in recent years include Michael Tilson Thomas (when the band appeared at the Barbican with the London Symphony Orchestra's brass players), Sir Charles Groves, Harry Mortimer CBE, Elgar Howarth, Derek Bourgeois, Edward Gregson, James Watson and Bramwell Tovey.

There have been six Musical and Artistic Directors in the band's history: Dr Denis Wright OBE, Geoffrey Brand, Arthur Butterworth MBE, Dr Roy Newsome and Elgar Howarth preceded Bramwell Tovey, who began his tenure in January 2006.

The band has been at the forefront of commissioning new major brass band works. Composers who have written especially for the band include David Bedford, Richard Rodney Bennett, Martin Butler, Martin

Ellerby, Peter Graham, Elgar Howarth, Dominic Muldowney, Bramwell Tovey, Errollyn Wallen and Philip Wilby.

The UK's premier brass bands, such as Black Dyke, Brighouse & Rastrick, Foden's, Grimethorpe Colliery and Fairey, have a significant membership of ex-NYBB players. The list reads like a 'who's who' of the brass band world and is rapidly growing.

Virtually all brass sections in every major symphony orchestra have former National Youth Brass Band of Great Britain members, including James Fountain, the LSO's Principal Trumpet Philip Cobb, Ian Bousfield, Lindsay Shilling, Anthony Parsons, Martin Winter and Martin Hurrill, just to mention a few. The late Maurice Murphy was the first Leader of the Band in 1952. □

The National Youth Brass Band of Great Britain is supported using public funding by Arts Council England

Soprano Cornets

Alex Baker
Calum Cloughton
Matthew Hall
Adam Hofland-Ward

Cornets

Josephine Allen
Louie Anderson
Charlotte Atkinson
Luke Barker
Lewis Barton
Holly Clark
Alicia Davis
Keir Luc Evans-Brown
William Everitt
Ainslee Farrar
Catherine Flanders
Marcus Gatenby
Lucy Heeley
Ben Jarvis
Samuel Johnson
Jack Lloyd
Victoria Lloyd
Thomas Nielsen
Charlotte Nuta
Abigail Patterson
Thomas Smith
Becky Strentz
Aaron Thomas
William Thomas

Flugel Horns

Reuben Anelay
Eleanor Joy
Naomi Selby-Grace
Sebastian Williman

Tenor Horns

George Clist-Woodward
Megan Giles
Thomas Goodman
Grace Jeffers
Georgia Kirk
George Lawryshyn
Bethany Littlewood
Jack Lythaby
Cathryn Nuta
Georgia Poole
Jennie Worrall
Zoë Wright

Baritones

Alex Barron
Rhys Edwards
Samuel Ehret-Pickett
Edwin Farrar
Rose Hancock
Oliver Marshall

Euphoniums

Julien Bayley
Joshua Brierley
Ivor Crooks
Jordan Dunk
Felix Rockhill
Cameron Scott
Annie Wilkins

Tenor Trombones

Christopher Chung
Joseph Heartfield
Lewis Martin
Barney Shaw
Adam Warburton

Bass Trombones

Oliver Atherton
Rhodri Thomas
Rob Wiggins

E-Flat Basses

Thomas Barnet
Neve Lawrence
Adam Penlington
William Sloane
Gregor Spence

B-Flat Basses

Stanley Aitkin
David Allcock
Morro Barry
William Burton
Daniel Lancaster
George Mitchell

Percussion

Toby Dytrych
Sam Iles
Emily Quick
William Rowling
Tom Walgate

Artistic Director

Bramwell Tovey

FIND THE PERFECT GIFT FROM OUR NEW RANGE

Tote Bags
Tea Towels
Mugs



barbicanshop

Available now on Level -1

London Symphony Orchestra on stage tonight

Leader

Roman Simovic

First Violins

Carmine Lauri
Emily Nebel
Clare Duckworth
Ginette Decuyper
Gerald Gregory
Maxine Kwok-Adams
Claire Parfitt
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Julian Azkoul
Morane Cohen-Lamberger
Laura Dixon
Gabrielle Painter
Benjamin Roskams

Second Violins

Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Andrew Pollock
Paul Robson
Siobhan Doyle
Hazel Mulligan
Greta Mutlu
Csilla Pogany

Violas

Hannah Strijbos
Gillianne Haddow
Anna Bastow
Lander Echevarria
Carol Ella
Robert Turner
Michelle Bruil
Stephanie Edmundson
Philip Hall
Rachel Robson
Alistair Scahill
David Vainsot

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Daniel Gardner
Hilary Jones
Amanda Truelove
Laure Le Dantec
Miwa Rosso
Deborah Tolksdorf

Double Basses

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Paul Sherman
Jim Vanderspar

Flutes

Gareth Davies
Camilla Marchant
Sarah Bennett
Luke O'Toole

Piccolos

Patricia Moynihan
Sophie Johnson

Oboes

Juliana Koch
Rosie Jenkins
Maxwell Spiers

Cor Anglais

Christine Pendrill

Clarinets

Andrew Marriner
Peter Sparks
Elizabeth Drew
Felicity Vine

E-Flat Clarinet

Chi-Yu Mo

Bass Clarinet

Katy Ayling

Bassoons

Rachel Gough
Dominic Tyler
Lawrence O'Donnell

Contra Bassoon

Dominic Morgan

Horns

Marc Gruber
Angela Barnes
Stephen Craigen
Jonathan Lipton
Anna Euen
Michael Kidd
Meilyr Hughes
Rachel Silver
John Davy

Trumpets

Philip Cobb
Catherine Knight
Niall Keatley
Aaron Akugbo

Trombones

Mark Templeton
James Maynard

Bass Trombone

Paul Milner

Tubas

Peter Smith
Lee Tsarmaklis

Timpani

Nigel Thomas
Mark McDonald

Percussion

Neil Percy
David Jackson
Tom Edwards
Paul Stoneman
Benedict Hoffnung
Jacob Brown
Emanuel Joste

Harps

Bryn Lewis
Lucy Wakeford

Piano

Philip Moore

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. The Scheme is supported by: The Polonsky Foundation
Barbara Whatmore Charitable Trust
Derek Hill Foundation
Angus Allnatt Charitable Foundation
Rod Stafford

Editor

Fiona Dinsdale | fiona.dinsdale@lso.co.uk

Editorial Photography

Ranald Mackechnie, Philip Gatward,
Dario Acosta

Print Cantate 020 3651 1690

Advertising Cabbells Ltd 020 3603 7937

Details in this publication were correct at time of going to press.