



LSO

CHAN & OTT

barbican
Resident Orchestra

London Symphony Orchestra

Sunday 9 June 2019
Barbican

7-8.55pm

LSO SEASON CONCERT
SCHEHERAZADE

Liam Mattison Violet from 'Two Ladies'
(world premiere) †

Tchaikovsky Piano Concerto No 1
Interval

Rimsky-Korsakov Scheherazade

Elim Chan conductor
Alice Sara Ott piano

RECOMMENDED BY
CLASSIC *fm*

† Commissioned via the Panufnik Composers
Scheme, generously supported by **Lady Hamlyn**
and **The Helen Hamlyn Trust**

Elim Chan's appearance with the LSO is generously
supported by the **Reignwood Culture Foundation**

 **华彬集团**
REIGNWOOD

Welcome



Welcome to tonight's LSO concert, which takes place on the 115th anniversary of the Orchestra's first performance on 9 June 1904. We are delighted to be joined by conductor Elim Chan, who since winning the 2014 Donatella Flick LSO Conducting Competition has continued to work closely with us, directing Schools and Family Concerts, LSO Discovery Showcases and a performance in Hanoi in 2019. We have been delighted to watch her career develop with appointments at the Royal Scottish National Orchestra and now as Chief Conductor of the Antwerp Symphony Orchestra.

This evening's concert opens with a new work by Liam Mattison, commissioned as part of the LSO's Panufnik Composers Scheme. Since it began in 2005, the scheme has supported 87 emerging composers, work that is made possible by generous support from Lady Hamlyn and The Helen Hamlyn Trust.

For Tchaikovsky's Piano Concerto No 1, we are delighted to welcome pianist Alice Sara Ott, who appears with us following her excellent BBC Radio 3 Concert series at LSO St Luke's. We look forward to working with her on many future occasions. The concert closes with Rimsky-Korsakov's *Scheherazade*, which is also being recorded for the Orchestra's interactive music education platform, LSO Play.

I am delighted that we are joined by The Rt Hon the Lord Mayor, Alderman Peter Estlin and representatives from the City livery companies. I also would like to take this opportunity to thank LSO Principal Partner Reignwood Group for their generous support of Elim Chan's appearance tonight and for their commitment to the LSO over recent years. Thanks also go to Classic FM, our media partner, which has recommended this evening's concert to its listeners.

I hope that you enjoy the performance, and that you are able to join us again soon.

Kathryn McDowell CBE DL
Managing Director

Latest News

2019 CITY LIVERY CONCERT

This evening we host the 2019 City Livery Concert, a fixture of the livery calendar which highlights the arts in the City of London and, in particular, the development of Culture Mile, an innovative and exciting collaboration between The City of London Corporation, the Barbican, Guildhall School of Music & Drama, the London Symphony Orchestra and the Museum of London.

We are grateful to Sir Andrew and Lady Parmley for their part in making this evening possible, and to The Rt Hon the Lord Mayor, Alderman Peter Estlin, and the liverymen and women for their support, which will benefit the Lord Mayor's Appeal.

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 who recently finished the LSO Panufnik Scheme, have been commissioned to write new music for the LSO to perform in the Orchestra'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.

Read more about the new commissions at [Iso.co.uk/news](https://www.lso.co.uk/news)

WELCOME TO TONIGHT'S GROUPS

Welcome to the groups attending tonight's concert: **Adele Friedland & Friends** and **Wens Travel**.

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

REIGNWOOD GROUP IS PROUD TO BE PRINCIPAL PARTNER OF THE LONDON SYMPHONY ORCHESTRA

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Tonight's Concert In Brief



his evening's concert draws together the rich harmonic language of late-Romantic Russian music with a new work by LSO Panufnik Composer Liam Mattison.

Violet is the first part of *Two Ladies*, a larger work first written by Liam Mattison in 2017. In what Mattison describes as a 'comic book journey', *Violet* begins small, with quiet gestures that expand over the course of the piece's four minutes into wide, almost overwhelming orchestral textures that ultimately burst, coming to comfortable rest.

Though written in a minor key, Tchaikovsky's First Piano Concerto belies the anguish one might usually expect in favour of tripping melodies and nervous energy, borrowing tunes from Ukrainian folk song and even the Belgian singer Désirée Artôt. The piece opens with a grand introduction complete with broad horn calls, before moving to a melodic nocturne-like slow movement and a vigorous, extroverted finale.

Inspired by the collection of Persian fairy-tales *One Thousand and One Nights*, *Scheherazade* tells the story of a Sultan's cunning wife, who in an effort to avoid being executed by her husband the morning after their wedding night, weaves elaborate

stories to entertain him. She delivers a chapter every evening, promising more to the story if she is allowed to live and, after 1,000 continuous stories, is spared her life. Rimsky-Korsakov's intricately descriptive music brings the story to life.

PROGRAMME CONTRIBUTORS

Jo Kirkbride is Chief Executive of Dunedin Consort and a freelance writer on classical music, whose broad roster of clients includes the London Sinfonietta, Britten Sinfonia, Aldeburgh Productions, Cheltenham Festival and the Scottish Chamber Orchestra.

Wendy Thompson studied at the Royal College of Music and King's College, London. In addition to writing about music she is Executive Director of Classic Arts Productions, a major supplier of independent programmes to BBC Radio.

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

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.

Coming Up

Sunday 16 June
Barbican

7–8.50pm

ARTIST PORTRAIT: DANIIL TRIFONOV

Beethoven Overture: Egmont
Shostakovich Concerto No 1 for piano, trumpet and strings
Berlioz Harold in Italy *

Gianandrea Noseda conductor
Daniil Trifonov piano
Philip Cobb trumpet
Antoine Tamestit viola *
London Symphony Orchestra

Thursday 27 June

7.30–9.25pm

Saturday 29 June

7.30–9.25pm

Barbican

THE CUNNING LITTLE VIXEN

Janáček The Cunning Little Vixen (semi-staged)

Sir Simon Rattle conductor
Peter Sellars director
Lucy Crowe, Gerald Finley, Sophia Burgos, Peter Hoare, Jan Martiník, Hanno Müller-Brachmann, Paulina Malefane, Anna Lapkovskaja soloists
London Symphony Orchestra

Produced by LSO and Barbican

Sunday 30 June
Trafalgar Square

5–6.30pm

BMW CLASSICS

Dvořák Selection of Slavonic Dances
Bushra El-Turk Tuqus (world premiere) *
Poulenc Selection from 'Les biches – Suite'
Ravel La valse

Sir Simon Rattle conductor
London Symphony Orchestra
LSO On Track Young Musicians *
Guildhall School Musicians *

Produced in partnership with BMW



Liam Mattison Violet from 'Two Ladies' (world premiere) 2017 / note by Jo Kirkbride



Perhaps it stems from a fondness for musicals, or from his early experience of playing Javert in a school production of *Les Misérables* aged 15, but Mattison has a thing for stories. His music finds the theatrical in the everyday, the scores evolving into broad canvases that carry the listener along on a wave of irresistible drama.

The way Mattison describes his composition process – 'both long and short, but always incredibly involved' – would be a fitting characterisation of his music too. We hear each miniature in glittering detail, even as we are swept along by the narrative of the whole. In turn, he too flits between working from 'moment to moment, gesture to gesture', while allowing the music 'to organically grow and relate to the larger form in each moment'.

So it was with his first composition for the [LSO Panufnik Composers Scheme](#) ▷, *David, His Wife and Jasper*, which took its inspiration from a short story by Andrew Kaufman in which the central character's wife, Stacey, found herself becoming smaller and smaller day by day – eventually growing miniature enough to become her child's toy. Revealing a fascination not just with stories but in particular with tales of the absurd,

David, His Wife and Jasper is the second in a set of two works exploring what Mattison describes as an 'almost' reality, each inspired by literature. In this two-work set, entitled *Two Ladies*, *Violet* is heard first.

Mattison does not spell out who or what is the inspiration for *Violet* but there are plenty of clues in his cartoonish score. It is, he says, 'a comic book journey between sounds and intensities', a work that starts out small and unassuming but which intensifies and expands until it reaches bursting point. It begins with a swirl of percussion and the rumble of the double bass, the air tense and uncertain, punctuated only by the soft call of a single trumpet. We hear a hint of surprise from the marimba, a quiver of activity in the strings, and then the escalation begins. Layer by layer the orchestra begins to swell, at first darker and deeper, then higher and more urgent, the wind and strings driven ever upwards as though by an unstoppable force.

As individual lines begin to break free and roam 'wild and unsupervised' around the orchestra, it all becomes too much and – pop! – the bubble bursts. There is a moment of silence and rush of relief before, all too soon, the drama is rekindled, the orchestra flailing wildly once more like a child having a tantrum. But its energy is soon spent, and

as the flutes flutter off into the distance, the intensity – so close to becoming overpowering – is quickly dispersed. □

The Panufnik Composers Scheme is generously supported by Lady Hamlyn and The Helen Hamlyn Trust.



▷ PANUFNIK COMPOSERS SCHEME

The Panufnik Composers Scheme offers six emerging composers each year the opportunity to write for the LSO. Guided by composer Colin Matthews, participants are able to experiment over time, develop their orchestral writing skills and build collaborative relationships with LSO players. The resulting pieces are workshopped publicly with the Orchestra and Principal Guest Conductor François-Xavier Roth each spring at LSO St Luke's. Two of the six composers each year are then awarded commissions to be performed in the LSO's main season. 87 composers have taken part in the scheme since it began in 2005.

Read more about the scheme at

▷ iso.co.uk/panufnik

Liam Mattison in Profile

b 1990 / profile by Jo Kirkbride



When asked which composers have played the greatest role in influencing his career, Liam Mattison finds it difficult to choose. 'I once declared Handel the most important composer that ever has or ever would live after listening to a free CD on the cover of a classical music magazine', he says, before going on to name Schubert, Poulenc, Oliver Knussen, Thomas Adès, Morton Feldman and even Stephen Sondheim among his disparate list of influences.

This plurality is characteristic of his experience as a musician, too. Having started out playing the keyboard and then the clarinet, he went on to teach himself

flute, saxophone, trombone and viola 'to fill the gaps in various school ensembles', before discovering a passion for composing aged 13. Although he acknowledges 'there is no real musical training in the family', he was constantly surrounded by music as a child. 'Mum had played the piano as a teenager, Nan sings in the local church congregation, and there was always singing (at varying levels of quality) in the car.'

This hunger for music, and a disregard of genres or boundaries, have followed Mattison into his career as a composer. His scores flit happily between ideas, growing organically out of collections of smaller fragments, the whole pieced together like an intricate mosaic.

'My music is sometimes like broken mobiles spinning in different viscosities of liquid or air', he says, acknowledging a preference for working with smaller structures and segments of time. But Mattison also has a penchant for drama, such that these fragments often cohere to form characters in a broader portrait, 'like a comic book based on caricatures.' This oscillation between small- and large-scale processes, between the real and the exaggerated, is characteristic of his playful approach to structure and form. 'I don't want a listener to know how much time has passed when the piece has ended', he explains.

Still in his twenties, Mattison has already earned himself a string of notable accolades, which include a 2018 RPS Composition Prize, and places on both the Britten-Pears Young Artist scheme and Cheltenham Music Festival's Composer Academy. His music has been commissioned by, among others, the London Contemporary Orchestra Soloists, Gagliano Ensemble, CHROMA and piano and percussion duo George Barton and Siwan Rhys.

For someone who might have ended up pursuing any number of musical careers, this recognition for his work is a welcome reward. 'Composition is the thing I enjoy

most', he explains. 'I often find myself stopping when I don't enjoy it, but always come back to it. I am never not thinking about the pieces I am writing.' □

Pyotr Ilyich Tchaikovsky Piano Concerto No 1 in B-flat minor Op 23

1874–5 / note by Andrew Huth

- 1 **Allegro non troppo e molto maestoso – Allegro con spirito**
- 2 **Andantino semplice – Prestissimo**
- 3 **Allegro con fuoco**

Alice Sara Ott piano

This concerto is now so famous and popular that it comes as something of a surprise to hear about the impression it made on its first listener. We don't know what prompted Tchaikovsky to compose it towards the end of 1874, but we know only too well what happened when he played it to his friend **Nikolai Rubinstein** ▷, hoping for some friendly technical advice on the solo piano writing. As Tchaikovsky later recalled, Rubinstein was at first silent, then began to shout that '... my concerto was worthless, that it was unplayable ... that there were only two or three pages that could be retained, and that the rest would have to be scrapped'.

Rubinstein was usually very well disposed towards Tchaikovsky's music, so what went wrong? The most likely explanation is that Tchaikovsky wasn't up to giving a convincing impression of this hugely demanding work. He was a competent pianist but no virtuoso and Rubinstein probably heard more wrong notes than right ones in the composer's

nervous performance. Rubinstein soon changed his opinion, though, for not only did he conduct the first Moscow performance less than a year later, he then learned the solo part and eventually became one of its most persuasive champions.

The concerto has puzzled many other people since then, usually the people who expect a minor-key piece by Tchaikovsky to be full of anguish and self-revealing pathos. In fact this work seems more to be about avoiding darkness by underplaying the tonic minor key as much as possible. The concerto's opening announces it as a work that looks outwards rather than inwards. After a striking horn call the music moves immediately into D-flat, the relative major key, for a great swinging melody which is never heard again in the course of the work. After this grand introduction, there is something very tentative about the appearance of B-flat minor when the soloist introduces the main body of the movement at a quicker tempo with a delicate tripping theme based on a Ukrainian folksong, and towards the end of the movement the minor mode is banished with almost nervous haste.

The slow movement is a nocturne-like meditation, one of Tchaikovsky's great melodic inspirations. At its centre lies a

fast section in which, beneath the soloist's figurations, the strings play another borrowed tune: a French song called *Il faut s'amuser, danser et rire*, apparently a great favourite of the Belgian singer Désirée Artôt with whom Tchaikovsky had for a time fancied himself in love.

The opening of the finale recalls the music vigorously to the tonic minor key with another Ukrainian tune; but it is not the character of this lively dance that dominates the movement. That position is held by the second theme, a surging melody that provides a perfectly satisfying balance to the first movement's long introduction, and at the same time confirms the concerto as one of Tchaikovsky's most extrovert works. □



▷ NIKOLAI RUBINSTEIN

Russian pianist, conductor and composer Nikolai Rubinstein was a close friend of Tchaikovsky, whom he met after hiring the then-new graduate to teach harmony at the Moscow Conservatory. The pair had a well-known falling-out after Rubinstein's harsh comments about the First Piano Concerto. Yet despite that initial first impression, Rubinstein went on to become an ardent champion of the work. Tchaikovsky dedicated his Piano Trio in A minor to Rubinstein's memory following the pianist's death from tuberculosis in Paris in March 1881.

Interval – 20 minutes

There are bars on all levels.

Visit the **Barbican Shop** to see our range of **Gifts and Accessories**.

Pyotr Ilyich Tchaikovsky in Profile 1840–93



Tchaikovsky's First Symphony was warmly received at its St Petersburg premiere in 1868. *Swan Lake*, the first of his three great ballet scores, was written in 1876 for Moscow's Bolshoi Theatre. Between 1869 and the year of his death, he composed over 100 songs, cast mainly in the impassioned Romance style and textually preoccupied with the frustration and despair associated with love, conditions that characterised his personal relationships.

Tchaikovsky's hasty decision to marry an almost unknown admirer in 1877 proved a disaster, his homosexuality combining strongly with his sense of entrapment. By now he had completed his Fourth Symphony, was about to finish his opera *Eugene Onegin*, and had attracted the considerable financial and moral support of Nadezhda von Meck, an affluent widow. She helped him through his personal crisis and in 1878 he returned to composition with the Violin Concerto. Tchaikovsky claimed that his Sixth Symphony represented his best work. The mood of crushing despair heard in all but the work's third movement reflected the composer's troubled state of mind. He died nine days after its premiere on 6 November 1893. □

Profile by Andrew Stewart

Nikolai Rimsky-Korsakov in Profile 1844–1908



St Petersburg, Balakirev encouraged him to complete the sketches he had made for his First Symphony. Composition increasingly occupied Rimsky-Korsakov's time, and in 1871 he became a professor of composition at the St Petersburg Conservatory.

He remained on the staff for the rest of his life, with a brief absence in 1905 when he was censured for supporting students involved in the rebellion of that year. His pupils included Liadov, Glazunov, Tcherepnin, Miaskovsky and Stravinsky.

Exotic melodies and orchestrations became a hallmark of Rimsky-Korsakov's mature compositions, powerfully so in works such as the symphonic suite *Scheherazade*, the operas *Mlada*, *Tsar Saltan* and *The Golden Cockerel*, and the final version of his symphonic poem *Sadko*. □

Profile by Andrew Stewart

Although music played an important part in the early life of Rimsky-Korsakov, he followed family tradition and enrolled as a student at the College of Naval Cadets in St Petersburg in 1856. He continued to take piano lessons, however, and was introduced to the influential composer Balakirev and such outstanding young musicians as Cui and Mussorgsky.

After graduating in 1862, Rimsky-Korsakov joined the crew of the clipper *Almaz* and sailed on a voyage that lasted until the summer of 1865. On his return to

Nikolai Rimsky-Korsakov Scheherazade Op 35 1888 / note by Wendy Thompson

- 1 **The Sea and Sinbad's Ship**
- 2 **The Legend of the Kalendar Prince**
- 3 **The Young Prince and The Young Princess**
- 4 **Festival at Baghdad. The Sea. Ship Breaks upon a Cliff Surmounted by a Bronze Warrior**



Nikolai Rimsky-Korsakov – one of the group of Russian nationalist composers who acquired the nickname ‘The Mighty Handful’, or ‘The Five’ – was influenced from an early age by the music of Glinka. Torn between pursuing a naval career or allowing his exceptional musical talent full rein, he eventually compromised by finding a shore-based naval job that allowed him plenty of time to compose, and immersing himself – like the other composers of his circle – in Russian folk culture.

The idea of *Scheherazade* came to him in the early months of 1888, while he was working on the completion of his friend Borodin’s opera *Prince Igor* – a task undertaken in the wake of Borodin’s untimely death. During this time, Rimsky-Korsakov produced three of his own most popular works – the *Spanish Caprice*, the *Russian Easter Festival Overture*, and the symphonic suite *Scheherazade*. As the composer himself wrote in his autobiography *Chronicle of My Musical Life*, these three works ‘close a period of my work,

at the end of which my orchestration had attained a considerable degree of virtuosity and warm sonority without Wagnerian influence, limiting myself to the size of orchestra used by Glinka’.

‘The programme by which I was guided during the composition of *Scheherazade* consisted of separate, unconnected episodes ... a kaleidoscope of fairy-tale images and designs of an oriental character.’

Rimsky-Korsakov

The ‘virtuosity and warm sonority’ which glows from every bar of *Scheherazade* is achieved through imaginative use of orchestral timbre. There are marvellously idiomatic solos for all the wind principals, as well as the first horn and trumpet, and the writing for the string and brass groups is invariably sumptuous. The rich colours and fantastical tales of the Orient are deeply embedded in the Russian national consciousness.

For *Scheherazade*, Rimsky-Korsakov drew his inspiration from the famous collection of Persian fairy-tales known as *One Thousand and One Nights*. The narrative framework of this collection is simple: the sultan

Shakhriar, convinced that all women are inherently unfaithful, has taken to having each of his wives beheaded the morning after their wedding night. The cunning Scheherazade avoids the same fate by

entertaining her husband nightly with her fascinating interlinked tales, each running into the next, so that Shakhriar cannot bear to cut her off in mid-narrative. Eventually, after Scheherazade has kept this up for over 1,000 nights, the sultan relents, and spares her life.

Rimsky-Korsakov set out to depict certain of these episodes in a four-movement symphonic suite, although he later withdrew their specific titles. He wrote: ‘The programme by which I was guided during the composition of *Scheherazade* consisted of separate, unconnected episodes and pictures from *One Thousand and One Nights*, scattered through all

four movements of the suite: the sea and Sinbad’s ship, the fantastical adventures of Prince Kalendar, the Prince and Princess, the feast-day in Baghdad, and the ship dashing against the magnetic cliff with the bronze horseman. As a unifying thread I used the short introductions to movements 1, 2 and 4, and the intermezzo to No 3, each written for violin solo and representing Scheherazade herself, telling her wonderful tales to the terrible sultan ... In this way, by free development of the musical material which forms the basis of the piece, I aimed to produce a four-movement orchestral suite, closely knit through its sharing of themes and motifs, but forming, as it were, a kaleidoscope of fairy-tale images and designs of an oriental character.’

The very opening of the work, an arresting theme for the brass, represents the Sultan himself, and the relationship between the solo violin’s seductive ‘Scheherazade’ theme and the ‘Sultan’ theme seems to chart the development between the two characters, as the Sultan gradually succumbs to his wife’s charms. By the end of the fourth movement, the two themes are intertwined, suggesting the classic ending to every fairy-tale, with the lovers living happily ever after. □

Elim Chan conductor



One of the most exciting conductors of the younger generation and already widely admired for her unique combination of 'drama and tenderness, power and delicacy' (*Hereford Times*), Elim Chan serves as Principal Guest Conductor of the Royal Scottish National Orchestra from this season and has recently been appointed Chief Conductor Designate of the Antwerp Symphony Orchestra, a position she will assume in September 2019.

Highlights this season include her debuts with the Philadelphia Orchestra, Deutsches Symphonie-Orchester Berlin, BBC National Orchestra of Wales, Sydney Symphony, Royal Stockholm Philharmonic and City of Birmingham Symphony orchestras, as well as Deutsche Kammerphilharmonie Bremen at Hamburg's Elbphilharmonie. In addition to these new encounters, she returns to the Los Angeles Philharmonic, Royal Liverpool Philharmonic and Rotterdam Philharmonic orchestras.

Recent notable engagements include debuts with the Philharmonia and Concertgebouw orchestras, hr-Sinfonieorchester and Orchestre national de Lyon. Previously she collaborated with the Berkeley, Detroit and Chicago Symphony Orchestras, the Mariinsky Orchestra, at the Lucerne Festival with

the Lucerne Festival Academy Orchestra, Orchestre Philharmonique de Luxembourg, National Orchestra of Belgium and the NAC Orchestra, Ottawa. She led the Orchestre de la Francophonie as part of the NAC Summer Music Institute in 2012 where she worked with Pinchas Zukerman, and participated in the Musical Olympus Festival in St Petersburg as well as in workshops with the Cabrillo Festival and Baltimore Symphony Orchestras (with Marin Alsop, Gerard Schwarz and Gustav Meier). She also took part in masterclasses with Bernard Haitink in Lucerne in spring 2015.

Born in Hong Kong, Elim Chan became the first female winner of the Donatella Flick LSO Conducting Competition in December 2014 – one of the biggest turning points of her career so far – as a result of which she held the position of Assistant Conductor of the London Symphony Orchestra in 2015/16 and was appointed to the Dudamel Fellowship programme with the Los Angeles Philharmonic in 2016/17.

Elim Chan holds degrees from Smith College and the University of Michigan, where she was Music Director of the University of Michigan Campus Symphony Orchestra and Michigan Pops Orchestra. She received the Bruno Walter Conducting Scholarship in 2013. □

ELIM CHAN NEXT SEASON

Thursday 27 February 2020
Barbican

7.30pm

James Hoyle Thymiaterion (world premiere) *
Rachmaninov Piano Concerto No 3
Interval

Elizabeth Ogonek All These Lighted Things – three little dances for orchestra
Ravel Daphnis and Chloe – Suite No 2

Elim Chan conductor
Lukáš Vondráček piano

* Commissioned through the Panufnik Composers Scheme, generously supported by **Lady Hamlyn** and **The Helen Hamlyn Trust**

Alice Sara Ott piano



The 2018/19 season marks a significant year for German-Japanese pianist Alice Sara Ott, one of the world's most in-demand classical pianists. She released her latest album, *Nightfall*, featuring works by Satie, Debussy and Ravel, including *Gaspard de la Nuit*, one of the greatest challenges of piano literature. The album marks ten years since Alice was signed as an exclusive recording artist to Deutsche Grammophon.

She has toured the same recital programme across the world, with European dates including Paris's La Seine Musicale, Stuttgart's Liederhalle, Vienna's Mozart Saal, Munich's Prinzregententheater, Baden Baden's Festspielhaus, Wigmore Hall and the Klavier-Festival Ruhr in Duisburg. These European dates are in addition to a nine-date recital tour across Japan, including Tokyo Opera City, in autumn 2018.

With her talent not limited to a global career as a high level performing artist, Alice Sara Ott also expresses her diverse creativity through a number of design and brand partnerships beyond the borders of classical music. She was personally requested to design a signature line of high-end leather bags for JOST, one of Germany's premium brands. Alice has also been global brand

ambassador for Technics, the hi-fi audio brand of Panasonic Corporation, and she has an ongoing collaboration with the French luxury jewellery house Chaumet.

A prominent figure on the international classical music scene, Alice Sara Ott regularly performs with the world's leading conductors and orchestras. In 2018/19 as well as the international *Nightfall* recital tour and a residency at LSO St Luke's – part of the BBC Radio 3 Concerts series – Ott has performed with NHK Symphony Orchestra Tokyo and Gianandrea Noseda, Philharmonia Orchestra and Santtu-Matias Rouvali, Bergen Philharmonic and Edward Gardner, and for a European tour with the Gothenburg Symphony (Santtu-Matias Rouvali) as well as with the London Symphony Orchestra.

Alice Sara Ott has worked with conductors at the highest level including Lorin Maazel, Gustavo Dudamel, Pablo Heras-Casado, Paavo Järvi, Neeme Järvi, Sir Antonio Pappano, Gianandrea Noseda, Andrés Orozco-Estrada, Yuri Temirkanov, Vladimir Ashkenazy, Sakari Oramo, Osmo Vänskä, Vasily Petrenko, Myung-Whun Chung, Hannu Lintu and Robin Ticciati.

She continues to perform with ensembles such as the Los Angeles Philharmonic

Orchestra, Chicago Symphony Orchestra, Washington's National Symphony Orchestra, Rundfunk-Sinfonieorchester Berlin, Royal Philharmonic Orchestra, WDR Sinfonieorchester Köln, Vienna Symphony Orchestra and Dresden Philharmonic. □

London Symphony Orchestra on stage tonight

Guest Leader

Julien Szulman

First Violin

Carmine Lauri
Clare Duckworth
Ginette Decuyper
Gerald Gregory
Maxine Kwok-Adams
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Colin Renwick
Rhys Watkins
Morane Cohen-Lamberger
Grace Lee
Dániel Mészöly
Lyrit Milgram
Helen Paterson

Second Violins

David Alberman
Thomas Norris
Miya Väisänen
Matthew Gardner
Julian Gil Rodriguez
Belinda McFarlane
Iwona Muszynska
Csilla Pogany
Andrew Pollock
Paul Robson
Caroline Frenkel
Gordon MacKay
Alain Petittclerc
Robert Yeomans

Violas

Gillianne Haddow
Malcolm Johnston
German Clavijo
Robert Turner
Stephen Doman
Ilona Bondar
Catherine Bradshaw
Luca Casciato
Anna Grown
Nancy Johnson
Cynthia Perrin
Alistair Scahill

Cellos

Josephine Knight
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Amanda Truelove
Anna Beryl
Ghislaine McMullin

Double Basses

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
José Moreira
Jani Pensola
Emre Ersahin
Simo Väisänen

Flutes

Gareth Davies
Jack Welch

Piccolo

Sophie Johnson

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Maxwell Spiers

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Christelle Pochet

Bassoons

Daniel Jemison
Cerys Ambrose-Evans

Contra Bassoon

Dominic Morgan

Horns

Timothy Jones
Angela Barnes
Alexander Edmondson
Jonathan Lipton

Trumpets

Niall Keatley
Catherine Knight
Paul Mayes

Trombones

Peter Moore
James Maynard

Bass Trombone

Barry Clements

Tuba

David Kendall

Timpani

Nigel Thomas

Percussion

Sam Walton
Christopher Thomas
Jacob Brown
Matthew Farthing
Glyn Matthews

Harp

Helen Tunstall

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
Lord and Lady Lurgan Trust
Angus Allnatt Charitable Foundation
Rod Stafford

Performing tonight are: **Emily Turkanik** (first violin) and **Iliaria Faleschini** (viola)

Editor

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

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