

LSO

SIR SIMON RATTLE

Sunday 13 & 20 January 2019 7-9.10pm
Barbican Hall

**LSO SEASON CONCERT
ROOTS & ORIGINS**

Bartók Music for strings, percussion
and celeste

Interval

Bruckner Symphony No 6
(Benjamin-Gunnar Cohrs Urtext Edition)

Sir Simon Rattle conductor

Sunday 13 January 5.30pm, Barbican Hall
LSO Platforms: Guildhall Artists
Free pre-concert recital

Musicians from the Guildhall School
perform Bartók's String Quartet No 2

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Welcome



 very warm welcome to this evening's concert at the Barbican, where tonight the LSO's Music Director Sir Simon Rattle conducts an unusual pairing of Bartók and Bruckner. The concert opens with Bartók's *Music for strings, percussion and celeste*, a work rooted in the composer's ethnomusiological collections in central Europe. The piece sets bold folksong melodies alongside music inspired by the region's dramatic countryside and eerie, modern dream-like sections in the composer's 'night music' style. And the concert continues with Bruckner's rich and expressive Sixth Symphony in a new edition incorporating the composer's later revisions.

Before the concert on Sunday 13 January, musicians from the Guildhall School gave a performance of Bartók's String Quartet No 2

in a pre-concert recital in the Barbican Hall. Free to ticket holders, these LSO Platforms recitals seek to complement and amplify the repertoire in the Orchestra's programme and showcase the musicians of the future. For further details visit lso.co.uk/lsoplatforms.

The concert on 13 January was also preceded by a Discovery Day at the Barbican and LSO St Luke's, exploring the life and work of Béla Bartók. A warm welcome to those who attended who also join us in the audience this evening.

I hope that you enjoy tonight's concert, and that you are able to join us again soon. After the concert on Sunday 13 January, the Orchestra and Sir Simon Rattle tour this programme to Budapest, Warsaw, Wrocław and Kraków. Then on Sunday 27 January, the Orchestra's education and community programme LSO Discovery presents *Folksong and Fantasy*, a concert for families with 7- to 12-year-olds exploring music and stories from northern lands.

Kathryn McDowell CBE DL
Managing Director

Latest News

2019 PANUFNIK COMPOSERS ANNOUNCED

Founded in 2005, the LSO Panufnik Composers Scheme offers six early-career composers each year the opportunity to write for a world-class symphony orchestra. Congratulations and a warm welcome to our 2019 cohort of composers: Caroline Bordignon, James Chan, Joe Bates, Jonathan Woolgar, Ninfea Cruttwell-Reade, and Louise Drewett.

▷ lso.co.uk/news

WATCH CONCERTS LIVE ON YOUTUBE

The LSO's concert on Thursday 7 February will be broadcast live on our YouTube channel. Join presenter Rachel Leach there from 7pm for an introduction to Sir John Eliot Gardiner's programme of Weber, Mendelssohn and Schumann.

Our latest broadcast of Sir Simon Rattle's concert on Thursday 13 December 2018 is also available to watch now for free.

▷ youtube.com/lso

On Our Blog

AN INTERVIEW WITH LAHAV SHANI

Recently appointed Music Director of the Israel Philharmonic Orchestra, Lahav Shani makes his debut conducting the LSO in February. Ahead of the concert, Lahav talks about growing up in Tel Aviv and why he's so excited to be bringing Kurt Weill's Second Symphony to London this year.

▷ lso.co.uk/blog

WELCOME TO TONIGHT'S GROUPS

A warm welcome to members of the **Gerrards Cross Community Association**, who join us in the audience on 13 January.

MUSIC ACADEMY OF THE WEST: KESTON MAX FELLOWS

The LSO concerts on 9, 10 and 13 January have been part of the Orchestra's partnership with Music Academy of the West. See page 9 for more information. The lead sponsors of the partnership are Linda and Michael Keston and Mary Lynn and Warren Staley. Additional support has been provided in remembrance of Léni Fé Bland.

MUSIC
ACADEMY
OF THE WEST

Tonight's Concert In Brief / by Stephen Johnson



Béla Bartók's forbiddingly abstract title, *Music for strings, percussion and celeste*, gives no clue to this music's imaginative riches. Wild, brilliant, Hungarian and Balkan-inflected dance music alternates with some of the eeriest music Bartók ever conceived: in the anguished fugal first movement and especially in the haunted dreamscape of the third, with its fabulous array of atmospheric sound effects.

Extreme dark-light contrasts also pervade Bruckner's Sixth Symphony, the most enigmatic of his symphonies, but yet one of the most fascinating. Bruckner's young friend Gustav Mahler was clearly impressed by the slow movement's tenderly poignant coda, and by the ghostly tread of the Scherzo. And is the ending triumphant, or does it leave a question mark hanging in the air?

This performance uses the new Benjamin-Gunnar Cohrs edition of the score, in which some of Bruckner's later refinements are incorporated for the first time. Perhaps now this strangely neglected symphony will be able to speak clearly for itself. □

PROGRAMME CONTRIBUTORS

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

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

Thursday 7 February 7.30-9.30pm
Barbican

Weber Overture: Euryanthe
Mendelssohn Concerto for violin and piano
Interval
Schumann Symphony No 3, 'Rhenish'

Sir John Eliot Gardiner conductor
Isabelle Faust violin
Kristian Bezuidenhout piano

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Sunday 10 February 7-9pm
Barbican

Schumann Overture: Manfred
Beethoven Piano Concerto No 1
Interval
Schumann Symphony No 1, 'Spring'

Sir John Eliot Gardiner conductor
Piotr Anderszewski piano

Sunday 17 February 7-8.50pm
Barbican

Rameau Les Indes galantes – Suite
Ravel Piano Concerto in G major
Interval
Betsy Jolas A Little Summer Suite
Poulenc Les biches – Suite
Ravel La valse

Sir Simon Rattle conductor
Daniil Trifonov piano

Thursday 28 February 7.30-9.30pm
Barbican

Weill Symphony No 2
Rachmaninov
Rhapsody on a Theme of Paganini
Interval
Stravinsky Petrushka (1947 version)

Lahav Shani conductor
Simon Trpčeski piano

This performance is funded in part by the
Kurt Weill Foundation for Music

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Béla Bartók Music for strings, percussion and celeste 1936 / note by Andrew Stewart

- 1 **Andante tranquillo**
- 2 **Allegro**
- 3 **Adagio**
- 4 **Finale: Allegro molto**



Attempts to define Bartók's mature musical language can easily take on the nature of a list of formal and technical procedures, concentrating on his use of symmetrical structures, his advanced treatment of tonality and very focused handling of short motivic figures. The expressive qualities of the composer's late work are harder to quantify, and yet they present an intense and often profoundly moving experience to the listener. His *Music for strings, percussion and celeste*, written in 1936 to satisfy a commission from Paul Sacher to mark the Basel Chamber Orchestra's tenth anniversary, balances compositional craftsmanship and poetic invention with a rare judgement that marks it out as one of the most compelling and eloquent of 20th-century masterpieces.

Almost the entire thematic content of the work derives from the undulating subject employed by the composer in the extended, hypnotic fugue of its first movement. The notes of the subject span the eight semitones from A to E, and provide the entire material of the opening movement's

six-and-a-half minute duration. Here Bartók achieves chamber music-like intensity, matched in no other orchestral works of his. The movement shifts gradually from A to the sharply contrasting key area of E-flat before falling back to A, providing an arch form articulated by a slow increase and diminution in sound. The second movement draws heavily on the thematic material of the fugue subject, put together with new melodic ideas and presented with great vigour by subtle combinations of strings and percussion instruments.

Scoring counts for much in the *Music for strings, percussion and celeste*, with the various tuned and untuned percussion and keyboard instruments placed on the concert platform between two string groups and used sparingly and effectively. Although the celeste is not given a particularly prominent role, it does serve as a meeting point between struck and scraped instruments.

Bartók's career-long fascination with folk music and active research as an ethnomusicologist clearly influenced his works for the concert hall. The finale of the *Music for strings, percussion and celeste* contains striking folk-like dance tunes, which stand in sharp contrast to the contemplative, ethereal nature of the

work's slow third movement, itself a product of the composer's so-called 'night music' style. 'Bartók's own view of life derived largely from a deep love of nature,' observes composer and Bartók scholar John McCabe, 'and, one feels, a deep suspicion of man, at any rate sophisticated man ...'

The disruptions in his later slow movements are very often caused by the intrusion of a 'human emotionalism into music profoundly expressive of natural beauty or spaciousness.' McCabe suggests that the third movement of the *Music for strings, percussion and celeste* projects a detachment from human anxieties, which are echoed during its course in an edgy viola melody. While the dream-like world of the night is clearly evoked in the third movement, Bartók turns without apology to the world of peasant festivities for the work's finale. He establishes a firm A major tonality, returning to the key centre of the first movement but parting with its heavy chromaticism in favour of a medley of freshly composed dance tunes not unlike those collected by the composer on his many field trips throughout Hungary and beyond.

Bartók attended the successful premiere performance of the work in Basel on 21 January 1937, a few months before a

Nazi sympathiser denounced him in the Hungarian press as lacking a sufficient sense of nationalism. By the year's end, the composer had refused permission for Hungarian radio to transmit his music to sister stations in Germany and Italy. □

Interval – 20 minutes

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Béla Bartók in Profile 1881–1945 / by Andrew Stewart



Béla Bartók's family boasted how the boy was able to recognise different dance rhythms before he could speak. Born in 1881 in Nagyszentmiklós, Hungary (now Sânnicolau Mare, Romania), he began piano lessons with his mother at the age of five. From 1899 to 1903 he studied piano and composition at the Royal Academy of Music in Budapest, where he created a number of works that echoed the style of Brahms and Richard Strauss.

After graduating he discovered Austro-Hungarian and Slavic folk music, travelling extensively with his friend Zoltán Kodály and recording countless ethnic songs and dances which began to influence his own compositions. His music was also influenced by the works of Debussy, to which he was introduced by Kodály in 1907, the year in which he became Professor of Piano at the Budapest Conservatory.

Bartók established his mature style with such scores as the ballets *The Wooden Prince* (1914–16, completed 1917) and *The Miraculous Mandarin* (1918–19, completed 1926–31), and his opera *Duke Bluebeard's Castle* (1911, completed 1918). He revived his career as a concert pianist in 1927 when he gave the premiere of his First Piano Concerto in Mannheim.

Bartók detested the rise of fascism and in October 1940 he quit Budapest and travelled, via Lisbon, to the US. At first he concentrated on ethnomusicological researches, but eventually returned to composition and created a significant group of 'American' works, including the Concerto for Orchestra, his Third Piano Concerto and the draft of a Viola Concerto.

His character was distinguished by a firm, almost stubborn refusal to compromise or be diverted from his musical instincts by money or position. Throughout his working life, Bartók collected, transcribed and annotated the folk songs of many countries, a commitment that brought little financial return or recognition but one which he regarded as his most important contribution to music. He also declined the security of a composition professorship during his final years in America, although he did accept the post of visiting assistant in music at Columbia University from March 1941 to the winter of 1942 until ill health forced his retirement. □

▷ BARTÓK ON LSO LIVE



Stravinsky *The Firebird*
Bartók *Piano Concerto No 3*
Bartók *Suite from The Miraculous Mandarin*

Valery Gergiev conductor
Yefim Bronfman piano

Available to purchase in the Barbican Shop,
at Isolve.co.uk, on iTunes and Amazon, or to
stream on Spotify and Apple Music

Anton Bruckner Symphony No 6 (Benjamin-Gunnar Cohrs Urtext Edition) 1881 / note by Stephen Johnson

- 1 **Majestoso**
- 2 **Adagio: Sehr feierlich (Very solemn)**
- 3 **Scherzo: Nicht schnell (Not fast) – Trio: Langsam (Slow) – Scherzo**
- 4 **Finale: Bewegt, doch nicht zu schnell (With movement, but not too fast)**



When Bruckner composed his Sixth Symphony he was at one of the lowest points in his creative career. The premiere of Symphony No 3 in 1878 in Vienna had been a catastrophe. Bruckner's champion, the conductor Johann Herbeck, died suddenly, and Bruckner had to step in at the last minute to conduct the symphony himself. The orchestra was unimpressed by his abilities as a conductor, and the symphony's [dedication to Wagner](#) had already alienated the largely conservative Viennese audience. Gradually the hall emptied, and at the end only a handful of supporters remained. The critics were either perplexed or downright savage. For some time afterwards, no major work by Bruckner was heard on the concert stage.

Bruckner is often said to have lacked confidence as a composer. The fact that he continued writing at all after this devastating experience suggests that, at the deepest level, his faith in his artistic vocation remained sound enough. Still, the

two major works that followed the Third Symphony's premiere – the String Quintet (1878–9) and the Sixth Symphony (1879–81) – indicate that, up to a point, Bruckner was prepared to modify his plans, perhaps in the interests of greater comprehensibility.

The broad outlines of the typical four-movement Bruckner symphony are recognisable in the Quintet and the Sixth Symphony, but their proportions are relatively compressed. The Sixth is shorter than any of Bruckner's other mature symphonies (excluding the later revision of No 3). Also, the outer movements of No 6 behave more like first and final movements of a conventional Classical symphony. The pace in both is relatively fast (for Bruckner), and instead of beginning with the customary nebulous string tremolo, the Majestoso first movement opens with a tense rhythmic figure – not unlike the dancing triplet rhythm in the first movement of Beethoven's Seventh Symphony, also in A major. It could be that Bruckner was trying to capture something of Beethoven's compelling momentum – possibly in the hope that this would prove more appealing to Viennese ears.

If so, it is ironic that the Sixth has consistently proved the least popular of Bruckner's symphonies from No 3 onwards.

Perhaps the problem is that as audiences have grown to understand and love Bruckner's spacious 'cathedrals in sound', the Sixth Symphony's deviations from that magnificent norm have become more perplexing.

One of the most striking features of the Sixth is the way it contrasts dark minor and bright major modes. The rhythmic figure (violins) which sets the Majestoso first movement in motion may suggest faintly pulsating light, but the theme that emerges below it (cellos and basses) is dark and heavy, with strong minor-key leanings. There are similar dark–light contrasts in Bruckner's treatment of the second theme – sombre, subdued and minor key at first, bright and confidently major soon afterwards. Bruckner also plays some striking rhythmic games in this section: a moderately paced four-in-a-bar theme in the treble contrasts with a faster six-in-a-bar walking bass. The moderate four-beat pace eventually triumphs in the granite-like third theme. Throughout the following development and recapitulation Bruckner builds up tension steadily, leading to a magnificent coda, which the musicologist Donald Tovey described as 'passing from key to key beneath a tumultuous surface sparkling like the Homeric seas'.

The dark–light contrast is intensified in the Adagio. A solemn string theme (again minor-inflected) with a lamenting oboe counterpoint leads to a radiant song-theme (strings again), but this soon fades, leading to the darkest music in the whole symphony: a minor-key funeral march with hushed drum taps. The first two themes eventually return, both building to ardent climaxes; but the funeral march is cut off after a few bars, to be replaced by one of the loveliest codas in all Bruckner. Light seems to prevail, though the mood is poignantly bittersweet. The ravishing string writing clearly left its mark on Bruckner's young friend Gustav Mahler – as did the pounding bass notes of the Scherzo (strongly echoed in Mahler's own Sixth Symphony). The outer sections, slower than normal for a Bruckner scherzo, alternate eerie minor-inclined ideas with blazing full-orchestral major-key outbursts. In the central Trio, spooky string pizzicatos alternate with bright, confident hunting or military horns. If the Adagio's funeral march was the darkest music in the Sixth Symphony, this is the most enigmatic.

In the Finale the light–dark contrast becomes an all-out battle, though as so often in Bruckner the movement is frequently interrupted: there are sudden changes in direction, or slower sections

in which the music seems to pause meditatively. The ending is powerfully original, but it's not easy to grasp on one hearing – perhaps this is the main reason the Sixth still resists popularity. The first movement theme returns, in full orchestra, fortississimo, as at the end of most Bruckner symphonies, but the effect is strangely inconclusive; memories of minor-key darkness persist until very near the close. The bright major mode has been reasserted, but triumph remains ambiguous.



▷ BRUCKNER AND WAGNER

This performance uses the new edition of the Sixth Symphony by Benjamin-Gunnar Cohrs. For those who know the symphony there will be no structural surprises (formally, this is one of the least-revised of all of Bruckner's symphonies). However, Bruckner made adjustments to articulation markings and in places clarified textures, which are here included for the first time in a published score. The changes may be subtle, but they bring us closer to what Bruckner actually had in mind when he conceived this fascinating, remarkably original symphony. □

Bruckner held no composer in higher regard than Richard Wagner, describing him in the Third Symphony's elaborate dedication as 'the unreachable world-famous sublime master of poetry and music.' Bruckner had originally offered Wagner dedication of either his Second or Third Symphonies, showing up unexpectedly on the older composer's doorstep to show him drafts of both works. Wagner had preferred the Third, famously giving Bruckner the nickname of 'The Trumpet' owing to its brass-heavy opening. Yet when Bruckner awoke the next morning after the pair had enjoyed an evening of revelry together, he wasn't able to recall which symphony Wagner had liked best, and so had to drop him a note to confirm that it was, in fact, the Third.

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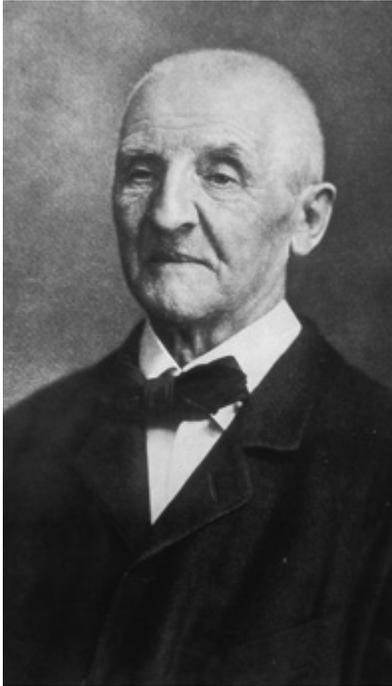
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Bruckner the Man 1824–96 / by Stephen Johnson



Myths cling like limpets to great artists, no matter how hard scholars try to scrape them off. And of no composer is this truer than Anton Bruckner. The composer is still frequently described as a ‘simple’ man, an Austrian peasant with little education and even less grasp of the sophisticated Viennese world in which he tried so desperately to establish both a living and a reputation.

The facts tell a different story. Bruckner may have appeared unpolished, at times bizarrely eccentric, especially to self-conscious Viennese sophisticates, but he was far from ill-educated. His father was a village schoolmaster – a background he shared with several of the greatest Austrian and German writers and thinkers. Bruckner went through a rigorous Catholic teacher-training programme, passing his exams first time with distinction (quite a rare achievement in those days). Close friends and colleagues testify to his lively and enquiring intellect, as well as his friendliness and generosity. Bruckner’s intense Roman Catholic faith certainly marked him out as unworldly. There are stories of him breaking off lectures at the Vienna University to pray; begging God’s forgiveness for unintentionally ‘stealing’ another man’s tune; dedicating his Ninth Symphony ‘to dear God’. However, tensions

between the demands of his faith and his lifelong tendency to fall in love with improbably young women reveal a deep rift in his nature. Bruckner could also be alarmingly compulsive in his devotions – especially at times of acute mental crisis (there were plenty of those) – and there are hints he was prone to doubt, especially in his last years.

Equally strange to those who knew him was Bruckner’s almost religious devotion to Wagner – even Wagner himself is said to have been embarrassed by Bruckner’s adoration (which is saying a great deal!). But the way Bruckner as a composer synthesises lush Wagnerian harmonies and intense expression with elements drawn from Schubert, Beethoven, Haydn, Bach and the Renaissance church master Palestrina is remarkably original. It shows that, unlike many of his contemporaries, Bruckner was far from losing himself in Wagner’s intoxicating soundworld.

His obsessions may have caused him terrible problems – particularly his notorious ‘counting mania’ (during one crisis period he was found trying to count the leaves on a tree) but paradoxically the same obsessiveness may have helped him keep his bearings as a composer. There’s an

old joke that Bruckner ‘wrote the same symphony nine times’ and it’s true that the symphonies tend to be based on the same ground plan, with similar features in similar places. But the same is true of the great Medieval cathedrals, and no one could say that Chartres Cathedral was the same building as Durham or Westminster Abbey. Bruckner planned his cathedral-like symphonic structures in meticulous detail, and at best they function superbly as formal containers for his ecstatic visions and extreme mood swings. Disconcerting simplicity and profound complexity co-exist in the man as in his music. It’s one of the things that makes him so fascinating and, in music, unique. □

The LSO & Music Academy of the West Partnership

2018/19 has marked the inaugural season of the LSO's partnership with Music Academy of the West, a summer school and festival training musicians aged 18–34 in Santa Barbara, California.



JULY 2018 SANTA BARBARA

Five Principal players from the LSO travelled to Music Academy of the West's Summer Festival in Santa Barbara, where they coached the Academy's young musicians in preparation for a concert with former LSO Assistant Conductor Elim Chan; led masterclasses; performed chamber music; and oversaw auditions for the twelve Keston MAX Fellows. LSO Conductor Laureate Michael Tilson Thomas also made an appearance. The twelve Keston MAX Fellows were selected by audition, and the winners of the Academy's annual Solo Piano (Sophiko Simsive) and Marilyn Horne Song Competitions (Kelsey Lauritano and Andrew Sun) were announced.

JANUARY 2019 LONDON

The twelve Keston MAX Fellows travelled to London for an intensive ten-day programme, giving them the chance to experience a week in the life of an LSO musician, through taking part in rehearsals conducted by LSO Music Director Sir Simon Rattle, performances, mock auditions, lessons with LSO musicians, chamber music and LSO Discovery projects. At LSO St Luke's, the winners of the Solo Piano and Marilyn Horne Song Competitions gave free recitals.

KESTON MAX FELLOWS

Taking part in rehearsals for tonight's concert were:

Violins

Agnes Tse
Alan Snow

Bassoon

Quinn Delaney

Trumpet

Francis Lawrence LaPorte

Viola

Stephanie Anne Block

Horn

William Loveless

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Sir Simon Rattle conductor



Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music in London. From 1980 to 1998, he was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. He moved to Berlin in 2002 and held the positions of Artistic Director and Chief Conductor of the Berlin Philharmonic until he stepped down in 2018. Sir Simon became Music Director of the London Symphony Orchestra in September 2017.

Sir Simon has made over 70 recordings for EMI (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received the 2009 Grammy Award for Best Choral Performance); Berlioz's *Symphonie fantastique*; Ravel's *L'enfant et les sortilèges*; Tchaikovsky's *The Nutcracker* – Suite; Mahler's *Symphony No 2*; and Stravinsky's *The Rite of Spring*. From 2014 Sir Simon recorded the Beethoven, Schumann and Sibelius symphony cycles on the Berlin Philharmonic's new in-house label, Berliner Philharmoniker. His most recent recordings include Debussy's *Pelléas et Mélisande*, Turnage's *Remembering*, and Ravel, *Dutilleux and Delage* on Blu-Ray and DVD with the LSO on LSO Live.

Music education is of supreme importance to Sir Simon. His partnership with the Berlin Philharmonic broke new ground with the education programme Zukunft@Bphil, earning him the Comenius Prize, the Schiller Special Prize from the city of Mannheim, the Golden Camera and the Urania Medal. He and the Berlin Philharmonic were appointed International UNICEF Ambassadors in 2004 – the first time this honour has been conferred on an artistic ensemble. Sir Simon has also been awarded several prestigious personal honours, which include a knighthood in 1994, becoming a member of the Order of Merit from Her Majesty the Queen in 2014, and being given the Freedom of the City of London in 2018.

In 2013 Sir Simon began a residency at the Baden-Baden Easter Festival, conducting Mozart's *The Magic Flute* and a series of concerts with the Berlin Philharmonic. Subsequent seasons have included performances of Puccini's *Manon Lescaut*, Peter Sellars' ritualisation of Bach's *St John Passion*, Strauss' *Der Rosenkavalier*, Berlioz's *The Damnation of Faust*, Wagner's *Tristan and Isolde* and, most recently, *Parsifal* in 2018. 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*

and *Mélisande*, Strauss' *Salome* and Bizet's *Carmen*, a concert performance of Mozart's *Idomeneo* and many concert programmes.

Sir Simon has long-standing relationships with the leading orchestras in London, Europe and the US, initially working closely with the Los Angeles Philharmonic and Boston Symphony Orchestra, and more recently with The Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, with whom 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.

During the 2018/19 season Sir Simon will embark upon tours to Japan, South Korea, South America and Europe with the London Symphony Orchestra. He will conduct the Czech Philharmonic Orchestra for the first time in Mahler's *Das Lied von der Erde* and will return to the Deutsche Staatsoper Berlin, the Bavarian Radio Symphony Orchestra and the Berlin Philharmonic. In March 2019 he will conduct Peter Sellars' revival of Bach's *St John Passion* with both the Berlin Philharmonic and the Orchestra of the Age of Enlightenment. □

Sir Simon Rattle's 2018/19 concert series
with the London Symphony Orchestra continues ...

Rameau, Ravel, Betsy Jolas & Poulenc
with Daniil Trifonov
17 February

Stravinsky, Harrison Birtwistle
& John Adams
1 May

John Adams & Berlioz
5 May

Britten & Mahler
8 May

Vaughan Williams, Grainger & Bruckner
with Guildhall School musicians
20 June

Janáček's *The Cunning Little Vixen*
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Dániel Mészöly
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Claire Parfitt
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Colin Renwick
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Richard Blayden
Morane Cohen-Lamberger
Hilary Jane Parker

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Thomas Norris
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Miya Väisänen
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Julian Gil Rodriguez
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LSO String Experience Scheme

Since 1992, the LSO String Experience Scheme has enabled young string players from the London music conservatoires at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

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