

LSO

BRUCKNER 4

Thursday 20 June
Barbican

7.30–9.55pm

LSO + GUILDHALL SCHOOL
BRUCKNER

Vaughan Williams
Fantasia on a Theme by Thomas Tallis
Grainger Lincolnshire Posy
Interval
Bruckner Symphony No 4

Sir Simon Rattle conductor
London Symphony Orchestra
Guildhall School musicians

Generously supported by Baker McKenzie

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Resident Orchestra

London Symphony Orchestra

**GUILD
HALL**
SCHOOL

Welcome



 warm welcome to this evening's LSO concert at the Barbican, conducted by Music Director Sir Simon Rattle. Last month Sir Simon led the Orchestra on a highly successful tour to Latin America – the first visit in the LSO's 115-year history – and we are delighted to see him return to the Barbican stage to close the 2018/19 season tonight and in next week's semi-staged performances of *The Cunning Little Vixen*.

Continuing the season theme of 'roots and origins', we begin with two works that take inspiration from the English folk tradition in different ways: Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* for strings, and Percy Grainger's set of 'musical wildflowers', *Lincolnshire Posy*. Bruckner's rich and Romantic Fourth Symphony follows in the second half.

Throughout the concert, we welcome students from Guildhall School of Music & Drama as they play side-by-side with the LSO. Since the formation in 2013 of our joint Orchestral Artistry Masters programme – which helps to equip young musicians with the skills needed for life in professional ensembles – the LSO has been working ever more closely with Guildhall School. Our partnership has been strengthened with the launch of Culture Mile, an initiative that aims to create an unrivalled destination for culture, creativity and learning in the City of London, and we look forward to future collaborations in the seasons to come.

This evening's concert is generously supported by Baker McKenzie. I would like to take this opportunity to warmly welcome their guests and thank them for their landmark partnership as much-valued legal advisors to the LSO over the past two decades.

I hope you enjoy the concert, and that you will join us again soon.

Kathryn McDowell CBE DL
Managing Director

News

LSO AT THE BBC PROMS 2019

The LSO and a 300-strong choir perform Walton's *Belshazzar's Feast* on Tuesday 20 August at the BBC Proms, conducted by Sir Simon Rattle. The programme also includes Varèse's *Amériques* and French composer Charles Koechlin's *Les bandar-log*.

LIVE STREAM: BMW CLASSICS

Our annual, free concert returns to Trafalgar Square on 30 June. Can't make it on the day? Watch the concert live on our YouTube channel wherever you are in the world (also available on demand for 90 days).

> [youtube.com/lsolive](https://www.youtube.com/lsolive)

WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome **Tübinger Saxophon-Ensemble** **Memorial University of Newfoundland**

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

On Our Blog

MEET TONIGHT'S MUSICIANS

'Being on the Orchestral Artistry course has changed how I understand music – it's about finding a sound that blends with everyone, being flexible, and being *you*. When I first worked with LSO musicians, they said, 'Forget about the right notes!' – they want something special, something that could only come from you. We can all play a lot of notes, but not everyone can communicate something about the music.'

Julia Raga Pascual, Orchestral Artistry Clarinet

'Working with the LSO and taking part in mock auditions has really challenged me to think about how I can put my stamp on the music I'm presenting, and how I can show what I have to offer as part of the orchestra, not just as an individual. It's challenged me in a really positive way to think about how to always strive for the best music-making, how far you can go for the sake of the music.'

Susanna Bailey, Orchestral Artistry Flute

Read more, and get to know the Guildhall School musicians performing with the LSO in tonight's concert, on the LSO Blog.

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



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In perfect harmony

BAKER MCKENZIE AND THE
LONDON SYMPHONY ORCHESTRA

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Tonight's Concert In Brief



he tradition of English song, both sacred and secular, fills the first half of tonight's programme, as we hear from two composers of the 20th century who reached back to the music of the past. In his *Fantasia on a Theme by Thomas Tallis*, which was premiered by the LSO in 1910, Vaughan Williams was influenced by the melodies he encountered while editing *The English Hymnal*. The result was a richly textured, elaborate piece for double string orchestra that embellishes Tallis' Tudor Psalm tune. Also a collector of folk music, Percy Grainger based the six songs of his *Lincolnshire Posy* on the folk tunes and singers he had encountered during a trip to Lincolnshire.

In the second half, Sir Simon Rattle gathers a vast orchestra – in his own words, 'a massive concert with a massive orchestra' – for Bruckner's Fourth Symphony. Subtitled the 'Romantic', the symphony conjures brightly coloured images of enchanted woodland, knights and huntsmen with a clarity surely only Bruckner could have achieved.

Guildhall School musicians play side-by-side with the LSO throughout tonight's concert, following extensive coaching with LSO players. □

PROGRAMME CONTRIBUTORS

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

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.

Malcolm Gillies is an author, musicologist and critic, resident in Canberra.

David Nice writes, lectures and broadcasts on music, notably for BBC Radio 3 and *BBC Music Magazine*. His books include short studies of Richard Strauss, Elgar, Tchaikovsky and Stravinsky, and a Prokofiev biography, *From Russia to the West 1891–1935*.

Coming Up

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

London Symphony Orchestra

Lucy Crowe Vixen

Gerald Finley Forester

Sophia Burgos Fox, Chocholka

Peter Hoare Schoolmaster, Cock, Mosquito

Jan Martiník Badger, Parson

Hanno Müller-Brachmann Haraschta

Paulina Malefane Forester's Wife, Owl, Woodpecker

Anna Lapkovskaja Mrs Pasek, Dog

Jonah Halton Pasek

Irene Hoogveld Jay

London Symphony Chorus

LSO Discovery Voices

Simon Halsey chorus director

David Lawrence & Lucy Griffiths chorus masters

Ben Zamora lighting designer

Nick Hillel & Adam Smith (Yeast Culture)

video designers

Hans Georg Lenhart assistant director

Produced by LSO and Barbican

Sunday 30 June

5–6.30pm

Trafalgar Square

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 *

Free entry, early arrival recommended

Produced in partnership with BMW

LSO 2019/20 SEASON

Starts 14 September, featuring

Sir Simon Rattle: Beethoven 250

Gianandrea Noseda: Russian Roots

François-Xavier Roth: Bartók & Stravinsky

Michael Tilson Thomas: 50th LSO Anniversary

LSO Artist Portrait: Antoine Tamestit

On sale now

Iso.co.uk/201920season

Ralph Vaughan Williams Fantasia on a Theme by Thomas Tallis 1910 / note by Wendy Thompson



Vaughan Williams' most famous *Fantasia* sprang from a combination of passions: his absorption in Tudor music and English folk-song collecting, and from his editorship of *The English Hymnal*, which occupied him almost exclusively from 1904 to 1906. Several of the tunes included in the *Hymnal* influenced his own subsequent compositions, including the third of nine Psalm tunes by the Elizabethan composer Thomas Tallis, originally printed in Archbishop Parker's metrical Psalter of 1567. This melody, in the Phrygian mode, is set in the English Hymnal to Addison's words 'When rising from the bed of death'.

In 1910, Vaughan Williams was commissioned to write a piece for the Three Choirs Festival. His piece was to be performed in Gloucester Cathedral alongside Elgar's *The Dream of Gerontius*, and Elgar's *Introduction and Allegro* probably inspired Vaughan Williams to use the same forces in a *Fantasia* based on Tallis' Psalm melody.

He conducted the strings of the London Symphony Orchestra at the work's premiere on 6 September 1910. On the whole, the critics received it coolly, and after its London premiere in February 1913, Vaughan Williams withdrew it for substantial revision. It took another two decades for the work to be

recognised as a minor masterpiece, and it has since been one of the composer's most popular and frequently performed pieces.

The *Fantasia* is scored for double string orchestra of unequal size, from which the section leaders emerge as a solo quartet. Vaughan Williams took as his starting point Tallis' original harmonisation of his modal melody, and based his structure on the sectional concept of the Tudor *fantasia*. The theme appears in various embellished guises, before reappearing in its original grandeur in the closing section. □

Thursday 12 December 7.30pm, Barbican

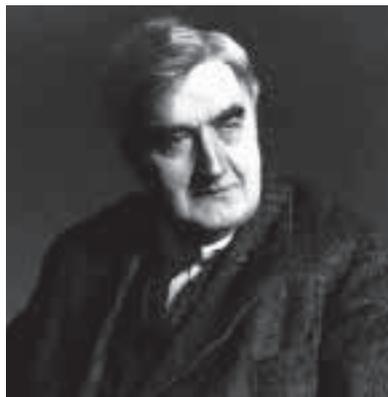
PAPPANO: BRITISH ROOTS

Tippett

Concerto for Double String Orchestra
Elgar Sea Pictures
Vaughan Williams Symphony No 4

Sir Antonio Pappano conductor
Sarah Connolly mezzo-soprano
London Symphony Orchestra

iso.co.uk/201920season



RALPH VAUGHAN WILLIAMS 1872–1958



Born in Gloucestershire on 12 October 1872, Ralph Vaughan Williams moved to Dorking in Surrey at the age of two, following the death of his father. Here, his maternal grandparents, Josiah Wedgwood – of the pottery family – and his wife Caroline, who was the sister of Charles Darwin, encouraged a musical upbringing.

Vaughan Williams attended Charterhouse School, and in 1890 he enrolled at the Royal College of Music, becoming a pupil of Sir Hubert Parry. Weekly lessons at the RCM continued when he entered Trinity College, Cambridge, in 1892. Vaughan Williams' first

composition to make any public impact, the song *Linden Lea*, was published in 1902.

His 'discovery' of folk song in 1903 was a major influence on the development of his style. A period of study with Maurice Ravel in 1908 was also very successful, with Vaughan Williams learning, as he put it, 'how to orchestrate in points of colour rather than in lines'. The immediate outcome was the song-cycle *On Wenlock Edge*. *The Fantasia on a Theme by Thomas Tallis*, using a tune he had studied while editing *The English Hymnal*, was first performed in Gloucester Cathedral in 1910. With these works he established a reputation which subsequent compositions, such as the Symphony No 3 ('Pastoral'), *Flos Campi* and the Mass in G minor, served to consolidate.

In 1921 he became conductor of the Bach Choir, alongside his Professorship at the RCM. Over his long life, he contributed notably to all musical forms, including film music. It is in his nine symphonies however, spanning a period of almost 50 years, that the greatest range of musical expression is evident. Vaughan Williams died on 26 August 1958, just a few months after the premiere of his Ninth Symphony. □

Composer Profile by Stephen Connock

Percy Aldridge Grainger Lincolnshire Posy 1937 / note by Malcolm Gillies

- 1 'Lisbon' (Sailor's Song)
- 2 'Horkstow Grange' (The Miser and his Man – a local Tragedy)
- 3 'Rufford Park Poachers' (Poaching Song)
- 4 'The Brisk Young Sailor' (Returned to Wed his True Love)
- 5 'Lord Melbourne' (War Song)
- 6 'The Lost Lady Found' (Dance Song)



When the American Bandmasters Association hurriedly invited Percy Grainger to provide a work to premiere at the 'Monster Concert' of its imminent 1937 Milwaukee Convention, it gained rather more trouble than it had expected. Well-known, even loved, for his work with bands, Grainger had grasped the opportunity to produce something unexpectedly ambitious. Over six weeks, he worked night and day to produce the score and parts of a new suite of 'musical wildflowers', based upon folk songs most of which he had collected from a variety of singers three decades before in Lincolnshire.

The 'Monster Concert' on 7 March 1937, involving the Milwaukee Symphonic Band of 86 players and 15 works other than Grainger's suite, greatly disappointed him. At rehearsal it became apparent that the band just could not negotiate the irregular

rhythms of either 'Rufford Park Poachers' or 'Lord Melbourne'. So, he conducted only the first, second and sixth movements of his new *Lincolnshire Posy*, to a lukewarm response. In his introduction to the score, published several years later, Grainger pointedly commented: 'The only players that are likely to balk at these [irregular] rhythms are seasoned professional bandsmen, who think more of their beer than of their music.'

The whole six-movement *Posy*, including the offending movements and one Grainger had not yet completed in March, 'The Brisk Young Sailor', was finally premiered on 29 May 1937, in a New York performance by the student band of the Ernest Williams School of Music. Grainger was 'greatly pleased', boasting of 'the best folk song settings I have done since 1907-1913'. The famed Goldman Band took up the work, performing it on the Mall in New York's Central Park the following month, and so *Lincolnshire Posy* entered the repertory of more daring bands. It gained a new and enduring level of fame as a 'wind band classic' in 1958, when the Eastman Wind Ensemble released a recording of it, lovingly crafted by its conductor Frederick Fennell. A good friend of Grainger, Fennell had worked hard to correct mistakes or fine-tune the balance of the work's wonderfully rich ensemble,

with its basis in the massed families of single reeds (clarinets and saxophones) and double reeds (oboes and bassoons), as well as Grainger's battery of 'tuneful' percussion (such as xylophone, glockenspiel, handbells and tubular chimes).

Lincolnshire Posy had a deeper purpose, however. In 1940 Grainger explained that each movement is a musical 'portrait' of the [original] 'singer's personality ... his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone'. Each song verse in Grainger's *Posy*, then, represents the moment-by-moment imprints of the singer's artistry. And he wept at the cruel treatment of these folk singers, who despite their wonderful musical gifts had often died in poor-houses. □

Interval – 20 minutes
There are bars on all levels.
Visit the Barbican Shop to see our range of Gifts and Accessories.

PERCY GRAINGER IN 2019/20

Thursday 4 June 2020

7.30pm

Barbican

An evening of music and visuals exploring the life and music of the great maverick and eccentric genius Percy Grainger.

Sir Simon Rattle conductor

Gerard McBurney creative director

Gentlemen of the London Symphony Chorus

Simon Halsey chorus director

Produced by the LSO and the Barbican.

Part of the LSO's 2019/20 Season and Barbican Presents.

barbican

lso.co.uk/201920season

Percy Aldridge Grainger in Profile 1882–1961 / profile by Malcolm Gillies



—
'All my compositional life I have been a leader without followers.'

Percy Grainger

—

Percy Grainger defies easy categorisation. Born in colonial Melbourne in 1882, he studied in Germany, pursued his early professional years in Britain but moved at the onset of World War I to the United States, where he died in 1961. He was an incessant traveller, giving over 3,000 concerts and making hundreds of recordings as a pianist. Today, however, he is more widely remembered as a jaunty, occasionally iconoclastic, composer, who also made pioneering contributions to education and ethnography.

In 1911 Grainger confessed to his mother, 'I hardly ever think of aught else but sex, race, athletics, speech and art'. These were the key areas of his self-defined 'all-roundedness', from youth into old age. In fact, Grainger never saw himself as 'just a musician'. He prophesied that his progressive social ideas and writings might ultimately prove more important than his musical achievements; he even set up and stocked his own Museum in Melbourne so that posterity could make its own assessment of his significance.

The most popular compositions of Grainger's early years included *Molly on the Shore*, *Shepherd's Hey* and *Handel in the Strand*, leading to his monumental work *The Warriors*. This 'music to an imaginary ballet' premiered in America during the zenith of his performing career, as did his best-seller, *Country Gardens*, based on an English Morris dance tune. His decision to join the US Army as a bandsman playing oboe and soprano saxophone, opened up a strong, post-war vein of compositions and arrangements for band. *Lincolnshire Posy* (1937), his 'bunch of musical wildflowers', remains to this day a touchstone of the American band movement. In older age Grainger was fascinated with the potentialities of Free Music, especially its gliding tones and beatless qualities, and developed several machines which foreshadowed the synthesiser of the late 1950s.

Now claimed by several countries as its musical son, Percy Grainger is best considered as an early internationalist polymath. His compositional technique was

laid with enduring German foundations; his early mature compositions reflect much in the English turn-of-the-century musical practice of his best friends; his fascination with musical texture and tonal blending of instruments shows a strong American influence. Yet it was to Scandinavia and his 'Scandinavia-of-the-South', Australia, that he looked to fulfill his hopes for broader democracy, freedom, and social progress. □

Anton Bruckner Symphony No 4

Second version 1877–78, ed Nowak 1953 with 1880 Finale

/ note by David Nice

- 1 **Bewegt, nicht zu schnell**
- 2 **Andante, quasi allegretto**
- 3 **Scherzo: Bewegt – Trio: Nicht zu schnell**
- 4 **Finale: Bewegt, doch nicht zu schnell**

This symphony's epithet, 'Romantic', is Bruckner's own, and although they may seem like programmatic wisdom after the event, the charming descriptions he gave to each of the movements, while engaged on his several revisions of the work, make it quite clear what kind of Romanticism this is.

The programme is of medieval towns flanked by enchanted woodland, knights and huntsmen, noonday dancing in forest clearings: such is the substance of that amiable early Romantic painter **Schinkel** ▶ rather than his awe-inducing contemporary Caspar David Friedrich (note that the heyday of both artists came nearly half a century before Bruckner began work on the Fourth Symphony in 1874). In other words, the moodier imaginings and the fantastical subjectivity of the artist we think of as the archetypal Romantic are nowhere in sight.

Not that the long-discredited image of Bruckner the simple, unsophisticated countryman has anything to do with the essence of the Fourth Symphony. His record

of nature, dominated in every movement by the sound of the horn, is often expressed in clean, bright colours and straightforward progressions; those well-meaning but conventionally minded colleagues Franz Schalk and Ferdinand Loewe were wrong to clothe Bruckner's thought in darker, more Wagnerian hues when they made revisions to the work in the late 1880s. But there are times, too, when a paler cast of thought registers in an altogether more complex use of harmony: this, if anything, comes closer to our image of a 'Romantic' symphony. The tension between the two is sustained successfully for the first time in Bruckner's work, and that is surely why he took so long to shape it to his liking. That done, the path was clear for the kind of symphony he now knew he wanted to write; only the genesis of the Eighth was to cause anything like the same trouble.

After the first draft of 1874, Bruckner revised the Fourth Symphony in 1877–78, providing a new scherzo and finale along with the picturesque programme; the 'Popular Festival' title he gave the fourth movement is obviously quite inappropriate to the titanic spirit of the re-thought finale from 1880. That year also saw the successful Vienna premiere under Hans Richter. In 1886 Bruckner made a number of relatively minor



▶ Karl Friedrich Schinkel's *Gotische Kirche auf einem Felsen am Meer* (1815)

modifications for a New York performance conducted by Anton Seidl. It is Nowak's 1953 publication of the second version that Sir Simon Rattle has chosen to perform.

FIRST MOVEMENT

The easy luminosity of Bruckner's unimprovable orchestration shines out in the symphony's opening. The string mists that usher in the magical horn call, like many a Brucknerian beginning, owe much to the inspiration of Beethoven's Ninth Symphony; but the key is major, not minor, for the first time in Bruckner's output, and the stillness is effortlessly held over 35 bars before the faintest hint of a crescendo.

As the light grows, a new figure emerges – first ascending, then descending – in Bruckner's favourite rhythmic pattern of two notes in a common-time bar followed by a group of three; it comes in useful as a dominant force later, en route to the inspired chorale climax of the development. So useful, in fact, that only when we hear the initial horn call blazing out in full E-flat major glory in the movement's coda for the first time do we realise that Bruckner the master has saved the trump card until the last, breathtaking minute. By way of rustic repose after the first powerful orchestral statements, the second subject group enters on strings alone – surprisingly in D-flat

major – with a simple pattern on violins that Bruckner referred to as the chirping of a forest tom-tit, with the nature-lover's response countering in the viola melody; that, at least, was no programmatic afterthought. These forest murmurs, soon tempered by experience, provide the atmospheric food for reflection between the movement's shining glories.

SECOND MOVEMENT

Bruckner's *Andante* looks simple on paper but proves no less the fruit of subtle thought: a restrained parade of elementary C minor funeral march (tenderly voiced at first by cellos and ripe for increasingly assertive major-key transformations in development and coda), chorale for strings (straightforwardly presented only once, in the exposition) and the striking contrast of a long, tonally restless melody for violas with pizzicato accompaniment.

THIRD MOVEMENT

Confined here to the role of eloquent observers, the horns again take centre stage in the scherzo, their simple hunting-call (again, note, in that mixed rhythm of two notes and a group of three) suddenly amazing us at the climax by resounding in a foreign key – though answering trumpets hold doggedly to the movement's home

key of B-flat major. Developments shadow another, reflective treatment of the rhythmic pattern on strings; the trio is pure, bucolic repose – though, again, not as simple as its flowing oboe and clarinet song at first suggests.

—

'They want me to write differently. Certainly I could, but I must not. God has chosen me from thousands and given me, of all people, this talent. It is to Him that I must give account. How then would I stand there before Almighty God, if I followed the others and not Him?'

Anton Bruckner

FINALE

Nowhere does the mature Bruckner strike out on his own to challenge our received notion of symphonic form more than in his finales. The Fourth's remains something of a prototype for more perfectly proportioned edifices to come, though it operates in the same way as a kind of crystallisation of the work's essence rather than the action-packed, rhetorical summing-up that is the provenance of the more conventional 'Romantic' symphony.

No advocate of the composer has put it better than the fine symphonist Robert

Simpson when he wrote that 'a Bruckner symphony is, so to speak, an archaeological 'dig'. The first three movements are like layers removed, revealing the city below, the finale'. Simpson finds fault with the commonplaces and bad timing of this



NEXT SEASON

Sunday 19 April 2020
Barbican

7pm

LSO ARTIST PORTRAIT ANTOINE TAMESTIT

Jörg Widmann Viola Concerto
Interval
Bruckner Symphony No 5

Daniel Harding conductor
Antoine Tamestit viola

Explore the new season
Iso.co.uk/201920season

Bruckner the Man 1824–96 / by Stephen Johnson



Mythology 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

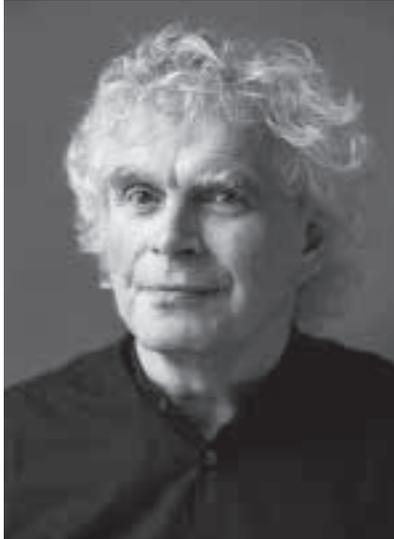
between the demands of his faith and his lifelong tendency to fall in love with improbably young women reveal a deep rift in his nature. Bruckner could also be alarmingly compulsive in his devotions – especially at times of acute mental crisis (there were plenty of those) – and there are hints he was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

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 had 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*

et *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 has toured to Japan, South Korea, Latin America and Europe with the London Symphony Orchestra. He conducts the Czech Philharmonic Orchestra for the first time in Mahler's *Das Lied von der Erde* and returns to the Deutsche Staatsoper Berlin, the Bavarian Radio Symphony Orchestra and the Berlin Philharmonic. In March 2019 he conducted Peter Sellars' revival of Bach's *St John Passion* with both the Berlin Philharmonic and the Orchestra of the Age of Enlightenment. □

Guildhall School musicians on stage tonight

VAUGHAN WILLIAMS

FANTASIA ON A THEME BY THOMAS TALLIS

First Violins

Ionel Manciu
Greta Papa
Ruth Heney
Kanon Miyashita
Melissa Hutter
Ragnhild Kyvik Bauge
Stefano Zompi
Robyn Bell
Emma Curtis
Isabella Fleming

Second Violins

Sophie-Louise Phillips
Dan-Iulian Drutac
Sabine Sergejeva
Cristina Morell
Samuel Staples
Paula Gorbaņova
Millie Ashton
Berfin Aksu
Tilman Fleig
Yuriko Matsuda

Violas

Oscar Holch
Luca Casciato
Aleksandra Lipke
Kate Correia
De Campos
Abigale Bowen
Jeremy Tonelli-Sippel
Agnieszka Zyniewicz

Cellos

Julia Sompolska
Thomas Vidal
Zachary Owen
Leo Popplewell
Joshua Lynch
Akito Goto
Yuen Hoi Ying

Double Basses

Piotr Hetman
Cole Morrison
Seth Edmunds
Nick Vegas
Paloma Vallecillo Rico
Patrick Phillip

GRAINGER

LINCOLNSHIRE POSY

Flutes

Andrew Martin
Enlli Parri
Amy Naddermier

Piccolo

Amy Naddermier

Oboes

Katherine Jones
Inoko Isobe
Rose Livsey-Barnes

Cor Anglais

Rose Livsey-Barnes

Clarinets

Julia Raga Pascual
Clare McEvoy
Hiu Lam Lo
Isha Crichlow
Hannah Hever
Heather Ryall

E-Flat Clarinet

Isha Crichlow

E-Flat & Alto Clarinet

Hannah Hever

Bass Clarinet

Heather Ryall

Soprano Saxophone

Thomas Plater

Alto Saxophones

Jennifer Akroyd
Laura Harrison

Tenor Saxophone

Nicholas Hann

Baritone Saxophone

Sophie Toft

Bass Saxophone

Joe Thwaites

Bassoons

Rachel Hurst
Daniel Plant
Madeleine Millar

Contra Bassoon

Madeleine Millar

Horns

Karen Starkman
Sian Collins
Jacob Parker
Billy Marshall

Trumpets

Alex Brain
Thomas Kearsey
Benjamin Day

Trombones

Tommyr Warcaba-Wood
William Morley
Simon Chorley

Baritone

Sam Dye

Euphonium

Sam Gale

Tuba

Rory Wilson

Percussion

Elaine So
Luke Hinchliffe
Alicja Sulkowska

Double Basses

Cole Morrison
Piotr Hetman
Nick Vegas
Seth Edmunds

BRUCKNER

SYMPHONY NO 4

First Violins

Ionel Manciu
Greta Papa
Ruth Heney
Kanon Miyashita
Melissa Hutter
Ragnhild Kyvik Bauge
Stefano Zompi
Robyn Bell
Emma Curtis
Isabella Fleming

Second Violins

Dan-Iulian Drutac
Sabine Sergejeva
Sophie-Louise Phillips
Cristina Morell
Samuel Staples
Millie Ashton
Berfin Aksu
Paula Gorbaņova
Yuriko Matsuda
Tilman Fleig

Violas

Oscar Holch
Nicholas Hughes
Luca Casciato
Agnieszka Zyniewicz
Aleksandra Lipke
Jeremy Tonelli-Sippel
Abigale Bowen
Kate Correia
De Campos

Cellos

Thomas Vidal
Julia Sompolska
Leo Popplewell
Akito Goto
Joshua Lynch
Zachary Owen
Yuen Hoi Ying

Double Basses

Piotr Hetman
Cole Morrison
Seth Edmunds
Nick Vegas
Patrick Phillip
Paloma Vallecillo Rico

Guildhall School of Music & Drama

Flutes

Carys Gittins
Susanna Bailey

Oboes

Rose Livsey-Barnes
Inoko Isobe

Clarinets

Julia Raga Pascual
Isha Crichlow

Bassoons

Rebecca Allen
Madeleine Millar

Horns

Ruben Isidoro
Karen Starkman
Myrddin Rees Davies
Sian Collins

Trumpets

Catherine Pollit
Benjamin Day
Thomas Kearsey

Trombones

Tomyr Warcaba-Wood
William Morley
Simon Chorley

Tuba

Anna Carter

Timpani

Aidan Marsden

Guildhall School of Music & Drama is one of the world's leading performing arts conservatoires, offering inspiring training in the heart of London. Guildhall students are equipped to become accomplished composers, performing artists, theatre makers, creative entrepreneurs or teachers, with graduates consistently succeeding at the highest level of their profession.

Students draw on insight and skills from our internationally renowned artists and practitioners, training alongside directors, designers, conductors, coaches and tutors.

The School is proud to partner with the London Symphony Orchestra through our Orchestral Artistry programme and LSO Platforms recital series, as well as other performance opportunities, ensuring that students benefit from links with the profession before they graduate.

Visit gsmd.ac.uk to find out more. □

**GUILD
HALL**
SCHOOL

Friday 5 – Sunday 7
July 2019

Guildhall Chamber Music Festival

Join us for a weekend of performances by Guildhall students in collaboration with a host of celebrated musicians from the School's Chamber Music faculty – including violinist Levon Chilingirian, clarinettist Andrew Marriner and the Endellion String Quartet – in the superb acoustics of Milton Court Concert Hall.

gsmd.ac.uk/chambermusicfestival



**GUILD
HALL**
SCHOOL

London Symphony Orchestra on stage tonight

Leader

Sharon Roffman

First Violins

Clare Duckworth
Ginette Decuyper
Laura Dixon
Gerald Gregory
William Melvin
Elizabeth Pigram
Claire Parfitt
Laurent Quenelle
Colin Renwick
Sylvain Vasseur
Rhys Watkins

Second Violins

Julian Gil Rodriguez
Thomas Norris
Miya Väisänen
David Ballesteros
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Csilla Pogany
Andrew Pollock
Paul Robson

Violas

Jane Atkins
Gillianne Haddow
Malcolm Johnston
German Clavijo
Julia O'Riordan
Robert Turner
Michelle Bruil
Stephanie Edmundson

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Peteris Sokolovskis

Double Basses

Graham Mitchell
Patrick Laurence
Matthew Gibson
Joe Melvin
José Moreira
Jani Pensola

Flutes

Clara Andrada
De La Calle
Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Chris Richards
Ben Aldren

E-Flat Clarinet

Chi-Yu Mo

Bassoons

Rachel Gough
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Diego Incertis
Angela Barnes
Alexander Edmundson
Jonathan Lipton

Trumpets

David Elton
David Carstairs
Niall Keatley

Trombones

Helen Vollam
James Maynard

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton

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. Some of tonight's Guildhall School musicians are also current members of the LSO String Experience Scheme.

The Scheme is supported by:

The Polonsky Foundation
Barbara Whatmore Charitable Trust
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Lord and Lady Lurgan Trust
Angus Allnatt Charitable Foundation
Rod Stafford

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SUMMER

FRIDAY LUNCHTIMES

LSO Discovery Friday Lunchtime Concerts, Friday 21 June & 19 July 12.30-1.15pm
Free, 45-minute concerts with performances by LSO and Guildhall School musicians.

Inside Out

Friday 21 & 28 June; 19 July 1.15-2pm
Free lunchtime music on the front lawn of LSO St Luke's, featuring a variety of styles from across the globe. Bring your lunch and enjoy the summer sunshine.

Suitable for all ages
Free entry, just turn up

LSO DISCOVERY SHOWCASES

Soundhub Showcase, Saturday 20 July 7pm
Hear brand new music by composers in their first year taking part in LSO Soundhub.

Generously supported by Susie Thomson

Digital Technology Group Showcase, Sunday 28 July 7.30pm
LSO Soundhub composer Elliot Galvin collaborates with members of DTG.

Generously supported by the Insurance Industry Charitable Foundation, Simmons & Simmons Charitable Foundation, Slaughter and May Charitable Trust and Makers of Playing Cards Charity



AT LSO ST LUKE'S

LSO ECLECTICA: BIRDSONG & BORDERS

Friday 5 July 7.30pm

Singer and composer Merit Ariane brings together an international ensemble to create a tapestry of new and traditional music, crossing cultures and continents, connecting music to the magic of birdsong.

Generously supported by the Reignwood Culture Foundation



Tickets £20, £15

CULTURE MILE COMMUNITY DAY

Sunday 21 July 11am-4pm

Explore your creativity with a jam-packed day full of exciting workshops and performances. With a whole host of activities from the London Symphony Orchestra, Barbican Centre, City of London, Guildhall School and Museum of London, you're bound to discover something new!

Suitable for all ages
Free entry, just turn up

161 OLD STREET EC1V 9NG