



LSO

# FIRE BIRD

Sunday 21 October 2018  
Barbican Hall

7–9.05pm

**LSO SEASON CONCERT**  
**THE FIREBIRD**

**De Falla** Scenes and Dances from  
'The Three Cornered Hat' Part I

**De Falla** Three Dances from  
'The Three Cornered Hat' Part II

**Lalo** Symphonie espagnole

*Interval*

**Stravinsky** The Firebird – Suite (1945)

**Jaime Martín** conductor

**Christian Tetzlaff** violin

**barbican**

Resident  
Orchestra

**London Symphony Orchestra**

# Welcome



 Welcome to tonight's LSO concert at the Barbican. We are pleased to be joined this evening by Jaime Martin, who made his LSO debut conducting the Orchestra in Madrid earlier this week. The dry heat of Martin's native Spain is palpable throughout the first half of tonight's programme, in the lively Andalusian dances and folk songs of Manuel de Falla's *The Three Cornered Hat*, which received its premiere here in London nearly one hundred years ago.

Joining the Orchestra to play Édouard Lalo's *Symphonie espagnole*, we welcome back our long-standing friend Christian Tetzlaff, whose performance of Harrison Birtwistle's Violin Concerto opened the LSO's 2017/18 season. This colourful programme then closes with the Suite from Stravinsky's ballet *The Firebird*.

I hope you enjoy the concert and that you are able to join us again soon. On Thursday 25 October, Philippe Jordan will make his LSO debut in a programme of Tchaikovsky's Symphony No 5 and Szymanowski's Violin Concerto No 2, with Nikolaj Szeps-Znaider as soloist. Then, on Thursday 1 November LSO Principal Guest Conductor Gianandrea Noseda conducts Shostakovich's mammoth Fourth Symphony alongside the UK premiere of James MacMillan's Trombone Concerto, featuring LSO Co-Principal Trombone Peter Moore.

**Kathryn McDowell CBE DL**  
Managing Director

# LSO News

## LSO EAST LONDON ACADEMY

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

Visit [Iso.co.uk/news](http://Iso.co.uk/news) to read more about the programme.

## APPLICATIONS OPEN FOR THE 2019 PANUFNIK COMPOSERS SCHEME

The Panufnik Composers Scheme offers six composers from a wide range of musical approaches and backgrounds the opportunity to work with the Orchestra and composition director Colin Matthews, leading to a full orchestral workshop with LSO Principal Guest Conductor François-Xavier Roth. Applications for this year's scheme close on **Wednesday 31 October**.

Visit [Iso.co.uk/panufnik](http://Iso.co.uk/panufnik) to find out how to apply.

# Online

## LSO BLOG: NIKOLAJ SZEPS-ZNAIDER ON CONDUCTING

Ahead of his appearances this month, Nikolaj Szeps-Znaider told us about the first time he conducted a professional symphony orchestra, his approach to the craft, and what it takes to do it well.

Visit [Iso.co.uk/blog](http://Iso.co.uk/blog) to read the whole interview.

## YOUTUBE: SIR SIMON RATTLE CONDUCTS SIBELIUS

The LSO's performance of Sibelius' Fifth Symphony and Janáček's *Sinfonietta*, recorded at the Barbican on Wednesday 19 September, is now available to watch on our YouTube channel and will be available there until 19 December.

Visit [youtube.com/Iso](http://youtube.com/Iso) for more.

## WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome the groups attending tonight's concert:  
**Michael Whittaker & Friends**  
and **Hertford U3A**.

# Tonight's Concert / by Wendy Thompson



uites drawn from two vibrant ballet scores brimming with exotic colour form the focus of this programme.

Both were commissioned by Serge Diaghilev for his Ballets Russes: Stravinsky's *The Firebird* in 1909/10, and Manuel de Falla's *The Three Cornered Hat* some ten years later, once its composer had returned to his native Andalucía after more than a decade spent in Paris. There he had refined his style by marrying the subtle orchestral palette of his friends Debussy and Ravel with the folk idioms of his homeland, especially its captivating flamenco dances and soulful gypsy songs. *The Three Cornered Hat* was first performed at London's Alhambra Theatre in 1919 with décor by the young Picasso, and choreography by the dancer Léonide Massine. It was an instant hit.

The young Stravinsky inherited his talent for sensuous orchestration from his teacher Rimsky-Korsakov, another lover of Spanish music. His fantastical score for *The Firebird*, based on a Russian folk-tale involving a mythical bird who helps a prince destroy the spell of an evil magician, was first unveiled at the Paris Opera in June 1910, and became a mainstay of the Ballets Russes' repertoire. Meanwhile French composers from Bizet onwards frequently looked beyond the Pyrenees for inspiration: Lalo's brilliant

and colourful *Symphonie espagnole* (Spanish Symphony) for violin and orchestra, written for the Parisian-trained virtuoso Pablo de Sarasate, appeared at the same time as *Carmen*, and has remained a perennial favourite.

## PROGRAMME NOTE WRITERS

**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 Classic Arts Productions, a major supplier of independent programmes to BBC Radio.

**Paul Griffiths** has been a critic for nearly 40 years, including for *The Times* and *The New Yorker*, and is an authority on 20th- and 21st-century music. Among his books are studies of Boulez, Ligeti and Stravinsky. He also writes novels and librettos.

**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 25 October 2018 7.30pm  
Barbican Hall

### TCHAIKOVSKY'S FIFTH

Mussorgsky Night on the Bare Mountain  
Szymanowski Violin Concerto No 2  
Tchaikovsky Symphony No 5

**Philippe Jordan** conductor  
**Nikolaj Szeps-Znaider** violin

RECOMMENDED BY  
CLASSIC FM

Thursday 1 November 2018 7.30pm  
Barbican Hall

### HOMELANDS

Kodály Dances of Galánta  
James MacMillan Trombone Concerto  
(UK premiere)  
Shostakovich Symphony No 4

**Gianandrea Noseda** conductor  
**Peter Moore** trombone

LSO Platforms: Guildhall Artists  
6pm Barbican Hall  
Free entry

Sunday 4 November 2018 7pm  
Barbican Hall

### ALL THE HILLS AND VALES ALONG

James MacMillan  
All the Hills and Vales Along \*  
Shostakovich Symphony No 4

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

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

**14-18-NOW**  
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Marking the First World War Centenary

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# Manuel de Falla Scenes and Dances from 'The Three Cornered Hat' Part I 1919

- 1 Introduction
- 2 Afternoon
- 3 The Miller's Wife
- 4 The Magistrate
- 5 The Grapes

**M**anuel de Falla's musical style skilfully marries the orchestral colour-wash of his friends Debussy and Ravel (he lived in Paris for seven years) with the flamenco dances and soulful gypsy songs of his native Andalucía. *The Three Cornered Hat* was one of several pieces Falla wrote after returning to Spain during World War I. Based on a story taken from an old Spanish ballad, it started life as a pantomime with singing and dancing. The impresario **Serge Diaghilev** > was impressed by the piece and persuaded Falla to rework it for his Ballets Russes Company. With décor by the young Picasso, and choreography by the dancer Léonide Massine, the ballet was first performed at London's Alhambra Theatre in 1919. It was a major hit from the start, and has always been one of Falla's most popular pieces.

The action takes place at a mill in a sleepy Andalusian village where, during a hot afternoon, the miller is trying to teach his pet blackbird to tell the time. Listen for its high-pitched whistles – eventually it gets

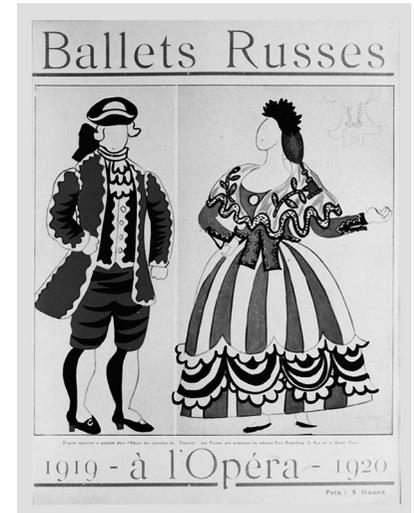
'Tonight there will be much excitement among the ultra-artistic set and lovers of the Russian ballet generally. For a new ballet will be produced by the wonderful Massine ... This is *The Three Cornered Hat*, with music by Manuel de Falla, the Spanish composer (who is a very clever falla indeed).'

The London paper *Daily Sketch*, 22 July 1919

'two o'clock' right. The miller's pretty wife is noticed first by a passing dandy, and then by the pompous village Mayor (and magistrate), who wears a three-cornered hat to denote his important status. The jealous miller, in his turn, blows a kiss to a passing girl, but his wife objects, and they are quickly reconciled. The miller's wife hears the Mayor returning, and tells her husband to hide. She decides to tease the Mayor by dancing first a lively Spanish fandango (complete with castanets), then a more formal minuet, introduced by a solo bassoon. The Mayor tries to dance with her, but she taunts him with a bunch of grapes until he loses his temper and falls over while trying to grab her. The miller appears with a stick in his hand, pretending that he has heard intruders. The embarrassed Mayor is dusted down and sent on his way, while the miller and his wife dance her fandango together. □

## > DIAGHILEV & THE BALLETS RUSSES

The Ballets Russes company was conceived by impresario Serge Diaghilev and performed throughout Europe and on tours to North and South America between 1909 and 1929, though the company never performed in Russia. It is widely regarded as the most influential of the 20th century, partly because of its ground-breaking artistic collaborations with young choreographers, composers, designers, and dancers. Diaghilev commissioned music from Stravinsky, Debussy, Ravel and Prokofiev, as well as artwork from Wasily Kandinsky, Alexandre Benois and Pablo Picasso, and designs from Léon Bakst and Coco Chanel.



> Pablo Picasso's costume design for the original 1919 London production of *The Three Cornered Hat*

© Succession Picasso/DACS, London 2018

# Manuel de Falla Three Dances from 'The Three Cornered Hat' Part II 1919

- 1 **The Neighbours (Seguidilla)**
- 2 **The Miller's Dance (Farruca)**
- 2 **Final Dance (Jota)**

It's St John's Eve, and a party is in progress at the mill. The neighbours celebrate with a seguidilla, while the miller shows off by dancing a rhythmic farruca in flamenco style. Suddenly there's a knock at the gate (the Fate motif from Beethoven's Fifth Symphony). The magistrate has sent officers to arrest the miller. His wife retires sadly to her room (as voices outside sing a nocturne): the blackbird and a cuckoo clock announce that it's nine o'clock.

Now the perfidious Mayor reappears – rather drunk – for another assault on the object of his desire. He tries to dance a minuet, and tumbles into the millstream. The miller's wife confronts and taunts him, but runs off in a fright when he brandishes a gun. The angry Mayor enters the miller's house, takes off his hat and sodden clothes, and falls asleep in the miller's bed. There he is discovered by the miller, who has escaped from jail. Jumping to the obvious conclusion, and determined on revenge, the miller dresses up in the Mayor's clothes, and sets off to pay a visit to the Mayor's wife. The Mayor meanwhile wakes up, finds his clothes are gone, and puts on some of

the miller's instead – only to find himself arrested by his own officers. Finally the miller and his wife return, and matters are sorted out to the strains of a rumbustious jota, while the lecherous Mayor's effigy is tossed in a blanket by the derisive villagers. □

Programme Notes by Wendy Thompson

## ▷ FIRST IMPRESSIONS

The London critics were of the same opinion as the public; *The Three Cornered Hat* was a complete success. *A Daily Express* headline the day after the 1919 premiere reported an 'Alhambra Dance Sensation: Spectators Electrified by the Jota' while *The Evening News'* Woman in London column confessed: 'I don't know how many 'curtains' there were after *The Three Cornered Hat* ... Someone said 14, but I did not count. I was too busy clapping my hands til they tingled.'



## ▷ MANUEL DE FALLA 1876–1946

Manuel de Falla is considered by many to be one of the most influential Spanish composers of the 20th century. His music is characterised by a distinctive use of instrumental colour, and its dance-like quality based on the traditional folk melodies of Andalusia.

His musical education started at home where he was taught piano by his grandfather and mother. At the age of 20 he moved to Madrid to attend the Real Conservatorio de Música y Declamación where he studied piano and composition.

In 1905 Falla established himself as a major talent, winning two prestigious national competitions for composition and performance.

In 1907 he travelled around France, Belgium, Switzerland and Germany as part of a touring theatre company. He received a grant in 1908 from the Spanish King Alfonso XIII to live in Paris whilst he completed the composition of his *Pièces Espagnoles*. During his time in Paris he encountered many important musical figures, including Debussy and Ravel. After several years travelling and composing, Falla returned to Madrid in 1914. During this period of his life he composed many of his best-known works including the ballets *El Amor Brujo* (1925) and *The Three Cornered Hat* (1919).

In 1922 he retired to Granada where he established a cante jondo festival (dedicated to the performance of flamenco music) and composed his puppet opera *El Retablo de Maese Pedro* (1923), and his Concerto for Harpsichord and Five Instruments (1926). His late works show the influence of Stravinsky in their use of dissonance and angular rhythms, all the while maintaining a connection with his Spanish roots. □

Composer Profile by Benjamin Picard

# Édouard Lalo *Symphonie espagnole* 1874

- 1 **Allegro non troppo**
- 2 **Scherzando: Allegro molto**
- 3 **Intermezzo: Allegro non troppo**
- 4 **Andante**
- 5 **Rondo: Allegro**

Christian Tetzlaff violin

Lalo was, like his contemporaries Gounod and Offenbach, one of a generation of French composers who enjoyed success during the Second Empire. His family was strongly opposed to him studying music, so at the age of 16 he ran away from his home in Lille to study violin and composition at the Paris Conservatoire. His early compositions tended towards chamber music – then an unfashionable medium in France – and from 1855 he himself played viola and later violin in a string quartet. During the 1860s he expended much time and energy on an operatic flop, *Fiesque*, and only achieved success relatively late in life.

The formation in the 1870s of the influential Société Nationale, which promoted the works of contemporary French composers, inspired Lalo to turn his hand to orchestral works. He was also encouraged to do so by the great Spanish violinist Pablo de Sarasate, who was active in Paris at the

time. Famous for his effortless technique, perfect intonation, and the sweetness and purity of his tone, Sarasate was enjoying a hugely popular international career. Saint-Saëns dedicated both his Third Violin Concerto and the *Introduction and Rondo capriccioso* to Sarasate, and Lalo followed suit, first with his own Violin Concerto (1873), and then a year later with the *Symphonie espagnole*. He followed these up with two further works for violin and orchestra – a *Norwegian Fantasy* and a *Russian Concerto*, concertos for cello and for piano, and a symphony in G minor, before finally achieving his lifetime's ambition with the successful premiere of his opera *Le roi d'Ys* in 1888.

The *Symphonie espagnole*, however, is the piece for which Lalo is primarily remembered today. It dates from the same year as Bizet's masterpiece, the opera *Carmen* (both works were premiered around the same time, in early 1875), and both cashed in on the contemporary craze in France for all things Spanish. Although titled 'Symphony', the work is really a five-movement violin concerto. Like *Carmen*, and in homage to Sarasate, the piece draws on exotic Spanish idioms, which Lalo adapts to telling effect. It opens with a dramatic, declamatory statement in open fifths, after which the

violin develops the first of many Spanish-sounding themes, while the second subject is more lyrical. The second movement, a scherzo of Mendelssohnian lightness, has the character of a Spanish dance, with pizzicato strings imitating a guitar. In the slower, central section, the solo violin muses with telling intensity.

The third movement is an Intermezzo in habañera style, in which, after a lengthy orchestral introduction, the violin stars as an operatic diva. The melancholy character of Spanish flamenco comes to the fore here, and eventually the movement subsides into silence. It's followed by a slow Andante, which opens with a dirge-like theme on the brass in the home key of D minor, the preceding three movements having gradually climbed upwards by tonal steps from the starting point of A. The violin's wistful, elegiac theme almost prefigures the slow movement of Tchaikovsky's concerto, written three years later – Tchaikovsky was another composer greatly influenced by Bizet.

The rondo finale shows a much lighter side of Spanish life, with all the gaiety of a fiesta. The violin introduces an insouciant, playfully accented theme, and then engages in skittish dialogue with the woodwind. Another Spanish-sounding theme, marked

by characteristic triplet figuration, appears in a slower central episode, before the original theme returns and the piece ends in a virtuosic shower of left-hand pizzicato. □

Programme Note by Wendy Thompson

## Interval – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level. Visit the **Barbican Shop** on Level -1 to see our new range of **Gifts and Accessories**.

# Édouard Lalo in profile 1823–92



**N**apoleon's fall in 1815 left Édouard Lalo's soldier father without work and status, but by the time of Édouard's birth in 1823 his parents had re-established their roots in Lille. The young boy showed signs of musical talent, initially encouraged by his family and developed with violin and cello lessons at the Lille Conservatoire. When it became clear that Lalo wanted to pursue a musical career, however, his father attempted to block any further progress. The 16-year-old Édouard decided to leave home in favour of further studies in Paris, supporting a brief stint in Habeneck's violin class at the Paris Conservatoire and a longer run of private composition lessons with the money he earned from teaching and violin playing.

For a long time, Lalo composed in relative obscurity, his early works including two symphonies, which the composer subsequently destroyed. He gained a limited reputation in the 1840s following the publication of several salon pieces, spending much of the next decade playing, promoting and composing chamber music. In part due to his efforts, Paris saw a revival of chamber music in the 1850s. As a founder-member of the Armingaud Quartet, he helped introduce the quartets of Haydn, Mozart and Beethoven to Parisian audiences.

Lalo suffered a series of professional setbacks in the 1860s, especially so when his self-valued grand opera *Fiesque* was rejected for performance. His fame was secured in the 1870s with the performance of a series of boldly scored orchestral and instrumental works, the Violin Concerto in F major, the five-movement *Symphonie espagnole*, the Cello Concerto and the Divertissement prominent among them. Lalo scored a massive hit in 1888, when the Paris Opéra-Comique produced his exotic opera *Le roi d'Ys*. He died in Paris on 22 April 1892, survived by his wife and former pupil, Julie de Maligny, and their son Pierre Lalo, who achieved notoriety as a music critic. □

Composer Profile by Andrew Stewart

## VIOLIN CONCERTOS IN 2018/19

Thursday 25 October 2018 7.30pm

### SZYMANOWSKI 2

Philippe Jordan conductor  
Nikolaj Szeps-Znaider violin

Sunday 16 December 2018 7pm  
Tuesday 18 December 2018 7.30pm

### BRAHMS

Sir Simon Rattle conductor  
Leonidas Kavakos violin

Thursday 14 & 21 March 2019 7.30pm

### DVOŘÁK

Bernard Haitink conductor  
Isabelle Faust violin

Thursday 30 May 2019 7.30pm

### BEETHOVEN

Michael Tilson Thomas conductor  
Julia Fischer violin

# Igor Stravinsky *The Firebird – Suite* 1910, rev 1945

- 1 Introduction –  
The Firebird and its Dance – Variation
- 2 Pantomime I
- 3 Pas de deux:  
Firebird and Tsarevich Ivan
- 4 Pantomime II
- 5 Scherzo: Dance of the Princesses
- 6 Pantomime III
- 7 Rondo: The Princesses' Khorovod
- 8 Infernal Dance of Kashchei
- 9 Lullaby of the Firebird
- 10 Final Hymn

**T**he *Firebird* was Stravinsky's first commission for Serge Diaghilev's Ballet Russes. Having settled on the exotic Russian folk-tale of the magical Firebird as a suitable ballet subject and extracted a scenario from his choreographer, Mikhail Fokine, Diaghilev took the bold step of approaching Stravinsky, then a young and virtually unknown composer. His gamble paid dividends. *The Firebird* was first performed on 25 June 1910 at the Paris Opéra, with the great ballerina Tamara Karsavina in the title role. Opulent decor, choreography and Stravinsky's luminous score made *The Firebird* an instant hit, and it remained the mainstay of the Ballets Russes' repertory until its disbandment.

—  
'The stage and the whole theatre glittered at the premiere  
and that is all I remember.'

Igor Stravinsky, on the premiere of *The Firebird*

—

Stravinsky later made three orchestral suites from the ballet, in 1911, 1919 and 1945. The last of these was based on the 1919 version, in which Stravinsky – in tune with post-war austerity – had reduced the colossal orchestra. However, to the five movements of the 1919 version, Stravinsky now added five more numbers taken from the original score, partly to make a more versatile alternative concert or stage version of the ballet, and also to protect his copyright, following a successful lawsuit brought by the original Russian publisher of the score.

A mysterious opening introduces the Firebird, who performs her Dance and Variation. Prince Ivan captures her, and after a brief linking section called 'Pantomime' they perform a pas de deux. Ivan releases the Firebird in exchange for one of her magic feathers. Another short linking passage takes him to the magician Kashchei's palace, where he finds himself surrounded by

captive princesses ('Scherzo: Dance of the Princesses'), and falls in love with the most beautiful of them. After a further linking passage the princesses perform a Round Dance, but Kashchei and his minions arrive and take Ivan prisoner in an exotic Infernal Dance. Ivan uses his magic feather to summon the Firebird, who puts Kashchei and his retinue to sleep in a hypnotic Lullaby. In the Finale, Ivan destroys the magic egg shell in which Kashchei keeps his evil soul. The spell is broken, the captives are freed, and the Prince marries his chosen princess in a radiant, hymn-like epithalamium. □

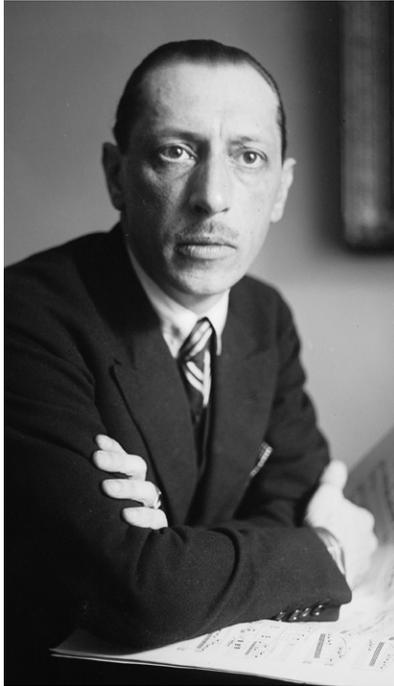
Programme Note by Wendy Thompson



## ▷ THE FIREBIRD COSTUME

The image above is taken from an original design for the character of the Firebird by revolutionary costume and set designer Léon Bakst (1866–1924). Bakst was associated with Diaghilev's Ballets Russes from 1909 to 1922. His costumes were ornate, intricate and cast in bold colours to heighten the effect of the company's new choreography.

# Igor Stravinsky in profile 1882–1971



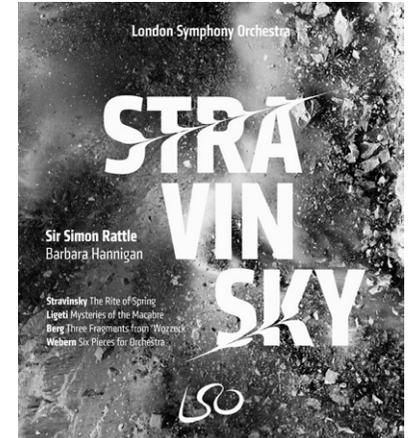
**T**hird in a family of four sons, Igor Stravinsky had a comfortable upbringing in St Petersburg, where his father was Principal Bass at the Mariinsky Theatre. In 1902 he started lessons with Rimsky-Korsakov, but he was a slow developer, and hardly a safe bet when Diaghilev commissioned *The Firebird*. The success of that work encouraged him to remain in western Europe, writing scores almost annually for Diaghilev. The October Revolution of 1917 sealed him off from his homeland; his response was to create a rural Russia of the mind, in such works as the peasant-wedding ballet *Les Noces* (1914–23). Before that was completed, a ballet based on 18th-century music, *Pulcinella* (1919–20), opened the door to a whole neo-Classical period, which was to last three decades and more. He also began spending much of his time in Paris and on tour with his mistress Vera Sudeikina, while his wife, mother and children lived elsewhere in France.

Up to the end of the 1920s, his big works were nearly all for the theatre (including the nine he wrote for Diaghilev). By contrast, large-scale abstract works began to dominate his output after 1930, including three symphonies, of which the first, *Symphony of Psalms* (1930), marks also his reawakened religious observance.

In 1939, soon after the deaths of his wife and mother, he sailed to New York with Vera, whom he married, and with whom he settled in Los Angeles. Following his opera *The Rake's Progress* (1947–51) he began to interest himself in Schoenberg and Webern, and within three years had worked out a new serial style. Sacred works became more and more important, to end with *Requiem Canticles* (1965–66), which was performed at his funeral, in Venice in 1971. □

Composer Profile by Paul Griffiths

## ▷ STRAVINSKY ON LSO LIVE



**Stravinsky** The Rite of Spring  
**Ligeti** Mysteries of the Macabre  
**Berg** Three Fragments from 'Wozzeck'  
**Webern** Six Pieces for Orchestra

**Sir Simon Rattle** conductor  
**Barbara Hannigan** soprano

Blu-ray & DVD set  
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[Isolive.co.uk](http://Isolive.co.uk)

# Jaime Martín conductor



**J**aime Martín has risen quickly to international acclaim as a conductor, following his prominent career as a flautist. Recently announced as Music Director Designate of the Los Angeles Chamber Orchestra, he begins his tenure in September 2019. In 2013, he became Artistic Director and Principal Conductor of Gävle Symphony Orchestra. He is also Chief Conductor of Orquesta de Cadaqués and Artistic Director of the Santander International Festival.

Forthcoming debuts include performances with the Royal Stockholm Philharmonic, Colorado Symphony, Sydney Symphony, Melbourne Symphony and Gulbenkian Orchestras. He also tours throughout Europe with the Gävle Symphony Orchestra and Orquesta de Cadaqués, with performances at the Concertgebouw in Amsterdam, Zürich's Tonhalle and at the Prague Spring Festival.

Highlights of Martín's 2017/18 season included the opening of the Los Angeles Chamber Orchestra's season with Joshua Bell as soloist, debuts with the Frankfurt Radio Symphony, Bilbao Symphony, Essen Philharmonic and Bordeaux Orchestras, and returns to the New Zealand Symphony, RTÉ National Symphony Orchestra and Swedish Radio Symphony Orchestras.

Since turning to conducting only five years ago, he has worked with an impressive list of orchestras, including the London Philharmonic Orchestra, Orchestre Philharmonique de Radio France, Royal Liverpool Philharmonic Orchestra, Barcelona Symphony Orchestra, Philharmonia Orchestra, Saint Paul Chamber Orchestra and the Queensland Symphony Orchestra. He has also made appearances with the Royal Scottish National Orchestra, RTVE Symphony Orchestra in Madrid, Orchestre National du Capitole de Toulouse, Swedish Radio Symphony Orchestra, Orquesta Sinfônica do Estado de São Paulo, London Mozart Players, Lausanne Chamber Orchestra, Beijing Symphony Orchestra and the Academy of St Martin in the Fields.

Martín made his operatic debut conducting Mozart's *The Magic Flute* at El Escorial Madrid and San Sebastian Festival in August 2012. He made his English National Opera debut in February 2013 conducting Rossini's *The Barber of Seville* and returned in autumn 2014 for Mozart's *The Marriage of Figaro*.

Martín's recordings include the Brahms Serenades with the Gävle Symphony Orchestra for the label Ondine, as well as *Songs of Destiny*, a recording of Brahms choral works with the Gävle Symphony and

Eric Ericson Choir. He has also recorded Schubert's Symphony No 9, Montsalvatge's *Petita Suite Burlesca*, Halffter's *Sinfonietta* and Beethoven's Symphony No 3 with the Orquesta de Cadaqués. In 2015 he recorded James Horner's symphonic work *Collages for four horns and orchestra*.

Solo recordings as a flautist include Mozart's Flute Concertos with Sir Neville Marriner and a premiere recording of the Sinfonietta-Concerto for Flute and Orchestra, written for him by Xavier Montsalvatge and conducted by Gianandrea Noseda. He has also recorded Bach's works for flute, violin and piano with Murray Perahia and the Academy of St Martin in the Fields for Sony, and Mozart's Flute Quartet for EMI.

Born in Santander, Spain, Jaime Martín studied with Antonio Arias in Madrid and with Paul Verhey in The Hague, Netherlands. □

# Christian Tetzlaff violin



**E**qually at home in classical, romantic and contemporary repertoire, Christian Tetzlaff is known for his interpretations of the concertos by Beethoven, Brahms, Tchaikovsky, Berg and Ligeti, and is renowned for his innovative chamber music projects and performances of Bach's solo repertoire.

The 2018/19 season sees Tetzlaff perform with many distinguished orchestras from across the world including the Deutsches Symphonie-Orchester in Berlin, NDR Radiophilharmonie, Munich Philharmonic, Luzerner Sinfonieorchester and Helsinki Philharmonic Orchestra in Europe, as well as the Detroit, New World and Toronto Symphony Orchestras in North America. In Asia he performs with the Seoul Philharmonic and the NHK Symphony Orchestras, joining the latter on a tour to Vietnam. In the United Kingdom, in addition to his concerts in London and on tour with the LSO, he returns to the London Philharmonic Orchestra, City of Birmingham Symphony and BBC Philharmonic Orchestras.

Last year saw Tetzlaff reunite with Sir Simon Rattle to open the LSO's 2017/18 season; tour with the London Philharmonic Orchestra and Vladimir Jurowski to the George Enescu Festival, Bucharest and

Musikfest Bremen; and return to Wigmore Hall for a season-long residency, including a duo recital with Lars Vogt and performances with the Tetzlaff Quartett and Jörg Widmann.

His regular collaboration with conductor Robin Ticciati continued with tours to Dubai with the Chamber Orchestra of Europe; Frankfurt, Hamburg and Essen with the Deutsches Symphonie-Orchester Berlin; and a return to Edinburgh with the Scottish Chamber Orchestra.

He is a former Artist-in-Residence with the Berlin Philharmonic, and other projects during the last season saw him give concerts with Paavo Järvi and the NHK Symphony, and Lahav Shani with the Israel Philharmonic Orchestra. Other appearances included the Rundfunk-Sinfonieorchester in Berlin with Vladimir Jurowski, the Konzerthausorchester Berlin with Juraj Valčuha, the Deutsche Kammerphilharmonie Bremen with Paavo Järvi, and the Tonhalle-Orchester Zürich with Ton Koopmann.

Increasingly in demand as a chamber musician, Tetzlaff returns to North America this season with his long-time chamber partners Tanja Tetzlaff and Lars Vogt for a trio tour visiting Carnegie Hall in New York, as well as San Francisco, Washington and

Vancouver. He also performs with the Tetzlaff Quartett across Europe, and will appear in Leipzig, Luxembourg, Ghent and Berlin.

His recordings have received numerous prizes, most recently the *Gramophone* Classical Music Award in 2018 for his album of Bartók's Violin Concertos Nos 1 and 2 with Hannu Lintu and the Finnish Radio Symphony Orchestra. Other awards include the Diapason d'Or, Edison, Midem Classical, as well as several Grammy nominations. His discography also includes the Violin Concertos by Dvořák, Mozart, Lalo, Sibelius, Tchaikovsky, Beethoven and Jörg Widmann; Mark-Anthony Turnage's *Mambo Blues* and *Tarantella*; and violin sonatas by Mozart, Bartók, Schumann and Brahms.

Born in Hamburg in 1966, Christian Tetzlaff studied at the Lübeck Conservatory with Uwe-Martin Haiberg and in Cincinnati with Walter Levin.

He plays a violin by German maker Peter Greiner and teaches regularly at the Kronberg Academy, near Frankfurt. □

# London Symphony Orchestra on stage tonight

## Leader

Julien Szulman

## First Violins

Carmine Lauri  
Ginette Decuyper  
Gerald Gregory  
Maxine Kwok-Adams  
Elizabeth Pigram  
Claire Parfitt  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Rhys Watkins  
Morane Cohen-Lamberger  
Laura Dixon  
Hilary Jane Parker  
Erzsebet Racz  
Helena Smart

## Second Violins

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
Matthew Gardner  
Julian Gil Rodriguez  
Naoko Keatley  
Belinda McFarlane  
Andrew Pollock  
Ingrid Button  
Alix Lagasse  
Gordon MacKay  
Greta Mutlu  
Csilla Pogany

## Violas

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
German Clavijo  
Robert Turner  
Cynthia Perrin  
Paloma Cueto-Felgueroso Mejias  
May Dolan  
Stephanie Edmundson  
Nancy Johnson  
Sofia Silva Sousa

## Cellos

Rebecca Gilliver  
Alastair Blayden  
Jennifer Brown  
Eve-Marie Caravassilis  
Daniel Gardner  
Hilary Jones  
Penny Driver  
Victoria Harrild  
Kim Mackrell  
Deborah Tolksdorf

## Double Basses

Graham Mitchell  
Colin Paris  
Patrick Laurence  
Thomas Goodman  
Joe Melvin  
Emre Ersahin  
Jim Vanderspar  
Nicholas Worters

## Flutes

Gareth Davies  
Luke O'Toole

## Piccolo

Patricia Moynihan

## Oboes

Juliana Koch  
Rosie Jenkins

## Cor Anglais

Christine Pendrill

## Clarinets

Andrew Marriner  
Chi-Yu Mo

## Bassoons

Rachel Gough  
Joost Bosdijk

## Horns

Diego Incertis  
Angela Barnes  
Alex Wide  
Jonathan Lipton  
Andrew Budden

## Trumpets

David Elton  
Toby Street  
Paul Mayes

## Trombones

Dudley Bright  
James Maynard

## Bass Trombone

Paul Milner

## Tuba

Sasha Koushk-Jalali

## Timpani

Nigel Thomas

## Percussion

Neil Percy  
David Jackson  
Sam Walton  
Tom Edwards  
Paul Stoneman

## Harp

Bryn Lewis

## 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  
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