

TONIGHT'S CONCERT

TCHAIKOVSKY FIFTH SYMPHONY

Thursday 27 January 2022 7-9pm
Barbican

Maurice Ravel Le tombeau de Couperin

Wolfgang Amadeus Mozart Violin Concerto No 5 in A major K219

Interval

Pyotr Ilyich Tchaikovsky Symphony No 5 in E minor Op 64

Nathalie Stutzmann conductor

Alina Ibragimova violin

Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this evening's concert conducted by Nathalie Stutzmann, whom we are looking forward to working with again following her LSO conducting debut in January 2020. We are also joined tonight by soloist Alina Ibragimova, a great friend of the LSO, having performed regularly with the Orchestra at the Barbican. Most recently, during the

pandemic, her artist portrait with the Orchestra was delivered digitally from LSO St Luke's, where she has previously also given numerous chamber recitals. Tonight she performs Mozart's Violin Concerto No 5.

The concert opens with Ravel's *Le tombeau de Couperin*, originally a suite for solo piano dedicated to friends who had died in World War I, and reconceived as an orchestral version in 1919. After the interval we hear Tchaikovsky's stirring Fifth Symphony, closing the concert in dramatic fashion.

I hope you enjoy tonight's performance and that you will be able to join us again soon. Next month we look ahead to concerts with Gianandrea Noseda, LSO Principal Guest Conductor, when he continues his Shostakovich cycle, recorded for LSO Live, with the composer's Symphonies Nos 14 and 15, paired with Beethoven's Seventh Symphony and the 'Emperor' Piano Concerto.

Coming Up

Thursday 3 February 7pm
Barbican

SHOSTAKOVICH & BEETHOVEN

Gianandrea Noseda conducts Shostakovich's elegiac Symphony No 14 (with soprano Elena Stikhina and bass Vitalij Kowaljow) and Beethoven's life-affirming Symphony No 7.

Sunday 6 & 13 February 7pm
Barbican

BEETHOVEN 'EMPEROR' & SHOSTAKOVICH

Beethoven's last piano concerto meets Shostakovich's final symphony, and in the hands of Gianandrea Noseda and Beatrice Rana, they both have something remarkable to say.

Friday 11 February 1pm & 6pm
LSO St Luke's

BBC RADIO 3 CONCERTS RACHMANINOFF & FRIENDS

Our regular chamber music series from LSO St Luke's, with BBC Radio 3. Olena Toka and Igor Gryshyn explore a selection of songs at 1pm, and pianist Boris Giltburg performs sonatas by Rachmaninoff and Prokofiev at 6pm.

iso.co.uk/bbcradio3

Thursday 17 February 7pm
Barbican

COPLAND, OFFENBACH & WEILL

New York – Paris – London: Barbara Hannigan can-cans through the Jazz Age in this transatlantic celebration of melody, colour and riotous fun.

iso.co.uk/whats-on

Contents

ABOUT THE MUSIC AND COMPOSERS

- 4 Le tombeau de Couperin
- 5 Maurice Ravel
- 6 Violin Concerto No 5 in A major K219
- 7 Wolfgang Amadeus Mozart
- 8 Symphony No 5 in E minor Op 64
- 9 Pyotr Ilyich Tchaikovsky

ABOUT THE ARTISTS

- 10 Nathalie Stutzmann
- 11 Alina Ibragimova
- 12 The Orchestra

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

Editorial Photography Randal Mackechnie,
Heida Gudmundsdottir, Eva Vermandel
Print John Good 024 7692 0059
Advertising Cabbells Ltd 020 3603 7937

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

TELL US WHAT YOU THINK

We always want to make sure you have a great experience, and appreciate your feedback. Visit iso.co.uk/survey or scan the QR code to fill out a short survey about the concert.



Le tombeau de Couperin

Maurice Ravel

- 1 Prelude
- 2 Forlane
- 3 Menuet
- 4 Rigaudon

 1914–17,
orchestrated 1919

 17 minutes

Programme note by
Kate Hopkins

A forlane or furlana is a folk dance from the Italian region of Friuli Venezia Giulia. It was introduced to France in the 1690s.

Maurice Ravel began work on *Le tombeau de Couperin* in the spring of 1914, with a piano transcription of the 'Forlane' from François Couperin's fourth *Concert royal*, a chamber music suite published in 1722. A 'Forlane' of Ravel's own soon followed, and in September he announced to his friend Roland-Manuel that he was composing a complete 'French suite' for piano. However, his duties as an ambulance driver during World War I meant that he did not finish it until 1917. He dedicated each of the six movements of the piano suite to a friend who had been killed in the war. These friends included Joseph de Marliave, whose wife Marguerite Long gave the work's premiere on 11 April 1919 at the Salle Gaveau in Paris.

Le tombeau de Couperin reveals Ravel's deepening interest in neo-Classicism, a stance by which composers rejected Romantic music's large-scale structures and grand passions in favour of the elegance, balance and restraint they associated with earlier Baroque and Classical works. The piece also shows how anti-German feelings during the war compelled French composers to explore their own cultural heritage. Ravel claimed his title was a tribute to 18th-century French music in its entirety, rather than to Couperin in particular.

The success of the piano suite's premiere encouraged Ravel to turn four of its six movements (omitting the original Fugue and Toccata) into an orchestral suite. Compared to his opulent pre-war orchestral works the scoring is light: harp, cor anglais

and piccolo feature, but trombones, tuba and percussion do not. The orchestral premiere on 28 February 1920, with conductor Rhené-Baton and the Padeloup Orchestra, was even more successful than the piano one, and led Roland-Manuel to declare 'the transcription outdid the charm of the original'.

The woodwind-dominated 'Prelude' pays homage to French-Baroque keyboard music through its *moto perpetuo* (literally perpetual motion, a continuous stream of) triplets, and flourishing ornaments, (musical embellishments). The movement builds to a rich climax, before dying away in the witty concluding bars. The 'Forlane' is characterised by skipping dotted rhythms, staccato (detached) phrases, and a pensive, chromatically-tinged refrain. Throughout, Ravel makes expressive use of a wide range of contrasting instrumental tones.

The outer sections of the 'Menuet' feature a lyrical oboe solo, and modal harmonies (based on antique scales) not dissimilar to those in contemporaneous works by Ravel's pupil and friend Ralph Vaughan Williams. The sombre central section is a *musette* (a folk dance characterised by a drone bass). *Le tombeau de Couperin* ends with a lively 'Rigaudon', based on a dance that originated in Provence and the Languedoc. The exuberant outer sections – the first time the brass instruments play a prominent role – contrast with a gentler central episode, where woodwind solos with pizzicato (plucked) string accompaniment give the air of a playful serenade.

Maurice Ravel In Profile

1875 to 1937 (France)

Although born in a rural Basque village, Maurice Ravel was raised in Paris and was accepted as a preparatory piano student at the Conservatoire in 1889. When a full-time student, Ravel was introduced (in 1893) to Emmanuel Chabrier, who he regarded as 'the most profoundly personal, the most French of our composers'. Around this time Ravel also met and was influenced by Erik Satie.

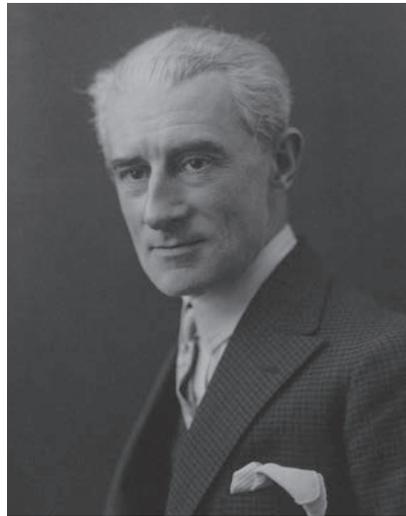
In the decade following his graduation in 1895, Ravel scored a notable hit with the *Pavane pour une infante défunte* for piano (later orchestrated). Even so his works were rejected several times by the backward-looking judges of the Prix de Rome competition for not satisfying the demands of academic counterpoint. He wrote many outstanding pieces in the early years of the 20th century, including the evocative *Miroirs* for piano, the String Quartet and his first opera, *L'heure espagnole*.

In 1909 Ravel was invited to write a large-scale work for Serge Diaghilev's Ballets Russes, and he completed the score to *Daphnis and Chloé* three years later.

At this time, he also met Igor Stravinsky and first heard the expressionist works of Arnold Schoenberg. During World War I, he enlisted with the motor transport corps. He was invalided out in late-1916 shortly before the death of his mother, and returned to composition slowly from 1917, completing the piano suite *Le tombeau de Couperin* and the ballet *La valse* (for Diaghilev), and beginning work on his second opera, *L'enfant et les sortilèges*.

Ravel's late works include the Concerto in G and Concerto for the Left Hand for piano, the Violin Sonata and the famous *Boléro*. From 1932 until his death in 1937, he experienced the progressive effects of Pick's Disease and was unable to compose.

His emotional expression is most powerful in his imaginative interpretations of the unaffected worlds of childhood and animals, and of exotic tales. Spain also influenced the composer's creative personality through his mother's Basque inheritance, together with his liking for the formal elegance of 18th-century French art and music.



IN BRIEF

Born 1875, Ciboure

Died 1937, Paris

Musical training
Paris Conservatoire

Musical acquaintances
Gabriel Fauré, Claude Debussy, Manuel de Falla, Erik Satie, Igor Stravinsky

Best known for
Ballets and orchestral works including *Rapsodie espagnole*, *Daphnis and Chloé* and *La valse*; the operas *L'heure espagnole* and *L'enfant et les sortilèges*; String Quartet; Piano Trio; many songs and piano pieces

Composer profile by
Andrew Stewart

Violin Concerto No 5 in A major K219

Wolfgang Amadeus Mozart

- 1 **Allegro aperto**
- 2 **Adagio**
- 3 **Rondeau:
Tempo di Menuetto**



1775



30 minutes

Programme note by
Lindsay Kemp

Wolfgang Amadeus Mozart's period of devotion to the violin concerto was a short one. Having composed his first in 1773 and then returned to the form with a further four in the second half of 1775, he produced no more in the remaining 16 years of his life. Subsequent concertos included examples for horn, oboe, flute, clarinet and, most gloriously, piano, yet the violin never occupied him again in this regard. Regrettable, as the fifth (and final) of his violin concertos shows considerable beauty and all-round compositional skill.

Completed on 20 December 1775 – only two months after the Fourth – the Fifth Violin Concerto is a piece that, while technically demanding, combines radiant warmth with sprightly humour, and violinistic athleticism with sublime poetry. Conceived on a notably larger scale than his earlier concertos, it has the look of a new stage of development for the composer – so how strange it is that, at the age of 19, Mozart chose to write no more concertos for violin.

This is a concerto not to be hurried, as is soon established. The opening is surprisingly unassertive, with the orchestral violins striding out lightly over a quivering accompaniment. The soloist emerges with six bars of pensive soaring over a murmuring accompaniment, eventually bursting out into a new theme full of swaggering self-confidence and revealing the opening to have been an accompaniment in search of

a tune. Note, too, how the little upward sweep that ends the first orchestral section is taken up for development later in the movement. Interestingly the tempo marking, the speed or pulse of the music, is one that Mozart seems to have been almost the only composer to use: *aperto* can be translated from Italian variously as 'open', 'bold', 'clear' or 'frank'.

The slow movement contains an effortless touching melody for the solo violin, with the orchestra supplying the most loving of accompaniments. The concerto finishes with a 'Rondeau' in which returns of the opening theme are interspersed with contrasting episodes. As in the finales of his Third and Fourth Violin Concertos, Mozart takes the opportunity to introduce an element of humorous impersonation. In the earlier works this took the form of bagpipe-and-drone effects. Here it is an exhilarating excursion into what is usually called 'Turkish' music. In fact this style – evoked through exaggerated melodic leaps, pounding rhythms and *col legno* effects (hitting the strings with the wood of the bow) in the cellos and basses – owes more to Hungarian gypsy music, but for most Europeans of Mozart's time its exoticism would have seemed Turkish enough. Mozart himself borrowed some of this section from music he had already written for a ballet entitled *Le gelosie del seraglio* (The Jealousies of the Harem); the reason behind this particular musical joke, however, remains a mystery.

Wolfgang Amadeus Mozart In Profile

1756 to 1791 (Austria)

Wolfgang Amadeus Mozart was one of the most extraordinary child-prodigy musicians in history. He was born in Salzburg, son of the violinist and teacher Leopold Mozart. Wolfgang's sister, Anna Maria ('Nannerl'), was reputedly as talented as he was. The proud Leopold toured both of them around the royal courts of Europe to display their skills. This, perhaps inevitably, led to a sometimes toxic father-son relationship.

Mozart's early adulthood was further stamped by trauma when he travelled to Paris with his mother in 1778 in an attempt to establish a career there: the sojourn ended in tragedy when she died. His move to Vienna in 1781 was an act of rebellion against his father's insistence that he should stay home and provide income for the family. Instead, Mozart married Constanze Weber, and soon gained a foothold in the imperial capital, with some initial support from

Emperor Joseph II. A series of subscription concerts, for which he wrote numerous symphonies and piano concertos, set him on a stellar path. His operas *The Marriage of Figaro* and *Don Giovanni* were performed both in Vienna and in Prague, where they had considerable success.

The Austro-Turkish War, however, heralded a period of reduced prosperity in which the aristocracy was less able to support artistic work. Mozart's debts accumulated, his health began to fail and when a mysterious visitor (now known to be Count Franz von Walsegg) commissioned a Requiem from him, Mozart, according to Constanze, became convinced he was writing his own requiem. He died on 5 December 1791, aged 35. His final works included the Clarinet Concerto, the operas *La clemenza di Tito* and *The Magic Flute*, and the incomplete Requiem.



IN BRIEF

Born 1756, Salzburg

Died 1791, Vienna

Musical training

Primarily private study with his father Leopold

Famous acquaintances

Joseph Haydn, Antonio Salieri, Lorenzo da Ponte, Emanuel Schikaneder

Best known for

Operas including *The Marriage of Figaro* and *The Magic Flute*; concertos for piano, clarinet, horn, oboe, flute and violin; 41 symphonies; chamber music including string quintets and quartets; Requiem

Composer profile by
Jessica Duchon

INTERVAL 20 minutes

Enjoying the concert?
Let us know.



@londonsymphony

Symphony No 5 in E minor Op 64

Pyotr Ilyich Tchaikovsky

- 1 **Andante - Allegro con anima**
- 2 **Andantino cantabile, con alcuna licenza**
- 3 **Valse: Allegro moderato**
- 4 **Finale: Andante maestoso - Allegro vivace**



1888



50 minutes

Programme note by
Andrew Huth

Ten years separate Pyotr Ilyich Tchaikovsky's Fourth and Fifth Symphonies, so it is hardly surprising that they are very different in character. By the end of those ten years, Tchaikovsky's personal life had become far more stable and his public career had expanded into Western Europe. He responded enthusiastically to new impressions, at the same time thinking deeply about his own approach to balancing Russian and Western styles. In 1887 he found himself in Hamburg, where he was approached by an elderly musician called Theodor Avé-Lallemant.

As Tchaikovsky recounted with a mixture of affection and amusement, the old man frankly confessed that he did not like the composer's music, and 'exhorted me almost tearfully to leave Russia and settle permanently in Germany, where classical traditions ... would free me from my shortcomings'.

Such a move would have been unthinkable. Tchaikovsky always felt himself intensely Russian and was usually homesick when abroad; but it was, surprisingly, to the obscure and ancient Avé-Lallemant that he dedicated his next symphony. He sketched it in May and June 1888, on his return to Russia, completing the score in October.

The Fifth Symphony has everything that Tchaikovsky's music is valued for: clarity of ideas, a sensuous feeling for colour and a powerful directness of effect. The melancholy and nostalgia that is so much a part of Tchaikovsky's character is set within a firm Classical structure that balances inward doubt against outward strength.

Tchaikovsky conducted the first performance on 17 November 1888 in St Petersburg. Then, after giving further performances in Russia, he introduced it to Germany in Hamburg. He found the next room in his hotel was occupied by composer Johannes Brahms, who had prolonged his stay to hear the rehearsal.

'He was very kind. We had lunch together after the rehearsal, and quite a few drinks. He is very sympathetic and I like his honesty and open-mindedness. Neither he nor the players liked the Finale, which I also think rather horrible.'

A few days later, though, Tchaikovsky wrote to his brother:

'The players by degrees came to appreciate the Symphony more and more, and at the last rehearsal gave me an ovation. The concert was also a success. Best of all – I have stopped disliking the Symphony. I love it again.'

Unfortunately, we cannot know the dedicatee's opinion: old Avé-Lallemant was too ill to come to the concert.

The overall mood of each of Tchaikovsky's symphonies is established immediately at the beginning. Here the low clarinet and strings present a motto theme that recurs throughout the symphony. Among Tchaikovsky's sketches there is a scribbled note that gives some idea of what was in his mind: 'Introduction. Complete submission before Fate – or (what is the same thing) the

inscrutable design of Providence. Allegro: 1 Murmurs, doubts, laments ... 2 Shall I cast myself into the embrace of faith?'. The music tells us that Tchaikovsky's idea of fate is not a grim power, but something less hostile, holding the possibility also of happiness.

The central movements both relate to the varying moods of the first. The horn theme of the slow movement, after the sombre slow introductory string chords, is obviously a love song, and highlights Tchaikovsky's outstanding sense of orchestral colour. The appearances of the motto theme heard in the first movement are ominous, perhaps an expression of the composer's own thwarted search for love. The third movement is a waltz, subtly referring back to a passage in the first movement and reminding us that Tchaikovsky's next major work would be his ballet *The Sleeping Beauty*, with its inexhaustible wealth of dance movements.

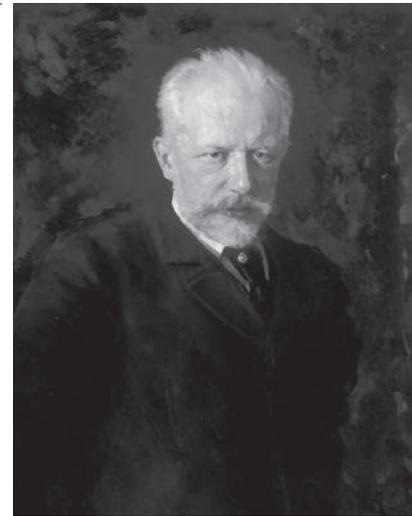
The first three movements all open quietly; the waltz is the first to end loudly, after a subdued appearance of the motto theme. This theme, now firm and confident, provides the long introduction to the finale. The main body of the movement is a vigorous, at times hectic, Russian dance full of rough high spirits. The motto theme is eventually absorbed into its course, and becomes exultant – or rather, shows a desire to be exultant, which is not quite the same thing, for there is something fragile even in Tchaikovsky's most positive statements.

Pyotr Ilyich Tchaikovsky In Profile

1840 to 1893 (Russia)

Born in Kamsko-Votkinsk in the Vyatka province of Russia on 7 May 1840, Pyotr Ilyich Tchaikovsky was the son of a mining engineer. His mother was of French extraction. In 1848 the family moved to the imperial capital, St Petersburg, where he was enrolled at the School of Jurisprudence. He overcame his grief at his mother's death in 1854 by composing and performing, and music remained a diversion from his job – as a clerk at the Ministry of Justice – until he enrolled as a full-time student at the St Petersburg Conservatory in 1863. His First Symphony was warmly received at its St Petersburg premiere in 1868. *Swan Lake*, the first of Tchaikovsky's three great ballet scores, was written in 1876 for Moscow's Bolshoi Theatre. Between 1869 and the year of his death Tchaikovsky composed over 100 songs, cast mainly in the impassioned Romance style and textually preoccupied with the frustration and despair associated with love, conditions that characterised his personal relationships.

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



IN BRIEF

Born 1840,
Kamsko-Votkinsk

Died 1893, St Petersburg

Musical training
St Petersburg Conservatoire

Musical acquaintances
Nikolai Rimsky-Korsakov,
Alexander Glazunov,
Anatoly Lyadov, Nikolai
and Anton Rubinstein,
Edvard Grieg

Best known for
Six symphonies; Violin
Concerto; First Piano
Concerto; the ballets *Swan
Lake*, *The Sleeping Beauty*
and *The Nutcracker*; the
operas *Eugene Onegin* and
The Queen of Spades

Composer profile by
Andrew Stewart

Nathalie Stutzmann

conductor



Nathalie Stutzmann has just been announced as Atlanta Symphony's Music Director from the start of the 2022/23 season. This makes her the second woman in history – after Marin Alsop – to lead a major American orchestra. In addition, this season she begins her position as the Philadelphia Orchestra's new Principal Guest Conductor. Her three-year tenure will involve a regular presence in the orchestra's subscription series in Philadelphia and at its summer festivals in Vail and Saratoga. Nathalie is also entering the fourth season of a highly successful tenure as Chief Conductor of the Kristiansand Symphony Orchestra, which has just been extended by a further two seasons to the end of 2022/23.

A rich variety of strands form the core of Nathalie's repertoire. Central European and Russian Romantic music is a strong focus, ranging from Beethoven, Schumann, Brahms and Dvořák through to the larger symphonic works of Tchaikovsky, Bruckner and Mahler, and repertory by Wagner and Richard Strauss. She also focuses on French 19th-century and impressionist repertoire. Highlights from her partnership with the Kristiansand Symphony Orchestra have included performances of Bruckner's Symphony No 7, Tchaikovsky's Symphony No 6 and a complete cycle of Beethoven symphonies.

Nathalie's guest-conducting appearances in the 2021/22 season include concerts with the Orchestre de Paris, Royal Stockholm Philharmonic, Hamburg NDR Elbphilharmonie Orchestra, Helsinki Radio Symphony, Minnesota Symphony, Pittsburgh Symphony, Seattle Symphony and San Francisco Symphony Orchestra. As an opera conductor, Nathalie has led celebrated productions of

Wagner's *Tannhäuser* in Monte Carlo and Boito's *Mefistofele* in Provence. In 2022, she will conduct Tchaikovsky's *The Queen of Spades* at La Monnaie, Brussels. Nathalie was scheduled to make her Metropolitan Opera debut in 2021 (cancelled due to Covid-19) and will debut in 2023.

Nathalie studied piano, bassoon and cello from a young age, and went on to study conducting with the legendary Finnish teacher Jorma Panula. She has been mentored by Seiji Ozawa and Sir Simon Rattle, who says that 'Nathalie is the real thing. So much love, intensity and sheer technique. We need more conductors like her'.

In London, she made a successful BBC Proms debut performing Wagner, Brahms and Mozart with *Opera News* writing 'Nathalie Stutzmann really is an impressive conductor. The sheer elegance she brings to her formidable technique, the effortless drive towards making much of the music sound so passionate and the ability to shock us into hearing something quite new in music we think we know is really rather refreshing'.

Also one of today's most esteemed contraltos, Nathalie has made more than 80 recordings as a singer, receiving many awards. Her latest album, *Contralto*, was released in January 2021 and was awarded *Scherzo's* 'Exceptional' seal, *Opera Magazine's* Diamant d'Or and Radio RTL's Classique d'Or. She is an exclusive recording artist with Warner Classics/Erato.

Nathalie has been named a Chevalier de la Légion d'Honneur (France's highest honour) and Commandeur dans l'Ordre des Arts et des Lettres by the French government.

Alina Ibragimova

violin



Alina Ibragimova performs music ranging from Baroque works to new commissions, on both period and modern instruments. Highlights of her 2021/22 season include returns to the London Symphony Orchestra, Royal Concertgebouw Orchestra and the Philharmonia Orchestra, and a debut with the Mahler Chamber Orchestra. She also appears at Hamburg's Elbphilharmonie, Vienna Konzerthaus and London's Wigmore Hall.

In recent seasons Alina has performed with the Symphonieorchester des Bayerischen Rundfunks, London Philharmonic Orchestra, Chamber Orchestra of Europe, Swedish Radio Symphony, Seattle Symphony, Orchestra of the Age of Enlightenment, Deutsches Symphonie-Orchester Berlin and the Tonhalle-Orchester Zürich, collaborating with conductors Vladimir Jurowski, Sir John Eliot Gardiner, Jakob Hrůša, Robin Ticciati, Daniel Harding, Edward Gardner and the late Bernard Haitink.

In recital, Alina has appeared at London's Southbank Centre, Amsterdam's Concertgebouw, Salzburg's Mozarteum, Vienna's Musikverein, Carnegie Hall, the Pierre Boulez Saal and the Royal Albert Hall, where she performed Bach's Sonatas and Partitas for solo violin as part of the BBC Proms. She has toured and performed extensively worldwide in a longstanding duo partnership with pianist Cédric Tiberghien,

with whom she has released much-praised recordings of Mozart and Beethoven violin sonatas. Alina is also a founding member of the Chiaroscuro Quartet, one of the most sought-after period ensembles.

Alina's recordings for Hyperion Records range from Bach concertos with Arcangelo through to Prokofiev sonatas with Steven Osborne. Her 2020 album of Shostakovich's violin concertos with Vladimir Jurowski and the State Academy Symphony Orchestra of Russia won the *Gramophone* Concerto of the Year award, and was one of *The Times'* Discs of the Year. Her 2021 recording of Paganini's 24 Caprices topped the classical album charts on its release.

Born in Russia in 1985, Alina studied at the Moscow Gnesin School, then moved to the US where she attended the Yehudi Menuhin School and the Royal College of Music. Her teachers have included Natasha Boyarsky, Gordan Nikolitch and Christian Tetzlaff. Alina's many awards include the Royal Philharmonic Society Young Artist Award (2010), the Borletti-Buitoni Trust Award (2008), and the Classical BRIT Young Performer of the Year Award (2009). An alumnus of the BBC New Generation Artists Scheme (2005–07), Alina was made an MBE in the 2016 New Year Honours List.

Alina performs on an Anselmo Bellosio violin (c 1775), kindly provided by Georg von Opel.

London Symphony Orchestra

On Stage

Guest Leader

Benjamin Gilmore

First Violins

Sylvia Huang
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Julian Azkoul
Caroline Frenkel
Greta Mutlu

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogany
Andrew Pollock
Paul Robson

Violas

Jane Atkins
Gillianne Haddow
Malcolm Johnston
Germán Clavijo
Stephen Doman
Sofia Silva Sousa
Robert Turner
Luca Casciato
Claire Maynard
Anna Dorothea Vogel

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noël Bradshaw
Daniel Gardner
Laure Le Dantec
Amanda Truelove
Miwa Rosso

Double Basses

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
José Moreira

Flutes

Gareth Davies
Julian Sperry

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Chris Richards
Chi-Yu Mo

Bassoons

Daniel Jemison
Joost Bosdijk

Horns

Laurence Davies
Angela Barnes
Annemarie Federle
Jonathan Maloney
Fabian van de Geest

Trumpets

James Fountain
Matthew Williams
Niall Keatley

Trombones

Peter Moore
Andrew Cole

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Harp

Bryn Lewis

LSO String

Experience Scheme

Established in 1992, the Scheme enables young string players 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 'extras', and receive fees in line with LSO section players.

Supported by:

Idlewild Trust

Thriplow

Charitable Trust

Barbara Whatmore

Charitable Trust

Thistle Trust

Performing tonight are:

Joonas Pekonen

Sally Belcher