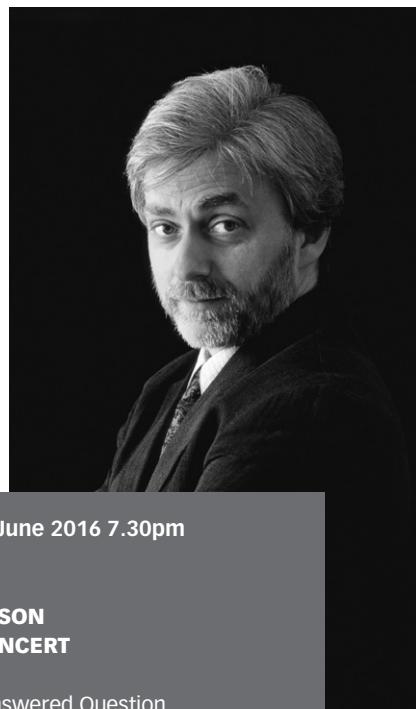


LSO

London Symphony Orchestra  
Living Music



## London's Symphony Orchestra

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Resident  
Orchestra

Thursday 30 June 2016 7.30pm  
Barbican Hall

**2015/16 SEASON  
CLOSING CONCERT**

**Ives** The Unanswered Question  
**Beethoven** Piano Concerto No 4  
INTERVAL  
**Rachmaninov** Symphony No 2

**Sir Simon Rattle** conductor  
**Krystian Zimerman** piano

Concert finishes approx 9.55pm

*Please ensure that mobile phones are  
switched off during the performance.  
No photography, audio or video recording  
is permitted in the Hall.*

## Welcome Kathryn McDowell



Welcome to this evening's concert, which marks the end of the LSO's 2015/16 season at the Barbican. For this occasion we are delighted to be joined by Sir Simon Rattle, our Music Director Designate.

The programme opens with Charles Ives' mysterious *The Unanswered Question*, proceeding without pause into Beethoven's Piano Concerto No 4, for which we welcome back the pianist Krystian Zimerman as the soloist following his thrilling return to the LSO last year. To end the concert, and bring the season to a close, Sir Simon will conduct Rachmaninov's much-loved Second Symphony.

I would like to take this opportunity to thank all of our audience members and supporters who have contributed to the success of our 2015/16 season. We now look forward to the next one, which opens on 18 September with Gianandrea Nosedà conducting the Verdi Requiem in his first performance as LSO Principal Guest Conductor. We hope you can join us then.

**Kathryn McDowell CBE DL**  
Managing Director

## Living Music In Brief

### **SUMMER WITH THE LSO**

While tonight marks the end of the Orchestra's Barbican season, the LSO remains busy throughout the summer. In July, the Orchestra will perform in Granada with Sir Simon Rattle, and make return appearances at the Audi Summer Festival in Ingolstadt with Kent Nagano, and at the BBC Proms with Bernard Haitink at the Royal Albert Hall. In August we will embark on a short tour to Ljubljana, Villach, Grafenegg and Gstaad with Gianandrea Nosedà.

[iso.co.uk/whats-on](http://iso.co.uk/whats-on)

### **GALA AT THE MANSION HOUSE**

Thank you to those who attended the LSO Gala for Sir Simon Rattle at the Mansion House on 27 June. The evening gave us an opportunity to look ahead to an exciting future and a new chapter of ambitious music-making with our new Music Director. There are many ways to become more deeply involved by joining our family of supporters, and you can find out more by visiting:

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### **A WARM WELCOME TO TONIGHT'S GROUPS**

At tonight's concert we are delighted to welcome:

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and **Hertford U3A**

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Charles Ives (1874–1954)

## The Unanswered Question (1908)

### PROGRAMME NOTE WRITER

#### WENDY THOMPSON

Having studied at the Royal College of Music, Wendy took 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.

### COMPOSER PROFILE

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Charles Ives was one of the most strikingly idiosyncratic composers of his time – a true American original. He could afford to experiment, as he was essentially an amateur: for 30 years or so, before his health gave way, he made a good living as an insurance actuary, while writing music far ahead of its time in its use of polytonality, polyrhythm and dissonance. Performances of his works were rare, and recognition came to him late in life. Two of his best-known works appeared relatively early, written as ‘companion pieces’ in 1906 under the title *Two Contemplations*. The first was described as ‘A Contemplation of a Serious Matter: the Unanswered Perennial Question’, while the second, in contrast, was ‘A Contemplation of Nothing Serious, or Central Park in the Dark in the Good Old Summertime’.

Ives believed that humankind was engaged both collectively and individually on a voyage of discovery towards spiritual enlightenment and ultimate perfection, ■ a philosophical journey aiming at a vision ‘higher and deeper than art itself’. In Ives’ view, music played a significant role in that journey.

*The Unanswered Question*, described by its composer as a ‘cosmic drama’, was originally scored for solo trumpet, string quartet and a quartet of flutes, and later rescored in the early 1930s for string orchestra, with optional substitutions in the wind parts. As has been pointed out, it could easily belong to the sound-world of the 1960s, rather than the first decade of the 20th century.

It has three layers – each group of instruments existing in its own time/space continuum. The muted strings – who may be hidden from the audience – play nothing but a series of infinitely distant, quiet, sustained chords. Ives said that they represent ‘the Silence of the Druids – who Know, See and Hear Nothing’. Against this ethereal ‘cosmic landscape’, the solo trumpet asks ‘The Perennial Question of Existence’, to which the flutes – the Fighting Answerers – try in vain to furnish ‘The Invisible Answer’. The question is asked seven times, with the flutes becoming increasingly desperate, confused and strident. Eventually they realise that the quest is futile, and give up. The trumpet asks the question for the last time, now without hope of an answer. Only the strings are left, as Bernstein eloquently said, ‘quietly prolonging their pure G-major triad into eternity’. ■

### PLEASE NOTE

There will be **no pause** before the beginning of Beethoven’s Piano Concerto No 4. ►

Ives’ philosophical views owed much to the **TRANSCENDENTALIST MOVEMENT** of the 19th century.

This was an American school of thought, associated with the writings of Henry David Thoreau and Ralph Waldo Emerson, who articulated its goal of urging each individual into finding ‘an original relation to the universe’.

Ludwig van Beethoven (1770–1827)

## Piano Concerto No 4 in G major Op 58 (1804–06)

- 1 ALLEGRO MODERATO
- 2 ANDANTE CON MOTO
- 3 RONDO: VIVACE

### KRYSTIAN ZIMERMAN PIANO

The Fourth Piano Concerto was composed during a particularly rich phase in Beethoven's life. Begun in 1804, it was completed two years later and thus dates from the same time as the Fifth Symphony, the Violin Concerto, the three 'Razumovsky' String Quartets, and the original version of the opera *Fidelio*. It was premiered, with the composer as soloist, at the Theater an der Wien in Vienna on 22 December 1808, in a concert that also included the first performances of the Fifth and Sixth Symphonies, parts of the Mass in C major, and the Choral Fantasy.

Beethoven often worked on more than one composition at a time, so it is interesting to see the first movements of both the Fourth Piano Concerto and the Fifth Symphony being dominated by the same four-note rhythmic cell (short–short–short–long). No one would claim that the two works are similar in personality, however; the broad lyrical cast of the Concerto is in marked contrast to the Symphony's terse, almost violent concentration, and puts it much more in line with the Violin Concerto and 'Razumovskys'. This relaxed demeanour was a new facet of Beethoven's style, one that came with the added confidence and mastery of his so-called 'middle period', and in its way it is no less typical or radical than his more familiar stormy side. The Fourth Piano Concerto, a work of surpassing beauty and poetry, is one of its most sublime examples.

### FIRST MOVEMENT

Without doubt the boldest stroke in the whole concerto is also one of the utmost gentleness. Normally at this time, a concerto would begin with a long passage for the orchestra, who would introduce the movement's main themes before the soloist joins in later. Beethoven followed this etiquette in his first three piano concertos, but in the Fourth it is the piano which begins the piece on its own, with a touchingly quiet and simple chordal theme. For any audience expecting a grand extrovert opening, or at the very least a sturdy one, it is a heart-stopping moment, and though the orchestra subsequently takes over and presents the remaining themes in the normal way, it is too late to pretend that nothing unusual has happened.

Several new themes are heard, but that first piano theme (and its rhythm) continue to haunt the music, and it is no surprise that when the piano finally re-enters it is with material derived from it. No less a characteristic of the movement is the way that at those places where the music does seem to be getting agitated, the tension is soon diffused; not even the climactic fortissimo return of the main theme, in massive chords batted between the pianist's hands, can maintain its bombast for long.

### SECOND MOVEMENT

The second movement is another departure from convention, discarding the usual formal models in favour of a dramatic interlude of operatic directness and power. Beethoven liked to think of his instrumental music in narrative terms, and although we do not know what inspired this movement, the comparison of it by his early biographer A B Marx to Orpheus taming the Furies is convincing.

### PROGRAMME NOTE WRITER

**LINDSAY KEMP** is a senior producer for BBC Radio 3, including programming lunchtime concerts, Artistic Director of the London Festival of Baroque Music, and a regular contributor to *Gramophone* magazine.

### COMPOSER PROFILE

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### THE THREE PERIODS

Beethoven's life and career as a composer are often divided into three periods: his **early years**, encompassing formative works written in Bonn and, later, when studying with Haydn in Vienna; a **middle period**, which included many of his symphonies and his famous 'heroic' works; and the **late period**, in which he produced music in a new, more personal and inward-looking style, exemplified in the late String Quartets.

**BEETHOVEN on LSO LIVE**

Bernard Haitink conducts the complete cycle of Beethoven symphonies with the LSO in this critically acclaimed box set, recorded at the Barbican in 2005 and 2006.

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*BBC Music Magazine*

'A towering achievement'  
*The Times*



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Certainly there is some kind of confrontation occurring here between the stern unison denouncements of the orchestral strings and the sweetly harmonised, emollient responses of the piano, gradually winning the orchestra over until it falls into line with an acquiescent pizzicato chord. Having won the argument, the piano draws itself to full height in a brief but disquieting show of strength, before the movement comes to a wary close.

**THIRD MOVEMENT**

Beethoven now makes another radical gesture, moving stealthily and smoothly into the finale without a break. As in all his concertos, it is a Rondo, its returning theme being a tidy, fanfare-like tune which prompts the introduction of trumpets and drums for the first time in this concerto. After the high concentration of the slow movement, the mood here is expansive again: the piano's suavely soaring second theme is subjected to elaborate contrapuntal treatment from the orchestra; the main theme appears in a ravishing smoothed-over version for the violas; and there is space for a spot of cat-and-mouse between the cadenza and the accelerated, headlong finish. ■

**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.

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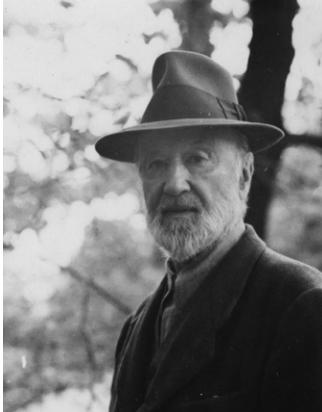
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## Charles Ives Composer Profile

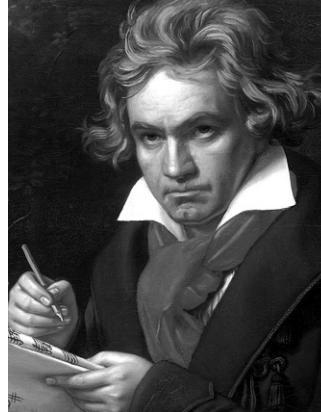


Born in Danbury, Connecticut, Charles Ives spent his youth as an organist and player in the local marching bands, where he enjoyed a thorough but eccentric course of instruction from his father. A typical exercise might have had young Charles singing hymns in one key while accompanying himself in another, but he went on to receive a more orthodox education as a music student at Yale University.

We now consider him a seminal composer, a maverick and a radical, who developed a rich vocabulary of complex polyrhythms, quartal harmonies and tone clusters to manipulate the rules of music towards his own expressive ends. His formal innovations, where layers upon layers of sounds written in different keys, styles or even tempos, could be woven together into a heterogeneous musical whole put him decades ahead of his European counterparts. And the extensive quotations from the vernacular sounds of his youth gave his music the unmistakable stamp of his home country, leaving Ives to be regarded as the first truly American composer.

And yet, to almost all of his contemporaries, and for the entirety of his creative career, Charles Ives was just a full-time insurance man who ran a successful agency in New York. In fact, the bouts of composition that produced this rich and diverse corpus of more than 350 pieces took place in the scant hours left free from his business duties. This dual existence placed heavy demands on Ives' already fragile psyche, and eventually took its toll when, in 1927, with tears in his eyes, he suddenly announced to his wife Harmony that nothing sounded right anymore and he never wrote another note. Instead, Ives spent his remaining years fighting for recognition and organising performances for his long dormant works, like the Third Symphony, which won him the Pulitzer Prize in 1947 in the year after its premiere but almost 40 after it was completed. Sadly, like so little else in this unusual and remarkable career, this lag was typical for Ives. ■

## Ludwig van Beethoven Composer Profile



Beethoven showed early musical promise, yet reacted against his father's attempts to train him as a child prodigy. The boy pianist attracted the support of the Prince-Archbishop, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Ludwig became the family breadwinner as a musician at court.

Encouraged by his employer, the Prince-Archbishop Maximilian Franz, Beethoven travelled to Vienna to study with Joseph Haydn. The younger composer fell out with his renowned mentor when the latter discovered he was secretly taking lessons from several other teachers. Although Maximilian Franz withdrew payments for Beethoven's Viennese education, the talented musician had already attracted support from some of the city's wealthiest arts patrons. His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna. He was soon able to devote his time to composition or the performance of his own works.

In 1800 he began to complain of deafness, but despite suffering the distress and pain of tinnitus, chronic stomach ailments and an embittered legal case for the guardianship of his nephew, he created a series of remarkable new works, including the *Missa solemnis* and his late symphonies and piano sonatas. It is thought that around 10,000 people followed his funeral procession on 29 March 1827. His posthumous reputation developed to influence successive generations of composers and other artists inspired by the heroic aspects of Beethoven's character and the profound humanity of his music. ■

# LSO

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## Sergei Rachmaninov (1873–1943)

# Symphony No 2 in E minor Op 27 (1907)

- 1 LARGO – ALLEGRO MODERATO
- 2 ALLEGRO MOLTO
- 3 ADAGIO
- 4 ALLEGRO VIVACE

### PROGRAMME NOTE WRITER

**ANDREW HUTH** is a musician, writer and translator who writes extensively on French, Russian and Eastern European music.

Following the performances in January 1906 of his two one-act operas, *The Miserly Knight* and *Francesca da Rimini*, Rachmaninov next turned to composing an opera on Maeterlinck's *Monna Vanna*, but this ran into difficulties and remains a fragment. Then in February 1907 he wrote to a friend about a rumour in the Russian press: 'It's true, I have composed a symphony. It's only ready in rough. I finished it a month ago, and immediately put it aside. It was a severe worry to me, and I am not going to think about it any more. But I am mystified how the newspapers got onto it'. He was bound to be wary of announcing a new symphony, for the only performance of his [First Symphony](#), in 1897, had been a disaster.

The premiere of Rachmaninov's **FIRST SYMPHONY** in 1897 can only be described as an unmitigated disaster. Chief among the many reasons for its initial failure were lack of proper rehearsal and the poor performance of conductor Alexander Glazunov (who many in the audience claimed was blind drunk during the performance). The unanimous unfavourable reception of the symphony sent Rachmaninov into an extended psychological collapse and a three-year period of writer's block, broken only by the completion of the Second Piano Concerto in 1900. Despite its initial failure, the First Symphony is now considered to be amongst Rachmaninov's greatest achievements, and is widely regarded as a masterpiece.

Rachmaninov conducted the first performance of the Second Symphony in St Petersburg on 26 January 1908, and in Moscow a week later. He went on to conduct it several times in both Europe and the US over the next six years, but never conducted it after leaving Russia in 1918, and unfortunately never had the chance to record it.

All sympathetic listeners agree that the Second Symphony contains the very best of Rachmaninov. Deliberately paced and rhythmically flexible, it is above all propelled by the wonderfully fertile melody of which he was such a master. The orchestral sound is full and rich, but unlike such contemporaries as Strauss and Mahler, Rachmaninov is relatively modest in his orchestral demands. He is also rather un-Russian in his approach to the orchestration.

Instead of the unmixed colour favoured by so many of his countrymen from Glinka to Shostakovich, Rachmaninov deals in varied shades and combinations, producing a full, sonorous orchestral blend, with horns and low woodwind (particularly in the melancholy cor anglais and bass clarinet) supporting the middle of the texture, and the tuba doubling the long-held bass notes that frequently underpin the music.

### FIRST MOVEMENT

The slow introduction begins with an entire group of motto themes heard one after the other: the initial unison phrase on cellos and basses, ominous brass and wind chords, and the phrase passed from first to second violins. This introduction, as well as being a rich mine of thematic material, also announces the scale of what follows.

The E minor Allegro moderato emerges organically from the introduction. Its yearning first theme is carried forward with the same sequential techniques that characterise the introduction, but the quicker tempo gives the music a more positive, striving character. The second theme, beginning and ending in G major, is not designed to contrast strongly with the first, but rather to continue its melodic narrative into a different and lighter-sounding tonal area. The turbulent development, fragmenting motives from the introduction and the first subject, spills over into the reprise of the first subject, which then leads to the movement's most intense climax, with echoes of the music that described the infernal whirlwind in *Francesca da Rimini*. The return of the second theme marks the first appearance of E major, suggesting a major-key conclusion to the movement; but as the tempo quickens for the coda, the music darkens again and ends in a stormy E minor.

## Sergei Rachmaninov

### Composer Profile

#### SECOND MOVEMENT

Although there is a great deal of activity in the Allegro moderato, its deliberate pacing and generally slow rate of harmonic change does not make it a truly fast movement. The quick A minor Scherzo therefore follows in second, rather than in third place. It is one of Rachmaninov's most vigorous movements, rhythmically incisive and clear in design. The main horn theme is not only the source of the scampering contrapuntal ideas in the central section, but towards the end of the movement declares its own derivation from the sinister wind chords in the symphony's first bars. The music dies away in an ominous murmur.

#### THIRD MOVEMENT

The Adagio turns from A minor vigour to A major lyricism. Its opening phrase, rising on violins, comes again from the world of *Francesca da Rimini*, this time its ecstatic love duet. It is one of the three main melodic elements in the movement, the others being the rapt clarinet solo which follows immediately, and the third being the motto violin phrase from the symphony's introduction. The presentation, and then the subtle combination of these three elements, is vocal throughout, and sustained by a rich variety of accompaniment figures.

#### FINALE

The breadth of scale is sustained in the finale, which is so balanced that reminiscences of the preceding movements are accommodated without losing momentum. It begins in a proud, boisterous style, and this is how the symphony will eventually end. In the course of the movement, however, there is room for many shades of feeling and also for one of the very biggest of Rachmaninov's 'big tunes', given at each of its two appearances to massed strings. ■



'Melody is music,' wrote Rachmaninov, 'the basis of music as a whole, since a perfect melody implies and calls into being its own harmonic design.' The Russian composer, pianist and conductor's passion for melody was central to his work, clearly heard in his *Rhapsody on a Theme of Paganini*, a brilliant and diverse set of variations on a tune by the great 19th-century violinist and composer Niccolò Paganini.

Although the young Sergei's father squandered much of the family inheritance, he at first invested wisely in his son's musical education. In 1882 the boy received a scholarship to study at the St Petersburg Conservatory, but further disasters at home hindered his progress and he moved to study at the Moscow Conservatory. Here he proved an outstanding piano pupil and began to study composition. Rachmaninov's early works reveal his debt to the music of Rimsky-Korsakov and Tchaikovsky, although he rapidly forged a personal, richly lyrical musical language, clearly expressed in his Prelude in C-sharp minor for Piano of 1892.

His First Symphony of 1897 was savaged by the critics, which caused the composer's confidence to evaporate. In desperation he sought help from Dr Nikolai Dahl, whose hypnotherapy sessions restored Rachmaninov's self-belief and gave him the will to complete his Second Piano Concerto, widely known through its later use as the soundtrack for the classic film *Brief Encounter*. Thereafter, his creative imagination ran free to produce a string of unashamedly romantic works divorced from newer musical trends. He left Russia shortly before the October Revolution in 1917, touring as pianist and conductor and buying properties in Europe and the United States.

**Composer Profile © Andrew Stewart**

## Sir Simon Rattle Conductor

*'Rattle conducts with missionary zeal,  
as if he believes in every note.'*

The Times



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Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music. 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. In 2002 he took up his current position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he will remain until 2018. From September 2017 he will become Music Director of the London Symphony Orchestra.

Rattle 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*, Berlioz's *Symphonie fantastique*, Ravel's *L'Enfant et les Sortilèges*, Tchaikovsky's *The Nutcracker*, Mahler's Second Symphony and Bizet's *Carmen*.

As well as fulfilling a taxing concert schedule in Berlin, Rattle and the Berlin Philharmonic regularly tour within Europe, North America and Asia. The partnership has also broken new ground with the education programme Zukunft@Bphil, earning the Comenius Prize in 2004, the Schiller Special Prize from the city of Mannheim in May 2005, the Golden Camera and the Urania Medal in Spring 2007. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in the same year – the first time this honour has been conferred on an artistic ensemble.

In 2013 Simon Rattle and the Berlin Philharmonic took up a residency at the Baden Baden Easter Festival performing *The Magic Flute* and a series of concerts. Past seasons have included Puccini's *Manon Lescaut* and Peter Sellars' ritualisation of Bach's St John Passion, Strauss' *Der Rosenkavalier* and Berlioz's *La damnation de Faust*. For the Salzburg Easter Festival Rattle conducted staged productions of

*Fidelio*, *Così fan tutte*, *Peter Grimes*, *Pelléas et Mélisande*, *Salome* and *Carmen*, a concert performance of *Idomeneo* and many contrasting concert programmes. He also conducted Wagner's complete *Ring Cycle* with the Berlin Philharmonic for the Aix-en-Provence and Salzburg Easter Festivals and most recently at the Deutsche Oper, Berlin and the Wiener Staatsoper.

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

His 2015/16 season has included the Beethoven Cycle with the Berlin Philharmonic, with concerts in Europe and at Carnegie Hall, New York, and a production of *Tristan and Isolde* at Baden Baden. Future engagements will see him return to the Bayerischer Rundfunk, the Metropolitan Opera and the Orchestra of the Age of Enlightenment.

Simon Rattle was knighted in 1994, and in the New Year's Honours of 2014 he received the Order of Merit from Her Majesty the Queen. He will be a Carnegie Hall Perspectives Artist throughout the 2015/16 and 2016/17 seasons.

## Krystian Zimerman *'With the Polish pianist Krystian Zimerman, nothing is everyday.'*

*The Times*



Krystian Zimerman came to fame when he was awarded First Prize in the Chopin Competition at the age of 18. He has since enjoyed a world-class career working with the world's most prestigious orchestras and giving recitals in the top international concert halls.

Born into a family with a music-making tradition, musicians met almost daily in Zimerman's home to play chamber music, and this experience afforded him an intimate, natural, everyday contact with live music. He took his first steps in music under his father's supervision and, aged seven, began working formally with Andrzej Jasiński, then a senior lecturer at the conservatoire in Katowice. He returned to Katowice in 2015 to play the opening concert in the newly built concert hall.

He has collaborated with many pre-eminent musicians – chamber partners such as Gidon Kremer, Kyung-Wha Chung and Yehudi Menuhin, and conductors such as Leonard Bernstein, Herbert von Karajan, Seiji Ozawa, Riccardo Muti, Lorin Maazel, André Previn, Pierre Boulez, Zubin Mehta, Bernard Haitink, Stanislaw Skrowaczewski and Sir Simon Rattle. As part of the Chopin 200 celebrations in 2010, Zimerman gave the Chopin Birthday recital in London's International Piano Series on the anniversary of the composer's birth. In 2013, to mark the centenary of Lutosławski's birth, Zimerman performed the Piano Concerto – which the composer wrote for him – in a number of cities worldwide, including a performance at London's Royal Festival Hall with the Philharmonia Orchestra and Esa-Pekka Salonen. Recent concerts include his debut in China with the Shanghai Symphony Orchestra under Paavo Järvi; concerts with the Taipei and Bangkok symphony orchestras; and performances of Brahms' Piano Concerto No 1 with the London Symphony and Berlin Philharmonic orchestras under Sir Simon Rattle.

Zimerman transports his own piano for every recital, a practice which has made audiences more aware of the complexities and capabilities of the instrument. Performing on his own familiar instrument, combined with his piano-building expertise (acquired in Katowice and developed through close co-operation with Steinway's in Hamburg), helps him minimise any distractions from purely musical issues.

Krystian Zimerman lives with his wife and family in Switzerland where he has spent the greater part of his life. Dividing his time between family, concert life and chamber music, he limits himself to 50 concerts per season. He takes a comprehensive approach to the music profession, organising his own management and studying hall acoustics, the latest sound technology and instrument construction. He has also applied himself to the study of psychology and computer science.

He has developed a similar approach to recording, a process which he controls at each stage. During his long collaboration with Deutsche Grammophon his recordings have earned him many top awards. In 1999 he recorded the Chopin concertos with an orchestra specially formed for this project, and with whom he then toured throughout Europe and America, performing the concertos to commemorate the 150th anniversary of Chopin's death. He has also recorded a disc of chamber music to celebrate the 100th anniversary of Polish composer Grażyna Bacewicz, whose music he has championed. His most recent release is a recording of Lutosławski's Piano Concerto with the Berlin Philharmonic and Sir Simon Rattle.

## London Symphony Orchestra On stage

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Nigel Broadbent  
Gerald Gregory  
Ginette Decuyper  
Jörg Hammann  
Maxine Kwok-Adams  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quenelle  
Harriet Rayfield  
Colin Renwick  
Sylvain Vasseur  
Rhys Watkins

### SECOND VIOLINS

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
Matthew Gardner  
Julian Gil Rodriguez  
Naoko Keatley  
Belinda McFarlane  
William Melvin  
Iwona Muszynska  
Philip Nolte  
Paul Robson  
Louise Shackelton  
Hazel Mulligan

### VIOLAS

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Julia O'Riordan  
Robert Turner  
Heather Wallington  
Jonathan Welch  
Carol Ella  
Felicity Matthews  
Caroline O'Neill  
Alistair Scahill

### CELLOS

Tim Hugh  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Hilary Jones  
Amanda Truelove  
Steffan Morris  
Miwa Rosso

### DOUBLE BASSES

Rick Stottijn  
Colin Paris  
Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Simo Väisänen

### FLUTES

Adam Walker  
Alex Jakeman  
Gareth Davies

### PICCOLO

Sharon Williams

### OBOES

Olivier Stankiewicz  
Rosie Jenkins

### COR ANGLAIS

Christine Pendrill

### CLARINET

Andrew Marriner  
Chi-Yu Mo

### BASS CLARINET

Katy Ayling

### BASSOONS

Daniel Jemison  
Joost Bosdijk

### HORNS

Timothy Jones  
Angela Barnes  
Alexander Edmondson  
Jonathan Lipton  
Andrew Budden

### TRUMPETS

David Elton  
Gerald Ruddock  
Robin Totterdell  
Niall Keatley

### TROMBONES

Dudley Bright  
Peter Moore  
James Maynard

### BASS TROMBONE

Paul Milner

### TUBA

Patrick Harriid

### TIMPANI

Nigel Thomas

### PERCUSSION

Neil Percy  
David Jackson  
Sam Walton  
Antoine Bedewi

## Your views Inbox

### SUN 26 JUN – SIR PETER MAXWELL DAVIES' *THE HOGBOON & BERLIOZ'S SYMPHONIE FANTASTIQUE* WITH SIR SIMON RATTLE



**Stuart Barr** Fantastic @londonsymphony @GuildhallSchool Rattle's Symphony Fantastique! Inspiring: 160 pro & students. Bravo!



**Simon Goldman** @LSChorus @SimonRattle @simonhalsey @londonsymphony thank you all so much for an incredibly life-affirming evening. Wonderful stuff.



**Sara Daintree** Bravo to everyone who performed in Max's last children's opera: @BarbicanCentre @londonsymphony you did him proud!



**Nelson** Thank you @londonsymphony @LSChorus @guildhallschool for an amazing performance!

### LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience 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 scheme auditions students from the London music conservatoires, and 15 students per year are selected to participate. 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:  
Help Musicians UK  
The Polonsky Foundation  
The Barbara Whatmore Charitable Trust  
The Idlewild Trust  
The Lefever Award

Taking part in both the rehearsals and performance of Rachmaninov's Symphony No 2 are: Alexandra Isted (second violin), Ghislaine McMullin (cello) and Jon Mikel Martinez Valganon (double bass).

**London Symphony Orchestra  
Barbican  
Silk Street  
London  
EC2Y 8DS**

Registered charity in England No 232391

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

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**Print** Cantate 020 3651 1690

**Advertising** Cabbell Ltd 020 3603 7937