



London Symphony Orchestra  
Living Music



**Sunday 25 November 2012 7.30pm**

Barbican Hall

**UBS Soundscapes: LSO Artist Portrait**

**Leonidas Kavakos**

**Berg** Violin Concerto

INTERVAL

**Mahler** Symphony No 1 ('Titan')

**Semyon Bychkov** conductor

**Leonidas Kavakos** violin

*Concert ends approx 9.30pm*

Part of UBS Soundscapes



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## Welcome



Welcome to this evening's LSO concert at the Barbican. It is a pleasure to welcome Semyon Bychkov to conduct tonight's programme of Berg's Violin Concerto and Mahler's Symphony No 1 following his last appearance with the Orchestra, a highly successful performance of Mahler's Symphony No 3 in April.

It is also a particular delight to welcome violinist Leonidas Kavakos for the first concert in his UBS Soundscapes: LSO Artist Portrait series, which showcases his talents across the repertoire – from the intimate virtuosity of a recital to the full-scale grandeur of three major violin concertos of the 19th and 20th centuries. Tonight he opens the series with Berg's Violin Concerto, on 9 December the Sibelius and finally on 12 and 19 December, Szymanowski's Violin Concerto No 2.

I would like to take the opportunity to thank UBS for supporting tonight's concert and for their continued commitment to the LSO.

I hope you enjoy the concert and that you can join us for our next performance on Thursday 29 November when Sir John Eliot Gardiner will conduct the LSO in a performance of Walton's Symphony No 1 and Beethoven's Piano Concerto No 4 with pianist Elisabeth Leonskaja.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is written in a cursive, flowing style.

**Kathryn McDowell**

LSO Managing Director

## News

### **Centre for Orchestra Masterclass – Guildhall School**

On Tuesday 11 December, join the focus of this year's LSO Artist Portrait, Leonidas Kavakos as he coaches exceptionally talented violin students from the Guildhall School. Tickets are free, so to be part of the audience just turn up on the day.

[Iso.co.uk/whatson](http://iso.co.uk/whatson)

### **LSO On Tour: New York**

The Orchestra has recently returned from New York, having performed two concerts in Avery Fisher Concert Hall at the Lincoln Center as part of Principal Conductor Valery Gergiev's Brahms symphonies series; concerts which also celebrated 100 years of LSO touring to the United States. Gergiev's series continues in London on 11, 12, 18 and 19 December with Brahms' Third and Fourth Symphonies, paired with the Third and Fourth Symphonies of Karol Szymanowski: a composer whom Gergiev says will 'add that little bit of spice' to the Brahms.

[Iso.co.uk/gergiev2012](http://iso.co.uk/gergiev2012)

### **Gergiev's complete Mahler cycle**

#### **Out now on LSO Live**

Valery Gergiev's complete cycle of Mahler symphonies with the LSO was released on LSO Live on 22 October in a sumptuously packaged 10-disc box set. These recordings have garnered acclaim from around the world, and were awarded Discs of the Month in numerous publications on their original release. This box set collects together the individual recordings for the first time, and is available to pre-order now.

[Iso.co.uk/Isolive](http://iso.co.uk/Isolive)



Until we're *perfectly* in tune.

Harmony is only achieved when everyone's in tune.  
And to be in tune, you have to listen.

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And we can put the expertise and resources of a  
truly integrated, global firm at your disposal.

But all that would mean nothing if we didn't listen.

To you.

*We will not rest*



The value of an investment and the income from it can fall as well as rise as a result of market and currency fluctuations and you may not get back the amount originally invested.

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## Alban Berg (1885–1935)

### Violin Concerto (1935)

1 *Andante – Allegretto*

2 *Allegro – Adagio*

**Leonidas Kavakos** violin

When he died on Christmas Eve 1935, Berg left two works to be performed posthumously. His second opera, *Lulu*, was incomplete, with its third act still to be fleshed out and orchestrated; that was not to be heard in its entirety until 1979, when Friedrich Cerha's faithful completion was finally performed. But the Violin Concerto was finished by the time of Berg's death; it had been written in just four months, an incredibly short period for a major work from this composer. The first performance took place in Barcelona in March 1937; the soloist was the violinist who commissioned it, Louis Krasner. The Concerto carries a subtitle, 'To the memory of an angel', and in that lies one clue to its rapid genesis and profoundly elegiac character. Berg had already accepted Krasner's commission and was pondering the shape his concerto should take when, in April 1935, he heard the news of the death, from polio, of the 18-year-old Manon Gropius, daughter of Alma Mahler by her second marriage to the architect Walter Gropius. Berg was stunned by the loss of a close family friend and immediately set about composing a work in her memory. The Violin Concerto became that memorial, a 'Requiem for Manon'.

Throughout his career, Berg had required his music to carry, if not a specific programme, then at least some extra-musical significance. By conceiving the Violin Concerto as a musical biography of Manon, in which the solo violin represents the young girl, he was able to give the motivation and the musical purpose to stir his powers of invention. The first part of the Concerto, the linked *Andante* and *Allegretto*, shows her in the prime of life, her carefree high spirits, her love of dancing; the second, an *Allegro* and *Adagio*, again linked, portrays the catastrophe of her painful illness, her death and spiritual configuration, portrayed in the use of the Bach Chorale 'Es ist genug', as the subject of a set of variations. The four movements also outline a symphonic shape, though a symphony of a singular kind, with both its first and last movements slow. Mahler's Ninth seems a possible model and the Concerto shares the same valedictory mood, the same acceptance of death in its final pages.

## Alban Berg (1885–1935)

### Composer Profile

Although piano lessons formed part of Berg's general education, the boy showed few signs of exceptional talent for music. He struggled to pass his final exams at the Vienna Gymnasium, preferring to learn directly of new trends in art, literature, music and architecture from friends such as Oskar Kokoschka, Gustav Klimt and Adolf Loos.

On graduating from school, Berg accepted a post as a local government official, but in October 1904 was inspired by a newspaper advertisement to study composition with Arnold Schoenberg. He studied for six years with Schoenberg, who remained his close friend and mentor. During this time Schoenberg evolved a new approach to composing, gradually moving away from the norms of tonal harmony.

In 1910 Berg completed his String Quartet, in which he revealed an independent creative flair. His self-confidence grew with the composition of several miniature works and, in 1914, the large-scale *Three Pieces for Orchestra*. Service with the Austrian Imperial Army during World War I did not completely halt Berg's output; indeed, he began his first opera, *Wozzeck*, in the summer of 1917. The work was premiered at the Berlin Staatsoper in December 1925 and, despite hostile early criticism, has since entered the international repertoire. As an innovative composer, Berg successfully married atonality – and, later, a harmonic and melodic language based on the use of all 12 tones of the chromatic scale – with forms from the past. Traces of popular music also surface in his works, notably so in his opera *Lulu* (1929–35), a powerful tale of immorality, completed from the composer's sketches only after the death of his widow in 1976. Berg himself died of septicaemia, almost certainly caused by complications following an insect bite.

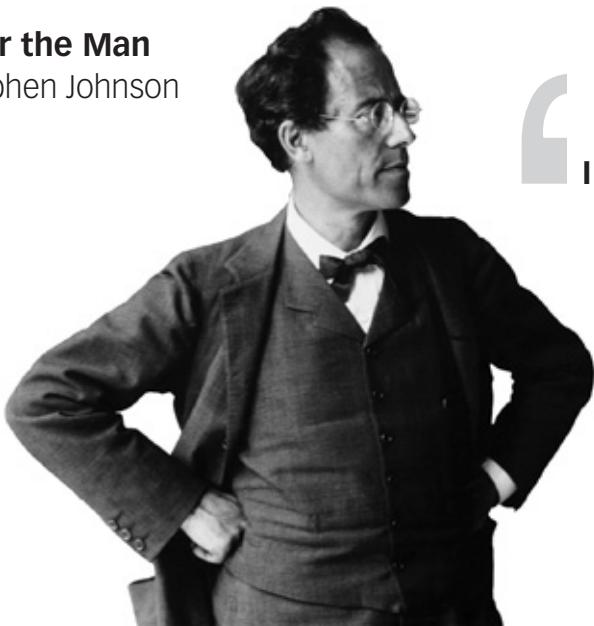
### Programme Note & Composer Profile © Andrew Clements

*Andrew Clements is Chief Music Critic of The Guardian. His study of the British composer Mark-Anthony Turnage is published by Faber & Faber.*

INTERVAL: 20 minutes

## Mahler the Man

by Stephen Johnson



I am ...

three times **homeless**

a native of **Bohemia** *in Austria*

an **Austrian** *among Germans*

a **Jew** *throughout the world.*

*Gustav Mahler*

Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'. Mahler's symphonies can seem almost over-full with intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experience. Similar themes can also be found in his marvellous songs and song-cycles, though there the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill-matched (Mahler remembered violent scenes), and young Gustav grew dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact Mahler's first composition (at age ten) was a Funeral March with Polka – exactly the kind of extreme juxtaposition one finds in his mature works.

For most of his life Mahler supported himself by conducting, but this was no mere means to an end. Indeed his evident talent and

energetic, disciplined commitment led to successive appointments at Prague, Leipzig, Budapest, Hamburg and climactically, in 1897, the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods is astonishing. The workload in no way decreased after his marriage to the charismatic and highly intelligent Alma Schindler in 1902. Alma's infidelity – which almost certainly accelerated the final decline in Mahler's health in 1910–11 – has earned her black marks from some biographers; but it is hard not to feel some sympathy for her position as a 'work widow'.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. T.S. Eliot – another artist caught between the search for faith and the horror of meaninglessness – wrote that 'humankind cannot bear very much reality'. But Mahler's music suggests another possibility. With his ability to confront the terrifying possibility of a purposeless universe and the empty finality of death, Mahler can help us confront and endure stark reality. He can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are the better for it.

## Gustav Mahler (1860–1911)

### Symphony No 1 in D major ('Titan') (1884–88, rev 1893–96)

- 1 *Langsam. Schleppend [Slow. Dragging] – Immer sehr gemächlich [Always at a very leisurely pace]*
- 2 *Kräftig bewegt, doch nicht zu schnell [With strong movement, but not too fast] – Trio: Recht gemächlich [Quite leisurely] – Tempo primo*
- 3 *Feierlich und gemessen, ohne zu schleppen [Solemn and measured, without dragging]*
- 4 *Stürmisch bewegt [Stormy]*

When Gustav Mahler began his First Symphony in 1884, 'modern music' meant Wagner, while the standard by which new symphonies were judged was that of Brahms, the arch 'classical-romantic'. In a Brahmsian symphony there was little room for Wagnerian lush harmonies, or sensational new orchestral colours. In fact the orchestral forces Brahms employed were basically the same as those used by Beethoven and Schubert in their symphonies, three-quarters of a century earlier.

So for audiences brought up on Brahms, hearing Mahler's First Symphony would have been like stepping into a new world. The opening can still surprise even today: one note, an A, is spread through almost the entire range of the string section, topped with ghostly violin harmonics. Other unusual colours follow: distant trumpet fanfares, high clarinet cuckoo-calls, a plaintive cor anglais, the bell-like bass notes of the harp. All this would have been startlingly new in Mahler's time. And there's nothing tentative or experimental about this symphonic debut: at 24, Mahler knows precisely the sound he wants, and precisely how to get it.

Still, there's much more to Mahler's First Symphony than innovative orchestral colours and effects. When the symphony was first performed it had a title, 'Titan' – taken from the once-famous novel by the German romantic writer Jean Paul (the pen name of Johann Paul Richter). For Richter the 'Titan', the true genius, is a 'Heaven-Stormer' (Himmelsstürmer) an obsessive, almost recklessly passionate idealist. The idea appealed strongly to Mahler, but so too did Richter's vividly poetic descriptions of nature. For the premiere, Mahler set out his version of the Titan theme in an explanatory programme note, which

told how the symphony progressed from 'the awakening of nature at early dawn', through youthful happiness and love, to the sardonic gloom of the funeral march, and then to the finale, subtitled 'From Inferno to Paradise'. And it was clear that Mahler's interest in Richter's theme was more than literary. Behind the symphony, he hinted to friends, was the memory of a love affair that had ended, painfully, at about the time he began work on the symphony.

But Mahler soon began to lose faith in programmes. 'I would like it stressed that the symphony is greater than the love affair it is based on', he wrote. 'The real affair became the reason for, but by no means the true meaning of, the work.' In later life he could be blunt: when someone raised the subject at an evening drinks party, Mahler is said to have leapt to his feet and shouted, 'Perish all programmes!'. But for most listeners, music that is so passionate, dramatic and so full of the sounds of nature can't be fully explained in the detached terms of 'pure' musical analysis. Fortunately the First Symphony is full of pointers to possible meanings beyond the notes. The main theme of the first movement – heard on cellos and basses after the slow, intensely atmospheric 'dawn' introduction – is taken from the second of Mahler's four *Lieder eines fahrenden Gesellen* ('Songs of a Wayfarer'), written as a 'memorial' to his affair with the singer Johanna Richter (no relation of the novelist, but the name connection is striking). In the song, a young man, jilted in love, sets out on a beautiful spring morning, hoping that nature will help his own heart to heal. For most of the first movement, Mahler seems to share the young man's hope. The ending seems cheerful enough. But at the heart of the movement comes a darkly mysterious passage, echoing the 'dawn' introduction, but adding sinister new sounds: the low, quiet growl of a tuba, ominous drum-beats, and a repeated sighing figure for cellos. For a moment, the music seems to echo the final words of the song: 'So will my joy blossom too? No, no; it will never, never bloom again'.

Dance music dominates the second movement, especially the robust, earthy vigour of the *Ländler* (the country cousin of the sophisticated urban *Waltz*). There are hints here of another, earlier song, *Hans und Grete*, in which gawky young Hans finds a sweetheart at a village

dance – all innocent happiness. But the slower, more reflective Trio brings more adult expression: nostalgia and, later, sarcasm (shrill high woodwind). The third movement is in complete contrast. This is an eerie, sardonic funeral march, partly inspired by a painting by Jacques Callot, 'The Huntsman's Funeral', in which a procession of animals carry the hunter to his grave. One by one, the orchestral instruments enter quietly, playing a famous old nursery tune, *Frère Jacques* – which sounds like another interesting name connection, except that Austrians like Mahler would have known the tune to the words 'Brother Martin, are you sleeping?'. At the heart of this movement, Mahler makes a lengthy quotation from the last of the *Lieder eines fahrenden Gesellen*. The song tells in soft, gentle tones of how a young man, stricken with grief at the loss of the girl he loves, finds consolation in the thought of death. This is the dark heart of the First Symphony.

But this is not the end of the story. In the finale Mahler strives onward – in the words of the discarded programme, 'From Inferno to Paradise'. At first all is turbulence, but when the storm has died down, strings present an ardent, slower melody – unmistakably a love theme. There's a brief memory of the first movement's 'dawn' music, then the struggle begins again. Eventually massed horns introduce a new, radiantly hopeful theme, strongly reminiscent of 'And he shall reign' from Handel's *Messiah*. More reminiscences and still more heroic struggles follow, until dark introspection is finally overcome, and the symphony ends in jubilation. Mahler's hero has survived to live, and love, another day.

### Programme note © Stephen Johnson

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



London Symphony Orchestra  
LSO St Luke's

## Vienna Piano Trio at LSO St Luke's

### BBC Radio 3 Lunchtime Concerts



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#### Thu 7 Mar 2013 1pm

**Beethoven** Variations in E-flat major Op 44  
**Beethoven** Piano Trio in B-flat major Op 97 ('Archduke')

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#### Thu 14 Mar 2013 1pm

**Mozart** Piano Trio in G major K11  
**Reinhard Fuchs** New work  
**Dvořák** Piano Trio No 2 in G minor

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#### Thu 21 Mar 2013 1pm

**Haydn** Piano Trio in C major Hob XV/27  
**Beethoven** Allegretto in B-flat major WoO 39  
**Ravel** Piano Trio

Part of LSO St Luke's Tenth Birthday Festival

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#### Fri 22 Mar 2013 1pm

**Schubert** Trio movement in B-flat major  
**Schubert** Notturmo in E-flat major  
**Schubert** Piano Quintet in A major ('Trout')

Part of LSO St Luke's Tenth Birthday Festival

Tickets £10

[iso.co.uk/lunchtimeconcerts](http://iso.co.uk/lunchtimeconcerts)

## Semyon Bychkov

### Conductor



‘The appearances in London of Semyon Bychkov have become red-letter events’.

The Daily Telegraph on Semyon Bychkov and the LSO, April 2012

Since leaving St Petersburg in the mid 1970s, Semyon Bychkov has been a guest on the podiums of the world’s finest musical institutions. With his time carefully balanced between operatic and symphonic repertoire, he enjoys long-standing and fruitful relationships with orchestras and major opera houses in London, Paris, Vienna, Milan, Berlin, Chicago and New York.

A pupil of the legendary pedagogue Ilya Musin, Bychkov’s name came to international attention while he was Music Director of Michigan’s Grand Rapids Symphony Orchestra and the Buffalo Philharmonic Orchestra in the United States. Moving to Paris, Bychkov was appointed Music Director of Orchestre de Paris in 1989, Principal Guest Conductor of the St Petersburg Philharmonic

in 1990, Principal Guest Conductor of Maggio Musicale, Florence in 1992, Chief Conductor of WDR Sinfonieorchester Köln in 1997 and Chief Conductor of Dresden Semperoper in 1998.

Since completing his 13-year tenure with the WDR Sinfonieorchester Köln, Semyon has focused on maintaining and deepening the rewarding guest conducting relationships he enjoys with many of the world’s most prestigious orchestras. In recent seasons he has appeared in Europe with the LSO, Royal Concertgebouw Orchestra, Gewandhausorchester Leipzig, Chamber Orchestra of Europe, Vienna, Berlin and Munich Philharmonics and BBC Symphony Orchestra, with whom he appears annually at the BBC Proms; and he has joined their roster of conductors with a position created especially for him, as the Günter Ward Conducting Chair. In the US, Semyon is a frequent guest with the Cleveland and Philadelphia Orchestras, Chicago and San Francisco Symphony Orchestras, and Los Angeles and New York Philharmonic Orchestras. Future seasons include return engagements with each of these orchestras, in addition to conducting the Orchestre National de France, NDR Sinfonieorchester Hamburg, Israel Philharmonic, Orchestra Sinfonica Nazionale della RAI Turin, Accademia Nazionale di Santa Cecilia Rome, Orchestre de la Suisse Romande and NHK Symphony Orchestra Tokyo.

Bychkov made his Royal Opera House debut in 2003 with a new production of Strauss’ *Elektra*. He has since conducted *The Queen*

*of Spades* in 2006, *Lohengrin* in 2009, *Don Carlo* in 2009, *Tannhäuser* in 2010 and *La bohème* in 2012. At the Metropolitan Opera he has conducted *Boris Godunov* in 2004 and *Otello* in 2007, and returned in 2012 for further performances of *Otello* which were broadcast live to 54 countries. He conducted *Elektra* in 2000, *Tristan und Isolde* in 2001, *Daphne* in 2003 and *Lohengrin* in 2005 at the Vienna State Opera, and *Der Rosenkavalier* in 2005 at the Salzburg Festival, and made his Paris Opera debut with *Un Ballo in Maschera* in 2007.

Winner of *BBC Music Magazine’s* Record of the Year 2010, Bychkov’s recording of Wagner’s *Lohengrin* was committed to disc and his recording of Strauss’ *Alpine Symphony* coupled with *Till Eulenspiegel* follows a series of benchmark Strauss recordings. With WDR Sinfonieorchester Köln he has recorded Mahler, Shostakovich, Rachmaninov, the complete cycle of Brahms’ Symphonies and Verdi’s Requiem. Both the Brahms symphonies and Rachmaninov’s Symphony No 2, *Symphonic Dances* and *The Bells* are also available on DVD.

## Leonidas Kavakos

Violin



‘Kavakos’ performance led to a rapid and spontaneous standing ovation, with the LSO’s leader shaking his head in admiring disbelief.’

The Times on Leonidas Kavakos and the LSO, March 2011

Leonidas Kavakos is known for his virtuosity, superb musicianship and the integrity of his playing. International recognition first came while he was still in his teens, winning the Sibelius Competition in 1985 and, three years later, the Paganini Competition.

Kavakos now works with the world’s major orchestras and conductors – the LSO, the Vienna Philharmonic, Berlin Philharmonic, Leipzig Gewandhaus, Royal Concertgebouw, Orchestre de Paris, Budapest Festival, La Scala Philharmonic, Mariinsky Theatre Orchestra, New York Philharmonic, Boston Symphony, Philadelphia Orchestra and Los Angeles Philharmonic.

In the 2012/13 season, as well as being the focus of the LSO’s UBS Soundscapes LSO Artist Portrait series, he is also the Berlin Philharmonic’s Artist-in-Residence.

Kavakos is a committed chamber musician and recitalist, and is a favoured artist at the Verbier, Montreux-Vevey, Bad Kissingen and Edinburgh Festivals and at the Salzburg Festival, where in August 2012, together with Enrico Pace, he played the complete violin sonatas by Beethoven. He and Pace have recorded the sonatas for Decca Classics, to be released in January 2013, and the cycle was also recorded as part of a television documentary about Kavakos by the Bayerischer Rundfunk.

In the 2012/13 season, Leonidas Kavakos and Emanuel Ax also play the Beethoven sonata cycle in the Musikverein, Vienna, as well as a single Beethoven sonata programme in Berlin. He also performs the cycle with Enrico Pace at the Concertgebouw, Amsterdam. In chamber music, Kavakos’ distinguished partners include Gautier and Renaud Capuçon, Antoine Tamestit, Nikolai Lugansky, Denis Kozhukhin and Yuja Wang, with whom he will give a series of recitals in Europe in 2013/14.

Leonidas Kavakos is increasingly recognised as a conductor of considerable musicianship and will make his conducting debut with the LSO in 2013/14 season. He has worked as conductor/soloist with the Boston Symphony, Atlanta Symphony, Deutsches Symphonie-Orchester Berlin, Budapest Festival Orchestra, Rotterdam Philharmonic, Stockholm

Philharmonic, Gothenburg Symphony, La Scala Philharmonic, Maggio Musicale Fiorentino and Orchestra dell’Accademia Nazionale di Santa Cecilia. Conducting debuts in the 2012/13 season include the Finnish Radio Symphony and the Vienna Symphony Orchestras, and he returned to the Accademia Nazionale di Santa Cecilia in October 2012, where he appeared in a variety of programmes in a special series, *Focus Kavakos*.

Kavakos is an exclusive Decca recording artist, and his first release on the label is the complete Beethoven Violin Sonatas with Enrico Pace. Kavakos already has a distinguished discography with a number of award-winning recordings – his Mendelssohn Violin Concerto disc on Sony Classical receiving an ECHO Klassik award for Best Concerto Recording 2009. Also on Sony, he recorded live Mozart’s five violin concertos and Symphony No 39 with the Camerata Salzburg. In 1991, shortly after winning the Sibelius Competition, Kavakos won a *Gramophone* Award for the first ever recording of the original version of Sibelius’s Violin Concerto (1903/04), recorded on BIS. For ECM, he has released recordings of sonatas by Enescu and Ravel with pianist Péter Nagy, and a recording of Bach and Stravinsky.

Leonidas Kavakos plays the ‘Abergavenny’ Stradivarius of 1724.



## Leonidas Kavakos

### Artist Profile

For Leonidas Kavakos the violin has always been, in his own words, **'a way of life ...**

... It was not possible for me to imagine life without the violin'. The instrument was an ever-present part of his childhood, played by both his grandfather, a folk violinist, and his Conservatoire-trained father. The treasured skill was passed down through the generations when Kavakos received a half-size instrument for Christmas at the age of five and began lessons with his father.

At twelve-years-old, he became the youngest member of the European Union Youth Orchestra. Yet his family and teachers never encouraged him to see the violin as the path to a dazzling career as a virtuoso; instead, Kavakos explains that 'what was really important was to understand the responsibility of being an artist ... the devotion one has to give', a commitment that remains evident in his music-making to this day. After studying at the Hellenic Conservatory in Athens, he won the 1985 Sibelius Competition aged just 18, followed by first prize at the Paganini Competition in 1988.

Two decades later (and with several more accolades, including a *Gramophone* Award and an ECHO Klassik, under his belt), Kavakos is one of the most celebrated and distinguished violinists performing today. As a soloist, he commands equal levels of admiration from audiences, critics, conductors and musicians alike, and he remains intent on broadening his horizons as a musician, embracing a wide repertoire and complementing his solo performances with chamber music and, increasingly, conducting major orchestras.

Kavakos' career is diverse and underpinned by a committed focus on the music itself, which is shown by the intensity, authority and artistry of his performances. He credits this to the lessons instilled in him as a child: 'What I learned was that music is not just what we hear, it's what we do. When we do something with devotion and concentration, which touches somebody, that is a kind of music'.

*Leonidas Kavakos continues his UBS Soundscapes: LSO Artist Portrait on 30 Nov, 9 Dec, 12 Dec and 19 Dec 2012. He also coaches a masterclass at the Guildhall School on 11 Dec.*

## On stage

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### First Violins

Roman Simovic *Leader*  
Carmine Lauri  
Tomo Keller  
Lennox Mackenzie  
Nigel Broadbent  
Ginette Decuyper  
Jörg Hammann  
Maxine Kwok-Adams  
Claire Parfitt  
Laurent Quenelle  
Harriet Rayfield  
Colin Renwick  
Ian Rhodes  
Rhys Watkins  
David Worswick  
Gerald Gregory

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### Second Violins

Thomas Norris  
Sarah Quinn  
Richard Blayden  
Matthew Gardner  
Belinda McFarlane  
Iwona Muszynska  
Philip Nolte  
Andrew Pollock  
Paul Robson  
Raja Halder  
Victoria Irish  
Hazel Mulligan  
Gabrielle Painter  
Julia Rumley

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### Violas

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
Regina Beukes  
German Clavijo  
Anna Green  
Richard Holttum  
Robert Turner  
Jonathan Welch  
Phillip Hall  
Nancy Johnson  
Fiona Opie

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### Cellos

Timothy Hugh  
Jennifer Brown  
Noel Bradshaw  
Daniel Gardner  
Hilary Jones  
Minat Lyons  
Amanda Truelove  
Eve-Marie Caravassilis  
Penny Driver  
David Bucknall

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### Double Basses

Colin Paris  
Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Jani Pensola  
Ana Cordova Andres  
Sebastian Pennar  
Hugh Sparrow

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### Flutes

Gareth Davies  
Siobhan Grealy  
Patricia Moynihan

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### Piccolo

Sharon Williams

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### Oboes

Nora Cismondi  
Tim Watts  
John Lawley

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### Cor Anglais

Christine Pendrill

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### Clarinets

Chris Richards  
Chi-Yu Mo  
James Burke

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### E-flat Clarinet

Chi-Yu Mo

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### Bass Clarinet

Lorenzo Iosco

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### Alto Saxophone

Kyle Horch

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### Bassoons

Jaroslav Augustyniak  
Joost Bosdijk

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### Contra Bassoon

Dominic Morgan

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### Horns

Timothy Jones  
Angela Barnes  
Alex Collard  
Tim Ball  
Jeffrey Bryant  
Liam Duffy  
Jonathan Durrant  
Andrew Sutton

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### Trumpets

Roderick Franks  
Gerald Ruddock  
Andrew Crowley  
Christopher Deacon  
Robin Totterdell

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### Off-Stage Trumpets

Philip Cobb  
Paul Mayes  
Simon Cox

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### Trombones

Dudley Bright  
James Maynard  
Matthew Knight

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### Bass Trombone

Paul Milner

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### Tuba

Patrick Harrild

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### Timpani

Antoine Bedewi  
Nigel Thomas

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### Percussion

Neil Percy  
Sam Walton  
Christopher Thomas

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### Harp

Bryn Lewis

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### 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 20 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:  
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The Carpenters' Company  
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The Ironmongers' Company  
The Lefever Award  
LSO Friends  
Musicians Benevolent Fund  
The Polonsky Foundation

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List correct at time of going to press

See page x for London Symphony Orchestra members

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### Print

Cantate 020 7622 3401

### Advertising

Cabbell Ltd 020 3603 7937



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