London Symphony Orchestra
Living Music

London's Symphony Orchestra

Thursday 3 October 2013 7.30pm
Barbican Hall

UBS SOUNDSCAPES: STRAVINSKY

Mussorgsky Night on the Bare Mountain
Tchaikovsky Violin Concerto
INTERVAL
Stravinsky The Firebird (complete ballet)

Daniel Harding conductor
Christian Tetzlaff violin

Concert ends approx 9.45pm

UBS

barbican

Resident
Orchestra

03-10 Harding.indd 1 30/09/2013 13:23

Welcome
to tonight's concert

This evening's concert of Russian music marks the first concert in a series with LSO Principal Guest Conductor Daniel Harding featuring the Orchestra's London performance of a programme the LSO is taking on tour around Europe. Tomorrow night, the Orchestra will be performing the same programme in Frankfurt, on Saturday in Bonn and on Sunday in Baden Baden. The performance in Bonn is a particular privilege for the LSO as we will be closing the month-long 2013 Beethovenfest, with which the Orchestra has a long association.

It is a pleasure to welcome back violinist Christian Tetzlaff this evening to perform the Tchaikovsky Violin Concerto; the Orchestra is very grateful that he has been able to join us at short notice due to violinist Lisa Batiashvili being indisposed.

The LSO is joined in the audience this evening by guests from UBS for the first in their UBS Soundscapes series this season, supporting seven LSO concerts at the Barbican over the next ten months – the central focus this season being pianist Yuja Wang's UBS Soundscapes: LSO Artist Portrait series in February – and Eclectica concerts at LSO St Luke's. I would like to take this opportunity to thank UBS for their continued support of the Orchestra.

I hope you enjoy tonight's performance and can join us again for the next in Daniel Harding's touring season on 20 November, in a performance of Schubert's Symphony No 5 and Mahler's *Das Lied von der Erde*.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music
In Brief

ORCHESTRAL ARTISTRY PROGRAMME

This week marks the launch of the Guildhall School's Orchestral Artistry postgraduate programme, delivered in association with the LSO. This ground-breaking specialist two-year Masters course gives students from around the world the opportunity to work alongside LSO players, international conductors and Guildhall professors.

lso.co.uk/orchestralartisty

UBS SOUNDSCAPES: ECLECTICA

At LSO St Luke's you can experience music with a twist as part of the UBS Soundscapes: Eclectica series. On Tuesday 26 November, jazz trumpeter Arve Henriksen is joined by the LSO Community Choir and Wells Cathedral School Girls' Choir in a *Norwegian Requiem* – a moving reflection on the tragic massacre in Utøya in July 2011.

lso.co.uk/eclectica

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated booking phone line and, for bigger groups, free hot drinks and the chance of a private interval reception. At tonight's concert, we are delighted to welcome: **Witham Choral Society, Tonbridge School, The Leys School, The Royal Engineers Band, Queenswood School, Latymer Upper School, Rachel Bylo & friends, R Wimberley & friends, and Dao Sheng Lim & friends.**

lso.co.uk/groups

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Modest Mussorgsky *(1839–81)*
Night on the Bare Mountain *(1867)*

A wayward and self-destructive genius, Mussorgsky was a late starter who died far too young. His list of works is not very extensive and his career is marked by any number of projects that were never properly started, soon abandoned or left incomplete. As a result, much of his music became known in versions posthumously edited and arranged by friends, including the piece known as *Night on the Bare Mountain* which Rimsky-Korsakov produced in 1886. This evening, however, we hear Mussorgsky's own voice in an earlier and less familiar version of the music.

> 'Art is a means of communicating with people, not an end in itself.'
>
> *Modest Mussorgsky*

It had a complicated history. Among Mussorgsky's earliest projects was an opera based on Nikolay Gogol's story *St John's Eve*, which was to include a scene portraying a witches' Sabbath (the last movement of Berlioz's *Symphonie fantastique* cast a long shadow, particularly in Russia). Nothing came of this, but nine years later, in 1867, he did compose an independent orchestral piece with the title *St John's Night* (that is, Midsummer night) *on the Bare Mountain.* It was never performed, and Mussorgsky made two later attempts to resurrect the music. The first was in 1872, when he recast it as part of an ill-fated opera-ballet called *Mlada*, on which four other composers were to collaborate; this in its turn served for a further arrangement, which was pressed into service as a dream interlude in the comic opera *Sorochintsy Fair*, another work left in a very fragmentary state when Mussorgsky died. The Rimsky-Korsakov *Bare Mountain* is an orchestration and re-casting of this *Sorochintsy Fair* music.

The 1867 score, which Rimsky-Korsakov seems not to have known, was completed and fully orchestrated by Mussorgsky. Rough and headstrong, its raw power comes from its very lack of orchestral subtlety, throwing ideas and masses of sound together in an almost reckless manner typical of a composer who cared nothing for conventional beauty or polished technique, and famously said 'Art is a means of communicating with people, not an end in itself'.

Programme Note © Andrew Huth

Modest Mussorgsky
Composer Profile

Modest Mussorgsky was born in Karevo, the youngest son of a wealthy landowner. His mother gave him his first piano lessons and his musical talent was encouraged at the Cadet School of the Guards in St Petersburg, where he began to compose, despite having no training. In 1857 he met Balakirev, whom he persuaded to teach him, and shortly afterwards began composing in earnest. The following year Mussorgsky suffered an emotional crisis and resigned his army commission, but returned soon afterwards to his studies. He was, however, plagued by nervous tension, and this, combined with a crisis at the family home after the emancipation of the serfs in 1861, stalled his development quite severely. By 1863, though, he was finding his true voice, and he began to write an opera (never completed) based on Flaubert's *Salammbô*. At this time he was working as a civil servant and living in a commune with five other young men passionate about art and philosophy, where he established his artistic ideals.

In 1865 his mother died; this probably caused his first bout of alcoholism. His first major work, *Night on the Bare Mountain*, was composed in 1867, and soon afterwards, fired by the ideas discussed in Balakirev's circle ('The Mighty Handful') he began writing his opera *Boris Godunov*; a little later he also began work on another opera, *Khovanshchina*. Heavy drinking was once again affecting his creativity, though he did write the piano work *Pictures at an Exhibition* in a short time. By 1880 he was obliged to leave government employ, and despite the support of his friends, he lapsed still further, eventually being hospitalised in February 1881 after a bout of alcoholic epilepsy. It was during a brief respite that Repin painted his famous portrait of the composer, but within two weeks of that work, Mussorgsky died.

Composer Profile © Alison Bullock

Pyotr Ilyich Tchaikovsky *(1840–1893)*
Violin Concerto in D major Op 35 *(1878)*

1 ALLEGRO MODERATO
2 CANZONETTA
3 FINALE: ALLEGRO VIVACISSIMO

CHRISTIAN TETZLAFF VIOLIN

SHARP CRITICISM
Despite being adored today as one of the true violin masterpieces, Tchaikovsky's concerto got off to a difficult start. 19th-century music critic Eduard Hanslick wrote that the violin concerto 'brought us face to face with the revolting thought that music can exist which stinks to the ear'.

Poor Tchaikovsky, forever typecast as the bard of unhappy love and suicidal despair. Even his ballet scores, the greatest ever composed, have been conveniently labelled as escapist. Yet as his finest critic, Hermann Laroche, wrote around the time of *The Sleeping Beauty's* premiere, the composer may have been an 'elegist by nature' but the 'other Tchaikovsky' was just as real – 'nice, happy, brimming with health, inclined to humour'. Tchaikovsky even managed to tap in to that side after the biggest crisis of his life – the collapse of his disastrous marriage to the unfortunate Antonina Milyukova in 1877 sent him abroad to escape wagging Russian tongues. There he attempted to shake off his depression in Paris, Montreux, Rome and Florence, and he succeeded by degrees, until a heavenly spring by the lakeside at Clarens in Switzerland rekindled his creative inspiration. He returned to Russia in April 1878 as 'a perfectly sound and healthy man, full of new powers and energy'.

LEOPOLD AUER (1845–1930)
Hungarian virtuoso violinist, composer and pedagogue, whose pupils included Mischa Elman, Jascha Heifetz and Nathan Milstein. Though he deeply regretted it later in life, Auer, the violin concerto's original dedicatee, deemed the piece 'unplayable' and refused to give its premiere.

'An elegist by nature'

Hermann Laroche on Tchaikovsky

Crucial to his sense of stability was the new-found patronage, and its attendant financial security, of the wealthy Nadezhda von Meck, to whom he unfolded the progress of his tormented Fourth Symphony. Equally important was the mutual friend who had introduced them. Josef Kotek, Meck's house violinist and a one-time pupil of Tchaikovsky at the Moscow Conservatory, travelled with the composer – whose former infatuation with him had changed, Tchaikovsky told his brother Anatoly, into a 'different kind of love' – and along with another Tchaikovsky brother, Modest, played godfather to the masterpiece Tchaikovsky completed so rapidly at Clarens that spring. The Violin Concerto is indebted to Kotek's demonstration of the possible in instrumental technique – the concerto's 'Spielbarkeit' (playability), as Tchaikovsky later put it; in spite of which the young man did nothing to champion the work in St Petersburg or Moscow. Nor did its first dedicatee, the much more experienced virtuoso Leopold Auer. Tchaikovsky was to be eternally grateful to Adolf Brodsky, who gave the European premiere in the face of scurrilous abuse from top Viennese music critic Eduard Hanslick, and first performed it in Russia.

The Music

It is hard to see what Auer and Kotek found so problematic about the work, since unlike the colossal First Piano Concerto, which caused its dedicatee Nikolay Rubinstein problems, the Violin Concerto's lyrical flow of inspired material is very much in the central European tradition. Not that Tchaikovsky is without his originalities; the smiling graciousness of the piece is something he derived from two French scores he had come to adore just before composing the concerto: Delibes' ballet *Sylvia* and Lalo's *Symphonie Espagnole.* Clever, too, is the way the introductory collective violins engage what is to become the principal theme in anticipatory dialogue with the woodwind – a subtle hallmark throughout, close to the world of the pastoral first act in the recently completed opera *Eugene Onegin* – before the soloist launches into it from a soulful cadenza. The opening movement has been criticised for its lack of contrasts, but wholesome, seemingly

Pyotr Ilyich Tchaikovsky
Violin Concerto (continued)

improvisatory charm is Tchaikovsky's aim here, with violinistic fireworks coming as an afterthought. The second lyrical subject, even more expressive than the first, embraces fleeting sadness and the furrowed brows of the development are entirely the orchestra's, not the violinist's, concern; this is bracketed excitingly by the only full-blooded ensemble in the piece – a swaggering, polonaise-like treatment of the main theme.

Even the melancholy of the central Canzonetta is that of the conventional Russian romance, scored with extreme refinement. Tchaikovsky wrote it as an afterthought, prompted by Modest's and Kotek's criticisms of the original Andante molto cantabile which resurfaces as the *Meditation* of his Op 42 pieces for violin and piano, *Souvenir d'un lieu cher*. Like the movement it replaces, the substitute Canzonetta offers a pensive woodwind introduction, a melancholy song for the violin and a central consolation. Yet it goes one further by linking both poetically and literally to the concluding folk-festival, which is also connected to the first movement by virtue of its bucolic exchanges between soloist, strings and woodwind. Few listeners, however, will have the time or the inclination to mull over such subtleties, so brilliant and intoxicating is Tchaikovsky's most genuinely vivacious finale.

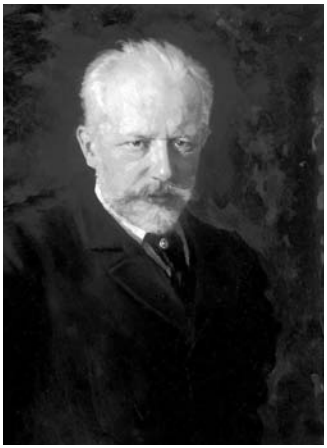
Programme Note © David Nice

David Nice writes, lectures and broadcasts on music, notably for BBC Radio 3 and *BBC Music Magazine*.

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on the Stalls and Circle level. Why not tweet us your thoughts on the first half of the performance **@londonsymphony**, or come and talk to LSO staff at the Information Desk on the Circle level.

Pyotr Ilyich Tchaikovsky
Composer Profile



TCHAIKOVSKY on **LSO LIVE**

Principal Conductor Valery Gergiev's early Tchaikovsky symphonies gained five-star reviews in *The Guardian* and was Classic FM Featured Album.

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Born in Kamsko-Votkinsk in the Vyatka province of Russia on 7 May 1840, Tchaikovsky's father was a mining engineer, his mother of French extraction. In 1848 the family moved to the imperial capital, St Petersburg, where Pyotr 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 troubled state of mind. He committed suicide nine days after its premiere on 6 November 1893.

Composer Profile © Andrew Stewart

Igor Stravinsky *(1882–1971)*
The Firebird (complete ballet) *(1910)*

1 INTRODUCTION
FIRST TABLEAU
2 THE ENCHANTED GARDEN OF KASHCHEI
3 APPEARANCE OF THE FIREBIRD, PURSUED BY PRINCE IVAN
4 DANCE OF THE FIREBIRD
5 CAPTURE OF THE FIREBIRD BY PRINCE IVAN
6 SUPPLICATION OF THE FIREBIRD – APPEARANCE OF THE THIRTEEN ENCHANTED PRINCESSES
7 THE PRINCESSES' GAME WITH THE GOLDEN APPLES
8 SUDDEN APPEARANCE OF PRINCE IVAN
9 ROUND DANCE OF THE PRINCESSES
10 DAYBREAK – PRINCE IVAN PENETRATES KASHCHEI'S PALACE
11 MAGIC CARILLON, APPEARANCE OF KASHCHEI'S MONSTER GUARDIANS, AND CAPTURE OF PRINCE IVAN – ARRIVAL OF KASHCHEI THE IMMORTAL – DIALOGUE OF KASHCHEI AND PRINCE IVAN – INTERCESSION OF THE PRINCESSES – APPEARANCE OF THE FIREBIRD
12 DANCE OF KASHCHEI'S RETINUE, ENCHANTED BY THE FIREBIRD
13 INFERNAL DANCE OF ALL KASHCHEI'S SUBJECTS – LULLABY – KASHCHEI'S AWAKENING – KASHCHEI'S DEATH – PROFOUND DARKNESS
SECOND TABLEAU
14 DISAPPEARANCE OF KASHCHEI'S PALACE AND MAGICAL CREATIONS, RETURN TO LIFE OF THE PETRIFIED KNIGHTS, GENERAL REJOICING

IN BRIEF

The Firebird follows the journey of Prince Ivan, who discovers a magical glowing bird in the gardens of the evil magician Kashchei. Ivan later falls in love with one of 13 princesses held captive by the sorcerer and attempts to rescue them. A fight ensues; Ivan is saved when the Firebird bewitches the sorcerer and his minions into dancing until they drop.
After a giant egg containing Kashchei's soul is smashed, the sorcerer and his castle melt away; the princesses wake up and celebrate Ivan's victory.

Stravinsky was 27 and unknown outside Russia when Diaghilev commissioned him to write a ballet on the legend of the Firebird for his Russian ballet season in Paris in 1910. The only Stravinsky that had previously been heard outside Russia was a pair of Chopin arrangements which he had made for *Les Sylphides* in Diaghilev's 1909 season. These in turn had been a speculative commission by Diaghilev on the strength of a single hearing of Stravinsky's *Scherzo fantastique* at a St Petersburg concert in January 1909. Nor was Stravinsky Diaghilev's first choice for the *Firebird* project. Even though the Paris press had found fault with the 1909 season for the mediocre quality of its music as compared with the brilliantly innovative dance and design, Diaghilev's first instinct was still to shuffle the old Russian musical pack: he approached Liadov and Tcherepnin (whose music had already been denigrated by the Paris critics), and considered asking Glazunov, among other orthodox Rimsky-Korsakov pupils, before finally taking the plunge with this largely untried son of a leading bass-baritone at the Mariinsky Opera.

'[*The Firebird*] had Paris at Stravinsky's feet overnight.'

Nobody knew what kind of music might correspond to the dazzling stage pictures of Bakst and Benois, or the intensely exciting and expressive choreography of Fokine. Even today, if we want to re-experience the frisson which ran through Proust's Paris when *The Firebird* finally had its premiere at the Opéra in June 1910, we have to put ourselves in the position of an audience who knew no orchestral music by Scriabin, rather little by Borodin or Rimsky-Korsakov, still less by Glinka or Glazunov. Stravinsky's music alludes, more or less directly, to these and others. *The Firebird* has the simple derivativeness of

Igor Stravinsky
The Firebird (continued)

inexperience. Its debt to Rimsky-Korsakov is instantly apparent to anyone who knows the late operas of that composer. The idea of representing the oppositions good/evil, normal/magical, through diatonic/chromatic harmony comes directly from *The Golden Cockerel,* but is in any case a commonplace of Russian 19th-century opera from Glinka's *Ruslan and Lyudmila* onwards. The folksong manner of the princesses' round dance ('Khorovod') and the finale is pure kuchkism, derived from the colour variation technique of the Russian nationalists (the so-called 'kuchka', or 'mighty handful'), of whom Rimsky-Korsakov had been a leading member. But the score also draws on the very different style of the Moscow composer Alexander Scriabin, whose work Stravinsky at the time still admired (later he was invariably rude about it). *The Firebird*'s dance is indebted to the gasping, ejaculatory manner of *The Poem of Ecstasy* and *Prometheus*, subsequently described by Stravinsky as 'those severe cases of musical emphysema'. And yet the music's brilliance and assurance as a whole are still enough in themselves to take one's breath away in a good performance. Combined with Fokine's choreography, his and Karsavina's dancing, and Golovine's and Bakst's intensely atmospheric designs, it had Paris at Stravinsky's feet overnight.

The story, which was handed to the young composer on a plate, is standard issue 19th-century Russian fairytale. Diaghilev had stunned Paris in 1909 with what has since been unkindly dubbed 'travel-poster Russianism', and he had no intention of disappointing expectations in his second ballet season. So Stravinsky was landed with a plot involving the usual handsome prince lost in a forest and blundering into the magic garden of an evil sorcerer who has cast a spell on a baker's dozen of beautiful princesses. The prince destroys the sorcerer with the help of the magic firebird and marries the most beautiful of the princesses. Stravinsky's great achievement was to match this farrago with music that seemed at the time – and in some ways can still seem – as extravagant and exotic as the scenario. In particular his handling of the large orchestra was almost miraculous in its flair and inventiveness, perhaps in part the outcome of his student work with Rimsky-Korsakov, which had involved score-copying and possibly even some touchings-in of his own.

Programme Note © Stephen Walsh

Stephen Walsh is a well-known writer on music, the author of a major biography of Stravinsky and also a book on his music. He holds a personal chair at Cardiff University.

THE MIGHTY HANDFUL

The might handful was a circle of late 19th-century St Petersburg composers, otherwise known as 'The Five', who sought to develop a distinctly Russian style of art music which did not rely on European models or training. The composers included Mily Balakirev, César Cui, Modest Mussorgsky, Alexander Borodin and Nikolai Rimsky-Korsakov, whose pupils included Stravinsky, Glazunov and Prokofiev.

LSO SECTIONS: IN FOCUS

A chance to see some of the groups that make up the LSO close-up

Sun 27 Oct 2013 8pm
LSO STRING ENSEMBLE

Tchaikovsky Serenade for String Orchestra
Bartók Divertimento for String Orchestra
Dvořák Serenade for String Orchestra

Roman Simovic director

Thu 23 Jan 2014 7.30pm
LSO BRASS ENSEMBLE

Bach Toccata and Fugue in D minor
Scarlatti Sonata for Keyboard arr for Brass
Ewald Quintet No 1
Koetsier Kinderzirkus Music
Crespo Suite Americas
arr Dudley Bright Brass on Broadway

Igor Stravinsky
Composer Profile

The son of the Principal Bass at the Mariinsky Theatre, Stravinsky was born at the Baltic resort of Oranienbaum near St Petersburg in 1882. Through his father he met many of the leading musicians of the day and came into contact with the world of the musical theatre. In 1903 he became a pupil of Rimsky-Korsakov, which allowed him to get his orchestral works performed and as a result he came to the attention of Sergei Diaghilev, who commissioned a new ballet from him, *The Firebird*.

The success of *The Firebird*, and then *Petrushka* (1911) and *The Rite of Spring* (1913) confirmed his status as a leading young composer. Stravinsky now spent most of his time in Switzerland and France, but continued to compose for Diaghilev and the Ballets Russes: *Pulcinella* (1920), *Mavra* (1922), *Renard* (1922), *Les Noces* (1923), *Oedipus Rex* (1927) and *Apollo* (1928).

Stravinsky settled in France in 1920, eventually becoming a French citizen in 1934, and during this period moved away from his Russianism towards a new 'neo-classical' style. Personal tragedy in the form of his daughter, wife and mother all dying within eight months of each other, and the onset of World War II persuaded Stravinsky to move to the US in 1939, where he lived until his death. From the 1950s, his compositional style again changed, this time in favour of a form of serialism. He continued to take on an exhausting schedule of conducting engagements until 1967, and died in New York in 1971. He was buried in Venice on the island of San Michele, close to the grave of Diaghilev.

Composer Profile © Andrew Stewart

LSO

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Tchaikovsky Symphony No 5

Michael Tilson Thomas conductor
Simon Trpčeski piano

Thu 19 Dec 7.30pm
PROKOFIEV'S FIFTH

Rimsky-Korsakov Dubinushka
Tchaikovsky Piano Concerto No 1
Prokofiev Symphony No 5

Michael Tilson Thomas conductor
Evgeny Kissin piano
Supported by the Atkin Foundation

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Daniel Harding
Conductor

'Daniel Harding conducted with total conviction.'

The Times

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Ohga Hall

Conductor Laureate
Mahler Chamber Orchestra

Born in Oxford, Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berlin Philharmonic and made his debut with the orchestra at the 1996 Berlin Festival. He is Music Director of the Swedish Radio Symphony Orchestra, Principal Guest Conductor of the LSO and Music Partner of the New Japan Philharmonic. He is Artistic Director of the Ohga Hall in Karuizawa, Japan and was recently honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra. His previous positions include Principal Conductor and Music Director of the MCO (2003–11), Principal Conductor of the Trondheim Symphony (1997–2000), Principal Guest Conductor of Sweden's Norrköping Symphony (1997–2003) and Music Director of the Deutsche Kammerphilharmonie (1997–2003).

He is a regular visitor to the Vienna Philharmonic, Dresden Staatskapelle (both of which he has conducted at the Salzburg Festival), Royal Concertgebouw, the Bavarian Radio, Leipzig Gewandhaus and the Orchestra Filarmonica della Scala. Other guest conducting engagements have included the Berlin Philharmonic, Munich Philharmonic, Orchestre National de Lyon, Oslo Philharmonic, London Philharmonic, Royal Stockholm Philharmonic, Santa Cecilia Orchestra of Rome, Orchestra of the Age of Enlightenment, Rotterdam Philharmonic, Frankfurt Radio Orchestras and the Orchestre des Champs-Elysées. Among the American orchestras with whom he has performed are the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the Chicago Symphony Orchestra.

In 2005 he opened the season at La Scala, Milan, conducting a new production of *Idomeneo*. He returned in 2007 for *Salome*, in 2008 for a double bill of *Bluebeard's Castle* and *Il Prigioniero*, and most recently in 2011 for *Cavalleria Rusticana* and *I Pagliacci*. His operatic experience also includes *Ariadne auf Naxos*, *Don Giovanni* and *The Marriage of Figaro* at the Salzburg Festival with the Vienna Philharmonic, *The Turn of the Screw* and *Wozzeck* at the Royal Opera House, Covent Garden, *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Munich, *The Magic Flute* at the Wiener Festwochen and *Wozzeck* at the Theater an der Wien. Closely associated with the Aix-en-Provence Festival, he has conducted new productions there of *Così fan tutte*, *Don Giovanni*, *The Turn of the Screw*, *La traviata*, *Eugene Onegin* and *The Marriage of Figaro*. In the 2012/13 season he returned to La Scala for *Falstaff* and made his debuts at both the Deutsche Staatsoper, Berlin and at the Wiener Staatsoper with *Der Fliegende Holländer*.

His recent recordings for Deutsche Grammophon – Mahler Symphony No 10 with the Vienna Philharmonic, and Orff's *Carmina Burana* with the Bavarian Radio Symphony Orchestra – have both won widespread critical acclaim. Previously an exclusive Virgin/EMI recording artist, his recordings include Mahler Symphony No 4 with the Mahler Chamber Orchestra, Brahms' Symphonies Nos 3 & 4 with the Deutsche Kammerphilharmonie Bremen; *Billy Budd* with the London Symphony Orchestra (winner of a Grammy Award for best opera recording), *Don Giovanni* and *The Turn of the Screw* both with the Mahler Chamber Orchestra; works by Lutosławski with Solveig Kringelborn and the Norwegian Chamber Orchestra and works by Britten with Ian Bostridge and the Britten Sinfonia.

In 2002 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and in 2012 he was elected a member of The Royal Swedish Academy of Music.

Christian Tetzlaff
Violin

'Hardly glancing at his music, Tetzlaff seemed immersed, dazzling with subtlety.'

The Strad Magazine

Equally at home in classical, Romantic and contemporary repertoire, Christian Tetzlaff sets standards with his interpretations of the violin concertos by Beethoven, Brahms, Tchaikovsky, Berg and Ligeti, and is renowned for his innovative chamber music projects and his interpretation of Bach's solo Sonatas and Partitas.

2013/14 European highlights include performances at the Salzburg Festival, a European tour with the Vienna Philharmonic (with Riccardo Chailly), and concerts with the Munich Philharmonic (Philippe Jordan), Swedish Radio Symphony Orchestra (Daniel Harding) and the City of Birmingham Symphony Orchestra (Olari Elts). In the US he plays with the Philadelphia Orchestra (Manfred Honeck), Chicago Symphony Orchestra (Esa-Pekka Salonen), San Francisco Symphony (Michael Tilson Thomas), Los Angeles Philharmonic and National Symphony Orchestra, Washington (Christoph Eschenbach). He also performs Joseph Joachim's rarely played Violin Concerto No 2 with Orpheus Chamber Orchestra at Carnegie Hall, and Brahms' Violin and Double concertos (with Tanja Tetzlaff) as part of Andris Nelsons' Brahms cycle with the Philharmonia Orchestra.

Solo and chamber music appearances include the complete Bach solo Sonatas and Partitas in Sydney, Frankfurt and San Francisco; Brahms' Piano Trios with Lars Vogt and Tanja Tetzlaff in Salzburg, Paris, Berlin, Zürich and Bremen; recitals with Lars Vogt in Boston, Philadelphia, Chicago, Montreal and Quebec; and concerts with the Tetzlaff Quartett, including a string octet project in Hamburg, Amsterdam, Brussels, Berlin and Frankfurt, also featuring the Arcanto Quartett.

Last season, Tetzlaff appeared as Artist-in-Residence at London's Wigmore Hall, performing in both solo recitals and with chamber partners; he also appeared in a three-concert chamber music project at the 92nd Street Y in New York. Other highlights included return visits to the Berlin Philharmonic, Symphonieorchester des Bayerischen Rundfunks, Gewandhausorchester Leipzig, Tonhalle-Orchester Zürich and Orchestre de Paris, London Symphony Orchestra, New York Philharmonic, and Pittsburgh and New World symphonies. Having appeared at all the major international music festivals, including the Edinburgh International, Verbier and Lucerne festivals, he is also a regular at the BBC Proms and numerous summer festivals throughout the US.

Christian Tetzlaff's discography includes Violin Concertos by Dvořák, Mozart, Lalo, Sibelius, Tchaikovsky and Beethoven for labels Virgin/EMI, Decca, Ondine, Hänssler and Arte Nova. He has also recorded Bartók's Sonatas for violin and piano with Leif Ove Andsnes, the Brahms and Mozart Violin Sonatas with Lars Vogt, and Bach's complete solo Sonatas and Partitas. He recently recorded Widmann's Violin Concerto with the Swedish Radio Symphony Orchestra (Daniel Harding) and Mark-Anthony Turnage's *Mambo Blues* and *Tarantella* with London Philharmonic Orchestra (Vladimir Jurowski), while this season sees the release of Schumann's Violin Sonatas, again with Lars Vogt. His recordings have received numerous prizes and awards, including the Diapason d'Or, Edison, Midem Classical and ECHO Klassik awards, along with several nominations for Grammy awards. In 2005, Musical America named him Instrumentalist of the Year.

Born in Hamburg in 1966, Tetzlaff studied at the Lübeck Conservatory with Uwe-Martin Haiberg and in Cincinnati with Walter Levin. He lives near Frankfurt and regularly teaches at the Kronberg Akademy. He plays a violin by German violinmaker Peter Greiner.

London Symphony Orchestra
On stage

FIRST VIOLINS
Roman Simovic *Leader*
Carmine Lauri
Lennox Mackenzie
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Maxine Kwok-Adams
Laurent Quenelle
Harriet Rayfield
Claire Parfitt
Colin Renwick
Ian Rhodes
Sylvain Vasseur
Rhys Watkins
Takane Funatsu

SECOND VIOLINS
David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
Richard Blayden
Matthew Gardner
Iwona Muszynska
Philip Nolte
Paul Robson
Sarah Buchan
William Melvin
Hazel Mulligan
Samantha Wickramasinghe
Caroline Frenkel

VIOLAS
Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Regina Beukes
Lander Echevarria
German Clavijo
Richard Holttum
Anna Green
Robert Turner
Heather Wallington
Jonathan Welch
Fiona Dalgliesh

CELLOS
Timothy Hugh
Alastair Blayden
Jennifer Brown
Mary Bergin
Noel Bradshaw
Eve-Marie Caravassilis
Hilary Jones
Minat Lyons
Nicholas Gethin
Deborah Tolksdorf

DOUBLE BASSES
Joel Quarrington
Colin Paris
Nicholas Worters
Patrick Laurence
Jani Pensola
Sebastian Pennar
Simo Väisänen
Joe Melvin

FLUTES
Gareth Davies
Adam Walker
Patricia Moynihan

PICCOLO
Sharon Williams

OBOES
Daniel Finney
Holly Randall
Joseph Sanders

COR ANGLAIS
Christine Pendrill

CLARINETS
Christopher Richards
Chi-Yu Mo

E-FLAT CLARINET
Chi-Yu Mo

BASS CLARINET
Lorenzo Iosco

BASSOONS
Daniel Jemison
Joost Bosdijk
Fraser Gordon

CONTRA BASSOONS
Dominic Morgan
Fraser Gordon

HORNS
Timothy Jones
Alberto Menendez Escribano
Meilyr Hughes
Nicolas Fleury
Jonathan Lipton

TRUMPETS
Roderick Franks
Philip Cobb
Gerald Ruddock
Huw Morgan

TROMBONES
Dudley Bright
Matthew Knight
James Maynard

BASS TROMBONE
Paul Milner

TUBA
Patrick Harrild

TIMPANI
Nigel Thomas

PERCUSSION
Neil Percy
David Jackson
Sam Walton
Antoine Bedewi
Tom Edwards
Christopher Thomas

HARPS
Bryn Lewis
Nuala Herbert
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PIANO
John Alley

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Elizabeth Burley

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Taking part in the Scheme for this concert was Richard Waters (viola).

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