



London Symphony Orchestra  
Living Music



## London's Symphony Orchestra

**barbican**

Resident  
Orchestra

Thursday 5 December 2013 7.30pm  
Barbican Hall

**NIKOLAJ ZNAIDER**

Beethoven Violin Concerto  
Dvořák Symphony No 7

Nikolaj Znaider conductor/violin

*Concert ends approx 9.35pm*

## Welcome Kathryn McDowell



Welcome to the Barbican this evening for the first of Nikolaj Znaider's two concerts this season. Tonight he appears as both soloist and conductor, directing Beethoven's Violin Concerto from the violin in the first half, and conducting Dvořák's Seventh Symphony in the second.

Already established as one of today's top violinists, Nikolaj Znaider made his London conducting debut with the LSO in 2011. More recently, he appeared as both soloist and conductor in the LSO's tribute concerts for Sir Colin Davis at the end of last season.

It is a pleasure to welcome him to the stage once again, and we look forward to 1 May 2014, when he returns to conduct Richard Strauss' tone poems *Don Juan* and *Also sprach Zarathustra* in celebration of the composers 150th anniversary, together with Brahms' Double Concerto featuring LSO Leader Roman Simovic and LSO Principal Cello Tim Hugh.

In the mean time, please join us again in the forthcoming festive season: on 12 and 19 December Michael Tilson Thomas conducts a pair of concerts focusing on Prokofiev and Tchaikovsky, featuring piano soloists Simon Trpčeski and Evgeny Kissin.

I do hope you enjoy tonight's performance and can join us again soon.

**Kathryn McDowell CBE DL**  
Managing Director

## Living Music In Brief

### PRIORITY BOOKING FOR 2014/15

In a couple of weeks' time, the LSO will be announcing its 2014/15 concert season exclusively to LSO Friends and Patrons. For as little as £50 a year you can receive the listings before anyone else and are able to access priority ticket booking in January. Amongst the other benefits LSO Friends enjoy are access to open rehearsals and exclusive events with LSO players. You can also give an LSO Friends membership as a gift – just in time for Christmas.

**iso.co.uk/Isfriends**

**or contact Tim Wong on 020 7382 2506**

### BRITTEN ON LSO LIVE

The latest release on LSO Live, Britten's *The Turn of the Screw*, is available to buy online and in stores now. Rounding off our celebrations of Britten's centenary year, the disc has already received rave reviews, with one critic commenting that 'I have never, ever, heard such a coruscating account of the score from any band, or such a massively accurate, sonorous one from the soloists' (*Opera-Britannia UK*).

**iso.co.uk/Isolive**

### LSO SINGING DAYS

Whether you're a seasoned chorister or it's been a long while since you took part in group singing, why not join the LSO's next Singing Day on Saturday 4 January at LSO St Luke's, when LSO Chorus Director Simon Halsey will introduce you to Haydn's *The Creation*, accompanied by piano. Tickets are just £17 including music hire. Some sight-singing ability is required.

**iso.co.uk/singingdays**

Coming soon

## Concerts at the Barbican and LSO St Luke's



# Music Alchemists Journeys with great conductors this season

### MICHAEL TILSON THOMAS

Thu 12 & Thu 19 Dec 2013

Simon Trpčeski piano (12 Dec)

Prokofiev Piano Concerto No 1

Tchaikovsky Symphony No 5

Evgeny Kissin piano (19 Dec) SOLD OUT

Tchaikovsky Piano Concerto No 1

Prokofiev Symphony No 5

### SIR JOHN ELIOT GARDINER

Tue 21 Jan & Sun 23 Mar 2014

Maria João Pires piano (21 Jan)

Alina Ibragimova violin (23 Mar)

### SIR MARK ELDER

Sun 4 & Thu 8 May 2014; Thu 12 Jun 2014

Imogen Cooper piano (4 May)

Nicola Benedetti violin (12 Jun)

### SIR SIMON RATTLE

Sun 1 Jun 2014

Veronika Eberle violin

Anna Prohaska piano



### OTHER EVENTS

Sun 4 Jan 11am–4.30pm,

LSO St Luke's

### LSO SINGING DAY:

#### THE CREATION

A singing workshop on Haydn's *The Creation* (accompanied by piano) followed by an informal performance which friends and family can watch. Some sight-singing ability is required. [Iso.co.uk/singingdays](http://Iso.co.uk/singingdays)

Sun 12 Jan 7.30pm  
**THE CREATION**

Haydn *The Creation* (sung in English)

Richard Egarr conductor

Marlis Petersen soprano

Jeremy Ovenden tenor

Gerald Finley bass

London Symphony Chorus

Thu 30 Jan 7.30pm  
**UBS SOUNDSCAPES:  
WALTON**

Sir Peter Maxwell Davies

Fanfare: Her Majesty's Welcome \*

Brahms Violin Concerto

Walton Symphony No 1

Sir Antonio Pappano conductor

Janine Jansen violin

LSO On Track\*



020 7638 8891

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

## Ludwig van Beethoven (1770–1827)

### Violin Concerto (1806)

- 1 ALLEGRO MA NON TROPPO
- 2 LARGHETTO
- 3 RONDO (ALLEGRO)

**NIKOLAJ ZNAIDER** VIOLIN/DIRECTOR

For Beethoven, the concerto was not a form to be taken lightly.

Like Mozart, the first great master of the classical concerto, he composed concertos principally for his own instrument, the piano; whereas Mozart's output of piano concertos ran to nearly 30, Beethoven completed only five, each of them a dynamic and virtuosic conflict between soloist and orchestra. It is not hard to picture him at the keyboard, challenging the orchestra to battle in the gigantic flourishes of the first movement of the 'Emperor' Concerto, running it ragged in the fleet-footed games of the finale of the First, or coaxing it patiently into submission in the slow movement of the Fourth.

Compared to these dramas, his only completed violin concerto is a very different animal, a work of unprecedented warmth and serenity that its first audiences evidently found rather puzzling. 'The opinion of connoisseurs admits that it contains beautiful passages but confesses that the context often seems broken and that the endless repetition of unimportant passages produces a tiring effect', ran one account of its first performance. Clearly, a little more action was expected.

#### Recognition

It was not until one of the 19th century's greatest violinists, Joseph Joachim, performed it in London in 1844 under Mendelssohn's baton that the work

came to be recognised as the sublime masterpiece that it is. Joachim was only twelve years old at the time, but later descriptions of his playing, which talked of artistic perfection with bravura as a secondary consideration, perhaps explain how it was that he was the first one to be able to put the concerto across; these qualities, after all, apply equally well to the work itself.

#### Hasty completion

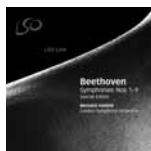
The circumstances of the first performance in Vienna in December 1806 sound somewhat less promising. Beethoven had rushed to complete the piece in time and the soloist, Franz Clement, was apparently forced to sight-read much of the music at the concert. This sounds hard to believe, but it is surely significant that the autograph contains many alterations to the solo part, perhaps made at Clement's suggestion, after what one can only imagine was a somewhat hairy premiere. If Beethoven made things hard for his soloist, however, Clement did not show the concerto to its best advantage by playing the second and third movements at opposite ends of the concert from the first, and inserting some virtuoso showpieces in between (including one played with the violin upside down).

'All its most famous strokes of genius are not only mysteriously quiet, but mysterious in radiantly happy surroundings.'

**Donald Tovey**

#### JOSEPH JOACHIM (1831–1907)

Hungarian violinist, conductor, composer and teacher. He is noted for reviving interest in the Violin Sonatas and Partitas of J S Bach, as well as Beethoven's Violin Concerto, both now key pieces in the repertoire. Joachim's close collaboration with Johannes Brahms produced the Violin Concerto in D major, and several major violin works were written for him, including Schumann's Concerto in D major and Dvořák's Concerto in A minor.

**BEETHOVEN on LSO LIVE**

Beethoven box set  
**Symphonies**  
**Nos 1–9**  
**£19.99**  
**Iso.co.uk/Isolive**

‘A towering achievement.’  
*The Times*

Benchmark Beethoven Cycle  
*BBC Music Magazine*

Classical Recordings of the Year  
*New York Times*

CDs of the Year  
*Philidelphia Enquirer*

*Nominated for Best Classical Album*  
 49th Annual Grammy Awards

**Piano vs Violin**

Although Beethoven knew how to play the violin, it was not really his instrument, so we should not be too surprised that his concerto does not adopt the confrontational and virtuoso tone of the piano concertos. And unlike the piano, the violin cannot accompany itself, with the result that the orchestra has to play along almost all of the time. Beethoven does not fight against this. Instead he turns it to an advantage by writing a supremely conciliatory concerto in which the violin and orchestra are in agreement throughout; as Donald Tovey has said, ‘all its most famous strokes of genius are not only mysteriously quiet, but mysterious in radiantly happy surroundings’.

**First movement**

Tovey’s comment is certainly true of the work’s unusual opening, where five gentle drum beats introduce the sublime first theme, and then proceed to dominate and unify the whole movement through repeating and recycling their insistent rhythm in different contexts. There is no menace in this (as well there might be), and when the solo violin first enters it is not to contradict the orchestra, or even to contribute any new themes of its own, but to enrich the music with soaring embellishments and eloquent refinements of the movement’s glorious melodic material.

**Second movement**

This non-aggressive attitude is even more noticeable in the placid slow movement, which seems to start out as a straightforward set of variations on the theme introduced right at the beginning on muted strings – so straightforward, indeed, that the music never leaves the key of G major and the solo violin

at first offers no more than gentle accompanimental arabesques. After the third variation however (a loud restatement of the theme by the orchestra alone), the soloist introduces a brief but sonorous new tune, which is then alternated with the main theme before a peaceful coda, a fanfare-like outburst from the strings and a short cadenza lead straight into the finale.

**Finale**

Here again, the form is simple – a rondo whose uncomplicated treatment may owe much to Beethoven’s haste to complete the concerto, but whose recurring theme is irresistible nevertheless. And there is real originality in the way in which the movement opens with the theme given out by the soloist over a bare, prompting accompaniment from the cellos and basses, and in the way that, just when you feel Beethoven has proved that he could carry on for ever, he wittily brings the concerto to an end.

**Programme Note © Lindsay Kemp**

Lindsay Kemp is a senior producer for BBC Radio 3, Artistic Director of the Lufthansa Festival of Baroque Music, and a regular contributor to Gramophone 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.

# Antonín Dvořák (1841–1904)

## Symphony No 7 in D minor Op 70 (1885)

- 1 ALLEGRO MAESTOSO
- 2 POCO ADAGIO
- 3 SCHERZO: VIVACE – POCO MENO MOSSO
- 4 ALLEGRO

### IN BRIEF

Dvořák's Symphony No 7 came about as the result of some fortuitous timing. He had recently attended a performance of Brahms' Third Symphony, by which he was both impressed and inspired. Shortly after, he received an invitation to compose a new Symphony by the Philharmonic Society of London.

Ideas for the new symphony came without difficulty. Having completed a sketch for the first movement in just five days, he wrote to a friend: 'I am now busy with this symphony for London, and wherever I go I can think of nothing else. God grant that this Czech music will stir the world!'

To be sure, the symphony's 1885 premiere, given in London with Dvořák himself conducting, was a runaway success.

It has long been known that the opening theme of the first movement of Dvořák's Seventh Symphony owed its inspiration to an express train ...

... The composer himself wrote that the main theme 'came to me during the arrival of the festival express from Pest in the main station'. The urgency of this opening melody belies the explanation that it was merely the stray fancy of a compulsive trainspotter, as does the reason for Dvořák's presence at the arrival of the express. The train in question was full of anti-Austrian sympathisers who were coming to Prague to attend a festival at the National Theatre and whose progress through Moravia and Bohemia had been a moving and inspiring event.

### A symphony to 'stir the world'

If the Seventh Symphony is not the composer's most revolutionary work in the form, it is certainly his most serious. From the outset Dvořák was determined to produce a work which would 'stir the world', and with the encouragement of Brahms ringing in his ears, a symphony which would differ from and transcend his successful Symphony No 6 in D major. The earlier work had done much to secure Dvořák's reputation among German and, in particular, English audiences. Indeed, the Seventh Symphony

arose from a commission by the Philharmonic Society of London. Dvořák approached his task with the utmost seriousness, beginning to sketch it in December 1884 and completing the full score on 17 March 1885. The premiere took place at St James' Hall on 22 April the same year. As was often the case with Dvořák, the composer made slight revisions, mainly to the slow movement.

### Personal crisis?

The hint of national struggle which shadows the first theme of the first movement adds a slightly more public dimension to a composition which in many ways was the product of a personal crisis. Dvořák's early career as an instrumental and operatic composer had been marked by acute experiment. Dvořák's first three symphonies were a break from the Czech symphony as it had been practised by his predecessors. If his Fifth and Sixth symphonies approach Germanic types more closely, they were still an appreciable advance on the work of his native contemporaries. In 1884 he was confident of his ability, although troubled by his growing reputation as a musical classicist. The pull of Vienna and the siren voices of Brahms and Hanslick were a powerful draw for the Czech composer. On a number of occasions he had been tempted to settle in the Austrian capital in order to act as a counterweight to the forces of what the conservatives considered to be the musical extremists. The fact that Dvořák did not succumb says much for his integrity and wisdom in recognising the value of his native surroundings. The musical public had been the beneficiary of this period of storm and stress in the composer's life and the Seventh Symphony was one of its greatest gifts, refreshing and enriching the repertoire.

**DVOŘÁK on LSO LIVE**

Dvořák box set

**Symphonies****Nos 6–9****£14.99****iso.co.uk/Isolive**

Discover Dvořák's later symphonies (Nos 6–9) on LSO Live, including his masterpiece, the Ninth Symphony ('From the New World'), LSO Live's first ever recording, conducted by Sir Colin Davis.

'It blazes with Bohemian warmth and vivacity.' *Daily Telegraph*

'A tremendous account ... gorgeously played.' *Evening Standard*

**First movement**

The shape of the first movement is by no means unconventional, but it is a perfect realisation of the later 19th century's reinterpretation of classical principles. The brooding first theme provides potential for both drama and intense development. The impetus of this opening is maintained throughout the movement, aided by one of the composer's shortest and most powerful development sections and a suitably hushed conclusion.

A perfect realisation of the 19th century's reinterpretation of classical principles.

**Second movement**

There is promise of trouble-free melody in the radiant opening of the slow movement, but this is soon succeeded by some soulful rising phrases from the strings before a solo horn regales the listener with one of the loveliest themes Dvořák ever conceived. The climax of the movement comes not in the succeeding passages, but in a splendidly opulent movement before the return of the opening theme, one which the composer saw fit to use again in his opera *Jakobin* some three years later.

**Third movement**

The Scherzo, with its cross-rhythms and delicate orchestration, has long attracted favourable comment. Its heart lies in the Trio which starts with a gentle explosion of flute trills over a warmly whispering string accompaniment.

**Finale**

In the finale Dvořák tried an experiment which he was to repeat again at the beginning of his Eighth Symphony. To all intents and purposes there is a slow introduction, although it is marked *Allegro maestoso* and no time change is indicated when what appears to be the real first subject emerges. This allows Dvořák to make good use of the introductory material without adjusting the tempo later in the movement. After a warmly lyrical second theme, the symphony turns towards a stem minor-key peroration. But far from disappearing into the gloom with which it began, the finale concludes with an unexpected and superbly eloquent turn to the major key.

**Programme Note © Jan Smaczny**

Jan Smaczny is Hamilton Harty Professor of Music at Queen's University, Belfast. A well-known authority on Czech music, he has written widely on Dvořák including a book on his Cello Concerto.

**MORE DVOŘÁK WITH THE LSO**

Wed 5 Feb 2014 7.30pm

**UBS SOUNDSCAPES: DVOŘÁK**

Panufnik Sinfonia Sacra

Dvořák Violin Concerto

Panufnik Lullaby

Dvořák Symphony No 9 ('From the New World')

Michael Francis conductor

Anne-Sophie Mutter violin

Celebrating Andrzej Panufnik's centenary year

## 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 Beethoven began to complain bitterly of deafness, but despite suffering the distress and pain of tinnitus, chronic stomach ailments, liver problems and an embittered legal case for the guardianship of his nephew, Beethoven 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. Certainly, 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.

## Antonín Dvořák

### Composer Profile



Born into a peasant family, Dvořák developed a love of folk tunes at an early age. His father inherited the lease on a butcher's shop in the small village of Nelahozeves, north of Prague. When he was twelve, the boy left school and was apprenticed to become a butcher, at first working in his father's shop and later in the town of Zlonice. Here Dvořák learned German and also refined his musical talents to such a level that his father agreed he should pursue a career as a musician. In 1857 he enrolled at the Prague Organ School during which time he became inspired by the music dramas of Wagner: opera was to become a constant feature of Dvořák's creative life.

His first job was as a viola player, although he supplemented his income by teaching. In the mid-1860s he began to compose a series of large-scale works, including his Symphony No 1 ('The Bells of Zlonice'), and the Cello Concerto. Two operas, a second symphony, many songs and chamber works followed before Dvořák decided to concentrate on composition. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the Austrian government. Johannes Brahms lobbied the publisher Simrock to accept Dvořák's work, leading to the publication of his *Moravian Duets* and a commission for a set of *Slavonic Dances*.

The nationalist themes expressed in Dvořák's music attracted considerable interest beyond Prague. In 1883 he was invited to London to conduct a concert of his works, and he returned to England often in the 1880s to oversee the premieres of several important commissions, including his Seventh Symphony and Requiem Mass. Dvořák's Cello Concerto in B minor received its world premiere in London in March 1896. His Ninth Symphony ('From the New World'), a product of Dvořák's American years, confirmed his place among the finest late 19th-century composers.

## Nikolaj Znaider Violin/Conductor

*'What a meltingly gorgeous sound ...  
2,000 people hardly dared to breathe.'*

*The Times on Znaider and the LSO*



Nikolaj Znaider is not only celebrated as one of the foremost violinists of today, but is fast becoming one of the most versatile artists of his generation uniting his talents as soloist, conductor and chamber musician.

Nikolaj Znaider was invited by Valery Gergiev to become Principal Guest Conductor of the Mariinsky Orchestra in St Petersburg where he conducts opera productions, to include *The Marriage of Figaro* and *Don Giovanni* this season, and a number of symphonic concerts. He is a regular guest conductor with orchestras such as the Dresden Staatskapelle, Munich Philharmonic, Czech Philharmonic, LA Philharmonic, Pittsburgh Symphony Orchestra, Orchestre Philharmonique de Radio France, Russian National, Hallé, Swedish Radio and Gothenburg Symphony orchestras. Last season he appeared as Artist-in-Residence with the Dresden Staatskapelle, and this season will make his conducting debut with the Amsterdam Concertgebouw and Orchestra of Santa Cecilia Rome.

As a soloist, Znaider works regularly with the world's leading orchestras and conductors such as Daniel Barenboim, Sir Colin Davis, Valery Gergiev, Lorin Maazel, Zubin Mehta, Christian Thielemann, Mariss Jansons, Charles Dutoit, Christoph von Dohnanyi, Ivan Fischer and Gustavo Dudamel. In recital and chamber music he appears at all the major concert halls.

An exclusive RCA Red Seal recording artist, Znaider's most recent addition to his discography is the Elgar Violin Concerto with Sir Colin Davis and the Dresden Staatskapelle. His award-winning recordings of the Brahms and Korngold Violin Concertos with the Vienna Philharmonic and Valery Gergiev, the Beethoven and Mendelssohn Concertos with Zubin Mehta and the Israel Philharmonic, and Prokofiev Violin Concerto No 2 and Glazunov Concertos with

Mariss Jansons and the Bayerische Rundfunk have been greeted with great critical acclaim, as was his release of the complete works for violin and piano of Brahms with Yefim Bronfman. For EMI Classics he has recorded the Mozart Piano Trios with Daniel Barenboim, and the Nielsen and Bruch Concertos with the London Philharmonic.

Znaider is passionate about the education of musical talent and was for ten years Founder and Artistic Director of the Nordic Music Academy, an annual summer school whose vision it was to create conscious and focused musical development based on quality and commitment.

Nikolaj Znaider plays the Kreisler Guarnerius del Gesu 1741, on extended loan to him by The Royal Danish Theater through the generosity of the Velux Foundations and the Knud Højgaard Foundation.

### ZNAIDER RETURNS

Thu 1 May 2014 7.30pm

**Strauss** Don Juan

**Brahms** Double Concerto for Violin, Cello and Orchestra

**Strauss** Also sprach Zarathustra

**Nikolaj Znaider** conductor

**Roman Simovic** violin

**Tim Hugh** cello

Sponsored by Baker & McKenzie LLP

Recommended by Classic FM

## Nikolaj Znaider on conducting the LSO

'It is very much about all of us on stage sharing our passion for the music we are performing.'



Nikolaj Znaider is not only celebrated as one of the foremost violinists of today, but is fast becoming one of the most versatile artists of his generation uniting his talents as soloist, chamber musician and conductor.

**Was there any particular moment in your life or a particular piece of music that made you want to start conducting?**

There were several but the first instance was when I was studying the Beethoven symphonies, closely followed by attending a week's rehearsals for *The Marriage of Figaro*.

**Do you have a favourite Beethoven symphony?**

No! I don't believe in favourite anything. I wouldn't want to be without any of them. Like people, good friends, you wouldn't want to miss any one of them.

**What did your first professional conducting experience feel like?**

Terrifying. Nothing can ever prepare you properly for it. You think you can look at it from afar and predict how it's all going to go but you just can't. As a violin soloist, I have been standing next to conductors – very close to them on the stage – for many years, and yet the feeling that your physical movements can impact in a very real way what comes out is a totally overwhelming experience. I remember after my first rehearsal being so exhausted, so overwhelmed that I went straight to bed. It must have been only 2pm and I didn't get out of bed again until the rehearsal the next day!



**Has your experience as a violin player influenced your conducting style or understanding of conducting in any way?**

I think it has to have. I would say that it has influenced the way I conduct. The ideal sound that I hear in my head, and that I try to recreate as a violinist, is the same in principle as when I hear my ideal orchestral sound. This way of listening has very much informed the way I conduct, and the way I listen to the orchestra's sound.

**What would you say is the biggest performing difference between being a soloist and a conductor?**

As a violinist you are directly responsible for the sound, and as a conductor, indirectly responsible. Aside from that, and this is really the miraculous discovery I made, there is no difference. It is the same thing. It is all about sharing the delight in music with others, being aware of what the musicians with you on stage are doing; interacting with them and reacting to them. Yes, the function is different but it's really all the same thing.

**You have described yourself as having 'Mahleria'. Are there any other great composers or works you are looking forward to working on?**

Anything Mozart, anything Beethoven, anything that when you return to it remains our Holy Grail, the things that we can only hope to ever get near. There's opera, and I'm looking forward to getting into that. Something coming up for me in the very near future are the Stravinsky ballets; they really fascinate me and I haven't been able to do anything like that before. In the same way that Mahler didn't write any violin concertos, so Mahler was a new performing experience for me, Stravinsky is something completely different that I can't wait to sink my teeth into. Stravinsky did write a violin concerto but it was

much later on and in a completely different style to the early ballets.

**Is there a conductor who has influenced or inspired you the most?**

A lot. I really think there is so much to learn if one just opens one's eyes. Daniel Barenboim was a huge influence on helping me to think like a conductor and of course, the person who has meant the most to me on so many levels, humanly and musically is Sir Colin Davis.

**What do you most looking forward to about working with the LSO?**

What I know about the LSO is that the members are all such generous musicians and a music-making experience with them is truly about love. It is very much about all of us on stage sharing our passion for the music we are performing. This Orchestra has so much to give, and that is what I am looking forward to most about being on stage with them.

## London Symphony Orchestra On stage

### FIRST VIOLINS

Stephanie Gonley  
*Guest Leader*  
Lennox Mackenzie  
Nigel Broadbent  
Jörg Hammann  
Maxine Kwok-Adams  
Laurent Quenelle  
Harriet Rayfield  
Colin Renwick  
Sylvain Vasseur  
Gerald Gregory  
Rhys Watkins  
David Worswick  
Erzsebet Racz  
Hilary Jane Parker  
Sarah Sew  
Roisin Walters

### SECOND VIOLINS

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
Richard Blayden  
Matthew Gardner  
Belinda McFarlane  
Iwona Muszynska  
Philip Nolte  
Andrew Pollock  
Paul Robson  
Julian Gil Rodriguez  
Hazel Mulligan  
Ingrid Button

### VIOLAS

Edward Vanderspar  
Gillianne Haddow  
Regina Beukes  
German Clavijo  
Anna Green  
Richard Holttum  
Robert Turner  
Jonathan Welch  
Cian O'Duill  
David BaMaung  
Fiona Dalgliesh  
Caroline O'Neill

### CELLOS

Rebecca Gilliver  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Hilary Jones  
Minat Lyons  
Amanda Truelove  
Orlando Jopling

### DOUBLE BASSES

Joel Quarrington  
Colin Paris  
Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Joseph Melvin  
Jeremy Watt  
Sebastian Pennar

### FLUTES

Gareth Davies  
Alex Jakeman

### OBOES

John Anderson  
Katie Bennington

### CLARINETS

Christopher Richards  
Chi-Yu Mo

### BASSOONS

Rachel Gough  
Christopher Gunia

### HORNS

Timothy Jones  
Angela Barnes  
Adrian Uren  
Jonathan Lipton  
Brendan Thomas

### TRUMPETS

Roderick Franks  
Gerald Ruddock

### TROMBONES

Katy Jones  
James Maynard

### BASS TROMBONE

Paul Milner

### TIMPANI

Nigel Thomas

## Your views Inbox



### @drwallington

'Sublime' is used in the programme to describe Wagner's music, but it also accurately describes tonight's performance by @londonsymphony.

28 Nov Act Two from 'Tristan & Isolde' with Daniel Harding



### @stupastupa

@londonsymphony @NosedaG Britten's *War Requiem* is a masterpiece! Gianandrea Noseda the right conductor for it. #Britten100

*Britten War Requiem on LSO Live with Gianandrea Noseda*



### Hester Thrale

Thank you all for an utterly spellbinding and hugely moving evening of music. I hope everyone on stage felt as transported as the audience did.

28 Nov Act Two from 'Tristan & Isolde' with Daniel Harding

### 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:  
Fenton Arts Trust  
Fidelio Charitable Trust  
The Lefever Award  
Musicians Benevolent Fund  
The Tillett Trust

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

Registered charity in England No 232391

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