

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Wednesday 25 September 2013 7.30pm
Barbican Hall

MAHLER'S SIXTH

Strauss

Burleske for Piano and Orchestra
INTERVAL

Mahler

Symphony No 6

Thomas Dausgaard conductor

Barry Douglas piano

Concert ends approx. 9.45pm

Welcome to tonight's concert



As the LSO's 2013/14 season continues this evening, we are delighted to be joined by conductor Thomas Dausgaard, who makes his debut with the Orchestra. Mr Dausgaard has conducted in London's concert halls on a number of occasions, and it is a pleasure to welcome him for his first performance with the LSO tonight, which pairs works by contemporaries Strauss and Mahler – the former's playful *Burleske* and the latter's deeply personal Sixth Symphony.

I would also like to welcome tonight's soloist, pianist Barry Douglas, who takes on the virtuosic solo role in Strauss' *Burleske*. A long-term friend of the LSO, he recently performed a series of Beethoven Piano Sonatas at LSO St Luke's and, with his ensemble Camerata Ireland, collaborated with the Orchestra in a project inspired by the 400-year relationship between Derry-Londonderry and the City of London. He will return to LSO St Luke's in the New Year for *Barry Douglas and Friends*, a series of four BBC Radio 3 Lunchtime Concerts, where he will perform with some of his closest musical collaborators.

I hope you enjoy tonight's performance and will join us again this season. In our next concert on Sunday 29 September Gianandrea Noseda, who launched the season earlier this month in splendid fashion with a concert performance of Verdi's *Rigoletto*, returns to conduct music by Britten, Prokofiev and Shostakovich.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

STUDENT PULSE LONDON

Tonight's performance is just one of a series of LSO concerts that full-time students can enjoy for £7. This special offer is part of Student Pulse London, a discounted ticket and loyalty scheme that brings together ten of the capital's best orchestras and venues. The next LSO Student Pulse concert is on Thursday 3 October, and features LSO Principal Guest Conductor Daniel Harding and violinist Lisa Batiashvili. Visit the website to find out more and to download the free Student Pulse app.

studentpulselondon.co.uk

THE LATEST RELEASE FROM LSO LIVE

Released this month on LSO Live is the second star-studded instalment of Valery Gergiev's Szymanowski cycle, featuring the composer's Third and Fourth Symphonies, along with the choral *Stabat Mater*.

iso.co.uk/lsolive

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated Group Booking phone line and priority booking, free interval hot drinks and, for bigger groups, the chance of a private interval reception.

At tonight's concert, we are delighted to welcome a group from **Inderøy Secondary School** in Norway.

iso.co.uk/groups

Coming soon Concerts at the Barbican



NIKOLAJ ZNAIDER

Thu 5 Dec 2013 7.30pm
Beethoven Violin Concerto
Dvořák Symphony No 7

DANIELE GATTI

Sun 27 Apr 2014 7.30pm
Mahler Symphony No 7

PABLO HERAS-CASADO

Wed 14 May 2014 7.30pm
Ravel Alborada del gracioso
Prokofiev Violin Concerto No 2
Shostakovich Symphony No 10
with **Roman Simović** violin

JONATHAN NOTT

Sun 29 Jun 2014 7.30pm
Beethoven Symphony No 2
Messiaen Turangalîla-symphonie
with **Steven Osborne** piano
Cynthia Millar ondes-Martenot



OTHER EVENTS

Thu 10 Oct 7.30pm
HAITINK & AX
Mozart Piano Concerto No 9 K271
Shostakovich Symphony No 4
Bernard Haitink conductor
Emanuel Ax piano



Wed 6 & Wed 13 Nov 7.30pm
GERGIEV'S BERLIOZ
Berlioz Romeo and Juliet
Valery Gergiev conductor
Olga Borodina mezzo-soprano
Kenneth Tarver tenor
Ildar Abdrazakov bass
London Symphony Chorus

RECOMMENDED BY
CLASSIC FM

13 Nov supported by LSO Friends

Thu 19 Dec 7.30pm
EVGENY KISSIN
Rimsky-Korsakov Dubinushka
Tchaikovsky Piano Concerto No 1
Prokofiev Symphony No 5
Michael Tilson Thomas conductor
Evgeny Kissin piano

Supported by the Atkin Foundation

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 *

UBS

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Richard Strauss (1864–1949)

Burleske for Piano and Orchestra in D minor (1885–86)

BARRY DOUGLAS PIANO

In 1885 the 21-year-old Richard Strauss was appointed Assistant Conductor to Hans von Bülow at the ducal court of Meiningen, Germany. A month later Bülow resigned and Strauss succeeded him as conductor of the court orchestra, one of the finest in Europe at that time. Bülow was also an outstanding pianist and Strauss wrote for him a short Scherzo for piano and orchestra, but the great man rejected it as unplayable and complained it involved too wide a stretch for his hands. Four years later the pianist Eugen d'Albert encouraged Strauss to resurrect the work. He cut and simplified it, gave it the new title *Burleske* and conducted the first performance at Eisenach on 21 June 1890 with the dedicatee, d'Albert, as soloist.

The Roguish Strauss

Strauss at that date had a poor opinion of the piece and rejected a publisher's offer for it. Only in his last years did he begin to look indulgently on what may be described as his first near-masterpiece, a work of real independence. The roguish Strauss who was to compose *Till Eulenspiegel* in 1895 peeps out between the bars and there are anticipations of *Don Juan* (1889). *Burleske* was written when the schism between the supporters of Brahms and those of Wagner was at its height and he uses humorous parody to give us his solution to the quandary – note the exaggerated prolongation of the famous 'Tristan chord' in the second cadenza and the allusions to the storm that opens Wagner's *Die Walküre* (also in the key of D minor). Another piece of music in D minor is the scherzo of Brahms' Second Piano Concerto and this too is affectionately parodied. Strauss knew his audience would know these works, and it is as if he was winking at the listeners.

The *Burleske* opens with a motto played by four unaccompanied timpani, answered by the orchestra with a theme in thirds. These drum strokes recur several times, each time provoking light-hearted confrontations between orchestra, timpanist and pianist. When the second subject arrives, it proves to be a waltz, deriving from the second bar of the motto-theme. This is the first significant use in Strauss' music of the dance-form that was to feature in so many of his works. Another waltz occurs in the work's poetic central episode and recurs in the coda. Even in the recapitulation a new theme occurs, so prolific is Strauss' invention.

Strauss knew his audience would know these works, and it is as if he was winking at the listeners.

There are two cadenzas, the first comprising over 60 bars of improvisation on a chord of the minor ninth. A delightful example of the *Till Eulenspiegel* spirit comes when a solo cello contributes to the romantic mood being created by the soloist. But the woodwind (Till) deflate this mood and replace it with gently mocking hilarity. The *Burleske* is full of playful wit of this sort. Its quiet poetic ending, which is also witty, has the hallmark of the mastery that was to devise some of the most effective curtain-falls in opera.

Programme Note © Michael Kennedy**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.

HANS VON BÜLOW ON STRAUSS' BURLESKE

'Strauss' *Burleske* decidedly has some genius in it, but in other respects it is horrifying.'

TILL EULENSPIEGEL (1894–95)

A tone poem by Richard Strauss, which paints a musical portrait of Till, a roguish prankster drawn from German folklore.

**Richard Strauss
Composer Profile****STRAUSS IN PORTRAIT**

Richard Strauss was born in Munich in 1864, the son of Franz Strauss, a brilliant horn player in the Munich court orchestra; it is therefore perhaps not surprising that some of the composer's most striking writing is for the French Horn. Strauss had his first piano lessons when he was four, and produced his first composition two years later. Surprisingly he did not attend a music academy, his formal education ending rather at Munich University where he studied philosophy and aesthetics, continuing with his musical training at the same time.

Following the first public performances of his work, he received a commission from Hans von Bülow in 1882 and two years later was appointed Bülow's Assistant Musical Director at the Meiningen Court Orchestra, the beginning of a career in which Strauss was to conduct many of the world's great orchestras, in addition to holding positions at opera houses in Munich, Weimar, Berlin and Vienna. While at Munich, he married the singer Pauline de Ahna, for whom he wrote many of his greatest songs.

Strauss' legacy is to be found in his operas and his magnificent symphonic poems. Scores such as *Till Eulenspiegel*, *Also Sprach Zarathustra*, *Don Juan* and *Ein Heldenleben* demonstrate his supreme mastery of orchestration; the thoroughly modern operas *Salome* and *Elektra*, with their Freudian themes and atonal scoring, are landmarks in the development of 20th-century music; and the neo-Classical *Der Rosenkavalier* has become one of the most popular operas of the century. Strauss spent his last years in self-imposed exile in Switzerland, waiting to be officially cleared of complicity in the Nazi regime. He died at Garmisch Partenkirchen in 1949, aged 85.

Composer Profile © Andrew Stewart

**BBC RADIO 3 LUNCHTIME CONCERTS
AT LSO ST LUKE'S****BARRY DOUGLAS & FRIENDS
SPRING 2014**

Thu 23 Jan 2014 1pm

Brahms Seven Fantasies Op 116
Schubert Piano Sonata in B-flat major D960
Barry Douglas piano

Thu 6 Feb 2014 1pm

Beethoven Trio in B-flat major Op 11
Brahms Trio in A minor Op 114
Michel Lethiec clarinet
Arto Noras cello
Barry Douglas piano

Thu 13 Feb 2014 1pm

Brahms Violin Sonata No 2 in A major Op 100
Dukas Villanelle for Horn and Piano
Brahms Trio in E-flat major Op 40
Chloë Hanslip violin
Richard Watkins horn
Barry Douglas piano

Thu 20 Feb 2014 1pm

Brahms Four Piano Pieces Op 119
Field Nocturne No 8 in E minor;
Nocturne No 5 in B-flat major
Brahms Piano Sonata No 2 in F-sharp minor Op 2
Barry Douglas piano

Tickets £10
(£9 concessions, £5 under-16s)



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Gustav Mahler (1860–1911) Symphony No 6 in A minor (1903–06)

- 1 ALLEGRO ENERGICO, MA NON TROPPO.
HEFTIG, ABER MARKIG (INTENSE, BUT PITHY)
- 2 ANDANTE MODERATO
- 3 SCHERZO: WUCHTIG (POWERFUL)
- 4 SOSTENUTO – ALLEGRO ENERGICO

IN BRIEF

Although Mahler eventually dropped the title of ‘Tragic’ for his Sixth Symphony, for many listeners it sums up the work’s emotional content.

In the **first movement**, an intense march tune is set off against an impassioned, lyrical melody, and the tension eventually gives way to a triumphant conclusion. A meditative, songful **Andante moderato** follows, before the **third movement** takes over, a pounding march with a grotesque, violent edge. The music of the **finale** is by turns agonised, heroic, joyous and catastrophically thwarted, leading to the ‘three blows of fate’ (two played on the hammer) that bring the work to its brutal, decisive conclusion.

ALMA MAHLER on the **SIXTH** Mahler played the completed symphony to his wife Alma on the piano. She later wrote: ‘Of all his works this was the most personal ... We were both in tears ... so deeply did we feel this music and the sinister premonitions it disclosed’.

When Mahler began work on his Sixth Symphony in 1903, he thought about giving it a title: ‘The Tragic’. But he had already begun to lose faith in titles, programmes and other literary props, and by the time the symphony was finished, two years later, the name had been dropped for good.

But ‘tragic’ remains most commentators’ verdict on the emotional content of this work, however much the shading of that interpretation may vary. For the great Mahlerian conductor Bruno Walter, the Sixth was ‘bleakly pessimistic ... the work ends in hopelessness and the dark night of the soul’. But Mahler’s biographer Michael Kennedy sees something more positive in the symphony’s message: ‘It is a tragic work, but it is tragedy on a high plane, Classical in conception and execution’.

‘The hero, on whom falls three blows of fate, the last of which fells him like a tree.’

Mahler on the Sixth’s Finale

For Mahler there was clearly a dark saying at the heart of the Sixth Symphony, especially in the huge finale. His wife Alma reports him as saying that this movement tells of ‘the hero, on whom fall three blows of fate, the last of which fells him like a tree’. Before long these words were to acquire an added eerie significance. In 1907, the year after the symphony’s far from successful premiere,

‘three blows of fate’ fell on Mahler himself: he was forced to resign as conductor of the Vienna Opera; his four-year-old daughter Maria died of scarlet fever; and he was diagnosed as having a potentially fatal lesion of the heart – the condition that was to kill him four years later, at the age of 50. To the myth-makers it was a gift. Deep in his prophetic soul Mahler had sensed his own fate and spelled it out in music. Some went even further: Mahler hadn’t just foretold his own grim future; he had looked into the abyss of the coming century and portrayed its horror with exceptional power. Where else could those violent march rhythms, those vivid depictions of vanquished hopes and crushed innocence have come from?

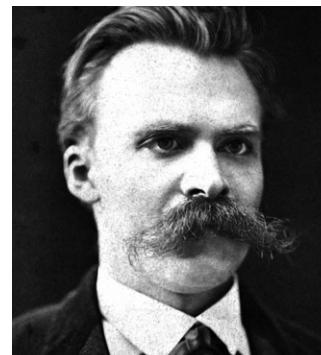
‘Say ‘yes’ to life.’

Friedrich Nietzsche

But there is another possibility. As a young man, Mahler had been deeply impressed by the writings of the German philosopher Friedrich Nietzsche. For a while he thought of calling his Third Symphony ‘Die fröhliche Wissenschaft’ (The Joyful Science) – the title of one of Nietzsche’s most celebrated works. The idea of tragedy was central to Nietzsche’s world-view. Nietzsche felt that the tragedies of the Ancient Greeks represented some of the sanest – or as he put it ‘healthiest’ – achievements of mankind, created ‘out of the most profound need’. In tragic art, the Greeks had been able to look ‘with bold eyes into the dreadful destructive turmoil of so-called world history as well as into the cruelty of nature’, and thereby create an art that was ‘uniquely capable of the tenderest and deepest suffering’. By experiencing this through the medium of tragedy, the spectator could acquire the strength and courage to face the horror and meaningless cruelty of existence – or as Nietzsche put it, ‘say ‘Yes’ to life.’

FRIEDRICH NIETZSCHE

1844–1900



Friedrich Nietzsche was a German philosopher, whose works included texts on art, theatre and music. A one-time friend (and later critic) of Richard Wagner, his writings influenced a generation of composers, including Mahler, Frederick Delius and Richard Strauss, whose tone poem *Also Sprach Zarathustra* is based on Nietzsche’s text of the same title.

Mahler’s attitude to Nietzsche fluctuated widely in later life. In 1901 he told Alma, on finding that her library contained a complete Nietzsche, that the books ‘should be cast then and there into the fire’. But according to the conductor Otto Klemperer, who worked with Mahler from 1905, the composer was ‘an adherent of Nietzsche’. This apparent contradiction isn’t really surprising. Mahler was subject to violent swings – of belief as well as mood. But it’s easy to see how Nietzsche’s idea of the tragic would have appealed to an artist who throughout his life was obsessed with death, suffering and the apparently arbitrary cruelty of life, and who strove continually to make sense of them. Perhaps this ‘tragic’ symphony can be seen as a sustained attempt to do just that in music.

In his handling of the huge forces, Mahler reveals himself as a brilliant magician as well as a tragic poet.

If so, that might account for a paradoxical aspect of the Sixth Symphony. However violent, pained or ultimately bleak the emotions it expresses, there is also – for many listeners – something exciting, exhilarating, even uplifting about much of it. It is as though Mahler were at the same time exulting in his mastery, his ability to express what Nietzsche called ‘the artistic conquest of the terrible’ with such power and virtuosity. After all, the Sixth is also one of those works in which Mahler’s command of the orchestra is at its most dazzling. In his handling of the huge forces – including instruments never before used in a symphony (celeste, cowbells, whip and a hammer to represent the blows of fate), as well as one of the largest woodwind and brass sections in the standard repertory – Mahler reveals himself as a brilliant magician as well as a tragic poet.

First Movement

Detailed analysis of a 90-minute symphony, packed with incident from start to finish, is impossible in a short programme note, but a few pointers may be helpful. The first movement follows the outlines of Classical sonata form. Two main themes – in this case an intense, driven march tune and an impassioned major key melody (apparently identified with Alma Mahler) are juxtaposed, developed at length, then brought back in something like their original form, leading to a triumphant, major key conclusion. At the heart of the movement, however, in the midst of all the violence and passion, is a passage of magical stillness, with atmospheric contributions from celeste and cowbells – in Mahler’s words ‘the last terrestrial sounds penetrating into the remote solitude of mountain peaks’.

Second Movement

The Andante moderato is like a haven of peace: meditative, songful, an exploration out of the Alpine solitude glimpsed at the heart of the first movement. But there is bitterness mixed with the sweetness.

Third Movement

More pounding march figures begin the Scherzo, the return to the minor mode negating the major key ‘triumph’ of the first movement’s ending. (Abrupt major-minor juxtapositions occur throughout the first, third and fourth movements – a clear ‘tragic’ motto.) Now the violence has a grotesque edge. Even the seemingly innocent Trio theme (introduced on the oboe) has a strange, limping four-plus-three rhythm. This time the ending is hollow, desolate, with fragments of motifs on double basses, contra bassoon and timpani.

Gustav Mahler Symphony No 6 in A minor (continued)

MAHLER on LSO LIVE

Explore Principal Conductor Valery Gergiev's critically acclaimed recordings of Mahler's nine symphonies on LSO Live. Available as downloads, individual discs or as a 10-SACD box set.



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in the Barbican
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iTunes & Amazon

The Finale

After this, the finale is like a vast summing up of all that has been heard before, fused into a compelling musical narrative, by turns weird, desolate, heroically determined, joyous and catastrophically thwarted. The first two of Mahler's 'three blows of fate' are underlined by the hammer; but Mahler removed the third hammer blow – whether for superstitious or more practical reasons is hard to guess. In any case the most devastating stroke is left to the end. Tuba, trombones and low horns develop a grim threnody, then a full orchestra chord of A minor falls like an iron curtain, leaving the march rhythms to tail off into nothing.

Programme Note © Stephen Johnson

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

MORE MAHLER WITH THE LSO

Wed 20 Nov 2013 7.30pm

DAS LIED VON DER ERDE

Schubert Symphony No 5
Mahler Das Lied von der Erde

Daniel Harding conductor
Christianne Stotijn mezzo-soprano
Burkhard Fritz tenor

Sun 23 Feb 2014 7.30pm

SYMPHONY NO 1

Huw Watkins Flute Concerto (world premiere)
Mahler Symphony No 1 ('Titan')

Daniel Harding conductor
Adam Walker flute

Commission supported by the Borletti-Buitoni Trust.

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

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Mahler the Man by Stephen Johnson

I am ...

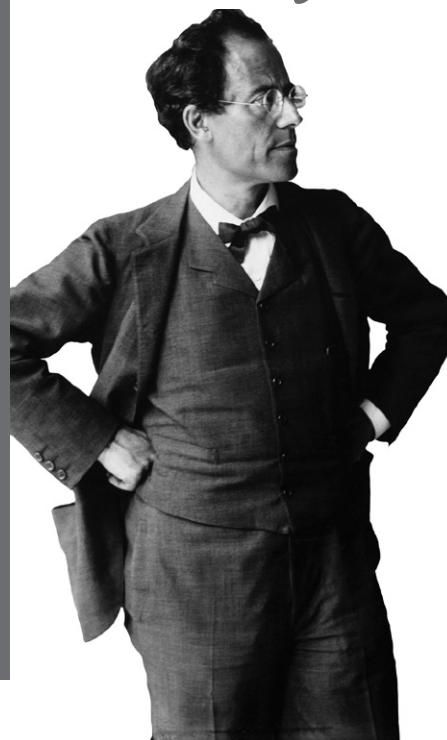
three times **homeless**

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.

Thomas Dausgaard *'Dausgaard's forces weaved through with luminous beauty. I wouldn't have missed it for the world.'*

The Times



Chief Conductor

Swedish Chamber Orchestra

Conductor Laureate

Danish National Symphony Orchestra

Thomas Dausgaard is Chief Conductor of the Swedish Chamber Orchestra and Conductor Laureate of the Danish National Symphony Orchestra, having been their Principal Conductor from 2004 to 2011. He is renowned for his innovative programmes, his authority on the music of Langgaard and Nielsen, and his prolific recording catalogue.

In recent seasons, Thomas Dausgaard has appeared with the Munich Philharmonic Orchestra, Philharmonia Orchestra, Cleveland Orchestra, BBC Symphony Orchestra at the BBC Proms, SWR Stuttgart, Orchestre Philharmonique de Radio France, Royal Stockholm Philharmonic Orchestra, National Symphony Orchestra Washington, Toronto Symphony Orchestra, Seattle Symphony Orchestra, National Arts Centre Orchestra Ottawa, Hong Kong Philharmonic Orchestra and Sydney Symphony Orchestra. This season he makes his debut with the Chamber Orchestra of Europe.

Through his work with the Swedish Chamber Orchestra and Danish National Radio Symphony, Thomas Dausgaard has created distinctive profiles for both ensembles. With the Swedish Chamber Orchestra he developed an acclaimed programme entitled *Love, Hope and Destiny* with the soprano Nina Stemme; a performance at the Lincoln Center was described by *The New York Times* as 'drawing a dramatic arc that proved emotionally satisfying and intellectually stimulating'. With the Danish National Symphony Orchestra he instigated Metro Concerts – a highly successful after-work series of mini-concerts – and oversaw the 2009 opening of the landmark new concert hall in Copenhagen designed by Jean Nouvel. He is also a keen exponent of contemporary music, premiering works by Krzysztof Penderecki, Brett Dean, Kevin Volans, Carl Vine, Albert Schnelzer and Per Nørgård with a wide range of orchestras.

His commitment to education and bringing music into the lives of children and young people is prevalent in his programming and activities. He established a highly successful concert series for children in conjunction with the Swedish Chamber Orchestra and has appeared with youth orchestras in North and South America, Europe and Australia. He has given masterclasses at the Beijing Conservatory, conducted family concerts across Europe, and presided over the Malko Competition for young conductors.

A prolific recording artist, Thomas Dausgaard has over 50 critically acclaimed CDs to his name. His complete Beethoven and Schumann symphony cycles with the Swedish Chamber Orchestra and the Rued Langgaard cycle with the Danish National Symphony Orchestra have received particular praise. Recent releases include a DVD on the Unitel Classica Label with the Danish National Symphony Orchestra featuring the live performances of symphonies of Brahms, Dvořák, Sibelius and Nielsen. Looking forward, his *Opening Doors* series with the Swedish Chamber Orchestra on the BIS label will continue with recordings of works by Bruckner, Tchaikovsky, Ravel and Wagner.

Thomas Dausgaard has been awarded the Cross of Chivalry by the Queen of Denmark and elected to the Royal Academy of Music in Sweden. Possessed of a naturally curious mind and with wide-ranging interests beyond music, he has visited head-hunting tribes in Borneo, volunteered as a farmer in China and lived with villagers on a remote island in the South Pacific. He lives in Denmark with his family.

Barry Douglas *'Douglas superbly draws out the contrasts within each piece.'*

BBC Music Magazine



Artistic Director

Camerata Ireland

Clandeboyne Festival

Barry Douglas has established a major international career since winning the Gold Medal at the 1986 Tchaikovsky International Piano Competition in Moscow. As Artistic Director of Camerata Ireland and the Clandeboyne Festival, he continues to celebrate his Irish heritage whilst also maintaining a busy international touring schedule.

Barry is an exclusive Chandos recording artist and is currently undertaking a monumental project to record the complete works for solo piano of both Brahms and Schubert. The second volume of Brahms' works for solo piano was released to critical acclaim in March 2013. *International Record Review* wrote that 'this is indeed Brahms playing of the utmost integrity and authority ... this cycle looks set to become a benchmark version'. Each album is presented as a stand-alone recital, a concept that has already garnered much critical praise. Future plans include a play/direct project, in which Barry will record both Brahms Piano Concertos with the BBC Symphony Orchestra.

Highlights of this season include returns to the RTÉ National Symphony Orchestra, Ulster Orchestra, Moscow Philharmonic Orchestra, Bournemouth Symphony Orchestra, Tonkünstler Orchestra, both in Vienna and on tour in the UK, and the Macao Orchestra. He has previously given concerts with the Royal Liverpool Philharmonic, Russian National, Cincinnati Symphony, Singapore Symphony, Seattle Symphony, Hallé, Berlin Radio Symphony, Melbourne Symphony, Czech National Symphony, Atlanta Symphony, Brussels Philharmonic, Shanghai Symphony, Baltimore Symphony, Hong Kong Philharmonic, Houston Symphony, and Helsinki Philharmonic Orchestras. Barry regularly gives recitals throughout the world, with upcoming performances in Switzerland, France, Mexico, the

Netherlands, Czech Republic, the US and the UK, including a forthcoming series of BBC Radio 3 Lunchtime Concerts at LSO St Luke's next January (see page 5 for details). He will also perform the Penderecki Sextet at the 2013 Krzysztof Penderecki Festival, in honour of the composer's 80th birthday.

Barry Douglas founded the chamber orchestra Camerata Ireland in 1999 to celebrate and nurture the very best of young musicians from both Northern and the Republic of Ireland. In addition to striving for musical excellence, one of the Orchestra's aims is to further the peace process in Ireland by promoting dialogue and collaboration through its musical education programmes. Barry tours internationally with Camerata Ireland and has plans to visit Mexico and China with the Orchestra in the 2013/14 season. Highlights of the past season were Camerata Ireland's debut at the BBC Proms in London, and a world premiere of a new cantata commissioned by The Honourable The Irish Society, *At Sixes and Sevens*, performed alongside the LSO to celebrate Derry~Londonderry becoming City of Culture 2013.

Barry's reputation as a conductor has grown since forming Camerata Ireland, this season seeing him direct the RTÉ National Symphony and Indianapolis Symphony Orchestras. In recent seasons, he has made successful debuts with the Vancouver Symphony Orchestra, St Petersburg Symphony Orchestra, Academy of St Martin in the Fields, Indianapolis Symphony, Chamber Orchestra of the Romanian National Radio Orchestra at the Enescu Festival, Moscow Philharmonic, and the State Academic Symphony Orchestra of Moscow.

Barry Douglas received the Order of the British Empire (OBE) in the 2002 New Year's Honours List for services to music.

London Symphony Orchestra

On stage

FIRST VIOLINS

Tomo Keller *Leader*
 Lennox Mackenzie
 Nigel Broadbent
 Jörg Hammann
 Maxine Kwok-Adams
 Elizabeth Pigram
 Laurent Quenelle
 Harriet Rayfield
 Claire Parfitt
 Colin Renwick
 Ian Rhodes
 Sylvain Vasseur
 Rhys Watkins
 David Worswick
 Shlomy Dobrinsky
 Hazel Mulligan

SECOND VIOLINS

Evgeny Grach
 Thomas Norris
 Sarah Quinn
 Miya Vaisanen
 David Ballesteros
 Richard Blayden
 Matthew Gardner
 Iwona Muszynska
 Philip Nolte
 Andrew Pollock
 Paul Robson
 Julian Gil Rodriguez
 Justyna Jara
 Sarah Buchan

VIOLAS

Edward Vanderspar
 Gillianne Haddow
 Malcolm Johnston
 German Clavijo
 Richard Holttum
 Anna Green
 Robert Turner
 Heather Wallington
 Jonathan Welch
 Fiona Dalgliesh
 David BaMaung
 Caroline O'Neill

CELLOS

Timothy Hugh
 Alastair Blayden
 Jennifer Brown
 Mary Bergin
 Noel Bradshaw
 Daniel Gardner
 Hilary Jones
 Minat Lyons
 Amanda Truelove
 Judith Herbert

DOUBLE BASSES

Joel Quarrington
 Colin Paris
 Nicholas Worters
 Patrick Laurence
 Matthew Gibson
 Jani Pensola
 Benjamin Griffiths
 Simo Vaisanen

FLUTES

Gareth Davies
 Julian Sperry
 Patricia Moynihan

PICCOLOS

Sharon Williams
 Christopher Green

OBOES

John Anderson
 Holly Randall
 Maxwell Spiers
 Jessica Mogridge

COR ANGLAIS

Christine Pendrill
 Maxwell Spiers

CLARINETS

Andrew Marriner
 Chi-Yu Mo
 Jessica Lee
 Emma Canavan

E-FLAT CLARINET

Chi-Yu Mo

BASS CLARINET

Lorenzo Iosco

BASSOONS

Rachel Gough
 Joost Bosdijk
 Robin Kennard
 Dominic Tyler

CONTRA BASSOON

Dominic Morgan

HORNS

Timothy Jones
 Angela Barnes
 Nicolas Fleury
 Jonathan Lipton
 Liam Duffy
 Meilyr Hughes
 Jason Koczur
 Jocelyn Lightfoot
 Brendan Thomas

TRUMPETS

Roderick Franks
 Philip Cobb
 Gerald Ruddock
 Robin Totterdell
 Thomas Watson
 Paul Mayes

TROMBONES

Dudley Bright
 James Maynard

BASS TROMBONES

Paul Milner
 Christian Jones

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
 Sam Walton
 Antoine Bedewi
 Tom Edwards
 Christopher Thomas

HARPS

Karen Vaughan
 Angela Moore

CELESTE

John Alley

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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:
 Fidelio Charitable Trust
 The Lefever Award
 Musicians Benevolent Fund

Taking part in the Scheme for this concert was Ariana Kashefi (Cello).

London Symphony Orchestra
 Barbican
 Silk Street
 London
 EC2Y 8DS

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Editor
 Edward Appleyard
edward.appleyard@lso.co.uk

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