



London Symphony Orchestra
Living Music



Wednesday 5 December 2012 7.30pm Barbican Hall
The Queen's Medal for Music Gala Concert

Entry Fanfare by Dudley Bright

National Anthem

Sir Peter Maxwell Davies Fanfare: Her Majesty's Welcome
(world premiere) *

Tchaikovsky Violin Concerto

INTERVAL

Presentation of the 2012 Queen's Medal for Music:
citation by **Sir Peter Maxwell Davies**

*Short film celebrating winners of The Queen's Medal for Music
produced by BBC TV Classical Music*

Elgar Enigma Variations

Robin Ticciati conductor

Maxim Vengerov violin

Timothy Redmond conductor *

In the presence of our Patron, Her Majesty The Queen

With thanks to **Maxim Voznesensky** and **Jonathan Moulds**
for their generous support of this evening's concert

Concert ends approx 10pm

Broadcast live on BBC Radio 3



Welcome from Kathryn McDowell

Managing Director, London Symphony Orchestra

Welcome to a truly special LSO concert at the Barbican this evening, in the presence of the London Symphony Orchestra's Patron, Her Majesty The Queen, at the end of a highly memorable Diamond Jubilee Year. Tonight, Her Majesty joins us to present the next medallist with The Queen's Medal for Music, an award given annually since 2005 to musicians who have made an exceptional contribution to music-making in this country.

Tonight, Robin Ticciati will conduct the Orchestra in a performance of Tchaikovsky and Elgar, which will be preceded by a Fanfare composed especially for this occasion by Master of The Queen's Music, Sir Peter Maxwell Davies, who also joins us in the audience this evening, conducted by Timothy Redmond.

Sir Peter's new work has been commissioned to allow the young musicians of LSO On Track, who recently performed at the Opening Ceremony of the Olympic Games, to play side-by-side with members of the Orchestra with an aim to inspire the next generation of musicians in this Diamond Jubilee Year of The Queen. LSO On Track is made up of young people from across ten East London boroughs – you can read more about these young musicians on page 20.

It is a particular delight to welcome back Maxim Vengerov to the Barbican as soloist this evening in Tchaikovsky's Violin Concerto. He was last with the Orchestra in 2006.

The LSO is particularly grateful to Robin Ticciati for stepping in to conduct tonight's performance replacing Sir Colin Davis, the LSO's President, who is recovering from a recent illness. Sir Colin was awarded The Queen's Medal for Music in 2009, an occasion he remembers fondly.

We are also joined tonight by The Right Honourable The Lord Mayor of the City of London, Alderman Roger Gifford. The LSO is grateful to the City for their ongoing support of the Orchestra and its work, and for providing our home here at the Barbican Centre.

I would like to take this opportunity to sincerely thank LSO Advisory Council Chairman and LSO Board Member Jonathan Moulds, and Maxim Voznesensky for their generous support of this evening's concert.

Kathryn McDowell CBE DL

LSO Managing Director



Welcome from Sir Nicholas Kenyon

Managing Director, Barbican Centre

Over the centuries, the monarchy has played an important role in the musical life of the nation, especially as a commissioner and supporter of new music: the post of Master of The King's (or Queen's) Music dates back to 1626, when Nicholas Lanier was appointed to the position by King Charles I, and subsequent Masters have included John Eccles, William Boyce, Sir Edward Elgar and Sir Arthur Bliss, all of whom wrote music for Royal occasions.

Following the appointment of Sir Peter Maxwell Davies as Master of The Queen's Music in 2004, it was decided to inaugurate an annual Queen's Medal for Music, to honour those who had made an outstanding contribution to the musical life of the nation. The Medal is awarded annually by Her Majesty on the advice of a committee under the chairmanship of the Master of The Queen's Music. It is presented by The Queen either in private audience or in public, usually on or around the feast of St Cecilia, the patron saint of music, which falls on 22 November. We are delighted that tonight the award will be made to the winner of the 2012 medal at the Barbican Centre, during a concert by the London Symphony Orchestra of which Her Majesty is Patron.

Each year the Master of The Queen's Music gathers suggestions from the Music committee as to suitable candidates for the medal; a consensus is reached which is presented to The Queen for approval. The first medal was awarded in 2005 to the conductor Sir Charles Mackerras, and it has since been awarded to the singer Bryn Terfel (2006), the composer Judith Weir (2007), the smallpipes player Kathryn Tickell (2008), the conductor Sir Colin Davis (2009), the singer

Dame Emma Kirkby (2010), and the oboist and conductor Nicholas Daniel (2011). Each of these outstanding musicians has made a unique and significant contribution to our musical life and has acted as a leading ambassador for this country's music-making abroad.

To mark The Queen's Diamond Jubilee year, 2012, it was felt appropriate that a concert should celebrate both the achievements of the medal winners and the visibility that the medal has given across recent years to music in the UK. We are delighted to host this concert here at the Barbican Centre with our resident orchestra, the London Symphony Orchestra, and honoured to welcome Her Majesty here this evening at the end of a remarkable Jubilee year, to present the medal.

The 75mm medal was designed by Bethan Williams and is cast in silver. The presentation will be made at the start of the second half of this evening's concert, and will be introduced by Sir Peter Maxwell Davies, followed by a short film celebrating the medal winners.

Welcome to the Barbican Centre, and enjoy the evening.

Sir Nicholas Kenyon CBE

Managing Director, Barbican Centre



Welcome from The Right Honourable The Lord Mayor of the City of London

Alderman Roger Gifford

The Barbican is one of the greatest cultural centres in the world, and it gives me immense pleasure to welcome Her Majesty The Queen and our many supporters and friends, to this evening's gala celebration.

The City of London boasts one of the most diverse, influential and talented art sectors in the world – at the forefront of music, performance and the wider creative industries. Our uniquely-rich cultural landscape is nurtured by world-leading cultural institutions and dedicated patrons of the arts – investing, for hundreds of years, in the conservatoires, craftsmanship, composers, singers and musicians which have made this square mile synonymous with excellence in music. I am delighted we are joined tonight by members of the Court of Aldermen, Court of Common Council and Livery Companies – all of whom have made, and are making, a colossal contribution to arts and culture in this City, and nation.

This evening, it is our very great honour to enjoy performances by the internationally-acclaimed London Symphony Orchestra and the magnificent Maxim Vengerov, who plays Tchaikovsky's Violin Concerto. As an additional, and very special pleasure, we will hear a new work by the Master of The Queen's Music, Sir Peter Maxwell Davies, performed by young musicians from diverse backgrounds, playing alongside the Orchestra.

We owe enormous thanks to the Barbican Centre, the London Symphony Orchestra and LSO On Track, for staging this spectacular performance and showcasing some of the world's finest musicians – all thriving in the City of London.

Alderman Roger Gifford

Lord Mayor of the City of London

Previous Medallists



2005 Sir Charles Mackerras

The late Sir Charles Mackerras was guest conductor of the BBC Symphony, Scottish Chamber, Royal Philharmonic and Philharmonia orchestras during his career. He appeared numerous times at the Edinburgh Festival, of which he was appointed Honorary President in 2008. In 2005 he was awarded the Royal Philharmonic Society's Gold Medal and the first ever Queen's Medal for Music.



2009 Sir Colin Davis

Sir Colin Davis is President of the LSO and is also Honorary Conductor of the Dresden Staatskapelle. He has been Chief Conductor of the BBC Symphony, Music Director of the Royal Opera House and Principal Guest Conductor of the New York Philharmonic. He was named a Member of the Order of the Companions of Honour in The Queen's Birthday Honours in 2001.



2006 Bryn Terfel

Welsh baritone Bryn Terfel has performed to critical acclaim in opera houses and concert halls worldwide. Highlights include the opening ceremony of the Wales Millennium Centre, BBC Proms, the Royal Variety Show, and a gala concert with Andrea Bocelli in Central Park, New York. In 2003, he was made a CBE in The Queen's New Year Honours List.



2010 Dame Emma Kirkby

Soprano Dame Emma Kirkby initially worked as an English teacher, singing in choirs and ensembles for pleasure, before she began a career as a soloist. She has been a prominent champion of early music, forming long-standing relationships with groups including the London Baroque, the Freiburger Barockorchester and the Orchestra of the Age of Enlightenment.



2007 Judith Weir

Scottish-born composer and librettist Judith Weir started out as an oboist in the National Youth Orchestra before going on to study composition at Cambridge. Her most recent opera, *Miss Fortune* was premiered at the Royal Opera House in March this year. New works for 2013 include *The Wild Reeds* for organist Thomas Trotter and a new string orchestra work for the Aldeburgh Festival.



2011 Nicholas Daniel

Oboist and conductor Nicholas Daniel began his career in 1980 when he won the BBC Young Musician of the Year Competition aged 18, and has since worked as an orchestral performer, soloist, chamber musician and conductor throughout the world. He was a co-founder of the Britten Sinfonia, and frequently appears with the ensemble as a soloist and director.



2008 Kathryn Tickell

Kathryn's work is deeply rooted in the landscape and people of Northumbria. She has released 14 of her own albums and has recorded and performed with a wide range of artists such as Sting, The Chieftains and Evelyn Glennie. Kathryn is the Artistic Director of Folkworks and the Founder-Director of Folkestra, the north east's dynamic young folk ensemble.

Sir Peter Maxwell Davies (b 1934)

Fanfare: Her Majesty's Welcome (2012) (world premiere)

The LSO has commissioned Sir Peter Maxwell Davies to compose a fanfare which allows the wind, brass and percussion of the Orchestra to play alongside young people of different ages and abilities.

A number of these works have been written by various composers in recent years. It brings to the young players the invaluable excitement and experience of performing music by eminent figures, to a very high standard, while collaborating with some of the finest professional players in the land. It is a peculiarly British phenomenon which can surprise some of our nearest musical neighbours. But such is the value that the British musician and composer place in our next generation. Maxwell Davies continues this deeply social engagement that many British composers have prioritised since Vaughan Williams through Britten and Tippett to the present day.

This particular fanfare aims to inspire and involve young people, thus generating a lasting legacy in the Queen's Diamond Jubilee Year.

These types of work provide a cultural trigger which alerts young musicians to the ongoing, living nature of classical music and points them towards an open-minded engagement with new music. It also allows the composer to cast his net wide, introducing his or her work to potentially new listeners. This particular fanfare aims to inspire and involve young people, thus generating a lasting legacy in The Queen's Diamond Jubilee Year.

And so the short work is written for two different ensembles – one made up of children and students, the other made up of professional orchestral players. It begins in B-flat. The 'grown-up' orchestra presents an Allegro moderato – full of irregular pulses from bar to bar, with a main theme of apparent simplicity. This is accompanied by harmonies that are functional in outline, but tart and mildly ominous in flavour. Soon the youngsters join in the main theme in a double-band tutti with military style percussion tattoos.

The music mellows softly in the direction of D-flat, and the resonances and fragrances of the English pastoral band tradition are never far away. Is that Holst and Vaughan Williams hovering on the verge of our memories?

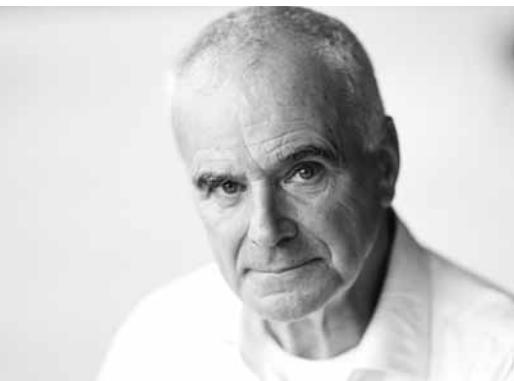
The music brightens towards D major as the young players are given their own spotlight. Lyricism and nostalgia are allowed to blossom. A slow middle section takes this material back to B-flat, and a lop-sided 7/8 pulse is allowed to dominate. This heralds the return of the opening Allegro and a bracing climax involving both bands. The fanfare ends with a brief coda of solemn, rich, homophonic chords.

Programme Note © James MacMillan

James MacMillan CBE is a Scottish composer and conductor. His works The Confession of Isobel Gowdie and his St John Passion have garnered worldwide critical acclaim, the latter commissioned for Sir Colin Davis' 80th birthday by the LSO in 2008.

Sir Peter Maxwell Davies

Composer Profile



Universally acknowledged as one of the foremost composers of our time, Sir Peter Maxwell Davies has made a significant contribution to musical history through his wide-ranging and prolific output. He lives in the Orkney Islands off the north coast of Scotland, where he writes most of his music. In a worklist that spans more than five decades, he has written across a broad range of styles, yet his music always communicates directly and powerfully, whether in his profoundly argued symphonic works, his music-theatre works or witty light orchestral works.

Maxwell Davies' major dramatic works include full-length ballets *Salome* and *Caroline Mathilde*, music-theatre works *Eight Songs for a Mad King* and *Miss Donnithorne's Maggot*, and operas *Resurrection*, *The Lighthouse*, *The Doctor of Myddfai* and *Taverner*, which was recently released by NMC Records on a Grammy-nominated disc with the BBC Symphony Orchestra conducted by Oliver Knussen. Maxwell Davies' most recent opera, *Kommilitonen!*

(*Young Blood!*), received critical acclaim for its world premiere run of performances at London's Royal Academy of Music, with *The Daily Telegraph* labelling the composer 'a master symphonist'. Written specifically to be performed by students to a libretto by the work's director David Pountney, *Kommilitonen!* received its US premiere last season at The Juilliard School in New York, the opera's co-commissioner.

Maxwell Davies' huge output of orchestral work comprises nine symphonies – hailed by *The Times* as 'the most important symphonic cycle since Shostakovich' – as well as numerous concertos including most recently his violin concerto *Fiddler on the Shore*, written for Daniel Hope and first performed in 2009 by the Gewandhausorchester Leipzig and at the BBC Proms. Maxwell Davies' light orchestral works include *An Orkney Wedding with Sunrise* and *Mavis in Las Vegas*, and five large-scale works for chorus including the oratorio *Job*. His most recent series is the landmark cycle of ten string quartets, the 'Naxos' Quartets, described in the *Financial Times* as 'one of the most impressive musical statements of our time', and in 2009 the Southbank Centre hosted the first presentation of the complete 'Naxos' Quartet cycle by the Park Lane Group.

Maxwell Davies' latest major work is his Ninth Symphony, co-commissioned by the Liverpool Philharmonic and Helsinki Philharmonic, which received its London premiere at the BBC Proms in summer 2012. Other notable premieres of the 2012/13 season include

a new piece for string orchestra, *Concerto Accademico*, co-commissioned by the Accademia Filarmonica di Bologna and the Stuttgarter Kammerorchester. Maxwell Davies is Composer-in-Residence at this season's edition of the Trondheim Chamber Music Festival, as well as at the 2013 Beijing Modern Music Festival.

Maxwell Davies has held the position of Composer/Conductor with both the Royal Philharmonic and BBC Philharmonic orchestras. He has guest-conducted orchestras including the Cleveland Orchestra, Boston Symphony Orchestra, San Francisco Symphony, Leipzig Gewandhaus Orchestra, Russian National Orchestra, Oslo Philharmonic and Philharmonia Orchestra. He retains close links with the St Magnus Festival, Orkney's annual arts festival which he founded in 1977, is Composer Laureate of the Scottish Chamber Orchestra and Visiting Professor at Canterbury Christchurch University and the Royal Academy of Music.

Many of Maxwell Davies' works have been recorded over the years, and most recently Naxos launched a major re-release of a 17-disc series of recordings including a number of significant works such as the symphonies, *The Lighthouse*, *An Orkney Wedding with Sunrise* and the *Strathclyde* concertos.

Maxwell Davies was knighted in 1987 and appointed Master of The Queen's Music in 2004, in which role he seeks to raise the profile of music in Great Britain, as well as writing many works for Her Majesty The Queen and for Royal occasions.

Pyotr Ilyich Tchaikovsky (1840–1893)

Violin Concerto in D major Op 35 (1878)

- 1 *Allegro moderato*
- 2 *Canzonetta*
- 3 *Finale: Allegro vivacissimo*

Maxim Vengerov violin

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 shuck off his depression in Paris, Montreux, Rome and Florence. 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'.

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*, 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.

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 such 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 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.

Pyotr Ilyich Tchaikovsky

Composer Profile

Reaction to the Violin Concerto

'The violin is no longer played, [but] beaten black and blue! We see wild and vulgar faces, we hear curses, we smell the vodka ... [the music] stinks to the ear.'

Not perhaps the reception Tchaikovsky was hoping for at the time but equally, the critic who wrote this rather slamming critique, Eduard Hanslick, was known for being particularly outspoken.

Tchaikovsky was not the only one to be at the receiving end of Hanslick's fierce commentary, for he had huge opposition to 'the music of the future'.

Regardless of his opinions, the fiery passion and lyricism that drives this concerto is much loved today, despite giving the violin a 'beating'. As one author put it, has a 'stink' ever smelt so good?



Born in Russia on 7 May 1840, Tchaikovsky's father was a mining engineer, his mother of French extraction. He began to study piano at five, benefiting also from the musical instruction of his elder brother's French governess. In 1848 the family moved to St Petersburg. He overcame his grief at his mother's death in 1854 by composing and performing, although music was to remain a diversion from his job – as a clerk at the Ministry of Justice – until he enrolled as a student at the St Petersburg Conservatory in 1863. His First Symphony was warmly received at its premiere in 1868 and he completed an opera on a melodrama by Ostrovsky, which he later destroyed. *Swan Lake*, the first of Tchaikovsky's three great ballets, was written in 1876 for Moscow's Bolshoi Theatre.

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 *Eugene Onegin*, and had attracted the considerable financial 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. He claimed that his Sixth Symphony represented his best work, the crushing despair heard reflected the composer's troubled state of mind. He committed suicide nine days after its premiere on 6 November 1893.

Composer Profile © Andrew Stewart

INTERVAL: 30 minutes

At the interval, please enjoy a complimentary glass of Lanson Black Label Brut NV, generously supplied by

Champagne Lanson



www.lansonchampagne.com

Edward Elgar (1857–1934)

Variations on an original theme ('Enigma') Op 36 (1898–99)

Enigma: Andante

I CAE: *L'istesso tempo*

II HDS-P: *Allegro*

III RBT: *Allegretto*

IV WMB: *Allegro di molto*

V RPA: *Moderato*

VI Ysobel: *Andantino*

VII Troyte: *Presto*

VIII WN: *Allegretto*

IX Nimrod: *Adagio*

X Dorabella: *Intermezzo Allegretto*

XI GRS: *Allegro di molto*

XII BGN: *Andante*

XIII ***: *Romanza Moderato*

XIV *Finale: Allegro*

One evening in October 1898, Edward Elgar lit himself a cigar and sat down at the piano. It had been a wearying day, and his playing was aimless – just a kind of improvisatory doodling. Suddenly his wife, Alice, interrupted him:

'Edward, that's a good tune.'

I awoke from the dream: 'Eh! Tune, what tune?'

And she said, 'Play it again, I like that tune.'

I played and strummed, and played, and then she exclaimed:

'That's the tune.'

And that, according to Elgar, is how the theme he was to call 'Enigma' came into being. In another version of the story, Alice asks him what he'd been playing: 'Nothing', says Elgar, 'but something might be made of it'. That comment is of more than musical significance, because it seems that for Elgar that theme represented something important about himself. At first he was cagey about this: 'The Enigma I will not explain – its 'dark saying' must be left unguessed'. But 13 years after the hugely successful premiere of the 'Enigma' Variations, he told the critic Ernest Newman that 'it expressed, when written (in 1898) my sense of the loneliness of the artist ... and to me, it still embodies that sense'.

Loneliness, a sense of nothingness yet combined with great idealism and ambition – all that was true of Elgar. Since the 'Enigma' Variations first appeared there has been endless speculation as to whether some musical riddle is contained in the 'Enigma' theme: a cryptogram perhaps, or a scrambled reference to the well-known tune 'Auld Lang Syne' has been suggested. However ingenious or entertaining the results, surely this misses the point. The variations may begin with 'nothing', the lonely, melancholic, self-doubting artists; but they progress to something very different: a depiction of the artist in the triumph: in the Finale, EDU ('Edu' was Alice's nickname for Elgar), we see the man who has indeed made something of himself. And it is a musical journey through friendship – the 13 vivid musical portraits of his closest friends that build up to the Finale – which has enabled Elgar to reach that longed-for goal.

But there is another side to this story. In Elgar's own words, 'This work, commenced in a spirit of humour and continued in deep seriousness, contains sketches of the composer's friends. It may be understood that these personages comment or reflect on the original theme and each one attempts a solution of the Enigma, for so the theme is called'. So, something of Elgar the Enigma remains unresolved – even the warmest, most understanding friendship cannot completely relieve that 'sense of loneliness of the artist'.

After the 'Enigma' theme, the first variation depicts Elgar's wife: CAE – Caroline Alice Elgar – 'a prolongation of the theme with what I wished to be romantic and delicate additions', was Elgar's description. No II, HDS-P is Hew David Steuart-Powell, a chamber music partner of Elgar, and clearly a light-fingered keyboardist. In III, RBT mimics Richard Baxter Townsend, eccentric tricyclist with a querulous, reedy voice. IV, WMB depicts Squire Baker of Hasfield Court, hurriedly presenting his house guests with the day's itinerary, then slamming the door as he leaves. V, RPA reveals two sides of Matthew Arnold's son Richard, serious in conversation, but with a 'funny little nervous laugh' on woodwind. 'Pensive, and for a moment, romantic' was Elgar's description of Isobel Fitton, the subject of No VI, Ysobel – a viola player, hence the starring role for this instrument. No VII, Troyte, depicts more music-making, though this time, it is the 'maladroit'

Edward Elgar

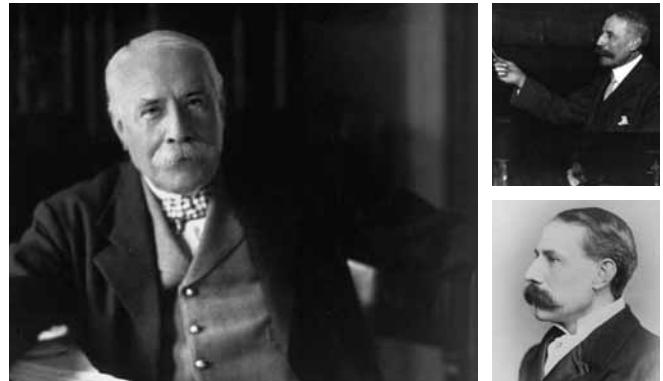
Composer Profile

efforts of the architect Arthur Troyte Griffith to play the piano. According to Elgar, No VIII, WN is 'really suggested by an 18th-century house': Sherridge, near Malvern, home of Winifred Norbury. But Winifred herself appears in 'a little suggestion of a characteristic laugh'.

Then comes the famous Nimrod, Variation IX. This is a portrait of one of Elgar's closest friends, A J Jaeger ('Jaeger' is the German word for 'hunter', and Nimrod is the hunter mentioned in the Biblical book of Genesis). Specifically this music records 'a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven ... It will be noticed that the opening bars are made to suggest the slow movement of the eighth sonata ('Pathétique')'. No X, Dorabella, was Elgar's nickname for Dora Penny. 'The movement suggests a dancelike lightness', Elgar wrote. It does – but it also reveals great tenderness: of all Elgar's friends Dora was one of the most helpfully responsive to Elgar's devastating mood-swings. GRS (G R Sinclair, organist of Hereford Cathedral), was the owner of the bulldog Dan, who fell into the River Wye, scrambled out and barked in triumph. 'Set that to music', said Sinclair. The result was variation XI. The heartfelt cello melody of XII is a tribute to Basil G Nevinson, whose faith in Elgar sustained him in times of crisis and neglect. The subject of variation XIII, ***, is more mysterious. Elgar tells us that he intended it for the 'most angelic' Lady Mary Lygon, who was then on a long sea-voyage – hence the clarinet's quotation from Mendelssohn's *Calm Sea and Prosperous Voyage*, and the depiction of a low throbbing ship's engine. But according to Ernest Newman, there is also a memory of an earlier love lost and still yearned for – there is certainly a strange poignancy here. But it is Elgar the self-made Edwardian gentleman who strides out in the Finale, 'bold and vigorous in general style'. Memories of earlier friends' variations are recalled, especially CAE and Nimrod. But the end is a glad, confident apotheosis, culminating in a foretaste of the first phrase of Elgar's next orchestral masterpiece, the First Symphony – a celebration of the present, and hope for the future.

Programme Note © Stephen Johnson

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



Elgar's father, a piano-tuner, ran a music shop in Worcester in the 1860s. Young Edward, the fourth of seven children, showed musical talent but was largely self-taught as a player and composer. During his early freelance career, which included work conducting the staff band at the County Lunatic Asylum in Powick, he suffered many setbacks. He was forced to continue teaching long after the desire to compose full-time had taken hold. A picture emerges of a frustrated, pessimistic man, whose creative impulses were restrained by his circumstances and apparent lack of progress. The cantata *Caractacus*, commissioned by the Leeds Festival and premiered in 1898, brought the composer recognition beyond his native city.

At the end of March 1891 the Elgars were invited to travel to Bayreuth for that summer's festival of Wagner's operas, a prospect that inspired Edward immediately to compose three movements for string orchestra, the *Serenade*. *The Variations on an Original Theme 'Enigma'* (1898–99) and his oratorio *The Dream of Gerontius* (1900) cemented his position as England's finest composer, crowned by two further oratorios, a series of ceremonial works, two symphonies and two concertos. Elgar, who was knighted in 1904, became the LSO's Principal Conductor in 1911 and premiered many of his works with the Orchestra. Shortly before the end of World War I, he entered an almost cathartic period of chamber music composition, completing the peaceful slow movement of his String Quartet soon after Armistice Day. In his final years he recorded many of his works with the LSO and, despite illness, managed to sketch movements of a Third Symphony.



Robin Ticciati

In profile

Principal Conductor of the Scottish Chamber Orchestra and newly appointed Music Director of Glyndebourne, **Robin Ticciati** has come a long way from his teenage days of being tucked into a corner of the Henry Wood Hall balcony.

A different type of flying

I used to watch the LSO rehearse more than I attended concerts', admits London-born and raised conductor Robin Ticciati.

'I remember being tucked up in the balcony of the Henry Wood Hall and hearing Sir Colin Davis conduct Berlioz's *L'enfance du Christ*. The basses started that walking figure, symbolising the sentries approaching, and over the top floated these strange melodies in the first violins. I remember that moment so, so clearly.' The Barbican too was a regular haunt of the teenager: 'It seemed to embody what was going on in music for me growing up', reflects Robin, 'to come here now and be part of that is incredibly special'.

Some 13 years after his Henry Wood Hall experience, in March 2010, Robin made his debut conducting the same orchestra he had quietly followed. His programme of Sibelius and Grieg was venerated by critic Edward Seckerson, who wrote: 'Above all, it is his ability to create atmosphere and have us share in those anticipatory moments where the air around us seems to move differently that singles him out from the crowd. [Sibelius' Seventh] symphony ends with a question mark but no such doubts exist over Robin Ticciati's future'.

On his part, Robin remembers being surprised by how much chamber music he heard in the LSO: 'The musicians' response to gesture and their sensitivity immediately struck me – they really listen to each other. As an audience member you witness this steam ship, this huge

tanker that needs control and direction. But when such a potentially powerful machine as an orchestra comprises working parts and cogs that are so sensitive – well, that’s what makes a great orchestra simply remarkable’. It’s not the first time that the LSO has been likened to an all-mighty engine; composer Eric Whitacre once said that conducting the LSO was like driving a Ferrari, while LSO Principal Flute Gareth Davies has testified that being part of the LSO is ‘a huge thrill, like being part of a fantastic machine’. But Robin is quick to defend the metaphor: ‘It’s not meant to negate those intangible moments, the thing that gives music its special something which is above us all. Although maybe you need the machinery to have the magic’.

It is telling that Robin refers to LSO President Sir Colin Davis in his Henry Wood Hall anecdote. The elder conductor was a large part of the reason Robin first wanted to step out in front of an orchestra, rather than play in one. He recalls a National Youth Orchestra rehearsal (he was in the second violins) of Sibelius’ First Symphony: ‘Colin looked straight at the clarinetist, who had the opening solo, and said ‘I hope you enjoy the journey’. I remember looking up and thinking ‘My word, that’s what it’s about’. It’s about story-telling, about taking people to an imagined utopia where they feel better – or worse – but are somehow living’. It was at that point that Robin made the decision to switch to percussion, relishing the space and time it allowed to reflect on the orchestra as a whole. While studying music at Cambridge, he made wise use of the abundance of musical opportunities on offer, building for himself a solid launch pad into the industry, whose collective eye he rapidly caught. Over the next few years, job offers crept in, Artistic Advisor and Chief Conductor of the Gävle Symphony Orchestra (Sweden), and Music Director of Glyndebourne on Tour, to name but two. (Robin is the only former Music Director of Glyndebourne on Tour to be named Music Director of the full Glyndebourne Opera Company, a testament to his skill and popularity amongst musicians).

Conducting this year at the Salzburg Festival (*The Marriage of Figaro*), the Met (*Hansel and Gretel*) and La Scala, Milan (*Peter Grimes*), Robin is proving himself to be more than up to the challenge of the opera world. Moreover, he appears to thrive on the collision of the operatic

and orchestral arenas, insisting that mastery in both is central to his development as a musician. ‘The human voice is actually at the heart of conducting orchestras because what we’re all really doing is singing. You sing on the oboe, you sing on the violin – you sing on a tuba. And then in the opera house, when you’re trying to find a quadruple pianissimo whilst in a pit with stagehands and directors running around you ... to be able to access the calm and stillness you feel on the concert platform is hugely helpful’.

And how does conducting a chamber orchestra like the Scottish Chamber Orchestra stack up against a full-blown symphony orchestra? Robin laughs: ‘It’s a different type of flying! When you conduct any group, you want to transport yourself, the orchestra and the audience to a place where you’re telling a story. The different sizes and types of orchestras simply give you possibilities to look at alternative ways of telling that story. When you have 60 strings doing a tremolo for the beginning of a Bruckner symphony, it’s a feeling you simply can’t get in front of eight. But when eight violins start up the theme of Beethoven’s ‘Pastoral’ ...’ (he breaks off, presumably imagining the sound, before concluding) ‘Different orchestras allow for different repertoire, and different interpretations of what you want to say with that repertoire. That of course affects the way you conduct’.

Much has been made of Robin Ticciati’s youth and understandably so; for a man not yet 30 his achievements are vast (latest notches on his orchestral bedpost include the Royal Concertgebouw, Philadelphia Orchestra and LA Philharmonic). But the way he speaks about music – tender and enraptured – may speak less to the conductor’s youth than to his deep-rooted love affair with the artform. Robin is refreshingly unaffected and easy-going, sharing Valery Gergiev’s (and Beethoven’s, for that matter) love of nature. ‘When I’m free I try to get away from the man-made things we live with for so much of the time – whether it’s the sea or a walk in a forest ... that really restores me.’ He pauses to think, before continuing with a happy gleam in his voice, ‘But then of course a good film, an amazing roast dinner and friends – those three things I’m afraid to say you really can’t beat.’

Fabienne Morris

Robin Ticciati

Conductor



'Ticciati was all fire and brilliance and headlong exuberance.'

Rupert Christiansen, *The Telegraph*

Robin Ticciati is in his third season as Principal Conductor of the Scottish Chamber Orchestra. He is also Principal Guest Conductor of the Bamberg Symphoniker.

Robin Ticciati's guest conducting engagements this season include the Cleveland Orchestra, Los Angeles Philharmonic, Swedish Radio Symphony Orchestra, the Rotterdam Philharmonic and the Filarmonica della Scala. Highlights among future plans include re-invitations from the Royal Concertgebouw Orchestra, Gewandhaus Orchester Leipzig, Wiener Symphoniker, Cleveland Orchestra, Philadelphia Orchestra and Los Angeles Philharmonic as well as debut projects with the Symphonieorchester des Bayerischen Rundfunks in Munich, the Budapest Festival Orchestra and the Tonhalle Orchester Zürich.

He has just returned from an extensive European tour with the Scottish Chamber Orchestra and Maria João Pires as soloist, which included highly acclaimed appearances at the Bozar Brussels, Philharmonie Luxembourg, Konzerthaus Vienna, Alte Oper Frankfurt, KKL Lucerne, and the Barbican Centre in London. Three further international tours are scheduled with the SCO: Austria and Japan in 2014, and a tour across Europe in 2015.

Robin Ticciati balances orchestral engagements with extensive work in the opera house. This season alone he will conduct new productions of *Eugene Onegin* at the Royal Opera House and *Don Giovanni* at the Opernhaus Zürich. In 2011/12 he conducted highly acclaimed new productions of *Peter Grimes* at la Scala Milan and *The Marriage of Figaro* at the Salzburg Festival, and his Metropolitan Opera debut with *Hänsel und Gretel* led to an immediate re-invitation.

In 2014, he will begin his tenure as Music Director of Glyndebourne Festival Opera, becoming only the seventh conductor to hold this post in the festival's 77 year history, following on from Fritz Busch, Vittorio Gui, John Pritchard, Bernard Haitink, Andrew Davis and Vladimir Jurowski. His association with Glyndebourne began in 2004 as Assistant Conductor for performances of *The Magic Flute* for Glyndebourne on Tour, aged just 21 years old. Since then Robin's collaboration with Glyndebourne has included four productions for Glyndebourne on Tour and four productions for Glyndebourne Festival Opera, including performances of *Hänsel und*

Gretel, *Macbeth*, *Jenůfa*, *Die Fledermaus*, *Don Giovanni*, and most recently *The Marriage of Figaro*.

Robin Ticciati's discography includes his first recording with the Scottish Chamber Orchestra, Berlioz's *Symphonie Fantastique*, released in 2012 on Linn Records to unanimous critical acclaim, as well as two Brahms discs with the Bamberg Symphoniker for Tudor Records: Haydn Variations and Serenade No 1, and, joined by the Bavarian Radio Chorus, an album of choral works (*Nänie*, *Gesang der Parzen*, *Alto Rhapsody*, *Schicksalslied*) which attracted Germany's prestigious Echo Klassik award.

Born in London, Robin Ticciati is a violinist, pianist and percussionist by training. He was a member of the National Youth Orchestra of Great Britain when he turned to conducting, aged 15, under the guidance of Sir Colin Davis and Sir Simon Rattle.

Maxim Vengerov

Violin



‘A single stroke of his bow, and I was seduced all over again.’

Neil Fischer, *The Times*

Born in 1974, Maxim Vengerov began his career as a solo violinist at the age of five, winning prestigious international competitions soon after and has collaborated with the world’s finest conductors and instrumentalists world-wide ever since. He made his first recording at the age of ten, and has recorded extensively for a number of high-profile labels, including Teldec and EMI, receiving many prestigious awards and nominations including a Grammy and *Gramophone* Artist of the Year. He studied first with Galina Tourchaninova and subsequently with Professor Bron.

Maxim has let himself be inspired by many different styles of music, including Baroque, jazz and rock, and in 2007 took four years off the violin to study conducting. Having returned to the violin in 2011, he now regularly performs as soloist and conductor or both with all major orchestras and

regularly performs recitals and chamber music around the globe.

Teaching and encouraging young talent is a great passion of Maxim’s as he himself received great support from Mstislav Rostropovich and Daniel Barenboim from the age of 17. He has become the Ambassador and visiting Professor of the International Menuhin Academy (IMMA) in Switzerland and since January 2012 he has held the post of Menuhin Professor at the Royal Academy of Music, London. As chairman of the prestigious Wieniawski Competition in Poznan, Maxim has been auditioning over 200 musicians, travelling to nine capitals of the world, selecting the finalists for last year’s competition and after this tremendous success has already been re-elected to become chairman in 2016.

In 1997, Maxim Vengerov became the first classical musician to be appointed Goodwill Ambassador by UNICEF, which provided him with the unique opportunity to inspire children worldwide through music. In this role he performed for underprivileged children in Uganda, Thailand and the Balkans, and helped raise funds for many UNICEF assisted programmes.

Vengerov has been profiled in a series of documentaries, including *Playing by Heart*, which was recorded by Channel Four Television and screened at the Cannes Television Festival in 1999, and *Living the Dream*, which was released worldwide and received the *Gramophone* Award for Best Documentary 2008. In September 2008 he

was invited by the BBC to conduct the BBC Concert Orchestra and be a member of the jury in the *Maestro* series, a programme designed to give the general public an insight into the fascinating profession of a conductor. Vengerov regularly serves on juries, most recently at the Yehudi Menuhin Violin Competition and the Donatella Flick Conducting Competition.

Maxim Vengerov now regularly records diverse repertoire, of which the release of a recital recording on the Wigmore Live label later this December marked his comeback to the violin.

Vengerov plays the ex-Kreutzer Stradivarius violin (1727) .

Timothy Redmond

Conductor (Fanfare)



Timothy Redmond conducts and presents concerts throughout Europe. He is a regular guest conductor with the Royal Philharmonic Orchestra, both in the recording studio and the concert hall, and conducts many of the UK's leading orchestras.

He has given concerts with the London Symphony Orchestra, Royal Liverpool Philharmonic, the Ulster and BBC Philharmonic orchestras, the Orchestra of Opera North and the BBC Concert Orchestra. He works regularly with the Hallé and Northern Sinfonia, has a long-standing association with the Manchester Camerata, and in 2006 was appointed Principal Conductor of the Cambridge Philharmonic. He has recently guest-conducted orchestras in Bosnia, Estonia, Finland, Italy, Macedonia, Slovenia and the US and broadcasts regularly on TV and radio.

Timothy Redmond is well-known as a conductor of contemporary music. Since working closely with Thomas Adès on the premiere of *The Tempest* at Covent Garden,

he has conducted critically acclaimed productions of *Powder Her Face* for the Royal Opera House and St Petersburg's Mariinsky Theatre. In 2010 he conducted the world premiere of *The Golden Ticket*, Peter Ash and Donald Sturrock's new opera based on *Charlie and the Chocolate Factory*, for Opera Theatre of St Louis. Last season he conducted the work's European premiere at the Wexford Festival and gave the first performance of a new oratorio by Edward Rushton with the London Symphony Orchestra.

In the opera house he has conducted productions for Opera North (*Don Giovanni*), English National Opera (world premiere of Will Todd's *Damned and Divine*), English Touring Opera (*Carmen*, *The Magic Flute*, *The Daughter of the Regiment*), Almeida Opera/Aldeburgh Festival (world premiere of Raymond Yiu's *The Original Chinese Conjuror*), Bregenz Festival (Richard Ayres' *The Cricket Recovers*), Wexford Festival (Kurt Weill's *Der Silbersee*) and Tenerife Opera (the Glyndebourne productions of *Carmen*, *Gianni Schicchi* and Rachmaninov's *The Miserly Knight*). He has also conducted for American Lyric Theater (Jazz at Lincoln Center, New York), the UKLA Festival (Los Angeles) and spent several seasons on the music staff of De Vlaamse Opera and Garsington Opera. Recordings include *Dreams* with the French cellist Ophélie Gaillard and the RPO (Harmonia Mundi), discs with Natasha Marsh and Mara Carlyle for EMI, and CDs with the Northern Sinfonia and Philharmonia.

His 2011/12 season included concerts with the Hallé, Manchester Camerata, Northern Sinfonia and BBC Symphony Orchestra, several engagements with the Macedonian Philharmonic in Skopje and a concert performance of Bernstein's *Candide* in Cambridge. In May 2012 he collaborated with Valery Gergiev on *The Rite of Spring* and *Oedipus Rex* before conducting a concert of jazz-inspired works to conclude the LSO's Stravinsky Festival.

In 2012/13 he has return engagements with the London Symphony, Royal Philharmonic and BBC Symphony orchestras, the Oulu Sinfonia, Sinfonia Viva and Manchester Camerata and assists Thomas Adès for the New York premiere of *The Tempest* at the Metropolitan Opera.

On stage

First Violins

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

Second Violins

Thomas Norris
Miya Väisänen
David Ballesteros
Richard Blayden
Matthew Gardner
Iwona Muszynska
Philip Nolte
Andrew Pollock
Paul Robson
Victoria Irish
Raja Halder
Jan Regulski
Julia Rumley

Violas

Paul Silverthorne
Gillianne Haddow
Malcolm Johnston
German Clavijo
Anna Green
Richard Holttum
Robert Turner
Heather Wallington
Jonathan Welch
Nancy Johnson
Caroline O'Neill
Fiona Opie

Cellos

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

Double Basses

Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Thomas Goodman
Jani Pensola
Benjamin Cunningham
Joao Seara

Flutes

Gareth Davies
Siobhan Grealy

Piccolo

Sharon Williams

Oboes

Juan Pechuan Ramirez
Holly Randall

Clarinets

Andrew Marriner
Chi-Yu Mo

Bassoons

Rachel Gough
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Timothy Jones
Jonathan Lipton
Jeffrey Bryant
Brendan Thomas
Alex Wide

Trumpets

Roderick Franks
Christopher Deacon
Robin Totterdell

Trombones

Dudley Bright
James Maynard

Bass Trombone

Paul Milner

Tuba

Patrick Harrild

Timpani

Nigel Thomas

Percussion

Neil Percy
Christopher Thomas
Benedict Hoffnung

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:
Fidelio Charitable Trust
The Lefever Award
Musicians Benevolent Fund

List correct at time of going to press

See page x for London Symphony Orchestra members

Editor

Edward Appleyard
edward.appleyard@lso.co.uk

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Igor Emmerich, Kevin Leighton,
Bill Robinson, Alberto Venzago

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LSO On Track

In 2007 music education in the UK was undergoing a seismic change. There was a new realisation that the benefits children receive from instrumental tuition and ensemble music-making stretch way beyond the purely musical. They impact upon academic attainment and, crucially, upon a young person's confidence and social skills – two increasingly important factors when it comes to accessing higher education and the job market. With this in mind, the LSO put in motion a plan which, over the coming years, would lead to the creation of what the LSO now calls LSO On Track.

Simultaneously, the London Symphony Orchestra, with support from UBS, was making a commitment of its own to music education and to East London, with the restoration of LSO St Luke's, the UBS and LSO Music Education Centre. An extensive research and development phase enabled the LSO to look to the future and assess the potential to build a major partnership with the Local Authority Music Services in the ten Olympic host and Thames Gateway Boroughs of East London, supporting a significant legacy of music education provision as part of London 2012 and beyond.

LSO On Track was launched in 2008 and has provided a platform for a diverse group of young musicians from absolute beginners – including participants from special schools – to professionals to play side-by-side. New commissions and arrangements have enabled musicians at every point on the musical journey to enjoy the thrill of performing live with others. Partnerships with local providers are crucial to the success of this programme and LSO Discovery looks forward to continued work with the Music Education Hubs.

Alongside initial support from the DCSF (now DfE) and continued support from UBS, the 2010 Lord Mayor of London, Alderman Nick Anstee led a major appeal to support the London Symphony Orchestra and the Cricket Foundation which has helped secure the continuation of LSO On Track through to 2012 and beyond.

LSO On Track tonight features young musicians from the London boroughs of Barking & Dagenham, Bexley, Hackney, Havering, Lewisham, Newham, Redbridge and Tower Hamlets.

Flutes

Shaloma Abraham
Simran Kaur Chaggar
Kizzie Coles
Laila Fernandes-Yasin
Darcey Gilson
Olivia Kersey
Kelly Morter
Anna Neely
Emma Sayers
Natasha Simons
Holly Spooner
Lucy Wiltshire
Sameeta Gahir *

Oboes

Myrtle Bolt
Aaron Coles
Wai-Lin Man
Lily Mills
Stanley Poyntz
Maria Papatnasiou *

Clarinets

Amelia Braz
Cormac Bridge
Seve Chuquivala-Jose
Stephanie Close
Elise Curran
Maya Eadie-Catling
Bridie Goddard-Hunt
Ellie Marsh
Keisha Olivacce
Isadora Platoni
Martha Sayer
Abigail Sladden
Jasmine Spooner
Isabel Thompson *
Stephen Williams *

Bassoons

Bevlyn Anyaoku Clough
Theo Gilbert
Fearghal Hughes
Adam Melvin
Georgina Powell *

Horns

Alison Bayley
Victoria Belk
Lucas Boardman
Tabitha Bolter
Thomas Crowley
Stephen Payne
Katie Webb
Alex Edmundson *
Stephen Craigen *
Andrew Turner *

Trumpets

Katie Butterworth
Joe Chesterman-March
Jade Fabian
Kirsty Gardiner
Joe Linton
Gemma Mas
William Mitchell Reid
Elen Mitchell Reid
Matthew Nairne
Matthew Payne
Molly Sayer
Benjamin Taylor
Katie Smith *
James Davison *
Matthew Hardy *

Trombones

Emily Bevan
Tobias Dunlea
Thomas Kennedy
Sonny McMillan
Anush Prabhu
Daniel Way
Caius Williams
James Harold *
Jane Salmon *

Tuba

Kieran Davis
Aaron Gauntlett
Hugo Yamaguchi
Raymond Hearne

Guest LSO coach

David Whitehouse (trombone)

* Guildhall School musicians



London Symphony Orchestra
Living Music

*'Remarkably brilliant
but unassuming.'*

Edward Seckerson, The Independent
on Leonidas Kavakos



UBS Soundscapes:
LSO Artist Portrait
Leonidas Kavakos



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Sun 9 Dec 7.30pm

Sibelius
Symphony No 6
Violin Concerto
Symphony No 7

Osmo Vänskä conductor
Leonidas Kavakos violin

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Szymanowski
Symphony No 4
(‘Symphonie Concertante’)

Szymanowski
Violin Concerto No 2

Brahms
Symphony No 4

Valery Gergiev conductor
Denis Matsuev piano
Leonidas Kavakos violin

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Magdalena Kožená / Academy of Ancient Music / Stephen Hough
Leonidas Kavakos / Britten Sinfonia

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