



London Symphony Orchestra  
Living Music



## London's Symphony Orchestra

**barbican**

Resident  
Orchestra

Thursday 1 June 2017 7.30pm  
Barbican Hall

### BEETHOVEN AND BRUCKNER

Beethoven Piano Concerto No 3  
INTERVAL

Bruckner Symphony No 9

Bernard Haitink conductor  
Mitsuko Uchida piano

Concert finishes approx 9.45pm

## Welcome Kathryn McDowell



Welcome to tonight's LSO concert at the Barbican. This evening we are delighted to be joined by two outstanding artists and great friends of the Orchestra.

Conductor Bernard Haitink returns for the last of four concerts with the LSO this season in London and Paris, with a performance of Bruckner's Ninth Symphony. The LSO's relationship with Bernard Haitink spans many years; his extraordinary music-making is a joy for LSO musicians and audiences alike, and we very much look forward to working with him again in October.

It is always a very special occasion for the LSO to work alongside pianist Mitsuko Uchida, another artist who has a long-standing relationship with the Orchestra. Tonight she performs Beethoven's Third Piano Concerto.

I hope you enjoy the performance and that you can join us again. On Thursday 4 June LSO Conductor Laureate Michael Tilson Thomas conducts the first of two concerts this season, alongside violin soloist Lisa Batiashvili.

*Kathryn McDowell*

**Kathryn McDowell CBE DL**  
Managing Director

## Living Music In Brief

### **BMW LSO OPEN AIR CLASSICS**

On Sunday 21 May the LSO performed to thousands of people at our annual free concert in Trafalgar Square, BMW LSO Open Air Classics. As well as being joined by pianist Behzod Abduraimov, the Orchestra also performed side-by-side with young musicians from East London. To see pictures and tweets from the day, visit:

[storify.com/londonsymphony](https://storify.com/londonsymphony)

### **THE PLANETS ACHIEVES SILVER STATUS**

With over 60,000 copies sold worldwide, LSO Live's recording of Holst's *The Planets* has achieved silver status. The acclaimed recording, made over three evenings in June 2002 with Sir Colin Davis, is available on CD or to download on our website:

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

### **A WARM WELCOME TO TONIGHT'S GROUPS**

Groups of 10+ receive a 20% discount on standard tickets to LSO concerts, plus other exclusive benefits. Tonight we are delighted to welcome:

**Charles Clark 60th Birthday Party**  
**Gerrards Cross Community Association**  
**Adele Friedland & Friends**  
**Ian Fyfe & Friends**  
**The Worshipful Company of Bakers**  
**Il Sipario Musicale**  
**BYU London Centre**

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London Symphony Orchestra  
Season 2016/17

The LSO's  
Family of Conductors  
Summer 2017



Michael Tilson Thomas (4 & 8 Jun)

**MICHAEL TILSON THOMAS:**  
**CONDUCTOR LAUREATE**

**Sun 4 Jun 7pm**

**Stravinsky** Scènes de ballet

**Prokofiev** Violin Concerto No 1

**Tchaikovsky** Symphony No 6 ('Pathétique')

**Michael Tilson Thomas** conductor  
**Lisa Batiashvili** violin

**Thu 8 Jun 7.30pm**

**Brahms** Piano Concerto No 2

**Nielsen** Symphony No 5

**Michael Tilson Thomas** conductor  
**Yuja Wang** piano

**DANIEL HARDING:**  
**10 YEARS WITH THE LSO**

Daniel Harding concludes his 10-year tenure as Principal Guest Conductor with Mahler's Third Symphony.

**Sun 25 Jun 7pm**

**Mahler** Symphony No 3

**Daniel Harding** conductor

**Anna Larsson** alto

**Ladies of the**

**London Symphony Chorus**

**Simon Halsey** chorus director

**SIR SIMON RATTLE:**  
**MUSIC DIRECTOR DESIGNATE**

**Sun 9 Jul 7pm**

**Andrew Norman**

A Trip to the Moon (UK premiere)

**Sibelius** Symphony No 2

**Sir Simon Rattle** conductor  
**Guildhall School Musicians**

**LSO Discovery Choirs**

**LSO Community Choir**

**Simon Halsey** chorus director

Supported by The Aaron Copland Fund for Music

**Tue 11 & Wed 12 Jul 7.30pm**

**Wagner** Prelude and Liebestod from 'Tristan and Isolde'

**Bartók** Piano Concerto No 2

**Haydn** An imaginary orchestral journey

**Sir Simon Rattle** conductor  
**Lang Lang** piano

12 July supported by LSO Music Director Donors

**barbican**

Resident  
Orchestra

Yuja Wang and Lang Lang's appearances with the LSO are generously supported by



Ludwig van Beethoven (1770–1827)

## Piano Concerto No 3 in C minor Op 37 (1800, rev 1804)

- 1 ALLEGRO CON BRIO
- 2 LARGO
- 3 RONDO: ALLEGRO

### MITSUKO UCHIDA PIANO

#### PROGRAMME NOTE WRITER

**LINDSAY KEMP** is a senior producer for BBC Radio 3, including programming lunchtime concerts at Wigmore Hall and LSO St Luke's, Artistic Advisor to York Early Music Festival, and a regular contributor to *Gramophone* magazine.

#### COMPOSER PROFILE

##### PAGE 8

By the time his first two piano concertos were published in their final forms in 1801, Beethoven had long been at work on their successor, a piece which, he claimed, was at 'a new and higher level'. Indeed, his intention had been to perform it at a benefit concert at Vienna's Burgtheater in April 1800, but in the event it was not ready and one of the earlier concertos was substituted. It was not until 5 April 1803 that the Third was finally premiered, at a concert in the Theater an der Wien which also included the first performances of the Second Symphony and the oratorio *Christ on the Mount of Olives*. Even then the piano part had not been written down: a fellow composer who turned pages for Beethoven found that they consisted of 'almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs, wholly unintelligible to me, scribbled down to serve as clues for him'.

The concert was a moderate success. Critics had little to say about the new work other than that Beethoven's playing was rather disappointing. Yet even those familiar with the work's predecessors would surely have noticed that Beethoven's pride in it was justified. This is a more sophisticated, original and weighty piece than the first two concertos, one that reflects the changes that were occurring in the composer's style as he moved from early-period promise and brilliance to middle-period mastery and increasing individuality.

Beethoven's musical personality is stamped all over the Third Piano Concerto, most unmistakably in its choice of key. Almost from the beginning of his career, Beethoven had turned to C minor to express some of his strongest sentiments, and by the time of this concerto he had already written several powerful works in that key, including the famous 'Pathétique' Piano Sonata. Ironically, the inspiration for this most recognisable of Beethovenian emotional colourings was probably Mozart, whose C minor Fantasy and Sonata for solo piano and Piano Concerto No 24 provide clear anticipations of Beethoven's C minor mood. Mozart's concerto, a work Beethoven is known to have admired, also appears to have provided some formal pointers.

That model is acknowledged in the opening bars, where, as in the Mozart, a quiet theme is stated by the strings in unison. This is the start of what turns out to be an unusually long orchestral exposition, but after an assertive entry it is the soloist who delineates the movement's formal scheme, as climactic trills and precipitous downward scales noisily signal the respective arrivals of the central development section (characterised by flowing piano octaves and a deliciously exotic G minor statement of the opening theme), the vital return to the opening theme in the home key, and the tumultuous preparation for the solo cadenza. Normally in a concerto of this date, the soloist would not play after the cadenza, leaving it to the orchestra to wrap up the first movement; Beethoven, taking his lead again from Mozart, brings it back to be the prompter of an atmospheric coda.

### BEETHOVEN'S SYMPHONY NO 6 ('PASTORAL')

Beethoven started work on his Sixth Symphony at the same time as his Fifth, and both works were completed in 1808. Unlike the dramatic Fifth, the composer considered the Sixth to be, in his own words, 'more an expression of feeling than painting'. The symphony is one of the few pieces by Beethoven to portray a narrative and expresses his love of nature, depicting serene scenes next to a brook, a merry gathering of country folk, and a storm. The symphony was given its premiere in 1808 in a colossal concert that also included the premiere of the Fifth Symphony, the composer performing his Fourth Piano Concerto, before conducting excerpts from his Mass in C.

The slow movement contains what is perhaps the most dramatically effective moment in the whole concerto, and it comes in the very opening piano chord. Beethoven was always an adventurous explorer of key relationships, but to pitch this meditative Largo in E major, thereby sending the music into a distant and rarefied realm, is a *coup de théâtre* which will touch even those who think they know nothing of keys and harmonies. The music itself has a summer-afternoon drowsiness and warmth which puts one in mind of the 'Pastoral' Symphony, its loving nature epitomised by the central section's piano arpeggios, caressingly accompanying a drawn-out dialogue between flute and bassoon.

The work ends with a Rondo, gleefully returning us to C minor, though not without a few diversions, including an episode resembling a Mozart wind serenade, a short fugue, and another typically neck-tlingling Beethovenian key-shift as the main theme briefly re-acquaints us with the world of E major. Finally, with the end in sight and the listener thinking there can be no more surprises, a grand piano flourish heralds a switch to C major, and a cheeky altered-rhythm version of the theme to finish. ■

#### INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level.

Why not tweet us your thoughts on the first half of the performance @londonsymphony?



London Symphony Orchestra

## BERNARD HAITINK IN 2017/18



**Tue 10 Oct 2017 7.30pm**  
**Barbican Hall**

**Brahms** Symphony No 3  
**Beethoven** Piano Concerto No 5 ('Emperor')  
with **Emanuel Ax** piano

**Sun 15 Oct 2017 7pm and**  
**Thu 19 Oct 2017 7.30pm**  
**Barbican Hall**

**Thomas Adès** Three Studies from Couperin  
**Mendelssohn** Violin Concerto  
**Brahms** Symphony No 2

with **Veronika Eberle** violin

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## Anton Bruckner (1824–96)

# Symphony No 9 (1887–96, ed Nowak 1951)

- 1 FEIERLICH, MISTERIOSO
- 2 SCHERZO: BEWEGT, LEBHAFT – TRIO: SCHNELL – SCHERZO
- 3 ADAGIO: LANGSAM, FEIERLICH

### PROGRAMME NOTE WRITER

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

Bruckner began work on his Ninth Symphony in August 1887. He was still working on it on the day he died, nine years later. Why did it take him so long? For one thing, his physical health was failing; worse still, there was a marked increase in the nervous, obsessive behaviour that had worried his friends in the past. He had also loaded himself with professional distractions: extensive revisions of the First, Second, Third and Eighth symphonies and the Masses in E minor and F minor, and the composition of two substantial choral works: his setting of Psalm 150 and the cantata *Helgoland*.

### BRUCKNER on LSO LIVE

Discover Bruckner's Symphonies Nos 4, 6 and 9 on LSO Live, including Bernard Haitink's recently released version of the Ninth, named Album of the Week in *The Sunday Times* and Editor's Choice in *Gramophone*.



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Then there was the sheer magnitude of the task in hand. Bruckner meant the Ninth Symphony to be a summing-up of his life's achievements (including quotations from some of his most successful works). There was also an implied tribute to one of his musical gods: in one of his lectures at the Vienna University, Bruckner told the class, 'I'll write my last symphony in D minor, just like Beethoven's Ninth. Beethoven won't object'. Friends and colleagues remembered similar remarks. So, where most composers would have shied away from inviting comparison with Beethoven's mighty Ninth (the 'Choral' Symphony), Bruckner actively encouraged it.

But there was more to this than arrogance. The dedication of the symphony 'dem lieben Gott' ('to dear God') shows that Bruckner saw the Ninth as a special expression of his life-long Roman Catholic faith – perhaps not as unquestioning as some have claimed, but certainly a potent guiding force. Richard Heller, Bruckner's doctor during his last 18 months,

felt sure that Bruckner 'had drawn up a contract with his 'dear God'. If He willed that the symphony, which was indeed to be a hymn of praise to God, should be finished, He should give Bruckner the time he needed for his task; if he died too soon and his musical offering was left incomplete, God had only himself to blame'.

Tragically, Bruckner failed to complete the Ninth Symphony. The immense finale, nearly complete in sketch-score, seems to tail off not long before the end. This has led some writers to suggest that Bruckner didn't know how to end the symphony – that the triumphant coda he intended couldn't be made to work, and that the world is probably better off with the symphony as it stands: a magnificent three-movement torso. That may be a comforting belief, but it's almost certainly groundless. Dr Heller describes how Bruckner 'went over to the piano and played me parts of the symphony with shaking hands, but with undiminished accuracy and strength. I have often regretted the fact that I cannot play or write down music after one hearing, because then I might be able to give some idea of the end of the Ninth Symphony'.

Heller's testimony isn't unique. Bruckner's biographer Max Auer claimed that he saw a page of the score – at or near the end of the finale – in which all the main themes appear 'piled on top of each other, as in the finale of the Eighth Symphony'. Alas, this crucial page has vanished, and we can only guess as to what its effect might have been. Nevertheless, the three fully orchestrated movements Bruckner did complete form a remarkably satisfying musical experience – like the two surviving movements of Schubert's famous 'Unfinished' Symphony.

**THE BRUCKNER PROBLEM**

Deryck Cooke, the British musicologist most famous for his full realisation of Mahler's incomplete Tenth Symphony, coined the term 'The Bruckner Problem'. He refers to the fact that the composer was constantly revising his symphonies and allowing others to make their own alterations to his work. Therefore there is no definitive version of any one of Bruckner's symphonies, but rather a number of authorised editions that differ in orchestration, structure and length. This has been the source of much debate among scholars and performers, each having their own reasons for endorsing one version over another.

The structure of this symphonic torso – two long, slow-paced movements framing a shorter, faster Scherzo – is well balanced. The climax of the Adagio is powerful enough to form the high-point of an hour-long symphony, and its calmly resigned coda, with its fleeting references to earlier works, can be seen as a kind of answer to the agonised probing of the first movement and the nightmare visions of the Scherzo. When Bruckner's pupil Gustav Mahler ended his Ninth Symphony with an intensely striving, ultimately resigned Adagio, he may well have had the example of Bruckner's Ninth in mind.

Agonised probing, nightmare visions – this is not the kind of language one readily associates with 'a hymn of praise to God'. But the spiritual journey of the Ninth Symphony in its three-movement form is a very dark one. It is hard to resist the impression that thoughts of death left a deep imprint on the character of this symphony. Nowhere else in Bruckner's output does one encounter such disturbingly ambiguous harmonies and tortured melodic lines – the opening theme of the Adagio, with its upward 'missed octave' leap, is as pained as anything in Mahler. And yet the musical architecture still has that grand, spacious feeling one finds in the earlier symphonies – the quality that has led to Bruckner's symphonies being described as 'cathedrals in sound'.

In the two big outer movements, the underlying current is slow, however animated the musical surface may appear. To newcomers, the first movement's structure may seem baffling: there are so many themes, so many sudden changes of direction that the comforting outlines of what textbooks call 'sonata form' (a musical form central to European music in the 18th and 19th centuries) can be difficult to make out. On top of that, there are alarming moments when the tonal foundations seem

to shake under our feet – all this seems closer to the later Mahler, or even to Berg. The pounding rhythms and grinding dissonances of the central Scherzo have invited comparison with Bartók, Prokofiev or Shostakovich.

The Adagio brings music of true Brucknerian nobility – especially the hymn-like elegy for the four so-called 'Wagner tubas' (more like tenor and bass horns than tubas) after the first climax. There are moments of radiance amid the anguished crescendos and long wintry melodies. But the final climax contains the most anguished music in the whole symphony, with trombones, tuba and the other bass instruments bellowing out the Adagio's opening 'missed octave' violin theme, *fff*. The culminating discord is left hanging in the air, unresolved. But then comes the coda, bringing at last a sense of peace and tonal stability. This may be a long way from the triumphant hymn with which Bruckner apparently intended to close his Ninth and last Symphony; it may only be the end by default – yet it remains one of the most moving endings in symphonic literature. ■

## Ludwig van Beethoven Composer Profile

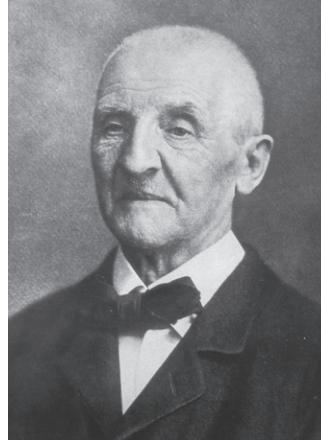


Beethoven showed early musical promise, yet reacted against his father's attempts to train him as a child prodigy. The boy pianist attracted the support of the Prince-Archbishop, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Beethoven became the family bread-winner 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 he began to complain of deafness, but despite suffering the distress and pain of tinnitus, chronic stomach ailments and an embittered legal case for the guardianship of his nephew, he 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. 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. ■

## Anton Bruckner Composer Profile



Anton Bruckner was born in Ansfelden, near Linz on 4 September 1824, the eldest of five surviving children. He was taught music by his schoolmaster father and later by his godfather. After his father's death, the boy became a chorister at St Florian, an Augustinian monastery to the south-east of Linz. He later moved to the Upper Austrian capital to study as a teacher and eventually returned to teach at St Florian.

Self-doubt and lack of confidence troubled the talented young musician, who reluctantly auditioned for, and was appointed to, the post of organist at Linz Cathedral. His composition skills were reinforced by prolonged private study of harmony and strict counterpoint, although he still felt ill-prepared to write symphonic works. Bruckner was introduced to the music of Wagner by his teacher, Otto Kitzler, and from 1863 he began to intensively study the composer. Following the death of another influential teacher, Simon Sechter, Bruckner took over the position of professor of harmony, counterpoint and organ at the Vienna Conservatory, and slowly developed his reputation as an outstanding symphonist.

Although wounded by adverse criticism, which called his work 'wild' and 'nonsensical', the devoutly religious, deeply insecure Bruckner continued to address issues of human existence and the mystery of creation within his nine monumental symphonies. Alongside his symphonic output, he wrote numerous sacred choral works which, unlike the bulk of his composition, tended to be more conservative and contrapuntal in style. Despite proposing marriage on numerous occasions, Bruckner remained a lifelong bachelor. He died in Vienna on 11 October 1896 and is buried beneath his favourite organ at the church of Sankt Florian, Austria. ■

LSO



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London Symphony Orchestra

14 September 2017  
Season opening concert

17 & 19 September 2017  
Berlioz The Damnation of Faust

21 & 24 September 2017  
Stravinsky The Firebird,  
Petrouchka, The Rite of Spring

13 & 17 December 2017  
Mahler Das Lied von der Erde

16 & 21 December 2017  
Bernstein Wonderful Town  
(concert version)

11 January 2018  
Schubert, Mahler,  
Handel, Rameau

13 January 2018  
Genesis Suite

14 January 2018  
20th Century Masters

19 & 26 April 2018  
Mahler Symphony No 9

22 April 2018  
Mahler Symphony No 10

## Bernard Haitink Conductor



### **Conductor Emeritus**

Boston Symphony Orchestra

### **Honorary Conductor**

Royal Concertgebouw Orchestra

### **Honorary Member**

Berlin Philharmonic Orchestra

### **Honorary Member**

Chamber Orchestra of Europe

### **Conductor Laureate**

European Union Youth Orchestra

Bernard Haitink's conducting career began 62 years ago with the Radio Philharmonic Orchestra in his native Holland. He went on to be Chief Conductor of the Concertgebouw Orchestra for 27 years, as well as Music Director of Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, and Principal Conductor of the London Philharmonic, the Staatskapelle Dresden and the Chicago Symphony Orchestra. He is Patron of the Radio Philharmonic, and Conductor Emeritus of the Boston Symphony, as well as an honorary member of both the Berlin Philharmonic and the Chamber Orchestra of Europe.

2016 marked the 50th anniversary of Bernard Haitink's first appearance at both the BBC Proms and the Lucerne Festival. These occasions were celebrated with the London Symphony Orchestra at the Proms, and both the Lucerne Festival Orchestra and the Chamber Orchestra of Europe in Lucerne. He also toured with the European Union Youth Orchestra, of which he is Conductor Laureate, marking the 40th anniversary of their creation. The 2016/17 season began with the Berlin Philharmonic and has seen him continuing his close association with the Bavarian Radio Symphony, the Chamber Orchestra of Europe, Tonhalle Orchestra Zürich, L'Orchestre National de France, Orchestra Mozart, the Royal Concertgebouw Orchestra and the London and Boston Symphony Orchestras.

This summer he appears at the Salzburg Festival with the Vienna Philharmonic, and with the Chamber Orchestra of Europe at the BBC Proms and Lucerne Festival. He will revisit and conduct Beethoven's *Missa Solemnis* with the orchestra and chorus of La Scala, Milan.

He is committed to the development of young musical talent, and gives an annual conducting masterclass at the Lucerne Easter Festival. This season, in addition, he gives conducting classes to students at the Hochschule der Kunst, Zürich, and leads performances with the orchestra of the Royal College of Music.

Bernard Haitink has an extensive discography for Phillips, Decca and EMI, as well as the many new live recording labels established by orchestras in recent years, such as the LSO, Chicago Symphony and Bayerischer Rundfunk. He has received many awards and honours in recognition of his services to music, including several honorary doctorates, an honorary Knighthood and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands.

## Mitsuko Uchida

### Piano



#### Artist-in-Residence

Elbphilharmonie Hamburg

#### Artistic Director

Marlboro Music School and Festival

#### Artistic Partner

Mahler Chamber Orchestra

Legendary pianist Mitsuko Uchida brings a deep insight into the music she plays through her own quest for truth and beauty. Renowned for her interpretations of Mozart, Schubert, Schumann and Beethoven, she has also illuminated the music of Berg, Schoenberg, Webern and Boulez.

Artist-in-Residence at the Elbphilharmonie in Hamburg, Mitsuko Uchida played the opening piano recital in January 2017. This season also marks the start of a three-year collaboration with Southbank Centre in London. In 2016 Mitsuko Uchida was appointed an Artistic Partner to the Mahler Chamber Orchestra and began a series of concerts directing Mozart concertos from the keyboard in tours of major European venues and Japan. Other recent highlights included an acclaimed performance of the Schoenberg Piano Concerto with the London Philharmonic and Vladimir Jurowski, and play-directing the Cleveland Orchestra in performances at Severance Hall and Carnegie Hall. Recital tours in 2016 included the Amsterdam Concertgebouw, the Vienna Konzerthaus, the Royal Festival Hall and Carnegie Hall.

With a strong commitment to chamber music, Mitsuko Uchida has recently collaborated with Dorothea Röschmann, the Ebène Quartet and Magdalena Kožená, and also appeared in chamber music programmes with members of the Chicago Symphony Orchestra. This season, Mitsuko Uchida partners Jörg Widmann for a series of concerts at Wigmore Hall, Elbphilharmonie and Carnegie Hall.

In the second half of 2017 Mitsuko Uchida will embark on a Schubert sonata series, featuring 12 of Schubert's major works, which she will tour throughout Europe and North America. She will also return to the Salzburg and Edinburgh Festivals and appear with the Berlin Philharmonic and Sir Simon Rattle, the Chicago Symphony and Riccardo Muti, and the Orchestra of Santa Cecilia and Sir Antonio Pappano.

Mitsuko Uchida's relationship with the finest orchestras and concert halls has resulted in numerous residencies. She has been Artist-in-Residence at the Cleveland Orchestra and Berlin Philharmonic, the Vienna Konzerthaus, Salzburg Mozartwoche and Lucerne Festival. Carnegie Hall dedicated a Perspectives series to her, entitled *Mitsuko Uchida: Vienna Revisited*.

Mitsuko Uchida records exclusively for Decca. Her extensive discography includes the complete Mozart and Schubert piano sonatas. Her recording of the Schoenberg Piano Concerto with Pierre Boulez and the Cleveland Orchestra won four awards, including the *Gramophone Award* for Best Concerto. She has recently finished recording the Mozart piano concertos with the Cleveland Orchestra; the last instalment was released in autumn 2016. The *Schumann and Berg* album, a collaboration with soprano Dorothea Röschmann, won a Grammy Award in 2017.

Highly committed to aiding the development of young musicians, Mitsuko Uchida is a trustee of the Borletti-Buitoni Trust and Director of the Marlboro Music Festival. In June 2009 she was made a Dame Commander of the Order of the British Empire.

# London Symphony Orchestra

## On stage

### FIRST VIOLINS

Roman Simovic *Leader*  
Carmine Lauri  
Lennox Mackenzie  
Clare Duckworth  
Nigel Broadbent  
Ginette Decuyper  
Gerald Gregory  
Maxine Kwok-Adams  
Claire Parfitt  
Laurent Quenelle  
Harriet Rayfield  
Sylvain Vasseur  
Rhys Watkins  
Julia Rumley  
Helena Smart  
Alain Petitclerc

### SECOND VIOLINS

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Julian Gil Rodriguez  
Naoko Keatley  
Belinda McFarlane  
William Melvin  
Iwona Muszynska  
Andrew Pollock  
Paul Robson  
Erzsebet Racz

### VIOLAS

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Regina Beukes  
Lander Echevarria  
Julia O'Riordan  
Robert Turner  
Heather Wallington  
Jonathan Welch  
Michelle Bruil  
Felicity Matthews

### CELLOS

Tim Hugh  
Minat Lyons  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Hilary Jones  
Amanda Truelove  
Hester Snell

### DOUBLE BASSES

Colin Paris  
Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Benjamin Griffiths  
Ivan Rubido Gonzalez

### FLUTES

Gareth Davies  
Alex Jakeman

### PICCOLO

Sharon Williams

### OBOES

Olivier Stankiewicz  
Rosie Jenkins

### COR ANGLAIS

Christine Pendrill

### CLARINETS

Andrew Marriner  
Chi-Yu Mo  
Chris Richards

### BASSOONS

Daniel Jemison  
Joost Bosdijk

### CONTRA BASSOON

Dominic Morgan

### HORNS

Bertrand Chatenet  
Timothy Jones  
Angela Barnes  
Alexander Edmundson  
Jonathan Lipton  
Stephen Craigen  
Thomas Kane  
James Thatcher  
Brendan Thomas

### TRUMPETS

Philip Cobb  
Gerald Ruddock  
Robin Totterdell  
Andrew Mitchell

### TROMBONES

Dudley Bright  
Peter Moore  
James Maynard

### BASS TROMBONE

Paul Milner

### TUBAS

Leslie Neish

### TIMPANI

Antoine Bedewi

# Your views

## Inbox

### SUN 21 MAY – BMW LSO OPEN AIR CLASSICS



**Matthew Forbes** #bmwlsopenair what a fantastic performance by the LSO players and the #LSOOnTrack students. Filling Trafalgar Square with joy. Thank you



**Leslie** Amazing weather, outstanding music, lovely people. #bmwlsopenair #LoveLondon



**Pauline Stockman** Gergiev + London Symphony Orchestra + Rachmaninov + gorgeous weather = perfect night #bmwlsopenair

### TUE 23 MAY – BERNARD HAITINK CONDUCTS MAHLER



**Duncan Critchley** Heartbreaking and heart mending Mahler 9 with Bernard Haitink. Thank you.



**Simon Toyne** Reeling from Haitink's Mahler 9 with @londonsymphony. Such a privilege to be there. The best possible music-making; utterly transcendent.



**Suzanne Doyle** Thank you @londonsymphony & Bernard Haitink for a totally epic #Mahler 9. Wonderful & fitting words from @Flutelicious beforehand.

### 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 15 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 Help Musicians UK  
The Polonsky Foundation  
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**London Symphony Orchestra**  
**Barbican**  
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Ranald Mackechnie, featuring LSO Members with 20+ years' service. Visit [lso.co.uk/1617photos](http://lso.co.uk/1617photos) for a full list.

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