

The LSO logo is a stylized, white, handwritten-style 'LSO'.The background of the poster features a group of orchestra members, likely brass players, wearing vibrant purple and pink outfits. They are arranged in a cluster, with some in the foreground and others behind, creating a sense of depth. The overall aesthetic is modern and artistic.

BMW CLASSICS

Sunday 1 July 2018
Trafalgar Square

 YouTube

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London Symphony Orchestra

BMW Classics

Sunday 1 July 5pm, Trafalgar Square

Dvořák Slavonic Dances
Tchaikovsky Pas de deux from 'The Nutcracker'
Massenet Dances from 'Le Cid'
Kate Whitley Sky Dances (world premiere) *
Stravinsky Selections from 'The Firebird'

Sir Simon Rattle conductor
Paul Rissmann presenter
London Symphony Orchestra
Young musicians from LSO On Track *
Musicians from the Guildhall School of Music & Drama *

Sponsored by **BMW**



Part of **Sounds Like London**
supported by **The Mayor of London**



Streamed live on [youtube.com/ls0](https://www.youtube.com/ls0)



WELCOME

WELCOME



elcome to our annual concert in Trafalgar Square, which transforms one of London's most iconic landmarks into a giant music stage for everyone to enjoy.

Paul Rissmann will be guiding you through this evening's performance, as the brilliant London Symphony Orchestra and its Music Director, **Sir Simon Rattle**, take to the stage, joined by young musicians from LSO On Track and the Guildhall School of Music & Drama.

The Orchestra will be journeying through music inspired by dance and ballet, from the 19th century right up to the present day, so sit back and enjoy the concert.

Welcome

Ian Robertson



It's a great pleasure to welcome you to this evening's BMW Classics concert in Trafalgar Square. This is the seventh time we have partnered with the Orchestra in this wonderful space for what is always a very special occasion. Whether this is your first time here with us, or you are a veteran of several Trafalgar Square performances, I am sure it will be memorable. This afternoon's programme of dance music is guaranteed to delight and is a fitting way for Sir Simon Rattle to mark the end of his first season as Music Director of the LSO since his energetic return to the UK.

BMW has supported music and the arts for more than 50 years with over 100 projects around the world and the principal objective of increasing accessibility. Tonight's free concert is a perfect example of this and for the first time it will be streamed live on YouTube, to increase its reach exponentially. It also means you can relive tonight's experience when you get home or share it with family and friends.

This event would not be possible without the support and enthusiasm of Mayor of London Sadiq Khan and we are grateful to him and his team for allowing the Orchestra to play in this extraordinary setting. It also marks the last day of his innovative Sounds Like London initiative, to support grassroots music in the capital.

Thank you for being here with us this afternoon and I hope you have a wonderful and memorable time.



Dr Ian Robertson (HonDSc)
BMW AG

Welcome

Kathryn McDowell



A warm welcome to Trafalgar Square for the seventh BMW Classics concert, performed live in the open-air in one of London's most recognisable landmarks. It is always a great pleasure to welcome thousands of people to the Square to experience the London Symphony Orchestra live, and tonight, for the first time, we are delighted to be joined by viewers watching online from around the world.

Each year, this event is a wonderful opportunity to make orchestral music free for everyone to enjoy, and we have been fortunate to have a partner in BMW who share our vision to bring great music to the widest possible audience. We are thrilled that today's concert marks the continuation of this partnership, and our thanks go to BMW for their ongoing support and commitment.

Today's concert marks LSO Music Director Sir Simon Rattle's first appearance with the Orchestra in Trafalgar Square. He is joined on-stage by 100 musicians from the London Symphony Orchestra, alongside 50 young instrumentalists from LSO On Track – LSO Discovery's partnership with East London Music Education Hubs – and musicians from the Guildhall School. As part of the programme, we look forward to hearing the world premiere of a new work by composer Kate Whitley.

Thank you to all those who have been involved in bringing this concert together. We are particularly grateful to Sadiq Khan, the Mayor of London, for giving us the opportunity to perform in this fantastic landmark, and for featuring BMW Classics in this month's Sounds Like London programme. Sincere thanks also go to YouTube, our streaming partner, for supporting this evening's live-stream and making it possible for us to reach more people than ever before.

I hope that you enjoy this performance. Please do join us again soon at an LSO concert in the Barbican Centre, the Orchestra's London home.

A handwritten signature in black ink that reads 'Kathryn McDowell'. The script is fluid and cursive.

Kathryn McDowell CBE DL
Managing Director, London Symphony Orchestra

Welcome

Sadiq Khan



Few things are able to bring people together quite like music. It transcends age, culture, language and time and we are incredibly lucky to have such a vibrant and diverse music scene in the capital.

I'm thrilled to welcome Sir Simon Rattle to Trafalgar Square as, once again, it plays host to the London Symphony Orchestra. BMW Classics offers Londoners of all ages, backgrounds and musical tastes the chance to experience the joy of live music in the heart of the city.

The arts should be for everyone and I'm passionate about improving access to both traditional and modern art forms and promoting diversity in all creative spheres. Technology is helping the arts evolve and bringing cultural experiences to new audiences. The fact that this concert will be streamed for free, live on YouTube, is a step in the right direction towards making world-class music available to all.

We have a wealth of emerging musical talent in the capital and I'm delighted the LSO will debut a piece from London-based composer Kate Whitley also featuring 50 of our city's young musicians who will perform alongside Members of the Orchestra.

I hope that tonight's concert will inspire a new generation of Londoners to get out there and experience more of our city's cultural riches.

A handwritten signature in black ink, which appears to read 'Sadiq Khan'.

Sadiq Khan
Mayor of London

This Evening's Concert Information

GETTING IN AND OUT Entry and exit points are on the upper terrace at either side of the National Gallery, and on the south east corner towards Charing Cross Station, with an additional exit point only on the west side of the stage towards The Mall. **There will be no re-admittance once the Square is full.** Please be aware that if you leave the Square and it fills up while you are away, you will not be able to get back in.

FEELING COMFY? There are cushions available to rent for just £2.50 from carts at either side of the Square. The main toilets and café are located on the lower terrace at the rear of the Square.

ACCESS We have a step-free level access area in the centre of the upper terrace with wheelchair spaces, companion seats, and seats for those who may have other access requirements. The best entry points are on either side of the National Gallery.

The area also has a hearing loop and large print programmes are available. There is a portable accessible toilet near this area in addition to the accessible toilet within the permanent toilet block on the lower terrace; there is a lift between the lower and upper terrace. Assistance dogs are welcome.

WHAT TIME WILL IT FINISH? About 6.30pm.

WHAT IF IT RAINS? We'll play on for as long as we can, but if the rain gets too heavy we'll have to stop. There will be messages on the big screens and announcements made, so sit tight and we'll keep you posted. We have plastic ponchos in case you haven't got an umbrella or coat!

GOT A QUESTION? There are two information tents on the upper terrace. Feel free to come and ask us any questions, or you can ask one of our roaming helpers wearing blue t-shirts. If you want to get in touch with us after today's event, please visit [iso.co.uk/contact](https://www.iso.co.uk/contact).

SHARE YOUR EXPERIENCE Photography and posting to Twitter, Instagram and Facebook are encouraged! We want to see how you're enjoying yourselves. Use the hashtag #BMWClassics.

WHAT NEXT? Visit one of the two information tents near the upper entry and exit points to speak to LSO staff and volunteers, who'll be able to guide you to your next London Symphony Orchestra event.

Sir Simon Rattle

Conductor



Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music. From 1980 to 1998, he was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up the position of Artistic Director and Chief Conductor of the Berlin Philharmonic where he has recently finished his tenure. In September 2017, Sir Simon became Music Director of the London Symphony Orchestra.

Sir Simon has made over 70 recordings for EMI (now Warner Classics), and has received numerous prestigious international awards for his recordings on various labels. As well as fulfilling a taxing concert schedule in London and Berlin, he regularly tours within Europe, North America and Asia. His partnership with the Berlin Philharmonic broke new ground with the education programme Zukunft@Bphil, which has received several prizes and awards.

Sir Simon has strong, long-standing relationships with the leading orchestras in London, Europe and the US, initially working closely with the Los Angeles Philharmonic Orchestra and Boston Symphony Orchestras, and more recently with the Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, and is also a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

Sir Simon Rattle was knighted in 1994 and in the 2014 New Year's Honours he received the Order of Merit from Her Majesty the Queen.

Paul Rissmann

Presenter



Paul Rissmann was born on the Isle of Bute, Scotland. He studied composition and classical saxophone at the Royal Academy of Music, Guildhall School of Music & Drama and the Royal Conservatoire of Scotland. His career involves writing music, talking about music and inspiring others to make and perform their own music. Paul works with people of all ages and all abilities.

He currently holds the position of Animateur for the London Symphony Orchestra and is Children's Composer in Residence for Music in the Round. His diverse portfolio of compositions range from electronic music for Microsoft to an orchestral fanfare for the opening of the Twin Sails bridge in Dorset.

Paul has produced a series of interactive works that enable thousands of people to perform as equals with professional musicians. He is frequently commissioned to set children's books to music, winning a British Composer Award for *The Chimpanzees of Happytown*, which was recorded by the LSO with Paul as narrator.

As a passionate music educationalist, Paul is equally comfortable making music in a primary school or explaining the intricacies of Stravinsky's motor-rhythms to an audience of adults. His work in this field has received awards from both the Royal Philharmonic Society and the Royal Television Society.

As a concert presenter, he has worked with leading orchestras in America, Australia, Europe, India, Malaysia and the Middle East. He has hosted *Classics Unwrapped* for BBC Radio Scotland and created a critically acclaimed series of concerts for adults called *Naked Classics*.

Antonín Dvořák

Slavonic Dances

1878 & 1886

- 1 **Furiant** Op 46 No 1
- 2 **Skočná** Op 46 No 7
- 3 **Kolo** Op 72 No 7

AN OPUS (OP) NUMBER

is a number used to define a piece of music's place in a composer's body of work, usually chronologically.

A SCORCHER OF A SKOČNÁ!

An excellent example of a Czech *Skočná*, complete with the characteristic stamping and bustling can be found in Smetana's opera *The Bartered Bride*, at the point where a travelling circus comes to town and the clowns are introduced. Smetana was a compatriot of Dvořák's and was a driving force for the rise of music nationalism in their country.



vořák was relatively unknown at the time of his *Slavonic Dances* commission in 1878. The German composer Johannes Brahms had spotted that Dvořák had won several prizes and suggested his publishers contact the younger Czech. They did, requesting he write Bohemian dances in the style of Brahms' *Hungarian Dances*. **Opus 46** was first published as a set of piano duets for the amateur market, their popularity spread like wildfire, and soon Dvořák orchestrated them and composed a second set in 1886. His seat in the musical firmament was confirmed.

At the time of Dvořák's birth, Czech people had no real country of their own. The regions where they lived – Bohemia, Moravia and Silesia – were part of the Austrian Empire but it was during his lifetime that regions fought for political independence which filtered through to the arts community. Composers started wanting musical independence, too, overshadowed, as it had been, by German and Italian styles; composers began using folk tunes and dance rhythms, the beginning of musical nationalism. Dvořák's life-long passion was the Czech national folk tradition and while he wrote a lot of Czech-sounding compositions, in fact, he hardly ever used any actual folk melodies in his music – he was a sort of magpie, stealing elements from his native musical heritage, most notably the rhythms, but the melodies are his own. His *Slavonic Dances* are no different but that does not belie their heritage.

A *Furiant* is a fiery Bohemian stamping dance and if you listen to the rhythm you will understand why. The Czech version of a *Skočná* is a rapid 'leaping couple' dance: No 7 begins quite sedately but soon livens up as befits its title. The *Kolo* is a circular dance in which performers link arms, originating in the south Slavic region: Dvořák's music conjures up a whirligig of swirling brightly coloured skirts in this wild dance. You'll want to join in but beware – this is fast!

Programme Note by Sarah Breeden

Sarah Breeden regularly contributes to BBC Proms family concert programmes, has written on film music for the LPO and LSO, school notes for the London Sinfonietta and the booklet notes for the EMI Classical Clubhouse series. She worked for BBC Proms for several years.



Antonín Dvořák

Composer Profile 1841–1904



‘Mozart is sweet sunshine.’

Antonín Dvořák

Today, Antonín Dvořák is celebrated as one of Europe's most forward-thinking, idiosyncratic and accomplished composers, but he came from relatively humble origins. Born in 1841 in a small village near Prague, his father was an innkeeper and a butcher who encouraged him to take up the violin at six years old.

Having studied the organ in Prague as a teenager, Dvořák wrote his first symphony at 24, subtitled *The Bells of Zlonice* after a village he lived in as a child. This love for his home country echoes throughout his work, which often makes use of Slavic rhythms, melodies and folklore. He continued to compose with moderate success until 1875, when he was catapulted to fame by a number of major works he composed that year, including his Symphony No 5 and Serenade for Strings.

Moving to the United States in 1892, he was appointed Director of the National Conservatory, one of the few conservatoires to accept women and students from ethnic minorities at that time. Dvořák wrote a series of newspaper articles during this time advocating African American and Native American music, and these influences can be heard in his Symphony No 9, ‘From the New World’.

Dvořák died aged 62, after an attack of influenza.

Pyotr Ilyich Tchaikovsky

Pas de deux from 'The Nutcracker' 1892

WHAT IS A PAS DE DEUX?

'Pas de deux' literally means step of two, and is particularly associated with classical ballet. The dance duet is usually between a male and female couple, usually a showcase for the principals, who perform glittering leaps and spectacular turns. There are many notable 'Pas de deux', especially from other Tchaikovsky ballets including *Sleeping Beauty* and *Swan Lake*, the latter particularly famous because the ballerina has to perform 32 Fouettes – a jaw-dropping spin on one leg, propelled around by the other.



It's a testament to the Russian composer Tchaikovsky's genius that *The Nutcracker* is hailed as possibly the most popular ballet ever written, full of glorious, hummable tunes. But it is also ironic, and rather sad, that Tchaikovsky was going through an emotional maelstrom at the time of composition. 'I am experiencing a kind of crisis,' he claimed, the combined result of continual attacks from St Petersburg critics, the rejection of his latest opera *The Queen of Spades* by the Tsar, and the disastrous breakdown of his well-documented friendship with the wealthy widow Nadezhda von Meck, not to mention that he was a lifelong sufferer of depression. As if this were not enough, his beloved sister, Sasha died suddenly.

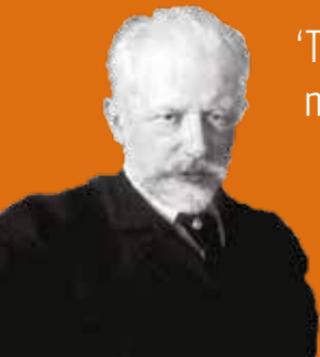
It is a wonder, then, that a single note was ever written, but as it was commissioned by the Director of the Mariinsky Imperial Theatres, it was too important to be ignored and out of darkness comes light: Tchaikovsky poured all his love for his sister into the role of Clara, with fond memories of their childhood Christmases. At last, the ballet started to take shape though there are moments of melancholy in the 'Pas de deux', even more poignant for taking place after a joyous dances from around the world, its yearning theme tugging at the heart strings.

The ballet is based on the children's fairy story *The Nutcracker and the Mouse King* by German author ETA Hoffman. It is Christmas Eve at the house of Dr Stahlbaum. His children, Clara and Fritz are very much impressed with the tree. Drosselmeyer, Clara's mysterious godfather, gives her a nutcracker, shaped like a man, but Fritz, in a rash moment, breaks it. At midnight the distraught Clara checks up on the Nutcracker, but as the clock chimes twelve magic fills the air: the tree grows to an unbelievable height, mice fill the room and the Nutcracker becomes the size of a man! A battle ensues between the mice and the Nutcracker who leads the charge of toy soldiers. Clara helps the toys win the battle, at which point the Nutcracker turns into a handsome prince and in gratitude takes her on a journey to the Land of the Sweets. There, they are greeted by the ruler of the magical world, the Sugar Plum Fairy. In celebration of their victory, they are rewarded by dances by sweets from around the world – chocolate from Spain, coffee from Arabia and tea from China – culminating in a dance by the Sugar Plum Fairy and the Prince (the Pas de deux). The fantastical land disappears and Clara wakes up at home with her Nutcracker, back to just a nutcracker, beside her. Was it just a dream?

Programme Note & Composer Profile by Sarah Breeden

Pyotr Ilyich Tchaikovsky

Composer Profile 1840–93



'There would be reason to go mad were it not for music.'

P. Tchaikovsky

Tchaikovsky was a troubled, complex character who let loose his emotions through his expressive music, much of which is tinged with tragedy. Born in Votkinsk, Russia, Tchaikovsky was eight when his family moved to St Petersburg. His love of music was encouraged by lessons, although he was not considered to have an amazing talent when young. Tchaikovsky's beloved mother died of cholera when he was just 14, a devastating event which had a life-long impact.

Sent to study law by his father, who felt that a life as a musician was not the done thing, Tchaikovsky was employed as a civil servant, but music won out and eventually he left to study music at St Petersburg Conservatory. He later taught theory at the Moscow Conservatory, which is now named after him.

At this time, Tchaikovsky also started composing in earnest, and by 1870 he had penned the *Romeo and Juliet Fantasy Overture*, later joined by his First Piano Concerto, the Violin Concerto, six symphonies, and the opera *Eugene Onegin*. Tchaikovsky was able to quit teaching when the wealthy widow Nadezhda von Meck became his patron. She was just as shy as he was, and they agreed never to meet, but built a strong relationship through writing letters – over a thousand of them!

The ultimate tragedy came when Tchaikovsky died at the height of his popularity, aged just 53. Officially, cholera carried him off after drinking an unboiled glass of water in the middle of a cholera epidemic. However, theories abound that he took his own life. Whatever happened, his musical genius has certainly survived and many of his works are more popular today than ever before.

Jules Massenet

Dances from 'Le Cid' 1885

- 1 **Castillane**
- 2 **Madrilene**
- 3 **Navarraise**



In his time, Massenet's operas were extremely popular and performed on an extraordinarily regular basis (think Andrew Lloyd Webber). His popularity has waned over the years, but the ballet suite from *Le Cid* remains popular in the concert hall.

Though he was a Frenchman, Massenet had a life-long love affair with all things Spanish and his 1885 opera *Le Cid* is set in 12th-century Spain: the plot revolves around the famous knight known as 'El Cid' who stopped the advance of the Moors and fights for the woman he loves. In his memoirs, *My Recollections* (a rather rambling tome), Massenet recalls how he found inspiration for the ballet sequence:

'As I speak of the ballet in *Le Cid* I remember I heard the motif, which begins the ballet, in Spain. I was in the very country of Le Cid at the time, living in a modest inn. It chanced that they were celebrating a wedding and they danced all night in the lower room of the hotel. Several guitars and two flutes repeated a dance tune until they wore it out. I noted it down. It became the motif I am writing about, a bit of local colour which I seized. I did not let it get away.'

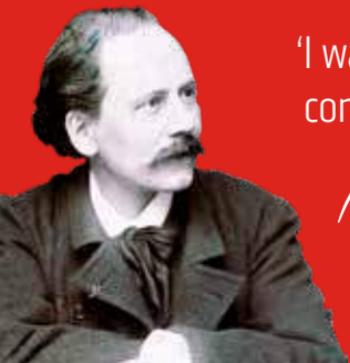
The ballet occurs in Act Two, on a gorgeous spring day when townspeople celebrate with a series of dances from various regions of Spain, in the case of the movements heard today: Castile (Catalan), Madrid and the Basque area of Navarre. The dance music in each area is echoed by colourful orchestration and the rhythms are particularly striking – perhaps not surprisingly as Massenet was a trained percussionist, and also because the dances were written specially for the famous ballerina Rosita Mauri, incorporating what he called 'a few very interesting rhythms', which she suggested to him.

Plenty of characteristics of Spanish dance can be heard in each of the movements, in particular the flamenco and 'fandango', a fast, festive dance, traditionally accompanied by hand clapping, guitar and castanets. Flutes from Massenet's memories of the wedding celebrations take centre stage particularly in 'Castillane' which is accompanied by guitar-like strings. 'Navarraise' has a distinct swagger punctuated by cymbals.

Programme Note by Sarah Breeden

Jules Massenet

Composer Profile 1842–1912



'I wait for inspiration which comes very freely.'

Massenet

Jules Massenet was born in the Loire region of France. His family moved to Paris in 1848, where he began his musical education at the Conservatoire at the age of ten. Studying with opera composer Ambroise Thomas and playing timpani for a Paris opera company gave him a taste of the power and drama that music written for the stage could have. After winning the prestigious Prix de Rome in 1863, he launched his opera career four years later with the one-act *La grand'tante*.

Massenet became famous around the world. He was celebrated as the leading French opera composer of his era, a status that was cemented in the 1880s with *Hérodiade* and *Manon*, which remains his most popular today. His works for the stage – including ballets, incidental music and some 36 operas – were performed continuously throughout his lifetime, with audiences captivated by their impassioned lyricism.

His music takes listeners all over the globe and throughout history, evoking an array of styles, settings, moods and characters – from the fairy-tale charm of *Cendrillon* to the gritty depiction of war in *La Navarraise*, from the Spanish colour of *Le Cid* to the ancient world of *Cléopâtre*.

Kate Whitley

Sky Dances 2018

- 1 Sun
- 2 Moon

LSO On Track young musicians
Guildhall School musicians
LSO Members

For the amazing setting of this outdoor performance in Trafalgar Square I wanted to make a piece of music that was big and dramatic, and with a theme that both linked to the dances in the rest of the programme and had something universal about it. So I came to the idea of the sky – something that is above and around all of us – and imagining what the music and movement of the sky would be.

There are two movements, 'Sun' and 'Moon', capturing the different cycles the sky goes through. The 'Sun' music has a simple structure of two repeated sections separated by a middle section. In the outer sections the same fast phrases return again and again, marked by dramatic scales, and the central section consists of big, heavy repeated notes that break out into huge chords. I wanted to capture something of the insistence and huge scale of the sun's cycles, and its constantly moving path across our sky.

The second section, 'Moon', is more serious and brooding, with the slow opening phrase creating a feeling of space at night and the magic of moonlight. It opens up into a climactic ending which brings back the moonlight music for the last time and transforms it with the sun music, bringing elements of the two together as the sky continues its ongoing cycle.

It's been so fun to write this piece for such a huge orchestra and incredible setting. I hope you enjoy it!

Programme Note by Kate Whitley





Kate Whitley

Composer Profile

b 1989



Kate Whitley is a composer and pianist based in South London. She runs The Multi-Story Orchestra with conductor Christopher Stark, which performs in car parks, schools and festivals. As well as writing for The Multi-Story Orchestra she composes for concerts, ballets, choirs and orchestras around the UK and her music has been broadcast as part of the BBC Proms. Her piece *Speak Out* to words by Malala Yousafzai was performed by the BBC National Orchestra and Chorus of Wales on International Women's Day 2017 in support of the campaign for better education for girls. It was described by *Wales Art Review* as 'a powerful statement, full of kinetic energy'.

Her piece *Alive* for children's choir and orchestra, to words by poet Holly McNish, won a 2015 British Composers Award and was described as 'a remarkable feat' by *The Telegraph*. Her children's opera *Paws and Padlocks* with poet Sabrina Mahfouz was written for Blackheath Halls in 2016 and is about two children who get trapped in a zoo overnight.

NMC Recordings released a CD of her music, called *I am I say*, in March 2017. It has been described as 'unpretentious, appealingly vigorous and visceral' (*The Guardian*); 'a tremendous work' (*The Times*); and 'a fresh and individual creative voice' (*BBC Music Magazine*).

Igor Stravinsky

Selections from 'The Firebird'

1910

- 1 **Infernal Dance of all Kashchei's Subjects – Lullaby – Kashchei's Awakening – Kashchei's Death – Profound Darkness**
- 2 **Disappearance of Kashchei's Palace and Magical Creations – Return to Life of the Petrified Knights – General Rejoicing**

CHOREOGRAPHY CORNER

Stravinsky's incredible music for *The Firebird* has inspired other leading choreographers in the century since its premiere. George Balanchine's version was his first production with the New York City Ballet, created 1949. Most recently British choreographer Liam Scarlett's interpretation for Norwegian National Ballet in 2013 was described as 'a *Game of Thrones*' makeover.

 Stravinsky's ballets *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913) are all synonymous with the legendary Ballets Russes, a pioneering corps de ballet founded in 1909 by the genius impresario Sergei Diaghilev. Diaghilev brought together the winning team of Stravinsky (although he was not first choice), leading artists of the time Aleksandr Golovin and Léon Bakst to provide the opulent colourful sets and costumes, and the decidedly experimental and avant-garde choreography was by Michel Fokine. Fokine – apparently a 'man of terrific tempers', according to ballerina and original Firebird, Tamara Karsavina – revolutionised the dance world in the early 20th century but was usurped by Nijinsky by the time of *The Rite of Spring*.

It really must have been an incredible experience to be a member of the audience at these early Ballets Russes performances. The sophisticated Parisian audience delighted in the whole production of *The Firebird*: it was an instant success, opening the door for Stravinsky's success as a composer and led to future collaborations with Diaghilev.

The story is a conglomeration of various Russian folk tales, primarily that of the mythical Firebird, a majestic, magical glowing bird from a land far away, and the evil magician, Kashchei the Deathless. It begins with Prince Ivan spying the Firebird as she performs her luminous dance and decides to capture her, but he takes pity on her as she pleads with him for her freedom and lets her go in exchange for one of her fiery feathers.

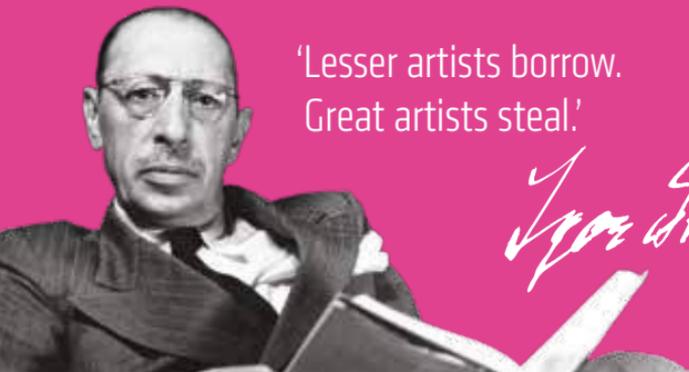
In the castle grounds of the evil magician Kashchei, the Prince stumbles upon 13 Princesses, one of whom he falls in love with. He follows the Princesses up to the castle but is then captured by Kashchei and his monsters – the menacing 'Infernal Dance of all Kashchei's Subjects'. Prince Ivan summons the Firebird with the magic feather and she lulls all at court to sleep. The Firebird leads Ivan to a magic egg containing the evil sorcerer's soul, which he breaks, destroying Kashchei's evil kingdom which is replaced by a beautiful dazzling city. The story ends with the wedding of Prince Ivan and his chosen beloved Princess.

Programme Note by Sarah Breeden



Igor Stravinsky

Composer Profile 1882–1971



'Lesser artists borrow.
Great artists steal.'

Igor Stravinsky

Growing up, music and the drama of the stage were never far away for Russian composer Igor Stravinsky. His father was an opera singer at the Mariinsky Theatre in St Petersburg, and young Igor began learning the piano at home, later studying with the influential composer Nikolai Rimsky-Korsakov.

When Sergei Diaghilev, the ballet impresario and founder of Paris' Ballets Russes, encountered Stravinsky's music, it shaped the course of the composer's career. In 1910, Diaghilev commissioned a full-length ballet score from Stravinsky – *The Firebird*, whose opulent orchestral colours made Stravinsky's name almost overnight. More ballets for Diaghilev followed: *Petrushka*, then the riot-inducing rhythms of *The Rite of Spring*, which secured Stravinsky's reputation as one of the most provocative voices in modernist music.

Stravinsky never stopped revolutionising, even though his music took on different styles and influences throughout his career. The Russian roots of his earlier works shifted, in the 1920s, into his neo-Classical period, which reworked and reshaped musical ideas of the past. Later on, he drew on the avant-garde technique of serialism, and even wrote a handful of works borrowing from jazz and ragtime.

Stravinsky left Europe in 1939, with World War II on the horizon and in the wake of three personal tragedies – the loss of his daughter, mother and wife. He died in 1971 in New York, and was buried on the island of San Michele in Venice, near to the grave of Diaghilev.



ALWAYS MOVING

The **London Symphony Orchestra** aims to bring the greatest music to the greatest number of people – this is at the heart of everything we do.

The LSO's commitment to serve music and the people who love music remains as strong today as it was in 1904, when the Orchestra was formed by a group of London's finest musicians. We are a self-governing musical collective built on artistic ownership and partnership, which allows us to maintain our professional ambitions and keep music-making at the forefront of everything we do. The LSO has a signature sound emanating from the combined virtuosity of its 90 brilliant musicians, who come from all over the world.

RESIDENT AT THE BARBICAN, TOURING AROUND THE GLOBE

The LSO has been the Resident Orchestra at the **Barbican Centre** in the City of London since it opened in 1982. Giving 70 symphonic concerts here every year, and a further 70 on tour around the world, the LSO also annually programmes 55 concerts at LSO St Luke's (the Orchestra's own venue), and 920 workshops and 70 concerts through its community and education programme, LSO Discovery. We are a champion of new music and regularly commission some of the foremost British composers to write significant new works for the full Orchestra as well as mixed-ability ensembles.

OUR FAMILY OF ARTISTS & OUR MEMBERS

The LSO has a close family of artists including **Sir Simon Rattle** as Music Director, **Gianandrea Noseda** and **François-Xavier Roth** as Principal Guest Conductors, **Michael Tilson Thomas** as Conductor Laureate, and **André Previn** as Conductor Emeritus. We also have long-standing relationships with some of the world's greatest guest conductors and soloists. Many LSO Members enjoy flourishing solo and chamber music careers and teach at conservatoires in London and abroad.



INSPIRING MUSIC-MAKING

LSO Discovery was founded in 1990 and remains a pioneering music education programme. Much of its activity is based at LSO St Luke's, which acts as home to a wide range of education and music engagement projects, and as a venue for concerts designed for the local community. Much of LSO Discovery's work is captured and shared digitally, so people around the world can benefit from these activities wherever their physical location. Committed to nurturing the next generation of musical talent, LSO Discovery provides extensive support and training for emerging young musicians.

A 21ST CENTURY ENTREPRENEUR

The LSO has a proud history of innovation. Our recording label **LSO Live** brought about a revolution in how live orchestral music was recorded and now embraces new digital technologies such as streaming platforms and virtual reality.

The LSO is also a world-leader in recording music for film, television and events. Many millions have enjoyed the LSO as a leading orchestra for film, having performed on hundreds of classic scores.

A GREAT MUSICAL FUTURE

We are determined to ensure the future of great music in London and throughout the world, and are delighted to be part of **Culture Mile** in the City of London. Our Barbican Residency is funded by the City of London Corporation and the LSO is a National Portfolio Organisation of Arts Council England.

The Orchestra enjoys major artistic residencies throughout the world plus growing relationships elsewhere in Asia, principally China and South Korea. The Orchestra relies on all of these strategic partnerships, plus our generous funders, the enlightened support of our donors, sponsors, and trust and foundation supporters, to enable us to continue delivering a uniquely dynamic range of work. □



London Symphony Orchestra

On Stage

First Violins

Roman Simovic
Carmine Lauri
Lennox Mackenzie
Clare Duckworth
Gerald Gregory
Maxine Kwok-Adams
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Rhys Watkins
Morane Cohen-
Lamberger
Alix Lagasse

Second Violins

Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
Iwona Muszynska
Paul Robson
Louise Shackelton
Dmitry Khakhamov
Greta Mutlu

Violas

Edward Vanderspar
Gillianne Haddow
Anna Bastow
German Clavijo
Julia O'Riordan
Robert Turner
Stephen Doman
Felicity Matthews
Cynthia Perrin

Cellos

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

Double Basses

Colin Paris
Patrick Laurence
Matthew Gibson
Jani Pensola
Jim Vanderspar
Simo Väisänen

Flutes

Gareth Davies
Fiona Paterson
Sarah Bennett

Piccolo

Patricia Moynihan

Oboes

Olivier Stankiewicz
Maxwell Spiers
Joseph Sanders

Cor Anglais

Christine Pendrill

Clarinets

Andrew Marriner
Chi-Yu Mo
Emma Canavan

Bass Clarinet

Katy Ayling

Bassoons

Rachel Gough
Joost Bosdijk

Contra Bassoons

Dominic Morgan
Simon Estell

Horns

Timothy Jones
Angela Barnes
Alexander Edmondson
Stephen Craigen
Jonathan Bareham

Trumpets

Phillip Cobb
Gerald Ruddock
Niall Keatley
David Geoghegan

Trombones

Peter Moore
James Maynard

Bass Trombone

Paul Milner

Tuba

Sasha Koushk-Jalali

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Jacob Brown
Paul Stoneman
Christopher Thomas

Harps

Bryn Lewis
Manon Morris
Imogen Barford

Celeste

Elizabeth Burley

Supporting the LSO

Now more than ever, our supporters play a vital role in the LSO's work and success. From concerts at the Barbican and worldwide touring, to LSO Discovery community education projects, our supporters help us to look ahead to an exciting and secure future.

There are different ways to participate and share our commitment to bringing the joy of music to millions.

You make it possible

To learn more about how you can get closer to the music and support an exciting new era, please contact:

lso.co.uk/supportus

020 7588 1116 | development@lso.co.uk

Young Artists

On Stage

First Violins

Alice Coles
Joshua Dalton*
Jasmin Grewal
Aria Kitaguchi*
Fenna Murcott
Arisa Nemoto*
Ryan Power
Sofia Presta*
Xavier Soo
Charlotte Venn

Second Violins

Callie Brennan*
Bruno Cruz
Cynthia Gong
Max Howard
Cheuk Yin Lam*
Irobosa Osagie
Amira Rowe
James Wicks*

Violas

Adele Agwu-Kalu
Lucy Anson
Philippa Bint*
Elena Brown-Moreno
Ilaria Faleschini*
Patrick Quinn
Erida Rexhepi

Cellos

Noah Crasnow-Dodd
Emily Hearn
Josie Hills
Kioli Luksa Chaves
Jacky Siu*

Double Basses

Erin Elonge
Thomas Hives
Thomas Morgan*
Lewis Reid*
Harvey Urwin

Flutes

Josie Ford
Carys Gittins*
Katie James
Danny Marshall
Amber Sparkes

Oboes

Shania Charles
Eoin Gough
Nuriya Qureshi
Gonzalez
Madeleine Randall*
Tye Reynolds-Lomax

Clarinets

Charlotte Bartley*
James Harms
Naima Henderson
Gus Leggat
Flora Tregear

Bassoons

Gabriel Adshead
Rebecca Allen*
Josie Collett
Daniel Gill

Horns

Harry Addison
Niamh Connolly
George Greenland
Samuel McNally*
Sammuel Wilkinson

Trumpets

Alicia Doxa
Ruby Ledger
Thompson
Orla Mantle
Lucy Parry
Jacob Rosenberg*

Trombones

George Flaherty
William Morley*
Hannah Onasanya

Tubas

Louis Charles
Christopher Claxton*
William Uings

Percussion

Yu-Xiu Tsai*

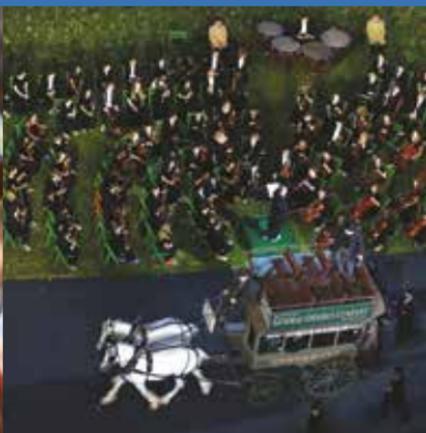
** Musicians from the
Guildhall School*

*The LSO and the
Guildhall School
collaborate on the
Orchestral Artistry
Masters programme,
represented by some
of the students on
stage tonight.*

LSO Discovery

LSO On Track

In 2005 London was announced as the venue for the 2012 Olympic Games, with the ambition to 'Inspire a Generation.'





In East London, ten boroughs – all on the LSO's doorstep – were named Olympic 'host' and 'gateway' boroughs, and the Orchestra recognised that there was an opportunity to engage young musicians in these areas. Working in partnership with ten local authority music services, and with the Barbican Centre and Guildhall School in the City of London, LSO On Track was set up, with the aim of creating inspiring musical experiences for young people wherever they are starting from.

Ten years on, LSO On Track engages young musicians of all abilities, backgrounds and ages. There are opportunities for young people with learning disabilities and their families to create their own music and take part in performance activities; training programmes for primary school teachers, with workshops for their pupils; grassroots projects that address needs across different communities in East London; and Next Generation, a creative ensemble that gives young musicians the opportunity to work with LSO musicians to develop new music.

LSO On Track also provides opportunities for young musicians to take part in once-in-a-lifetime performances, playing music alongside LSO musicians and working with world-famous conductors. The Orchestra has set a benchmark for commissioning new music and arrangements of challenging repertoire that can be played by an ensemble of mixed abilities. Back in 2012, 80 young musicians appeared in the Opening Ceremony of the Olympic Games (pictured left), playing Elgar's *Nimrod* with LSO musicians, and side-by-side performances have been a feature of concerts in Trafalgar Square since they began in 2012.

LSO On Track is run by LSO Discovery, the Orchestra's education and community programme. To find out more about LSO Discovery's work, visit lso.co.uk/discovery

LSO On Track is a partnership between the LSO and ten local music education providers:

Barking & Dagenham Community Music Service, Bird College, Royal Greenwich Music Hub, Hackney Music Service, Havering Music School, Lewisham Music Service, Newham Music, Redbridge Music Service, Tower Hamlets Arts and Music Education Service, Waltham Forest Music Service

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music

has the power to change lives

The London Music Fund offers opportunity and progression to young musicians who would not otherwise have access.

Through scholarships for children from low income families, and funding inspirational projects, we have reached over 10,000 young musicians since the Fund was launched.

Find out more

🎵 Please contact Chrissy Kinsella, Chief Executive, by email at chrissy@londonmusicfund.org or by calling **020 7983 4258**

🎵 www.londonmusicfund.org

**Throughout
June, we've been
celebrating London's
grassroots music
scene, with over 200
gigs, workshops and
special events.**

Find out more

london.gov.uk/sounds-like-london

#BehindEveryGreatCity



MAYOR OF LONDON

#SoundsLikeLondon

LSO Discovery

LSO ON TRACK AT

10

Celebrating a decade of inspiring music-making
with East London's Music Education Hubs

Thursday 5 July 2018 7.30pm, Barbican Hall

In the tenth year of this ground-breaking programme, the LSO and its East London partner organisations put music, creativity and community centre-stage once again. Rhythm and dance are the threads tying together music by **Beethoven**, **John Adams** and three brand new works. Plus, see the foyers come to life with live performances before and after the concert.

TICKETS

£10 to £20 adults | £5 under-18s
plus booking fee
of £3 online / £4 phone

lso.co.uk/lsoontrack10
020 7638 8891

barbican

Resident
Orchestra

LSO

THE 7



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LSO London
Symphony
Orchestra

lso.co.uk

The LSO is funded by Arts Council England in partnership with the City of London Corporation, which also provides the Orchestra's permanent home at the Barbican.



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