



London Symphony Orchestra
Living Music



London's Symphony Orchestra

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Resident
Orchestra

Sunday 7 May 2017 7pm
Barbican Hall

SHOSTAKOVICH SYMPHONY NO 15

Mussorgsky arr Rimsky-Korsakov

Prelude to 'Khovanshchina'

Tchaikovsky Violin Concerto

INTERVAL

Shostakovich Symphony No 15

Sir Mark Elder conductor

Anne-Sophie Mutter violin

Concert finishes approx 9.10pm

RECOMMENDED BY
CLASSIC *fm*

Generously supported by
Celia & Edward Atkin CBE

Welcome Kathryn McDowell



A warm welcome to this evening's LSO concert at the Barbican, where we are joined by Sir Mark Elder for an all-Russian programme of works by Mussorgsky, Tchaikovsky and Shostakovich.

The concert opens with the prelude to Mussorgsky's opera *Khovanshchina*, in an arrangement by fellow Russian composer, Rimsky-Korsakov. Then we are delighted to see Anne-Sophie Mutter return as the soloist in Tchaikovsky's Violin Concerto, before Sir Mark Elder concludes the programme with Shostakovich's final symphony, No 15.

I hope you enjoy the performance. I would like to take this opportunity to welcome Celia and Edward Atkin, and to thank them for their generous support of this evening's concert. We would also like to thank our media partners Classic FM, who have recommended it to their listeners

Sir Mark Elder performs with the LSO again on Thursday 18 May, when he will be joined by the LSO's Leader Roman Simovic and Principal Cello Tim Hugh for Brahms' Double Concerto, in a programme that also features Holst's popular suite, *The Planets*. I hope you can join us again soon.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

BMW LSO OPEN AIR CLASSICS 2017

The London Symphony Orchestra, in partnership with BMW and conducted by Valery Gergiev, performs an all-Rachmaninov programme in London's Trafalgar Square on Sunday 21 May, the sixth concert in the Orchestra's annual BMW LSO Open Air Classics series, free and open to all.

iso.co.uk/openair

LSO WIND ENSEMBLE ON LSO LIVE

The new recording of Mozart's Serenade No 10 for Wind Instruments ('Gran Partita') by the LSO Wind Ensemble is now available on LSO Live. To order your copy, visit:

isolive.iso.co.uk

LSO PLATFORMS: GUILDHALL ARTISTS

Ahead of tonight's concert, we welcomed students from the Guildhall School for a recital of Russian songs. These performances take place before certain LSO concerts and are free to attend. The next instalment takes place on Tuesday 23 May at 6pm when we will hear Mahler's Piano Quartet.

iso.co.uk/lsoplatforms

Modest Mussorgsky (1839–81)

Prelude to 'Khovanshchina' (1874, orch Rimsky-Korsakov 1883)

A late starter who died far too young, Mussorgsky's list of works features several projects that were never properly started, soon abandoned or left incomplete.

PROGRAMME NOTE WRITER

ANDREW HUTH is a musician, writer and translator who writes extensively on French, Russian and Eastern European music.



The title character of the opera was based on **IVAN ANDREYEVICH KHOVANSKY** (pictured), a prominent figure in the 1682 Moscow uprising.

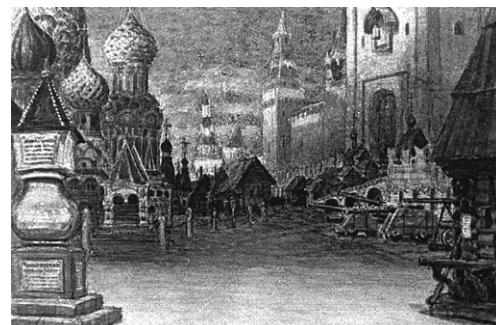
The biggest and most important of these is the opera *Khovanshchina*. It is an immensely powerful work, but also infuriating for its dramatic waywardness and aching gaps at vital parts of the structure.

The year 1874 marked a high point in Mussorgsky's life. In February, a few weeks before his 35th birthday, his first completed opera *Boris Godunov* was staged at the Mariinsky Theatre in St Petersburg; in June he composed his piano work *Pictures at an Exhibition* and in November the song cycle *Sunless*. It was the success of *Boris* that spurred him to press on with the composition of another historical opera, this time dealing with the conflicts in Russian society at the end of the 17th century when Tsar Peter the Great was about to take absolute power. Its unwieldy title, *Khovanshchina*, refers to the intrigues of the powerful Khovansky family, whose private militias are confronted with the rock of religious fundamentalism, and with the modernising tendencies of Tsar Peter and his allies.

Unfortunately, it was also around this time that Mussorgsky began to indulge in the uncontrolled drinking bouts that would kill him at the age of 42, leaving *Khovanshchina* incomplete and almost none of the music orchestrated. After Mussorgsky's death, his friend Rimsky-Korsakov prepared a performing edition of the score, filling in the gaps as best he could, orchestrating the music in his own subtle manner (very different from Mussorgsky's rough-edged but effective style) and smoothing out much of what he considered to be Mussorgsky's harshnesses in melody and harmony.

Another edition, restoring some of the music cut by Rimsky-Korsakov, was commissioned from Shostakovich in 1958 for a film version of the opera.

The Prelude, however, is substantially the same in both rival versions. It was one of the earliest pieces to be composed (in piano score) in September 1874. Act One of the opera is set in Moscow's Red Square, and the Prelude is an evocation of dawn breaking over the Moscow River. It is built out of a single folk-like melody, expressively extended and decorated, with the sinister tolling of bells hinting at the grim events to follow. ■



Set design by Apollinary Vasnetsov for the 1897 Russian Private Opera production of *Khovanshchina* depicting Moscow's Red Square at the opening of Act One.

Pyotr Ilyich Tchaikovsky (1840–93)

Violin Concerto in D major Op 35 (1878)

- 1 ALLEGRO MODERATO
- 2 CANZONETTA
- 3 FINALE: ALLEGRO VIVACISSIMO

ANNE-SOPHIE MUTTER VIOLIN

PROGRAMME NOTE WRITER

DAVID NICE writes, lectures and broadcasts on music, notably for BBC Radio 3 and *BBC Music Magazine*. His books include short studies of Richard Strauss, Elgar, Tchaikovsky and Stravinsky, and a Prokofiev biography, *From Russia to the West 1891–1935*.

ANTONINA MILYUKOVA

(1848–1917) was Tchaikovsky's student at the Moscow Conservatory, before she became his wife in 1877. They were together six weeks before separating for good, although they never divorced as Tchaikovsky did not want to give grounds to any rumours regarding his sexuality. They would meet and exchange letters after the separation, and he even supported her when she had a child with another man. She outlived her husband by 24 years, spending the last 20 in an asylum.

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 into 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. 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.

TCHAIKOVSKY on LSO LIVE

Symphonies
Nos 1–3
from £7.99

Isolive.Iso.co.uk

'Gergiev is once again irresistible ... The LSO's playing is consistently outstanding.' *The Guardian*

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. ■

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.

Tweet us your thoughts on the first half of the performance @londonsymphony.

MORE TCHAIKOVSKY IN 2017



Sun 14 May 7pm

Tchaikovsky Symphony No 5

Nikolaj Znaider violin/conductor

Sun 4 Jun 7pm

Tchaikovsky Symphony No 6 ('Pathétique')

Michael Tilson Thomas conductor

Sun 29 Oct 7pm & Wed 1 Nov 6.30pm

Tchaikovsky Symphony No 4

Gianandrea Noseda conductor

Iso.co.uk

Modest Mussorgsky Composer Profile



Modest Mussorgsky was born in Karevo in 1839, the youngest son of a wealthy landowner. His mother gave him his first piano lessons, and his musical talent was encouraged at the Cadet School of the Guards in St Petersburg, where he began to compose (despite having no technical training) – in 1856. In 1857 he met Balakirev, whom he persuaded to teach him, and shortly afterwards began composing in earnest. The following year Mussorgsky suffered an emotional crisis

and resigned his army commission, but returned soon afterwards to his studies. He was, however, plagued by nervous tension, and this, combined with a crisis at the family home after the emancipation of the serfs in 1861, stalled his development quite severely. By 1863, though, he was finding his true voice, and he began to write an opera based on Flaubert's *Salammô*. At this time he was working as a civil servant and living in a commune with five other young men passionate about art and philosophy, where he established his artistic ideals.

In 1865 his mother died; this probably caused his first bout of alcoholism. His first major work, *Night on Bare Mountain*, was composed in 1867, and soon afterwards, fired by the ideas discussed in Balakirev's circle ('The Mighty Handful') he began writing his opera *Boris Godunov*; a little later he also began work on another opera, *Khovanshchina*. Heavy drinking was once again affecting his creativity, though he did write the piano work *Pictures at an Exhibition* in a short time. By 1880 he was obliged to leave government employ, and despite the support of his friends, he lapsed still further, eventually being hospitalised in February 1881 after a bout of alcoholic epilepsy. It was during a brief respite that Repin painted his famous portrait of the composer, but within two weeks of that work, Mussorgsky was dead. ■

Composer Profile © Alison Bullock

Pyotr Ilyich Tchaikovsky Composer Profile



Tchaikovsky was born in the Vyatka province of Russia on 7 May 1840. In 1848 the family moved to the imperial capital, St Petersburg, where Pyotr was enrolled at the School of Jurisprudence. He overcame his grief at his mother's death in 1854 by composing and performing, and music remained a diversion from his job – as a clerk at the Ministry of Justice – until he enrolled as a full-time student at the St Petersburg Conservatory in 1863.

Tchaikovsky's First Symphony was warmly received at its St Petersburg premiere in 1868. *Swan Lake*, the first of his three great ballet scores, was written in 1876 for Moscow's Bolshoi Theatre. Between 1869 and the year of his death, he composed over 100 songs, cast mainly in the impassioned Romance style and textually preoccupied with the frustration and despair associated with love, conditions that characterised his personal relationships.

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 his opera *Eugene Onegin*, and had attracted the considerable financial and moral 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. Tchaikovsky claimed that his Sixth Symphony represented his best work. The mood of crushing despair heard in all but the work's third movement reflected the composer's troubled state of mind. He committed suicide nine days after its premiere on 6 November 1893. ■

Composer Profile © Andrew Stewart

Dmitri Shostakovich

Composer Profile

‘**If they**
cut off **both hands,**
I will **compose music** anyway
holding the pen **in my teeth.**

Dmitri Shostakovich to Isaac Glikman in 1936



After early piano lessons with his mother, Shostakovich enrolled at the Petrograd Conservatory in 1919. He supplemented his family's meagre income from his earnings as a cinema pianist, but progressed to become a composer and concert pianist following the critical success of his First Symphony in 1926 and an 'honourable mention' in the 1927 Chopin International Piano Competition in Warsaw. Over the next decade he embraced the ideal of composing for Soviet society, and his Second Symphony was dedicated to the October Revolution of 1917.

Shostakovich announced his Fifth Symphony of 1937 as 'a Soviet artist's practical creative reply to just criticism'. A year before its premiere he had drawn a stinging attack from the official Soviet mouthpiece *Pravda*, in an article headed 'Muddle instead of music', in which Shostakovich's initially successful opera *Lady Macbeth of the Mtsensk District* was condemned for its extreme modernism. 'It is leftist bedlam instead of human music,' the article claimed. When the Fifth Symphony was premiered in Leningrad, the composer's reputation and career were rescued. Acclaim came not only from the Russian audience, who gave the work a

40-minute ovation, but also from musicians and critics overseas.

With the outbreak of war against Nazi Germany in June 1941, Shostakovich began to compose and arrange pieces to boost public morale. He lived through the first months of the German siege of Leningrad, serving as a member of the auxiliary fire service. In July he began work on the first three movements of his Seventh Symphony, completing the defiant finale after his evacuation in October and dedicating the score to the city. A micro-filmed copy was despatched by way of Tehran and an American warship to the US, where it was broadcast by the NBC Symphony Orchestra and Toscanini. In 1943 Shostakovich completed his Eighth Symphony, its emotionally shattering music compared by one critic to Picasso's *Guernica*.

In 1948 Shostakovich and other leading composers, Prokofiev among them, were forced by the Soviet cultural commissar, Andrey Zhdanov, to concede that their work represented 'most strikingly the formalistic perversions and anti-democratic tendencies in music', a crippling blow to Shostakovich's artistic freedom that was healed only after the death of Stalin in 1953. Shostakovich answered his critics later that year with the powerful Tenth Symphony, in which he portrays 'human emotions and passions', rather than the collective dogma of Communism. A few years before the completion of his final and bleak String Quartet No 15, Shostakovich suffered his second heart attack and the onset of severe arthritis. Many of his final works – in particular the penultimate symphony (No 14) – are preoccupied with the subject of death. ■

Composer Profile © Andrew Stewart

Dmitri Shostakovich (1906–75)

Symphony No 15 in A major Op 141 (1971)

- 1 ALLEGRETTO
- 2 ADAGIO – LARGO
- 3 ALLEGRETTO
- 4 ADAGIO – ALLEGRETTO

PROGRAMME NOTE WRITER ANDREW HUTH

QUOTATION AND PARODY

A distinctive feature of Shostakovich's musical style is the frequent use of quotation and parody. His entire compositional output, from the youthful First Symphony to his final work, the Viola Sonata, is peppered with musical quotations. These range from tongue-in-cheek references to popular tunes and allusions to his own works, to the recurring use of personal musical motifs, the most famous and recognisable of which is his famous 'DSCH' (D, E-flat, C, B) musical signature.

All the contradictions and paradoxes of Shostakovich's career seem to come to a head in his last symphony, written four years before his death. The surface had never been more lucid, the ideas never more clearly and forcefully presented, and their actual meaning never more enigmatic. In the years since it was first performed, the 15th Symphony has fascinated and puzzled listeners in equal measure, and perhaps even suffered from the swarm of conjectures speculating about its autobiographical meaning rather than trying to explain its effect on the listener.

By the mid-1960s the official pressures that had tormented Shostakovich for so much of his life had begun to ease off. He had eventually come to a tacit agreement with the Soviet authorities: he read the right speeches, signed the right articles (he usually didn't even bother to read what was prepared for him) and generally behaved himself in public. He took no part in the growing dissident movement, and didn't seem to care what words were attributed to him, as long as he could speak the truth in his music.

His last serious confrontation with the Soviet state had occurred in 1962, with Symphony No 13. The authorities had objected to the texts by Yevtushenko, which were understood as a direct attack on many aspects of Soviet life. This proved to be the last of Shostakovich's big public works, for his music was moving into a more private sphere, speaking in a quieter voice and to a more intimate audience. The 14th Symphony – a cycle of eleven poems for soprano and baritone accompanied by a small string orchestra with percussion – invited disapproval in

1969 by its concentration on poems dealing with the un-Soviet subject of death, but it could never have been intended as a work of mass appeal.

Symphony No 15 was composed in July/August 1971 and premiered in Moscow on 8 January 1972 under the composer's son Maxim. Scored for a fairly standard orchestra (but with plenty of percussion), and cast in the standard four movements, in standard proportions, it was Shostakovich's most outwardly conventional symphony since No 10 in 1953. It was also his first symphony since the Tenth to be free of any titles, texts or other extra-musical associations. In common with much of his late music, the textures are often very sparse, at times pared down to solo lines for single instruments. It is a style where every note counts.

'I don't myself quite know why the quotations are there, but I could not, could not, not include them.'

Shostakovich to his friend Isaak Glikman

An important aspect of this symphony is its huge range of expression: from the playful and ironic to the deeply tragic; from sparse textures to full orchestral scoring; from the epic to the enigmatically personal; from the assertive to the resigned. This aspect emerges from the flexible nature of the themes themselves, which can be extended indefinitely, or wander off into distant regions, changing their shape and character, suggesting further themes, or twisting themselves into quotations of other music. They vary from childishly simple tunes, like the opening of the first movement, to complex themes which include all twelve notes of the chromatic scale.

SHOSTAKOVICH on LSO LIVE

Symphonies
Nos 5, 8 & 11
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Discover three of Shostakovich's earlier symphonies on LSO Live, all conducted by the late Mstislav Rostropovich and recorded at the Barbican between 2002 and 2004.

'Deeply felt and superbly executed.'
BBC Music Magazine
(Symphony No 11)

'This must surely be the benchmark for this shattering work.'
Daily Telegraph (Symphony No 8)

FIRST MOVEMENT

Since Shostakovich's own public comments about his music were often trite or even deliberately misleading, we needn't take too seriously the rather banal 'toy shop at night' image with which he is supposed to have explained the Symphony's first movement. The opening bars, though, suggest an interesting parallel with another last symphony, which Shostakovich apparently knew: Nielsen's Sixth (1925). This too begins with an innocent chiming on the glockenspiel and a naïve woodwind figure. Nielsen intended to write a work that was both simple and idyllic, but couldn't achieve it: ill-health, depression and disillusion led him into strange, complex territory where innocence is threatened by experience and hostility. A similar approach may well lie behind the first movement of Shostakovich's 15th (but with a streak of bitterness and sarcasm foreign to Nielsen) and help explain the impudence of the quotations from Rossini's Overture to *William Tell* which seem so wildly inappropriate, but which grow so naturally out of Shostakovich's own themes.

SECOND MOVEMENT

The elegy of the second movement, as far removed as possible from the innocence aspired to in the first, moves from the most withdrawn type of music (a solo cello) to the most violent, as the rhythms of a funeral march introduced by a pair of flutes eventually build up to a massive and violent climax, the first occasion in the symphony when the entire orchestra is playing. In the wake of this huge climax the music seems to express exhaustion or numbed shock, with some of the eeriest sounds in the symphony, such as a passage for vibraphone, cello harmonics and solo double bass.

THIRD MOVEMENT

The third movement, in common with so many other of Shostakovich's scherzo movements, is short, spiky, uncomfortable in its distortions and twisted rhythms. There is a brief appearance of Shostakovich's musical signature (the notes D, E-flat, C, B-natural, giving DSCH in German musical notation); here it is accompanied by a weary trombone glissando, a gesture also found in the scherzo movement of Nielsen's Sixth Symphony, no doubt quite coincidentally.

FINALE

The finale begins with another unexplained quotation from someone else's music: the doom-laden brass motive from Wagner's *Ring* associated with fate and death, followed by the timpani rhythm from Siegfried's Funeral March; and the repeated bass pattern introduced by pizzicato cellos and basses in the middle of the movement recalls the motive of mechanised evil which is repeated over and over again in the first movement of Shostakovich's Seventh Symphony ('Leningrad').

Symphony No 15 contains other veiled allusions to earlier works, stressing its autobiographical dimension, but these cross-references and quotations are so absorbed as to become a natural part of the symphonic discourse. They certainly add a layer of private meaning to the music, but they are by no means the only key to its understanding, which each listener must find from immediate experience. The finale ends with an effect of both simplicity and distance. It is not so much a resolution as a 'freeze', the cold ticking of percussion instruments against a frozen A major chord in the strings, an ending as mysterious as anything else in this strangest and most bewildering of symphonies. ■

Sir Mark Elder Conductor



Music Director

Hallé Orchestra

Principal Artist

Orchestra of the Age of Enlightenment

Artistic Director

Opera Rara

SIR MARK ELDER IN 2017/18

Thu 8 Feb 2018 7.30pm
JANÁČEK, BARTÓK AND ELGAR
with Francesco Piemontesi

Sun 11 Feb 2018 7pm
DVOŘÁK, BRUCH AND ELGAR
with Nikolaj Znaider

alwaysmoving.lso.co.uk

Sir Mark Elder has been Music Director of the Hallé since September 2000. He was Music Director of English National Opera (1979–93), Principal Guest Conductor of the City of Birmingham Symphony Orchestra (1992–5) and Music Director of Rochester Philharmonic Orchestra, US (1989–1994). He has held positions as Principal Guest Conductor of the BBC Symphony Orchestra and the London Mozart Players.

Sir Mark Elder has worked with many of the world's leading symphony orchestras including the Orchestre de Paris, Berlin Philharmonic, Chicago Symphony, Boston Symphony, Royal Concertgebouw and Munich Philharmonic. He is a Principal Artist of the Orchestra of the Age of Enlightenment and works regularly with the LSO. He has appeared annually at the BBC Proms for many years, including the internationally televised Last Night of the Proms in 1987 and 2006, and with the Hallé Orchestra from 2003.

He works regularly in the most prominent international opera houses, including the Royal Opera House Covent Garden, Metropolitan Opera New York, Opéra National de Paris, Lyric Opera Chicago and Glyndebourne Festival Opera. Other guest engagements have taken him to the Bayreuth Festival (where he was the first English conductor to conduct a new production), Munich, Amsterdam, Zürich, Geneva, Berlin and the Bregenz Festival.

Sir Mark Elder has made many recordings with orchestras including the Hallé, London Philharmonic, Royal Concertgebouw Orchestra, City of Birmingham Symphony Orchestra, BBC Symphony, the OAE, Orchestra of the Royal Opera House and ENO, in repertoire ranging from Verdi, Strauss and Wagner to contemporary music. In 2003 the Hallé launched its own CD label and releases have met with universal critical acclaim, culminating

in *Gramophone Awards* for Elgar's *The Dream of Gerontius* in 2009, and Wagner's *Götterdämmerung* and Elgar's Violin Concerto in 2010. Elgar's *The Apostles* also won Recording of the Year in the 2013 *BBC Music Magazine Awards*. Other Hallé CD releases include complete recordings of Wagner's *Die Walküre* and *Götterdämmerung*. A live recording of *Lohengrin* has recently been released by the Royal Concertgebouw Orchestra.

TV appearances include a two-part film on the life and music of Verdi for BBC TV in 1994 and a similar project on Donizetti for German television in 1996. In November 2011 he co-presented the BBC's four-part TV series *Symphony*, and in 2012 fronted BBC Two's *Maestro at the Opera* series. He presented a series of TV programmes on BBC Four during the 2015 Proms in which he talked about eight symphonies ranging from Beethoven to MacMillan, featuring performances from the season's concerts.

In April 2011, he took up the position of Artistic Director of Opera Rara, for whom recording projects have included Donizetti's *Dom Sebastien*, *Imelda di Lambertazzi*, *Linda di Chamounix*, *Maria di Rohan* and a multi-award-winning release of *Les Martyrs*.

Sir Mark Elder was knighted in 2008 and was awarded the CBE in 1989. He won an Olivier Award in 1991 for his outstanding work at ENO and in May 2006 he was named Conductor of the Year by the Royal Philharmonic Society. He was awarded Honorary Membership of the Royal Philharmonic Society in 2011. ■

Anne–Sophie Mutter

Violin



Anne-Sophie Mutter is celebrating 40 years as a virtuoso fixture on the international stages of the world's major concert halls, making her mark on the classical music scene as a soloist, mentor and visionary. The 2016/17 season marks the 40-year anniversary of her debut as a 13-year-old soloist at the Salzburg Whitsun Concerts under Herbert von Karajan's baton.

The four-time Grammy Award-winner is fully committed both to the performance of traditional composers and to the future of music: so far she has given world premieres of 24 works by composers including Sebastian Currier, Henri Dutilleux, Sofia Gubaidulina, Witold Lutoslawski, Norbert Moret, Krzysztof Penderecki, André Previn and Wolfgang Rihm.

She dedicates herself to numerous benefit projects and to supporting tomorrow's young musical stars: in the autumn of 1997 she founded the Association of Friends of the Anne-Sophie Mutter Foundation, to which the Anne-Sophie Mutter Foundation was added in 2008. These two charitable institutions provide support for scholarship recipients, which is tailored to the fellows' individual needs. Since 2011, Anne-Sophie Mutter has regularly shared the spotlight on stage with her ensemble of fellows, Mutter Virtuosi.

2017 features concerts in Europe and North America, reflecting Anne-Sophie Mutter's musical versatility and unparalleled rank in the world of classical music. At the Tanglewood Festival, she performs the world premiere of John Williams' *Markings* for solo violin, strings and harp. She also appears at the Salzburg Whitsun and Summer Festivals, Lucerne Summer Festival and La Scala in Milan, as well as performing with the Berlin Philharmonic, Staatskapelle Berlin, Boston Symphony, Gewandhaus, London Philharmonic

and Pittsburgh Symphony Orchestras. She will perform and record Schubert's 'Trout' Quintet with Daniil Trifonov and three of her fellows, as well Vivaldi's *The Four Seasons* with the Mutter Virtuosi. She gives recitals in Europe and in North America with pianist Lambert Orkis.

Anne-Sophie Mutter has been awarded the 2017 Crystal Award by the World Economic Forum for her services to music education and young artists. She has been awarded the German Grand Order of Merit, the French Medal of the Legion of Honour, the Bavarian Order of Merit, the Decoration of Honour for Services to the Republic of Austria, and numerous other honours. ■

London Symphony Orchestra

On stage

FIRST VIOLINS

Carmine Lauri *Leader*
Lennox Mackenzie
Clare Duckworth
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Maxine Kwok-Adams
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Shlomy Dobrinsky
Julia Rumley
Helen Paterson
Marty Jackson

SECOND VIOLINS

David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Andrew Pollock
Paul Robson
Hazel Mulligan
Ingrid Button

VIOLAS

Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Julia O'Riordan
Robert Turner
Jonathan Welch
Caroline O'Neill
Nancy Johnson
Shiry Rashkovsky
Stephanie Edmundson
Cameron Campbell

CELLOS

Rebecca Gilliver
Minat Lyons
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Daniel Gardner
Hilary Jones
Miwa Rosso
Deborah Tolksdorf
Judith Berendschot

DOUBLE BASSES

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Paul Sherman
Benjamin Griffiths

FLUTES

Adam Walker
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Olivier Stankiewicz
Rosie Jenkins

CLARINETS

Chris Richards
Chi-Yu Mo

BASSOONS

Rebecca Gough
Joost Bosdijk

HORNS

Tim Jones
Angela Barnes
Philip Woods
Jonathan Lipton
Jocelyn Lightfoot

TRUMPETS

Philip Cobb
Gerald Ruddock

TROMBONES

Peter Moore
James Maynard

BASS TROMBONE

Christian Jones

TUBA

Raymond Hearne

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
David Jackson
Sam Walton
Antoine Bedewi
Tom Edwards
Paul Stoneman
Manu Joste

HARP

Bryn Lewis

CELESTE

John Alley

Your views

Inbox

THU 6 APR – GIANANDREA NOSEDA AND JANINE JANSEN



Andrew Mosley Electrifying Mahler 7 from @NosedaG. @londonsymphony in dazzling form tonight. I now love that symphony!



Neil Wallington The second half saw a deeply impressive reading of another challenging work – #Mahler's monumental seventh. @londonsymphony @NosedaG



Amarins Wierdsma So nice to hear @JanineJansenFan tonight with the wonderful @londonsymphony and @NosedaG. Amazing concert.

SUN 23 APR – AFTER ROMANTICISM WITH FRANÇOIS-XAVIER ROTH



James Flannery Amazing Bartók this evening from @AntoineTamestit and the @londonsymphony



Roy Norton A sublime finale to @londonsymphony's After Romanticism series: Debussy, Bartók's Viola Concerto (@AntoineTamestit) & Bruckner's 4th @FXrRoth

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, Fidelio Charitable Trust, N Smith Charitable Settlement, The Lefever Award Lord and Lady Lurgan Trust, Barbara Whatmore Charitable Trust, Polonsky Foundation and LSO Patrons

Yaroslava Trofymchuk (Cello) took part in rehearsals for this programme. Taking part in the concert are Jin Wook Suk (First Violin), Zhenwei Shi (Viola), Emre Eashin (Double Bass) and Jose Moreriera (Double Bass).

London Symphony Orchestra

**Barbican
Silk Street
London
EC2Y 8DS**

Registered charity in England No 232391

Details in this publication were correct at time of going to press.

Advertising Cabbell Ltd 020 3603 7937

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Cover Photography

Ronald Mackechnie, featuring LSO Members with 20+ years' service. Visit lso.co.uk/1617photos for a full list.

Photography

Benjamin Ealovega, Monika Höfler, Bastian Archard, Ronald Mackechnie, Lars Gundersen

Print Cantate 020 3651 1690