



London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Thursday 7 May 2015 7.30pm
Barbican Hall

LSO INTERNATIONAL VIOLIN FESTIVAL
ISABELLE FAUST

Brahms Violin Concerto
INTERVAL
Tchaikovsky Symphony No 5

Semyon Bychkov conductor
Isabelle Faust violin

Concert finishes approx 9.40pm

The LSO International Violin Festival is
generously supported by Jonathan Moulds CBE

the Strad

International Violin Festival Media Partner

Welcome Kathryn McDowell



Welcome to this evening's LSO concert at the Barbican, where we continue the LSO International Violin Festival – a celebration of the violin and the astounding range of music composed for the instrument, featuring performances from twelve of the world's leading international soloists.

It is a pleasure to be joined tonight by soloist Isabelle Faust, who plays Brahms' Violin Concerto. Although Isabelle Faust has previously appeared in the BBC Radio 3 Lunchtime Concert series at LSO St Luke's, this performance marks her debut with the Orchestra. This evening we are also delighted to be working with conductor Semyon Bychkov, once again; he concludes the programme with Tchaikovsky's Symphony No 5.

The LSO would like to thank Jonathan Moulds for his generous support of the International Violin Festival, and our media partner *The Strad*, who have been covering the Festival online and in their magazine, alongside hosting a number of free events. We hope to see you at the final The Strad Sunday of the series, which takes place on Sunday 28 June.

I hope you enjoy tonight's performance and will join us again soon. In our next concert on 12 May, LSO Principal Conductor Valery Gergiev concludes his Russians series with violinist Nikolaj Znaider, who will perform the Tchaikovsky Concerto.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

BMW LSO OPEN AIR CLASSICS 2015

The LSO is delighted to announce this year's BMW LSO Open Air Classics concert, taking place in Trafalgar Square on Sunday 17 May at 6.30pm. Principal Conductor Valery Gergiev will once again be at the helm, conducting works by Shostakovich. Remember to arrive early to secure your place.

[Iso.co.uk/openair](http://iso.co.uk/openair)

THE STRAD SUNDAYS

The Strad celebrates its 125th anniversary this year, and to mark this milestone it is partnering with the LSO during the International Violin Festival to host three free The Strad Sundays. These special events feature exhibitions in the Fountain Room, where you can learn about the art of violin making, followed by pre-concert panel discussions in the Barbican Hall.

Sunday 28 June

3–5.30pm, Fountain Room – Photographic Exhibition

6pm, Barbican Hall – Panel Discussion
Making instrument lessons fun for kids

[Iso.co.uk/violinfestival](http://iso.co.uk/violinfestival)

A WARM WELCOME TO TONIGHT'S GROUPS

Tonight we are delighted to welcome:

**Adele Friedland & Friends, Powerhouse,
Oxshott WI Theatre Club, Encore Tickets Ltd &
King Edward VI Grammar School**

[Iso.co.uk/groups](http://iso.co.uk/groups)

Coming soon
LSO International Violin Festival



There are few violinists to match him at the moment.

The Guardian on Christian Tetzlaff

NIKOLAJ ZNAIDER

Tue 12 May 2015 7.30pm, Barbican

Balakirev arr Lyapunov Islamey
Tchaikovsky Violin Concerto
Shostakovich Symphony No 15

Valery Gergiev conductor
Nikolaj Znaider violin

LSO Platforms

6pm – Songs by **Tchaikovsky** and
Shostakovich

CHRISTIAN TETZLAFF

Sun 24 May 2015 7.30pm, Barbican

Beethoven Violin Concerto
Brahms German Requiem

Daniel Harding conductor
Christian Tetzlaff violin

LSO Platforms

6pm – Chamber music for strings
 by **Beethoven**

JANINE JANSEN

Tue 2 Jun 2015 7.30pm, Barbican

Edward Rushton I nearly went, there*
Mendelssohn Violin Concerto
Mahler Symphony No 5

Daniel Harding conductor
Janine Jansen violin

* UK premiere

AT LSO ST LUKE'S

Thu 21 May 2015 1pm, LSO St Luke's

BBC Radio 3 Lunchtime Concert
Christian Tetzlaff violin

Fri 22 May 2015 12.30pm, LSO St Luke's

Free Friday Lunchtime Concert
Roman Simovic violin
Rachel Leach presenter

Johannes Brahms (1833–97)

Violin Concerto in D major Op 77 (1878)

- 1 ALLEGRO NON TROPPO
- 2 ADAGIO
- 3 ALLEGRO GIOCOLO, MA NON TROPPO VIVACE

ISABELLE FAUST VIOLIN

Brahms didn't play the violin, but his understanding of it was second only to that of his own instrument, the piano. When he left his native Hamburg for the first time, it was to accompany the Hungarian violinist Eduard Reményi on a concert tour during which a famous episode demonstrated the 20-year-old composer's astonishing musicianship: one evening he discovered that the only available piano was tuned a semitone flat, and coolly transposed Beethoven's C minor sonata up into C-sharp in order to play it at the right pitch. It was through Reményi that Brahms met the violinist, Joseph Joachim, with whom he formed one of the closest friendships of his life, and whose playing was at the back of his mind whenever he composed for the violin. Joachim knew better than to pester the obstinate composer for a concerto, but must have known that it was only a matter of time before one eventually appeared.

It came in the summer of 1878, soon after the Second Symphony, with which it shares something of its character. Not only is there a clearly symphonic cast to the music, but also the open lyricism that Brahms associated with the key of D major. Both works were composed at the same lakeside village in Carinthia; coincidentally, 50 years later Alban Berg would write his Violin Concerto on the shores of the same lake.

Since Brahms tended to cover his tracks and say little about the gestation and composition of his music, we usually know very little about its background. It is quite possible that ideas for the

concerto had been in his mind for some time; but during its composition there was a revealing correspondence with Joachim. We learn, for example, that the concerto was originally to have had four movements rather than the expected three (an idea Brahms reserved for his Second Piano Concerto, composed three years later). Joachim was himself a gifted composer, and in the past Brahms had often sought his advice on compositional matters. Now it was the solo violin part that Brahms sent to Joachim for his comments and technical help. Interestingly, he hardly ever actually took the advice his friend offered. He knew perfectly well what was effective and playful.

Brahms misses no opportunity to show off the essential character of the violin. There is brilliance, power and lyricism in the solo part.

The first performance of the new concerto was given in Leipzig on 1 January 1879. Joachim played, of course, and Brahms conducted. It was entirely Joachim's decision, though, to begin the concert with the Beethoven Concerto, of which he was the most famous player of the day. Brahms didn't care for the idea. 'A lot of D major', he commented, but his unspoken objection was that he always disliked inviting comparisons with Beethoven, who was a very different type of composer. The only real similarities between the two concertos are that they are roughly equal in length and proportion, with a first movement longer than the other two together.

Brahms misses no opportunity to show off the essential character of the violin. There is brilliance, power and lyricism in the solo part, which makes



PROGRAMME NOTE WRITER

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

JOSEPH JOACHIM (1831–1907)

was an influential violinist and teacher. He described Brahms' work as one of the four great German violin concertos: 'The greatest, most uncompromising, is Beethoven's. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's.'

Johannes Brahms

Composer Profile

enormous demands on the player. For all its depth and subtlety of construction, though, the overall form of the concerto is almost obstinately traditional, ignoring the innovations of Mendelssohn in his famous concerto or even those found in the later Beethoven concertos.

The first movement is a spacious design, with a long orchestral exposition. Although the themes are not in themselves extensive, they evolve from one another into long developments by soloist, orchestra, or both in partnership. This is the last of the great violin concertos in which the composer left it to the soloist to provide the expected cadenza.

After so symphonically conceived a first movement, the other movements are more relaxed in mood and structure. The Adagio is coloured by the sound of the wind instruments, the soloist weaving delicate tracteries around the main theme, but never playing it in its full form. The rondo finale pays tribute to Joachim's own concerto 'in the Hungarian style', which he had dedicated to Brahms. ■

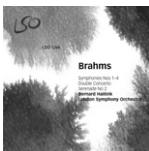


Johannes Brahms was born in Hamburg, the son of an impecunious musician; his mother later opened a haberdashery business to help lift the family out of poverty. Showing early musical promise he became a pupil of the distinguished local pianist and composer Eduard Marxsen and supplemented his parents' meagre income by playing in the bars and brothels of Hamburg's infamous red-light district.

In 1853 Brahms presented himself to Robert Schumann in Düsseldorf, winning unqualified approval from the older composer. Brahms fell in love with Schumann's wife, Clara, supporting her after her husband's illness and death. The relationship did not develop as Brahms wished, and he returned to Hamburg; their close friendship, however, survived. In 1862 Brahms moved to Vienna where he found fame as a conductor, pianist and composer. The Leipzig premiere of his German Requiem in 1869 was a triumph, with subsequent performances establishing Brahms as one of the emerging German nation's foremost composers. Following the long-delayed completion of his First Symphony in 1876, he composed in quick succession the Violin Concerto, the two piano Rhapsodies, Op 79, the First Violin Sonata and the Second Symphony. His subsequent association with the much-admired court orchestra in Meiningen allowed him freedom to experiment and develop new ideas, the relationship crowned by the Fourth Symphony of 1884.

In his final years, Brahms composed a series of profound works for the clarinetist Richard Mühlfeld, and explored matters of life and death in his *Four Serious Songs*. He died at his modest lodgings in Vienna in 1897, receiving a hero's funeral at the city's central cemetery three days later.

BRAHMS on LSO LIVE



Brahms box set

Symphonies

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Bernard Haitink conductor

'Polished playing and finely judged phrasing made everything fall into place.'

The Independent (Symphony No 1)

'[An] exceptional new disc ... imposing and beautifully shaded.'

Gramophone (Symphony No 2)

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. The Barbican shop will also be open.

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the Information Desk on the Circle level?

Artist Focus

Isabelle Faust



“Every day the violin sounds a bit different, and so is my playing. We have to adapt to each other, but also to climatic and acoustical conditions. It remains a new challenge every day to play an instrument with such a strong and versatile personality. But I think we fit well together and I certainly feel privileged to be the one to have woken it up from its long ‘Sleeping Beauty’ sleep.”

LSO INTERNATIONAL VIOLIN FESTIVAL: FIND OUT MORE

Get to know the soloists in the LSO International Violin Festival and find out more about their instruments on our website, featuring in-depth profiles, interviews, live-streamed artist conversations and more.

iso.co.uk/violinfestival

the **Strad**

Isabelle Faust has been playing the 1704 ‘Sleeping Beauty’ Stradivarius violin since 1996. The violin is said to have received its intriguing nickname as a result of its being stored, unplayed, for around 150 years – first in the cupboard of a German noble family and then locked up in a safe in Switzerland. As a consequence, it remains in excellent condition. It bears a label from 1720, but points of its construction help date it to 1704; it is thought that the Cremonese master finished the instrument 16 years after he started it.

Isabelle Faust says: ‘I heard about this Stradivarius violin from a friend back in 1996, who saw it at a violin dealer’s place. I went and played on it for about an hour. I was immediately struck by some particular

notes on each string that were so beautiful and special in a way I had never experienced before. I then started to search for a sponsor, and got to start working on the instrument about nine months later.

‘Then it became really interesting, because it seemed as though the violin just longed to be played seriously, after about 150 years of being forgotten. The first days of playing on it made it clear to me that the instrument would open up and change a lot in the future. It was an exciting process to watch and support, and today I think it took several years for it to sound the way it does today. Over such a long period of ‘co-operation’, the violin and I know each other of course very well, and each other’s moods, too.’ ■

Life
full
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**It's now
or never**
welcome to
wonder

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with the **London Symphony Orchestra**

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Pyotr Ilyich Tchaikovsky (1840–93)

Symphony No 5 in E minor Op 64 (1888)

- 1 ANDANTE – ALLEGRO CON ANIMA
- 2 ANDANTINO CANTABILE, CON ALCUNA LICENZA
- 3 VALSE: ALLEGRO MODERATO
- 4 FINALE: ANDANTE MAESTOSO – ALLEGRO VIVACE

PROGRAMME NOTE WRITER ANDREW HUTH

Ten years separate Tchaikovsky's Fourth and Fifth Symphonies, so it is hardly surprising that they are very different in character. By the end of the decade 1878–88, Tchaikovsky's personal life had become far more stable and his public career had expanded into Western Europe. He responded enthusiastically to new impressions, at the same time thinking deeply about his own approach to balancing Russian and Western styles. In 1887 he found himself in Hamburg, where he was approached by an elderly musician called Theodor Avé-Lallemant.

As Tchaikovsky recounted with a mixture of affection and amusement, the old man frankly confessed that he didn't like Tchaikovsky's music, and 'exhorted me almost tearfully to leave Russia and settle permanently in Germany, where classical traditions ... would free me from my shortcomings'. Such a move would have been unthinkable. Tchaikovsky always felt himself intensely Russian and was usually homesick when abroad; but it was, surprisingly, to the obscure and ancient Avé-Lallemant that he dedicated his next symphony. On his return to Russia he sketched it in May/June 1888, completing the score in October.

Tchaikovsky was obsessed with the theme of **FATE**, which he described as 'the fatal power which prevents one from attaining the goal of happiness'. Many of his most prominent works are driven by this subject-matter, notably the Fourth and Fifth Symphonies.

The Fifth Symphony has everything that listeners to his music value: clarity of ideas, a sensuous feeling for colour, and a powerful directness of effect. There is little of the traditional German fondness for close motivic relationships, but the melancholy and nostalgia that is so much a part of Tchaikovsky's character is set within a firm classical structure that balances inward doubt against outward strength.

Tchaikovsky conducted the first performance on 17 November 1888 in St Petersburg, then after giving further performances in Russia he introduced it to Germany in Hamburg. He found the next room in his hotel was occupied by Brahms, who had prolonged his stay to hear the rehearsal and 'was very kind. We had lunch together after the rehearsal, and quite a few drinks. He is very sympathetic and I like his honesty and open-mindedness. Neither he nor the players liked the Finale, which I also think rather horrible'. A few days later, though, Tchaikovsky wrote to his brother, 'The players by degrees came to appreciate the symphony more and more, and at the last rehearsal gave me an ovation. The concert was also a success. Best of all – I have stopped disliking the symphony. I love it again'. Unfortunately, we don't know the dedicatee's opinion: old Avé-Lallemant was too ill to come to the concert.

FIRST MOVEMENT

The overall mood of each of Tchaikovsky's symphonies is established immediately at the beginning. Here the low clarinet and strings present a motto theme that recurs throughout the symphony. Among Tchaikovsky's sketches there is a scribbled note that gives some idea of what was in his mind: 'Introduction. Complete submission before Fate – or (what is the same thing) the inscrutable design of Providence. Allegro: 1 Murmurs, doubts, laments ... 2 Shall I cast myself into the embrace of faith?' The music tells us that Tchaikovsky's idea of Fate is not the grim power that dominates the Fourth Symphony but something less hostile, holding the possibility also of happiness.

Pyotr Ilyich Tchaikovsky

Composer Profile

SECOND MOVEMENT

The central movements both relate to the varying moods of the first. The horn theme of the slow movement, after the sombre slow introductory string chords, is obviously a love song, and highlights Tchaikovsky's outstanding sense of orchestral colour. The appearances of the motto theme are ominous, perhaps an expression of the composer's own thwarted search for love.

THIRD MOVEMENT

The third movement is a waltz, subtly referring back to a passage in the first movement and reminding us that Tchaikovsky's next major work would be his ballet *The Sleeping Beauty*, with its inexhaustible wealth of dance movements.

FINALE

The first three movements all open quietly; the waltz is the first to end loudly, after a subdued appearance of the motto theme. This theme, now firm and confident in the major mode, provides the long introduction to the finale. The main body of the movement is a vigorous, at times hectic Russian dance full of rough high spirits. The motto theme is eventually absorbed into its course, and dominates the coda, where it becomes exultant – or rather, shows a desire to be exultant, which is not quite the same thing, for there is something fragile even in Tchaikovsky's most positive statements. ■



Tchaikovsky was born in Kamsko-Votkinsk in the Vyatka province of Russia on 7 May 1840; his father was a mining engineer, and his mother was of French extraction. 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.

Semyon Bychkov Conductor

'In Bychkov's hands, the orchestra is a precision instrument.'

Bachtrack



Royal Academy of Music
Otto Klemperer Chair of Conducting

BBC Symphony Orchestra
Günter Wand Conducting Chair

Since leaving St Petersburg in the mid 1970s, Semyon Bychkov has been a guest on the podiums of the world's finest musical institutions. With his time carefully balanced between operatic and symphonic repertoire, he enjoys long-standing and fruitful relationships with the orchestras and major opera houses in London, Paris, Vienna, Munich, Amsterdam, Berlin, Chicago and New York.

A pupil of the legendary pedagogue Ilya Musin, Bychkov's name came to international attention while Music Director of Michigan's Grand Rapids Symphony Orchestra and the Buffalo Philharmonic Orchestra in the United States. Following a series of high-profile cancellations that resulted in invitations to conduct both the New York and Berlin Philharmonics and the Royal Concertgebouw Orchestra, he was signed to an exclusive recording contract with Philips Classics. Moving to Paris, Bychkov was appointed Music Director of Orchestre de Paris (1989), Principal Guest Conductor of the St Petersburg Philharmonic (1990), Principal Guest Conductor of Maggio Musicale, Florence (1992), Chief Conductor of WDR Sinfonieorchester Köln (1997) and Chief Conductor of Dresden Semperoper (1998). He also holds the Otto Klemperer Chair of Conducting Studies at the Royal Academy of Music in London, and the Günter Wand Conducting Chair at the BBC Symphony Orchestra.

Since completing his 13-year tenure with the WDR Sinfonieorchester Köln, Semyon Bychkov has focused on maintaining and deepening the rewarding guest relationships he enjoys with many of the world's most prestigious orchestras, including the Vienna, Berlin and Munich Philharmonic Orchestras, the Royal Concertgebouw Orchestra, the Gewandhausorchester Leipzig, the Chamber Orchestra of Europe and the Accademia Nazionale di Santa Cecilia.

In the United States, Semyon Bychkov is a frequent guest with the Cleveland and Philadelphia Orchestras, the Chicago and San Francisco Symphony Orchestras, and the Los Angeles and New York Philharmonic Orchestras. Future seasons include return engagements with each of these orchestras, in addition to performances with the Orchestra Sinfonica Nazionale della RAI Turin, Orchestra of the Bolshoi Theatre, the Orchestre National de France, NDR-sinfonieorchester Hamburg, and the BBC Symphony Orchestra, with whom he appears annually at the BBC Proms.

Semyon Bychkov's conducting is recognised for the breadth of his vision, the clarity of interpretation and the rich beauty of his sound, captured in a series of award-winning CDs and DVDs that are part of the legacy of his tenure with WDR Sinfonieorchester Köln. Winner of *BBC Music Magazine's* Record of the Year 2010, Bychkov's recording of Wagner's *Lohengrin* was committed to disc following staged performances at the Vienna Staatsoper and concert performances in Cologne, and his recording of Strauss' *Alpine Symphony* coupled with *Till Eulenspiegel* (Profil) follows a series of benchmark Strauss recordings that include *Ein Heldenleben* and *Metamorphosen* (Avie), *Daphne* with Renée Fleming (Decca) and *Elektra* with Deborah Polaski (Profil). Also with WDR Sinfonieorchester Köln are recordings of Mahler, Shostakovich, Rachmaninov, the complete cycle of Brahms' symphonies, and Verdi's Requiem. Both the Brahms symphonies and the Rachmaninov (Symphony No 2, *Symphonic Dances* and *The Bells*) are also available on DVD (Arthaus).

Isabelle Faust Violin

'Her sound has passion, grit and electricity but also a disarming warmth and sweetness.'

New York Times



Isabelle Faust captivates her listeners through her insightful and faithful interpretations, based on a thorough knowledge of the historical context of the works as well as her attention to current scholarship.

At an early age, Isabelle Faust won the prestigious Leopold Mozart and Paganini Competitions and was soon invited to appear with the world's leading orchestras, including the Berlin Philharmonic, the Orchestra of the Age of Enlightenment, the Boston Symphony Orchestra and the NHK Symphony Orchestra Tokyo. She continues to be one of the most sought-after violinists in the world.

Isabelle Faust performs a wide-ranging repertoire, from JS Bach all the way through to contemporary composers such as Ligeti, Lachenmann and Widmann. Ever keen to explore new musical horizons, Faust is equally at home as a chamber musician and as a soloist with major orchestras or period ensembles. To highlight this versatility, in addition to her mastery of the great symphonic violin concertos, Isabelle Faust also performs works such as Kurtág's *Kafka Fragments* with the soprano Christine Schäfer, or Brahms' and Mozart's clarinet quintets on historical instruments.

Over the course of her career, Isabelle Faust has performed and recorded with world-renowned conductors including Frans Brüggen, Mariss Jansons, Giovanni Antonini, Philippe Herreweghe, Daniel Harding and Bernard Haitink.

Isabelle Faust had a close relationship with the late Claudio Abbado, performing and recording under his baton. Their recording of Beethoven's and Berg's Violin Concertos with the Orchestra Mozart received a Diapason d'Or, Echo Klassik, *Gramophone* Award and Record Academy Award.

Faust has made over a dozen critically acclaimed recordings for harmonia mundi, spanning concertos, quartets, quintets and solo recitals. In 2010, her recording of Bach's Sonatas and Partitas for Solo Violin was awarded a Diapason d'Or de l'Année. She also won a Diapason d'Or and a *Gramophone* Award for her recording of Beethoven's Sonatas for Piano and Violin with recital partner Alexander Melnikov.

Isabelle Faust plays the 'Sleeping Beauty' Stradivarius (1704), kindly on loan by the LBank Baden-Württemberg.

London Symphony Orchestra

On stage

FIRST VIOLINS

Roman Simovic *Leader*
Carmine Lauri
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Ian Rhodes
Sylvain Vasseur
David Worswick
Gabrielle Painter

SECOND VIOLINS

Rieho Yu
Sarah Quinn
Miya Vaisanen
Richard Blayden
Matthew Gardner
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Andrew Pollock
Paul Robson
Ingrid Button
Alain Petitclerc
Robert Yeomans

VIOLAS

Paul Silverthorne
Gillianne Haddow
Malcolm Johnston
Regina Beukes
German Clavijo
Anna Bastow
Julia O'Riordan
Robert Turner
Jonathan Welch
Elizabeth Butler
Fiona Dalglish
Caroline O'Neill

CELLOS

Tim Hugh
Minat Lyons
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Daniel Gardner
Hilary Jones
Amanda Truelove
Morwenna Del Mar
Orlando Jopling

DOUBLE BASSES

Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Simo Vaisanen

FLUTES

Gareth Davies
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Olivier Stankiewicz
Fraser MacAulay

CLARINETS

Andrew Marriner
Chi-Yu Mo

BASSOONS

Rachel Gough
Joost Bosdijk

HORNS

Alec Frank-Gemmill
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Brendan Thomas

TRUMPETS

Philip Cobb
Gerald Ruddock

TROMBONES

Peter Moore
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Antoine Bedewi



Hiromi Tagoh A magnificent performance from @GilShaham and @londonsymphony. So beautiful, graceful and energetic. And they looked completely effortless.
on the LSO with Osmo Vänskä and Gil Shaham (12 April)



Mark Berry Think that was the most brazenly modernist Rite of Spring I've ever heard live. Eötvös a fascinating conductor @londonsymphony brilliant.
on the LSO with Peter Eötvös (23 April)



SWillerton Awesome music making by Roman Simovic and the @londonsymphony strings this evening. Bleak and brilliant.
on the LSO String Ensemble concert (26 April)

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 Garrick Charitable Trust, The Lefever Award, The Polonsky Foundation

Taking part in the rehearsals for this concert were: Chieri Tommi, Xin Xin Liu* and Jamie Kenny*

* Also performing in the concert

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