

LSO

London Symphony Orchestra
Living Music



Sunday 7 June 2015 7.30pm
Barbican Hall

LSO INTERNATIONAL VIOLIN FESTIVAL
JAMES EHNES

Bartók Divertimento for Strings
Korngold Violin Concerto
INTERVAL
Rachmaninov Symphonic Dances

Marin Alsop conductor
James Ehnes violin

Concert finishes approx 9.30pm

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

the Strad

International Violin Festival Media Partner

London's Symphony Orchestra

barbican

Resident
Orchestra

Welcome Kathryn McDowell



This evening we are delighted to welcome conductor Marin Alsop, who last worked with the Orchestra in 2011. Tonight she returns to conduct a programme exploring the music of three of the best-known expatriate composers of the 20th century: Bartók, Korngold and Rachmaninov.

Following Bartók's folk-inflected *Divertimento*, a virtuosic work showcasing the LSO's string section, violinist James Ehnes, a regular collaborator with both the LSO and Marin Alsop, joins the Orchestra for Korngold's lyrical Violin Concerto. This performance forms part of the LSO International Violin Festival, a three-month celebration of the violin with some of the world's greatest soloists, which will also see James Ehnes feature in a BBC Radio 3 Lunchtime Concert at LSO St Luke's on 11 June. I would like to take this opportunity to thank Jonathan Moulds for his generous support of the Festival.

A very warm welcome to the retired LSO players and their guests who join us tonight for their annual reunion. We are always delighted to see so many members of the LSO from years gone by, and are very pleased that they have this opportunity to hear the Orchestra perform.

I hope you enjoy tonight's concert and will join us again soon. On 10 June, André Previn, the Orchestra's Conductor Laureate, conducts a performance of his Violin Concerto, joined by soloist Anne-Sophie Mutter, the work's dedicatee.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

THE LSO AT THE BBC PROMS

The LSO returns to the BBC Proms this summer with Principal Conductor Valery Gergiev for a concert on 28 July showcasing all five of Prokofiev's piano concertos. Joining the Orchestra on stage at the Royal Albert Hall will be soloists Daniil Trifonov, Sergei Babayan and Alexei Volodin.

bbc.co.uk/proms

BAFTA TV AWARD: WORLD WAR I REMEMBERED FROM THE BATTLEFIELD

An event that featured a collaboration between the LSO and the Berlin Philharmonic has won a BAFTA Award. Members of the two orchestras, conducted by Sir Simon Rattle, were brought together to record the music played at the St Symphorien Military Cemetery in Belgium in August 2014. The event, which also featured members of the London Symphony Chorus and LSO Choral Director Simon Halsey, took place 100 years after the declaration of World War I, and was broadcast worldwide.

BBC RADIO 3 LUNCHTIME CONCERTS

BBC Radio 3 Lunchtime Concerts are a chance to hear the world's finest musicians in the intimate setting of the LSO St Luke's Jerwood Hall. Our current series of concerts, part of the LSO International Violin Festival, features performances by **James Ehnes**, **Veronika Eberle** and **Nicola Benedetti**. Visit our website to browse listings.

lso.co.uk/lunchtimeconcerts

Coming soon LSO International Violin Festival

Bell's big sound is consistently beautiful, round, focused and unfailingly in tune.

The Washington Post
on Joshua Bell



ALINA IBRAGIMOVA

Sun 14 Jun 2015 7.30pm

Mozart Violin Concerto No 3
Mahler Symphony No 1 ('Titan')

Bernard Haitink conductor
Alina Ibragimova violin

JOSHUA BELL

Sun 28 Jun 2015 7.30pm

Sibelius Violin Concerto
Berlioz Symphonie fantastique

Pablo Heras-Casado conductor
Joshua Bell violin

RECOMMENDED BY
CLASSIC *f*M

THE STRAD SUNDAY

Sun 28 Jun 2015

Photographic Exhibition
3–5.30pm, Fountain Room

**Panel Discussion: Making
Instrument Lessons Fun for Kids**
6pm, Barbican Hall

Free entry, no ticket required

BBC RADIO 3 LUNCHTIME CONCERTS

James Ehnes
Thu 11 Jun 2015 1pm, LSO St Luke's

Veronika Eberle
Thu 18 Jun 2015 1pm, LSO St Luke's

Nicola Benedetti
Thu 25 Jun 2015 1pm, LSO St Luke's

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

the Strad

International Violin Festival Media Partner

020 7638 8891

Iso.co.uk/violinfestival

Béla Bartók (1881–1945)

Divertimento for Strings Sz 113 (1939)

- 1 ALLEGRO MA NON TROPPO
- 2 MOLTO ADAGIO
- 3 ALLEGRO ASSAI

PROGRAMME NOTE WRITER
WENDY THOMPSON
MARIN ALSOP INTRODUCES
TONIGHT'S CONCERT

The three pieces in this concert are tour-de-force works that will highlight the LSO's fabulous musicians and their extraordinary virtuosity. But the works are linked on many other levels: all three pieces were written in the years around World War II by composers who had emigrated, or would emigrate, to the US.

Bartók's *Divertimento* opens the programme, featuring the LSO strings alone in a concerto-grosso for the 20th century. Korngold's brilliant Violin Concerto follows, incorporating themes from a number of his groundbreaking film scores. The programme closes with Rachmaninov's *Symphonic Dances*, the final piece Rachmaninov wrote before his death in 1943. It is a fantastic piece filled with brilliant orchestral colours and melodic invention.

Bartók's *Divertimento* was one of the last works he wrote before leaving Europe for exile in the US. Like the *Music for Strings, Percussion and Celeste*, it was written for the influential Swiss conductor and patron of contemporary music Paul Sacher, and his Basle Chamber Orchestra. The list of Sacher's commissions, apart from Bartók's pieces, eventually included Strauss' *Metamorphosen* and Stravinsky's Concerto in D, alongside works by Honegger, Henze, Malipiero, Britten and Tippett, among others.

Bartók had become a vigorous and vocal opponent of fascism during the 1930s, and by 1938 he was seriously considering emigration. But he had a frail, elderly mother to look after in Budapest, and he was clearly torn between his desire to 'stay at home and help matters as much as possible' and his fear that, by staying on, he would be perceived as tacitly condoning Nazi cultural and social policies. Then, in November 1938, he received Sacher's commission, together with the generous offer of the loan of a chalet in the Swiss mountains, where he could compose in peace.

After a frenetic round of international concert tours and folk-music collecting in the first half of 1939, Bartók finally accepted Sacher's invitation. He spent about a month in Switzerland, feeling like 'a musician of olden times, the invited guest of a patron of the arts'. In mid-August he reported to his family in Budapest that work on the new *Divertimento* had gone well, and he had finished the piece in just 15 days. Such was his intense concentration that when Sacher went to tell him of the outbreak of war, he found Bartók so utterly absorbed in his work that he

was unaware of the momentous political upheaval that would affect his life so dramatically.

After the *Divertimento*'s premiere in Basle on 11 June 1940, a critic wrote: 'Thinking back to the concert, it now seems unreal and ghostly. Will the creative forces that stirred here be able to survive against the raging forces of annihilation, the violence that leads to total extermination of life?' Within four months, Bartók had left Europe for the safety of the US. He never returned.

For a piece written in such troubled times, the *Divertimento* at first seems unusually buoyant and light-hearted. Bartók announced that he was thinking of 'some kind of concerto grosso', and the scoring pits a solo string quartet against the broad mass of strings, rather in the 18th-century manner. But there the resemblance ends. The *Divertimento* is a highly original work in his own unique idiom, and is in no sense a neo-Classical pastiche.

The first movement is a sonata-form structure in light, carefree mood; the second, a sombre Adagio in four sections (of which the first and last correspond in Bartók's favourite arch form), while the finale is a playful rondo that effortlessly incorporates a double fugue at its heart. ■

Béla Bartók Composer Profile



Born in 1881 in Hungary, Bartók began piano lessons with his mother at the age of five. He studied piano and composition at the Royal Academy of Music in Budapest, where he created a number of works echoing the style of Brahms and Richard Strauss.

After graduating he discovered Austro-Hungarian and Slavic folk music, travelling extensively with his friend Zoltán Kodály and recording countless ethnic songs and dances which began to influence his own compositions.

Kodály also introduced him to the works of Debussy in 1907, the year in which he became Professor of Piano at the Budapest Conservatory.

Bartók established his mature style with such scores as the ballet *The Miraculous Mandarin* and his opera *Duke Bluebeard's Castle*. He revived his career as a concert pianist in 1927 when he gave the premiere of his First Piano Concerto in Mannheim.

Bartók detested the rise of fascism and in October 1940 he quit Budapest and travelled to the US. At first he concentrated on ethno-musicological research, but eventually returned to composition and created a significant group of 'American' works including the Concerto for Orchestra and his Third Piano Concerto.

His character was distinguished by a firm, almost stubborn, refusal to compromise or be diverted from his musical instincts by money or position. Throughout his working life, Bartók collected, transcribed and annotated the folk-songs of many countries, a commitment that brought little financial return or recognition but one which he regarded as his most important contribution to music. ■

Composer Profile © Andrew Stewart

Erich Wolfgang Korngold Composer Profile



Erich Wolfgang Korngold, like so many European composers, found refuge from the Nazis by settling in Hollywood during the 1930s and 40s. As a child he had been one of the most gifted prodigy composers that there has ever been. Mahler proclaimed him a genius when he was just nine years old; he was hailed as 'the new Mozart' by Ernest Newman and admired by Richard Strauss, who expressed feelings of awe at his youthful genius. Korngold was a pupil of Alexander Zemlinsky and by his 17th birthday he had produced a string of amazingly mature chamber and symphonic works.

His music was widely performed by the greatest artists of the time including Bruno Walter, Arthur Nikisch, Wilhelm Furtwängler, Fritz Kreisler and Sir Henry Wood. Sibelius called him 'a young eagle!' while Puccini said of him, 'He has so much talent – he could easily give us half and still have enough left for himself!' In the 1920s his success peaked with his two operas *Die tote Stadt* and *Das Wunder der Heliane* as well as a Piano Concerto for Left Hand and some exquisite orchestral Lieder.

In the 1930s, political events interrupted Korngold's brilliant career and, exiled in Hollywood, he supported himself by writing some of the finest film music ever written. Indeed, his pioneering work in that medium was so influential and successful it overshadowed his mainstream achievements, and contributed to his subsequent post-war neglect.

Korngold died in 1957, believing himself forgotten and neglected. However, in recent years his concert and stage works have seen a considerable resurgence in popularity. ■

Composer Profile © Brendan G Carroll

Erich Wolfgang Korngold (1897–1957)

Violin Concerto in D major Op 35 (1945)

- 1 MODERATO NOBILE
- 2 ROMANCE: ANDANTE
- 3 ALLEGRO ASSAI VIVACE

JAMES EHNES VIOLIN

PROGRAMME NOTE WRITER WENDY THOMPSON

KORNGOLD'S FILM SCORES

Korngold treated his music for film, in his own words, as 'opera without singing', associating characters, emotions and places with individually composed leitmotifs (a technique developed by Wagner). These leitmotifs were then woven into ornately orchestrated, melody-driven textures in a Romantic idiom reminiscent of Liszt and Richard Strauss. His intention was that the music he composed for film would be able to transition seamlessly from screen to concert hall. Listen to themes from Korngold's film scores at Iso.co.uk/korngold.

The Czech composer Erich Korngold arrived in California in 1934, around the same time as Schoenberg. In 1928, he and Schoenberg had been named in a Viennese newspaper poll as the two greatest living composers. But although they were companions in exile in the US, their musical paths diverged widely – Schoenberg's music becoming ever more abstruse and introverted, while Korngold remained firmly in the Romantic tradition, becoming a highly successful, Oscar-winning composer of film scores for Hollywood. After World War II he returned to orchestral music, beginning with the 1945 Violin Concerto, but themes from his film scores often permeate the texture of his 'pure' music.

He was persuaded to write the concerto – his best-known and most popular piece – by his fellow exile, the Polish violinist Bronisław Huberman. It was, however, Jascha Heifetz, another Californian-based émigré, who premiered the Concerto with the Saint Louis Symphony Orchestra under Vladimir Golschmann on 15 February 1947. A decade earlier, Heifetz had rejected Schoenberg's uncompromising new Violin Concerto as unplayable, but his Romantic sensibility was eminently suited to Korngold's piece. The Concerto is written in the openly emotional style of late 19th-century Vienna, where both composer and violinist had their roots, and it is scored for a huge and colourful orchestra. Korngold dedicated the piece to Mahler's widow, Alma.

Both of the main themes of the first movement owe their origins to film scores. The soaring violin solo, climbing upwards in fourths and fifths which opens the concerto, was taken from the Errol Flynn feature *Another Dawn* (1937), while the entrancing second theme originally accompanied a love scene in William Dieterle's 1939 movie *Juarez*. These two themes are contrasted with faster, more playful passage work.

The lyrical principal theme of the central Romance, first heard on solo clarinet and quickly adopted by the violin, was originally used in the Oscar-winning score for *Anthony Adverse* (1936), but in the middle section Korngold creates an unearthly effect by combining the timbres of muted violin and celeste, and the movement ends with an upward-climbing whole-tone scale. The virtuosic Rondo finale contrasts a playful dance-like theme with a down-to-earth, folk-like second theme borrowed from Korngold's 1937 score for Mark Twain's *The Prince and the Pauper*, ending with a fast and furious coda. ■

INTERVAL – 20 minutes

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

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

Artist Focus

James Ehnes

‘ [The Korngold Concerto] is a wonderfully rewarding piece to play, with beautiful melodies, great harmonic flavour, and plenty of virtuosic fireworks.

Playing with the LSO is always a joy and an honour. Working with such great musicians inspires me to be at my best, and always seems like an opportunity for something very special. ’



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

James Ehnes plays the 1715 ‘Marsick’ Stradivari violin, an outstanding instrument from the peak year of Antonio Stradivari’s ‘golden period’. The violin briefly belonged to the Belgian violinist and composer Martin Pierre Marsick (1847–1924), who owned it before running into financial difficulties, and it subsequently found its way to Soviet Russia.

Ehnes was introduced to the instrument in November 1996 by the US-based violinist and dealer Alexander Sobolevsky. ‘It was a leap of faith on his part,’ he told *The Strad* in 2014. ‘I was only 20 at the time, but he felt I needed to see this violin.’

Ehnes has been playing the violin since September 1999. ‘It’s not an easy fiddle to play, at least not the way I prefer it to be set up,’ he says. ‘It’s a very healthy and stable instrument, but it is extremely sensitive, and the way I like it to be adjusted requires it to be played in a particular way.’

He explains: ‘When my violin is set up the way I like, it can fight you if you’re not playing well – even slightly out of tune chords don’t ring, and there’s a decent amount of resistance that requires a lot of bow control. It would probably be uncomfortable for an amateur, but the tonal variety and range of dynamics that are available are really inspiring.’ ■

the **Strad**

Sergei Rachmaninov (1873–1943)

Symphonic Dances Op 45 (1940)

- 1 NON ALLEGRO
- 2 ANDANTE CON MOTO: TEMPO DI VALSE
- 3 LENTO ASSAI – ALLEGRO VIVACE

PROGRAMME NOTE WRITER

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

Did Rachmaninov realise that the *Symphonic Dances* would be his last work? Whether he had such a premonition or not, few composers have ended their careers with such appropriate music, for the *Symphonic Dances* contain all that is finest in Rachmaninov, representing a compendium of a lifetime's musical and emotional experience.

Their composition was preceded by a big public retrospective of his triple career as composer, pianist and conductor. On 11 August 1939 Rachmaninov gave his last performance in Europe and shortly afterwards left with his family for the US, one of many artists driven from Europe by the approach of war. In the following winter season the Philadelphia Orchestra gave five all-Rachmaninov concerts in New York to mark the 30th anniversary of his American debut (in 1909 he had premiered his Third Piano Concerto in New York, first with Walter Damrosch and then with Gustav Mahler conducting); Rachmaninov appeared as pianist and conductor.

In the summer of 1941 he wrote to Eugene Ormandy offering him and the Philadelphia Orchestra the first performance of three *Fantastic Dances*; when the orchestration was completed two months later, the title had been finalised as *Symphonic Dances*. The work exists in two versions: for large orchestra, and for two pianos. Rachmaninov, although an expert orchestrator, was always anxious to have the bowings and articulations of the string parts checked by a professional player, and in this case he enjoyed the assistance of no less a violinist than Fritz Kreisler.

Rachmaninov was usually reluctant to talk about his music, and so we know almost nothing about the background to the composition of the *Symphonic Dances*. We do know that other of his works owe their existence to some visual or literary stimulus – *The Isle of the Dead*, for example, or several of the *Études-tableaux* for solo piano, and it is highly likely that the composer invested the *Symphonic Dances* with a poetic and even autobiographical significance which we can guess at, but which he never divulged. One clue is perhaps provided by the titles which he suggested for each movement. Since Mikhail Fokine had devised a successful ballet using the score of the *Paganini Rhapsody* (Covent Garden 1939), a further collaboration was now suggested. Rachmaninov played the *Symphonic Dances* to the choreographer, and explained that they followed the sequence 'Midday – Twilight – Midnight'.

The first dance is a three-part structure, with fast outer sections. It is marked by an extraordinary and at times even eccentric use of the orchestra. After the stamping opening section, with its use of the piano as an orchestral instrument and piercingly strident woodwind calls, the central section offers gently undulating woodwind lines against which appears a great Rachmaninov melody given at first to a solo alto saxophone – an eerie, melancholy sound, unique in his music.

Towards the end of this first dance a calm spreads over the music, with a broad new theme in the strings against a chiming decoration of flute, piccolo, piano, harp and bells, a quotation from his ill-fated First Symphony, withdrawn (and the score apparently lost) after its disastrous first and only performance in 1897. The failure of this work had been a crippling blow to the young composer, who for some years afterwards had been incapable of further

The **DIES IRAE** (Day of Wrath) is the 13th-century plainchant setting of a medieval poem, describing the biblical day of judgement.

The theme has often been quoted by composers including Haydn, Berlioz, Liszt and Tchaikovsky, most notably perhaps though by Rachmaninov, for whom the *Dies Irae* became a recurring musical motif. The theme appears prominently in many of his major works, including the First, Second and Third Symphonies, *The Bells*, *Rhapsody on a Theme of Paganini* and the *Symphonic Dances*.

Sergei Rachmaninov Composer Profile

composition. There is no knowing what private significance this quotation now had for Rachmaninov at the end of his life. Was it an exorcism, perhaps, or a recollection of the early love affair that had lain behind the Symphony?

A snarl from the brass opens the second of the dances. This is a symphonic waltz in the tradition of Berlioz, Tchaikovsky and Mahler; and as in movements by those composers, the waltz, that most social and sociable of dances, at times takes on the character of a *danse macabre*. The title 'Twilight' is perfectly suited to this shadowy music, haunted by spectres of the past.

In the third dance, the theme from the First Symphony has a further significance when the first four notes form the first notes of the *Dies irae* plainchant, that spectre of death which haunts so much of Rachmaninov's music. Once again a three-part structure, the central section is imbued with a lingering, fatalistic chromaticism; the outer sections, by contrast, contain some of the most dynamic music Rachmaninov ever wrote. Another significant self-quotation is the appearance of a chant from the Russian Orthodox liturgy which Rachmaninov had set in his 1915 *All-Night Vigil* (usually referred to as the *Vespers*). This chant and the *Dies irae* engage in what is virtually a life-against-death struggle; and towards the end, Rachmaninov wrote in the score the word 'Alliluya' (Rachmaninov's spelling, in Latin and not Cyrillic characters). At the end of his life, then, and with the last music he composed, Rachmaninov seems finally to have exorcised the ghost that stalks through all his music, summed up in the phrase by Pushkin that he had set nearly half a century earlier in his opera *Aleko*: 'Against fate there is no protection'. ■



RACHMANINOV on LSO LIVE



Rachmaninov: Symphonic Dances

£7.99

Valery Gergiev conductor

Available to buy online at
Iso.co.uk/Isolive or as a
digital download on iTunes

'Melody is music,' wrote Rachmaninov, 'the basis of music as a whole, since a perfect melody implies and calls into being its own harmonic design.' The Russian composer, pianist and conductor's passion for melody was central to his work, clearly heard in his *Rhapsody on a Theme of Paganini*, a brilliant and diverse set of variations on a tune by the great 19th-century violinist and composer Niccolò Paganini.

Although the young Sergei's father squandered much of the family inheritance, he at first invested wisely in his son's musical education. In 1882 he received a scholarship to study at the St Petersburg Conservatory, but further disasters at home hindered his progress and he moved to study at the Moscow Conservatory. Here he proved an outstanding piano pupil and began to study composition. Rachmaninov's early works reveal his debt to the music of Rimsky-Korsakov and Tchaikovsky, although he rapidly forged a personal, richly lyrical musical language, clearly expressed in his Prelude in C-sharp minor for Piano of 1892.

His First Symphony of 1897 was savaged by the critics, which caused the composer's confidence to evaporate. In desperation he sought help from Dr Nikolai Dahl, whose hypnotherapy sessions restored Rachmaninov's self-belief and gave him the will to complete his Second Piano Concerto, widely known through its later use as the soundtrack for the classic film *Brief Encounter*. Thereafter, his creative imagination ran free to produce a string of unashamedly romantic works divorced from newer musical trends. He left Russia shortly before the October Revolution in 1917, touring as pianist and conductor and buying properties in Europe and the United States. ■

Composer Profile © Andrew Stewart

Marin Alsop Conductor

'A formidable musician and a powerful communicator.'

The New York Times



Music Director

Baltimore Symphony Orchestra

Principal Conductor

São Paulo Symphony Orchestra

Conductor Emeritus

Bournemouth Symphony Orchestra

Music Director Laureate

Colorado Symphony Orchestra

Music Director

Cabrillo Festival of Contemporary Music

Marin Alsop is an inspiring and powerful voice in the international music scene, a music director of vision and distinction who passionately believes that 'music has the power to change lives'. She is recognised across the world for her innovative approach to programming and for her deep commitment to education and to the development of audiences of all ages.

Her outstanding success as Music Director of the Baltimore Symphony Orchestra since 2007 has been recognised by two extensions in her tenure, now confirmed until 2021. As part of her artistic leadership in Baltimore, Marin Alsop has created bold initiatives that have contributed to the wider community and reached new audiences. In 2008 she launched 'OrchKids', which provides music education, instruments, meals and mentorship of the city's neediest young people. Engaging the local community, the BSO Academy and Rusty Musicians schemes also allow adult amateur musicians the chance to play alongside members of the orchestra under Alsop's baton.

Alsop took up the post of Principal Conductor of the São Paulo Symphony Orchestra (OSESP) in 2012 and became Music Director in July 2013, with her contract now extended to the end of 2019. She continues to steer the Orchestra in its artistic and creative programming, recording ventures and its education and outreach activities, as well as their annual Campos do Jordão International Winter Festival.

Since 1992, Marin Alsop has been Music Director of California's Cabrillo Festival of Contemporary Music, where she has built a devoted audience for new music. Building an orchestra is one of Alsop's great gifts, and she retains strong links with all of her previous orchestras – Bournemouth Symphony Orchestra

(Principal Conductor 2002–8; now Conductor Emeritus) and Colorado Symphony Orchestra (Music Director 1993–2005; now Music Director Laureate).

In September 2013, Marin Alsop made history as the first female conductor of the BBC's Last Night of the Proms. She returns to the Proms this summer to conduct the Last Night and an all-Brahms programme with the Orchestra of the Age of Enlightenment. 2014/15 highlights have included a European tour with the LPO and a Remembrance Day performance of Britten's *War Requiem* at Southbank Centre with young musicians from the Royal Academy of Music and the National Youth Choir of Great Britain. In March 2016, Alsop will celebrate Carnegie Hall's 125th anniversary conducting Bernstein's *West Side Story* in the Knockdown Center, a restored factory in Queens.

Marin Alsop is the recipient of numerous awards and is the only conductor to receive the prestigious MacArthur Fellowship, given to US residents in recognition of exceptional creative work. In 2008 she became a Fellow of the American Academy of Arts & Sciences and, in the following year, was chosen as *Musical America's* Conductor of the Year. In 2012 Alsop was presented with Honorary Membership (HonRAM) of the Royal Academy of Music, London.

Born in New York City, Marin Alsop attended Yale University and received her Master's Degree from The Juilliard School. Her conducting career was launched when, in 1989, she was a prize-winner at the Leopold Stokowski International Conducting Competition and in the same year was the first woman to be awarded the Koussevitzky Conducting Prize from the Tanglewood Music Center, where she was a pupil of Leonard Bernstein.

James Ehnes Violin

'A thinker of the violin as well as a supreme virtuoso of the instrument.'

The Daily Telegraph



JAMES EHNES: BBC RADIO 3 LUNCHTIME CONCERT

Thu 11 Jun 1pm, LSO St Luke's

Beethoven Violin Sonata No 10

Brahms Violin Sonata No 3

James Ehnes violin

Steven Osborne piano

Iso.co.uk/lunchtimeconcerts

020 7638 8891

Born in 1976 in Brandon, Manitoba, Canada, James Ehnes is a favourite guest of many of the world's most respected conductors, including Vladimir Ashkenazy, Marin Alsop, Sir Andrew Davis, Charles Dutoit, Iván Fischer, Gianandrea Noseda, Paavo Järvi, Lorin Maazel, David Robertson and Donald Runnicles. The long list of orchestras with whom Ehnes collaborates includes, amongst others, the Boston, Chicago, Cleveland, Philadelphia, Los Angeles, Pittsburgh, New York, Philharmonia, BBC Philharmonic, Czech Philharmonic, DSO Berlin and NHK Symphony orchestras.

Highlights of the 2014/15 season include concerts with the Vienna Symphony and Sir Mark Elder; Frankfurt Radio Symphony and Andrés Orozco-Estrada; Danish National Symphony and Gianandrea Noseda; Orchestre National de Lyon and Yu Long; Royal Philharmonic Orchestra and Charles Dutoit; DSO Berlin and Sydney Symphony and Thomas Søndergård; Boston Symphony and Stéphane Denève; and Oslo Philharmonic and Vasily Petrenko. He also appears at the BBC Proms with the BBC National Orchestra of Wales and tours Europe with the Toronto Symphony, including a performance at Amsterdam's Concertgebouw.

Alongside his concerto work, James Ehnes maintains a busy recital schedule. He is a regular guest at Wigmore Hall in London and as a chamber musician he has collaborated with leading artists such as Leif Ove Andsnes, Louis Lortie, Jan Vogler and Yo-Yo Ma. In 2010, he formally established the Ehnes Quartet, with whom he made his debut European tour in February 2014 with concerts at Wigmore Hall and the Auditorium du Louvre, amongst others. Ehnes is the Artistic Director of the Seattle Chamber Music Society.

Ehnes has an extensive discography and has won many awards for his recordings, including a 2008 *Gramophone* Award for his live recording of the Elgar Concerto with Sir Andrew Davis and the Philharmonia Orchestra. His recording of the Korngold, Barber and Walton violin concertos won a 2008 Grammy Award for Best Instrumental Soloist Performance and a 2008 JUNO award for Best Classical Album of the Year. His recording of the Mendelssohn Violin Concerto, recorded live with the Philharmonia Orchestra and Ashkenazy, received outstanding reviews. *The Daily Telegraph* wrote of the disc, 'Ehnes' gorgeous, supple tone is combined with that instinct for a composer's distinctive character that makes his interpretations so compelling.' Ehnes' recent recording of the Bartók Concertos was nominated for a 2012 *Gramophone* Award in the Concerto category. Recent releases include concertos by Britten, Shostakovich, Prokofiev and Khachaturian.

Ehnes began violin studies at the age of four, became a protégé of the noted Canadian violinist Francis Chaplin aged nine, made his orchestral debut with Orchestre Symphonique de Montréal aged 13, and graduated from The Juilliard School in 1997, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music. He is a Fellow of the Royal Society of Canada and in 2010 was appointed a Member of the Order of Canada.

James Ehnes plays the 'Marsick' Stradivarius of 1715.

London Symphony Orchestra On stage

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Jörg Hammann
Maxine Kwok-Adams
Laurent Quenelle
Harriet Rayfield
Ian Rhodes
Sylvain Vasseur
David Worswick
Hilary Jane Parker
Jan Regulski
Helena Smart

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Thomas Norris
Sarah Quinn
Richard Blayden
Matthew Gardner
Naoko Keatley
William Melvin
Iwona Muszynska
Andrew Pollock
Paul Robson
Ingrid Button
Hazel Mulligan
Caroline Frenkel
Robert Yeomans

VIOLAS

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Gillianne Haddow
Malcolm Johnston
German Clavijo
Anna Bastow
Julia O'Riordan
Robert Turner
Heather Wallington
Elizabeth Butler
Carol Ella
Francis Kefford
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Jennifer Brown
Eve-Marie Caravassili
Daniel Gardner
Hilary Jones
Amanda Truelove
Miwa Rosso
Joanne Cole
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DOUBLE BASSES
Hakan Ehren
Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola

FLUTES

Adam Walker
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Timothy Rundle
Ruth Contractor

COR ANGLAIS

Thomas Davey

CLARINETS

Chris Richards
Chi-Yu Mo

BASS CLARINET

Lorenzo Iosco

SAXOPHONE

Simon Haram

BASSOONS

Rachel Gough
Joost Bosdijk

CONTRA BASSOON

Dominic Morgan

HORNS

Timothy Jones
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Andrew Budden

TRUMPETS

Philip Cobb
Gerald Ruddock
Daniel Newell

TROMBONES

Dudley Bright
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
David Jackson
Antoine Bedewi
Tom Edwards
Benedict Hoffnung

HARPS

Bryn Lewis
Nuala Herbert

PIANO/CELESTE

John Alley

Your views Inbox



David Childs @londonsymphony on scintillating form here in Trafalgar Square this evening. The place is packed! Great atmosphere, wonderful music.
on BMW LSO Open Air Classics 2015 in Trafalgar Square



Jamie John Hutchings Amazing to see the crowds in Trafalgar Sq for #Isoopenair – simply amazing!
on BMW LSO Open Air Classics 2015 in Trafalgar Square



Howard J Sussman It was worth travelling from the US to see and hear the LSO. I was not disappointed. We loved it.
on the LSO with Valery Gergiev and Nikolaj Znaider on 12 May

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 both the rehearsals and the performance of this concert were:
Alex Lagasse and Felicity Matthews.

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

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