



**London Symphony Orchestra**  
Living Music



# London's Symphony Orchestra

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Resident  
Orchestra

Thursday 8 June 2017 7.30pm  
Barbican Hall

**BRAHMS AND NIELSEN**

**Brahms** Piano Concerto No 2

INTERVAL

**Nielsen** Symphony No 5

**Michael Tilson Thomas** conductor

**Yuja Wang** piano

Concert finishes approx 9.35pm

Yuja Wang's appearance with the LSO  
is generously supported by Reignwood

 **REIGNWOOD**

## Welcome Kathryn McDowell



A warm welcome to tonight's LSO concert at the Barbican. This evening we are delighted to be joined by LSO Conductor Laureate Michael Tilson Thomas, with whom we have enjoyed a long and rewarding friendship for over 40 years. After he first conducted the Orchestra in 1970, becoming Principal Conductor in 1987, Michael Tilson Thomas became Conductor Laureate in February 2016, and it is always special to work alongside him.

In his final concert with the LSO at the Barbican this season, he conducts Brahms' Piano Concerto No 2 alongside Nielsen's Fifth Symphony, two expansive works written in the composers' years of maturity.

It is also a great pleasure to welcome pianist Yuja Wang, an artist whose career continues to go from strength to strength. Since her debut with the LSO in 2009 and subsequent Artist Portrait series in 2014, she has worked with the Orchestra on a regular basis, most recently on tour in New York at the beginning of the 2016/17 season.

I would like to take this opportunity to thank the LSO's Principal Partner, Reignwood, for supporting Yuja Wang's appearance with the Orchestra.

I hope you enjoy tonight's concert and that you can join us again. On Thursday 22 June, we welcome the LSO Community Gamelan Group and LSO On Track Next Generation, as they perform alongside the Orchestra in the annual LSO Discovery Showcase.

**Kathryn McDowell CBE DL**  
Managing Director

## Living Music In Brief

### **NEW OPPORTUNITIES FOR EARLY-CAREER COMPOSERS: LSO JERWOOD COMPOSER+**

The London Symphony Orchestra is launching a new programme for composers, LSO Jerwood Composer+, with the generous support of the Jerwood Charitable Foundation. LSO Jerwood Composer+ will support composers in programming, planning and delivering two chamber-scale concerts at LSO St Luke's, including work of their own developed through the programme. The deadline for applications is Friday 28 July.

[iso.co.uk/news](http://iso.co.uk/news)

### **LSO AT THE VIENNA FILM FESTIVAL 2017**

A filmed performance of Bruckner's Symphony No 8 and Messiaen's *Couleurs de la Cité Céleste* with the LSO and Sir Simon Rattle, recorded in April 2016, has been chosen for transmission at the Vienna Film Festival on 27 July. This is part of the city's free summer events, and is held in the Rathausplatz.

[filmfestival-rathausplatz.at/en](http://filmfestival-rathausplatz.at/en)

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

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

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London Symphony Orchestra  
Season 2016/17



## Summer 2017 with the LSO

Daniel Harding (25 June)

### LSO DISCOVERY SHOWCASE: FROM THE EAST

Thu 22 Jun 7.30pm  
Barbican Hall

A celebration of music from the East, with Balinese Gamelan performed with LSO strings, music by Debussy, Ravel and Kodály, and young musicians from East London playing side-by-side with the LSO.

**Elim Chan** conductor  
**Howard Moody** conductor  
and creative director  
**Andy Channing** artistic leader  
**LSO On Track Next Generation**  
**LSO Community Gamelan Group**  
**London Symphony Orchestra**

Supported by Mizuho and the Hedley Foundation

**barbican**

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### DANIEL HARDING: 10 YEARS WITH THE LSO

Sun 25 Jun 7pm  
Barbican Hall

Daniel Harding concludes his decade-long tenure as Principal Guest Conductor.

**Mahler** Symphony No 3  
**Daniel Harding** conductor  
**Anna Larsson** alto  
**Ladies of the**  
**London Symphony Chorus**  
**Tiffin Boys' Choir**  
**Simon Halsey** chorus director

### ANDREW NORMAN: A TRIP TO THE MOON

Sun 9 Jul 7pm  
Barbican Hall

Mysterious moon people, bumbling astronomers, and the quest to fix a broken rocket – embark on a cosmic adventure in the UK premiere of a specially written children's opera, with the LSO performing alongside Guildhall School musicians.

**Andrew Norman**  
A Trip to the Moon (UK premiere)  
**Sibelius** Symphony No 2

**Sir Simon Rattle** conductor  
**Guildhall School Musicians**  
**LSO Discovery Choirs**  
**LSO Community Choir**  
**Lucy Griffiths, Simon Halsey,**  
**David Lawrence** chorus directors

Supported by The Aaron Copland Fund for Music

### 2016/17 SEASON FINALE: SIR SIMON RATTLE

Tue 11 & Wed 12 Jul 7.30pm  
Barbican Hall

LSO Music Director Designate Sir Simon Rattle celebrates a composer who has always been close to his heart: Haydn.

**Wagner** Prelude and Liebestod from 'Tristan and Isolde'  
**Bartók** Piano Concerto No 2  
**Haydn** An imaginary orchestral journey

**Sir Simon Rattle** conductor  
**Lang Lang** piano  
12 July supported by LSO Music Director Donors

Elim Chan and Lang Lang's appearances with the LSO are generously supported by



Johannes Brahms (1833–97)

## Piano Concerto No 2 in B-flat major Op 83 (1878–81)

- 1 ALLEGRO NON TROPPO
- 2 ALLEGRO APPASSIONATO
- 3 ANDANTE
- 4 ALLEGRETTO GRAZIOSO

**YUJA WANG** PIANO

### PROGRAMME NOTE WRITER

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

### COMPOSER PROFILES

PAGE 6

‘I have written a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo’, wrote Brahms to his close confidante, Elisabet von Herzogenberg, on 7 July 1881.

Von Herzogenberg knew the composer well enough to take that kind of remark with several sacks of salt. So too did his friend, the surgeon Theodor Billroth, to whom Brahms posted the manuscript, with the accompanying message: ‘I am sending you a few small piano pieces’. Billroth would only have had to glance at the score to realise that what Brahms had sent him was in fact unusually ambitious: a hybrid of concerto and symphony, laid out in four big movements instead of the conventional three – all hugely challenging for the soloist, but with the orchestra as equal protagonist in a sustained, developing musical drama.

The idea of creating a four-movement concerto, with its roots as firmly in the Beethovenian symphony as in his grander concertos, had haunted Brahms at least since his early 20s. His First Piano Concerto (1854–58) actually began life as a symphony and Brahms only gradually gave up the idea of retaining the original slow Scherzo movement – its themes were later reprocessed in the movement ‘All flesh is as grass’ from the *German Requiem*. The Violin Concerto (1878) was also originally intended to have

a Scherzo; that idea was soon dropped, but the material was clearly too good to be discarded, and before long it resurfaced in the Allegro appassionato of the Second Piano Concerto.

Interestingly, that stormy second movement is closer in style and spirit to Beethoven’s colossal symphonic scherzos than anything in Brahms’ four numbered symphonies. Brahms once complained of the difficulty of composing in Beethoven’s shadow: ‘You’ve no idea how hard it is with such a giant marching behind you!’. So it was crucial for Brahms to find a solution on his own terms – not by simply marching ahead of Beethoven, but by extending Beethoven’s triumphs into new territory. One can perhaps sense something of his pride in that achievement in the dedication of the Second Piano Concerto: here at last, Brahms had found something worthy to offer ‘to his beloved friend and teacher ■ Eduard Marxsen’.

That said, there are passages in Brahms’ Second Piano Concerto where the listener is more likely to be reminded of the spirit of chamber music, not least at the very beginning, where the soloist quietly replies to and echoes the theme presented by a solo horn. But then the piano begins a long forceful solo, building up tension before handing the baton over to the orchestra for an extended symphonic passage. From this grows a first movement that is not only rich in contrast and imagination but compellingly organic. Many composers would have been happy to go on from that to a meditative, lyrical slow movement. But Brahms intensifies the drama with his stirring scherzo second movement – the dark, impassioned minor-key outer sections framing a blazing major-key trio section.

**EDUARD MARXSEN (1806–87)**, the dedicatee of Brahms' Second Piano Concerto, was a distinguished pianist and composer living and working in Hamburg. Brahms came from a poor family, and Marxsen gave both Johannes and his brother Fritz piano lessons without charging for his services. Marxsen proved to be an invaluable mentor figure for the young Brahms and, after the young composer moved away, he continued to look out for the family.

Now follows the slow movement. It begins with a long, exquisite melody for solo cello, to which the soloist eventually adds their own reflective commentary. Stormier music follows, but the true heart of the movement comes in a slower pianissimo passage just before the return of the cello theme, in which the piano seems to float dreamily through languid, slow-moving clarinet and string figures. It is about as far removed from the turbulence of the scherzo as could be imagined – a superb dramatic foil. It's hard to imagine conventional concerto triumphalism after a movement like this, so instead Brahms crowns his symphony-concerto with an unusually light-footed, playful finale: even in the gypsyish melancholy of the second theme (woodwind alternating with strings) there are glimpses of an ironic smile. At last the tempo quickens and the concerto ends with a display of relaxed, witty brilliance that is unique in Brahms. The ghost of the giant Beethoven has been faced, exorcised and finally forgotten. ■

**INTERVAL – 20 minutes**

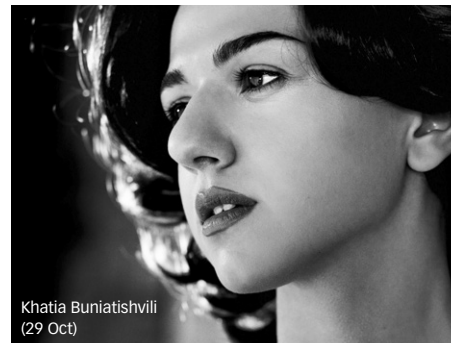
There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level.

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



London Symphony Orchestra

## SUPERSTAR PIANISTS IN AUTUMN 2017



Khatia Buniatishvili  
(29 Oct)

**Tue 10 Oct 2017 7.30pm**

**EMANUEL AX**

**Beethoven** Piano Concerto No 5 ('Emperor')

*with Bernard Haitink* conductor

**Sun 29 Oct 2017 7pm**

**KHATIA BUNIATISHVILI**

**Prokofiev** Piano Concerto No 2

*with Gianandrea Noseda* conductor

**Sun 26 Nov 2017 7pm**

**ALICE SARA OTT**

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*with Sir Antonio Pappano* conductor

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## Johannes Brahms Composer Profile



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 proved 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 majestic Violin Concerto, the two piano Rhapsodies Op 79, the First Violin Sonata in G major 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.

## Carl Nielsen Composer Profile



Often described as a 'nationalist', Nielsen's role in Denmark's rise to musical nationhood is without parallel. Indeed, many of the songs Danish school children are still taught today were composed by Nielsen. But after World War I Nielsen turned against nationalism, describing it pungently as a 'spiritual syphilis'. Having hymned nationhood in his Third Symphony (1911) he portrayed its decline from the 'high and beautiful' into 'senseless hate' in the strutting march rhythms of the Fifth (1922).

Nielsen's national consciousness was of a very different kind from that of most late 19th- and early 20th-century national composers. His family were Danish peasants on the island of Funen (Fyn) and his father was leader of a village band. Young Carl soon joined as a violinist, and his first compositional efforts were dance tunes. Thus, unlike the majority of nationally inclined composers, Nielsen didn't have to 'discover' his country's indigenous culture: it was in his blood.

At 14 Nielsen enrolled in the army as a trumpeter, making himself useful in military bands by learning a wide range of instruments. How and when he first encountered classical music isn't clear but by the age of 19 he had become accomplished enough as performer and composer to attend the Copenhagen Conservatory. Throughout his life Nielsen remained a fascinating mixture of earthy simplicity and intellectual sophistication, reading widely and keeping up-to-date with musical innovations. Initially he reacted against Wagner's modernism, but in later years he was fascinated by what progressive-minded composers like Bartók, Schoenberg and Hindemith were doing. His very last works show him as keen as ever to extend his musical horizons, though without sacrificing the rootedness.

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## Carl Nielsen (1865–1931) Symphony No 5 Op 50 (1920–22)

- 1 TEMPO GIUSTO – ADAGIO
- 2 ALLEGRO – PRESTO – ANDANTE POCO TRANQUILLO – ALLEGRO

### PROGRAMME NOTE WRITER STEPHEN JOHNSON



**ANNE MARIE BRODERSEN (1863–1945)** and Carl Nielsen met in Paris in 1890, and married in Florence on 10 May 1891. A successful artist and sculptor, Anne Marie influenced the composer's focus on movement, clarity and human nature. In the 1900s Anne Marie would frequently spend time away from home pursuing her work, and during this time Nielsen became frustrated, having affairs with other women and suggesting divorce in 1905. The couple reconciled, but when news of more of Nielsen's affairs surfaced in 1914 (Nielsen had five children, two of whom were illegitimate), the couple separated for eight years. After Nielsen died in 1931, Anne Marie was commissioned to build a sculpture in his memory. She was buried alongside him in Copenhagen Cathedral.

Nielsen's best-known symphony, 'The Inextinguishable' (No 4), is in its composer's own words a depiction of how 'life was, is, and always will be in struggle, conflict, procreation and destruction; and everything returns.' Given that it was written at the height of World War I there was clearly an element of defiance here, embodied thrillingly in the symphony's closing pages, as the first movement's long-breathed 'big tune' reasserts itself through onslaughts from two sets of timpani.

But by the time Nielsen came to write his Symphony No 5, his faith in life's indestructibility had been profoundly shaken. 'It's as though the whole world is in dissolution', he confessed. 'The feeling of nationhood which hitherto was considered something high and beautiful, has become like a spiritual syphilis which devours the brains and grins out through the empty eye-sockets in senseless hate.' It is also true that the rift in his relationship with his wife, the sculptress [Anne Marie Brodersen](#), had left him feeling rootless and deeply depressed.

But conductor Sir Simon Rattle is surely right in describing the Fifth as a 'War Symphony'. Nielsen himself stressed that the theme of resistance to evil was central. As in No 4 there was a marked 'division of dark and light, the battle between evil and good'. Here though, the musical depiction of evil is still more unsettling. For the first time in a symphony, Nielsen used a battery of unpitched percussion, centred on an unmistakably militaristic side-drum. At the climax of the first movement the side-drummer is instructed to improvise 'in his own tempo, as though determined at all costs to obstruct

the music.' This anarchic invasion of the orchestral texture is all the more shocking as it comes after music of almost Brahmsian melodic warmth and radiance – an invasion of 'senseless hate' in the midst of 'something high and beautiful'.

At first, Nielsen considered summing up the Fifth Symphony's innovatory two-movement structure with a title, 'Dreams and Deeds'. Interesting – though it's probably just as well he dropped it: the romantic-sounding 'Dreams and Deeds' doesn't give much indication of the Fifth Symphony's disturbing, exhilarating power. Even the seeming calm of the opening conveys a sense of something held at bay. Violas play a quietly oscillating minor third, against which bassoons, horns, flutes, then first violins unfold long, wandering phrases, as though trying to define a theme. Before long the calm is shattered: a pattering side-drum march rhythm sounds a note of warning, then the mood changes abruptly. Above a goose-stepping two-note bass figure (timpani, and cellos and basses pizzicato), we hear anguished violin phrases and wailing, shrieking figures from clarinet and flute.

Gradually stillness descends; then the tempo drops to Adagio and the violas begin a long aspiring melody – as warm and grounded as the previous music was restless and inhuman. Then the mood darkens and the side-drum begins its crazed assault. The orchestra struggles to keep singing the Adagio melody (led by blasting horns) till at last order and melody seem to prevail over anarchy. A solo clarinet delivers an elegiac cadenza; but the side-drum's rhythms, now in the distance, continue to disturb the stillness – a memory, or more likely a reminder, that 'everything returns'.

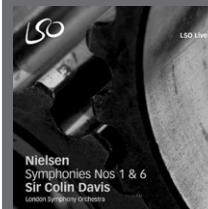


### NIELSEN AND CONFLICT

Denmark remained neutral during the Great War of 1914–18. After moving several times Nielsen was living in Copenhagen, appointed Director of the Musikforeningen Orchestra in 1914, before taking a teaching post at the Royal Danish Academy of Music in 1916. But this era was a time of creative crisis for the composer, who was still profoundly affected by the events happening around him as well as his own personal troubles. Ironically it was World War II and the rise of nationalism after the composer's death that would solidify Nielsen's legacy in his home country, as Danes turned to his often folk-inspired music during the German occupation.

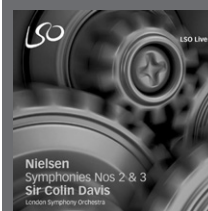
In contrast to the first movement, the finale begins with an explosion of racing energy (Allegro). But eventually disintegration sets in – could this be a return to the first movement's eerie initial calm? Quite the opposite: there follows what the Nielsen expert David Fanning calls a 'fugue from Hell' (Presto), punctuated by the shrieking clarinet from the first movement. The fury finally exhausts itself, and a much slower, quieter version of the fugue (Andante poco tranquillo) takes a more meditative course. At its height, the opening Allegro music erupts again, now building a long, riveting crescendo with whooping octaves from horns and trumpets and pounding timpani, as woodwind struggle to keep singing the Allegro's lyrical second theme. 'Our work is a continual protest against the thought of death and an appeal to and cry for life', Nielsen wrote. Rarely has that poignant animal 'cry for life' found such direct expression as in the closing pages of Nielsen's Fifth Symphony. ■

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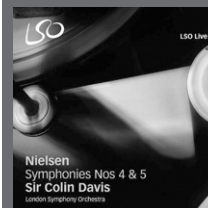
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## Michael Tilson Thomas

### Conductor



#### Conductor Laureate

London Symphony Orchestra

#### Music Director

San Francisco Symphony

#### Founder & Artistic Director

New World Symphony

Michael Tilson Thomas is Music Director of the San Francisco Symphony, Founder and Artistic Director of the New World Symphony and Conductor Laureate of the London Symphony Orchestra.

Born in Los Angeles, Tilson Thomas began his formal studies at the University of Southern California, where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At age 19 he was named Music Director of the Young Musicians Foundation Debut Orchestra, and worked with Stravinsky, Boulez, Stockhausen and Copland on premieres of their compositions at Los Angeles' *Monday Evening Concerts*.

In 1969, after winning the Koussevitzky Prize at Tanglewood, he was appointed Assistant Conductor of the Boston Symphony Orchestra, and was later appointed Principal Guest Conductor until 1974.

He was Music Director of the Buffalo Philharmonic from 1971 to 1979 and a Principal Guest Conductor of the Los Angeles Philharmonic from 1981 to 1985.

His recorded repertoire of more than 120 discs includes works by composers such as Bach, Beethoven, Mahler, Prokofiev and Stravinsky, as well as his pioneering work with the music of Charles Ives, Carl Ruggles, Steve Reich, John Cage, Ingolf Dahl, Morton Feldman, George Gershwin, John McLaughlin and Elvis Costello. He recently finished recording the complete orchestral works of Mahler with the San Francisco Symphony.

In February 1988 he inaugurated the New World Symphony, an orchestral academy for graduates of prestigious music programmes. In addition to their regular season in Miami Beach, they have toured in Austria, France, Great Britain, South America, Japan, Israel, Holland, Italy and the United States.

New World Symphony graduates have gone on to major positions in orchestras worldwide.

As a Carnegie Hall Perspectives Artist from 2003 to 2005, he had an evening devoted to his own compositions which included *Island Music* for four marimbas and percussion, *Notturmo* for solo flute and strings, and a new setting of poems by Rainer Maria Rilke. Other compositions include *Street Song* for brass instruments and *Agnegram*, an overture for orchestra.

As Principal Conductor of the London Symphony Orchestra from 1988 to 1995, Tilson Thomas led the Orchestra on regular tours in Europe, the United States and Japan, and at the Salzburg Festival. In London he and the Orchestra have mounted major festivals focusing on the music of Steve Reich, Gershwin, Brahms, Debussy and Mahler. As Conductor Laureate of the LSO, he continues to lead the orchestra in concerts in London and on tour.

During his tenure as Music Director of the San Francisco Symphony he has presented eight summer festivals, including ones devoted to the music of Mahler, Stravinsky, Wagner and American Mavericks. With the San Francisco Symphony he has made numerous tours of Europe, United States and the Far East.

Michael Tilson Thomas is a Chevalier dans l'ordre des Arts et des Lettres of France, was *Musical America's* Musician of the Year and Conductor of the Year, and *Gramophone's* Artist of the Year. He has won eleven Grammy Awards for his recordings. In 2008 he received the Peabody Award for his radio series for SFS Media, *The MITT Files*. In 2010, President Obama awarded him with the National Medal of Arts, the highest award given to artists by the United States Government.

## Yuja Wang

### Piano



Yuja Wang has secured a place of distinction among the world's finest performers due to her rare blend of technical refinement, musical insight and emotional sensitivity. She was recently described by the *New York Times* as 'one of the best young pianists around' and hailed by the *Sydney Morning Herald* for her 'blistering technique'.

Highlights of Yuja's 2016/17 season include a run of recitals, chamber concerts and concerto performances at the Salzburg, Wolftrap, Tanglewood, Verbier and Baltic Sea festivals, including collaborations with Matthias Goerne, Leonidas Kavakos, Lionel Bringuier, Gustavo Gimeno and the Boston Symphony Orchestra. This season the Beijing-born pianist has also been an Artist-in-Residence at China's National Centre for the Performing Arts, returning to her home city for six specially curated concerts.

Other highlights of Yuja Wang's 2016/17 season have included a nine-concert Asian tour with the San Francisco Symphony Orchestra and Michael Tilson Thomas; performances of Ravel's Piano Concerto in G Major with the London Symphony Orchestra and Gianandrea Noseda at New York's Lincoln Center and the New Jersey Performing Arts Center; and an extensive spring tour of Europe with the Orchestra dell'Accademia Nazionale di Santa Cecilia and Sir Antonio Pappano. She also undertook a major solo European recital tour in March and April 2017, complete with concerts in Amsterdam, Berlin, Paris, Vienna and London, and many other cities.

Yuja Wang was born in Beijing and encouraged at a young age to make music by her dancer mother and percussionist father. Yuja began piano lessons at the age of six and her progress was accelerated by studies at Beijing's Central Conservatory of Music. In 1999 she moved to Canada to participate in the

Morningside Music summer programme at Calgary's Mount Royal College and thereafter enrolled as the youngest ever student at Mount Royal Conservatory. In 2001 she was appointed as a Steinway Artist, and the following year was offered a place at Philadelphia's prestigious Curtis Institute of Music where she studied with Gary Graffman.

Yuja made her debut with the National Arts Center Orchestra in Ottawa in 2005, and attracted widespread international attention in March 2007 when she replaced Martha Argerich at short notice with the Boston Symphony Orchestra. Over the past ten years of her career she has worked with such pre-eminent Maestros as Claudio Abbado, Daniel Barenboim, Valery Gergiev, Michael Tilson Thomas, Sir Antonio Pappano, Charles Dutoit and Zubin Mehta.

In January 2009 Yuja Wang became an exclusive Deutsche Grammophon recording artist. Her debut album, *Sonatas & Etudes*, prompted *Gramophone* to name her as its 2009 Young Artist of the Year. Her 2011 release of Rachmaninov's Second Piano Concerto and Paganini Rhapsody with the Mahler Chamber Orchestra and Claudio Abbado was nominated for a Grammy Award in the Best Classical Instrumental Solo category.

As part of its commitment to the arts, Rolex selected Yuja Wang as one of its cultural ambassadors. Her love for fashion was recently recognised by her induction into Giorgio Armani's Si Women's Circle.

# London Symphony Orchestra

## On stage

### FIRST VIOLINS

Roman Simovic *Leader*  
 Lennox Mackenzie  
 Clare Duckworth  
 Nigel Broadbent  
 Ginette Decuyper  
 Gerald Gregory  
 Jörg Hammann  
 Maxine Kwok-Adams  
 Claire Parfitt  
 Laurent Quenelle  
 Harriet Rayfield  
 Colin Renwick  
 Sylvain Vasseur  
 Rhys Watkins  
 Shlomy Dobrinsky  
 Alain Petitclerc

### SECOND VIOLINS

David Alberman  
 Sarah Quinn  
 Miya Väisänen  
 Matthew Gardner  
 Julian Gil Rodriguez  
 Naoko Keatley  
 Belinda McFarlane  
 Iwona Muszynska  
 Paul Robson  
 Ingrid Button  
 Caroline Frenkel  
 Gordon MacKay  
 Violeta Vancica  
 Robert Yeomans

### VIOLAS

Edward Vanderspar  
 Malcolm Johnston  
 Anna Bastow  
 Lander Echevarria  
 Julia O'Riordan  
 Robert Turner  
 Jonathan Welch  
 Stephen Doman  
 Philip Hall  
 Nancy Johnson  
 Claire Newton  
 Caroline O'Neill

### CELLOS

Tim Hugh  
 Alastair Blayden  
 Jennifer Brown  
 Noel Bradshaw  
 Eve-Marie Caravassilli  
 Daniel Gardner  
 Hilary Jones  
 Judith Berendschot  
 Miwa Rosso  
 Deborah Tolksdorf

### DOUBLE BASSES

Colin Paris  
 Patrick Laurence  
 Matthew Gibson  
 Joe Melvin  
 Jani Pensola  
 Josie Ellis  
 Jeremy Watt  
 Nicholas Worters

### FLUTES

Gareth Davies  
 Adam Walker  
 Alex Jakeman

### PICCOLO

Sharon Williams

### OBOES

Olivier Stankiewicz  
 Ruth Contractor

### CLARINETS

Andrew Murriner  
 Chris Richards  
 Chi-Yu Mo

### BASSOONS

Rachel Gough  
 Daniel Jemison  
 Joost Bosdijk

### HORNS

Christopher Parkes  
 Angela Barnes  
 Alexander Edmundson  
 Jonathan Lipton  
 Stephen Craigen

### TRUMPETS

Philip Cobb  
 Michael Möller  
 Gerald Ruddock  
 Andrew Mitchell

### TROMBONES

Dudley Bright  
 James Maynard

### BASS TROMBONE

Paul Milner

### TUBA

Alberto Azzolini

### TIMPANI

Nigel Thomas

### PERCUSSION

Neil Percy  
 David Jackson  
 Sam Walton  
 Antoine Bedewi

# Your views

## Inbox

### THU 1 JUN – BERNARD HAITINK & MITSUKO UCHIDA



**Ga Kitada** An earth-shattering Bruckner 9 from Haitink & @londonsymphony. Gobsmacked by its power



**Victoria Wilson** Flawless performance of Beethoven PC 3 by Mitsuko Uchida & the LSO with Bernard Haitink conducting. Absolutely magnificent @londonsymphony



**Karen McLernon** That was pure Beethoven heaven with Mitsuko Uchida, Haitink and @londonsymphony

### SAT 3 JUN – LSO DISCOVERY FAMILY CONCERT: THE FIREBIRD



**James Flattery** Whole family enjoyed the @londonsymphony family concert of The Firebird. Very engaging for both kids and adults. #powerofmusic



**Peut-Être Theatre** @londonsymphony The Firebird @BarbicanCentre was a fantastic day out for the whole family! #stravinsky #londonkids

### 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  
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**London Symphony Orchestra**  
**Barbican**  
**Silk Street**  
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### Cover photography

Ronald Mackechnie, featuring Members who began their LSO careers through LSO Discovery. Visit [lso.co.uk/1617photos](http://lso.co.uk/1617photos) for a full list.

### Photography

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