

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Thursday 9 June 2016 7.30pm
Barbican Hall

DVOŘÁK SYMPHONY NO 8

Dvořák Overture: Othello
Bartók Violin Concerto No 1
INTERVAL

Dvořák Symphony No 8

Daniel Harding conductor
Lisa Batiashvili violin

Concert finishes approx 9.20pm

RECOMMENDED BY
CLASSIC *f*M

Welcome Kathryn McDowell



Welcome to tonight's LSO concert at the Barbican, which also marks the 112th birthday of the Orchestra. This evening we explore a programme of works by two of the greatest Czech and Hungarian composers, Dvořák and Bartók.

Following a performance of Mahler's Second Symphony with the LSO on Sunday, it is a pleasure to be joined once more by LSO Principal Guest Conductor Daniel Harding. He has a great affinity for Dvořák and has conducted many of the composer's works with the Orchestra since the start of his tenure in 2007. We look forward to his reading of the Eighth Symphony and the *Othello* Overture, which marks 400 years since the death of Shakespeare. We are also delighted to perform with violinist Lisa Batiashvili, who returns with Bartók's First Violin Concerto.

Sincere thanks to our media partner Classic FM, who have recommended tonight's concert to their listeners.

I hope you enjoy the concert and that you can join us at the Barbican again soon. Tomorrow evening pianist Leif Ove Andsnes concludes this season's LSO Artist Portrait series with a solo recital exploring works by Sibelius, Debussy, Beethoven and Chopin.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

NEW RELEASE ON LSO LIVE: SCRIABIN SYMPHONIES NOS 1 & 2

Following the highly acclaimed recording of Scriabin's Symphonies Nos 3 and 4 on LSO Live, Valery Gergiev and the LSO bring their revelatory cycle to a close with the release of the First and Second Symphonies. Order your copy now for £9.99.

Isolive.lso.co.uk

BBC PROMS LIVE BROADCAST JULY 2016

The LSO will be returning to this year's BBC Proms Festival at the Royal Albert Hall for a performance of Mahler's Symphony No 3 on 29 July, which will be broadcast live on BBC Four. The concert will be conducted by Bernard Haitink, who marks 50 years since his first appearance at the Festival.

bbc.co.uk/proms

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of ten or more, including 20% discount on standard tickets, a dedicated group booking phone-line, priority booking and, for larger groups, free hot drinks. Tonight, we are delighted to welcome:

Redbridge & District U3A
Richard Wimberley & Friends
University College Oxford – Young Univ

Iso.co.uk/groups



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2016/17 HIGHLIGHTS

Gianandrea Nosedà opens the season with the **Verdi Requiem**,
his first concerts as **LSO Principal Guest Conductor**

Sir John Eliot Gardiner concludes his **Mendelssohn** symphonies cycle

Two new commissions from **Mark-Anthony Turnage** receive their world and UK premieres

Janine Jansen performs in three concerts as part of her **LSO Artist Portrait**

François-Xavier Roth continues his **After Romanticism** series

Bernard Haitink conducts **Bruckner, Mahler** and **Beethoven** with **Mitsuko Uchida**

Lang Lang returns to close the season with **Bartók's** Piano Concerto No 2

barbican

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Orchestra

See the full listings, now on sale, at
lso.co.uk/201617season

Antonín Dvořák (1841–1904)

Overture: Othello Op 93 (1891–92)

PROGRAMME NOTE WRITER

ALISON BULLOCK is a freelance writer and music consultant whose interests range from Machaut to Messiaen and beyond. A former editor for the New Grove Dictionary of Music and the LSO, she is now based in Oslo, Norway.

DVOŘÁK'S OVERTURES

Dvořák had already composed a number of overtures by this point, including the *Vanda Overture* (1879), the *Domov můj Overture* (My Homeland, 1881), and the *Husitská Overture* (1883), which was one of the pieces he conducted during his first visit to England in 1884. However, Dvořák believed that the *Nature, Life and Love* trilogy showed a different side to him as a composer, saying to his friend Emanuel Chvála, 'here I am a poet as well as a musician'.

When Antonín Dvořák was invited to America in 1892, to take up the position of Director of the new National Conservatory of Music in New York, it was final proof (if proof were needed) of his reputation as one of the most important living composers in the Western world. Shortly after his arrival in New York, he conducted a concert that included a new work, a trilogy entitled *Nature, Life and Love*, comprising the overtures *In Nature's Realm* (Op 91), *Carnival* (Op 92) and *Othello* (Op 93). These three works are interconnected by the main musical theme that first appears in *In Nature's Realm*, but while *Carnival* has become known as a separate piece, the other two works are much less known, and they are rarely played as a set. Dvořák's intention with the three overtures was to depict the three great themes of the trilogy's title; the theme of love is treated in the final piece, *Othello*.

Dvořák was well acquainted with Shakespeare's tragedy, and made reference in his manuscript to particular scenes from the play. However, these annotations indicate that his intention was probably not to retell the entire play, but to use its references to create a more generalised picture of tragic love, including such elements as passion ('They [Othello and Desdemona] embrace in silent ecstasy'), anger ('Othello murders her at the height of his wrath'), remorse ('he considers his dreadful crime') and the final, tragic outcome ('he kills himself').

Dvořák probably intended to paint a musical picture of the ill-fated lovers, and the overture is full of little references, both from within the work and from other pieces (such as Dvořák's own Requiem). But the composer was in severe doubt as to whether the work should carry the title *Othello*, and considered such alternatives as 'The Tragic Overture' or even 'Eroica'. In the end, though, he came down

on the side of the most evocative of the alternatives – for even though Dvořák's autograph notations were never intended for publication, we can use the title to conjure up our own story for the overture, which, however one looks at it, is absolutely one of Dvořák's most brilliant, expressive orchestral works. ■

WILLIAM SHAKESPEARE'S OTHELLO (1603)



Othello with Desdemona in bed asleep by Christian Köhler (1859)

Shakespeare's tragedy is based on the story *Un Capitano Moro* (A Moorish Captain) written by Italian Renaissance poet Cinthio around 1565. The play tells the story of Othello, a general of the Venetian army, who has secretly married Desdemona, daughter of senator Brabantio. The senator disowns his daughter after learning of their union, and Othello is ordered to sail for Cyprus, accompanied by his wife and some of his men. Through ruses planted by the jealous ensign Iago, Othello becomes suspicious of Desdemona, believing that she has been unfaithful with the lieutenant Cassio. Enraged, Othello smothers Desdemona, only to learn through Iago's wife Emilia that the handkerchief that served as the 'proof' of Desdemona's affair was planted. Iago kills his wife Emilia for revealing his plan, and is left to be punished by the Venetian state. Tormented by guilt, Othello kills himself.

Antonín Dvořák

Composer Profile

COMPOSER PROFILE WRITER
ANDREW STEWART

Born into a peasant family, Dvořák developed a love of folk tunes at an early age. His father inherited the lease on a butcher's shop in the small village of Nelahozeves, north of Prague. When he was twelve, the boy left school and was apprenticed to become a butcher, at first working in his father's shop and later in the town of Zlonice. Here Dvořák learned German and also refined his musical talents to such a level that his father agreed he should pursue a career as a musician. In 1857 he enrolled at the Prague Organ School, during which time he became inspired by the music dramas of Wagner: opera was to become a constant feature of Dvořák's creative life.

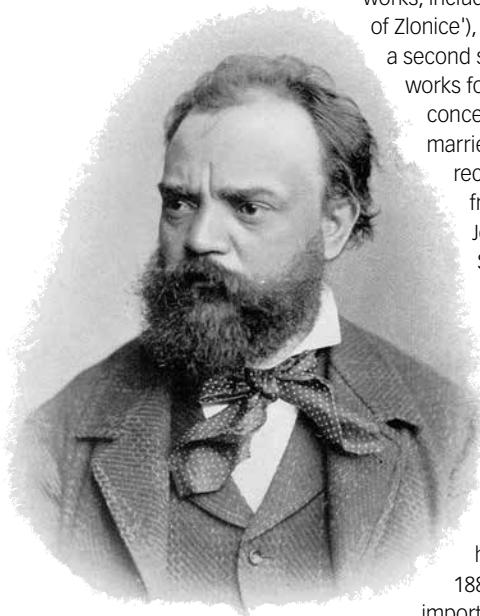
His first job was as a viola player, although he supplemented his income by teaching. In the mid-1860s he began to compose a series of large-scale works, including his Symphony No 1 ('The Bells of Zlonice'), and the Cello Concerto. Two operas, a second symphony, many songs and chamber works followed, before Dvořák decided to concentrate on composition. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the Austrian government. Johannes Brahms lobbied the publisher Simrock to accept Dvořák's work, leading to the publication of his *Moravian Duets* and a commission for a set of *Slavonic Dances*.

The nationalist themes expressed in Dvořák's music attracted considerable interest beyond Prague. In 1883 he was invited to London to conduct a concert of his works, and he returned to England often in the 1880s to oversee the premieres of several important commissions, including his Seventh

Symphony and Requiem Mass. Dvořák's Cello Concerto in B minor received its world premiere in London in March 1896. His Ninth Symphony ('From the New World'), a product of Dvořák's American years (1892–5), confirmed his place among the finest of late 19th-century composers.

'The music of the people is like a rare and lovely flower growing amidst encroaching weeds. Thousands pass it, while others trample it under foot, and thus the chances are that it will perish before it is seen by the discriminating spirit who will prize it above all else. The fact that no one has yet arisen to make the most of it does not prove that nothing is there.'

Antonín Dvořák



Béla Bartók (1881–1945)

Violin Concerto No 1 (1907–08)

- 1 ANDANTE SOSTENUTO
- 2 ALLEGRO GIOCOLO; MENO ALLEGRO E RUBATO;
TEMPO I; VIVO; MOLTO SOSTENUTO; TEMPO I

LISA BATIASHVILI VIOLIN

PROGRAMME NOTE WRITER

JAN SMACZNY is the Sir Hamilton Harty Professor of Music at Queen's University, Belfast. A well-known writer and broadcaster, he specialises in the life and works of Dvořák and Czech opera, and has published books on the repertoire of the Prague Provisional Theatre and Dvořák's Cello Concerto.

Until its premiere in 1958, by Paul Sacher and Hansheinz Schneeburger, 13 years after the composer's death, Bartók's First Violin Concerto was known only in an adapted version as the first of the orchestral *Two Portraits* Op 5, 'One Ideal'. The concerto itself was composed in 1907 and 1908, at a time when Bartók was much engaged with folk-song. His interest was not confined to amassing collections, variously of Transylvanian, Slovak and Romanian songs and melodies, but also involved incorporating their characteristics – harmonic, melodic and even formal – as a basis for his own classical musical language, in part as a means of escaping overwhelming late-Romantic influences, such as the music of Richard Strauss.

The primary inspiration for the concert, however, was an intense infatuation with the young violinist **Stefi Geyer**, a pupil of the great Hungarian teacher Jenő Hubay. Letters from the height of their relationship include discussions about religion, and it seems that Geyer's horror of Bartók's atheism was the main reason for the end of any possibility of something closer, although they later renewed contact. Bartók's creative reaction was a haunting musical fragment, a rising arpeggio which includes a major seventh, identified by the composer as Stefi's motif. He used it in one of the *Fourteen Bagatelles* Op 6, but it also dominates the concerto that he wrote for her.

The solo violin opens the concerto with Stefi's expressive melody. It is joined gradually by the orchestral violins in a contrapuntal dialogue which,

at times, seems remarkably futuristic. While there are moments of full orchestral passion in this first part of the movement, presided over throughout by the solo violin, it is predominantly understated. Wind instruments initiate the second part of the movement, leading to an impassioned climax, after which the solo violin returns to lead the orchestra to a beautifully coloured close.

The second movement is an extended rondo of a predominantly brisk and rather jokey nature, particularly towards the end, where a fleeting canon for two flutes commemorates a happy summer in which Bartók, Stefi and a friend enjoyed singing canons of various kinds. Stefi's motif in various transformations still hovers over much of the thematic material, notably in the yearning slower sections. Stylistically there is much variety, some of it backward-looking, but above all this work signals the modernist Bartók of the 1910s and 1920s. ■

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?

STEFI GEYER (1888–1956) was a Swiss violinist of Hungarian descent, and one of the foremost violinists and violists of her generation. As a child prodigy she travelled in Europe and to the US, before living in Vienna from 1911 to 1919, and marrying the composer and pianist Walter Schulthess in Zürich in 1920. Bartók was not the only composer infatuated by Geyer; Othmar Schoeck was also in love with her, dedicating his Violin Sonata and later Violin Concerto to her.

Béla Bartók

Composer Profile



COMPOSER PROFILE WRITER
ANDREW STEWART

Born in 1881 in Nagyszentmiklós, Hungary (now Sinnicolau Mare, Romania), Béla Bartók began piano lessons with his mother at the age of five. From 1899 to 1903 he studied piano and composition at the Royal Academy of Music in Budapest, where he created a number of works that echoed 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. His compositions were also influenced by the works of Debussy, to which he was introduced by Kodály 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* (1918–19, completed 1926–31) and his opera *Duke Bluebeard's Castle* (1911, completed 1918). 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 created a significant group of 'American' works, including the Concerto for Orchestra and his Third Piano Concerto. Bartók continued to collect and transcribe folk-songs of many countries, a commitment that brought little recognition but one which he regarded as his most important contribution to music. He also declined the security of a composition professorship during his final years in America, although he did accept the post of Visiting Assistant in Music at Columbia University from March 1941 to the winter of 1942 until ill health forced his retirement.



London Symphony Orchestra

VIRTUOSO VIOLINISTS WITH THE LSO IN 2016/17



Sun 16 & Thu 20 Oct 2016
MENDELSSOHN VIOLIN CONCERTO
Alina Ibragimova violin
Sir John Eliot Gardiner conductor

Thu 24 Nov 2016
BRUCH VIOLIN CONCERTO
Roman Simovic violin
Sir Antonio Pappano conductor

Thu 8 Dec 2016
JOHN ADAMS SCHEHERAZADE.2
Leila Josefowicz violin
John Adams conductor

Wed 14 Dec 2016
SHOSTAKOVICH VIOLIN CONCERTO NO 1
James Ehnes violin
Fabien Gabel conductor

Sun 18 Dec 2016
MOZART VIOLIN CONCERTOS NOS 1 & 4
Nikolaj Znaider director/violin

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Antonín Dvořák

Symphony No 8 Op 88 (1889)

- 1 ALLEGRO CON BRIO
- 2 ADAGIO
- 3 ALLEGRETTO GRAZIOSO
- 4 ALLEGRO MA NON TROPPO

PROGRAMME NOTE WRITER ALISON BULLOCK

By 1889 Antonín Dvořák had achieved his dream of being an internationally recognised composer. What is more, he was recognised as a Czech composer, having decided in 1885, after a crisis of indecision, that his musical home lay in his native land and not in Vienna, the city that had given him his musical breakthrough. Dvořák was particularly popular in London, where his works had been praised by Edward Elgar, among others. And it was to London that he turned when he finally became fed up with the money-making tricks of his Berlin-based publisher Simrock, who had made a small fortune out of Dvořák's *Slavonic Dances* and who was not really interested in publishing symphonies that would not sell as widely as short chamber works. When his Eighth Symphony was completed and Simrock again demurred, Dvořák, retorting that he composed according to God's will and not his publisher's, sold it to the London publisher Novello, earning the symphony the nickname 'the English' on the Continent.

Despite this moniker, the Eighth Symphony is undoubtedly Dvořák's most Czech symphony. It was written between 26 August and 8 November 1889, and the composer set out to write a work different from his other symphonies, with individual musical ideas worked out in a new manner. It is without doubt his most unusual symphony, as he turned away from the traditional (Viennese) symphonic form and filled his work with tunes, making the form fit the melodies and not the other way around. The broad, noble cello tune that opens the first movement (and serves to anchor it down at key points) sets the tone

for the whole work, and is followed by a birdcall heard in the flute. With these two melodies we find ourselves immersed in the forests and folklore of Bohemia; they also provide the building blocks for many of the symphony's later themes.

The second movement is more contemplative and quite serious in nature, with a stern outburst towards the end. The mood is broken by a gentle, folk-song-like tune that appears in different parts of the orchestra, at times catching the atmosphere of a village fête. Dvořák's third movement waltz is a graceful and voluptuously melancholic piece, interrupted by a sprightly trio. The final movement, however, is Dvořák's *pièce de résistance*, ushered in by a bright fanfare. This is a wild romp of a variation movement based on a march-like theme that sums up much of the symphony in its jolly (but also crookedly chromatic) lines. We expect the symphony to end in triumph; however, just before the end Dvořák turns inward for a moment of contemplation, as if quietly considering his achievements, before the jubilant final cadence. ■

DVOŘÁK ON LSO LIVE

Symphonies Nos 6–9

Sir Colin Davis conductor
£14.99



'A winning combination of Davis' heart-warming direction, the LSO's refulgent

virtuosity and seductive phrasing, and first-rate engineering'
Classic FM

Isolive.Iso.co.uk

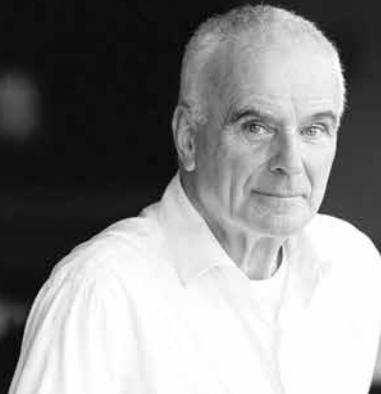
ANTONÍN DVOŘÁK IN ENGLAND

Dvořák was first invited to England in 1883 by the Royal Philharmonic Society. The composer travelled to London to conduct his *Stabat Mater* in the Royal Albert Hall on 13 March 1884, and conducted two further concerts at St James' Hall and the Crystal Palace. Dvořák's works were already known in England by this time – his *Slavonic Dances* and *Rhapsodies* as well as his Sixth Symphony had been conducted by August Manns between 1879 and 1882 – but for the British musical world this visit cemented Dvořák's reputation as one of the foremost Czech composers. This first set of performances gave rise to eight further visits to England, and a period free from the strain of financial difficulty for the composer.



London Symphony Orchestra
Living Music

LSO Discovery Summer 2016



LSO DISCOVERY SHOWCASE: PEACEMAKERS

Thu 16 Jun 2016 7.30pm, Barbican

with LSO On Track Foyer Takeover from 6.45pm

Tippett Five Spirituals from 'Child of Our Time'

Vaughan Williams Dirge for Two Veterans from
'Dona nobis pacem'

Karl Jenkins Healing Light – A Celtic Prayer from
'The Peacemakers'

Holst Jupiter from 'The Planets'

Howard Moody Vaishnava*

(world premiere, LSO Discovery commission)

Elim Chan conductor | **Howard Moody** conductor*

Francesca Chiejina, Bianca Andrew, Eduard

Mas Bacardit, Joan Miquel Muñoz Socias soloists

LSO On Track Next Generation*

LSO Community Choir

Guildhall School Orchestral Artistry Students

London Symphony Orchestra

**SIR PETER MAXWELL DAVIES'
THE HOGBOON CHILDREN'S OPERA**
Sun 26 Jun 2016 7pm, Barbican

Peter Maxwell Davies The Hogboon
(world premiere, LSO commission)

Berlioz Symphonie fantastique

Sir Simon Rattle conductor

LSO Discovery Choirs

London Symphony Chorus

Simon Halsey choral director

Guildhall School Musicians

London Symphony Orchestra

Karen Gillingham stage director

Rhiannon Newman Brown designer

Generously supported by David HS Hobbs

**SUMMER LSO DISCOVERY SHOWCASES
AT LSO ST LUKE'S**

Sun 19 Jun 2016 7pm

SOUNDHUB SHOWCASE

Music by LSO Soundhub composers **Yasmeen Ahmed,**
Ben Gaunt, Oliver Leith and **Lee Westwood,**
performed by LSO chamber ensembles.

Tue 19 Jul 2016 7pm

LSO BRASS ACADEMY SHOWCASE

Talented brass players from across the UK
showcase the results of a week of masterclasses
with LSO musicians.

Sun 31 Jul 2016 7.30pm

DIGITAL TECHNOLOGY GROUP CONCERT

An evening of music with members of the LSO St Luke's
Digital Technology Group and LSO musicians, curated
by LSO Soundhub composer James Moriarty.

The LSO wishes to thank the following organisations for their support: Sir Siegmund Warburg's Voluntary Settlement, Rothschild Charities Committee, Slaughter & May, The Barnett & Sylvia Shine No 2 Charitable Trust and LSO Patrons (LSO Sing); Mizuho, Clore Duffield Foundation, Hedley Foundation and LSO Friends (LSO On Track Next Generation); Help Musicians UK, Angus Allnatt Charitable Foundation and LSO Friends (Brass Academy); Finsbury Educational Foundation (Digital Technology Group); and the Esmée Fairbairn Foundation and Hinrichsen Foundation (LSO Soundhub).

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Daniel Harding Conductor



Principal Guest Conductor
London Symphony Orchestra

Music Director
Swedish Radio Symphony Orchestra

Music Partner
New Japan Philharmonic

Artistic Director
Ohga Hall

Conductor Laureate
Mahler Chamber Orchestra

DANIEL HARDING IN 2016/17

Sun 25 Sep 2016 7pm
Mahler Symphony No 4

Wed 15 Feb 2017 7.30pm
Rachmaninov Symphony No 2

Born in Oxford, Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berlin Philharmonic and made his debut with the Orchestra at the 1996 Berlin Festival.

From September 2016 he will become the Music Director of the Orchestre de Paris and will continue to carry out his roles as Music Director of the Swedish Radio Symphony Orchestra, Principal Guest Conductor of the London Symphony Orchestra and Music Partner of the New Japan Philharmonic. He is Artistic Director of the Ohga Hall in Karuizawa, Japan and was recently honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra. His previous positions include Principal Conductor and Music Director of the MCO (2003–11), Principal Conductor of the Trondheim Symphony (1997–2000), Principal Guest Conductor of Sweden's Norrköping Symphony (1997–2003) and Music Director of the Deutsche Kammerphilharmonie Bremen (1997–2003).

He is a regular visitor to the Vienna Philharmonic, Dresden Staatskapelle, Royal Concertgebouw, Berlin Philharmonic, the Bavarian Radio, Leipzig Gewandhaus and the Orchestra Filarmonica della Scala. Other guest conducting engagements have included the Munich Philharmonic, Orchestre National de Lyon, Oslo Philharmonic, London Philharmonic, Royal Stockholm Philharmonic, Santa Cecilia Orchestra of Rome, Orchestra of the Age of Enlightenment, Rotterdam Philharmonic, Frankfurt Radio Orchestra and the Orchestre des Champs-Élysées. US orchestras he has performed with include the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic and Chicago Symphony Orchestra.

His operatic experience includes Strauss' *Ariadne auf Naxos*, Mozart's *Don Giovanni* and *The Marriage of Figaro* at the Salzburg Festival with the Vienna Philharmonic, Britten's *The Turn of the Screw* and Berg's *Wozzeck* at the Royal Opera House, Covent Garden, Mozart's *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Munich, Mozart's *The Magic Flute* at the Wiener Festwochen and Berg's *Wozzeck* at the Theater an der Wien. Recent and future guest engagements include the world premiere of Olga Neuwirth's *Masaot/Clocks Without Hands* with the Vienna Philharmonic Orchestra in Vienna, Cologne and Luxembourg; a European tour with the Royal Concertgebouw Orchestra; and a return to the US to conduct the Los Angeles Philharmonic.

His recent recordings for Deutsche Grammophon, Mahler's Symphony No 10 with the Vienna Philharmonic Orchestra, and Orff's *Carmina Burana* with the Bavarian Radio Symphony Orchestra, have both won widespread critical acclaim. For Virgin/EMI he has recorded Mahler's Symphony No 4 with the Mahler Chamber Orchestra; Brahms' Symphonies Nos 3 and 4 with the Deutsche Kammerphilharmonie Bremen; Britten's *Billy Budd* with the London Symphony Orchestra (winner of a *Grammy Award* for best opera recording); Mozart's *Don Giovanni* and Britten's *The Turn of the Screw*, both with the Mahler Chamber Orchestra; works by Lutoslawski with Solveig Kringsborn and the Norwegian Chamber Orchestra; and works by Britten with Ian Bostridge and the Britten Sinfonia.

In 2002 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and in 2012 he was elected a member of The Royal Swedish Academy of Music.

Lisa Batiashvili

Violin



Lisa Batiashvili, *Musical America's* 2015 Instrumentalist of the Year, is this season's Artist-in-Residence with the Tonhalle-Orchester Zürich. Praised by audiences and fellow musicians for her virtuosity and 'profound sensitivity' (*Financial Times*), the Georgian violinist has developed long-term relationships with some of the world's leading orchestras, including the New York Philharmonic, with whom she was Artist-in-Residence last season.

Highlights in Lisa's 2015/16 season have included performances with the London Philharmonic Orchestra (under Yannick Nézet-Séguin), Orchestre de Paris (with Paavo Järvi), Vienna Philharmonic (with Esa-Pekka Salonen), and New York Philharmonic (with Semyon Bychkov), as well as a European tour with the Royal Stockholm Philharmonic Orchestra (with Sakari Oramo). She also performed in a series of recitals with Gautier Capuçon, Frank Braley, Valery Sokolov and Gérard Causse, celebrating the 100th anniversary of Henri Dutilleux's birth at the Wigmore Hall, London; Concertgebouw, Amsterdam; Musikverein, Vienna; Philharmonie 2, Paris; and Tonhalle Zürich. Later this month she will perform with the Berlin Philharmonic under Yannick Nézet-Séguin, including the annual open air concert at Waldbühne; and in July she returns to Berlin for another open air concert with Staatskapelle Berlin and Daniel Barenboim at the Bebelplatz.

Recent and forthcoming invitations include concerts at home and on tour with the Royal Concertgebouw Orchestra, Staatskapelle Dresden, Symphonieorchester des Bayerischen Rundfunks, Chamber Orchestra of Europe, Philadelphia Orchestra and Boston Symphony Orchestra. Last season Lisa performed with the Filarmonica della Scala and Staatskapelle Berlin (both under Daniel Barenboim), and Orchestra dell'Accademia

Nazionale di Santa Cecilia (with Sir Antonio Pappano). She and her husband, François Leleux, also premiered Thierry Escaich's Concerto for Violin and Oboe with the NDR Sinfonieorchester Hamburg and New York Philharmonic under Alan Gilbert, as part of her residencies with both orchestras.

Recording exclusively for Deutsche Grammophon, Lisa's most recent release is an album dedicated to works by JS and CPE Bach, featuring, among others, François Leleux, Emmanuel Pahud and Kammerorchester des Bayerischen Rundfunks. Earlier recordings include the Brahms Violin Concerto with Staatskapelle Dresden (under Christian Thielemann), also on DVD, and Shostakovich's Violin Concerto No 1 with Symphonieorchester des Bayerischen Rundfunks (with Esa-Pekka Salonen). She has also recorded the Beethoven, Sibelius and Lindberg concertos for Sony.

A student of Ana Chumachenko and Mark Lubotski, Lisa gained international recognition at the age of 16 as the youngest ever competitor in the Sibelius Competition. She has been awarded two ECHO Klassik awards, the MIDEM Classical Award, the Choc de l'année, the Accademia Musicale Chigiana International Prize, the Schleswig-Holstein Music Festival's Leonard Bernstein Award and the Beethoven-Ring.

Lisa lives in Munich and plays a Joseph Guarneri 'del Gesu' from 1739, generously loaned by a private collector.

London Symphony Orchestra

On stage

FIRST VIOLINS

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

SECOND VIOLINS

Thomas Norris
 Sarah Quinn
 Miya Väisänen
 David Ballesteros
 Matthew Gardner
 Julian Gil Rodriguez
 Belinda McFarlane
 William Melvin
 Iwona Muszynska
 Andrew Pollock
 Paul Robson

VIOLAS

Rachel Roberts
 Malcolm Johnston
 Anna Bastow
 Lander Echevarria
 Julia O'Riordan
 Robert Turner
 Heather Wallington
 Jonathan Welch
 Richard Holttum
 Caroline O'Neill

CELLOS

Tim Hugh
 Jennifer Brown
 Noel Bradshaw
 Eve-Marie Caravassilis
 Daniel Gardner
 Hilary Jones
 Amanda Truelove
 Miwa Rosso

DOUBLE BASSES

Rick Stotijn
 Colin Paris
 Patrick Laurence
 Matthew Gibson
 Thomas Goodman
 Joe Melvin
 Jani Pensola

FLUTES

Adam Walker
 Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Olivier Stankiewicz
 Rosie Jenkins

COR ANGLAIS

Christine Pendrill

CLARINETS

Andrew Murriner
 Chi-Yu Mo

BASS CLARINET

Laurent Ben Siimane

BASSOONS

Daniel Jemison
 Joost Bosdijk

HORNS

Tim Thorpe
 Jonathan Lipton
 Alexander Edmundson
 Meilyr Hughes
 Jocelyn Lightfoot

TRUMPETS

Martin Hurrell
 Gerald Ruddock

TROMBONES

Peter Moore
 James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Antoine Bedewi

PERCUSSION

Neil Percy
 David Jackson

HARPS

Bryn Lewis
 Emma Ramsdale

Your views

Inbox

SUN 22 MAY – BMW LSO OPEN AIR CLASSICS AT TRAFALGAR SQUARE



Sarah Owens Absolutely loved tonight's Tchaikovsky at #BMWLSOopenair! Quality #classicalmusic @londonsymphony



Leah Bae Had an amazing experience at #BMWLSOopenair. Thanks @londonsymphony and @BMW for using music to make London feel like such a special place.



Jacob C What an extraordinary performance. Thank you, such a joy! #BMWLSOopenair

SUN 29 MAY – SIR ANTONIO PAPPANO AND NIKOLAJ ZNAIDER



Chris Bush @londonsymphony Pappano Elgar 2 was fantastic tonight



Scarlett Serene beauty – #Beethoven violin concerto under the baton of #Pappano and the virtuosic performance of #LSO #Znaider



Amy Z @londonsymphony seduced the audience with Sir Antonio Pappano & @NikolajZnaider

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 Polonsky Foundation
 The Barbara Whatmore Charitable Trust
 The Idlewild Trust
 The Lefever Award.

London Symphony Orchestra
Barbican
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Registered charity in England No 232391

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

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Print Cantata 020 3651 1690

Advertising Cabbell Ltd 020 3603 7937