

LSO

# MUSSORGSKY

Thursday 10 October 2019 7.30-9.35pm  
Barbican

LSO SEASON CONCERT  
PICTURES AT AN EXHIBITION

**Mussorgsky arr Liadov**

Prelude to 'Sorochintsy Fair'

**Rachmaninov** Piano Concerto No 2

*Interval*

**Mussorgsky arr Ravel**

Pictures at an Exhibition

**Alain Altinoglu** conductor

**Simon Trpčeski** piano

RECOMMENDED BY  
CLASSIC *fm*

**barbican**  
Resident Orchestra

**London Symphony Orchestra**

# Welcome



 warm welcome to this evening's LSO concert, where we are joined by Alain Altinoglu, returning to the Barbican stage for the first time since his LSO conducting debut two years ago in 2017. Tonight's programme includes a trio of Russian works, opening with Anatol Liadov's arrangement of Mussorgsky's Prelude to *Sorochintsy Fair*, based on Nikolai Gogol's short stories inspired by Ukrainian village life. We are delighted to be joined by Simon Trpčeski then for Rachmaninov's Second Piano Concerto.

Mussorgsky's *Pictures at an Exhibition*, originally written for piano and later orchestrated by Maurice Ravel, concludes the concert. In 1922 the LSO gave the UK premiere of this arrangement (then titled *The Paintings from the Picture Show*),

conducted by Serge Koussevitzky, who was responsible for commissioning the orchestration from Ravel.

This evening's concert is recommended by Classic FM. I would like to take this opportunity to thank them for their continued support of the LSO.

I hope you enjoy the concert and that you are able to join us again soon. On Thursday 31 October LSO Principal Guest Conductor Gianandrea Noseda conducts Shostakovich's Sixth Symphony in the first concert of this season's Russian Roots series. As we celebrate 20 years of LSO Live, the performance will also be captured for his continuing Shostakovich symphony cycle on the label.

**Kathryn McDowell CBE DL**  
Managing Director

# Latest News

## WATCH THE LSO ON YOUTUBE

The LSO's 2019/20 season opening concert with Sir Simon Rattle on Saturday 14 September was filmed and streamed on the LSO's YouTube channel on Saturday 21 September, where the video is available to watch back for 90 days after the premiere. The all-British programme featured the world premiere of Emily Howard's *Antisphere*, Colin Matthews' Violin Concerto with soloist Leila Josefowicz and Walton's Symphony No 1.

▷ [youtube.com/lsolive](https://www.youtube.com/lsolive)

## CELEBRATING 20 YEARS OF LSO LIVE

Twenty years ago the LSO became the first orchestra to start its own record label, LSO Live. To celebrate, we have launched a new initiative to bring the themes of our 2019/20 season to Apple Music via a series of artist-curated radio programming and playlists.

▷ [Isolive.co.uk](https://www.isolive.co.uk)  
▷ [applemusic.com/lsolive](https://www.apple.com/lsolive)

## WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome the groups attending tonight's concert.

**University of North Carolina  
St Alban's High School for Girls  
Gerrards Cross Community Association  
Adele Friedland & Friends  
Linda Diggins & Friends**

*Please ensure all phones are switched off. Photography and audio/video recording are not permitted during the performance.*

# Tonight's Concert In Brief



ussian music rich in melody and storytelling fills the programme tonight. In the first of two works by Mussorgsky, the composer takes inspiration from a collection of short stories to create a comic opera imbued with folk touches and superstition. The opera in its entirety was left unfinished at the time of Mussorgsky's death in 1881, prompting a smattering of subsequent edits and orchestrations to make the work performable. Liadov's arrangement of the Prelude, performed tonight, is evocative of summer days in a Ukrainian village.

In 1897, Rachmaninov premiered his First Symphony, only to be greeted by derision from critics. Several years later, his Second Piano Concerto reinstated his reputation as a world-class composer. The bell-like tolls of the creeping introduction build a palpable tension before the orchestra launches into the characterful main theme. The whole work oozes passion and emotion, with piano writing in turn both intimate and fiery, before an ominous sense of foreboding gives way to the concerto's triumphant climax.

We return to Mussorgsky to close the programme. Perhaps his most famous work, *Pictures at an Exhibition* depicts the composer's tour of an exhibition organised

in memory of his dear friend and artist Victor Hartmann. This evocative musical portraiture reverberates with the tone of ten of Hartmann's paintings, featuring (among other imagery) chirping chicks in the woodwind and echoey catacombs in the brass.

## PROGRAMME CONTRIBUTORS

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

**Andrew Stewart** is a freelance music journalist and writer. He is the author of *The LSD at 90*, and contributes to a wide variety of specialist classical music publications.

**Andrew Huth** is a musician, writer and translator who writes extensively on French, Russian and Eastern European music.

# Coming Up

Sunday 20 October  
Barbican

7pm

## JANÁČEK & DVOŘÁK

**Janáček** Ballad of Blaník  
**Dvořák** The Golden Spinning Wheel  
**Janáček** Glagolitic Mass  
(1927 version, ed Paul Wingfield)

**Kazushi Ono** conductor  
**Lucie Vagenknechtová** soprano  
**Lucie Hilscherová** alto  
**Aleš Briscein** tenor  
**Jan Martiník** bass  
**London Symphony Chorus**  
**Simon Halsey** chorus director

Friday 25 October  
LSO St Luke's

1pm

## BEETHOVEN & TIPPETT

**Tippett** Sonata for Four Horns  
**Beethoven** Septet Op 20

LSO Ensembles

Recorded for future broadcast by BBC Radio 3

Thursday 31 October  
Barbican

7.30pm

## SHOSTAKOVICH SIXTH SYMPHONY

**Britten** Four Sea Interludes and Passacaglia from 'Peter Grimes'  
**Prokofiev** Piano Concerto No 2  
**Shostakovich** Symphony No 6

**Gianandrea Noseda** conductor  
**Denis Matsuev** piano

Thursday 14 November  
Barbican

7.30pm

## TCHAIKOVSKY VIOLIN CONCERTO

**Michael Tilson Thomas** Agnegram  
**Tchaikovsky** Violin Concerto  
**Prokofiev** Symphony No 5

**Michael Tilson Thomas** conductor  
**Nicola Benedetti** violin

6pm Barbican  
LSO Platforms: Guildhall Artists  
Free pre-concert recital

# Modest Mussorgsky Prelude to 'Sorochintsy Fair' 1874–80 arr Anatol Liadov 1903 / note by David Nice



Having finally seen something along the lines of his much-expanded *Boris Godunov* reach the stage of St Petersburg's Mariinsky Theatre in early 1874, and labouring over an even more taxing historical drama, *Khovanshchina*, the 35-year-old Mussorgsky needed a break from what he called 'the heavyweights'. The choice, Gogol's merry/quasi-supernatural tale *Sorochintsy Fair* from the Ukrainian rustic collection *Evenings on a Farm Near Dikanka* ▶, proved no lighter a task than any other of Mussorgsky's unfinished projects (in 1868, he had abandoned a project to set Gogol's play *The Marriage* after the first act).

Left similarly uncompleted, along with *Khovanshchina*, at his untimely death seven years later, *Sorochintsy Fair* offered too much excellent material along the lines of *Boris Godunov*'s prose inn scene to be left in sketch form. César Cui, Mussorgsky's old colleague in the circle of nationalist composers known as 'the Five' or 'mighty little heap', completed a version in 1915, Nikolay Tchernin another in 1923 and Vissarion Shebalin a third in 1931 – the one most rewardingly performable today. Back in 1903, Anatol Liadov, the exquisite miniaturist whom Stravinsky later described as a 'short-winded, pianissimo' composer, had undertaken the orchestration of set pieces, including the introduction.

Most familiar are the *Gopak* or rustic dance and the tenor hero Gritsko's nightmare – superfluous to the drama, but a magnificent reworking with chorus of *Night on the Bare Mountain*, best-known in Rimsky-Korsakov's purely orchestral version (the shepherd's theme on awakening cued the opening of Stravinsky's *The Rite of Spring*).

As Rimsky-Korsakov noted in his magnificent autobiography, Mussorgsky had orchestrated the Prelude himself, but Korsakov's amanuensis Vasily Yastrebtsev notes how the master found much of it too gauche. In Liadov's arrangement, the pastoral woodwind at the start begin to evoke Gogol's opening apostrophe to 'a hot summer day in the Ukraine', but quickly melt into the lovely theme of soprano Parasia's first arietta before a bout of fairground dancing. □

## ▶ EVENINGS ON A FARM NEAR DIKANKA

Nikolai Gogol (1809–52) published his collection of short stories in book form at the age of just 22. Though this was not his first work, this publication earned Gogol his fame, and he went on to become a prominent figure in Russia's literary circle.

Born and raised in Ukraine, Gogol's early memories and pictures of village life informed *Evenings on a Farm Near Dikanka*, and as such, the stories are rich in folklore, superstition and village culture. He even asked his mother to write down descriptions of old customs and stories.

## ▶ MUSSORGSKY ON LSO LIVE



**Tchaikovsky Symphony No 4**  
**Mussorgsky arr Ravel**  
Pictures at an Exhibition

**Gianandrea Noseda** conductor

'Bold, a performance of hot blood and obsessive thoughts.'  
*The Times* (Symphony No 4)

'Philip Cobb's trumpet was devilish.'  
*Classical Source* (Pictures at an Exhibition)

Available to purchase in the Barbican Shop,  
at [isolive.co.uk](https://www.isolive.co.uk), on iTunes and Amazon,  
or to stream on Spotify and Apple Music.

# Modest Mussorgsky in Profile 1839–81 / profile by Andrew Stewart



**M**odest Mussorgsky was born in Karevo, the youngest son of a wealthy landowner. His mother gave him his first piano lessons at the age of six, and his musical talent was encouraged at the Cadet School of the Guards in St Petersburg, where he began to compose (despite having no technical training).

In 1857 he met Balakirev, whom he persuaded to teach him, and shortly afterwards he began composing in earnest. The following year Mussorgsky suffered an emotional crisis and resigned his army commission, but returned soon afterwards to his studies. He was, however, plagued by nervous tension, and this, combined with a crisis at the family home after the emancipation of the serfs in 1861, stalled his development quite severely. By 1863, though, he was finding his true voice, and he began to write an opera (never completed) based on Flaubert's *Salammô*. At this time he was working as a civil servant and living in a commune with five other young men passionate about art and philosophy, where he established his artistic ideals.

In 1865 his mother died; this probably caused his first bout of alcoholism. His first major work, *Night on the Bare Mountain*, was composed in 1867, the

same year his government position was declared 'supernumary', a form of *de facto* redundancy. Despite the associated loss of earnings, his artistic life developed decisively when he was referred to the *kuchka* (The Five), a group of Russian composers centred around Mily Balakirev. Soon afterwards, fired by the ideas discussed in his new artistic circle, he began his opera *Boris Godunov*, which he first completed in 1869 whilst working at the Forestry Department, and continued to revise for several years. He started work on another major work, *Khovanshchina*, a little while later.

The first production of *Boris Godunov* in 1874 would prove to be the peak of Mussorgsky's career. The Balakirev circle had begun to disintegrate and he drifted away from his old friends. In a letter to Vladimir Stasov he described how bitterly he felt, writing that 'the Mighty Handful has degenerated into soulless traitors.' Around the same time Mussorgsky's friend Victor Hartmann (whose exhibition would inspire *Pictures*) died and his roommate Golenischev-Kutuzov moved away. For a time he maintained his creative output but now divested of many of his former friends, Mussorgsky resumed drinking heavily. By 1880 he was forced to leave government employ and became destitute. Despite financial support from

a few remaining friends, he lapsed still further, desperately declaring to one there was 'nothing left but begging'. He was eventually hospitalised in February 1881 after suffering a bout of alcoholic epilepsy. During a brief respite, around the date of his 42nd birthday, Repin painted his famous portrait of the composer (pictured left), but within two weeks of the sitting, Mussorgsky would be dead. □

# Sergei Rachmaninov Piano Concerto No 2 in C minor Op 18 1900–01 / note by Andrew Huth

- 1 **Moderato**
- 2 **Adagio sostenuto – Più animato – Tempo I**
- 3 **Allegro scherzando**

Simon Trpčeski piano

The Second Piano Concerto was the major work marking Rachmaninov's return to composition after the period of silence and self-doubt that followed the failure of his **First Symphony** in 1897. He wrote the second and third movements quickly in the summer of 1900, but ran into problems with the first movement and rather surprisingly he was persuaded by his cousin, the pianist and conductor Alexander Siloti, to give a public performance of the concerto in its incomplete form – surely a risky venture for a composer so sensitive to criticism. The success of the two completed movements at a Moscow concert in December 1900 did much to re-establish Rachmaninov's self-confidence, and the premiere of the completed concerto followed on 27 October 1901.

Each of the concerto's three movements begins with an idea which leads subtly into the main theme. In the first movement it is the magical wide-spread piano chords, increasing in intensity until they plunge into

The lasting image is that of piano and orchestra playing together ... the two elements are blended in an ever-changing symphonic texture.

a great surging string melody. Here, as throughout the concerto, the lasting image is that of piano and orchestra playing together; for despite all the virtuosity demanded of the soloist, the piano is rarely heard alone, and the two elements are blended in an ever-changing symphonic texture.

In the slow movement, after a hushed string introduction, it is the sound of piano and solo wind instruments that sets the mood, the varied textures masking the close relationships between the themes of the first two movements. The introduction to the finale hints at a march, but what emerges after the opening orchestral gestures and a brief piano cadenza is more in the nature of a vigorous dance which alternates with a long, vocal melody closely related to the big tune of the first movement.

The Second Piano Concerto quickly became one of the most popular works in the repertory. The piano writing draws on all the resources of a late-Romantic keyboard

style, ranging from dazzling bravura to confessional intimacy. Rachmaninov always maintained that the difficulties of the Second Concerto were just as great as those of the formidable Third, composed nine years later, but were of a different order: it is not a question of the technique needed to master the notes, but of judging the exact sonority and weight of the notes in different registers to produce the gradations of tone that made the composer's own performances so outstanding. □

## ▷ RACHMANINOV'S FIRST SYMPHONY

The premiere of Rachmaninov's First Symphony in 1897 was disastrous and the piece was poorly received. One critic wrote, 'This music leaves an evil impression with its broken rhythms, obscurity and vagueness of form, meaningless repetition of the same short tricks, the nasal sound of the orchestra, the strained crash of the brass, and above all its sickly perverse harmonisation ...' Rachmaninov walked out of the performance early and was crushed by the overwhelmingly negative response. Nikolai Rimsky-Korsakov told him, 'Forgive me, but I do not find this music at all agreeable!'

Rachmaninov's Second Piano Concerto opened to great critical acclaim, reaffirming his status as a world-class composer and saving his career.

Interval – 20 minutes

There are bars on all levels.

Visit the **Barbican Shop** to see our range of Gifts and Accessories.

# Sergei Rachmaninov in Profile 1873–1943 / by Andrew Stewart



‘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*.

Although Sergei’s father squandered much of the family inheritance, he at first invested in his son’s musical education, helping the boy win a scholarship for the St Petersburg Conservatory. Further disasters at home hindered his progress and he moved to study in Moscow, where he was 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. □

## LSO DISCOVERY

Sunday 27 October 2.30pm  
Barbican

### FAMILY CONCERT

*Suitable for 7- to 12-year-olds*

12–2.15pm Barbican Foyers  
Free Family Workshops

RECOMMENDED BY  
CLASSIC FM

Sunday 24 November 10–10.45am  
LSO St Luke’s 11.30am–12.15pm

### MUSICAL STORYTELLING

*For under-5s*

LSO musicians retell a popular children’s story through music. Dance and sing your way through the concert as the instruments bring the tale to life.

[Iso.co.uk/discovery](http://Iso.co.uk/discovery)

# Modest Mussorgsky Pictures at an Exhibition 1874 arr Maurice Ravel 1922 / note by Andrew Huth

- 1 Promenade
- 2 Gnomus
- 3 Promenade
- 4 Il vecchio castello
- 5 Promenade
- 6 Tuileries (Dispute d'enfants après jeux)
- 7 Bydło
- 8 Promenade
- 9 Ballet of the Unhatched Chicks
- 10 Samuel Goldenberg and Schmuÿle
- 11 Limoges: Le marché (La grande nouvelle) -
- 12 Catacombae (Sepulchrum romanum) - Cum mortuis in lingua morta
- 13 The Hut on Hen's Legs (Baba Yaga) -
- 14 The Great Gate of Kiev

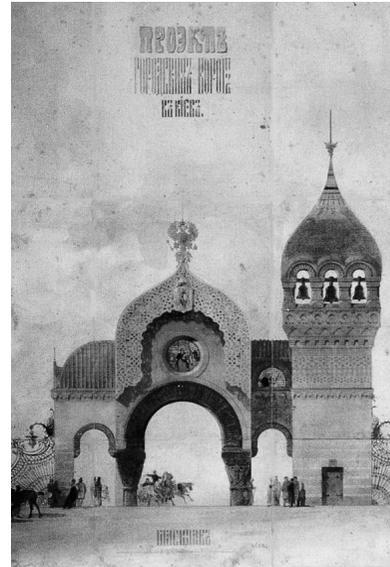


Victor Hartmann's promising career as an architect, painter, illustrator and designer was cut short by his death at the age of 39 in 1873. In February 1874 there was a memorial exhibition of his work in St Petersburg, and this was the stimulus for Mussorgsky to compose his piano suite *Pictures at an Exhibition* to the memory of his dead friend.

The Hartmann exhibition contained 400 items. Only a quarter of them have survived, and of these only six relate directly to Mussorgsky's music. Among the lost works are the inspirations behind *Gnomus*, *Bydło*, *Tuileries*, *Il vecchio castello* and *Limoges*. This hardly matters, though, because Mussorgsky's imagination goes far beyond the immediate visual stimulus. It tells us little about the music to learn that the half-sinister, half-poignant *Gnomus* was inspired by a design for a nutcracker (you put the nuts in the gnome's mouth), or that *Baba Yaga* was a harmless and fussy design for a clock, hard to connect with Mussorgsky's powerful witch music. *Goldenberg* and *Schmuÿle* are actually two separate drawings; their dialogue is entirely the composer's own invention.

Mussorgsky, a song composer of genius, could sum up a character, mood or scene in

brief, striking musical images, and this is what he does in *Pictures*. The human voice is never far away: *Bydło*, a picture of a lumbering ox-cart, and *Il vecchio castello* (The Old Castle) could well be songs; some of the Promenades and [The Great Gate of Kiev](#) suggest the choral tableaux in his operas; in *Tuileries* we hear the cries of children playing and in *Limoges* the squabbling of market-women.



▷ Victor Hartmann's sketch for a city gate in Kiev

*Pictures* might have been just a loose collection of pieces, but Mussorgsky in fact devised something far more complex and interesting. The *Promenade* that links the pictures is, on one level, a framing device, representing the composer (or perhaps the listener) walking around the exhibition. Sometimes he passes directly from one picture to another without reflection. Sometimes he is lost in thought. On one occasion, he seems to be distracted by seeing something out of the corner of his eye (the false start to the Ballet of the Unhatched Chicks), and turns to look more closely. *Cum mortuis* is not itself a picture, but represents the composer's reflections on mortality after seeing the drawing of Hartmann and two other figures surrounded by piles of skulls in the Paris catacombs. The composer is also drawn personally into the final picture as the *Promenade* emerges grandly from the texture of *The Great Gate of Kiev*.

Although Mussorgsky must have played *Pictures* to his friends, there is no record of any public performance until the 20th century. It was indeed only after the success of Ravel's orchestration (heard in tonight's concert) that performances of the piano version became at all common. The piano writing of *Pictures* is often said to be

unidiomatic, and Mussorgsky certainly never cared for conventional beauty of sound or pianistic virtuosity for its own sake. There are aspects of the texture that are hard to bring off successfully, such as the heavy chordal style of some sections, tricky repeated notes and sustained tremolos. But these are all part of Mussorgsky's desired effect.

*Pictures at an Exhibition* has been subjected to many arrangements, but none so brilliant as Ravel's, which was commissioned by the Russian conductor Serge Koussevitzky, and first performed by him in 1922. Ravel was already a great enthusiast for the music of Mussorgsky, and had collaborated with Stravinsky on orchestrating parts of his opera *Khovanshchina* for Diaghilev's Paris performances in 1913. With *Pictures* there are only three major differences between Ravel's orchestration and the piano original, which he knew only from Rimsky-Korsakov's 1886 edition: the omission of a *Promenade* after *Goldenberg and Schmuyle*; the addition of extra bars in the finale; and the dynamics of *Bydlo*, which Mussorgsky marked to begin loudly, not with a slow crescendo.

Ravel's orchestral colours and techniques are far more elaborate than anything that Mussorgsky might ever have conceived, so his work must be considered more a free

interpretation than a simple transcription. Some of his choices of instrumentation for solo passages are unforgettable: the opening trumpet, for example, or the alto saxophone in *Il vecchio castello* and the tuba in *Bydlo*. Even more remarkable is the range of colour that Ravel achieves, and the way in which the essence of the music is faithfully reproduced while the original piano textures are presented in an altogether different sound medium. Ravel and Mussorgsky could hardly have been more different as men and as composers, but *Pictures at an Exhibition* has justly become famous as a collaboration between two great creative minds. □



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Thursday 31 October 2019 7.30pm

Britten, Prokofiev &  
Shostakovich Symphony No 6

Denis Matsuev piano

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Sunday 3 November 2019 7pm

Rimsky-Korsakov, Prokofiev &  
Tchaikovsky Symphony No 5

Denis Matsuev piano

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Thursday 28 November 2019 7.30pm

Rimsky-Korsakov, Bruch Violin  
Concerto & Tchaikovsky

Janine Jansen violin

Recommended by Classic FM

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Thursday 5 December 2019 7.30pm

Tchaikovsky & Shostakovich  
'Leningrad' Symphony

Khatia Buniatishvili piano

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Thursday 30 January 2020 7.30pm

Prokofiev, Mozart Violin Concerto No 3,  
Mussorgsky & Shostakovich

Christian Tetzlaff violin

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Sunday 9 February 2020 7pm

Prokofiev, Mussorgsky &  
Shostakovich Symphony No 9

Roman Simovic violin

[Iso.co.uk/201920](http://Iso.co.uk/201920)

# Alain Altinoglu conductor



**H**aving held the position of Music Director of the Théâtre Royal de la Monnaie since January 2016, Alain Altinoglu has earned widespread recognition for his extraordinary leadership, which has inspired riveting performances. Opera productions that Altinoglu will conduct in the 2019/20 season in Brussels include Strauss' *Der Rosenkavalier*, Offenbach's *Les Contes d'Hoffmann*, as well as the world premiere of Pascale Dusapin's *Macbeth Underworld*.

Alain Altinoglu regularly conducts such distinguished orchestras as the Vienna Philharmonic, Berlin Philharmonic, Symphonieorchester des Bayerischen Rundfunks, Cleveland Orchestra, Philadelphia Orchestra, Russian National Orchestra, Orchestre symphonique de Montréal, Philharmonia Orchestra, Royal Stockholm Philharmonic Orchestra, Sächsische Staatskapelle Dresden, Rundfunk-Sinfonieorchester Berlin, Deutsches Symphonie-Orchester Berlin, Tonhalle-Orchester Zürich, as well as all the major Parisian orchestras.

Highlights of the 2019/20 season include debuts with the Royal Concertgebouw Orchestra Amsterdam, NDR Elbphilharmonie Orchester Hamburg and Finnish Radio Symphony Orchestra. Altinoglu conducts the

Orchestre National de France in the annual Concert de Paris on Bastille Day, broadcast to millions across the globe. He appears twice with the hr-Sinfonieorchester Frankfurt, as well as returning to the Orchestre de Paris, Chicago Symphony Orchestra, Boston Symphony Orchestra with Altinoglu's own arrangement of Debussy's *Pelléas et Mélisande Suite*, Danish National Symphony Orchestra and Wiener Symphoniker at the prestigious Musikverein.

A regular guest at the world's leading opera houses, Altinoglu appears at the Metropolitan Opera New York, Royal Opera House London Covent Garden, Wiener Staatsoper, Opernhaus Zürich, the Teatro Colón Buenos Aires, Deutsche Oper Berlin, Staatsoper Unter den Linden, the Bayerische Staatsoper München and all three opera houses in Paris. He has also appeared at the festivals in Bayreuth, Salzburg, Orange and Aix-en-Provence.

Alongside his conducting, Altinoglu maintains a strong affinity with the Lied repertoire and regularly performs with mezzo-soprano Nora Gubisch. Altinoglu has released audio recordings for Deutsche Grammophon, Naïve, Pentatone and Cascavelle. DVD productions of Honegger's *Jeanne d'Arc au bûcher* (Accord),

Wagner's *Der fliegende Holländer* (DG), Rimsky-Korsakov's *The Golden Cockerel*, Tchaikovsky's *Iolanta* and *The Nutcracker*, and Debussy's *Pelléas et Mélisande* (BelAirClassiques) have also been released to critical acclaim.

Born in Paris, Alain Altinoglu studied at the Conservatoire National Supérieur de Musique de Paris where he now teaches the conducting class. □

# Simon Trpčeski piano



**S**imon Trpčeski performs with orchestras such as the Concertgebouworkest, Russian National Orchestra, WDR Sinfonieorchester, Orchestre National de France, New York Philharmonic, China Philharmonic and Sydney Symphony Orchestras. He regularly gives solo recitals in cultural capitals like New York, Paris, Munich, Prague, São Paulo, Sydney, Beijing, Tokyo and London where he was recently Artist in Residence at Wigmore Hall. He performs at prestigious festivals including Verbier, Bergen, the Baltic Sea Festival and the BBC Proms.

During the 2019/20 season Trpčeski will return to European orchestras such as the Tonhalle-Orchester Zürich, Tonkünstler-Orchester Niederösterreich, The Royal Danish Orchestra, Orchestre Philharmonique de Monte-Carlo, Tampere Philharmonic Orchestra, Orquesta Sinfónica de Galicia and Royal Scottish National Orchestra. He appears several times in Germany, with performances including Brahms' Piano Concerto No 1 with the Staatskapelle Weimar, Beethoven's Piano Concerto No 5 with the Stuttgarter Philharmoniker and Rachmaninov's Second Piano Concerto with the Orchester der Deutschen Oper Berlin under Juraj Valčuha. Further afield, he returns to the Detroit Symphony Orchestra and St Louis Symphony Orchestra.

Trpčeski tours Australia appearing with the Melbourne Symphony Orchestra, West Australian Symphony Orchestra, Tasmanian Symphony Orchestra and in recital. Further solo recitals include dates at London's Barbican Centre, National Concert Hall Dublin, in Belgium, Puerto Rico, Singapore and at Auditorium de Radio France, Paris.

He is a committed chamber musician and appears in recital this season with Daniel Müller-Schott, in Frankfurt, Heidelberg and at Maribor Festival. His folk project *Makedonissimo*, devised with composer Pande Shahov, celebrates the music and culture of his native Macedonia. The band appears this season in Romania and Canada, and will tour Australasia in the 2020/21 season.

Trpčeski has recorded prolifically. His next release, a disc of solo Russian repertoire for Onyx Classics, will appear in autumn 2019. His first recording (EMI, 2002) received Editor's Choice and Debut Album at the *Gramophone* Awards. In 2010 and 2011, his interpretations of Rachmaninov's complete concertos were recognised by Classic FM, and received *Gramophone* Editor's Choice and Diapason d'or accolades. His recording for Onyx Classics of Prokofiev's Piano Concertos Nos 1 and 3 again won him the Diapason d'or in September 2017.

With the special support of KulturOp – Macedonia's leading cultural and arts organisation – Trpčeski works regularly with young musicians in Macedonia to cultivate the country's next generation of artists. Born in Macedonia, Trpčeski studied with Boris Romanov. He was previously a BBC New Generation Artist and was honoured with the Royal Philharmonic Society Young Artist Award in 2003. □

# London Symphony Orchestra on stage tonight

## Leader

Roman Simovic

## First Violins

Clare Duckworth  
Ginette Decuyper  
Laura Dixon  
Gerald Gregory  
Maxine Kwok-Adams  
Elizabeth Pigram  
Claire Parfitt  
Colin Renwick  
Sylvain Vasseur  
Rhys Watkins  
Julian Azkoul  
Richard Blayden  
Lyrit Milgram  
Mariam Nahapetyan  
Erzsebet Racz

## Second Violins

Julian Gil Rodriguez  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
Matthew Gardner  
Naoko Keatley  
Alix Lagasse  
Belinda McFarlane  
Csilla Pogany  
Paul Robson  
Eleanor Fagg  
Hazel Mulligan  
Greta Mutlu  
Patrycja Mynarska

## Violas

Rebecca Jones  
Gillianne Haddow  
Malcolm Johnston  
German Clavijo  
Julia O'Riordan  
Michelle Bruil  
Ilona Bondar  
Anna Grown  
Nancy Johnson  
Heather Wallington  
Jill Valentine  
Richard Cookson

## Cellos

Rebecca Gilliver  
Alastair Blayden  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Laure Le Dantec  
Louise McMonagle  
Joel Siepmann  
Victoria Simonsen  
Peteris Sokolovskis

## Double Basses

David Desimpelaere  
Colin Paris  
Patrick Laurence  
Thomas Goodman  
Joe Melvin  
José Moreira  
Benjamin Griffiths  
Simo Väisänen

## Flutes

Anna Wolstenholme  
Julian Sperry

## Piccolo

Patricia Moynihan

## Oboes

Juliana Koch  
Maxwell Spiers

## Cor Anglais

Christine Pendrill

## Clarinets

Han Kim  
Chi-Yu Mo

## Bass Clarinet

Duncan Gould

## Saxophone

Kyle Horch

## Bassoons

Rachel Gough  
Lawrence O'Donnell

## Contra Bassoon

Dominic Morgan

## Horns

Nicholas Korth  
Angela Barnes  
Alexander Edmondson  
Michael Kidd  
James Pillai

## Trumpets

Philip Cobb  
Niall Keatley  
Daniel Newell  
Paul Mayes

## Trombones

Rebecca Smith  
James Maynard

## Bass Trombone

Paul Milner

## Tuba

Ben Thomson

## Timpani

Nigel Thomas

## Percussion

Sam Walton  
David Jackson  
Tom Edwards  
Paul Stoneman  
Oliver Yates  
Matthew Farthing

## Harp

Lucy Wakeford  
Imogen Barford

## Celeste

Elizabeth Burley

## LSO String Experience Scheme

Since 1992, the LSO String Experience Scheme has enabled young string players from the London music conservatoires at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

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