

LSO

London Symphony Orchestra
Living Music



Tuesday 11 & Wednesday 12 July 2017
7.30pm
Barbican Hall

AN IMAGINARY ORCHESTRAL JOURNEY

Wagner Prelude and Liebestod from
'Tristan and Isolde'

Bartók Piano Concerto No 2

INTERVAL

Haydn An imaginary orchestral journey

Sir Simon Rattle conductor
Denis Kozhukhin piano

Concert finishes approx 10pm

12 July supported by LSO Music Director Donors

Supported by Reignwood



12 July broadcast live on BBC Radio 3 and
recorded for future broadcast on Sky Arts

BBC
RADIO



sky ARTS

London's Symphony Orchestra

barbican

Resident
Orchestra

Welcome Kathryn McDowell



Welcome to the final concerts of the LSO's 2016/17 season. We are delighted to be joined by Sir Simon Rattle, who will take up the position of Music Director of the LSO in September. We look forward to seeing his vision for the Orchestra realised over the coming seasons. We are also joined by Denis Kozhukhin, who makes his debut with the Orchestra. The LSO is grateful to him for stepping in to perform in place of Lang Lang, who was forced to withdraw from the concerts owing to continued physical therapy required on his left arm. We wish him a speedy recovery.

The programme opens with the Prelude and Liebestod from Wagner's opera *Tristan and Isolde* before Bartók's notoriously demanding Piano Concerto No 2. We close with *An imaginary orchestral journey*, an intriguing sequence of excerpts from the music of Haydn, devised by Sir Simon Rattle.

Thank you to our media partners, BBC Radio 3 and Sky Arts, who are recording the concert on 12 July for live and future broadcast. A warm welcome and thanks to our Principal Partner Reignwood and their guests who join us this evening. We also welcome our Music Director Donors and thank them for their support of the concert on 12 July.

I hope that you enjoy the concert, and that you will be able to join us again. I would like to thank our audience members for their support over the 2016/17 season, and look forward to seeing you all again in September for our celebratory series, *This is Rattle*.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

NEW OPPORTUNITIES FOR EARLY-CAREER COMPOSERS

Applications have re-opened for our flagship composer programme – LSO Soundhub – which provides a flexible environment for four composers annually to develop their work with access to vital resources, state-of-the-art equipment and professional support. We are very grateful to Susie Thomson for generously supporting LSO Soundhub from September 2017.

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

iso.co.uk/composers

A WARM WELCOME TO TONIGHT'S GROUPS

Groups of 10+ receive a 20% discount on standard tickets to LSO concerts, plus other exclusive benefits.

On Tuesday 11 July we are delighted to welcome:

Gerrards Cross Community Association
Hertford U3A
Redbridge & District U3A

On Wednesday 12 July we are delighted to welcome:

Mrs Adele Friedland and Friends

iso.co.uk/groups

LSO St Luke's

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LSO

Richard Wagner (1813–83)

Prelude and Liebestod from 'Tristan and Isolde' (1854–63)

PROGRAMME NOTE WRITER

GEORGE HALL writes widely on classical music, including for *The Guardian*, *BBC Music Magazine* and *Opera*.

First performed in Munich in 1865, Wagner's opera *Tristan and Isolde* belongs to the small category of works that can genuinely be said to have changed musical history. In this intense exploration of a love between two individuals that achieves a transcendent level, and can only be consummated in death, he represented the heights and depths of his central characters' inner feelings in music that reaches an unprecedented level of chromaticism – that is, using notes outside the main key of any given section. The result is to undermine the individual key to the point where it ceases to have any real solidity.

Beyond its historical position, *Tristan and Isolde* was an exceptional achievement in its own right. Wagner started sketching his score in 1854, when in exile in Switzerland from his criminal revolutionary activities in Germany. It was inspired partly by his love for Mathilde Wesendonck, the wife of a Zurich silk-merchant who was supporting him financially at this period. But by the time of its 1865 Munich premiere, Wagner was involved with Cosima von Bülow, daughter of another supporter, Franz Liszt, and wife of the conductor of that first performance, Hans von Bülow. She left her husband the following year and became Wagner's second wife in 1870.

The opera also left a lasting impression on figures outside the world of music. The philosopher **FRIEDRICH NIETZSCHE** called it the 'true *opus metaphysicum* of all art', writing that 'I am still looking for a work with as dangerous a fascination, with as terrible and sweet an infinity as *Tristan* – I look through the arts in vain.' He wrote elsewhere, 'I simply cannot bring myself to remain critically aloof from this music; every nerve in me is a-twitch, and it has been a long time since I had such a lasting sense of ecstasy.'

'It dwarfs every other creation save perhaps [Beethoven's] Ninth. The glorious shape of the whole, the perfect orchestration: sublime idea of it and the gigantic realisation of the idea. He is master of us all.'

Benjamin Britten writing in his diary after attending a performance of *Tristan and Isolde* in 1933

From a historical perspective, this was a highly influential procedure – it would lead to an increased use of chromaticism in the works of many other composers, and eventually to the dissolution of tonality (or key structure), to atonality (or the absence of key), to the twelve-note system of Schoenberg, and other far-reaching developments.

During the course of the opera the Cornish knight Tristan and the Irish princess Isolde take a potion which they believe will lead to their deaths, but which instead is a love potion that allows them to admit feelings for each other that they have had to deny hitherto. Once released, the impact of these feelings devastates their lives and those of others.

Wagner originally gave the title 'Liebestod', or love-death, to the opera's prelude, but it subsequently became attached to the closing section of the work, in which Isolde describes the dead Tristan rising up before her and their final attainment of a mystical union beyond earthly existence. What we now call the *Liebestod* Wagner actually referred to as the 'Verklärung', or Transfiguration. He himself brought the two pieces together to form a concert work that distils the essence of the opera they begin and end. ■

Béla Bartók (1881–1945)

Piano Concerto No 2 in G major BB 101 (1930–1)

- 1 ALLEGRO
- 2 ADAGIO – PRESTO – ADAGIO
- 3 ALLEGRO MOLTO

DENIS KOZHUKHIN PIANO

As with Mozart, Beethoven, Chopin and Rachmaninov before him, Bartók's stimulus for writing piano concertos was chiefly the need to provide a vehicle for his own pianistic skills on concert tours. By the 1920s his playing career had again taken wing, and by the end of the decade he had given tours in western Europe, the Soviet Union and the US. Only his third and final concerto was written for other hands – those of his second wife, Ditta, also a pianist – whom he hoped might make some money by performing the work after his death, since by the time of its composition (1945) he was succumbing to leukaemia.

Though Bartók was fond of his First Piano Concerto (1926), conductors and orchestras found it a challenge, and the composer soon recognised a need for a work that was 'less bristling with difficulties for the orchestra' – perhaps something of more immediate appeal to his growing international audience – and whose themes were by comparison 'light and popular'.

The Second Piano Concerto is actually far from light and popular, and its first movement, like that of the First Piano Concerto, is replete with irregular, mechanistic rhythms and angular folk-inflected melodies. It also continues Bartók's preoccupation with exploring the percussive sonorities of the piano. But the overall mood is less starkly acerbic: stabbing orchestral chords are replaced by colourful fanfares, and dark-tinged ritual turns towards a brighter vein of theatricality.

FIRST MOVEMENT

The influence of Stravinsky is strong in this movement. The perky trumpet opening recalls the theme from the final scene of *The Firebird* (1909–10), and the piano's first entry mirrors the fast-shifting parallel chords of the 'Danse russe' from *Petrushka* (1910–11). A fleeting reference to Bachian counterpoint reflects Stravinsky's later neo-Classicism, and the instrumental colouring of the whole of the first movement – which dispenses altogether with the orchestral strings – is a homage to Stravinsky's Concerto for Piano and Wind Instruments (1923–4).

SECOND MOVEMENT

The second movement opens with sustained muted strings playing a hushed, foggy chorale. The piano (partnered by rumbling timpani) alternates with this music before launching into the scurrying central Presto. The three-part layout of this movement, Adagio–Presto–Adagio, lies at the centre of the Second Piano Concerto's symmetrical 'arch-form', and the tranquil and spacious outer Adagio sections represent notable examples of Bartók's so-called 'night music' style.

THIRD MOVEMENT

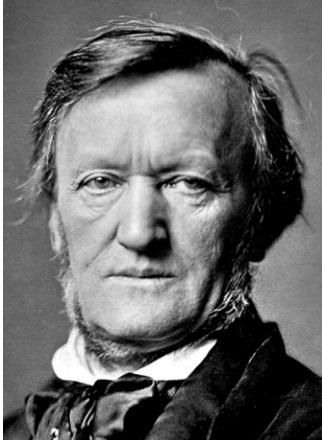
A thwack of the bass drum and a primitive alternating pattern on timpani open the finale, which for the first time in the concerto draws the whole orchestra together. Again, Stravinsky is a key reference: in the appearance of folk elements (though Hungarian, not Russian) and in a celebration of primeval energy. The blustery rhetoric and percussive violence recall Bartók's abrasive solo-piano *Allegro barbaro* of 1911. But optimistic exuberance eventually wins out, and the movement ends with a jubilant flourish.

INTERVAL – 20 minutes

PROGRAMME NOTE WRITER

EDWARD BHESANIA is a writer and editor who reviews for *The Strad* and *The Stage*. He has also written for *The Observer*, *BBC Music Magazine*, *International Piano*, *The Tablet* and *Country Life*, and contributed to *1,001 Classical Recordings You Must Hear Before You Die*.

Richard Wagner Composer Profile



According to Wagnerian legend, there have been more books, articles and polemical tracts written about this composer than anybody other than Napoleon and Jesus Christ. Although the claim is entirely inaccurate, it is typical of the many myths that have become attached to Wagner's life and works. The vast scale of his creative output, its profound and revolutionary influence on the development of western music, the controversial nature of many of his views on society, religion and politics, his extra-marital

affairs and unconventional family life ensured the development of strong, even fanatical, support both for and against Wagner.

He was born on 22 May 1813 in Leipzig. His musical talent was encouraged at Leipzig's Nicolaischule and through lessons with Christian Gottlieb Müller. In 1829 Wagner completed his first instrumental compositions, enrolling briefly as a music student at Leipzig University two years later. In 1833 he wrote the libretto for his first opera, *Die Feen*. Wagner married the actress Minna Planer in November 1836. The couple moved from Riga to Paris in 1839 to escape Wagner's creditors, living there in extreme poverty. Here he completed *Rienzi* and created *The Flying Dutchman*. *Rienzi* proved a big success at its Dresden premiere in October 1842, establishing Wagner's reputation. His work was interrupted in 1849 when he sided with the unsuccessful revolutionaries in the Dresden Uprising and was forced to flee to Switzerland, where he completed *Tristan and Isolde*.

Wagner was allowed to return to Germany in 1862 and his financial difficulties were removed in 1864 by the teenage King Ludwig II, a dedicated Wagnerite who commissioned *Der Ring des Nibelungen*. Wagner died in Venice on 13 February 1883, suffering a heart attack after an impassioned row with his second wife, Cosima; five days later he was buried in the grounds of his villa at Bayreuth.

Béla Bartók Composer Profile



Born in 1881 in Hungary, Bartók began piano lessons with his mother at the age of five. He studied piano and composition at the Royal Academy of Music in Budapest, where he created 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.

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

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

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

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

Composer Profiles © Andrew Stewart

Joseph Haydn Composer Profile

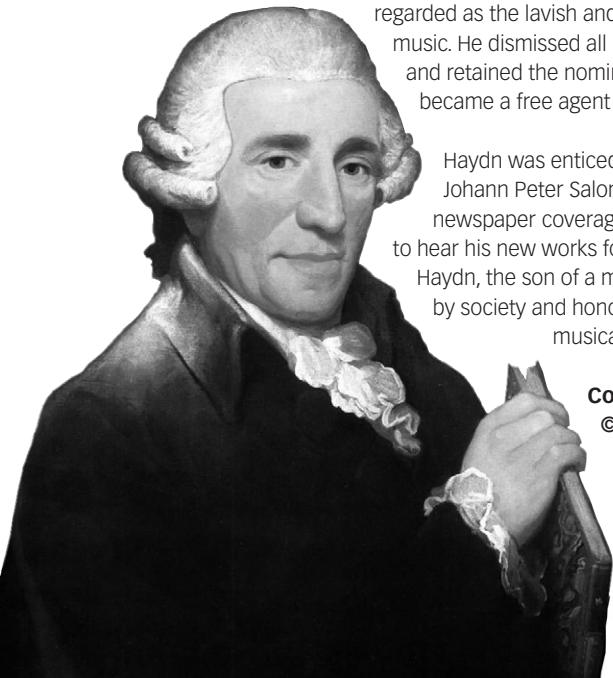
Most general histories of music emphasise Joseph Haydn's achievements as a composer of instrumental works, a pioneer of the string quartet genre and the so-called 'father of the symphony'. In short, he was one of the most versatile and influential composers of his age. After early training as a choirboy at Vienna's St Stephen's Cathedral and a period as a freelance musician, Haydn became Kapellmeister to Count Morzin in Vienna and subsequently to the music-loving and wealthy Esterházy family at their magnificent but isolated estate at Eszterháza, the 'Hungarian Versailles'. Here he wrote a vast number of solo instrumental and chamber pieces, masses, motets, concertos and symphonies, besides at least two dozen stage works.

In old age Haydn fashioned several of his greatest works, the oratorios *The Creation* and *The Seasons*, his six Op 76 String Quartets and his so-called 'London Symphonies' prominent among them. 'I am forced to remain at home ... It is indeed sad always to be a slave, but Providence wills it thus,' he wrote in June 1790. Haydn was by now tired of the routine of being a musician in service. He envied his young friend Mozart's apparent freedom in Vienna, but was resigned to remaining at Eszterháza Castle. The death of Prince Nikolaus prompted unexpected and rapid changes in Haydn's circumstances.

His son and heir, Prince Anton, cared little for what he regarded as the lavish and extravagant indulgence of music. He dismissed all but a few instrumentalists and retained the nominal services of Haydn, who became a free agent again and returned to Vienna.

Haydn was enticed to England by the impresario Johann Peter Salomon, attracting considerable newspaper coverage and enthusiastic audiences to hear his new works for London. Back in Vienna, Haydn, the son of a master wheelwright, was feted by society and honoured by the imperial city's musical institutions. ■

Composer Profile
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THE GENESIS SUITE WITH SIR SIMON RATTLE



Saturday 13 January 2018 7.30pm

Sir Simon Rattle conducts a rarely-heard collaboration between some of the biggest composers of the 1940s, the *Genesis Suite*.

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Bartók Concerto for Orchestra

Sir Simon Rattle conductor
Gerard McBurney creative director
Mike Tutaj projection design
London Symphony Chorus
Simon Halsey chorus director

Produced by the LSO and Barbican. Part of the LSO's 2017/18 Season and Barbican Presents.

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Joseph Haydn (1732–1809)

An imaginary orchestral journey

- 1 THE CREATION –
INTRODUCTION: REPRESENTATION OF CHAOS: LARGO
- 2 THE SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS –
THE EARTHQUAKE: PRESTO E CON TUTTA LA FORZA
- 3 L'ISOLA DISABITATA –
SINFONIA: LARGO – VIVACE ASSAI – ALLEGRETTO – VIVACE
- 4 SYMPHONY NO 64 IN A MAJOR – II: LARGO
- 5 SYMPHONY NO 6 IN D MAJOR ('LE MATIN') –
III: MENUET & TRIO
- 6 SYMPHONY NO 46 IN B MAJOR – IV: FINALE: PRESTO
E SCHERZANDO – L'ISTESSO TEMPO DI MENUET – TEMPO I
- 7 SYMPHONY NO 60 IN C MAJOR ('IL DISTRATTO'):
VI: FINALE: PRESTISSIMO
- 8 THE SEASONS –
INTRODUCTION TO WINTER (ORIGINAL VERSION)
- 9 SYMPHONY NO 45 IN F SHARP MINOR ('FAREWELL') –
IV: FINALE: PRESTO – ADAGIO
- 10 MUSIC FOR MECHANICAL ORGAN
- 11 SYMPHONY NO 90 IN C MAJOR – IV: FINALE: ALLEGRO ASSAI

PROGRAMME NOTE WRITER

ANTHONY BURTON is a freelance writer and broadcaster, who has presented such programmes as BBC Radio 3's *In Tune* and *The Story of Western Music* for the BBC World Service. He studied music at Trinity College, Cambridge and writes for *BBC Music Magazine*.

This sequence was devised by Sir Simon Rattle for a concert with the Berlin Philharmonic Orchestra. He describes it as a celebration of Haydn as innovator: 'I thought how wonderful it would be if all the most outlandish and particularly the most forward-looking pieces of his were all put together like a kind of 'Greatest Hits'.' Two of the excerpts are from the large-scale oratorios in German with which Haydn crowned his long career during his last years in Vienna. Two more come from a unique sacred orchestral work and an unusual opera. The rest are from symphonies, mostly written for the tiny court orchestra of the Esterházy family at the family's palace in Eisenstadt and its summer palace of Eszterháza on the remote Hungarian marshes – where, as Haydn famously said, 'there was no one near to confuse me, so I was forced to become original.'

THE CREATION

First performed in 1798, *The Creation* was inspired by Handel's oratorio performances that Haydn heard during his visits to London, and has a libretto based on Milton's *Paradise Lost* and the Biblical book of Genesis. The first words of the latter suggested the introductory 'Representation of Chaos', with its restless harmony and fragmentary phrases: 'In the beginning God created heaven and earth. And the earth was without form and void.'

THE SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS

The Seven Last Words of our Saviour on the Cross was written in 1786 for a Good Friday service the following year in the grotto of Santa Cuerva at Cádiz in southern Spain. An Introduction and seven slow movements, to follow seven sermons on Christ's Last Words, are followed by a violent finale representing 'The Earthquake' which destroyed the Temple after the Crucifixion.

L'ISOLA DISABITATA (THE DESERT ISLAND)

Haydn's little-known operatic output includes *L'isola disabitata*, written for Eszterháza in 1779: not a comic opera, nor a dynastic tragedy, but a psychological drama about two sisters who have been marooned on the desert island of the title for 13 years. The four-part Sinfonia, or overture, depicts the wild setting, and the suicidal state of mind of the elder sister as the curtain rises.

SYMPHONY NO 64

The Symphony No 64, written in or around 1773, has a slow movement in which the regular rhythmic flow is frequently disrupted, and cadences at the end of phrases are several times split into disjointed fragments.



A MECHANICAL ORGAN created in 1795 by Father Primitivus Niemez, one of four which survive from the early 1790s. Niemez also produced instruments for Müller's *Kunstkabinett*, a Viennese exhibition for which both Mozart and Beethoven contributed music. In addition, Niemez is said to have made a musical chair which played a tune when a person sat down on it and a musical spinning wheel.

HAYDN on LSO LIVE

Discover Haydn's London symphonies on LSO Live, recorded by the LSO with pre-eminent Haydn interpreter, the late Sir Colin Davis.

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in the Barbican
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iTunes & Amazon

SYMPHONY NO 6 ('LE MATIN')

The Symphony No 6 is the first of a triptych called 'Morning', 'Noon' and 'Night', which Haydn composed in 1761, shortly after entering the service of the Esterházy court, to show off his new orchestral colleagues' talents, collective and individual. The Minuet has a solo for the flute, and its Trio features the bassoon, joined later by viola, cello and double bass.

SYMPHONY NO 46

The Symphony No 46 of 1772 has a Finale full of unpredictable changes of direction – notably a digression into triple time which recalls the preceding Minuet.

SYMPHONY NO 60 ('IL DISTRATTO')

The Symphony No 60 is an adaptation of incidental music that Haydn wrote in 1774 for a play called *The Absent-Minded Man*. The character's absent-mindedness is symbolised by a discovery made by the violins early in the Finale – a movement that later incongruously throws in a traditional night watchman's song.

THE SEASONS

Haydn's second German oratorio, *The Seasons*, first performed in Vienna in 1801, depicts the turning year in the countryside. Its final section has an orchestral introduction – performed here in Haydn's substantially longer original version – in which sombre, groping harmonies depict 'the thick fogs at the beginning of winter'.

SYMPHONY NO 45 ('FAREWELL')

The 'Farewell' Symphony, No 45, dates from the summer of 1772, when Haydn's orchestral musicians were forced to stay on at Eszterháza, without their families, for much longer than usual. The Finale, in Haydn's vehement 'storm and stress' manner of the time, has an extended slow coda in which the players take their leave one by one. (To his credit, the Prince got the message and ordered departure the following day.)

MUSIC FOR MECHANICAL ORGAN

This leaves the platform empty for some music by Haydn which needs no live performers: a selection from his works for a mechanical organ, in which clockwork turns a barrel studded with pins which operate miniature organ pipes. Haydn wrote or arranged 17 pieces in 1788–9 and 1793 for instruments of this kind constructed by his orchestral librarian Father Primitivus Niemez – four of which have survived to provide us with valuable evidence of a fascinating corner of musical history.

SYMPHONY NO 90

Haydn's Symphony No 90 is the first of a group of three symphonies written in 1788–9 to fulfil commissions from a French Count and a south German Prince for their respective orchestras. The racing finale includes a cunning trap for an audience eager to applaud. Keep an eye on the conductor; and if the second half of the movement is repeated (as Sir Simon has been known to do in the past), at least make sure that you 'won't get fooled again!' ■

Sir Simon Rattle

Conductor



Music Director Designate
London Symphony Orchestra

**Chief Conductor
and Artistic Director**
Berlin Philharmonic Orchestra

Principal Artist
Orchestra of the Age of
Enlightenment

Founding Patron
Birmingham Contemporary
Music Group

Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music.

From 1980 to 1998, Rattle was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up his current position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he will remain until 2018. From September 2017 he will be Music Director of the London Symphony Orchestra.

Rattle has made over 70 recordings for EMI record label (now Warner Classics), and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received the 2009 Grammy Award for Best Choral Performance), Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker*, Mahler's Symphony No 2 and Stravinsky's *The Rite of Spring*. In August 2013 Warner Classics released Rachmaninov's *The Bells* and *Symphonic Dances*, all recorded with the Berlin Philharmonic. Rattle's most recent releases (the Beethoven and Sibelius symphonies, Bach Passions and Schumann symphonies) have been for Berliner Philharmoniker Recordings – the orchestra's in-house label, established in early 2014.

As well as fulfilling a taxing concert schedule in Berlin, Rattle and the Berlin Philharmonic regularly tour within Europe, North America and Asia. The partnership has also broken new ground with the education programme Zukunft@Bphil, earning the Comenius Prize in 2004, the Schiller Special Prize from the city of Mannheim in May 2005, the Golden Camera and the Urania Medal in Spring 2007.

He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in the same year – the first time this honour has been conferred on an artistic ensemble.

Simon Rattle has strong, long-standing relationships with the leading orchestras in London, Europe and the US, initially working closely with the Los Angeles Philharmonic Orchestra and Boston Symphony orchestras, and more recently with the Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, with which he has recorded the complete Beethoven symphonies and piano concertos (with Alfred Brendel), and he is also a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

This season, Simon Rattle opened the season at the Metropolitan Opera with Wagner's *Tristan and Isolde*, returned to the Philadelphia Orchestra, Bavarian Radio Symphony Orchestra and Staatsoper Berlin, as well as undertaking an extensive tour of the US with the Berlin Philharmonic.

Simon Rattle was knighted in 1994 and in the New Year's Honours of 2014 he received the Order of Merit from Her Majesty the Queen. He is currently a Carnegie Hall 'Perspectives' artist through to the end of this season.

Denis Kozhukhin

Piano



Winner of the First Prize in the 2010 Queen Elisabeth Competition in Brussels at the age of 23, Denis Kozhukhin has established himself as one of the great pianists of his generation.

Highlights of the 2016/17 season have included engagements with Staatskapelle Berlin under Daniel Barenboim, Royal Concertgebouw Orchestra with Jaap van Zweden, Chicago Symphony Orchestra with Emmanuel Krivine, Philharmonia Orchestra with Yuri Temirkanov, Deutsches Symphonie-Orchester Berlin with Andris Poga, Philadelphia Orchestra with Stéphane Denève, and Mahler Chamber Orchestra with Rafael Payare. He also performed with the San Francisco Symphony and Frankfurt Radio Symphony Orchestra with Andrés Orozco-Estrada, Czech Philharmonic and Royal Stockholm Philharmonic Orchestra with Joshua Weilerstein, Oslo Philharmonic Orchestra with Vasily Petrenko, Toronto Symphony Orchestra with Kristjan Järvi, and Orchestre de la Suisse Romande with Kazuki Yamada.

As a recitalist, highlights of recent seasons have included returns to the Concertgebouw's Master Pianists Series, Vienna Konzerthaus, Cologne Philharmonie, Wigmore Hall, Verbier Festival, London's International Piano Series, Klavier-Festival Ruhr, Carnegie Hall, Leipzig Gewandhaus, Munich Herkulesaal, Rotterdam De Doelen, Auditorio Nacional de Madrid, Accademia Nazionale di Santa Cecilia, Théâtre du Châtelet, and Boulez Saal.

Kozhukhin is an exclusive artist on Pentatone (pentatonemusic.com). His debut recording for the label, featuring Grieg's Piano Concerto and Tchaikovsky's Piano Concerto No 1 with the Radio Symphony Orchestra Berlin and Vassily Sinaisky was received with rave reviews, including *Gramophone*

Editor's Choice and Disc of the month in *Fono Forum* and *Stereophone*.

His second album, including solo works by Brahms, was released in January 2017.

An avid chamber musician, Kozhukhin is frequently invited to international festivals such as Verbier Festival, Rheingau Music Festival, Intonations Festival, Jerusalem International Chamber Music Festival, and has collaborated with artists such as Leonidas Kavakos, Michael Barenboim, Renaud and Gautier Capuçon, Janine Jansen, Vadim Repin, Julian Rachlin, the Jerusalem Quartet, the Pavel Haas Quartet, Radovan Vlatkovic, Jörg Widmann, Emmanuel Pahud and Alisa Weilerstein.

Born in Nizhni Novgorod, Russia, in 1986 into a family of musicians, Denis Kozhukhin began his piano studies at the age of five with his mother. As a boy, he attended the Balakirev School of Music where he studied under Natalia Fish. From 2000 to 2007, Kozhukhin studied at the Reina Sofia School of Music in Madrid with Dimitri Bashkirov and Claudio Martinez-Mehner.

Kozhukhin completed his studies at the Piano Academy at Lake Como where he received advice from Fou Tsong, Stanislav Yudenitch, Peter Frankl, Boris Berman, Charles Rosen and Andreas Staier, and with Kirill Gerstein in Stuttgart. In recent years he has been mentored by Daniel Barenboim.

London Symphony Orchestra

On stage

FIRST VIOLINS

Gordan Nikolitch *Leader*
 Lennox Mackenzie
 Clare Duckworth
 Nigel Broadbent
 Ginette Decuyper
 Gerald Gregory
 Jörg Hammann
 Claire Parfitt
 Elizabeth Pigram
 Harriet Rayfield
 Colin Renwick
 Sylvain Vasseur
 Rhys Watkins
 Erzsebet Racz
 Alain Petitclerc
 Hilary Jane Parker

SECOND VIOLINS

Saskia Otto
 Thomas Norris
 Miya Väisänen
 Matthew Gardner
 Julian Gil Rodriguez
 Naoko Keatley
 Belinda McFarlane
 William Melvin
 Iwona Muszynska
 Andrew Pollock
 Paul Robson
 Louise Shackelton
 Hazel Mulligan

VIOLAS

Edward Vanderspar
 Gillianne Haddow
 Malcolm Johnston
 Lander Echevarria
 Julia O'Riordan
 Robert Turner
 Heather Wallington
 Jonathan Welch
 Shiry Rashkovsky
 Stephanie Edmundson
 Fiona Dalglish
 Richard Holttum

CELLOS

Tim Hugh
 Minat Lyons
 Alastair Blayden
 Jennifer Brown
 Noel Bradshaw
 Daniel Gardner
 Victoria Harrild
 Joanne Cole
 Miwa Rosso

DOUBLE BASSES

Colin Paris
 Patrick Laurence
 Matthew Gibson
 Joe Melvin
 Jani Pensola
 Nicholas Worters
 Hugh Sparrow
 Simo Väisänen

FLUTES

Adam Walker
 Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Olivier Stankiewicz
 Rosie Jenkins

COR ANGLAIS

Christine Pendrill

CLARINETS

Andrew Marriner
 Chi-Yu Mo

BASS CLARINET

Jernej Albreht

BASSOONS

Rachel Gough
 Nina Ashton

CONTRA BASSOON

Dominic Morgan

HORNS

Bertrand Chatenet
 Angela Barnes
 Alexander Edmundson
 Jonathan
 Quaintrell-Evans
 Jason Koczur

TRUMPETS

Michael Möller
 Gerald Ruddock
 Simon Munday

TROMBONES

Peter Moore
 James Maynard

BASS TROMBONE

Christian Jones

TUBA

Raymond Hearne

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
 Sam Walton

HARP

Bryn Lewis

Your views

Inbox

SUN 25 JUN – ROBERT TREVINO & ANNA LARSSON



Isobel Hammond What a performance. Shimmering strings, dazzling brass, stunning percs, glitt'ring wind. Phenomenal band!



Zuoza198 An amazing Mahler 3 delivered by @londonsymphony and conducted by @MaestroTrevino tonight. Thank you for such a splendid performance!



Neil Wallington My season listening to @londonsymphony brought to a suitably epic climax by @MaestroTrevino with #Mahler 3.

THU 22 JUN – LSO DISCOVERY SHOWCASE



Diane Rivaud Fabulous concert @londonsymphony! Exciting LSO Discovery, LSO Community Gamelan Group showcasing the talent of London's young musicians.



Tamara Tolley Thank you LSO for exciting East/West concert with the dynamic Elim Chan conducting @londonsymphony

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
 Fidelio Charitable Trust
 N Smith Charitable Settlement
 Lord and Lady Lurgan Trust
 Barbara Whatmore Charitable Trust
 LSO Patrons

London Symphony Orchestra
Barbican
Silk Street
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EC2Y 8DS

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