

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

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Resident
Orchestra

Sunday 12 March 2017 7pm
Barbican Hall

LSO ARTIST PORTRAIT: JANINE JANSEN

Brahms Violin Concerto
INTERVAL
Strauss Also sprach Zarathustra

Valery Gergiev conductor
Janine Jansen violin

Concert finishes approx 9pm

Broadcast live on BBC Radio 3

BBC
RADIO



Welcome Kathryn McDowell



Welcome to tonight's LSO concert at the Barbican, where we continue this season's Artist Portrait series focusing on violin soloist Janine Jansen. Following a critically acclaimed performance of Bernstein's *Serenade* in February, she returns with Brahms' Violin Concerto, a significant and popular work in the instrument's repertoire, which has also played a central role in Janine Jansen's career for over 20 years.

We are delighted to welcome back the LSO's former Principal Conductor Valery Gergiev. In the second half, he conducts the Orchestra in one of Strauss' most famous tone poems, *Also sprach Zarathustra*.

Tonight's performance will be broadcast live on BBC Radio 3, and I would like to take this opportunity to thank them for their continued support of the LSO, and for helping us to reach audiences far beyond the concert hall.

I hope you enjoy the concert and will join us next time, when Fabio Luisi returns on 16 March to conduct a programme of Beethoven and Brahms with piano soloist Igor Levit.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

TOUR OF ASIA

Earlier this week the Orchestra returned from an 18-day tour of Asia, which saw the LSO perform in China, Macau and South Korea, and have the honour of becoming the first British orchestra to perform in Vietnam. To see our collected pictures and tweets from our travels, visit our dedicated Storify page:

bit.ly/Isolareast

LSO PLATFORMS: GUILDHALL ARTISTS

Ahead of tonight's performance, we welcomed students from the Guildhall School for a recital featuring a Brahms Piano Quartet. These pre-concert performances take place on the Barbican stage before a selection of LSO concerts throughout the season and are free to attend. The next instalment takes place on Thursday 6 April at 6pm, featuring songs by Wolf and Mahler.

iso.co.uk/iso-discovery

A WARM WELCOME TO TONIGHT'S GROUPS

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

Anglo Education Services
Mariinsky Theatre Trust
Texas Tech University
The Kohncert Club
Virtuosi of Houston

iso.co.uk/groups

LSO

London Symphony Orchestra
Living Music

LSO ARTIST PORTRAIT

Janine Jansen

In partnership with Wigmore Hall



AT THE BARBICAN

Thu 6 Apr 7.30pm
Berg Violin Concerto

Gianandrea Noseda conductor

AT WIGMORE HALL

Fri 2 Jun, Wigmore Hall
Music by **Schubert** and **Messiaen**



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wigmore-hall.org.uk

Johannes Brahms (1833–97)

Violin Concerto Op 77 (1878)

- 1 ALLEGRO NON TROPPO
- 2 ADAGIO
- 3 ALLEGRO GIOCOLO, MA NON TROPPO VIVACE

JANINE JANSEN VIOLIN

Brahms didn't play the violin, but his understanding of it was second only to that of his own instrument, the piano. When he left his native Hamburg for the first time, it was to accompany the Hungarian violinist Eduard Reményi on a concert tour during which a famous episode demonstrated the 20-year-old composer's astonishing musicianship: one evening he discovered that the only available piano was tuned a semitone flat, and coolly transposed Beethoven's C minor sonata up into C-sharp in order to play it at the right pitch. It was through Reményi that Brahms met the violinist Joseph Joachim, with whom he formed one of the closest friendships of his life, and whose playing was at the back of his mind whenever he composed for the violin. Joachim knew better than to pester the obstinate composer for a concerto, but must have known that it was only a matter of time before one eventually appeared.

It came in the summer of 1878, soon after the Second Symphony, with which it shares something of its character. Not only is there a clearly symphonic cast to the music, but also the open lyricism that Brahms associated with the key of D major. Both works were composed at the same lakeside village in Carinthia; coincidentally, 50 years later Alban Berg would write his Violin Concerto on the shores of the same lake.

Since Brahms tended to cover his tracks and say little about the gestation and composition of his music, we usually know very little about its background. It is quite possible that ideas for the

concerto had been in his mind for some time; but during its composition there was a revealing correspondence with Joachim. We learn, for example, that the concerto was originally to have had four movements rather than the expected three (an idea Brahms reserved for his Second Piano Concerto, composed three years later). Joachim was himself a gifted composer, and in the past Brahms had often sought his advice on compositional matters. Now it was the solo violin part that Brahms sent to Joachim for his comments and technical help. Interestingly, he hardly ever actually took the advice his friend offered. He knew perfectly well what was effective and playable.

Brahms misses no opportunity to show off the essential character of the violin. There is brilliance, power and lyricism in the solo part.

The first performance of the new concerto was given in Leipzig on 1 January 1879. Joachim played, of course, and Brahms conducted. It was entirely Joachim's decision, though, to begin the concert with the Beethoven Concerto, of which he was the most famous player of the day. Brahms didn't care for the idea. 'A lot of D major', he commented, but his unspoken objection was that he always disliked inviting comparisons with Beethoven, who was a very different type of composer. The only real similarities between the two concertos are that they are roughly equal in length and proportion, with a first movement longer than the other two together.

Brahms misses no opportunity to show off the essential character of the violin. There is brilliance, power and lyricism in the solo part, which makes

PROGRAMME NOTE WRITER

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

JOSEPH JOACHIM (1831–1907)

was an influential violinist and teacher. He described Brahms' work as one of the four great German violin concertos: 'The greatest, most uncompromising, is Beethoven's. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's.'

Johannes Brahms

Composer Profile

enormous demands on the player. For all its depth and subtlety of construction, though, the overall form of the concerto is almost obstinately traditional, ignoring the innovations of Mendelssohn in his famous concerto or even those found in the later Beethoven concertos.

The first movement is a spacious design, with a long orchestral exposition. Although the themes are not in themselves extensive, they evolve from one another into long developments by soloist, orchestra, or both in partnership. This is the last of the great violin concertos in which the composer left it to the soloist to provide the expected cadenza; tonight, Janine Jansen plays the cadenza written by Joachim.

After so symphonically conceived a first movement, the other movements are more relaxed in mood and structure. The Adagio is coloured by the sound of the wind instruments, the soloist weaving delicate trceries around the main theme, but never playing it in its full form. The rondo finale pays tribute to Joachim's own concerto 'in the Hungarian style', which he had dedicated to Brahms. ■



COMPOSER PROFILE BY
ANDREW STEWART

Johannes Brahms was born in Hamburg, the son of an impecunious musician; his mother later opened a haberdashery business to help lift the family out of poverty. Showing early musical promise he became a pupil of the distinguished local pianist and composer Eduard Marxsen and supplemented his parents' meagre income by playing in the bars and brothels of Hamburg's infamous red-light district.

In 1853 Brahms presented himself to Robert Schumann in Düsseldorf, winning unqualified approval from the older composer. Brahms fell in love with Schumann's wife, Clara, supporting her after her husband's illness and death. The relationship did not develop as Brahms wished, and he returned to Hamburg; their close friendship, however, survived. In 1862 Brahms moved to Vienna where he found fame as a conductor, pianist and composer. The Leipzig premiere of his German Requiem in 1869 was a triumph, with subsequent performances establishing Brahms as one of the emerging German nation's foremost composers. Following the long-delayed completion of his First Symphony in 1876, he composed in quick succession the Violin Concerto, the two piano Rhapsodies, Op 79, the First Violin Sonata and the Second Symphony. His subsequent association with the much-admired court orchestra in Meiningen allowed him freedom to experiment and develop new ideas, the relationship crowned by the Fourth Symphony of 1884.

In his final years Brahms composed a series of profound works for the clarinetist Richard Mühlfeld, and explored matters of life and death in his *Four Serious Songs*. He died at his modest lodgings in Vienna in 1897, receiving a hero's funeral.

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 point on the Circle level?

Richard Strauss (1864–1949)

Also sprach Zarathustra Op 30 (1895–96)

PROGRAMME NOTE WRITER

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

At the time that Richard Strauss was making his name as a brilliant young modernist, the challenging new intellectual discovery of the German-speaking world was the philosophy of Friedrich Nietzsche, particularly his philosophical book *Also sprach Zarathustra* (Thus Spake Zarathustra). Nietzsche had taken the historical Persian prophet Zoroaster and transformed him into the mouthpiece for his own radical brand of romantic individualism.

Zarathustra rejects religion, which he feels cows the intellect, heaps shame on the erotic and imprisons the human spirit. He teaches iconoclasm, defiance of moral codes and contempt for the weak and the comforting self-delusions of the masses. Central to his philosophy is the notion of the *Übermensch*, the ‘Superman’ – not defined, as is sometimes stated, according to racial type (Nietzsche grew increasingly to despise his own people), but a vision of what humanity might yet become if it can break its spiritual bonds: ‘I teach you the Superman. Man is a thing to be overcome ... What is the ape to man? A jest or a thing of shame. So shall man be to the Superman – a rope over the abyss’.

It was this above all that attracted the young Strauss to Nietzsche’s *Also sprach Zarathustra*, and made him determined to express his response in music. In devising a programmatic scheme for his new orchestral work, Strauss took phrases and images from Nietzsche’s work and used them as subtitles for the various sections. But it seems unlikely that Strauss wanted his audiences to relate his tone poem point by point to Nietzsche. Significantly, this was the first of his tone poems to dispense completely with traditional formal schemes – sonata form, rondo, variations etc – and, like Schoenberg

in his nearly contemporary *Verklärte Nacht*, Strauss was clearly looking to literary ideas and images to provide a new kind of formal framework. He made a point of describing his own *Also sprach Zarathustra* as ‘freely after Nietzsche’, and in a note for the Berlin premiere, in December 1896, he went further: ‘I did not intend to write philosophical music or portray Nietzsche’s great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through various phases of development, religious as well as scientific, up to Nietzsche’s idea of the Superman’.

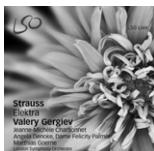
‘I did not intend to write philosophical music or portray Nietzsche’s great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin ...’

Strauss on the influence of Nietzsche

That idea of evolution, of striving ever upwards – mankind as ‘a rope over the abyss’ – is crucial to Strauss’ work. It begins with a stupendous musical sunrise and signifies the dawning of human consciousness with all its tremendous potential. But then comes a step back: muted horns sound the plainchant phrase ‘Credo in unum deum’ (‘I believe in one God’) and the organ joins richly divided strings for a portrayal of the false consolations of religion. Human ‘Joys and Passions’, suppressed by the church, burst out in a downward-sweeping harp glissando, silencing the organ and releasing turbulent orchestral figures.

STRAUSS on LSO LIVE

Enjoy Bernard Haitink’s recording of *An Alpine Symphony* and Valery Gergiev’s thrilling version of the opera *Elektra* on LSO Live.



Available at Isolive.lso.co.uk, in the Barbican Shop or via Apple Music and Spotify.

Richard Strauss

Composer Profile

Then comes a search for a counterbalancing stability in 'Of Science' – but this dryly methodical fugue, beginning deep in the orchestral bass, only provokes more turbulence, culminating in a terrifying full-orchestral reminder of the work's opening theme. The tempo increases, with cockcrows on high trumpets (promise of a new dawn?), but this leads – rather surprisingly – to a sumptuous waltz, 'The Dance-Song'.

For Nietzsche, the most exalted, liberating thought expressed itself in a kind of mental dance – the very opposite of the sombre gravity of the earlier 'Of Science' section. Twelve bell-strokes sound midnight, the point of the ultimate revelation in Nietzsche's book. But, significantly, Strauss here implies criticism of Nietzsche's vision. The book culminates in triumph, with a celebration of the joy that is deeper and more enduring than the world's grief; but Strauss ends with an eerie question mark – two harmonies quietly but irreconcilably clashing. Is the arrival of the Superman a certainty after all? Is joy really eternal and stronger than the world's woe? Strauss leaves room for doubt. ■



COMPOSER PROFILE BY
ANDREW STEWART

**MORE STRAUSS
IN THE 2017/18 SEASON**

Wed 13 & Sun 17 Dec 2017
Strauss *Metamorphosen*
with **Sir Simon Rattle**

Sun 18 Feb 2018 7.30pm
Strauss *An Alpine Symphony*
with **Daniel Harding**

alwaysmoving.iso.co.uk

Richard Strauss was born in Munich in 1864, the son of Franz Strauss, a brilliant horn player in the Munich court orchestra; it is therefore perhaps not surprising that some of the composer's most striking writing is for the French Horn. Strauss had his first piano lessons when he was four, and produced his first composition two years later. Surprisingly he did not attend a music academy, his formal education ending rather at Munich University where he studied philosophy and aesthetics, continuing with his musical training at the same time.

Following the first public performances of his work, he received a commission from Hans von Bülow in 1882 and two years later was appointed Bülow's Assistant Musical Director at the Meiningen Court Orchestra, the beginning of a career in which Strauss was to conduct many of the world's great orchestras, in addition to holding positions at opera houses in Munich, Weimar, Berlin and Vienna. While at Munich, he married the singer Pauline de Ahna, for whom he wrote many of his greatest songs.

Strauss' legacy is to be found in his operas and his magnificent symphonic poems. Scores such as *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Juan* and *Ein Heldenleben* demonstrate his supreme mastery of orchestration; the thoroughly modern operas *Salome* and *Elektra*, with their Freudian themes and atonal scoring, are landmarks in the development of 20th-century music; and the neo-Classical *Der Rosenkavalier* has become one of the most popular operas of the century. Strauss spent his last years in self-imposed exile in Switzerland, waiting to be officially cleared of complicity in the Nazi regime. He died at Garmisch Partenkirchen in 1949, aged 85.

The Tone Poems of Richard Strauss

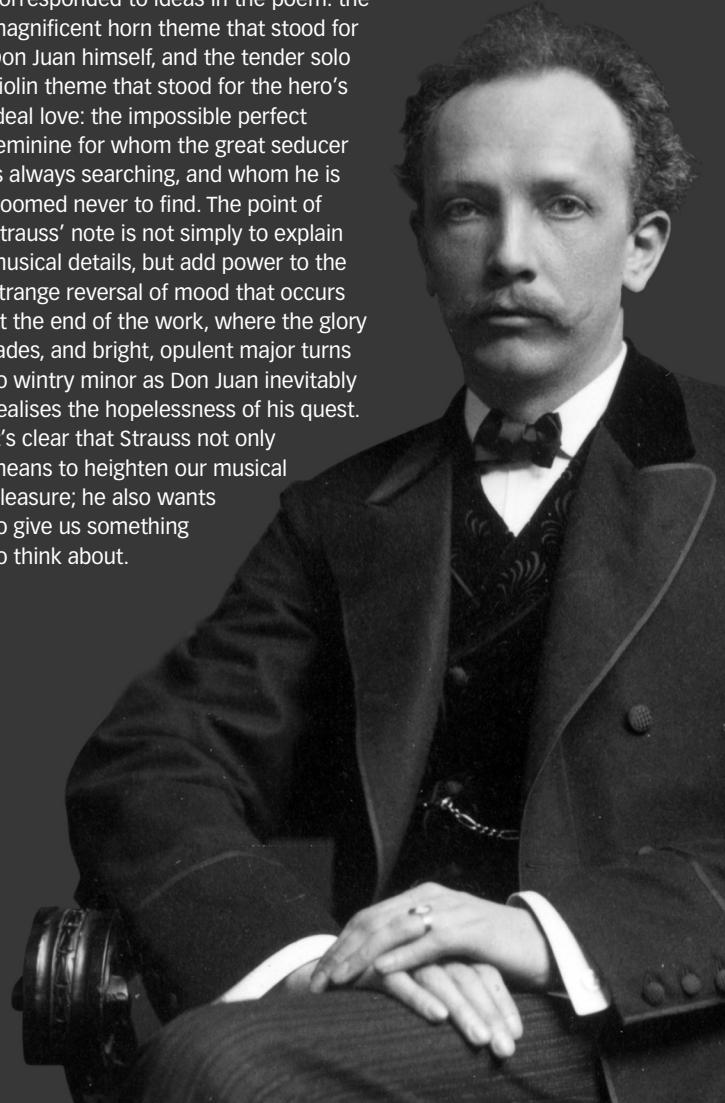
Stephen Johnson

How much should a composer tell his or her audience in advance? It's an interesting question, though not one that it's easy to imagine provoking people to physical violence. Yet when the young Richard Strauss was first making his name with his coruscatingly brilliant 'symphonic poems' *Don Juan* (1888) and *Death and Transfiguration* (1889), this was an issue that could rouse partisans to fury. The young Jean Sibelius remembered blows being exchanged over just such an issue (and twisting his ankle in his attempt to escape) during a concert in Vienna at around this time.

Broadly speaking there were two factions. The self-styled progressives – advocates of 'the music of the future' – took their cue from those two 19th-century modernist giants Richard Wagner and Franz Liszt. Wagner argued that 'absolute music' (music that exists only for itself and can only be approached as music) was unnatural. Once, as in Ancient Greek tragedy, the arts had worked together, creating works of transcendental force and significance. Wagner's life's work was a heroic attempt to liberate and reunite the arts in his colossal 'music dramas'. On the face of it, Liszt was less ambitious (or, one might prefer to say, less megalomaniac), but his equally revolutionary symphonic poems attempted to heighten the musical experience by invoking literary programmes or drawing comparison with other works of art. In other words, the meaning of a piece of orchestral or piano music shouldn't just be left to the listener's own interpretation. He or she needed pointers, verbal signposts, to help get at the greater artistic 'truth'.

At first Strauss stood out against the self-proclaimed progressives – partly, no doubt, because his formidable father was a ferocious anti-Wagnerite. Strauss' early works appear to show him siding with Brahms, who as an older man had increasingly looked for inspiration in the work of the Classical and Baroque masters: Haydn, Mozart, Bach and Handel. Formal perfection was, or seemed to be, Brahms' priority; leave 'meaning' for those with ears to hear. Then, in his early twenties, Strauss performed the musical equivalent of 'crossing the house' and interestingly, at the same time, his contemporary Gustav Mahler was beginning to change his mind in exactly the opposite direction. In the score of his first truly masterly symphonic

poem, *Don Juan*, Strauss printed three large chunks of the poem by Nikolaus Lenau that had apparently inspired the music, and in his programme note he drew attention to features in the music that corresponded to ideas in the poem: the magnificent horn theme that stood for Don Juan himself, and the tender solo violin theme that stood for the hero's ideal love: the impossible perfect feminine for whom the great seducer is always searching, and whom he is doomed never to find. The point of Strauss' note is not simply to explain musical details, but add power to the strange reversal of mood that occurs at the end of the work, where the glory fades, and bright, opulent major turns to wintry minor as Don Juan inevitably realises the hopelessness of his quest. It's clear that Strauss not only means to heighten our musical pleasure; he also wants to give us something to think about.



Of course we shouldn't make the mistake of thinking that this was all high-minded artistic idealism on Strauss' part. Here was a composer with strong commercial instincts, plus a thoroughly modern nose for PR. The sensational success of *Don Juan* and *Death and Transfiguration* showed Strauss that he was onto a winning formula, which is no doubt one of the reasons why subsequent symphonic poems like *Also sprach Zarathustra* (Thus Spake Zarathustra, 1896), *Ein Heldenleben* (A Hero's Life, 1898) and *Eine Alpensinfonie* (An Alpine Symphony, 1915) become more ambitious in scale and daring in their attempts to illustrate natural phenomena, human actions and emotions, and even philosophical concepts. But it's also clear that as a composer Strauss relished these challenges to his musical imagination. And while some of the effects he created may be a little questionable (the muted brass imitation of bleating sheep in *Don Quixote* has drawn a fair bit of critical flak), more often than not the result is the creation of a sound symbol that brands itself into the memory. Think of the Sunrise/Dawn of Consciousness opening of *Also sprach Zarathustra*, rendered unforgettable to millions via Stanley Kubrick's *2001: A Space Odyssey*.

It's hard to imagine Strauss turning up his nose at Kubrick's use of his music – even if the royalties alone hadn't been enough to convince him.

And Strauss clearly relished the public's thrilled appreciation of his sound pictures: the shimmering string cluster chord, so deftly evoking mountain haze at the beginning of the *Alpensinfonie*; the stunning 'Transfiguration' theme emerging from stillness in *Death and Transfiguration* (to which Hollywood composer John Williams pays generous tribute in his *Superman* score); and the terrifying execution sequence in *Till Eulenspiegel*. Strauss could be profound; he was a wonderful nature poet – but he was also a great showman, who loved the thought of setting spines tingling and provoking gasps of admiration. And well over a century after most of his symphonic poems were composed, he can still do that as well as anybody. ■

THE TONE POEMS

- 1886** **Aus Italien**
- 1888** **Don Juan**
after the Spanish legend
- 1888** **Macbeth**
after Shakespeare's play
- 1889** **Death and
Transfiguration**
- 1895** **Till Eulenspiegel**
after the German folk legend
- 1896** **Also sprach Zarathustra**
after Nietzsche's treatise
- 1897** **Don Quixote**
after Cervantes' novel
- 1898** **Ein Heldenleben**
- 1903** **Symphonica Domestica**
- 1915** **An Alpine Symphony**

Valery Gergiev Conductor



Music Director

Munich Philharmonic Orchestra

Artistic & General Director

Mariinsky Theatre

Principal Conductor

World Orchestra for Peace

Honorary President

Edinburgh International Festival

Artistic Director

Pacific Music Festival

Stars of the White Nights Festival

New Horizons Festival

Moscow Easter Festival

Rotterdam Philharmonic Gergiev
Festival

Mikkeli Music Festival

Red Sea Classical Music Festival

Valery Gergiev is Artistic and General Director of the Mariinsky Theatre, Music Director of the Munich Philharmonic, Principal Conductor of the World Orchestra for Peace, Artistic Director of the Pacific Music Festival, Chair of the Organisational Committee of the International Tchaikovsky Competition, Honorary President of the Edinburgh International Festival and Dean of the Faculty of Arts, at the St Petersburg State University.

Valery Gergiev graduated from the Leningrad State Rimsky-Korsakov Conservatoire in symphonic conducting under Professor Ilya Musin. While still a student at the Conservatoire, he won the Herbert von Karajan Conducting Competition in Berlin and the All-Union Conducting Competition in Moscow and was invited to join the Kirov Theatre (now the Mariinsky). In 1988 Valery Gergiev was appointed Musical Director of the Mariinsky Theatre, and since 1996 he has been Artistic and General Director of the Mariinsky Theatre (Mariinsky Ballet, Opera and Orchestra ensembles).

Valery Gergiev is founder and Artistic Director of the Stars of the White Nights Festival and New Horizons Festival in St Petersburg, Moscow Easter Festival, Rotterdam Philharmonic Gergiev Festival, Mikkeli Music Festival, and the Red Sea Classical Music Festival in Eilat, Israel. He has led numerous composer cycles including Berlioz, Brahms, Dutilleux, Mahler, Prokofiev, Shostakovich, Stravinsky and Tchaikovsky in New York, London, Paris and other international cities. He collaborates regularly with the Metropolitan Opera, the Vienna Philharmonic, and the orchestras of La Scala, New York, Munich and Rotterdam.

Valery Gergiev staged a production of Wagner's tetralogy *Der Ring des Nibelungen* in the original German language, the first such production in Russian history, in St Petersburg, Moscow, Seoul, Tokyo, New York and London. Gergiev also champions contemporary Russian composers such as Rodion Shchedrin, Boris Tishchenko, Sofia Gubaidulina, Alexander Raskatov and Pavel Smelkov.

Recent releases for the Mariinsky label include Prokofiev's *The Gambler* (DVD), Wagner's *Das Rheingold*, Shostakovich's Symphony No 8 and Strauss' *Die Frau Ohne Schatten* (DVD). Past releases include Tchaikovsky's Piano Concertos Nos 1 and 2 with Denis Matsuev, and Prokofiev's Piano Concerto No 3 (also with Denis Matsuev) alongside Prokofiev's Symphony No 5.

As Principal Conductor of the LSO from 2007 to 2016, Valery Gergiev performed with the Orchestra at the Barbican, the BBC Proms and the Edinburgh International Festival, as well as on extensive tours of Europe, North America and Asia.

As Music Director Designate he conducted the Munich Philharmonic in April 2014, replacing an ailing Lorin Maazel, and returns to Carnegie Hall in April 2017 now fully established as the Orchestra's Music Director. In July 2016 he led the international tour of the National Youth Orchestra of the United States of America for the second time, an orchestra founded by Carnegie Hall's Weill Music Institute.

Valery Gergiev's many awards include the title of People's Artist of Russia, the Dmitri Shostakovich Award, the Polar Music Prize, Netherland's Knight of the Order of the Dutch Lion, Japan's Order of the Rising Sun and the French Order of the Legion of Honour.

Janine Jansen

Violin



JANINE JANSEN IN 2017/18: ON SALE NOW

Thu 5 Oct 2017 7.30pm
Britten Violin Concerto
with **Semyon Bychkov**

Thu 17 May 2018 7.30pm
Sibelius Violin Concerto
with **Michael Tilson Thomas**

alwaysmoving.Iso.co.uk

With an enviable international reputation, violinist Janine Jansen works regularly with the world's most eminent orchestras and conductors. This season she is the subject of the LSO's 2016/17 Artist Portrait (with conductors Sir Antonio Pappano, Valery Gergiev and Gianandrea Noseda), complemented by a residency at Wigmore Hall. She is also the Artist-in-Residence at the Philharmonie Luxembourg, where she will give both concerto and chamber performances.

This season, Janine performs with the Vienna Philharmonic (Sakari Oramo), Orchestra Accademia Nazionale di Santa Cecilia (Sir Antonio Pappano) and the Orchestre National de Belgique (Andrey Boreyko), which includes a memorial concert for Philippe Hirschhorn. She will tour Europe with the NHK Symphony Orchestra (Paavo Järvi), as well as visit Asia with the Royal Concertgebouw Orchestra (Daniele Gatti).

A devoted chamber musician, Janine will perform a number of recitals throughout Europe with pianist Alexander Gavrylyuk. She will also perform various chamber music programmes together with Lucas Debargue, Torleif Thedéen, Martin Fröst and Boris Brovtsyn. As part of the Crescendo Programme in Norway she will collaborate with a number of talented young musicians at Bergen Festival.

Janine records exclusively for Decca Classics and, since recording Vivaldi's *Four Seasons* back in 2003, has been extremely successful in the digital music charts. Her latest release, conducted by Sir Antonio Pappano, features Bartók's Violin Concerto No 1 with the LSO and Brahms' Violin Concerto with the Orchestra dell'Accademia Nazionale di Santa Cecilia. Other highlights of her discography include a recording of Prokofiev's Violin Concerto No 2 with the London Philharmonic Orchestra and Vladimir

Jurowski, Beethoven and Britten's Concertos with Paavo Järvi, Mendelssohn and Bruch's Concertos with Riccardo Chailly, Tchaikovsky's Violin Concerto with Daniel Harding, and an album of Bach Concertos with her own ensemble. Janine has also released a number of chamber music discs, including Schubert's String Quintet and Schoenberg's *Verklärte Nacht*, and Sonatas by Debussy, Ravel and Prokofiev with pianist Itamar Golan.

Janine has won numerous prizes, including four Edison Klassiek Awards, four ECHO Klassik awards, the Preis der Deutschen Schallplattenkritik, NDR Musikpreis for outstanding artistic achievement and the Concertgebouw Prize. She has been given the VSCD Klasseke Muziekprijs for individual achievement and the Royal Philharmonic Society Instrumentalist Award for performances in the UK. In September 2015 she was awarded the Bremen MusikFest Award. Janine studied with Coosje Wijzenbeek, Philippe Hirschhorn and Boris Belkin.

Thirteen years after establishing the hugely successful International Chamber Music Festival in Utrecht, Janine stepped down from her position as Artistic Director in June 2016 and named cellist Harriet Krijgh as her successor.

Janine Jansen plays the 1707 Stradivarius 'Rivaz – Baron Gutmann' violin, kindly on loan from Dextra Musica.

London Symphony Orchestra

On stage

FIRST VIOLINS

Dragan Sredojevic
Leader
 Carmine Lauri
 Lennox Mackenzie
 Nigel Broadbent
 Ginette Decuyper
 Gerald Gregory
 Jörg Hammann
 Maxine Kwok-Adams
 Claire Parfitt
 Elizabeth Pigram
 Colin Renwick
 Sylvain Vasseur
 Rhys Watkins
 Shlomy Dobrinsky
 Eleanor Fagg
 Erzsebet Racz

SECOND VIOLINS

Saskia Otto
 Thomas Norris
 Sarah Quinn
 Miya Väisänen
 David Ballesteros
 Matthew Gardner
 Julian Gil Rodriguez
 Naoko Keatley
 Belinda McFarlane
 Andrew Pollock
 Paul Robson
 Hazel Mulligan
 Ingrid Button
 Oriana Kriszten

VIOLAS

Edward Vanderspar
 Gillianne Haddow
 Anna Bastow
 Julia O'Riordan
 Robert Turner
 Jonathan Welch
 Maya Meron
 Stephen Doman
 Fiona Dalglish
 Carol Ella
 Caroline O'Neill
 Nancy Johnson

CELLOS

Tim Hugh
 Alastair Blayden
 Jennifer Brown
 Noel Bradshaw
 Eye-Marie Caravassilis
 Daniel Gardner
 Hilary Jones
 Amanda Truelove
 Miwa Rosso
 Joanne Cole

DOUBLE BASSES

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

FLUTES

Gareth Davies
 Alex Jakeman
 Patricia Moynihan

PICCOLO

Sharon Williams

OBOES

Olivier Stankiewicz
 Rosie Jenkins
 Ruth Contractor

COR ANGLAIS

Christine Pendrill

CLARINETS

Andrew Marriner
 Chi-Yu Mo
 Sarah Thurlow

BASS CLARINET

Laurent Ben Slimane

BASSOONS

Rachel Gough
 Daniel Jemison
 Joost Bosdijk

CONTRA BASSOON

Dominic Morgan

HORNS

Timothy Jones
 Angela Barnes
 Alexander Edmundson
 Jonathan Lipton
 Estefania Beceiro
 Vazquez
 Andrew Sutton
 Jocelyn Lightfoot

TRUMPETS

Philip Cobb
 Gerald Ruddock
 Martin Hurrell

TROMBONES

Peter Moore
 James Maynard

BASS TROMBONE

Paul Milner

TUBAS

Patrick Harrild
 Sam Elliott

TIMPANI

Antoine Bedewi

PERCUSSION

Neil Percy
 David Jackson
 Sam Walton

HARPS

Bryn Lewis
 Lucy Wakeford

ORGAN

Catherine Edwards

Your views

Inbox

WED 15 FEB – JOHN WILSON CONDUCTS MARK-ANTHONY TURNAGE AND RACHMANINOV



Edward Davies Superb evening listening to the amazing @londonsymphony perform Rachmaninov's 2nd Symphony. Just amazing.



Conor Sheridan Just overwhelmed after hearing @londonsymphony play Rachmaninov @BarbicanCentre incredible music conducted by John Wilson in his LSO debut.



Peter Bingle When you hear Rachmaninov's 2nd Symphony played so brilliantly by @londonsymphony @BarbicanCentre the world seems a much happier place!



Hannah Ely What a privilege to have a concerto named after you! Impressive virtuosic playing from Håkan Hardenberger. Now for my fav #Rach2! @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 generously supported by: Barbara Whatmore Charitable Trust
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Editor

Edward Appleyard
 edward.appleyard@lso.co.uk

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Marco Borggreve, Igor Emmerich, Kevin Leighton, Ranald Mackechnie and Alberto Venzago