



LSO

RATTLE

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Resident
Orchestra

London Symphony Orchestra

Sunday 14 January 2018

7–9.05pm

Barbican Hall

**LSO SEASON CONCERT
20TH CENTURY MASTERS**

Janáček Overture: From the House of the Dead

Carter Instances

Berg Violin Concerto

Interval

Bartók Concerto for Orchestra

Sir Simon Rattle conductor

Isabelle Faust violin

5.30pm Barbican Hall

LSO Platforms: Guildhall Artists

Free event

Scriabin Two Poèmes Op 32

Janáček Sonata 1 X 1905

Rachmaninov

Variations on a Theme of Corelli Op 42

Ryan Drucker piano

Welcome



A warm welcome to tonight's LSO concert. This evening the Orchestra's Music Director Sir Simon Rattle conducts the last of three innovative programmes that have launched the new year, underlining his commitment to the music of the 20th century with late works by four masters – Janáček, Carter, Berg and Bartók.

This evening we welcome Isabelle Faust, who performs Berg's Violin Concerto. As a soloist who is renowned for her interpretations of a wide-ranging repertoire, it is a great pleasure to be joined by her once again this evening, and we greatly anticipate her performance of this concerto.

Earlier tonight, soloist Ryan Drucker from the Guildhall School performed piano music by Scriabin, Janáček and Rachmaninov in a short concert, free to ticket-holders. This series seeks to complement and amplify the repertoire in the Orchestra's programme and provide a platform for the musicians of the future. For further details visit Iso.co.uk/Isoplatforms.

I hope that you enjoy this evening's performance and that you can join us again soon. Our next concert on 21 January launches our Debussy centenary celebration with LSO Principal Guest Conductor François-Xavier Roth, and features the UK premiere of a previously lost work written by the composer in his youth.

Kathryn McDowell CBE DL
Managing Director

LSO News

BRITISH COMPOSER AWARDS FOR SOUNDHUB AND PANUFNIK COMPOSERS

Five of the 13 BASCA British Composer Awards this year were won by alumni of the LSO's composer development schemes. Congratulations go to Cevanne Horrocks-Hopayian (Panufnik 2010, Soundhub Associate), Emily Howard (Panufnik 2007), Robin Haigh (Soundhub 2017), Deborah Pritchard (Panufnik 2015) and Philip Venables (Panufnik 2005).

THE LSO'S 2018/19 SEASON

Details of the LSO's 2018/19 season will be announced on Tuesday 23 January, with public booking open from Friday 2 February. Visit Iso.co.uk to find out what's in store. LSO Friends will receive priority booking for the 2018/19 season. If you would like to find out more about joining, visit Iso.co.uk/support-us.

WELCOME TO TONIGHT'S GROUPS

This evening we are delighted to welcome:
The Queen's College, Oxford

Read our news online
▷ Iso.co.uk/news

On Our Blog

FAREWELL TO NIGEL BROADBENT, FIRST VIOLIN

On Thursday 21 December we said goodbye to one of the stalwarts of the LSO, First Violin Nigel Broadbent, who retired after 38 years in the Orchestra. On our blog we look back over his career.

MEET DAVID ELTON, OUR NEW PRINCIPAL TRUMPET

We get to know our newest member of the Trumpet section, who comes to the LSO from the Sydney Symphony Orchestra.

Read our blog, watch videos and more

- ▷ youtube.com/Iso
- ▷ Iso.co.uk/blog

Tonight's Concert / introduction by Paul Griffiths



our last songs, as it were. We hear some of the last works of four masters of the 20th century, one of whom – Elliott Carter – wonderfully went on to become also a master of the 21st. Surviving, indeed, is the key. Janáček, in the overture to his Dostoevsky opera, stares at the cold metal of imprisonment, but finds reflected in it the sky. Carter, creating his *Instances* at the age of 103, still has the mind of someone many decades younger, curious and inventive, creating keen moments.

Berg wrote his Violin Concerto in memory of a young person: Manon Gropius, the daughter of Mahler's widow, taken at 18. Lament and outrage are inevitably part of the picture, but, more than an elegy, the work is a love song. Manon's spirit, spinning in the violin part, is entwined with those of others in Berg's life: his daughter, his first love, and the woman he most adored as a mature adult.

Bartók's Concerto for Orchestra has no subject other than that of making music as colourful, strong and direct as possible. Seriously ill at the time, dejected by the slow progress of the war against Nazism, lacking money and opportunities in the United States, homesick, Bartók yet created music of exuberance, humour and joy. Surviving.

PROGRAMME NOTE WRITERS

Paul Griffiths has been a critic for nearly 40 years, including for *The Times* and *The New Yorker*, and is an authority on 20th- and 21st-century music. Among his books are studies of Boulez, Ligeti and Stravinsky. He also writes novels and librettos.

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

Spring 2018: Elgar, Tippett & Helen Grime

Thursday 8 February 2018
Barbican Hall

7.30pm

SIR MARK ELDER

Janáček Schluck und Jau
Bartók Piano Concerto No 3
Elgar Symphony No 1

Sir Mark Elder conductor
Francesco Piemontesi piano

Sunday 11 February 2018
Barbican Hall

7pm

SIR MARK ELDER

Dvořák Overture: Othello
Bruch Violin Concerto No 1
Elgar Symphony No 2

Sir Mark Elder conductor
Nikolaj Znaider violin

iso.co.uk/whatson
020 7638 8891

Thursday 19 & 26 April 2018
Barbican Hall

7.30pm

HELEN GRIME WORLD PREMIERE

Helen Grime Woven Space *
(world premiere)
Mahler Symphony No 9

Sir Simon Rattle conductor

* Commissioned for Sir Simon Rattle and the LSO by the Barbican

26 April generously supported by Baker McKenzie

**Baker
McKenzie.**

Sunday 22 April 2018
Barbican Hall

7pm

TIPPETT'S THE ROSE LAKE

Tippett The Rose Lake †
Mahler comp Cooke Symphony No 10

Sir Simon Rattle conductor

† Supported by Resonate, a PRS Foundation initiative in partnership with the Association of British Orchestras, BBC Radio 3 and the Boltini Trust

Leoš Janáček Overture: From the House of the Dead 1927–28 / note by Paul Griffiths



Between 1919 and 1925 Janáček composed three operas in quick succession, quite different from one another in subject but alike in revolving around a female protagonist: a tragedy of love in conflict with the rulebook, *Katya Kabanova*; a nature fable, *The Cunning Little Vixen*; and a strange fantasy of legal investigation and extended longevity, *The Makropulos Case*. He took a break from the stage to write his *Glagolitic Mass* and *Sinfonietta*, and to begin a violin concerto, then returned with a new idea again, but this time without a woman at the centre. His last opera – and he knew it was to be his last – would be set in a prison camp and virtually all-male. It would be based on Dostoevsky's semi-autobiographical ***Notes from the House of the Dead*** ▶.

During the final 18 months of his life the opera absorbed him, and much of what he had written for the violin concerto was reconfigured as its overture – hence the dizzying violin solos here.

From the House of the Dead is an opera of brutality, cruelty and mistrust, yet gleaming with urgent humanity, and all this – the black and the gold – appears right away in the overture. There is fierceness in the insistent rhythm and awkward high register of the main theme, immediately

presented by violins perched two octaves above the supporting horns, with lower strings further below.

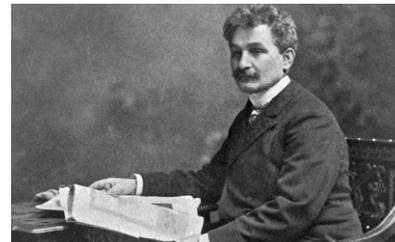
But there is also the yelp of freedom. As it goes on, the overture brings this theme back many times, always differently, interleaved with and superimposed on other material. After the solo violin – itself an image of liberation – has had a spin, a massive restatement brings with it the noise of chains, in a typical touch of graphic instrumentation. Later comes a walloping fanfare of jubilation, twice over. What ends the piece, though, is more of the main theme, and more of the chains. □

▶ DOSTOEVSKY'S FROM THE HOUSE OF THE DEAD

The Russian novelist Fyodor Dostoevsky (1821–81) had only just begun his career when he was exiled to Siberia. He had completed his first novel, *Poor Folk*, in 1845, and his second *The Double* in 1846, and had joined the Petrachevsky Circle of progressive intellectuals who opposed the Tsarist autocracy. The group was denounced to the Ministry of Internal Affairs and Dostoevsky was arrested in April 1849.

The group was sentenced to death by firing squad, the sentences commuted by the Tsar at the last minute (quite literally – the group was standing in line waiting for their death sentence to be carried out as the execution was aborted). Dostoevsky subsequently served four years of exile in Omsk, Siberia, which inspired his novel *Notes from the House of the Dead*, a brutal depiction of life in prison, published after his release in 1860. This time in Dostoevsky's life had a critical impact on his literary output and would serve as the basis for many of his later works, including *Crime and Punishment* (1866).

▶ LEOŠ JANÁČEK (1854–1928): IN PROFILE



Leoš left the family home in 1865 to become a chorister in Brno, and in 1869 received a scholarship to study at the Czech Teachers' Training Institute. He moved to Prague in 1874 and studied at the Organ School, and pursued further studies in Leipzig and Vienna from 1879 to 1880. During this period he helped to found the Brno Organ School, which later became the Brno Conservatory.

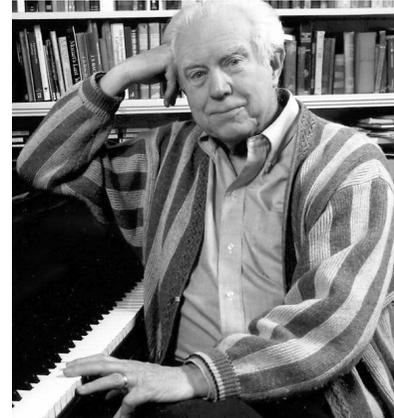
Moravian folk music increasingly fascinated Janáček, influencing a style that reflected the musicality of his native tongue. Following the success of his first opera *Jenůfa* (1904), his next operas including *The Cunning Little Vixen* secured his international reputation. The *Glagolitic Mass* (1927), *From the House of the Dead* (1927–8) and the Second String Quartet (1928) crowned his creative Indian summer, brought to a conclusion by fatal pneumonia.

7 His programme of final works continues with one by a composer who was 30 years older than Janáček had been when writing *From the House of the Dead*, 40 years older than Bartók at the time of his Concerto for Orchestra, and more than half a century beyond Alban Berg's curtailed lifespan. 103 was Carter's age when, in the summer of 2012, he composed *Instances* for Ludovic Morlot, who conducted the Seattle Symphony in the first performance on 7 February 2013.

Described by its composer as 'a series of short interrelated episodes of varying character', the seven-minute piece starts out as if it is going to be one of Carter's instrumental comedies, with quickfire exchanges, unanswered questions, impertinent remarks and abrupt put-downs. There is humour, too, in how some of the instruments – notably the trumpet and the piano, entering the fray rather late – presume to take on a solo role. Even later, vibraphone and marimba come forward, with a sense of mystery. However, for its closing two minutes the work almost turns into a string adagio, oddly and touchingly pointed with notes from the piano, and quietly surviving an attempt from a solo flute, and then from flutes and clarinets combined, to understand what is going on and to be part of it. □

▷ CARTER'S LATE WORKS

Elliott Carter continued composing with remarkable fruitfulness throughout his later years, composing over 60 works after the age of 90. His first opera *What Next?* (with libretto by this evening's programme note writer Paul Griffiths) was premiered by Daniel Barenboim in 1999, shortly before the composer's 91st birthday. Other notable late works include his *Interventions* for piano and orchestra in 2007 (aged 98), his Flute Concerto in 2008 (aged 99), *What are Years* and *Concertino* for Bass Clarinet and Chamber Orchestra (both 2009, aged 100), and *The American Sublime* (2011, aged 102). *Instances* marked his final orchestral work, and his very last composition, *Epigrams* (2012) for piano trio, was premiered at the Aldeburgh Festival in June 2013.



The US premiere of *The Rite of Spring*, Charles Ives, Koussevitzky's concertos of modern music at Boston, studies in English at Harvard and in counterpoint with Nadia Boulanger: these moulded Carter's tastes and his craft. To talk about his early output is to talk about songs and hearty choral numbers, jubilant orchestral outbursts and scores for the stage, all written within the bounds of a tonal idiom. Things shifted with the sonatas for piano and for cello (1945–6, 1948); he found a little room to explore.

But the String Quartet No 1 (1950–51) marked the real arrival of Elliott Carter. This was dissonant and demanding music, lyrical and fierce. Four voices held tightly in check by

harmonic and rhythmic relationships that locked them together like the gears in a clock. The piece challenged our expectations of time. Carter's career did the same.

The next three decades were slow, producing little more than a dozen pieces that now form the heart of his output: two more quartets, three concertos, orchestral and chamber works, vocal pieces, and a return to solo piano. Each one was a world built from scratch, a complex system in motion, a search for different perspectives, and the result of painstaking labour to make music once again new, original, fresh.

A feeling of victory, the work now flowed out of Carter: two more quartets, multiple concertos, large orchestral pieces, small orchestral pieces, dozens of chamber and solo works, song cycles and at last, an opera. These late pieces felt lighter, the hard edge giving way to more lyrical strains. But the sheer force remained. He was old now, not yet subdued.

Diligent until the end, Elliott Carter wrote his final music only weeks before slipping out of the present tense where he had lived for more than a century. □

Composer profile by Mark Parker

Alban Berg Violin Concerto 1935 / note by Paul Griffiths

- 1 **Andante – Allegretto**
- 2 **Allegro – Adagio**

Isabelle Faust violin



In February 1935 Berg was visited in Vienna by a man with a mission: Louis Krasner, a violinist born in the Ukraine and raised in the United States, who was determined to get a concerto out of the composer. Berg at that time, set on finishing his opera *Lulu*, was not inclined to take on a new project, and had already rejected a commission from the Library of Congress for a string quartet, a commission organized for him by Schoenberg. Eventually, however, he broke down and, as Krasner recalled, ‘both dubiously and happily’ agreed. *Lulu* was put on hold, never to be finished, since the few months Berg now devoted to the concerto took him almost to the end of his life.

Quite soon, in April 1935, there was a sad event within Berg’s circle: the death of **Manon Gropius** ▷, the 18-year-old daughter of Mahler’s widow Alma and her second husband Walter Gropius, architect and founder of the Bauhaus school. Manon was evidently a breathtaking child. Elias Canetti recalled how she ‘radiated timidity even more than beauty, an angelic gazelle’,

and Berg decided to memorialise her in his concerto. This lithe and luminous being would be at once described and enacted by the violin, in a work to be subtitled: ‘To the memory of an angel!’

More than one angel, however, sings wordlessly in this concerto. Telling the story of Alma’s daughter, Berg remembered his own child, born of his teenage liaison with a kitchen maid at his family’s summer place in Carinthia. The latter part of the first movement, with its rural atmosphere and its folk song, is drawn here.

At the same time, the concerto by no means seeks to escape entirely the world of *Lulu*, which, under cover, was the world of his passionate involvement with the sister of Alma Mahler’s present husband, the writer Franz Werfel: Hanna Fuchs-Robettin as she now was, married to a businessman and living in Prague. Her initials and the composer’s are musically

woven into the score, as are numbers Berg associated with each of them. The calamity that overtakes the concerto is partly that of the death of an angelic adolescent, partly that of an impossible love.

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‘She radiated timidity even more than beauty, an angelic gazelle,
not from the ark but from heaven.’

Writer Elias Canetti describing Manon Gropius, the Concerto’s dedicatee

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For paradoxes of grief and adoration, Berg found a perfect language in Schoenberg’s twelve-note technique, wielded so that it could embrace the most basic musical situations – even the tuning, in fifths, of the four strings of the solo instrument. Prompted by harp and clarinets, this is how the violin enters. After some exploratory bending of the idea, bassoons and violas drift into a dance to get the music going, and the soloist plays the 12-note row as a rising sequence, mostly of thirds, then as a falling sequence. Similar ascents and descents recur all through the work, along at this point with gentle motifs shared between violin and orchestra, the orchestration throughout being luminous, generally involving relatively small ensembles, constantly regrouped.

As the tuning idea returns, the music prepares a smooth transition into the second part of this first movement, a *ländler*, or country waltz. The tuning motif comes back again, and the orchestral violins and violas blow wind into the music’s sails to begin a first trio section. Iambic rhythms become more powerful and relax, into a second trio, begun by flutes, with the solo violin late to enter. By way of a few bars more from the first trio, the music finds its way back to the *ländler*. A little further on comes the Carinthian folk song, entering imperceptibly and probably to be noticed first when it passes to a trumpet. After a hectic period of looking back on itself, the movement arrives at a point of rest.

Any peace is immediately broken by the start of the second movement, in two parts like the first, but with their difference in speed reversed and exaggerated. The first of these parts, fast, is marked ‘free, like a cadenza’, and indeed most of its central part is very sparsely accompanied – by flute, oboe and harp, later by violas and cellos (even for a while just by one viola). Around this episode the tone is violent, post-catastrophic, held with increasing firmness to a menacing rhythmic gesture. Second time round, this music is still more vehement.

Alban Berg in profile 1885–1935

Once the storm has passed, the violin is discovered leading the way into the finale with a chorale tune: 'Es ist genug' (It is enough), whose first four notes not only – and most unusually – rise in whole-tone steps but also, as Berg was delighted to discover, correspond to the last four notes of his row. Soon the melody arrives in a harmonisation by Bach, played by clarinets, as if by a small, pure-voiced organ, and with the words printed above in the score: 'My Jesus comes! Good night to you, o world! I go to heaven's house.' From here, the chorale melody is omnipresent, intoned by a solo trombone, rippling through the strings (with the soloist joining the orchestral violins), sounded for a moment implacably by the brass, going on then to spread its benediction as the work finds its way to a close.

In under four months since Manon's death, the concerto was finished. In a little over four months more, Berg came to his end. Krasner gave the first performance of the concerto on April 19, 1936, in Barcelona, as part of the festival held by the International Society for Contemporary Music. Anton Webern was to have conducted, but found the task impossible so soon after his friend's death, and his place was taken by Hermann Scherchen. □

▷ MANON GROPIUS (1916–35)

Manon Gropius was born in Vienna during World War I, daughter of Alma Mahler and Walter Gropius. Her parents separated in 1918 following Alma's affair with the writer Franz Werfel, who would become Manon's stepfather. From a young age Manon developed a passion for theatre, and dreamt of being on the stage.

After travelling to Venice in 1934 Manon contracted polio, which left her paralysed. She died on Easter Monday in 1935, and was buried in Grinzing Cemetery. Her untimely death greatly touched Berg, who dedicated his Violin Concerto to her.

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. Visit the **Barbican Shop** on Level -1 and see our new range of **Gifts and Accessories**.



Although piano lessons formed part of the composer's general education, the young Berg showed few signs of exceptional talent for music. He struggled to pass his final exams at the Vienna Gymnasium, preferring to learn directly of new trends in art, literature, music and architecture from friends such as Oskar Kokoschka, Gustav Klimt and Adolf Loos.

On graduating from school, Berg accepted a post as a local government official, but in October 1904 was inspired by a newspaper advertisement to study composition with Arnold Schoenberg. He studied for six years with Schoenberg, who remained his

close friend and mentor. During this time Schoenberg evolved a new approach to composing, gradually moving away from the norms of tonal harmony.

In 1910 Berg completed his String Quartet, in which he revealed an independent creative flair. Berg's self-confidence grew with the composition of several miniature works and, in 1914, the large-scale Three Pieces for orchestra. Service with the Austrian Imperial Army during the First World War did not completely halt Berg's output; indeed, he began his first opera, *Wozzeck*, in the summer of 1917. The work was premiered at the Berlin Staatsoper in December 1925 and, despite hostile early criticism, has since entered the international repertoire. As an innovative composer, Berg successfully married atonality – and, later, a harmonic and melodic language based on the use of all 12 tones of the chromatic scale – with forms from the past. Traces of popular music also surface in his works, notably so in his opera *Lulu* (1929–35), a powerful tale of immorality, completed from the composer's sketches only after the death of his widow in 1976. Berg himself died of septicaemia, almost certainly caused by complications following an insect bite. □

Composer Profile by Andrew Stewart

Béla Bartók Concerto for Orchestra 1943 / note by Paul Griffiths

- 1 **Introduzione: Andante non troppo**
- 2 **Presentando le coppie: Allegro scherzando**
- 3 **Elegia: Andante non troppo**
- 4 **Intermezzo Interrotto: Allegretto**
- 5 **Finale: Pesante – Presto**

Bartók's attachment to folk music was not just to its rhythms and melodies but also to its social force, how it would bind communities in ways of joy or lament, work or relaxation. His Concerto for Orchestra is music in this image – music in which orchestral players exert themselves as a community, performing with, to and against one another, and modelling, for the larger society of us listeners, an ideal in which an array of diverse individuals can discover a unity that does not iron out but rather springs from difference and honours it. All this is implied by the title, which Bartók did not invent (his friend Kodály had written a concerto for orchestra a few years before, and the first was probably Hindemith's of 1925), but which his work took full possession of.

The score – the biggest Bartók completed during the last five years of his life, living in the United States as a sick, disheartened refugee from fascism and war – was commissioned by [Serge Koussevitzky](#) ▶

at the urging of two of the composer's younger Hungarian friends, Fritz Reiner and Joseph Szigeti, who hoped that such a request would help restore their mentor's morale, his health and his finances.

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'The general mood of the work represents ... a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one ... The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a 'concertante' or soloistic manner.'

Béla Bartók

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Bartók began work in August 1943, while resting at Saranac Lake in upstate New York, and finished the piece within eight weeks – a remarkably short period, proving he had indeed been reinvigorated by the challenge, as he recognised. Writing to Szigeti that he was feeling better, he remarked: 'Perhaps it is due to this improvement (or it may be the other way round) that I have been able to finish the work that Koussevitzky commissioned.' Koussevitzky conducted the premiere on 1 December 1944 with his Boston Symphony Orchestra, after which Bartók extended the ending.

His programme note for the first performance suggests a more or less continuous narrative: 'The general mood of the work represents,' he wrote, 'apart from the jesting second movement, a gradual transition from the

sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one.' However, there is also the invitation to understand the work as returning symmetrically back to its beginning. As in several earlier works, Bartók created a five-part symmetrical form, where in this case two big symphonic dances enclose two scherzos with, at the centre, an elegy.

In keeping with the spirit of a public occasion, the musical materials are laid out clearly and the working takes place in, as it were, full view. First comes a pentatonic theme in the

bass, built entirely from fourths and major seconds – a memory from central Europe, perhaps, but also an evocation of night, of darkness. This becomes the ground for gathering activity that springs to life with the acceleration of an upward scale figure to initiate the bounding main theme – still featuring fourths – of a sonata allegro.

The calmer second subject is delivered by a solo oboe and repeated by clarinets in octaves, then by flutes and oboe in triads. One implication of the title is that this is a concerto with multitudinous soloists, and so it is already appearing. A third subject arrives on solo clarinet, from which it is passed to cor anglais and around the woodwind ensemble. Phases of development and recapitulation (the second subject now coming first) are compact.

The next movement, first of the two scherzos, is a game of couples, with pairs of instruments playing at different intervals: bassoons in minor sixths, oboes in minor thirds, clarinets in minor sevenths, flutes in clear fifths, muted trumpets in discordant major seconds. After a brass chorale the couples return as before, their games at once elaborated and mollified. The trumpets, for instance, settle their differences and agree on D, the keynote of this movement.

Then the work's very beginning is recalled, to give rise to a slow movement whose climax has brass chords falling as avalanches against the searing melody for violins in octaves. A solitary piccolo calls out like a night bird.

Its high B is seized on two octaves down by unison strings to start the second scherzo, an intermezzo introduced by solo oboe and interrupted by a quotation from Shostakovich's 'Leningrad' Symphony, which was being played everywhere at the time. Bartók has the orchestra laugh at the theme and give it fairground-organ treatment before continuing as before, but he also humanely undercuts the satire by having the Shostakovich theme emerge as a transformation of his own.

For the finale, as often before, he provides a lively dance rondo in duple time, with figures from earlier in the work – especially from the opening movement – reappearing in bright sunlight, and with canons adding to the supreme virtuosity. □

▷ SERGE KOUSSEVITZKY



Serge Koussevitzky (1874–1951) was a Russian-born conductor and publisher. He founded the Editions Russes de Musique in 1909, through which he promoted the music of Scriabin, Prokofiev, Stravinsky and Medtner, before leaving Russia in 1920 for Paris, where he organised a summer concert series. He moved to the US a few years later, where he became conductor of the Boston Symphony Orchestra, commissioned and conducted the premieres of numerous new works, founded the Tanglewood Music Center, and set up the Koussevitzky Foundation to support the composition of new works; the list of composers receiving its support reads like a who's who of modern composition.

Béla Bartók in profile 1881–1945



he was introduced by Kodály in 1907, the year in which he became Professor of Piano at the Budapest Conservatory. Bartók established his mature style with such scores as the ballet *The Miraculous Mandarin* (1918–19, completed 1926–31) and his opera *Duke Bluebeard's Castle* (1911, completed 1918). He revived his career as a concert pianist in 1927 when he gave the premiere of his First Piano Concerto in Mannheim.

Bartók detested the rise of fascism and in October 1940 he emigrated 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.

Born in 1881 in Nagyszentmiklós, Hungary (now Sînnicolau Mare, Romania), Bartók began piano lessons with his mother at the age of five. From 1899 to 1903 he studied piano and composition at the Royal Academy of Music in Budapest, where he created a number of works that echoed the style of Brahms and Richard Strauss.

After graduating he discovered Austro-Hungarian and Slavic folk music, travelling extensively with his friend Zoltán Kodály and recording countless ethnic songs and dances which began to influence his own compositions. His compositions were also influenced by the works of Debussy, to which

Throughout his working life, Bartók collected, transcribed and annotated the folk-songs of many countries, a commitment that brought little recognition but one which he regarded as his most important contribution to music. He declined the security of a composition professorship during his final years in America, although he did accept the post of visiting assistant in music at Columbia University from March 1941 to 1942 until ill health forced his retirement. □

Composer Profile by Andrew Stewart

Sir Simon Rattle conductor



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

From 1980 to 1998, Sir Simon 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. In September 2017 he became Music Director of the London Symphony Orchestra.

Sir Simon has made over 70 recordings for EMI (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*, Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker Suite* and Mahler's *Symphony No 2*. Sir Simon's most recently released recordings in 2017 (Debussy's *Pelléas et Mélisande* and Ravel, *Dutilleux and Delage* on Blu-Ray and DVD) were released on LSO Live.

As well as fulfilling a taxing concert schedule in Berlin, Sir Simon regularly tours within Europe, North America and Asia. His partnership with the Berlin Philharmonic

has 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.

In 2013, Sir Simon and the Berlin Philharmonic took up a residency at the Baden-Baden Osterfestspiele performing Mozart's *The Magic Flute*. Past seasons have included Puccini's *Manon Lescaut* and Peter Sellars' ritualisation of Bach's *St John Passion*, Strauss' *Der Rosenkavalier*, Berlioz's *The Damnation of Faust* and Wagner's *Tristan and Isolde*. For the Salzburg Osterfestspiele Rattle conducted staged productions of Beethoven's *Fidelio*, Mozart's *Così fan tutte*, Britten's *Peter Grimes* and Debussy's *Pelléas et Mélisande*. He also conducted Wagner's complete *Ring Cycle* with the Berlin Philharmonic for the Aix-en-Provence Festival and Salzburg Osterfestspiele and most recently at the Deutsche Oper, Berlin and the Wiener Staatsoper.

Sir Simon 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 Orchestra, 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 is also a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

In September 2017, Sir Simon opened his first season as Music Director of the London Symphony Orchestra with a programme of British music, a concert performance of Berlioz's *The Damnation of Faust*, and the Stravinsky ballets. In November, he toured Asia with the Berlin Philharmonic Orchestra, with soloists Yuja Wang and Seong-Jin Cho. The rest of the 2017/18 season will take Sir Simon on a European and US tour with the LSO, to Munich with the Bayerische Rundfunk Orchestra, and he will return to Baden-Baden with the Berlin Philharmonic for a production of Wagner's *Parsifal*.

Sir Simon Rattle was knighted in 1994 and in the 2014 New Year's Honours he received the Order of Merit from Her Majesty the Queen. □

Isabelle Faust violin



 Isabelle Faust dives deep into every piece of music that she plays, considering the musical and historical context, and using historically appropriate instruments to achieve the most authentic performance possible. Her repertoire ranges from Heinrich Biber to Helmut Lachenmann.

After winning the renowned Leopold Mozart Competition and the Paganini Competition at an early age, she began giving regular guest performances with the world's major orchestras, including the Berlin Philharmonic Orchestra, Boston Symphony Orchestra, NHK Symphony Orchestra Tokyo, Chamber Orchestra of Europe and Baroque Orchestra Freiburg. She has worked closely with leading conductors, including Claudio Abbado, Giovanni Antonini, Frans Brüggen, Sir John Eliot Gardiner, Bernard Haitink, Daniel Harding, Philippe Herreweghe, Andris Nelsons and Robin Ticciati.

Isabelle Faust's repertoire embraces a broad range of eras and styles of music. In addition to concerto appearances, projects have included a performance of Schubert's Octet with historical instruments, György Kurtág's *Kafka Fragments* with soprano Anna Prohaska, and Igor Stravinsky's *The Soldier's Tale* with the actor Dominique Horwitz.

She is deeply committed to the performance of contemporary music, and is currently preparing premieres by Péter Eötvös, Ondřej Adámek, Marco Stroppa, Oscar Strasnoy and Beat Furrer for the forthcoming seasons.

Isabelle Faust's extensive discography includes many critically acclaimed recordings, and she has been awarded the Diapason d'Or, ECHO Klassik, *Gramophone* Award, Choc de l'année and other prizes. Her most recent recordings include Mozart's violin concertos with Il Giardino Armonico under the direction of Giovanni Antonini, and the Baroque Orchestra under the direction of Pablo Heras-Casado. Other popular recordings include sonatas and scores for violin solo by J S Bach, as well as violin concertos by Ludwig van Beethoven and Alban Berg under the direction of Claudio Abbado.

A committed chamber musician, Isabelle Faust has a long-standing collaboration with the pianist Alexander Melnikov. Together they have recorded all of Beethoven's Violin Sonatas, among other works.

Isabelle Faust is Artist in Residence at Wigmore Hall during the 2017/18 season. □

London Symphony Orchestra on stage tonight

Leader

Andrew Haveron

First Violins

Carmine Lauri
Lennox Mackenzie
Clare Duckworth
Ginette Decuyper
Gerald Gregory
Maxine Kwok-Adams
Elizabeth Pigram
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Morane Cohen-Lamberger
Benjamin Roskams

Second Violins

David Alberman
Thomas Norris
Miya Väisänen
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Paul Robson
Louise Shackelton
Erzsebet Racz
Jan Regulski

Violas

Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
German Clavijo
Lander Echevarria
Julia O'Riordan
Robert Turner
Heather Wallington
Jonathan Welch
Katrin Burger
Stephen Doman
Alistair Scahill

Cellos

Tim Hugh
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Miwa Rosso
Deborah Tolksdorf
Victoria Harrild

Double Basses

Colin Paris
Patrick Laurence
Matthew Gibson
Joe Melvin
Jani Pensola
Hugh Sparrow
Simo Väisänen
Jeremy Watt

Flutes

Gareth Davies
Alex Jakeman
Clare Childs

Piccolo

Patricia Moynihan

Oboes

Olivier Stankiewicz
Juliana Koch
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Andrew Marriner
Chris Richards
Peter Sparks

Bass Clarinet

Laurent Ben Slimane

Saxophone

Kyle Horch

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Timothy Jones
Angela Barnes
Benjamin Jacks
Jonathan Lipton

Trumpets

Philip Cobb
David Elton
Gerald Ruddock
Niall Keatley

Trombones

Dudley Bright
Peter Moore
James Maynard

Bass Trombone

Paul Milner

Tuba

Alberto Azzolini

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton

Harp

Bryn Lewis
Lucy Wakeford

Piano

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. The Scheme is supported by The Polonsky Foundation, Barbara Whatmore Charitable Trust, The Thistle Trust and Idlewild Trust.

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