

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Wednesday 14 December 2016 7.30pm
Barbican Hall

Ravel La valse

Shostakovich Violin Concerto No 1

INTERVAL

Michael Taplin Ebbing Tides*

Mussorgsky arr Ravel

Pictures at an Exhibition

Fabien Gabel conductor

James Ehnes violin

Concert finishes approx 9.45pm

Supported by LSO Friends

* An LSO Panufnik Composers Scheme commission,
supported by Lady Hamlyn and the Helen Hamlyn Trust

Welcome Kathryn McDowell



Welcome to this evening's LSO concert, conducted by Fabien Gabel, who first worked with the Orchestra as Assistant Conductor in 2005/6 after winning the Donatella Flick Conducting Competition. Since then, he has forged a successful career throughout Europe, North America and Asia, and we are delighted to see him return tonight. For Shostakovich's Violin Concerto No 1, it is also a pleasure to welcome back soloist James Ehnes, following a recent appearance in our series of BBC Radio 3 Lunchtime Concerts at LSO St Luke's with the Ehnes String Quartet.

The second half opens with the world premiere of Michael Taplin's *Ebbing Tides*, commissioned as part of the Panufnik Composers Scheme. The Scheme offers six emerging composers each year the chance to compose for the LSO, with two participants receiving commissions to write works for the Orchestra to perform at the Barbican. We are extremely grateful to Lady Hamlyn and the Helen Hamlyn Trust for their continued support of the Scheme.

Thank you also to our LSO Friends, who have supported tonight's concert, for their important commitment to the Orchestra's work. We extend a warm welcome to the LSO Friends who join us in the audience tonight.

I hope you enjoy the performance and can join us at our next concert on 18 December, as Nikolaj Znaider launches his exploration of Mozart and Tchaikovsky, appearing as both conductor and soloist.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

LSO FRIENDS

Forming a thriving community at the heart of the Orchestra, LSO Friends support our wide-ranging work and enable us to go further with our ambitions. Friends share our passion and build a personal association with the LSO through their support. To learn more about ways to support and share the work of the LSO please visit Iso.co.uk/supportus or phone **020 7382 2506**.

Iso.co.uk/supportus

THE LORD MAYOR'S APPEAL

We are delighted that the new Lord Mayor of the City of London, Alderman Dr Andrew Parmley, has chosen LSO Discovery, our education and community programme, as the main beneficiary of his charitable appeal for 2017. The appeal will support inspirational projects such as an open access choral programme, creative workshops for young people in special schools and hospitals, and guided orchestral concerts for school pupils at all levels.

thelordmayorsappeal.org

A WARM WELCOME TO TONIGHT'S GROUPS

Tonight we are delighted to welcome
The Gerrards Cross Community Association

Iso.co.uk/groups

Maurice Ravel (1875–1937)

La valse (1919–20)

PROGRAMME NOTE WRITER

JEREMY THURLOW is a composer whose music ranges from string quartets to video-opera. He won the George Butterworth Award 2007. He is the author of a book on Dutilleux, broadcasts regularly on BBC Radio 3 and is a Fellow of Robinson College, Cambridge.

Ravel had always been beguiled by the glamour and opulence of Viennese waltzes. He began sketching a tribute to the ‘waltz king’ Johann Strauss II as early as 1906, under the title *Wien* (Vienna); the infectious dance-rhythms were already beginning to take on a deeper association for him and he described his idea as ‘a kind of apotheosis of the Viennese waltz, which is mingled in my mind with the idea of the fantastic whirl of destiny.’ The sketches were shelved, but the idea never went away.

COMPOSER PROFILE WRITER

ANDREW STEWART

When Ravel eventually returned to the idea as *La valse* in 1919, the horrors of the Great War had transformed everything. There is still a deep affection for the waltz style and an uninhibited relish for its sophisticated sensuality. But there is also a palpable awareness that the ‘whirl of destiny’ will gradually spiral out of control. Diaghilev had commissioned the work as a ballet, and Ravel wrote a brief scenario: ‘Swirling clouds afford glimpses, through rifts, of waltzing couples. The clouds scatter little by little; one can distinguish an immense hall with a whirling crowd. The scene grows progressively brighter. The light of the chandeliers bursts forth at the fortissimo. An imperial court, about 1855.’ Of course, darkness and disaster were never far away even in 1855, but it is impossible to hear the finished work and especially its closing stages without thinking of Europe drawing itself inexorably into the barbaric madness of the war that Ravel and his contemporaries had just experienced.

Diaghilev was not pleased with Ravel’s score and refused to stage it, causing a rift between the two of them that was never healed. Ravel brought it out as a ‘choreographic poem’ – that is, a dance-inspired piece for the concert hall – and it was premiered in Paris in December 1920. Eventually Ida Rubinstein choreographed the piece for her company, who gave the first danced performances in Antwerp (1926) and Paris (1928). But, while *La valse* is effective as ballet, it is in the concert hall that it has flourished, earning a reputation as one of Ravel’s most brilliant and sensuous scores, and one of his most visionary. ■

RAVEL on LSO LIVE



Special Edition

Daphnis et Chloé
Boléro
Pavane

Valery Gergiev conductor
£9.99 (SACD Hybrid + DVD)

Three of Ravel’s most evocative works, plus a special bonus DVD with concert footage of Valery Gergiev conducting *Boléro*.

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COMPOSER PROFILE

MAURICE RAVEL graduated from the Paris Conservatoire in 1895, coming to prominence shortly after with his *Pavane pour une infante défunte* for piano. In the early years of the 20th century he completed many outstanding works, including the evocative *Miroirs* for piano and his first opera, *L’heure espagnole*. In 1909 he was invited to write a large-scale work for Serge Diaghilev’s Ballets Russes, completing *Daphnis and Chloé* three years later. During World War I, he enlisted with the motor transport corps, and returned to composition slowly after 1918.

From 1932 until his death, Ravel suffered from the progressive effects of Pick’s Disease and was unable to compose. His emotional expression is most powerful in his imaginative interpretations of the unaffected worlds of childhood and animals, and in exotic tales such as the Greek lovers *Daphnis and Chloé*. Spain also influenced the composer’s creative personality, strongly reflected in a wide variety of works, together with his liking for the formal elegance of 18th-century French art and music.

Dmitri Shostakovich (1906–75)

Violin Concerto No 1 in A minor Op 77/99 (1948, rev 1955)

- 1 NOCTURNE: MODERATO
- 2 SCHERZO: ALLEGRO
- 3 PASSACAGLIA: ANDANTE
- 4 BURLESQUE: ALLEGRO CON BRIO – PRESTO

JAMES EHNES VIOLIN

PROGRAMME NOTE WRITER

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

DAVID OISTRAKH (1908–74)

was one of the foremost violinists and violists of his generation. He worked with many of the leading orchestras in the Soviet Union, Europe and America and was the dedicatee of a number of the most important additions to the violin repertoire of the 20th century. Within the Soviet Union he was awarded many prizes and awards including the Stalin Prize in 1943, the title of People's Artist of the USSR in 1953 and the Lenin Prize in 1960.

By his early 40s, Shostakovich had produced a huge amount of music in almost every form: operas, ballets, symphonies, chamber music, and several scores for the theatre and cinema. His only concerto, however, was the light (though wonderful and funny) Concerto for Piano, Trumpet and Strings of 1933. Wasn't it now time to follow his distinguished colleagues Prokofiev, Myaskovsky and Khachaturian with a violin concerto? Some prompting may have come from the great violinist [David Oistrakh](#), whom he had known as a friend and chamber music partner for over a decade.

The Violin Concerto was completed in March 1948, but had to wait seven and a half years before it was performed. The reason, as so often with Shostakovich, was closely bound up with Soviet musical politics. While he was in the middle of composing the finale, there came the infamous resolution from the Central Committee of the Communist Party censoring a number of composers, Shostakovich chief among them, for such crimes as 'formalist perversions' and 'anti-democratic tendencies'. These accusations were nonsense, but it was Stalin's nonsense and the composers in question had no choice but to bow their heads and do as they were told.

Shostakovich was dismissed from his teaching posts at the Leningrad and Moscow Conservatoires, and for the next five years presented himself in public as the author of much bland and politically acceptable music. But at the same time he also wrote more

personal and challenging works, putting them aside for better times. As well as the Violin Concerto, they included the Fourth and Fifth String Quartets, the song cycle *From Jewish Folk Poetry* and the Tenth Symphony.

These works became known to the public only after Stalin's death in 1953, the Violin Concerto last of all. Already familiar to friends and fellow musicians from the composer's run-throughs at the piano, it was premiered in Leningrad in October 1955 and then four months later in Moscow, conducted by Evgeny Mravinsky and played by Oistrakh, its dedicatee. Shostakovich was delighted by the performances, and later dedicated to Oistrakh both his Second Violin Concerto (1967) and Violin Sonata (1968). The movement titles might at first suggest something like a series of loosely-connected character pieces, but in fact this is one of Shostakovich's most tightly and symphonically organised scores.

NOCTURNE

The Nocturne gives the impression of being the most free of the four movements, a long and eloquent meditation for the violin, rising and falling in great arches of melody. The orchestra functions as accompaniment to the soloist, providing a background of brooding anxiety. Much of this movement's power derives from its measured pace and rhythm, the overall restraint producing an effect of great intensity.

SCHERZO & PASSACAGLIA

Restraint is thrown aside in the following Scherzo, a remorseless nightmare of activity that hurtles onwards in a wild, frantic dance. One of the many ideas that appear in its course is the four-note DSCH motive (D, E-flat, C, B-natural in German musical notation) that the composer used as his own musical

Dmitri Shostakovich Composer Profile

signature; another provides the basis of the third movement, a 17-bar theme given out initially by cellos and basses, and then repeated a further eight times. This Passacaglia recalls something of the brooding intensity of the first movement, though it is more sectional in construction and therefore offers a greater variety of expression and gesture.

BURLESQUE

A solo cadenza, of mounting tension and fearsome technical difficulty, spills into the finale, which Shostakovich originally intended to be launched by the soloist. He changed his mind, scoring it instead for the full orchestra, when Oistrakh begged for a moment of respite 'so at least I can wipe the sweat off my brow'. This finale, recalling the wild energy of the Scherzo, makes no concessions to Soviet orthodoxy or to the demands for optimism at all costs, and puts the seal on one of Shostakovich's most powerful and personal works. ■

INTERVAL – 20 minutes

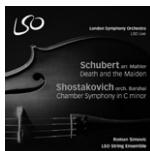
There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level. The Barbican shop will also be open.

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?



COMPOSER PROFILE WRITER
ANDREW STEWART

SHOSTAKOVICH on LSO LIVE



Schubert &
Shostakovich
LSO String
Ensemble
£7.99

The **LSO String Ensemble**, led by LSO Leader **Roman Simovic**, gives magnificent performances of Schubert's (arr Mahler) String Quartet No 14 'Death and the Maiden' and Shostakovich's (orch Barshai) Chamber Symphony in C minor.

Isolve.Iso.co.uk

After early piano lessons with his mother, Shostakovich enrolled at the Petrograd Conservatory in 1919. He supplemented his family's meagre income from his earnings as a cinema pianist, but progressed to become a composer and concert pianist following the critical success of his First Symphony in 1926 and an 'honourable mention' in the 1927 Chopin International Piano Competition in Warsaw.

Shostakovich announced his Fifth Symphony of 1937 as 'a Soviet artist's practical creative reply to just criticism'. A year before its premiere he had drawn a stinging attack from the official Soviet mouthpiece *Pravda*, in an article headed 'Muddle instead of music'. When the Fifth Symphony was premiered in Leningrad, the composer's reputation and career were rescued. Acclaim came not only from the Russian audience, who gave the work a 40-minute ovation, but also from musicians and critics overseas. In July 1941 he began work on the first three movements of his Seventh Symphony, completing the defiant finale after his evacuation in October and dedicating the score to the city.

In 1948 Shostakovich and other leading composers, were forced by the Soviet cultural commissar, Andrey Zhdanov, to concede that their work represented 'the formalistic perversions and anti-democratic tendencies in music', a crippling blow to Shostakovich's artistic freedom that was healed only after the death of Stalin in 1953. Shostakovich answered his critics later that year with the powerful Tenth Symphony, in which he portrays 'human emotions and passions', rather than the collective dogma of Communism. A few years before the completion of his final and bleak Fifteenth String Quartet, Shostakovich suffered his second heart attack and the onset of severe arthritis. Many of his final works are preoccupied with the subject of death.

Michael Taplin (b 1991)

Ebbing Tides (world premiere) (2016)

PROGRAMME NOTE & COMPOSER PROFILE WRITER

JO KIRKBRIDE is a freelance writer on classical music, whose broad roster of clients includes the London Sinfonietta, Britten Sinfonia, Aldeburgh Productions, Cheltenham Festival and the Scottish Chamber Orchestra. She holds a masters from Cambridge University and a doctorate from Durham University.

PANUFNIK COMPOSERS WORKSHOP

Thu 20 Apr 2017
10am–6pm, LSO St Luke's

Witness a pivotal point in the process of putting together a new piece of music as the LSO works with the latest group of Panufnik Composers, under the guidance of Colin Matthews and conductor François-Xavier Roth.

To book your free tickets, phone the Barbican Box Office on **020 7638 8891**

In 2013 Michael Taplin attended the Britten-Pears Contemporary Composition Course for young composers run by Oliver Knussen and Colin Matthews in Aldeburgh. During a workshop session on Taplin's piece, *SHARD*, which explores extremes of register in ensemble writing, Knussen remarked: 'I wonder what your music would sound like in the middle.' This cryptic comment stayed with Taplin and the following year became the impetus for a new work, (*K*)*NOT*, which was composed as part of the 2014 Panufnik composer workshops. (*K*)*NOT* so impressed the LSO team that Taplin was invited to expand the fragment into a longer work for orchestra – which in turn became *Ebbing Tides*. Gentler, subtler and more introspective than *SHARD*, this would be Taplin's 'music in the middle'.

If the idea seems delightfully spontaneous, the work's composition was rather more protracted. 'After a number of failed starts,' remembers Taplin, 'a soft, warm, gentle music inexplicably entered my mind one evening whilst sitting in my work room looking at a blistering red sunset. Suddenly, I found my way into the piece.' Where *SHARD* was a work of contrasts and contradictions, *Ebbing Tides* takes a more balanced approach to every facet of its structure, negotiating between introversion and extroversion, between repetition and invention. This is a work of subtle transformations, gradual transitions and the measured unfolding of a single rhythmic cell.

While the work's title may have extra-musical associations, Taplin is keen to stress that *Ebbing Tides* is not a programmatic work. The allusion to tidal movement arose, says Taplin, 'from the need to communicate an entirely abstract musical concept to a listener.' From its very opening bars, *Ebbing Tides* sways into motion with a deep 'in/out' gesture that pushes and pulls against the fabric of the work, creating overlapping lines and shifting textures that never quite meet in the same place. Creeping semi-tonal movement and a languid rhythmic cell that is always (just) off the main pulse, ensure that the work is forever kept in subtle motion, edging forwards and pulling back with every repetition and transformation of this single motivic unit. But if this sounds rather calm and contained, then what unfurls in the final section throws everything we have come to expect into disarray. 'I never want anything I write to become predictable', says Taplin. 'I always seek to throw a few curveballs in any given work.' ■

Commission supported by Lady Hamlyn and the Helen Hamlyn Trust as part of the LSO Panufnik Composers Scheme.

Michael Taplin Composer Profile



London-born Michael Taplin began his early musical career with an instrument familiar to many of us – the Casio keyboard. But what started out as childhood curiosity quickly turned into a serious obsession. Taplin recalls being so excited the day his parents took delivery of a ‘real’ piano that he broke one of its pedals the very same day. At five, he began piano lessons, and by the age of eight he was already writing down his earliest musical ideas. Private lessons with the renowned Japanese composer, Dai Fujikura, were a turning point: ‘Dai opened up a whole musical universe that was completely new to me at the time and was very exciting.’

Still just 25 years old, Taplin has already had his music performed by the LSO, Philharmonia, Gemini Ensemble and Britten-Pears Contemporary Ensemble, and has studied with composers including Brian Ferneyhough, Sally Beamish, Oliver Knussen, Colin Matthews and Michael Gandolfi. He was accepted onto the LSO Panufnik Scheme for emerging composers in 2014, fulfilling a dream he had held since first hearing of the initiative as a teenager. Being involved in the scheme has, he says, ‘given me great insights into working with a world-class professional orchestra and the considerations a composer has to take into account when writing for such a large canvas.’

Earning the chance to write a complete five-minute commission for the LSO afterwards was the icing on the cake, giving him ‘the perfect opportunity to write the piece I initially wanted to but didn’t have the technique, confidence and time to do.’

Taplin describes his musical style as ‘eclectic’ – and his list of influences, which includes everyone from Beethoven, Bach and Corelli to Ligeti, George Benjamin and Feldman, suggests a broad appetite and a yearning for the unusual. Determined not to be bound by rules, labels or unnecessary complexity, Taplin’s music is characterised only by its directness and clarity of purpose. ‘My aim is to write works which inspire thought,’ he says. ‘If one can find material which has a strong identity it is possible to create an infinite variety of transformations and journeys for the listener.’ These are not works where you will find either excessive repetition or systematic obfuscation, though it would be disparaging to describe the music as simple. Elegant, arresting and often filled with surprises, Taplin’s works journey into the unknown and compel you to listen. ■

Modest Mussorgsky (1839–81)

Pictures at an Exhibition (1874, arr Maurice Ravel 1922)

- PROMENADE
- 1 GNOMUS
PROMENADE
- 2 IL VECCHIO CASTELLO
PROMENADE
- 3 TUILERIES (DISPUTE D'ENFANTS APRÈS JEUX)
- 4 BYDŁO
PROMENADE
- 5 BALLET OF THE UNHATCHED CHICKS
- 6 SAMUEL GOLDENBERG AND SCHMUŸLE
- 7 LIMOGES: LE MARCHÉ (LA GRANDE NOUVELLE) –
- 8 CATACOMBAE (SEPULCHRUM ROMANUM) –
CUM MORTUIS IN LINGUA MORTA
- 9 THE HUT ON HEN'S LEGS (BABA YAGA) –
- 10 THE GREAT GATE OF KIEV

PROGRAMME NOTE WRITER ANDREW HUTH

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

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

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

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

Although Mussorgsky must have played *Pictures* to his friends, there is no record of any public performance until the 20th century. It was indeed only after the success of Ravel's orchestration that performances of the piano version became at all common. The piano writing of *Pictures* is often said to be unidiomatic, and Mussorgsky certainly never cared for conventional beauty of sound or pianistic

Modest Mussorgsky

Composer Profile

virtuosity for its own sake. There are aspects of the texture that are hard to bring off successfully, such as the heavy chordal style of some sections, tricky repeated notes and sustained tremolos. But these are all part of Mussorgsky's desired effect.

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

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



COMPOSER PROFILE WRITER
ALISON BULLOCK

Modest Mussorgsky was born in Karevo, the youngest son of a wealthy landowner. His mother gave him his first piano lessons, and his musical talent was encouraged at the Cadet School of the Guards in St Petersburg, where he began to compose (despite having no technical training). In 1857 he met Balakirev, whom he persuaded to teach him, and shortly afterwards he began composing in earnest. The following year Mussorgsky suffered an emotional crisis and resigned his army commission, but returned soon afterwards to his studies. He was, however, plagued by nervous tension, and this, combined with a crisis at the family home after the emancipation of the serfs in 1861, stalled his development quite severely. By 1863, though, he was finding his true voice, and he began to write an opera (never completed) based on Flaubert's *Salammbô*. At this time he was working as a civil servant and living in a commune with five other young men passionate about art and philosophy, where he established his artistic ideals.

In 1865 his mother died; this probably caused his first bout of alcoholism. His first major work, *Night on Bare Mountain*, was composed in 1867, and soon afterwards, fired by the ideas discussed in Balakirev's circle he began his opera *Boris Godunov*; a little later he also began work on another opera, *Khovanshchina*. Heavy drinking once again affected his creativity, though he did write *Pictures at an Exhibition* in a short time. By 1880 he was obliged to leave government employ, and despite the support of his friends, he lapsed still further, eventually being hospitalised in February 1881 after a bout of alcoholic epilepsy. It was during a brief respite that Repin painted his famous portrait of the composer, but within two weeks of that, Mussorgsky was dead. ■

Fabien Gabel

Conductor



Music Director
Quebec Symphony Orchestra

Fabien Gabel is a regular guest of major orchestras in Europe, North America and Asia, and has been music director of the Quebec Symphony Orchestra since September 2013.

In the 2016/17 and 2017/18 seasons, Fabien Gabel returns to the Detroit Symphony Orchestra, Houston Symphony Orchestra, Toronto Symphony Orchestra, Rochester Philharmonic Orchestra, Orchestre National de France, Orchestre Philharmonique de Radio France, the Royal Flemish Philharmonic, Helsinki Philharmonic Orchestra and will debut with the Cleveland Orchestra, the Deutsches Sinfonie Orchester at the Berlin Philharmonie, Hessischer Rundfunk Orchester in Frankfurt, the Seoul Philharmonic, Staatskapelle Weimar, the Mahler Chamber Orchestra and the National Symphony Orchestra in Washington DC. He will also conduct Thomas' *Hamlet* at the Lausanne Opera.

Orchestras he has guest conducted also include the London Philharmonic Orchestra, the BBC Symphony Orchestra, the NDR Elbphilharmonie Orchester in Hamburg, Staatskapelle Dresden, Auckland Philharmonia Orchestra, Danish National Symphony Orchestra, Oslo Philharmonic and the Orchestra dell'Accademia Santa Cecilia di Roma.

Fabien Gabel has worked with soloists including Emmanuel Ax, Christian Tetzlaff, Jean-Yves Thibaudet, Alina Pogostkina, Julian Steckel, Johannes Moser, Antonio Meneses, Marc-André Hamelin, Beatrice Rana, Gautier Capuçon, Simone Lamsma, Xavier de Maistre, and singers Jennifer Larmore, Measha Brueggemann, Danielle de Niese, Natalie Dessay and Marie-Nicole Lemieux.

Fabien first attracted international attention in 2004 winning the Donatella Flick Conducting Competition in London, which subsequently led to his appointment as the LSO's Assistant Conductor for two years.

He made his professional conducting debut in 2003 with the Orchestre National de France and has since returned frequently. He now regularly conducts this orchestra in subscription concerts at the Théâtre des Champs-Élysées in Paris and recently recorded a French opera aria CD with them and mezzo-soprano Marie-Nicole Lemieux (*Naïve*).

Born in Paris and a member of a family of accomplished musicians, Fabien Gabel began studying trumpet at the age of six, honing his skills at the Conservatoire National Supérieur de Musique de Paris, which awarded him a First Prize in trumpet in 1996, and later at the Musik Hochschule of Karlsruhe. He went on to play in various Parisian orchestras under the direction of prominent conductors such as Pierre Boulez, Sir Colin Davis, Riccardo Muti, Seiji Ozawa, Sir Simon Rattle and Bernard Haitink. In 2002 Fabien Gabel pursued his interest in conducting at the Aspen Summer Music Festival, where he studied with David Zinman, who invited him to appear as a guest conductor at the Festival in 2009. He studied with Bernard Haitink, Sir Colin Davis and Paavo Järvi.

James Ehnes

Violin



Artistic Director
Seattle Chamber Music Society

Violinist James Ehnes has performed in over 35 countries on five continents, appearing regularly in the world's great concert halls and with many of the most celebrated orchestras and conductors.

In 2016/17 Ehnes continues his cross-Canada recital tour in celebration of his 40th birthday; performs the complete Bach Sonatas and Partitas in Stresa, Montreux, Los Angeles, Liverpool and Amsterdam; and joins the City of Birmingham Symphony Orchestra on a tour of China and the National Arts Centre Orchestra on a tour of Eastern Canada. James also holds artist residencies with the Melbourne Symphony, Royal Liverpool Philharmonic, Orchestre Symphonique de Montréal and the Scotia Festival, undertakes two tours with the Ehnes Quartet, and leads the winter and summer festivals of the Seattle Chamber Music Society, where he is the Artistic Director.

New and forthcoming CD releases include a disc of works by Debussy, Respighi, Elgar and Sibelius, as well as a recording of Beethoven's Violin Sonatas Nos 6 and 9 with pianist Andrew Armstrong, the Sibelius and Schubert *Death and the Maiden* quartets with the Ehnes Quartet, and the complete works of Beethoven for violin and orchestra with the Royal Liverpool Philharmonic and Andrew Manze. His recordings have been honoured with many international awards and prizes, including a Grammy, a Gramophone and eleven Juno awards.

James Ehnes was born in 1976 in Brandon, Manitoba, Canada. He began violin studies at the age of four and at age nine became a protégé of the noted Canadian violinist Francis Chaplin. He studied with Sally Thomas at the Meadowmount School of Music and from 1993 to 1997 at The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation.

Ehnes first gained national recognition in 1987 as winner of the Grand Prize in Strings at the Canadian Music Competition. The following year he won the First Prize in Strings at the Canadian Music Festival, the youngest musician ever to do so. At age 13, he made his major orchestral solo debut with the Orchestre symphonique de Montréal. He has won numerous awards and prizes, including the first-ever Ivan Galamian Memorial Award, the Canada Council for the Arts' Virginia Parker Prize, and a 2005 Avery Fisher Career Grant. James has received honorary doctorates from Brandon University and the University of British Columbia, and in 2007, he became the youngest person ever elected as a Fellow to the Royal Society of Canada. In 2010 the Governor General of Canada appointed James a Member of the Order of Canada, and in 2013 he was named an Honorary Member of the Royal Academy of Music, limited to a select group of 300 living distinguished musicians.

James Ehnes plays the 'Marsick' Stradivarius of 1715. He currently lives in Bradenton, Florida with his family.

London Symphony Orchestra

On stage

FIRST VIOLINS

Roman Simovic *Leader*
 Dragan Sredojevic
 Clare Duckworth
 Nigel Broadbent
 Ginette Decuyper
 Gerald Gregory
 Jörg Hammann
 Maxine Kwok-Adams
 Claire Parfitt
 Elizabeth Pigram
 Laurent Quenelle
 Harriet Rayfield
 Colin Renwick
 Sylvain Vasseur
 Rhys Watkins
 Hilary Jane Parker

SECOND VIOLINS

David Alberman
 Thomas Norris
 Miya Väisänen
 David Ballesteros
 Matthew Gardner
 Belinda McFarlane
 William Melvin
 Iwona Muszynska
 Andrew Pollock
 Richard Blayden
 Ingrid Button
 Hazel Mulligan
 Samantha Wickramasinghe
 Robert Yeomans

VIOLAS

Edward Vanderspar
 Gillianne Haddow
 Malcolm Johnston
 Lander Echevarria
 Anna Bastow
 Julia O'Riordan
 Jörg Hammann
 Michelle Bruil
 Stephen Doman
 Elizabeth Butler
 Stephanie Edmundson
 Felicity Matthews

CELLOS

Tim Hugh
 Alastair Blayden,
 Jennifer Brown
 Noel Bradshaw
 Eve-Marie Caravassilis
 Daniel Gardner
 Hilary Jones
 Amanda Truelove
 Steffan Morris
 Deborah Tolksdorf

DOUBLE BASSES

Colin Paris
 Patrick Laurence
 Matthew Gibson
 Thomas Goodman
 Joe Melvin
 Jani Pensola
 Benjamin Griffiths
 Paul Sherman

FLUTES

Gareth Davies
 Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Marc Lachat
 Rosie Jenkins

COR ANGLAIS

Christine Pendrill

CLARINETS

Chris Richards
 Chi-Yu Mo

E-FLAT CLARINET

Chi-Yu Mo

BASS CLARINET

Katy Ayling

ALTO SAXOPHONE

Simon Haram

BASSOONS

Rachel Gough
 Joost Bosdijk

CONTRABASSOON

Fraser Gordon

HORNS

Jose Garcia Gutierrez
 Jonathan Lipton
 Alexander Edmundson
 Jonathan Quaintrell-Evans
 Jason Koczur

TRUMPETS

Huw Morgan
 Gerald Ruddock
 Robin Totterdell
 Simon Cox

TROMBONES

Dudley Bright
 James Maynard

BASS TROMBONE

Dan West

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
 David Jackson
 Sam Walton
 Paul Stoneman
 Tom Edwards
 Stephen Henderson
 Oliver Yates

HARPS

Bryn Lewis
 Helen Sharp

CELESTE

Catherine Edwards

Your views

Inbox

SUN 4 DEC – EL NIÑO WITH JOHN ADAMS



Tim Reader Astounding performance tonight at the @BarbicanCentre of *El Niño*. All music-making should be this inventive and committed. @londonsymphony



Jennie Augustyniak Enormous sound tonight @londonsymphony playing John Adams' *El Niño* @BarbicanCentre. Amazing choruses and solos. Wonderful evening. #Music



Tania Cohen Awesome performance of *El Niño* conducted by John Adams himself @BarbicanCentre. Well done @HellTweet @londonsymphony @LSChorus @simonhalsey



Sara Daintree Thrilling performance of masterpiece *El Niño* tonight @londonsymphony @LSChorus fab soloists. Awesome to see John Adams conduct his own work!

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.

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