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Wednesday 15 February 2017 7.30pm
Barbican Hall

UK PREMIERE:
MARK-ANTHONY TURNAGE

Mark-Anthony Turnage Håkan
(UK premiere, LSO co-commission)

INTERVAL

Rachmaninov Symphony No 2

John Wilson conductor
Håkan Hardenberger trumpet

Concert finishes approx 9.30pm

Supported by LSO Patrons

Welcome Kathryn McDowell



Welcome to tonight's LSO concert at the Barbican, which features the UK premiere of one of two works by Mark-Anthony Turnage co-commissioned by the LSO this season. *Håkan* is Mark-Anthony Turnage's second work for trumpeter Håkan Hardenberger; regular members of the audience will remember the LSO's performance of the first concerto, *From the Wreckage*, in 2013. It is a great pleasure to welcome this collaboration of composer and soloist once again.

The LSO is very pleased to welcome conductor John Wilson for this evening's performance, and is grateful to him for stepping in to conduct at short notice.

We are delighted that many of our Patrons are able to join us this evening. I would like to extend sincere thanks to our Patrons, both for their support of tonight's performance and for their deep commitment to the work of the Orchestra.

Following this concert, the LSO looks forward to opening the 2017 UK-Korea Year of Culture with a performance of *Håkan* in Seoul on 20 February. Rachmaninov's Second Symphony will also be performed on tour in Beijing, Shanghai, Macau and Hanoi between 22 February and 4 March.

I hope you enjoy tonight's performance, and that you can join us for a concert again soon.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

THE LSO ON TOUR

This month, the LSO will embark on a landmark tour of the Far East. On 20 February the Orchestra will open the UK-Korea Year of Culture in Seoul, followed by performances in Beijing, Shanghai and Macau. To conclude the tour, on 4 March the LSO will make history by becoming the first British orchestra to perform in Vietnam, conducted by Elim Chan, winner of the 2014 Donatella Flick LSO Conducting Competition. A trip of this scale is possible thanks to the support of our tour partners. The LSO is grateful to Principal Partner Reignwood, China Taiping, HSBC Korea and Vietnam Airlines for generously supporting these high-profile concerts.

LSO TIMPANI & PERCUSSION ACADEMY 2017

Applications for the 2017 LSO Timpani & Percussion Academy are now open. The Academy provides talented young musicians with the opportunity to work with LSO Principals over a five-day period (15–19 July 2017). The deadline for applications is Thursday 2 March; find out more on our website.

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London Symphony Orchestra

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Season opening concert

17 & 19 September 2017
Berlioz The Damnation of Faust

21 & 24 September 2017
Stravinsky The Firebird,
Petrouchka, The Rite of Spring

13 & 17 December 2017
Mahler Das Lied von der Erde

16 & 21 December 2017
Bernstein Wonderful Town
(concert version)

11 January 2018
Schubert, Mahler,
Handel, Rameau

13 January 2018
Genesis Suite

14 January 2018
20th Century Masters

19 & 26 April 2018
Mahler Symphony No 9

22 April 2018
Mahler Symphony No 10

Mark-Anthony Turnage *(b 1960)* **Håkan (UK Premiere)** *(2014)*

- 1 FALAK
- 2 ARIETTA
- 3 CHORALE VARIATIONS

HÅKAN HARDENBERGER TRUMPET

We think of trumpet concertos as bright, bracing, even celebratory, of music which parades the instrument's martial and triumphal associations.

The solo part's difficulty is not for show, however, but relates to the line's quasi-contrapuntal profile, reminiscent of the way Bach used the solo cello to unfold its own harmonic accompaniment. But string instruments lend themselves naturally to wide leaps and changes of register. The trumpet does not, requiring the player to execute difficult changes of mouth position and breathing style to bring them off. This is best seen in the final movement's cadenza, a flurry of diverging lines harried on by maniacal rhythmic profile.

The whole work seems caught between two extremes, characterised by a patient, searching quality on the one hand and a more Bacchic, explosive quality on the other. The first movement – entitled 'Falak', after the music indigenous to the mountainous Badakhshan region of Afghanistan – uses soft drone effects to frame a quasi-improvisatorial journey in which the trumpet alternates between acquiescence and defiance, its line frequently splintering into trills and smears. The movement's pulsing rhythmic profile, subtly reinforced by Turnage's telling use of temple bells and *almglocken* (pitched cow bells), eventually distils, leading to a furious accelerando whose explosion seems to extinguish the entire orchestra. Only the trumpet is left, meditating over the ruins, kept company by a cowbell, bass drum and muted, slapped chords from the bass strings.

The midnight sound is at its clearest in the second movement, 'Arietta', in which the trumpet's gentle arabesque flows against a backdrop of muted strings and chords spelled out by vibraphone, gongs and harp.

PROGRAMME NOTE WRITER

GUY DAMMANN is a music critic for the *Times Literary Supplement* and *The Guardian*. He also teaches at the Guildhall School.

But the trumpet has accrued different associations in modernity through its prominent use in jazz and, in particular, as the instrument of Miles Davis. In Davis' hands, the trumpet still emits light, but no longer illuminates anything around it, its tonal brightness serving instead to intensify the surrounding darkness.

It is these latter associations as an instrument of searching doubt which lie at the heart of Mark-Anthony Turnage's long interest in the trumpet, from his early *Night Dances* (1981) to *Dispelling the Fears* (1994–5) and the recent concerto, *From the Wreckage* (2012). The latter piece was written for Håkan Hardenberger, and Turnage has now written a second concerto for the Swedish trumpeter.

This time, the piece even takes its name from the soloist, testimony perhaps to the way many concertos reach their final form only by absorbing the playing character of their intended soloist. For *Håkan*, this was literally the case, after Hardenberger sent back a first draft complaining it was too easy. The revised versions, however, elicited a rather different response.

MARK-ANTHONY TURNAGE'S

unique style draws inspiration from the most unexpected of sources. 'People have an idea of classical music as pure and untouchable, but if you get closer you realise composers have always begged, borrowed and stolen from elsewhere,' he told Guy Dammann in an interview in 2013. 'I'm always open to influences, even from rock and pop music, which is a bit of a can of worms for some people. But as an artist, if you can't open a can of worms, what can you do?'

MARK-ANTHONY TURNAGE ON LSO LIVE



Mark-Anthony Turnage
Speranza; From the Wreckage

Daniel Harding conductor
Håkan Hardenberger trumpet

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The third movement, entitled 'Chorale Variations', has at its heart a winding melodic line, first unfolded by lower strings and woodwind and elaborated by the soloist. Here again, the trumpet rebels, possessed with a kind of restless energy which reaches its apotheosis in the frantic cadenza. But even at the end, nothing is resolved. Instead, two codas satisfy contrasting impulses. In the first, the soloist patiently outlines the harmony of sparse shifting chords. In the second, the entire orchestra follows the soloist's furious rush to collide with the surrounding silence. ■

Commissioned by West Australian Symphony Orchestra, KölnMusik – Kölner Philharmonie, London Symphony Orchestra, Philharmonie Luxembourg & Orchestre Philharmonique du Luxembourg

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.

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London Symphony Orchestra

SPRING 2017 HIGHLIGHTS



Janine Jansen (12 Mar & 6 Apr)

LSO ARTIST PORTRAIT: JANINE JANSEN
Sun 12 Mar Brahms *with Valery Gergiev*
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Thu 16 Mar Beethoven *with Igor Levit* piano
Sun 19 Mar Brahms' German Requiem

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Thu 30 Mar Piano Concerto No 3
with Simon Trpčeski piano
Sun 23 Apr Viola Concerto
with Antoine Tamestit viola

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Mark-Anthony Turnage

Composer Profile



COMPOSER PROFILE WRITER
GUY DAMMANN

When Mark-Anthony Turnage emerged among the front rank of British composers in the 1980s, he did so by swimming against a strong tide of specialisation and stylistic concentration in contemporary composition. A graduate of the Royal College of Music (where he is now Research Fellow in Composition), his eclectic style and diverse range of influences – from Stravinsky, Britten and Henze (all notably eclectic figures themselves), from other musical genres such as jazz, rock and, more recently, R&B, and from a wide range of literary interests – set him apart as a figure in tune with both the serious and popular culture of his time and singularly unafraid to plough his own furrow.

If this was the impression made by early successes such as *Night Dances* (1981) and *Lament for a Hanging Man* (1983), it was redoubled by the overnight international success of Turnage's first opera, *Greek*, at the 1988 Munich Biennale. Based on Steven Berkoff's play of the same name, *Greek* revealed a remarkable technical and dramatic assurance, cocking a snook at opera's grand pretensions to recreate ancient Greek tragedy while simultaneously affirming them. A similar coup was effected in his most recent opera, *Anna Nicole*, whose wide spectrum of styles allowed for sympathetic and satirical modes to be combined in a single glance.

While Turnage's operas have been among his most high-profile successes, the backbone of his career has really been his extensive catalogue of music for orchestra (often in combination with voices), born of a mixture of a deep understanding of the orchestra and a child-like fascination for its power and sonic possibilities. One of his longest-standing champions has been Sir Simon Rattle, who invited Turnage to become composer-in-residence at the City of Birmingham Symphony Orchestra in 1989 and who has continued to programme and commission works while Music Director of the Berlin Philharmonic from 2002.

As with his operas, Turnage's orchestral output admits a wide range of musical, literary and artistic influences ranging from Beyoncé to Francis Bacon. In doing so, it resists a strong tendency to abstraction and worldly withdrawal in western music. A melting pot of the personal and political dimensions of existence, Turnage's music has always been about full immersing in the everyday, life in all its brightness, brashness and, as often as not, loneliness. ■



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Sergei Rachmaninov (1873–1943)

Symphony No 2 in E minor Op 27 (1907)

- 1 LARGO – ALLEGRO MODERATO
- 2 ALLEGRO MOLTO
- 3 ADAGIO
- 4 ALLEGRO VIVACE

PROGRAMME NOTE WRITER

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

Following the performances in January 1906 of his two one-act operas, *The Miserly Knight* and *Francesca da Rimini*, Rachmaninov next turned to composing an opera on Maeterlinck's *Monna Vanna*, but this ran into difficulties and remains a fragment. Then in February 1907 he wrote to a friend about a rumour in the Russian press: 'It's true, I have composed a symphony. It's only ready in rough. I finished it a month ago, and immediately put it aside. It was a severe worry to me, and I am not going to think about it any more. But I am mystified how the newspapers got onto it'. He was bound to be wary of announcing a new symphony, for the only performance of his [First Symphony](#), in 1897, had been a disaster.

The premiere of Rachmaninov's **FIRST SYMPHONY** in 1897 can only be described as an unmitigated disaster. Chief among the many reasons for its initial failure were lack of proper rehearsal and the poor performance of conductor Alexander Glazunov (who many in the audience claimed was blind drunk during the performance). The unanimous unfavourable reception of the symphony sent Rachmaninov into an extended psychological collapse and a three-year period of writer's block, broken only by the completion of the Second Piano Concerto in 1900. Despite its initial failure, the First Symphony is now considered to be amongst Rachmaninov's greatest achievements, and is widely regarded as a masterpiece.

Rachmaninov conducted the first performance of the Second Symphony in St Petersburg on 26 January 1908, and in Moscow a week later. He went on to conduct it several times in both Europe and the US over the next six years, but never conducted it after leaving Russia in 1918, and unfortunately never had the chance to record it.

All sympathetic listeners agree that the Second Symphony contains the very best of Rachmaninov. Deliberately paced and rhythmically flexible, it is above all propelled by the wonderfully fertile melody of which he was such a master. The orchestral sound is full and rich, but unlike such contemporaries as Strauss and Mahler, Rachmaninov is relatively modest in his orchestral demands. He is also rather un-Russian in his approach to the orchestration.

Instead of the unmixed colour favoured by so many of his countrymen from Glinka to Shostakovich, Rachmaninov deals in varied shades and combinations, producing a full, sonorous orchestral blend, with horns and low woodwind (particularly in the melancholy cor anglais and bass clarinet) supporting the middle of the texture, and the tuba doubling the long-held bass notes that frequently underpin the music.

FIRST MOVEMENT

The slow introduction begins with an entire group of motto themes heard one after the other: the initial unison phrase on cellos and basses, ominous brass and wind chords, and the phrase passed from first to second violins. This introduction, as well as being a rich mine of thematic material, also announces the scale of what follows.

The E minor Allegro moderato emerges organically from the introduction. Its yearning first theme is carried forward with the same sequential techniques that characterise the introduction, but the quicker tempo gives the music a more positive, striving character. The second theme, beginning and ending in G major, is not designed to contrast strongly with the first, but rather to continue its melodic narrative into a different and lighter-sounding tonal area. The turbulent development, fragmenting motives from the introduction and the first subject, spills over into the reprise of the first subject, which then leads to the movement's most intense climax, with echoes of the music that described the infernal whirlwind in *Francesca da Rimini*. The return of the second theme marks the first appearance of E major, suggesting a major-key conclusion to the movement; but as the tempo quickens for the coda, the music darkens again and ends in a stormy E minor.

Sergei Rachmaninov Composer Profile

SECOND MOVEMENT

Although there is a great deal of activity in the Allegro moderato, its deliberate pacing and generally slow rate of harmonic change does not make it a truly fast movement. The quick A minor Scherzo therefore follows in second, rather than in third place. It is one of Rachmaninov's most vigorous movements, rhythmically incisive and clear in design. The main horn theme is not only the source of the scampering contrapuntal ideas in the central section, but towards the end of the movement declares its own derivation from the sinister wind chords in the symphony's first bars. The music dies away in an ominous murmur.

THIRD MOVEMENT

The Adagio turns from A minor vigour to A major lyricism. Its opening phrase, rising on violins, comes again from the world of *Francesca da Rimini*, this time its ecstatic love duet. It is one of the three main melodic elements in the movement, the others being the rapt clarinet solo which follows immediately, and the third being the motto violin phrase from the symphony's introduction. The presentation, and then the subtle combination of these three elements, is vocal throughout, and sustained by a rich variety of accompaniment figures.

FINALE

The breadth of scale is sustained in the finale, which is so balanced that reminiscences of the preceding movements are accommodated without losing momentum. It begins in a proud, boisterous style, and this is how the symphony will eventually end. In the course of the movement, however, there is room for many shades of feeling and also for one of the very biggest of Rachmaninov's 'big tunes', given at each of its two appearances to massed strings. ■



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'Melody is music,' wrote Rachmaninov, 'the basis of music as a whole, since a perfect melody implies and calls into being its own harmonic design.' The Russian composer, pianist and conductor's passion for melody was central to his work, clearly heard in his *Rhapsody on a Theme of Paganini*, a brilliant and diverse set of variations on a tune by the great 19th-century violinist and composer Niccolò Paganini.

Although the young Sergei's father squandered much of the family inheritance, he at first invested wisely in his son's musical education. In 1882 the boy received a scholarship to study at the St Petersburg Conservatory, but further disasters at home hindered his progress and he moved to study at the Moscow Conservatory. Here he proved an outstanding piano pupil and began to study composition. Rachmaninov's early works reveal his debt to the music of Rimsky-Korsakov and Tchaikovsky, although he rapidly forged a personal, richly lyrical musical language, clearly expressed in his Prelude in C-sharp minor for Piano of 1892.

His First Symphony of 1897 was savaged by the critics, which caused the composer's confidence to evaporate. In desperation he sought help from Dr Nikolai Dahl, whose hypnotherapy sessions restored Rachmaninov's self-belief and gave him the will to complete his Second Piano Concerto, widely known through its later use as the soundtrack for the classic film *Brief Encounter*. Thereafter, his creative imagination ran free to produce a string of unashamedly romantic works divorced from newer musical trends. He left Russia shortly before the October Revolution in 1917, touring as pianist and conductor and buying properties in Europe and the United States.

Composer Profile © Andrew Stewart

John Wilson Conductor



Founder

John Wilson Orchestra

Associate Guest Conductor

BBC Scottish Symphony Orchestra

A charismatic figure on the concert stage, John Wilson is known for the vivid nature of his interpretations and the rich and colourful sounds that he draws from orchestras in repertoire ranging from the core classical through to the 20th century. An outstanding communicator and a recognised builder of audiences, Wilson has developed long-term affiliations with many of the UK's major orchestras and is working increasingly further afield, most recently with the Sydney Symphony. In 2016/17 he took up his new position as Associate Guest Conductor of the BBC Scottish Symphony Orchestra.

Highlights of Wilson's 2016/17 season include debuts with the Concertgebouw Orchestra in an all-Bernstein programme and with the Swedish Radio Symphony Orchestra in a programme celebrating the great Hollywood classics. As Associate Guest Conductor of the BBC Scottish Symphony, Wilson will conduct Korngold's Symphony in F-sharp major and Elgar/Payne Symphony No 3, amongst other works. With the BBC Philharmonic he returns to the recording studio to continue his series of critically acclaimed recordings for Chandos, and he returns several times to the City of Birmingham Symphony Orchestra for various different programmes of British music. In London, Wilson continues his Vaughan Williams symphony cycle with the Philharmonia Orchestra at the Royal Festival Hall and returned to the National Youth Orchestra of Great Britain for a programme featuring Rachmaninov's Second Symphony, also at the Royal Festival Hall.

Wilson made his debut with Glyndebourne Festival Opera in autumn 2016 to great critical acclaim, conducting the theatre's first ever production of Puccini's *Madam Butterfly* for their autumn tour, directed by Annilese Miskimmon. Previous opera productions include critically acclaimed concert performances of Léhar's *The Merry Widow* and Strauss' *Die Fledermaus* with the Philharmonia Orchestra at the Royal Festival Hall, and Gilbert and Sullivan's *Ruddigore* at Opera North. Wilson has also collaborated with many of the world's finest singers, including Sir Thomas Allen, Joyce DiDonato, Simon Keenlyside and Renée Fleming.

In 1994, Wilson formed his own orchestra, the John Wilson Orchestra, dedicated to performing film music of Hollywood's golden age. As well as making regular and extensive tours of the UK with them, he appears annually with the Orchestra at the BBC Proms, in 2015 with a Bernstein retrospective and in 2016 celebrating the music of Gershwin. John Wilson and the John Wilson Orchestra record exclusively for Warner Classics (formerly EMI Classics) and their performances are broadcast regularly on radio and television.

Wilson has a catalogue of over 40 recordings, the most recent of which is a disc of symphonies by Copland with the BBC Philharmonic on Chandos, released in September 2016, which received superb reviews.

Born in Gateshead, England, John Wilson studied composition and conducting at the Royal College of Music, where he was taught by Joseph Horowitz and Neil Thomson. While at the Royal College of Music he won all the major conducting prizes, and in 2011 was made a Fellow.

Håkan Hardenberger Trumpet



Håkan Hardenberger is one of the world's leading soloists. Alongside his performances of the classical repertoire he is also renowned as a pioneer of significant and virtuosic new trumpet works.

Håkan Hardenberger performs with the world's leading orchestras, including the New York Philharmonic, Boston Symphony, NHK Symphony, Vienna Philharmonic, Swedish Radio Symphony, Berlin Philharmonic and Philharmonia Orchestra, who built a series around him in 2015/2016. Conductors with whom he regularly collaborates include Alan Gilbert, Daniel Harding, Paavo Järvi, Ingo Metzmacher, Andris Nelsons, John Storgårds and David Zinman.

The works written for and championed by Hardenberger stand as highlights of the repertoire and include those by Sir Harrison Birtwistle, Brett Dean, Hans Werner Henze, Rolf Martinsson, Olga Neuwirth, Arvo Pärt, Mark-Anthony Turnage, Rolf Wallin and H K Gruber's concerto *Aerial*, which received its 70th performance by Hardenberger with the Berlin Philharmonic in 2015.

In 2016, Hardenberger returned to the BBC Proms, marking exactly 30 years since his debut there. Highlights of the 2016/2017 season include a residency with Orchestre Philharmonique de Radio France – which showcases him as a concerto artist, conductor and play/director – tours with the St Louis Symphony and London Symphony Orchestra, and returns to the Bavarian Radio Symphony Orchestra and the Royal Concertgebouw Orchestra.

Conducting has become an integral part of Hardenberger's music-making. He conducts orchestras such as the BBC Philharmonic, Saint Paul and Swedish chamber orchestras, Dresden Philharmonic, RTE National Symphony Dublin, Real Filharmonia Galicia and Malmö Symphony. In recital he has duo partnerships with percussionist Colin Currie and pianist Roland Pöntinen. He will appear this season with Pöntinen at Wigmore Hall and at San Francisco Performances. He is also Artistic Director of Malmö Chamber Music, a new international chamber music festival, which launched in September 2016.

His extensive discography on the Philips, EMI, Deutsche Grammophon, BIS and Ondine labels includes his latest recording with the Bergen Philharmonic and John Storgårds of Rolf Wallin's concerto *Fisher King*. Previous discs feature the Academy of St Martin in the Fields with new arrangements of popular film and pop melodies (BIS), a Gruber and Schwertsik disc with the Swedish Chamber Orchestra (BIS) and his trumpet concerto CD with the Gothenburg Symphony (DG).

Hardenberger was born in Malmö, Sweden. He began studying the trumpet at the age of eight with Bo Nilsson in Malmö and continued his studies at the Paris Conservatoire with Pierre Thibaud, and in Los Angeles with Thomas Stevens. He is a professor at the Malmö Conservatoire.

London Symphony Orchestra On stage

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Ginette Decuyper
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Jörg Hammann
Maxine Kwok-Adams
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Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Alain Petitclerc
Erzsebet Racz

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Miya Väisänen
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Paul Robson
Gordon MacKay
Hazel Mulligan
Robert Yeomans

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Edward Vanderspar
Malcolm Johnston
Anna Bastow
Lander Echevarria
Julia O'Riordan
Robert Turner
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THU 19 JAN – SIR SIMON RATTLE CONDUCTS TURNAGE AND MAHLER



Andrew Mosely Electrifying Mahler 6 from @londonsymphony and #SimonRattle on his 62nd birthday. Such energy and passion.



Oliver Lewis Superstellarsonic Mahler 6 by Rattle and @londonsymphony. Brought out quiet subtleties, hammerastic whams and choral sublimeness. Just WOW!



Coriander Stuttard @londonsymphony incredible to hear such an electric, dramatic yet poised performance of Mahler 6 – exciting future journeys with Rattle!

SUN 5 FEB – JANINE JANSEN & SIR ANTONIO PAPPANO



Michael McManus @londonsymphony with Tony Pappano tonight – simply joyous in Bernstein, bewitching in Sibelius, then revelatory in Nielsen. Top marks!



Jason Hazeley GLORIOUS, sparkling, lyrical, witty, boozy Bernstein 'Serenade' by @londonsymphony and Janine Jansen. Should be heard again and again.

LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 15 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

The Scheme is supported by Help Musicians UK, The Polonsky Foundation, Fidelio Charitable Trust, N Smith Charitable Settlement, Lord and Lady Lurgan Trust, Barbara Whatmore Charitable Trust and LSO Patrons.

Working alongside the Orchestra in rehearsals for this concert were Jin Wook Suk (First Violin), Sofia Silva Sousa (Viola), Jingzhou Zhang (Cello) and Salvador Morera Ortells (Double Bass).

**London Symphony Orchestra
Barbican
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London
EC2Y 8DS**

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Details in this publication were correct at time of going to press.

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edward.appleyard@lso.co.uk

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Ranald Mackechnie, featuring Members who began their LSO careers through LSO Discovery. Visit lso.co.uk/1617photos for a full list.

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