

LSO

London Symphony Orchestra  
Living Music



## London's Symphony Orchestra

**barbican**

Resident  
Orchestra

**Wednesday 16 December 2015 7.30pm**  
Barbican Hall

**Beethoven** Piano Concerto No 3  
INTERVAL

**Bruckner** Symphony No 9  
(four movement version)

**Daniel Harding** conductor  
**María João Pires** piano

Concert finishes approx 10.10pm

This evening's concert is supported by LSO Friends

## Welcome Kathryn McDowell



Welcome to this evening's concert. Following tours to Italy and Germany earlier this month, LSO Principal Guest Conductor Daniel Harding returns to the Barbican to continue his exploration of Bruckner's symphonies.

Tonight he conducts the composer's last symphony, his Ninth. Although the finale of this work remained unfinished at the composer's death, decades of research by a group of scholars and musicians have resulted in the four-movement performing version that we hear this evening.

We are also delighted to be joined in the first half by Maria João Pires. She is a great friend of the LSO, and tonight performs Beethoven's Piano Concerto No 3.

I would like to take this opportunity to thank the LSO Friends, who have supported tonight's concert, for their commitment to the Orchestra's work by attending LSO concerts and events and supporting us financially.

I wish you a happy Christmas and thank you for joining us throughout 2015. I hope we will see you again early in the new year; the season resumes on 9 and 10 January with two semi-staged performances of Debussy's opera *Pelléas et Mélisande*, a co-production with the Barbican, conducted by Sir Simon Rattle.

**Kathryn McDowell CBE DL**  
Managing Director

## Living Music In Brief

### **LSO LIVE NOMINATED FOR ICMA AWARDS**

Two recent LSO Live releases – Schumann's *Das Paradies und die Peri* conducted by Sir Simon Rattle, and the Tenth Symphonies of Sir Peter Maxwell Davies and Sir Andrzej Panufnik conducted by Sir Antonio Pappano – have been nominated for the International Classical Music Awards 2016. The winners will be announced in January.

[icma-info.com](http://icma-info.com)

### **PRESTO CLASSICAL DISCS OF 2015**

Schumann's *Das Paradies und die Peri*, conducted by Sir Simon Rattle and released on LSO Live, has been announced as one of Presto Classical's Top 10 Discs of 2015. Order your copy from the LSO Live website, or download the recording on iTunes.

[Isolive.lso.co.uk](http://Isolive.lso.co.uk)

### **A WARM WELCOME TO TONIGHT'S GROUPS**

The LSO offers great benefits for groups of 10+, including a 20% discount on standard tickets. At tonight's concert we are delighted to welcome:

**Oxshott WI Theatre Club**  
**Anne Parrish & Friends**

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London Symphony Orchestra  
Season 2015/16



## 2016 Highlights

### PELLÉAS ET MÉLISANDE

Sat 9 & Sun 10 Jan 2016

**Debussy** Pelléas et Mélisande  
(semi-staged performance)

**Sir Simon Rattle** conductor  
**Peter Sellars** director  
**Ben Zamora** lighting installation

Produced by the LSO and the Barbican.  
Part of the LSO 2015/16 Season and  
Barbican Presents.

### DAPHNIS AND CHLOE

Wed 13 Jan 2016

**Ravel** Le tombeau de Couperin  
**Dutilleux** L'arbre des songes \*  
**Delage** Four Hindu Poems  
**Dutilleux** Métaboles  
**Ravel** Daphnis and Chloe –  
Suite No 2

**Sir Simon Rattle** conductor  
**Leonidas Kavakos** violin \*  
**Julia Bullock** soprano

### SHAKESPEARE 400: AN ICON OF LITERATURE

Tue 16 Feb 2016

**Mendelssohn**  
A Midsummer Night's Dream  
**Sir John Eliot Gardiner**  
conductor

Thu 25 Feb 2016

**Smetana** Richard III  
**Tchaikovsky**  
Overture: Romeo and Juliet  
**Strauss** Macbeth  
**Gianandrea Noseda** conductor

Sun 28 Feb 2016

**Berlioz** Romeo and Juliet – Suite  
**Gianandrea Noseda** conductor

### LSO ARTIST PORTRAIT: LEIF OVE ANDSNES

Sun 8 May 2016

**Mozart** Piano Concerto No 20

Thu 12 May 2016

**Schumann** Piano Concerto †

Fri 10 Jun 2016

Works by **Sibelius**, **Beethoven**,  
**Debussy** and **Chopin**

† Concert supported by Baker & McKenzie LLP

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Ludwig van Beethoven (1770–1827)

## Piano Concerto No 3 in C minor Op 73 (1800, rev 1804)

- 1 ALLEGRO CON BRIO
- 2 LARGO
- 3 RONDO: ALLEGRO

### MARIA JOÃO PIRES PIANO

#### PROGRAMME NOTE WRITER

**LINDSAY KEMP** is a senior producer for BBC Radio 3, including programming lunchtime concerts at Wigmore Hall and LSO St Luke's, Artistic Director of the London Festival of Baroque Music, and a regular contributor to *Gramophone* magazine.

By the time his first two piano concertos were published in their final forms in 1801, Beethoven had long been at work on their successor, a piece which, he claimed, was at 'a new and higher level'. Indeed, his intention had been to perform it at a benefit concert at Vienna's Burgtheater in April 1800, but in the event it was not ready and one of the earlier concertos was substituted. It was not until 5 April 1803 that the Third was finally premiered, at a concert in the Theater an der Wien which also included the first performances of the Second Symphony and the oratorio *Christ on the Mount of Olives*. Even then the piano part had not been written down: a fellow composer who turned pages for Beethoven found that they consisted of 'almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs, wholly unintelligible to me, scribbled down to serve as clues for him'.

The concert was a moderate success. Critics had little to say about the new work other than that Beethoven's playing was rather disappointing. Yet even those familiar with the work's predecessors would surely have noticed that Beethoven's pride in it was justified. This is a more sophisticated, original and weighty piece than the first two concertos, one that reflects the changes that were occurring in the composer's style as he moved from early-period promise and brilliance to middle-period mastery and increasing individuality.

Beethoven's musical personality is stamped all over the Third Piano Concerto, most unmistakably in its choice of key. Almost from the beginning of his career, Beethoven had turned to C minor to express some of his strongest sentiments, and by the time of this concerto he had already written several powerful works in that key, including the famous 'Pathétique' Piano Sonata. Ironically, the inspiration for this most recognisable of Beethovenian emotional colourings was probably Mozart, whose C minor Fantasy and Sonata for solo piano and Piano Concerto No 24 provide clear anticipations of Beethoven's C minor mood. Mozart's concerto, a work Beethoven is known to have admired, also appears to have provided some formal pointers.

That model is acknowledged in the opening bars, where, as in the Mozart, a quiet theme is stated by the strings in unison. This is the start of what turns out to be an unusually long orchestral exposition, but after an assertive entry it is the soloist who delineates the movement's formal scheme, as climactic trills and precipitous downward scales noisily signal the respective arrivals of the central development section (characterised by flowing piano octaves and a deliciously exotic G minor statement of the opening theme), the vital return to the opening theme in the home key, and the tumultuous preparation for the solo cadenza. Normally in a concerto of this date, the soloist would not play after the cadenza, leaving it to the orchestra to wrap up the first movement; Beethoven, taking his lead again from Mozart, brings it back to be the prompter of an atmospheric coda.

**MARIA JOÃO PIRES on LSO LIVE**

Maria João Pires performs Schumann's Piano Concerto with renowned conductor Sir John Eliot Gardiner. This release also features Mendelssohn's Symphony No 3 and Overture: The Hebrides.



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in the Barbican  
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iTunes & Amazon

The slow movement contains what is perhaps the most dramatically effective moment in the whole concerto, and it comes in the very opening piano chord. Beethoven was always an adventurous explorer of key relationships, but to pitch this meditative Largo in E major, thereby instantly sending the music into a distant and rarefied realm, is a *coup de théâtre* which will touch even those who think they know nothing of keys and harmonies. The music itself has a summer-afternoon drowsiness and warmth which puts one in mind of the 'Pastoral' Symphony, its loving nature epitomised by the central section's piano arpeggios, caressingly accompanying a drawn-out dialogue between flute and bassoon.

The work ends with a Rondo, gleefully returning us to C minor, though not without a few diversions, including an episode resembling a Mozart wind serenade, a short fugue, and another typically neck-tlingling Beethovenian key-shift as the main theme briefly re-acquaints us with the world of E major. Finally, with the end in sight and the listener thinking there can be no more surprises, a grand piano flourish heralds a switch to C major, and a cheeky altered-rhythm version of the theme to finish. ■

**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.

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the Information Desk on the Circle level?



London Symphony Orchestra

**SPIRIT OF TODAY****THOMAS ADÈS**

One of Britain's most innovative composers

**Wed 9 & 16 Mar 2016, Barbican**

Adès' *Polaris*, *Brahms*, *Tevot* and *Asyla*, plus music by Brahms, Sibelius and Franck

**Thomas Adès** conductor

**Anne-Sophie Mutter** violin

**Christian Tetzlaff** violin

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Featuring **Adès**, **Berio**, **Ligeti** and **Schoenberg**,

plus new works from LSO Soundhub & Panufnik

Scheme composers **Darren Bloom** and

**Elizabeth Ogonek**

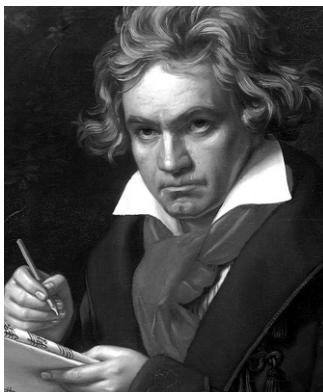
The London Symphony Orchestra gratefully acknowledges support from the PRS for Music Foundation, Britten-Pears Foundation, the Esmée Fairbairn Foundation and The Helen Hamlyn Trust.

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## Ludwig van Beethoven

### Composer Profile



COMPOSER PROFILE BY  
ANDREW STEWART

Beethoven showed early musical promise, yet reacted against his father's attempts to train him as a child prodigy. The boy pianist attracted the support of the Prince-Archbishop, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Beethoven became the family bread-winner as a musician at court.

Encouraged by his employer, the Prince-Archbishop Maximilian Franz, Beethoven travelled to Vienna to study with Joseph Haydn. The younger composer fell out with his renowned mentor when the latter discovered he was secretly taking lessons from several other teachers. Although Maximilian Franz withdrew payments for Beethoven's Viennese education, the talented musician had already attracted support from some of the city's wealthiest arts patrons. His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna. He was soon able to devote his time to composition or the performance of his own works.

In 1800 he began to complain of deafness, but despite suffering the distress and pain of tinnitus, chronic stomach ailments and an embittered legal case for the guardianship of his nephew, he created a series of remarkable new works, including the *Missa solemnis* and his late symphonies and piano sonatas. It is thought that around 10,000 people followed his funeral procession on 29 March 1827. His posthumous reputation developed to influence successive generations of composers and other artists inspired by the heroic aspects of Beethoven's character and the profound humanity of his music. ■

**LSO**  
London Symphony Orchestra

LSO St Luke's

**BBC RADIO 3**

**BBC RADIO 3 LUNCHTIME CONCERTS  
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<b>SHAKESPEARE 400</b>	<b>PAVEL HAAS QUARTET RESIDENCY</b>
<b>Thu 7 Jan 1pm</b> Gould Piano Trio	<b>Thu 4 Feb 1pm</b> Smetana String Quartets Nos 1 & 2
<b>Thu 14 Jan 1pm</b> Iestyn Davies counter-tenor Elizabeth Kenny lute	<b>Thu 11 Feb 1pm</b> Prokofiev & Bartók
<b>Thu 21 Jan 1pm</b> James Gilchrist tenor Anna Tilbrook piano	<b>Thu 18 Feb 1pm</b> Shostakovich with Denis Kozhukhin piano
<b>Thu 28 Jan 1pm</b> BBC Singers	<b>Thu 25 Feb 1pm</b> Schubert with Danjulo Ishizaka cello

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**Tickets £12** (£10 concessions) plus booking fee

## Bruckner the Man by Stephen Johnson

Myths cling like limpets to great artists,  
no matter how hard scholars try to scrape them off.  
And of no composer is this truer than **Anton Bruckner**.

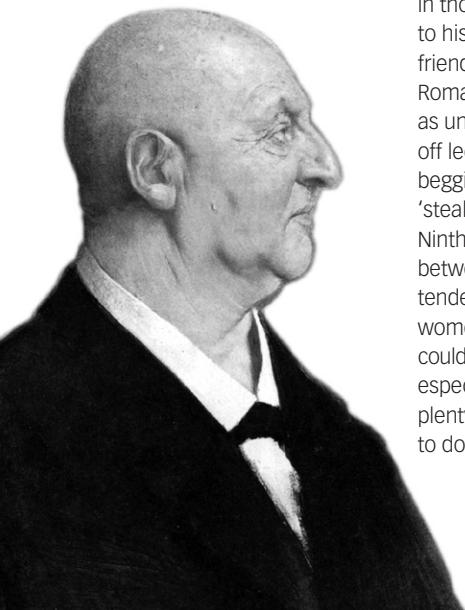
**STEPHEN JOHNSON** is the author of *Bruckner Remembered* (Faber). He also contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3 (*Discovering Music*), BBC Radio 4 and the BBC World Service.

Bruckner is still frequently described as a 'simple' man, an Austrian peasant with little education and even less grasp of the sophisticated Viennese world in which he tried so desperately to establish both a living and a reputation.

The facts tell a different story. Bruckner may have appeared unpolished, at times bizarrely eccentric, especially to self-conscious Viennese sophisticates, but he was far from ill-educated. His father was a village schoolmaster – a background he shared with several of the greatest Austrian and German writers and thinkers. Bruckner went through a rigorous Catholic teacher-training programme, passing his exams first time with distinction (quite a rare achievement in those days). Close friends and colleagues testify to his lively and enquiring intellect, as well as his friendliness and generosity. Bruckner's intense Roman Catholic faith certainly marked him out as unworldly. There are stories of him breaking off lectures at the Vienna University to pray; begging God's forgiveness for unintentionally 'stealing' another man's tune; dedicating his Ninth Symphony 'to dear God'. However, tensions between the demands of his faith and his lifelong tendency to fall in love with improbably young women reveal a deep rift in his nature. Bruckner could also be alarmingly compulsive in his devotions – especially at times of acute mental crisis (there were plenty of those) – and there are hints he was prone to doubt, especially in his last years.

Equally strange to those who knew him was Bruckner's almost religious devotion to Wagner – even Wagner himself is said to have been embarrassed by Bruckner's adoration (which is saying a great deal!). But the way Bruckner as a composer synthesises lush Wagnerian harmonies and intense expression with elements drawn from Schubert, Beethoven, Haydn, Bach and the Renaissance church master Palestrina is remarkably original. It shows that, unlike many of his contemporaries, Bruckner was far from losing himself in Wagner's intoxicating soundworld. His obsessions may have caused him terrible problems – particularly his notorious 'counting mania'. (During one crisis period he was found trying to count the leaves on a tree.)

But paradoxically the same obsessiveness may have helped him keep his bearings as a composer. There's an old joke that Bruckner 'wrote the same symphony nine times', and it's true that the symphonies tend to be based on the same ground plan, with similar features in similar places. But the same is true of the great Medieval cathedrals, and no one could say that Chartres Cathedral was the same building as Durham or Westminster Abbey. Bruckner planned his cathedral-like symphonic structures in meticulous detail, and at best they function superbly as formal containers for his ecstatic visions and extreme mood swings. Disconcerting simplicity and profound complexity co-exist in the man as in his music. It's one of the things that makes him so fascinating and, in music, unique. ■



## Anton Bruckner (1824–96) Symphony No 9 in D minor

1894, ed Nowak 1951 + *Finale (unfinished)*. Performing version by Samale-Phillips-Cohrs-Mazzuca (1983–2012)

### PROGRAMME NOTE WRITER STEPHEN JOHNSON

- 1 FEIERLICH [SOLEMN], MISTERIOSO
- 2 SCHERZO: BEWEGT, LEBHAFT [WITH MOVEMENT, LIVELY] – TRIO: SCHNELL [FAST] – SCHERZO
- 3 ADAGIO: LANGSAM, FEIERLICH [SLOW, SOLEMN]
- 4 FINALE: (MISTERIOSO. NICHT SCHNELL) [NOT FAST]

Bruckner started work on his Ninth Symphony in August 1887; he was still working on it on the day he died, nine years later. Three movements were complete in full orchestral score, but of the *Finale* all that remained was what appeared at first to be a mass of complex fragments, some fully orchestrated, some tantalisingly skeletal. Attempts were made to put these in some kind of plausible order, but – crucially – there was no sign of an ending.

Speculation ran rife: did Bruckner in fact not know how to end his Ninth Symphony? Had his imagination failed him at the last hurdle? Had ill-health, and particularly a recurrence of the terrifying obsessive thinking that had always menaced Bruckner at times of stress, broken his resolve to complete the Symphony he intended to dedicate to his ‘dear God’? Bruckner’s doctor, Richard Heller, felt sure that this intensely religious composer ‘had drawn up a contract with his ‘dear God’:

‘If He willed that the symphony, which was indeed to be a hymn of praise to God, should be finished, He should give Bruckner the time he needed for his task; if he died too soon and his musical offering was left incomplete, God had only Himself to blame.’

Yet, fortunately for conductors and music-lovers, the three movements Bruckner had completed did make a remarkably satisfying experience in their own right – and hadn’t Bruckner himself referred to the noble hushed brass chorale in the *Adagio* as his ‘Farewell to Life’? What could be more fitting than to end with the movement that contained this tender farewell? Perhaps (the more religiously inclined commentators suggested) Bruckner’s ‘dear God’ had Himself intervened, and we should therefore take the three movement ‘torso’ of the Ninth Symphony as spiritually complete. The monumental *finale* Bruckner had planned was simply unnecessary.

But to reach that conclusion some compelling evidence has to be ignored. A reliable witness, Bruckner’s biographer Max Auer, claimed that he saw a page of the score – at or near the end of the *finale* – in which all the leading themes are ‘piled on top of each other, as in the *finale* of the Eighth Symphony’. More strikingly Richard Heller remembered how Bruckner ‘went over to the piano and played me parts of the symphony with shaking hands, but with undiminished accuracy and strength. I have often regretted the fact that I cannot play or write down music after one hearing,’ Heller adds, ‘because then I might be able to give some idea of the end of the Ninth Symphony’.

When Bruckner died on 11 October 1896, in all probability he was working on the last pages of the autograph score – these would have been the pages that were lying on his bedside table, to which unscrupulous souvenir hunters quickly helped themselves. Where they ended up is anyone’s guess. A few precious extra leaves have turned up in recent years, including a reasonably clear sketch outline for the final triumphant turn to D major, but that still

## THE BRUCKNER PROBLEM

Deryck Cooke, the British musicologist most famous for his full realisation of Mahler's incomplete Tenth Symphony, coined the term 'The Bruckner Problem'. He refers to the fact that the composer was constantly revising his symphonies and allowing others to make their own alterations to his work. Therefore there is no definitive version of any one of Bruckner's symphonies, but rather a number of authorised editions that differ in orchestration, structure and length. This has been the source of much debate among scholars and performers, each having their own reasons for endorsing one version over another.

leaves a fair amount of the musical substance to be inferred or guessed.

Thanks to the work of a heroically determined team of composers, conductors and scholars – Nicola Samale, Giuseppe Mazzuca, John A Phillips and Benjamin-Gunnar Cohrs – the nearly 600 bars of more-or-less complete Finale (up to what Heller called the 'Allelujah'-like 'Song of Praise' ending) have been pieced together and elaborated. With the help of what the editorial team calls 'complex musico-forensic' methods, plus a few more hints from Dr Heller, an ending too has been supplied – one which at the very least gives some impression of the kind of conclusion Bruckner had in mind.

What effect does this then have of our understanding of Bruckner's last, and some would say greatest symphony? The journey taken in the huge, formally enigmatic first movement, the demonically driven Scherzo and the profoundly searching Adagio is at times very dark indeed. But there are also moments of radiance, and when one hears the Ninth Symphony with something very like its intended Finale, these moments of illumination seem less tragic delusion – 'the light that failed' – and more intimations of something glorious to come, however far off.

The startlingly dissonant climax of the Adagio still cries from the depths rather than sounding from the heights, as in many of Bruckner's earlier slow movements, but after its poignant ending the Finale's opening now flickers with renewed hope, a hope which later bursts into flame in the chorale-like third theme – itself a transformation of the sombre brass elegy after the Adagio's first climax.

Many passages in the Finale bear witness to an intense, perhaps literally life-and-death struggle. The apocalyptic climax near the end, recalling the darkest moments of the first three movements, suggests that some dissonances may not be resolvable, that some of the Symphony's agonised questions must remain unanswered. Yet at the end, it seems, the solid core of Bruckner's faith remains intact. Even in this semi-notional form, the Ninth Symphony's final 'Allelujah' bears moving witness, as the Anglican poet George Herbert put it, to 'something understood'. ■

## MORE BRUCKNER IN 2015/16

**Thu 14 Apr 2016 7.30pm**

**Messiaen** Couleurs de la cité céleste  
**Bruckner** Symphony No 8

**Sir Simon Rattle** conductor  
**Pierre-Laurent Aimard** piano

**Sun 8 May 2016 7pm**

**Mozart** Piano Concerto No 20  
**Bruckner** Symphony No 3

**Daniel Harding** conductor  
**Leif Ove Andsnes** piano

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## Daniel Harding Conductor



**Principal Guest Conductor**  
London Symphony Orchestra

**Music Director**  
Swedish Radio Symphony Orchestra

**Music Partner**  
New Japan Philharmonic

**Artistic Director**  
Ohga Hall

**Conductor Laureate**  
Mahler Chamber Orchestra

Born in Oxford, Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berlin Philharmonic and made his debut with the orchestra at the 1996 Berlin Festival.

From September 2016 he will become the Music Director of the Orchestre de Paris and will continue to carry out his roles as Music Director of the Swedish Radio Symphony Orchestra, Principal Guest Conductor of the London Symphony Orchestra and Music Partner of the New Japan Philharmonic. He is Artistic Director of the Ohga Hall in Karuizawa, Japan and was recently honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra. His previous positions include Principal Conductor and Music Director of the MCO (2003–11), Principal Conductor of the Trondheim Symphony (1997–2000), Principal Guest Conductor of Sweden's Norrköping Symphony (1997–2003) and Music Director of the Deutsche Kammerphilharmonie Bremen (1997–2003).

He is a regular visitor to the Vienna Philharmonic, Dresden Staatskapelle, Royal Concertgebouw, the Bavarian Radio, Leipzig Gewandhaus and the Orchestra Filarmonica della Scala. Other guest conducting engagements have included the Berlin Philharmonic, Munich Philharmonic, Orchestre National de Lyon, Oslo Philharmonic, London Philharmonic, Royal Stockholm Philharmonic, Santa Cecilia Orchestra of Rome, Orchestra of the Age of Enlightenment, Rotterdam Philharmonic, Frankfurt Radio Orchestras and the Orchestre des Champs-Élysées. US orchestras he has performed with include the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic and Chicago Symphony Orchestra.

His operatic experience includes Strauss' *Ariadne auf Naxos*, Mozart's *Don Giovanni* and *The Marriage of Figaro* at the Salzburg Festival with the Vienna Philharmonic, Britten's *The Turn of the Screw* and Berg's *Wozzeck* at the Royal Opera House, Covent Garden, Mozart's *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Munich, Mozart's *The Magic Flute* at the Wiener Festwochen and Berg's *Wozzeck* at the Theater an der Wien. Recent and future guest engagements include the world premiere of Olga Neuwirth's *Masaot/Clocks Without Hands* with the Vienna Philharmonic Orchestra in Vienna, Cologne and Luxembourg; a European tour with the Royal Concertgebouw Orchestra and a return to the US to conduct the Los Angeles Philharmonic.

His recent recordings for Deutsche Grammophon, Mahler's Symphony No 10 with the Vienna Philharmonic Orchestra, and Orff's *Carmina Burana* with the Bavarian Radio Symphony Orchestra, have both won widespread critical acclaim. For Virgin/EMI he has recorded Mahler's Symphony No 4 with the Mahler Chamber Orchestra; Brahms' Symphonies Nos 3 and 4 with the Deutsche Kammerphilharmonie Bremen; Britten's *Billy Budd* with the London Symphony Orchestra (winner of a *Grammy Award* for best opera recording); Mozart's *Don Giovanni* and Britten's *The Turn of the Screw* both with the Mahler Chamber Orchestra; works by Lutosławski with Solveig Kringsborn and the Norwegian Chamber Orchestra; and works by Britten with Ian Bostridge and the Britten Sinfonia.

In 2002 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and in 2012 he was elected a member of The Royal Swedish Academy of Music. ■

## Maria João Pires

### Piano

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One of the finest musicians of her generation, Maria João Pires continues to transfix audiences with the spotless integrity, eloquence, and vitality of her art. She was born in 1944 in Lisbon and gave her first public performance in 1948.

Since 1970 she has dedicated herself to reflecting on the influence of art on life, community and education, and in trying to develop new ways of implementing pedagogic theories within society. In the last ten years she has held many workshops with students from all round the world, and has taken her philosophy and teaching to Japan, Brazil, Portugal, France, and Switzerland.

More recently she joined the teaching faculty of the Queen Elisabeth Music Chapel in Belgium where she is working with a group of highly gifted young pianists, and together under the impetus of Maria João Pires they have initiated the 'Partitura Project'. The aim of this project is to create an altruistic dynamic between artists of different generations and to offer an alternative in a world too often focused on competitiveness. Hand in hand with this project is the project 'Equinox', also headed by Maria João, which is a social programme for young disadvantaged children between the ages of 6 and 14 years who are being helped through choral singing. Both projects are integrated under the Queen Elisabeth Music Chapel umbrella.

In the 2015/16 season Maria João performs with the Deutsche Kammerphilharmonie (on tour, conducted by Trevor Pinnock), Tonkünstlerorchester, Leipzig Gewandhausorchester, London Symphony Orchestra (on tour, conducted by Daniel Harding), San Francisco Symphony, Montreal Symphony Orchestra and Swedish Radio Symphony Orchestra. She continues chamber music performances with Antonio Meneses and Augustin Dumay. Recitals as part of the Partitura Project include performances throughout Europe, in Canada and Japan.

Maria João has a large and varied discography including, solo, chamber music and orchestral repertoire. Recent recordings include Beethoven Piano Concertos 3 and 4 with the Swedish Radio Symphony Orchestra and Daniel Harding on Onyx. For her 70th birthday in summer 2014, Erato re-released many of her recordings from the 1970s and 1980s, and Deutsche Grammophon also released a box set of her complete solo recordings for them. ■

## London Symphony Orchestra On stage

### FIRST VIOLINS

Gordan Nikolitch  
*Leader*  
Carmine Lauri  
Lennox Mackenzie  
Clare Duckworth  
Nigel Broadbent  
Ginette Decuyper  
Gerald Gregory  
Jörg Hammann  
Maxine Kwok-Adams  
Claire Parfitt  
Harriet Rayfield  
Colin Renwick  
Ian Rhodes  
Sylvain Vasseur  
Rhys Watkins  
David Ballesteros

### SECOND VIOLINS

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
Richard Blayden  
Matthew Gardner  
Julian Gil Rodriguez  
Naoko Keatley  
Belinda McFarlane  
William Melvin  
Iwona Muszynska  
Phillip Nolte  
Paul Robson  
Andrew Pollock  
Louise Shackelton

### VIOLAS

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
German Clavijo  
Anna Bastow  
Julia O'Riordan  
Robert Turner  
Heather Wallington  
Jonathan Welch  
Elizabeth Butler  
Richard Holttum  
Caroline O'Neill

### CELLOS

Rebecca Gilliver  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Hilary Jones  
Victoria Harrild  
James Barralet  
Steffan Morris

### DOUBLE BASSES

Colin Paris  
Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Paul Sherman  
Nicholas Worters

### FLUTES

Gareth Davies  
Adam Walker  
Patricia Moynihan  
Sharon Williams

### OBOES

Joseph Sanders  
Lauren Sansom  
William Oinn

### CLARINETS

Andrew Murriner  
Chris Richards  
Chi-Yu Mo

### BASSOONS

Daniel Jemison  
Joost Bosdijk  
Dominic Morgan

### HORNS

Timothy Jones  
Andrew Littlemore  
Angela Barnes  
Anna Douglass  
Jonathan Lipton  
Alexander Edmundson  
Meilyr Hughes  
Jocelyn Lightfoot  
Brendan Thomas

### TRUMPETS

Phillipe Schartz  
Gerald Ruddock  
Daniel Newell  
Niall Keatley

### TROMBONES

Dudley Bright  
Peter Moore  
James Maynard

### BASS TROMBONE

Paul Milner

### TUBA

Patrick Harrild

### TIMPANI

Nigel Thomas  
Antoine Bedewi

## Your views Inbox



**Hydar Dewachi** What a @londonsymphony night at @BarbicanCentre: Mozart's a night out; Chopin's a night in; and Bruckner's a voyage.  
*on the LSO with Daniel Harding and Maria João Pires on 6 December 2015*



**Gillian Smith** Great concert tonight with @londonsymphony and Maria João Pires playing K271 – breathtaking playing from both soloist and orchestra!  
*on the LSO with Daniel Harding and Maria João Pires on 6 December 2015*



**James Kelsall** Great way to finish off the weekend @londonsymphony Bravo!  
*on the LSO with Daniel Harding and Maria João Pires on 6 December 2015*

### 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 Lefever Award, The Polonsky Foundation, The Barbara Whatmore Charitable Trust, The Idlewild Trust

Taking part in the rehearsals for this concert were First Violin Rui Liu and Double Bass Jon Mikel Martinez Valganon.

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

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