

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

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Resident
Orchestra

Sunday 17 January 2016 7pm
Barbican Hall

PABLO HERAS-CASADO

Tchaikovsky The Tempest: Fantasy Overture

Elgar Cello Concerto

INTERVAL

Dvořák Symphony No 7

Pablo Heras-Casado conductor

Alisa Weilerstein cello

Concert finishes approx 9.15pm

RECOMMENDED BY
CLASSIC *fm*

Welcome Kathryn McDowell



Welcome to this evening's LSO concert. We are delighted that Spanish conductor Pablo Heras-Casado returns to the LSO to conduct a programme featuring a work by Tchaikovsky inspired by Shakespeare, 400 years after the great playwright's death, Elgar's Cello Concerto and Dvořák's Seventh Symphony.

For the Elgar Concerto, our soloist is the American cellist Alisa Weilerstein, who makes her debut with the Orchestra this evening. Alisa is rapidly establishing a strong reputation as one of the leading cellists of her generation and in 2011 was awarded the prestigious MacArthur Genius Grant.

I would like to take this opportunity to thank our media partner Classic FM, who recommended tonight's concert to their listeners.

I hope you enjoy the performance and can join us again for our next concert. On Thursday 21 January we will be joined by conductor François-Xavier Roth for the first instalment of his 'After Romanticism' series, exploring music composed on the cusp of modernity with works by Wagner, Berg and Mahler.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

JACK MAXWELL JP, 1925–2015

The LSO was saddened to learn of the death of Jack Maxwell in December. Jack, together with his wife Pamela, had been a patron of the LSO since the early 1970s and endowed the chair of the Principal Second Violin.

Jack joined the LSO Advisory Council in 1971 and later became a Trustee. He was always concerned for the welfare of the players and to this end founded the LSO Musicians Welfare Fund in 1977. On many occasions Jack and Pamela funded celebratory dinners for the members of the Orchestra and administration which would never have taken place without their generosity. In 2001 Jack stood down as a Trustee. To thank him for his support over so many years, the LSO appointed him an Honorary Member of the Orchestra.

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+, including 20% discount on standard tickets. Tonight we are delighted to welcome:

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Ann Parrish & Friends
Robina Frosinini & Friends
Marina Comas-Castineira & Friends

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London Symphony Orchestra
Living Music

Shakespeare 400

His words come to life in music

'Gianandrea Noseda
whipped up a demonic storm.'

The Independent



A MIDSUMMER NIGHT'S DREAM

Tue 16 Feb 7.30pm
Mendelssohn Symphony No 1;
A Midsummer Night's Dream

Sir John Eliot Gardiner conductor
Monteverdi Choir
Actors from the Guildhall School

SHAKESPEARE400

shakespeare400.org

barbican

Resident
Orchestra

MACBETH, RICHARD III & ROMEO AND JULIET

Thu 25 Feb 7.30pm
Smetana Richard III
Liszt Piano Concerto No 2
Tchaikovsky Romeo and Juliet
Strauss Macbeth

Gianandrea Noseda conductor
Simon Trpčeski piano

ROMEO AND JULIET

Sun 28 Feb 7pm
Shostakovich Violin Concerto No 2
Berlioz Romeo and Juliet – Suite

Gianandrea Noseda conductor
Janine Jansen violin

FAMILY CONCERT: PLAY ON, SHAKESPEARE!

Sun 7 Feb 2.30pm
Shakespeare needs the help of Puck
and the LSO to get over his writer's
block. With music by **Mendelssohn**,
Prokofiev, **Walton**, **Sibelius** and
Shostakovich

LSO DISCOVERY DAY: BERLIOZ AND SHAKESPEARE

Sun 28 Feb 10am–5pm
Barbican & LSO St Luke's
Watch a morning rehearsal with
Gianandrea Noseda before
spending the afternoon exploring
Berlioz and Shakespeare with guest
speaker **Julian Rushton**

BBC RADIO 3 LUNCHTIME CONCERTS

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James Gilchrist & Anna Tilbrook

Thu 28 Jan 1pm, LSO St Luke's
BBC Singers & David Hill

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Pyotr Ilyich Tchaikovsky (1840–93)

The Tempest: Fantasy Overture Op 18 (1873)

PROGRAMME NOTE WRITER

GERARD MCBURNEY divides his time between composing and arranging, teaching, writing and broadcasting, especially on the subject of contemporary Russian and Soviet music.

Tchaikovsky's first Shakespearean orchestral fantasy, *Romeo and Juliet* (1869), established the composer as a leader of Russian music in his time. The idea had originally (and generously) been suggested by another composer, Balakirev, who concocted an extremely simplified version of Shakespeare's love-story for Tchaikovsky to follow. Intriguingly, when four years later Tchaikovsky thought of writing a similar piece, the exact same process took place.

For the next few months, Tchaikovsky was busy with other things. But on 19 August 1873, while staying on the remote country estate of a friend, he sat down to work, and completed a draft in just eleven days. Even he was impressed by his own speed.

The composer provided his own scenario for his piece: 'The sea. The magician Prospero sends his obedient spirit Ariel to raise a tempest. Wreck of the ship bearing Ferdinand. The magic island. First timid feelings of love between Miranda and Ferdinand. Ariel. Caliban. The lovers give themselves to the enchantments of passion. Prospero renounces his magic powers and leaves the island. The sea.'

What Tchaikovsky offers here is an elegantly simple and symmetrical arch structure. The music begins and ends with the sea, waves rising and falling in eerie, almost disconnected chords, the presence of magic signified by long horn-calls. And within this outer frame, an inner frame, a portrait of the lordly master of the island, Prospero. As befits the old man's priestly role, Tchaikovsky gives him a chorale-like theme, while Ariel dances in the woodwind. The storm, when it arrives, is short.

And within this double frame of sea and Prospero, the composer places the haunting and noble love-music for Ferdinand and Miranda, and within the love-music, at the heart of his symphonic fantasy, the two spirits, Ariel and Caliban. We should remember, as Tchaikovsky no doubt wanted us to, that it is to Caliban that Shakespeare gives some of the most beautiful lines in the play:

'Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears ...' ■

VLADIMIR STASOV (1824–1906)

was one of the most respected Russian critics of his day. During his time he discovered and nurtured many of Russia's greatest artistic talents. He was a key figure in establishing a distinctively Russian aesthetic in the arts; it was his opinion that art should not only portray people's lives but also show them how to live.

'Be not afeard; the isle is full of noises. Sounds, and sweet airs, that give delight and hurt not.'

The Tempest Act II, Scene 2

This time the suggestion came from the critic and scholar, Vladimir Stasov. In January 1873, at a dinner in Rimsky-Korsakov's apartment in St Petersburg, Stasov asked Tchaikovsky what his next piece would be. Presumably Tchaikovsky answered 'a symphonic poem', as shortly afterwards Stasov wrote suggesting three subjects: Shakespeare's *The Tempest*, Walter Scott's *Ivanhoe*, and Nikolai Gogol's *Taras Bulba*. Tchaikovsky chose *The Tempest*.

To start with, the two men disagreed about the shape. Stasov wanted a noisy storm, for example, while Tchaikovsky thought he should drop the storm and concentrate on the love-music. He also wondered about calling the work 'Miranda' after Shakespeare's heroine. But eventually the two agreed: a sea; a storm; Prospero and his magic; the love between Ferdinand and Miranda; and the spirits, Ariel and Caliban.

TCHAIKOVSKY ON COMPOSING THE TEMPEST

'I was in a kind of exalted, blissful frame of mind, wandering during the day alone in the woods, towards evening over the immeasurable steppes, and sitting at night by the open window listening to the solemn silence ... During these two weeks I wrote *The Tempest* in rough without any effort, as though moved by some supernatural force.'

Pyotr Ilyich Tchaikovsky Composer Profile



Tchaikovsky was born in Kamsko-Votkinsk in the Vyatka province of Russia on 7 May 1840. His father was a mining engineer, his mother of French extraction. He began to study the piano at five, benefiting also from the musical instruction of his elder brother's French governess. In 1848 the family moved to the imperial capital, St Petersburg, where Pyotr was enrolled at the School of Jurisprudence. He overcame his grief at his mother's death in 1854 by composing and performing, although music was to remain a

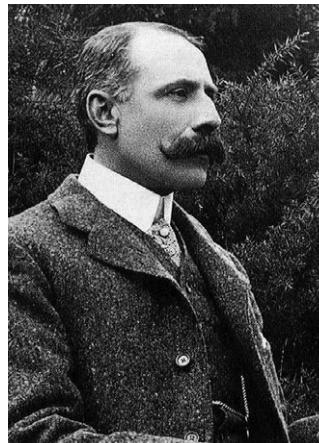
diversion from his job – as a clerk at the Ministry of Justice – until he enrolled as a full-time student at the St Petersburg Conservatory in 1863.

His First Symphony was warmly received at its St Petersburg premiere in 1868 and he completed an opera on a melodrama by Ostrovsky, which he later destroyed. *Swan Lake*, the first of Tchaikovsky's three great ballet scores, was written in 1876 for Moscow's Bolshoi Theatre.

Tchaikovsky's hasty decision to marry an almost unknown admirer in 1877 proved a disaster, his homosexuality combining strongly with his sense of entrapment. By now he had completed his Fourth Symphony, was about to finish his opera *Eugene Onegin*, and had attracted the considerable financial and moral support of Nadezhda von Meck, an affluent widow. She helped him through his personal crisis and in 1878 he returned to composition with the Violin Concerto, although his work remained inhibited until the completion in 1885 of the Byron-inspired *Manfred* Symphony. Tchaikovsky claimed that his Sixth Symphony represented his best work. The mood of crushing despair heard in all but the work's third movement reflected the composer's troubled state of mind. He committed suicide nine days after its premiere on 6 November 1893. ■

Composer Profiles © Andrew Stewart

Edward Elgar Composer Profile



Elgar's father, a trained pianotuner, ran a music shop in Worcester in the 1860s. Young Edward, the fourth of seven children, showed musical talent but was largely self-taught as a player and composer. During his early freelance career, which included work conducting the staff band at the County Lunatic Asylum in Powick, he suffered many setbacks. He was forced to continue teaching long after the desire to compose full-time had taken hold. A picture emerges of a frustrated, pessimistic man,

whose creative impulses were restrained by his circumstances and apparent lack of progress. The cantata *Caractacus*, commissioned by the Leeds Festival and premiered in 1898, brought the composer recognition beyond his native city.

At the end of March 1891 the Elgars were invited to travel to Bayreuth for that summer's festival of Wagner's operas, a prospect that inspired Edward immediately to compose three movements for string orchestra, the Serenade. The *Variations on an Original Theme 'Enigma'* (1898–99) and his oratorio *The Dream of Gerontius* (1900) cemented his position as England's finest composer, crowned by two further oratorios, a series of ceremonial works, two symphonies and concertos for violin and cello.

Elgar, who was knighted in 1904, became the LSO's Principal Conductor in 1911 and premiered many of his works with the Orchestra. Shortly before the end of World War I he entered an almost cathartic period of chamber music composition, completing the slow movement of his String Quartet soon after Armistice Day. The Piano Quintet was finished in February 1919 and reveals the composer's deep nostalgia for times past. In his final years he recorded many of his works with the LSO and, despite illness, managed to sketch movements of a Third Symphony. ■

Edward Elgar (1857–1934)

Cello Concerto in E minor Op 85 (1919)

- 1 ADAGIO – MODERATO
- 2 LENTO – ALLEGRO MOLTO
- 3 ADAGIO
- 4 ALLEGRO MA NON TROPPO

ALISA WEILERSTEIN CELLO

PROGRAMME NOTE WRITER LEWIS FOREMAN

ELGAR AND THE LSO

By the time the London Symphony Orchestra was established in 1904, Elgar was a major figure in British musical life. His *Enigma Variations* were performed in the LSO's first concert and he first conducted the Orchestra in 1905. From 1911/12 he was Principal Conductor and he continued to appear with the Orchestra after this. A number of Elgar's most important works were premiered by the LSO including his *Introduction & Allegro* and the Cello and Violin Concertos.

In the latter part of 1917 and early part of 1918, Elgar was constantly ill and eventually it was decided to remove his tonsils, the operation taking place on 15 March 1918. This was successful and on 22 March, the night before returning home, he wrote a theme which we now know as the opening theme of the Cello Concerto. The Elgars soon decamped to 'Brinkwells', their Sussex cottage. However, there was no immediate mention of any Cello Concerto, and indeed, when he resumed composing, it was to write the Violin Sonata, quickly followed by the Piano Quintet. The actual composition of the Cello Concerto seems to have taken place in the spring and early summer of 1919.

Although there had been a major tradition of new concertos for both violin and piano during the 30 years before World War I, there were practically no British cello concertos since Sullivan's youthful effort in the 1860s. It is undeniable that Elgar's concerto grew out of the war, but there is little direct external evidence. It was a terrible time for so many, and particularly painful for Elgar, when so much of the world he had known and loved was irrevocably changed.

The Cello Concerto was premiered in the opening concert of the LSO's Queen's Hall Winter 1919/20 season. When Elgar arrived to rehearse the concerto the day before the concert, Albert Coates, who was conducting the remainder of the programme, kept him waiting for over an hour, so the concerto's rehearsal became a brief scramble: in the half-

hour remaining it can have been little more than a play-through. On the day of the concert, Coates did it again, and only because the band volunteered to stay for an extra half-hour, unpaid, was it possible to have any rehearsal at all. Not surprisingly, it had [mixed reviews](#).

Elgar's Cello Concerto grew out of the war ... It was a terrible time for so many, and particularly painful for Elgar, when so much of the world he had known and loved was irrevocably changed.

Until well into World War II the Cello Concerto remained something of a connoisseur's piece. Gradually a number of celebrated cellists championed it, but it was Pablo Casals' performance in November 1936, under Sir Adrian Boult, that announced the work's final acceptance, in spite of much grumbling, characteristic of that time, that a non-British cellist could not understand it.

The Concerto is dedicated to Sidney and Francis Colvin, two of Elgar's literary friends. Sidney Colvin was Director of the Fitzwilliam Museum at Cambridge, Keeper of Prints and Drawings at the British Museum and President of the Literary Society. It was he who had successfully interested Elgar in setting Binyon's poems in what became the three-part wartime choral work *The Spirit of England*.

Although Elgar made no overtly programmatic claims about this work, many have argued that it is an elegy for World War I. This is a persuasive assertion,

EARLY REVIEWS

Despite a disastrously under-rehearsed first performance, Elgar's Cello Concerto received favourable reviews from critics who could hear potential beyond the work's imperfect realisation. The following was written by Ernest Newman, a critic for *The Observer*:

'The work itself is lovely stuff, very simple – that pregnant simplicity that has come upon Elgar's music in the last couple of years – but with a profound wisdom and beauty underlying its simplicity.'

vindicated for the commentator by internal evidence. You might like to make your own decision during this evening's performance. A motto for our discussion is that of the tempo marking used almost uniquely by Elgar: *nobilmente* (nobly). On looking at the score of the Cello Concerto, one's first surprise is that he marks the opening with this instruction. What can he mean – for this is far from the grand, even grandiloquent manner associated with this mood in some of his other music?

We have a four-movement concerto with a break between the second and third movements. The shape of the first movement is simpler than in many concertos. Here, after the soloist's resonant introductory chords, the main theme in 9/8 metre is repeated six times in various colourings and treatments, before the romantic middle section, which develops the 9/8 theme and sends the cello into flights of reminiscent romantic fantasy. The main 9/8 theme was first sketched in March 1918, which perhaps gives us a first clue to its wartime provenance. Its elegiac character is reinforced when it returns for four further repetitions and the mood becomes more and more autumnal. The music runs on into a scherzo, which begins with a pizzicato version of the opening chords. Then, after slow questioning phrases, it whirls away in a torrent of thistledown semiquavers. This is the world of Elgar's youth, complete with a brief, swaggering romantic extension. They combine and Elgar is brought back to present realities, perhaps musing on what might have been.

The Adagio is not only the shortest and most concentrated movement in the concerto, but also requires a smaller orchestra than the others. It is framed by eight exquisite bars of yearning phrases for the soloist, and then Elgar's cello sings elegiacally,

with a wonderfully ever-extending line, for a world that has been lost. At the beginning of the finale it is linked by a recitative – a sort of cadenza – to the apparently extrovert finale, which is again marked *nobilmente* as Elgar strides out into the world once more. But the bravado is short-lived, and the more introspective music underlines the fact that this is the final ghost of a world that has passed.

Towards the end Elgar springs the surprise of a new slow theme, a passage of unprecedented chromaticism, focusing all his pathos and autumnal feeling, a cry of anguish if ever there was one. This is merged with the wraith of the slow movement, giving the effect of a despairing mourner refusing to accept events. Then suddenly, as if Elgar has woken from his reverie, we have the return of the opening flourish, and the curt eight orchestral bars of dismissal.

At the end, all are playing together almost for the first time, as if the composer is brusquely saying, 'well that's enough of all that'. In his own list of works, Elgar wrote against this concerto 'Finis RIP': his age indeed had passed. ■

**MORE ELGAR WITH THE LSO
IN 2016****INTRODUCTION & ALLEGRO**

Wed 3 Feb 2016 7.30pm

LSO String Ensemble

Roman Simovic director

THE DREAM OF GERONTIUS

Sun 24 Apr 2016 7pm

Sir Mark Elder conductor

London Symphony Chorus

Simon Halsey chorus director

London Symphony Orchestra

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 point on the Circle level?

Antonín Dvořák (1841–1904)

Symphony No 7 in D minor Op 70 (1884–5)

- 1 ALLEGRO MAESTOSO
- 2 POCO ADAGIO
- 3 SCHERZO: VIVACE; POCO MENO MOSSO
- 4 ALLEGRO

PROGRAMME NOTE WRITER

JAN SMACZNY is the Sir Hamilton Harty Professor of Music at Queen's University, Belfast. A well-known writer and broadcaster, he specialises in the life and works of Dvořák and Czech opera, and has published books on the repertoire of the Prague Provisional Theatre and Dvořák's Cello Concerto.

It has long been known that the opening theme of the first movement of Dvořák's Seventh Symphony owed its inspiration to an express train. The composer himself wrote that the main theme 'came to me during the arrival of the festival express from Pest in the main station.' The urgency of this opening melody belies the explanation that it was merely the stray fancy of a compulsive trainspotter, as does the reason for Dvořák's presence at the arrival of the express. The train in question was full of anti-Austrian sympathisers who were coming to Prague to attend a festival at the National Theatre and whose progress through Moravia and Bohemia had been a moving and inspiring event. If the Seventh Symphony is not the composer's most revolutionary work in the form, it is certainly his most serious.

From the outset Dvořák was determined to produce a work which would 'stir the world' and, with the encouragement of Brahms ringing in his ears, a symphony which would differ from and transcend his successful Symphony No 6 in D major, Op 60. The earlier work had done much to secure Dvořák's reputation among German and, in particular, English audiences. Indeed, the Seventh Symphony arose from a commission by the Philharmonic Society of London. Dvořák approached his task with the utmost seriousness, beginning to sketch it in December 1884 and completing the full score on 17 March 1885. The premiere took place at St James' Hall on 22 April the same year. As was often the case with Dvořák, the composer made slight revisions, mainly to the slow movement.

The hint of national struggle which shadows the first theme of the first movement adds a slightly more public dimension to a composition which in many ways was the product of a personal crisis. Dvořák's early career as an instrumental and operatic composer had been marked by acute experiment. Dvořák's first three symphonies were a break from the Czech symphony as it had been practised by his predecessors. If his Fifth and Sixth symphonies approach Germanic types more closely, they were still an appreciable advance on the work of his native contemporaries.

By the time Dvořák put pen to the manuscript full score of his Seventh Symphony (he was annoyed to find later that his publisher Simrock issued it as Number 2, although the composer was not a great deal better at finding a number for it), he was confident of his ability, although troubled by his growing reputation as a musical Classicist. The pull of Vienna and the siren voices of Brahms and Hanslick were a powerful draw for the Czech composer. On a number of occasions he had been tempted to settle in the Austrian capital in order to act as a counterweight to the forces of what the conservatives considered to be the musical extremists. The fact that Dvořák did not succumb says much for his integrity and wisdom in recognising the value of his native surroundings. The musical public had been the beneficiary of this period of storm and stress in the composer's life and the Seventh Symphony was one of its greatest gifts, refreshing and enriching the repertoire.

The shape of the first movement is by no means unconventional, but it is a perfect realisation of the later 19th century's reinterpretation of Classical principles. The brooding first theme provides potential for both drama and intense development. The

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Sir Colin Davis conductor

'Colin Davis and the LSO give a tremendous account ... gorgeously played ... brilliantly executed.'
Evening Standard

Antonín Dvořák

Composer Profile

impetus of this opening is maintained throughout the movement, aided by one of the composer's shortest and most powerful development sections and a suitably hushed conclusion.

There is promise of trouble-free melody in the radiant opening of the slow movement, but this is soon succeeded by some soulful rising phrases from the strings before a solo horn regales the listener with one of the loveliest themes Dvořák ever conceived. The climax of the movement comes not in the succeeding passages, but in a splendidly opulent movement before the return of the opening theme, one which the composer saw fit to use again in his opera *Jakobín* some three years later.

The Scherzo, with its cross-rhythms and delicate orchestration, has long attracted favourable comment. Its heart lies in the Trio which starts with a gentle explosion of flute trills over a warmly whispering string accompaniment.

In the finale Dvořák tried an experiment which he was to repeat again at the beginning of his Eighth Symphony. To all intents and purposes there is a slow introduction, although it is marked *Allegro maestoso* and no time change is indicated when what appears to be the real first subject emerges. This allows Dvořák to make good use of the introductory material without adjusting the tempo later in the movement. After a warmly lyrical second theme, the symphony turns towards a stem minor-key peroration. But far from disappearing into the gloom with which it began, the finale concludes with an unexpected and superbly eloquent turn to the major key. ■



COMPOSER PROFILE WRITER
ANDREW STEWART

Born into a peasant family, Dvořák developed a love of folk tunes at an early age. His father inherited the lease on a butcher's shop in the small village of Nelahozeves, north of Prague. When he was twelve, the boy left school and was apprenticed to become a butcher, at first working in his father's shop and later in the town of Zlonice. Here Dvořák learned German and also refined his musical talents to such a level that his father agreed he should pursue a career as a musician. In 1857 he enrolled at the Prague Organ School, during which time he became inspired by the music dramas of Wagner: opera was to become a constant feature of Dvořák's creative life.

His first job was as a viola player, although he supplemented his income by teaching. In the mid-1860s he began to compose a series of large-scale works, including his Symphony No 1 ('The Bells of Zlonice'), and the Cello Concerto. Two operas, a second symphony, many songs and chamber works followed, before Dvořák decided to concentrate on composition. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the Austrian government. Johannes Brahms lobbied the publisher Simrock to accept Dvořák's work, leading to the publication of his *Moravian Duets* and a commission for a set of *Slavonic Dances*.

The nationalist themes expressed in Dvořák's music attracted considerable interest beyond Prague. In 1883 he was invited to London to conduct a concert of his works, and he returned to England often in the 1880s to oversee the premieres of several important commissions, including his Seventh Symphony and Requiem Mass. Dvořák's Cello Concerto received its world premiere in London in March 1896. His Ninth Symphony ('From the New World'), a product of Dvořák's American years (1892–5), confirmed his place among the finest of late 19th-century composers.

Pablo Heras-Casado *'Heras-Casado is the thinking person's idea of a hotshot young conductor.'*

The New York Times



Principal Conductor
Orchestra of St Luke's

Principal Guest Conductor
Teatro Real, Madrid

Musical America's 2014 Conductor of the Year, Pablo Heras-Casado enjoys an unusually varied career encompassing the great symphonic and operatic repertoire, historically informed performance and cutting-edge contemporary scores. Principal Conductor of the Orchestra of St Luke's in New York since the 2012/13 season, he was also appointed Principal Guest Conductor of Teatro Real, Madrid in 2014.

Heras-Casado is a regular guest with the Chicago and San Francisco Symphony orchestras, Los Angeles Philharmonic, Staatskapelle Berlin, Münchner Philharmoniker, Symphonieorchester des Bayerischen Rundfunks, Mariinsky Orchestra and the Metropolitan Opera. In 2015/16, he also returns to the Philharmonia Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia and Rotterdam Philharmonic Orchestra. He makes his debuts with the Wiener Philharmoniker, the Philadelphia Orchestra, Israel Philharmonic Orchestra and Wiener Symphoniker; continues his collaborations with Ensemble intercontemporain, Freiburger Barockorchester and the Balthasar Neumann Chor & Ensemble; and appears at the Mozarteum Salzburg, where he is invited annually for Mozartwoche. The season's opera projects include *Rigoletto* at the Metropolitan Opera and *I due Foscari* at Teatro Real.

In previous seasons he has conducted the Berliner Philharmoniker, Gewandhausorchester Leipzig, Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, New York Philharmonic, Boston Symphony Orchestra, the Cleveland Orchestra and Mahler Chamber Orchestra. He has also appeared at Festspielhaus Baden Baden, Salzburger Festspiele and Festival d'Aix-en-Provence, and regularly returns to the Lucerne Festival.

Heras-Casado records for harmonia mundi, as well as Deutsche Grammophon's Archiv Produktion, where he is an 'Archiv Ambassador'. He has received numerous prizes for his recordings, including three ECHO Klassik awards, Preis der deutschen Schallplattenkritik, two Diapason d'Or and a Latin Grammy. Recent releases on harmonia mundi include Schumann's Violin and Piano Concertos with Isabelle Faust and Alexander Melnikov, Schubert's Symphonies Nos 3 and 4 with Freiburger Barockorchester, and Mendelssohn's Symphony No 2 with Symphonieorchester des Bayerischen Rundfunks. For Archiv, he has recorded a disc of the works by Jacob Hieronymus and Michael Praetorius, and an album celebrating the legendary castrato singer and maestro Farinelli. He also conducted on a Sony release of Verdi's baritone arias with Plácido Domingo and a Deutsche Grammophon DVD of Donizetti's *L'elisir d'amore* from Festspielhaus Baden Baden.

Pablo Heras-Casado holds the Medalla de Honor of the Rodriguez Acosta Foundation. In February 2012, he was awarded the Golden Medal of Merit by the Council of Granada, his hometown, of which he is also an Honorary Ambassador. He is an Honorary Citizen of the Province of Granada, and in June 2014 he joined Spanish charity Ayuda en Acción supporting the eradication of poverty and injustice in the world.

Alisa Weilerstein Cello

'Weilerstein rises to the challenge with an arresting physicality.'

The Independent



The American-born cellist Alisa Weilerstein has attracted attention worldwide for her natural virtuosity, the intensity of her playing and the spontaneity and sensitivity of her interpretations. In 2010 she was invited by Daniel Barenboim and the Berlin Philharmonic to play the Elgar Concerto in the orchestra's annual Europakonzert which that year took place in Oxford's Sheldonian Theatre. She has appeared with all of the major orchestras throughout the US and Europe with conductors including Pablo Heras-Casado, Gustavo Dudamel, Sir Mark Elder, Christoph Eschenbach, Paavo Järvi, Zubin Mehta, Matthias Pintscher, Yuri Temirkanov, Juraj Valcuha, Osmo Vänskä, Semyon Bychkov, Simone Young and Jaap van Zweden. She has also appeared at major music festivals throughout the world as a soloist, recitalist and as a chamber musician.

The 2015/16 season sees Alisa give world premiere performances of two major new concertos, both of them commissioned from leading composers and written for her. With the Chicago Symphony she gives the world premiere of Pascal Dusapin's new concerto, before undertaking its European premiere with the Stuttgart Opera Orchestra as well as the Paris Opera Orchestra. Similarly, with the composer on the podium, she will give the world premiere of Matthias Pintscher's new concerto with the Danish National Symphony Orchestra, followed by performances with Cologne's WDR Symphony Orchestra. Other highlights include performances with the Bavarian Radio Symphony, London Symphony, NDR Hamburg, Maggio Musicale Fiorentino, Frankfurt Radio Symphony Orchestra and the Orchestre de Paris.

Following the October release of their duo album debut on Decca, comprising sonatas by Chopin and Rachmaninov, Alisa reunited with her longtime recital partner, pianist Inon Barnatan, for a tour of North America and six European capitals, taking in London's Wigmore Hall.

An ardent champion of new music, she has worked extensively with Osvaldo Golijov and premiered works by Lera Auerbach and Joseph Hallman. Last season she gave the New York premiere of Matthias Pintscher's *Reflections on Narcissus* under the composer's direction during the New York Philharmonic's inaugural Biennial. She appears at major music festivals worldwide, and regularly collaborates with Venezuela's Simón Bolívar Symphony Orchestra and the El Sistema education programme.

Weilerstein, whose honours include Lincoln Center's 2008 Martin E Segal prize and the 2006 Leonard Bernstein Award, is a graduate of the Cleveland Institute of Music and Columbia University. Diagnosed with type 1 diabetes aged nine, she is now a Celebrity Advocate for the Juvenile Diabetes Research Foundation.

London Symphony Orchestra

On stage

FIRST VIOLINS

Roman Simovic *Leader*
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Lennox Mackenzie
Clare Duckworth
Ginette Decuyper
Gerald Gregory
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Ian Rhodes
Sylvain Vasseur
Rhys Watkins
David Worswick
Michael Foyle
Eleanor Fagg
Erzsebet Racz

SECOND VIOLINS

David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Richard Blayden
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Philip Nolte
Andrew Pollock
Paul Robson

VIOLAS

Andriy Vlytovych
Gillianne Haddow
Malcolm Johnston
Lander Echevarria
Julia O'Riordan
Robert Turner
Jonathan Welch
Elizabeth Butler
Fiona Dalglish
Nancy Johnson
Alistair Scahill
Anna Dorothea Vogel

CELLOS

Timothy Walden
Alastair Blayden
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Victoria Simonsen
Hester Snell
Amanda Truelove
Victoria Harrild

DOUBLE BASSES
Janne Saksala
Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Sebastian Pennar

FLUTES

Adam Walker
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Timothy Rundle
Rosie Jenkins

CLARINETS

Chris Richards
Chi-Yu Mo

BASSOONS

Daniel Jemison
Joost Bosdijk

HORNS

Timothy Jones
Jonathan Bareham
Alexander Edmundson
Jonathan Lipton
Jocelyn Lightfoot

TRUMPETS

Philip Cobb
Gerald Ruddock

TROMBONES

Dudley Bright
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Antoine Bedewi

PERCUSSION

Neil Percy
David Jackson

Your views

Inbox

9 & 10 Jan: Sir Simon Rattle and Peter Sellars – Pelléas et Mélisande



David Miller Wonderful, moving performance of Pelléas et Mélisande by @londonsymphony under @SirSimonRattle dir Peter Sellars



John Earls Gripping performance of #Debussy's Pelléas et Mélisande @BarbicanCentre tonight with Simon Rattle. @londonsymphony played wonderfully.



Kathy Brown Being transported by an otherworldly, ethereal & sumptuous #Isopelleas w Sir Simon Rattle tonight #lovelondon



Lirim Greiçevci I thoroughly enjoyed Debussy's Mélisande & Pelléas. Dreamlike perform. by Sir Simon Rattle @LSChorus @londonsymphony

LSO STRING EXPERIENCE SCHEME

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

The Scheme is supported by Help Musicians UK
The Barbara Whatmore Charitable Trust
The Idlewild Trust
The Lefever Award
The Polonsky Foundation

Taking part in rehearsals for this concert as part of LSO String Experience are:

Anna Lee*, Ghislaine McMullin
* Also performing in the concert

London Symphony Orchestra
Barbican
Silk Street
London
EC2Y 8DS

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