

LSO

London Symphony Orchestra  
Living Music



## London's Symphony Orchestra

**barbican**

Resident  
Orchestra

Thursday 19 January 2017 7.30pm  
Barbican Hall

### SIR SIMON RATTLE

**Mark-Anthony Turnage** Remembering –  
In Memoriam Evan Scofield (world premiere)\*

INTERVAL

**Mahler** Symphony No 6

**Sir Simon Rattle** conductor

\* LSO co-commission generously supported  
by Susie Thomson

Concert finishes approx 9.55pm

Filed and broadcast live on [medici.tv](http://medici.tv)

**medici.tv**

Broadcast live on BBC Radio 3

BBC  
RADIO



Streamed live on [youtube.com/lso](http://youtube.com/lso)

## Welcome Kathryn McDowell



Welcome to this evening's LSO concert at the Barbican, conducted by the LSO's Music Director Designate, Sir Simon Rattle. The programme opens with the world premiere of *Remembering – In Memoriam Evan Scofield* by Mark-Anthony Turnage, a composer who has built a special relationship with Sir Simon over many years, and who has written two significant works for the LSO in the last decade.

After the interval the LSO will perform Mahler's Symphony No 6. Sir Simon has always been highly regarded for his interpretations of Mahler's works, and we are thrilled to be performing one of the composer's symphonies with him for the first time in over 15 years.

The co-commission of *Remembering* has been generously supported by Susie Thomson, a long-standing patron and friend of the Orchestra. I would also like to thank our media partners: BBC Radio 3, who broadcast the concert live, and medici.tv, for whom this will be the first live-streamed LSO concert on their channel. Tonight's concert is also being streamed live on the LSO's own YouTube channel.

I hope you enjoy the performance, and will join us again soon. The Orchestra's next concert at the Barbican takes place on Thursday 26 January, with LSO debuts from conductor Alpesh Chauhan and pianist Benjamin Grosvenor.

**Kathryn McDowell CBE DL**  
Managing Director

## Living Music In Brief

### LIVE STREAM OF TONIGHT'S CONCERT

Tonight's concert is being broadcast live on the LSO's YouTube channel, preceded by a backstage tour and introductions from presenter Rachel Leach streamed live on Facebook. The broadcast will be available to watch for 90 days.

[iso.co.uk/livestream](http://iso.co.uk/livestream)

### 2017/18 SEASON LAUNCH

On 17 January, the LSO revealed the full details of its 2017/18 Season, the first with Sir Simon Rattle as Music Director. Booking opens to the public online at 10am on Friday 3 February and all the concert listings can be found on our website.

[alwaysmoving.iso.co.uk](http://alwaysmoving.iso.co.uk)

### A WARM WELCOME TO TONIGHT'S GROUPS

Groups of 10+ receive a 20% discount on standard tickets to LSO concerts, plus other exclusive benefits. Tonight we are delighted to welcome:

**University of Wisconsin  
Institute for Global Studies  
Jane Arch & Friends**

[iso.co.uk/groups](http://iso.co.uk/groups)



London Symphony Orchestra  
Season 2016/17



**LSO ARTIST PORTRAIT:  
JANINE JANSEN**

**Sun 5 Feb 7pm**  
**Bernstein** Serenade  
**Sir Antonio Pappano** conductor

**Sun 12 Mar 7pm**  
**Brahms** Violin Concerto  
**Valery Gergiev** conductor

**Thu 6 Apr 7.30pm**  
**Berg** Violin Concerto  
**Gianandrea Noseda** conductor

**FRANÇOIS-XAVIER ROTH:  
AFTER ROMANTICISM**

**Thu 30 Mar 7.30pm**  
**Debussy** Jeux  
**Bartók** Piano Concerto No 3  
**Mahler** Symphony No 1 ('Titan')  
**Simon Trpčeski** piano

**Sun 23 Apr 7pm**  
**Debussy** Prélude à l'après-midi  
d'un faune  
**Bartók** Viola Concerto  
**Bruckner** Symphony No 4  
**Antoine Tamestit** viola

**FABIO LUISI RETURNS  
TO CONDUCT BRAHMS**

**Thu 16 Mar 7.30pm**  
**Beethoven** Piano Concerto No 5  
(‘Emperor’)  
**Brahms** Symphony No 2  
**Igor Levit** piano

**Sun 19 Mar 7pm**  
**Schubert** Symphony No 8  
(‘Unfinished’)  
**Brahms** German Requiem  
**Julia Kleiter** soprano  
**Ruben Drole** bass-baritone  
**London Symphony Chorus**  
**Simon Halsey** chorus director

**BBC RADIO 3  
LUNCHTIME CONCERTS**

**Thu 2 Feb 1pm, LSO St Luke’s**  
**Elisabeth Leonskaja** piano

**Thu 9 Feb 1pm, LSO St Luke’s**  
**Alexei Volodin** piano

**Thu 16 Feb 1pm, LSO St Luke’s**  
**Anna Vinnitskaya** piano

**Thu 23 Feb 1pm, LSO St Luke’s**  
**Vadym Kholodenko** piano

BBC  
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Orchestra

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Mark-Anthony Turnage (b 1960)

## Remembering – In Memoriam Evan Scofield (world premiere) (2017)

- 1 MOVEMENT I
- 2 MOVEMENT II
- 3 MOVEMENT III
- 4 MOVEMENT IV

### PROGRAMME NOTE & COMPOSER PROFILE WRITER

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

Music is above all the art of memory. We may think of music as tunes, tones, rhythmic sequences; even as notes congregating silently on the page. But all these things would lie flat were it not for the way our memories rise up to meet them half way. Accumulated deep in the movements of our bodies and minds are our senses of how music goes, how it once went, how it might go again. And of how it shines, how it splinters, how it lights up the dark places, how it breaks us with its beauty. Without memory, music would be dry as ashes. In remembering, we give music life.

This is perhaps why music, though celebrated as a force of life, and love, is so often drawn to death as if to its own likeness. For just as it is the activity of remembering that allows the ashes of music to rise up and take shape, so too do the dead keep their shape in us, resuscitated by acts of individual and communal memory. As with music, it is the often painful practice of remembering which embodies the lives of the dead in our ways of thinking and moving; our memories of them, while often shared, ultimately remain private and intangible, hidden from plain sight. Music, at least, and perhaps at most, helps to give them form.

**TOTENTANZ**, meaning 'Dance of Death', is a medieval allegory: an image of a reaper summoning people to follow him in a dance to the grave reminds us that no matter who we are, we are all united in death, and that life itself is fragile.

The music of death has taken many forms, from the exhilarating pantheism of the *Totentanz* and the rituals of consolation and disconsolation enshrined in the Requiem and its secular successors, to the morbid obsessions of Romantic opera and song. In a society in which we have become ever more alienated from the reality of death, its statistical ubiquity notwithstanding, these forms have an oddly vital role to play. And all have played their role in the

music of Mark-Anthony Turnage. For while best known for its feisty confrontation between the hard-bitten materials of musical modernity and the ebullient, brash gesturing of contemporary urban existence, a dark strain runs right through Turnage's music, both in a generalised form (such as in 2013's *Speranza*, also given its premiere by the LSO) and in the guise of many specific commemorative movements and pieces, such as *Elegy for Andy* (Turnage's brother, who died at a young age) and a new percussion work commemorating the composer Steve Martland.

*Remembering*, written in memory of Evan Scofield, opens with music which is neither overtly elegiac nor ritualistic. Instead, the symphony teems with barely restrained vigour. The first movement's opening gestures are shrill wind blasts and jabbing thrusts from the brass, gusts of energy which set in motion chains of ostinato figures, bristling with as yet unrealised expressive possibility. Melodic figures break away from the swirl, but never establish themselves in fullness. Toward the movement's end, one such melodic figure takes on an almost Debussyian sweep, drawing the entire orchestra into its contour. Just as it is about to take flight, the movement stops.

Thus emerges the figure of Evan, who died in 2013 at the age of 26, from cancer. Turnage knew Evan as the son of family friends, the jazz guitarist John Scofield and his wife Susan, and the sister of Jeannie, the partner of Ursula. A boy whose quirky but deep-rooted enthusiasms – for cinema, axes, hyacinths, friends – reflected a readiness to take on life in all its fullness, a young man whose ways of seeing seemed so good, so full of promise and possibility. Such early deaths strike us less like personal tragedies and more like cosmic catastrophes. What kind of a world is it which allows such things to happen?

**TURNAGE on LSO LIVE**

**Daniel Harding** conducts the LSO-commissioned *Speranza*, and a trumpet concerto written for **Håkan Hardenberger** called *From the Wreckage*.



Available at **Isolive.Iso.co.uk**, in the Barbican Shop or via Apple Music and Spotify.

The symphony thus speaks both of the young, dead Evan Scofield and of the desolation which accompanies the sudden blacking out of the most powerful source of light in our lives. The slow second and final movements seem to explore this desolation most directly, but even the mercurial third-movement scherzo, brushed in similar contours to Ravel's *Valses nobles et sentimentales* but hammered out in 21st-century colours, confronts the darkness in a slower middle section which twists and fractures the once joyful figures as if, in the half-light of remembering, the very possibility of meaning becomes thrown into doubt. The question is not how to recover, but how to live when so much of what remains has been swallowed in darkness; how to go on remembering.

The fourth movement opens with the very simplest of figures, a tone which briefly rises a step before falling back, breath at its bare minimum. A solo viola and cello (the piece is scored without violins) teasing out the lines of a knotted melody, carefully and patiently so as not to break the thread. Deep in the contours we can glimpse the wholeness of what is lost, a song of joy and possibility. In this way, the process of grief affords its own comfort, by freeing the dead from the narrative of their dying, we seem, for fleeting moments, to get the whole person back. But grief is not something that can ever end. It is just a path we follow. There is no grandeur to the close of Turnage's *Remembering*, no tying up of threads or crying out in agony. Just a retreat to alternating chords, breathing between hope and despair, each with its own weight, fullness and allure. In the spaces between, the path continues, we go on. The living and the dead. ■

Commissioned by the LSO, Stiftung Berliner Philharmoniker and Boston Symphony Orchestra. Generously supported by Susie Thomson.

**IN THE COMPOSER'S OWN WORDS**

I'd worked closely on *Blood on the Floor* and *Scorched* with guitarist John Scofield from the mid-90s and got close to him and the family – his wife Susan, daughter Jeannie and son Evan. So it was a shock when Evan died of cancer at the age of 26. I'd come to terms with older figures such as Henze or Richard Rodney Bennett passing away, but losing a young guy seemed particularly cruel. Having my own family made me think what it would be like to lose a loved one too early in this sudden way.

Writing this piece was a challenge – I had to reconcile something very personal and private with a compositional statement that would inevitably be experienced in a public space by an audience. Across the 30-minute span I was determined there should be enough variety to reflect Evan Scofield as an original and positive person, avoiding a mournful tone throughout, opening up a wider humanity.

Knowing Simon is conducting the performance makes it very special and seems like old times. We built an unusually close working relationship when I was Composer in Association with the CBSO around 1990 and the intimate workshopping of new works there had a big impact on me as a composer. He understands my style and instinctively knows how to approach it. So we have a mutual trust.

*Interviewed by David Allenby (2016), reprinted by kind permission of Boosey & Hawkes Music Publishers.*

**INTERVAL – 20 MINUTES**

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on the Stalls and Circle level.

## Mark-Anthony Turnage

### Composer Profile



#### MORE TURNAGE IN FEBRUARY

Wed 15 Feb 7.30pm

**Mark-Anthony Turnage** Håkan  
(UK premiere, LSO co-commission)  
**Rachmaninov** Symphony No 2

**Daniel Harding** conductor  
**Håkan Hardenberger** trumpet

**Book now**  
lso.co.uk

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 Professor of 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. ■

## Mahler the Man by Stephen Johnson



I am ...

three times **homeless**

a native of **Bohemia** *in Austria*

an **Austrian** *among Germans*

a **Jew** *throughout the world.*

*Gustav Mahler*



Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'. Mahler's symphonies can seem almost over-full with intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experience. Similar themes can also be found in his marvellous songs and song-cycles, though there the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill-matched (Mahler remembered violent scenes), and young Gustav grew dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the

obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact Mahler's first composition (at age ten) was a Funeral March with Polka – exactly the kind of extreme juxtaposition one finds in his mature works.

For most of his life Mahler supported himself by conducting, but this was no mere means to an end. Indeed his evident talent and energetic, disciplined commitment led to successive appointments at Prague, Leipzig, Budapest, Hamburg and climactically, in 1897, the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods is astonishing. The workload in no way decreased after his marriage to the charismatic and highly intelligent Alma Schindler in 1902. Alma's infidelity – which almost certainly accelerated the final decline in Mahler's health in 1910/11 – has earned her black marks from some biographers; but it is hard not to feel some sympathy for her position as a 'work widow'.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. T S Eliot – another artist caught between the search for faith and the horror of meaninglessness – wrote that 'humankind cannot bear very much reality'. But Mahler's music suggests another possibility. With his ability to confront the terrifying possibility of a purposeless universe and the empty finality of death, Mahler can help us confront and endure stark reality. He can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are the better for it.

## Gustav Mahler (1860–1911)

# Symphony No 6 in A minor (1903–06)

- 1 ALLEGRO ENERGICO, MA NON TROPPO:  
HEFTIG, ABER MARKIG (INTENSE, BUT PITHY)
- 2 ANDANTE MODERATO
- 3 SCHERZO: WUCHTIG (POWERFUL)
- 4 SOSTENUTO – ALLEGRO ENERGICO

### PROGRAMME NOTE WRITER

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

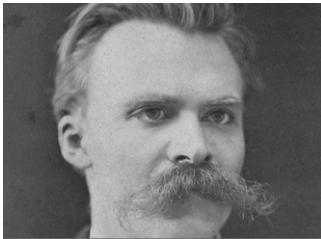
When Mahler began work on his Sixth Symphony in 1903, he thought about giving it a title: 'The Tragic'. But he had already begun to lose faith in titles, programmes and other literary props, and by the time the symphony was finished, two years later, the name had been dropped for good. But 'tragic' remains most commentators' verdict on the emotional content of this work, however much the shading of that interpretation may vary. For the great Mahlerian conductor Bruno Walter, the Sixth was 'bleakly pessimistic ... the work ends in hopelessness and the dark night of the soul'. But Mahler's biographer, Michael Kennedy, sees something more positive in the symphony's message: 'It is a tragic work, but it is tragedy on a high plane, classical in conception and execution.'

For Mahler there was clearly a dark saying at the heart of the Sixth Symphony, especially in the huge finale. His wife Alma reports him as saying that this movement tells of 'the hero, on whom fall three blows of fate, the last of which fells him like a tree.' Before long these words were to acquire an added eerie significance. In 1907, the year after the symphony's far from successful premiere, 'three blows of fate' fell on Mahler himself: he was forced to resign as conductor of the Vienna Opera; his four-year-old daughter Maria died of scarlet fever; and he was diagnosed as having a potentially fatal lesion of the heart – the condition that was to kill him four years later, at the age of 50.

To the myth-makers it was a gift. Deep in his prophetic soul Mahler had sensed his own fate and spelled it out in music. Some went even further: Mahler hadn't just foretold his own grim future; he had looked into the abyss of the coming century and portrayed its horror with exceptional power. Where else could those violent march rhythms, those vivid depictions of vanquished hopes and crushed innocence have come from?

But there is another possibility. As a young man, Mahler had been deeply impressed by the writings of the German philosopher [Friedrich Nietzsche](#). For a while he thought of calling his Third Symphony *Die fröhliche Wissenschaft* (The Gay Science) – the title of one of Nietzsche's most celebrated works. The idea of tragedy was central to Nietzsche's world-view. Nietzsche felt that the tragedies of the Ancient Greeks represented some of the sanest – or as he put it 'healthiest' – achievements of mankind, created 'out of the most profound need'. In tragic art, the Greeks had been able to look 'with bold eyes into the dreadful destructive turmoil of so-called world history as well as into the cruelty of nature', and thereby create an art that was 'uniquely capable of the tenderest and deepest suffering'. By experiencing this through the medium of tragedy, the spectator could acquire the strength and courage to face the horror and meaningless cruelty of existence – or as Nietzsche put it, 'say 'Yes' to life.'

Mahler's attitude to Nietzsche fluctuated widely in later life. In 1901 he told Alma, on finding that her library contained a complete Nietzsche, that the books 'should be cast then and there into the fire'. But according to the conductor Otto Klemperer, who worked with Mahler from 1905, the composer was 'an adherent of Nietzsche'. This apparent contradiction isn't really surprising. Mahler was

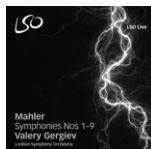


**FRIEDRICH NIETZSCHE** (1844–1900) was a German philosopher, whose works included texts on art, theatre and music. A one-time friend (and later critic) of Richard Wagner, his writings influenced a generation of composers, including Mahler, Frederick Delius and Richard Strauss, whose tone poem *Also sprach Zarathustra* is based on Nietzsche's text of the same title.

**MAHLER on LSO LIVE**

Explore the LSO's recordings of Mahler's 9 symphonies on LSO Live, conducted by Valery Gergiev.

Available as downloads, individual discs or as a 10-SACD box set.



Available at **Isolive.Iso.co.uk**, in the Barbican Shop or online at iTunes & Amazon

subject to violent swings – of belief as well as mood. But it's easy to see how Nietzsche's idea of the tragic would have appealed to an artist who throughout his life was obsessed with death, suffering and the apparently arbitrary cruelty of life, and who strove continually to make sense of them. Perhaps this 'tragic' symphony can be seen as a sustained attempt to do just that in music.

If so, that might account for a paradoxical aspect of the Sixth Symphony. However violent, pained or ultimately bleak the emotions it expresses, there is also – for many listeners – something exciting, exhilarating, even uplifting about much of it. It is as though Mahler were at the same time exulting in his mastery, his ability to express what Nietzsche called 'the artistic conquest of the terrible' with such power and virtuosity. After all, the Sixth is also one of those works in which Mahler's command of the orchestra is at its most dazzling. In his handling of the huge forces – including instruments never before used in a symphony (celesta, cowbells, whip and a hammer to represent the blows of fate), as well as one of the largest woodwind and brass sections in the standard repertory – Mahler reveals himself as a brilliant magician as well as a tragic poet.

Detailed analysis of a 90-minute symphony, packed with incident from start to finish, is impossible in a short programme note, but a few pointers may be helpful. The first movement follows the outlines of Classical sonata form. Two main themes – in this case an intense, driven march tune and an impassioned major-key melody (apparently identified with Alma Mahler) are juxtaposed, developed at length, then brought back in something like their original form, leading to a triumphant, major-key conclusion. At the heart of the movement, however, in the midst of all the violence and passion, is a

passage of magical stillness, with atmospheric contributions from celesta and cowbells – in Mahler's words 'the last terrestrial sounds penetrating into the remote solitude of mountain peaks'.

The Andante moderato is like a haven of peace: meditative, songful, an exploration out of the Alpine solitude glimpsed at the heart of the first movement. But there is bitterness mixed with the sweetness.

Pounding march figures begin the Scherzo, the return to the minor mode negating the major key 'triumph' of the first movement's ending. (Abrupt major-minor juxtapositions occur throughout the first, third and fourth movements – a clear 'tragic' motto.) Now the violence has a grotesque edge. Even the seemingly innocent Trio theme (introduced on the oboe) has a strange, limping four-plus-three rhythm. This time the ending is hollow, desolate, with fragments of motifs on double basses, contra-bassoon and timpani.

After this, the finale is like a vast summing up of all that has been heard before, fused into a compelling musical narrative, by turns weird, desolate, heroically determined, joyous and catastrophically thwarted. The first two of Mahler's 'three blows of fate' are underlined by the hammer; but Mahler removed the third hammer blow – whether for superstitious or more practical reasons is hard to guess. In any case the most devastating stroke is left to the end. Tuba, trombones and low horns develop a grim threnody, then a full orchestra chord of A minor falls like an iron curtain, leaving the march rhythms to tail off into nothing. ■

## Sir Simon Rattle Conductor

*'Rattle conducts with missionary zeal,  
as if he believes every note.'*

*The Times*



### **Music Director Designate**

London Symphony Orchestra

### **Chief Conductor and Artistic Director**

Berlin Philharmonic Orchestra

### **Principal Artist**

Orchestra of the Age of  
Enlightenment

### **Founding Patron**

Birmingham Contemporary  
Music Group

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

From 1980 to 1998, Rattle was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up his current position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he will remain until 2018. From September 2017 he will be Music Director of the London Symphony Orchestra.

Rattle has made over 70 recordings for EMI record label (now Warner Classics), and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received the 2009 Grammy Award for Best Choral Performance), Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker*, Mahler's Symphony No 2 and Stravinsky's *The Rite of Spring*. In August 2013 Warner Classics released Rachmaninov's *The Bells* and *Symphonic Dances*, all recorded with the Berlin Philharmonic. Rattle's most recent releases (the Beethoven and Sibelius symphonies, Bach Passions and Schumann symphonies) have been for Berliner Philharmoniker Recordings – the orchestra's new in-house label, established in early 2014.

As well as fulfilling a taxing concert schedule in Berlin, Rattle and the Berlin Philharmonic regularly tour within Europe, North America and Asia. The partnership has also broken new ground with the education programme Zukunft@Bphil, earning the Comenius Prize in 2004, the Schiller Special Prize from the city of Mannheim in May 2005, the Golden Camera and the Urania Medal in Spring 2007. He and the Berlin Philharmonic were also appointed

International UNICEF Ambassadors in the same year – the first time this honour has been conferred on an artistic ensemble.

Simon Rattle has strong, long-standing relationships with the leading orchestras in London, Europe and the US, initially working closely with the Los Angeles Philharmonic Orchestra and Boston Symphony Orchestras, and more recently with the Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, with which he has recorded the complete Beethoven symphonies and piano concertos (with Alfred Brendel), and he is also a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

This season, Simon Rattle opened the season at the Metropolitan Opera with Wagner's *Tristan and Isolde*, returned to the Philadelphia Orchestra, Bavarian Radio Symphony Orchestra and Staatsoper Berlin, as well as undertaking an extensive tour of the US with the Berlin Philharmonic.

Simon Rattle was knighted in 1994 and in the New Year's Honours of 2014 he received the Order of Merit from Her Majesty the Queen. He is currently a Carnegie Hall 'Perspectives' artist through to the end of this season.

# 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  
Elizabeth Pigram  
Laurent Quenelle  
Harriet Rayfield  
Colin Renwick  
Sylvain Vasseur  
Rhys Watkins

### SECOND VIOLINS

Saskia Otto  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Julian Gil Rodríguez  
William Melvin  
Iwona Muszynska  
Andrew Pollock  
Paul Robson  
Louise Shackelton  
Eleanor Fagg  
Hazel Mulligan

### VIOLAS

Branko Kabadaic  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Lander Echevarria  
Julia O'Riordan  
Robert Turner  
Edward Vanderspar  
Jonathan Welch  
Carol Ella  
Phillip Hall  
Caroline O'Neill

### CELLOS

Rebecca Gilliver  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Hilary Jones  
Amanda Truelove  
Hester Snell  
Miwa Rosso

### DOUBLE BASSES

Gunars Upatnieks  
Colin Paris  
Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Axel Bouchaux

### FLUTES

Gareth Davies  
Alex Jakeman  
Adam Walker  
Patricia Moynihan

### PICCOLO

Sharon Williams

### OBOES

Olivier Stankiewicz  
Rosie Jenkins  
Daniel Finney

### COR ANGLAIS

Christine Pendrill  
Maxwell Spiers

### CLARINETS

Andrew Murriner  
Victor de la Rosa  
Lorente  
Chi-Yu Mo  
Andrew Harper

### E-FLAT CLARINET

Chi-Yu Mo

### BASS CLARINET

Katy Ayling

### SAXOPHONE

Martin Robertson

### BASSOONS

Rachel Gough  
Joost Bosdijk  
Dominic Tyler  
Susan Frankel

### CONTRA BASSOON

Dominic Morgan

### HORNS

Timothy Jones  
Angela Barnes  
Estefania Beceiro  
Vazquez  
Jonathan Lipton  
Bertrand Chatenet  
Jeffrey Bryant  
Hugh Seenan  
Robert McIntosh  
Stephen Craigen

### TRUMPETS

Philip Cobb  
Gareth Bimson  
Gerald Ruddock  
Niall Keatley  
Simon Cox  
Paul Mayes  
David Geoghegan

### TROMBONES

Dudley Bright  
Peter Moore  
James Maynard

### BASS TROMBONE

Paul Milner

### TUBA

Patrick Harrild

### TIMPANI

Nigel Thomas  
Antoine Bedewi

### PERCUSSION

Neil Percy  
David Jackson  
Sam Walton  
Antoine Bedewi  
Tom Edwards  
Jeremy Cornes  
Paul Stoneman  
Karen Hutt

### HARPS

Bryn Lewis  
Manon Morris

### PIANO

Elizabeth Burley

## Your views

### Inbox

#### SAT 14 & SUN 15 JAN – LE GRAND MACABRE



**Mario Delgado** Wow for *Le grand macabre* @londonsymphony @BarbicanCentre. A vision of the end of the world that feels so resonant, so contemporary, so urgent



**Harriet Wybor** Absolutely brilliant #Ligeti *Le grand macabre* @BarbicanCentre from @londonsymphony & #SimonRattle! Outstanding in so many ways



**Fabienne Morris** Ligeti's utterly bonkers *Le grand macabre* brought to life by @londonsymphony and an incredibly talented cast. Bravo.



**Oliver Pashley** Breathtaking Ligeti @BarbicanCentre tonight. Thank you for a chilling, evocative #grandmacabre @londonsymphony



**Brian Kavanagh** Still buzzing after the concert. Wonderful performance of a masterpiece

#### 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 Barbara Whatmore Charitable Trust  
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Fidelio Charitable Trust  
N Smith Charitable Settlement  
Lord and Lady Lurgan Trust  
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Ranald Mackechnie, featuring Members who began their LSO careers through LSO Discovery. Visit [lso.co.uk/1617photos](http://lso.co.uk/1617photos) for a full list.

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Mark Allan, Igor Emmerich, Johann Sebastian Hänel, Kevin Leighton and Ranald Mackechnie.

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**London Symphony Orchestra**

**14 September 2017**

**Season opening concert**

**17 & 19 September 2017**

**Berlioz** The Damnation of Faust

**21 & 24 September 2017**

**Stravinsky** The Firebird,  
Petrushka, 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