



London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Thursday 22 September 2016 7.30pm
Barbican Hall

HAYDN TRUMPET CONCERTO

Debussy La mer

Haydn Trumpet Concerto

INTERVAL

Shostakovich Symphony No 5

Gianandrea Noseda conductor

Philip Cobb trumpet

Concert finishes approx 9.35pm

RECOMMENDED BY
CLASSIC *f*M

Welcome Kathryn McDowell



A warm welcome to the fourth concert of the LSO's 2016/17 season at the Barbican, with the Orchestra's newly appointed Principal Guest Conductor, Gianandrea Noseda. This evening's performance explores a varied programme of Debussy, Haydn and Shostakovich, three composers united by the desire to break with convention and explore new ways of composing.

We are especially pleased to feature Philip Cobb, the LSO's Principal Trumpet, as a soloist this evening for the first concert in a series that sees the Orchestra's Principal players take centre stage. Philip's history with the LSO began when he took part in our Brass Academy at LSO St Luke's and studied at the Guildhall School. We look forward to hearing him perform the Haydn Trumpet Concerto in the Barbican following blistering performances on tour.

Thank you to our media partner Classic FM, which has supported and recommended tonight's concert and the LSO Principals series to its listeners.

I hope you enjoy tonight's performance and that you can join us at the Barbican again soon. Our next concert on Sunday, conducted by Daniel Harding, features Mahler's Fourth Symphony and Sibelius' Violin Concerto, with Nikolaj Znaider as soloist.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

LSO LIVE LATEST RELEASE: RACHMANINOV SYMPHONY CYCLE

The final part of the LSO's acclaimed Rachmaninov Symphony Cycle was released on 9 September. Coupling Rachmaninov's First Symphony with Balakirev's *Tamara*, the Orchestra's performance was described as 'full-blooded and engrossing' by *The Telegraph*.

Isolive.Iso.co.uk

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:

Redbridge & District U3A
Adele Friedland & Friends
Farnham U3A Concert Club
Wells Cathedral Music School
Ann Parrish & Friends
Richard Wimberley & Friends
Royal Marines School of Music
Geraldine McEwan & Friends
Woodford County High School

Iso.co.uk/groups

In Conversation With ... Philip Cobb

LSO Principal Trumpet Philip Cobb steps into the spotlight this evening as the soloist in Haydn's Trumpet Concerto. We talk to him about the piece, performing with the LSO Brass Ensemble, and growing up with the UK brass band tradition.



What are you looking forward to the most about performing this evening?

I'm very excited about it. Just to stand at the front of an Orchestra such as the LSO – it's something I dreamt of as a kid. I've not done the Haydn Trumpet Concerto all that much with a symphony orchestra, so even to play it through with the Orchestra will be fantastic.

What makes the Haydn Trumpet Concerto so special?

It's the most famous Trumpet Concerto, and it's an extremely complete work. It's pretty big in the history of the trumpet. It's very much a piece that you know even before you go to college as an audition piece.

As well as performing with the Orchestra, you regularly play with the LSO Brass Ensemble. What have been some of your highlights?

The trips to Japan have been fantastic. I think the first night a couple of years ago when we went, there were about two-and-a-half thousand people in the audience. It can seem a little bit strange when you do a show like that, and at the end you've got a couple of hundred people queueing up for autographs. It's very flattering, I suppose!

How does performing with the Ensemble differ to playing with the LSO?

It's a completely different ball game. Sitting at the back of the Orchestra and occasionally having melodies to play ... obviously you've got a lot more work to do in a brass quintet concert. It's a very different mindset.

When did your journey as a performer start, and how did you reach the position of LSO Principal Trumpet?

I started playing when I was three-and-a-half. My grandfather was a player, my father is a player, my brother had just started – he's three-and-a-half years older than me. When I was that sort of age, there were trumpets and cornets everywhere – the brass band tradition in the UK is huge.

I came up through the fantastic tradition that is the Salvation Army, so I joined a youth band when I was about six-and-a-half. Later on I graduated to the senior band, and in the process was involved in things like the National Youth Brass Band, and the local borough wind band, before taking part in the LSO Brass Academy scheme.

Read the full interview and more at [Iso.co.uk/blog](https://iso.co.uk/blog)

Claude Debussy (1862–1918)

La mer (The Sea): Three Symphonic Sketches (1903–5)

- 1 DE L'AUBE À MIDI SUR LA MER
(FROM DAWN UNTIL NOON ON THE SEA)
- 2 JEUX DE VAGUES (THE PLAY OF THE WAVES)
- 3 DIALOGUE DU VENT ET DE LA MER
(DIALOGUE OF THE WIND AND THE SEA)

Though we should not take very seriously his tongue-in-cheek remark that if he had not been a composer he would have liked to be a sailor, there is no doubt that Debussy felt a lifelong fascination for the sea.

PROGRAMME NOTE WRITER

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

The sea seems to have moved into the centre of his compositional thoughts in his previous orchestral work, the *Nocturnes*, a set of three evocative 'sound-pictures' of which the third and longest is a seascape, *Sirènes*. But here and in other pieces such as *L'isle joyeuse* and *La cathédrale engloutie*, the sea remains a backdrop for mythological scenes; in *La mer* it comes into its own as the central and only character of the drama.

'I was destined for the fine life of a sailor ... I still have a great passion for the sea.'

Claude Debussy

As Simon Tresize has observed, orchestral excerpts from Wagner were much more commonly performed in France at that time than the operas themselves, and may have inspired the highly original form of Debussy's three 'symphonic sketches' – particularly the first which unfolds as a succession of different evocative 'scenes'. Wagner's evocations of sea-storms and primeval rivers, forests and flames present gradually evolving textures of subtly layered orchestral sound. In his operas these serve as

backdrops, though sometimes very important ones; Debussy made them the central focus of his work. For once the term 'impressionism', rarely very helpful when applied to music, makes some sense: as with Monet and his colleagues there is a desire to experience and capture a scene just for its own sake, a loving attention to ever-changing qualities of texture, atmosphere and mood, and an ability through suggestive, unconventional touches to bring the scene alive.

The evocative power of *La mer* is uncanny: no other piece of music has so vividly recreated the sea in its infinite variety of moods and textures. The titles of the three movements suggest a progression which has been concisely summed up as 'the sea awakening; the sea at play; the wild sea', and within these simple outlines the music suggests a thousand details, utterly compelling and 'exact' even when it can be hard to put into words the sensation that has been so exactly recreated. But this paradox – music that is so strongly suggestive, and yet so evasive with regard to what is suggested – is at the heart of Debussy's achievement. When composing, he wrote, his 'innumerable memories [were] worth more than a reality which tends to weigh too heavily on the imagination'. So we should not be surprised to learn that much of the work was written far from the sea.

In fact, Debussy was buffeted by storms of a different kind, for the years 1903–5 in which he wrote *La mer* also saw the attempted suicide of his wife Lily, his elopement with singer Emma Bardac, later to become his second wife, and the ensuing scandal (which included the rapid appearance of a highly successful play, closely and obviously modelled on the affair). While we should avoid imputing any direct correspondence, the tumult of the third movement might be felt to bear a trace of

Claude Debussy Composer Profile

Debussy's own personal melodrama. But perhaps the most important stimulus here came from the visionary sea paintings of J M W Turner, described by Debussy as 'the finest creator of mystery in the whole of art!'. In its originality of expression and range of feeling, however, Debussy's musical seascape stands alone, encompassing the majesty and delicacy, fury and stillness, effervescence and power of the sea in one of the great masterpieces of 20th-century music. ■

J M W TURNER (1775–1851) and the SEA PAINTINGS



James Mallord William Turner was an English Romantic landscape and watercolour painter. He became known as the 'painter of light' because of his increasing interest in using brilliant colours for his land and seascapes. Marine art accounts for over two-thirds of Turner's works; he was so obsessed with the ever-changing and dramatic nature of the sea that he is said to have lashed himself to a mast, so that he could record the effects of a gale that blew up the North Sea as he left Harwich Docks.



COMPOSER PROFILE WRITER ANDREW STEWART

DEBUSSY ON LSO LIVE



Prélude à l'après-midi d'un faune; La mer; Jeux

Valery Gergiev conductor

Isolive.iso.co.uk

Despite an insecure family background (his father was imprisoned as a revolutionary in 1871), Debussy took piano lessons and was accepted as a pupil of the Paris Conservatoire in 1872, but failed to make the grade as a concert pianist. The gifted musician directed his talents towards composition, eventually winning the coveted Prix de Rome in 1884 and spending two years in Italy. During the 1890s he lived in poverty with his mistress Gabrielle Dupont, eventually marrying the dressmaker Rosalie (Lily) Texier in 1899.

His *Prélude à l'après-midi d'un faune*, although regarded as a revolutionary work at the time of its premiere in December 1894, soon found favour with concertgoers and the habitually conservative French press. Late in the summer of the previous year he had begun work on the only opera he completed, *Pelléas et Mélisande*, which was inspired by Mæterlinck's play. It was an immediate success after its first production in April 1902.

In 1904 he met Emma Bardac, the former wife of a successful financier, and moved into an apartment with her; his wife, Lily Texier, attempted suicide following their separation. Debussy and Bardac had a daughter and were subsequently married in January 1908. The composer's troubled domestic life did not affect the quality of his work, with such magnificent scores as *La mer* for large orchestra and the first set of *Images* for piano produced during this period.

Debussy's ballet *Jeux* was first performed by Diaghilev's Ballets Russes in May 1913, a fortnight before the premiere of Stravinsky's *The Rite of Spring*. Although suffering from cancer, he managed to complete the first three of a projected set of six instrumental sonatas. He died at his Paris home and was buried at Passy cemetery.

Joseph Haydn (1732–1809)

Trumpet Concerto in E-flat major (1796)

- 1 ALLEGRO
- 2 ANDANTE
- 3 ALLEGRO

PHILIP COBB TRUMPET

Concertos never really held the fascination for Haydn that they did for Mozart. Mozart was a virtuoso pianist and a pretty good violinist, but Haydn, by his own admission, was not a great performer on any instrument, and it is hardly surprising that he failed to make quite as significant a contribution to the genre's development as his younger contemporary and friend. But while Haydn's concertos may not display the forward-looking originality and character of his symphonies and string quartets, they still bear eloquent witness to his compositional skill and workmanship, and in certain cases reach a level of inspiration that few of his contemporaries could match. Nowhere is this more true than in his delightful last concerto, composed for that relatively rare solo instrument, the trumpet.

Dating from 1796, it was written for Anton Weidinger, a trumpeter in the Viennese court orchestra. In Haydn's day, brass instruments such as the trumpet or horn were 'natural' in the sense that, without modern valve mechanisms, they were restricted to a limited range of notes. Weidinger, however, had developed a new type of trumpet in which a system of holes and keys allowed every note to be played throughout the register, and it was for this instrument, christened by Weidinger the 'organisierte Trompete', that Haydn composed his concerto.

Weidinger performed the work for the first time at a concert in Vienna's Burgtheater on 22 March 1800 – the long gap between composition and premiere being an indication, perhaps, of the difficulties involved in getting to grips with the new instrument – but after that the concerto seems to have been forgotten until it was published for the first time in 1929. Since then it has held a regular place in the repertory, and has become the most popular concerto for the keyed trumpet's successor, the modern valved trumpet.

The potential of Weidinger's new invention was not lost on Haydn. Naturally, he made full use of the increased range of notes now available to him, but he also recognised the changes that had been made to the instrument's character, introducing a touch of poetry which few at the time can have thought possible in trumpet music. This novel approach is evident right from the start of the first movement: polished and urbane, its delicate scoring and elegant interplay between soloist and orchestra are a world away from the militaristic sound of the conventional trumpet of the day (although Haydn does not ignore that aspect entirely). The slow movement is even more revelatory, displaying the lyrical and chromatic qualities of the new instrument in a lilting and expressive Andante which also enjoys the freedom to wander adventurously into some distant keys. The finale is a cheerful rondo with an irresistible returning theme, and is full of the wit and charm typical of its composer. ■

INTERVAL – 20 minutes

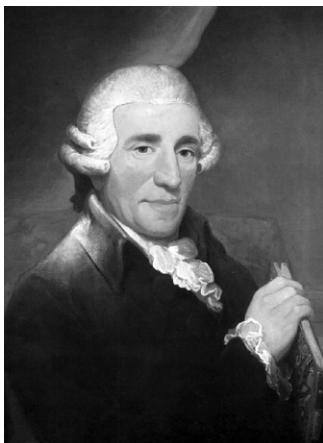
There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level. Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the information point on the Circle level?

PROGRAMME NOTE WRITER

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

Until the mid-1800s, **ORCHESTRAL PERFORMANCES IN VIENNA** were given by ad hoc ensembles, often formed of musicians from the orchestra of the Vienna Court Opera (now known as the Vienna State Opera). It wasn't until 1833 that musicians from the Court Opera were brought together in the precursor to the Vienna Philharmonic, the Künstlerverein, which was formed by German composer and conductor Franz Lachner.

Joseph Haydn Composer Profile



Most general histories of music emphasise Joseph Haydn's achievements as a composer of instrumental works, a pioneer of the string quartet genre and the so-called 'father of the symphony'. In short, he was one of the most versatile and influential composers of his age. After early training as a choirboy at Vienna's St Stephen's Cathedral and a period as a freelance musician, Haydn became Kapellmeister to Count Morzin in Vienna and subsequently to the music-loving and wealthy Esterházy family at

their magnificent but isolated estate at Eszterháza. Here he wrote a vast number of solo instrumental and chamber pieces, masses, motets, concertos and symphonies, besides at least two dozen stage works.

In old age Haydn fashioned several of his greatest works, the oratorios *The Creation* and *The Seasons*, his six Op 76 String Quartets and his so-called 'London' Symphonies prominent among them. 'I am forced to remain at home ... It is indeed sad always to be a slave, but Providence wills it thus,' he wrote in June 1790. Haydn was by now tired of the routine of being a musician in service. He envied his young friend Mozart's apparent freedom in Vienna, but was resigned to remaining at Eszterháza Castle. The death of Prince Nikolaus prompted unexpected and rapid changes in Haydn's circumstances. His son and heir, Prince Anton, cared little for what he regarded as the lavish and extravagant indulgence of music. He dismissed all but a few instrumentalists and retained the nominal services of Haydn, who became a free agent again and returned to Vienna.

Haydn was enticed to England by the impresario Johann Peter Salomon, attracting considerable newspaper coverage and enthusiastic audiences to hear his new works for London. Back in Vienna, Haydn, the son of a master wheelwright, was feted by society and honoured by the imperial city's musical institutions.

Dmitri Shostakovich Composer Profile



After early piano lessons with his mother, Shostakovich enrolled at the Petrograd Conservatoire in 1919. He announced his Fifth Symphony of 1937 as 'a Soviet artist's practical creative reply to just criticism'. A year before its premiere he had drawn a stinging attack from the official Soviet mouthpiece *Pravda*, in which Shostakovich's initially successful opera *Lady Macbeth of Mtsensk* was condemned for its 'leftist bedlam' and extreme modernism. With the Fifth Symphony came acclaim from the Russian

audience, and also from musicians and critics overseas.

Shostakovich lived through the first months of the German siege of Leningrad serving as a member of the auxiliary fire service. In July he began work on the first three movements of his Seventh Symphony, completing the defiant finale after his evacuation in October and dedicating the score to the city. A micro-filmed copy was despatched by way of Teheran and an American warship to the US, where it was broadcast by the NBC Symphony Orchestra and Toscanini. In 1943 Shostakovich completed his Eighth Symphony, its emotionally shattering music compared by one critic to Picasso's *Guernica*.

In 1948 Shostakovich and other leading composers, Prokofiev among them, were forced by the Soviet cultural commissar, Andrey Zhdanov, to concede that their work represented 'most strikingly the formalistic perversions and anti-democratic tendencies in music', a crippling blow to Shostakovich's artistic freedom that was healed only after the death of Stalin in 1953. Shostakovich answered his critics later that year with the powerful Tenth Symphony, in which he portrays 'human emotions and passions', rather than the collective dogma of Communism.

Dmitri Shostakovich (1906–75)

Symphony No 5 in D minor Op 47 (1937)

- 1 MODERATO – ALLEGRO NON TROPPO
- 2 ALLEGRETTO
- 3 LARGO
- 4 ALLEGRO NON TROPPO

‘If they cut off both hands, I will compose music anyway holding the pen in my teeth.’

Shostakovich in 1936

highly dangerous position. It was in this nightmare atmosphere that Shostakovich composed his Fifth Symphony, between April and July 1937. A conscious attempt at rehabilitation, intended to re-establish his credentials as a Soviet composer, it represents a well-calculated combination of true expression with the demands of the State. Shostakovich calculated well. The premiere, given by the Leningrad Philharmonic under the relatively unknown Yevgeny Mravinsky on 21 November 1937, was an unqualified triumph, with scenes of wild enthusiasm which were repeated at the Moscow premiere the following January. The first performance outside Russia took place in Paris that June, and before long the Symphony had been performed all over the world and was being held up as a model of what Soviet music could and should be.

The Symphony certainly represents a break with Shostakovich’s unruly musical past, for here the language is simplified, with few of the eccentricities that had made him such a great satirist in the first decade of his career. The level of dissonance is lower and the music is contained within a clear formal plan. There is not, however, any radical change of style. Shostakovich’s unmistakable fingerprints – unexpected twists in melody and harmony, strange scoring, sometimes eccentric or shrill, with writing in the extremely high or low registers – are all present, but now absorbed into a traditional four-movement symphonic structure of great clarity and power.

As he would later in the first movements of his Eighth and Tenth Symphonies, Shostakovich immediately creates a sense of enormous space, both brooding and desolate, with a masterly control of slow pacing and pared-down orchestral textures. The first movement’s climax, reached after a remorseless build-up of tension (from the moment

PROGRAMME NOTE WRITER

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

MARSHAL TUKHACHEVSKY

(1893–1937) was a prominent Soviet Military leader, commanding the Soviet Western Front in the Russo-Polish war of 1920–21 and serving as chief of staff for the Red Army from 1925 to 1928. Tukhachevsky was greatly interested in the arts, and became a great friend of Shostakovich from 1925, intervening on the composer’s behalf when Stalin condemned the opera *Lady Macbeth of Mtensk*. The Marshal was arrested in May 1937 following Stalin’s orders to liquidate senior commanders of the Red Army in a bid to remove all obstacles to achieving absolute power. Along with eight Generals, Tukhachevsky was tried for treason and executed on 11 June 1937.

Political and artistic pressures coincided many times in the course of Shostakovich’s career, but never more intensely than in the year 1937, when the Fifth Symphony was composed. Early in 1936 his opera *Lady Macbeth of Mtensk* and the ballet *The Limpid Stream* had been officially condemned, and in consequence he felt obliged to withdraw his Fourth Symphony before its scheduled premiere. These works, which are full of a wayward, dissonant genius, made no concession to the official doctrine of Socialist Realism, and the bleak endings of both opera and symphony directly contradicted the optimism then expected from Soviet artists.

The crisis he faced was far more than a question of musical style: it was quite literally a matter of life or death. By 1936 the mechanism of Stalin’s Great Terror was lurching into motion, with show trials, denunciations and disappearances. Few Russians remained untouched, particularly in the composer’s own city of Leningrad. Shostakovich himself lost relatives, friends and colleagues.

A particularly serious blow was the arrest and execution in June 1937 of his highly-placed protector **Marshal Tukhachevsky**; association with such an ‘enemy of the people’ put Shostakovich in a

GUSTAV MAHLER (1860–1911)

greatly influenced the music of Shostakovich. Mahlerian melodies and themes can be heard echoed throughout Shostakovich's prolific symphonic output, particularly in the Fourth Symphony, which was inspired by Mahler's style of orchestration, as well as incorporating funereal themes so similar to those exploited by the Austrian composer. Shostakovich later said in his memoir *Testimony*, 'studying Mahler changed many things in my tastes as a composer'.

the piano enters), bursts out into a grotesque march, followed by a sense of numb exhaustion. The second movement, a type of sardonic scherzo, preserves some of the qualities of the earlier Shostakovich in its shrill scoring, use of wry parody and vulgar march and dance elements, an important part of his inheritance from Mahler.

The brooding Largo is the expressive heart of the symphony. Listeners who had until then known only the witty or irreverent side of Shostakovich would have been surprised by the depth of feeling here: many at the premiere were reduced to tears by its controlled anguish. Much of the emotional power is due to the long, sustained melodic lines and restrained instrumentation. The brass instruments are all silent, even the quietly sustaining horns.

Most of the controversy surrounding the symphony is concerned with the real significance of the finale and particularly of its last few minutes, blatant with D major brass fanfares and battering drums. There is no doubt about the overwhelming sense of musical resolution here, but most verbal commentary has done little but confuse the issue. A constant problem with Shostakovich is that his own remarks should never be taken too seriously, for he notoriously said what people wanted to hear. The façade he presented was that of a cool professional, an efficient servant of the Soviet State, and on the occasion of the Moscow premiere he quoted an unnamed Soviet critic to the effect that his Fifth Symphony was 'the practical creative answer of a Soviet artist to just criticism', a phrase that was for many years accepted in the West as the composer's own subtitle.

The main outline of the post-Beethoven Romantic symphony, opening in conflict and arriving at a triumphant apotheosis, certainly allows an orthodox interpretation of the Symphony as a description of the creation of Soviet Man, and it was in these terms that Shostakovich spoke of it at the time: 'I saw man with all his experiences in the centre of the composition ... In the finale, the tragically tense impulses of the earlier movements are resolved in optimism and joy of living'. But in *Testimony*, the reminiscences attributed by Solomon Volkov to the sick and embittered composer towards the end of his life, this is all turned upside-down. 'I think that it is clear to everyone what happens in the Fifth ... it's as if someone were beating you with a stick and saying 'Your business is rejoicing, your business is rejoicing,' and you rise, shakily, and go off muttering 'Our business is rejoicing, our business is rejoicing'". ■

DMITRI SHOSTAKOVICH ON LSO LIVE**SHOSTAKOVICH**

Symphony No 5

Mstislav Rostropovich conductor

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Symphony No 11 – 'The Year 1905'

Mstislav Rostropovich conductor

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**SHOSTAKOVICH**

Chamber Symphony in C Minor

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Gianandrea Noseda

Conductor



Principal Guest Conductor
London Symphony Orchestra

Music Director
Teatro Regio Torino

Principal Guest Conductor
Israel Philharmonic Orchestra

Principal Conductor
Orquestra de Cadaqués

Artistic Director
Stresa Festival

Music Director Designate
National Symphony Orchestra

Widely recognised as one of the leading conductors of his generation, Gianandrea Noseda is the 2016 International Opera Awards Conductor of the Year and *Musical America's* Conductor of the Year 2015. He was recently appointed Principal Guest Conductor of the London Symphony Orchestra, while from the 2017/18 season he will become Music Director of the National Symphony Orchestra at the Kennedy Center in Washington DC.

Music Director of the Teatro Regio Torino since 2007 his initiatives have propelled the Teatro Regio Torino onto the global stage, where it has become one of Italy's most important cultural ambassadors. Under his leadership it has recorded with the leading singers of our time and embarked on tours to Austria, China, France, Germany, Japan, Russia and the United States, including a recent visit to the Hong Kong and Savonlinna Festivals.

Gianandrea Noseda is also Principal Guest Conductor of the Israel Philharmonic Orchestra, Principal Conductor of the Orquestra de Cadaqués and Artistic Director of the Stresa Festival (Italy). He was at the helm of the BBC Philharmonic from 2002 to 2011, and in 1997 he was appointed the first foreign Principal Guest Conductor of the Mariinsky Theatre, a position he held for a decade.

Gianandrea Noseda works regularly with the world's leading orchestras such as the NHK Symphony in Japan, the Pittsburgh, Cleveland and Philadelphia Orchestras in North America and the Orchestre de Paris, Orchestra of Santa Cecilia, Filarmonica della Scala and Wiener Symphoniker in Europe. In May 2015 he made his debut with the Berlin Philharmonic.

Gianandrea Noseda has a long-standing relationship with the Metropolitan Opera, New York, which dates back to 2002. He has conducted many new productions and the two most recent ones were widely praised operas not seen at the Met in a century: Borodin's *Prince Igor*, available on Deutsche Grammophon, and Bizet's *Les pêcheurs de perles*, soon available on Warner Classics, both DVDs.

Highlights of the 2016/17 season include substantial tours with the London Symphony Orchestra, concerts with the Israel Philharmonic, the National Symphony Orchestra and the Philadelphia Orchestra, in addition to his return to the Verbier Festival. He will also return to the Met with a new production of *Roméo et Juliette* by Gounod and conduct for the first time at the Opernhaus Zurich for a new production of *The Fiery Angel* staged by Calixto Beito.

Gianandrea Noseda's discography includes over 50 CDs, many of which have been celebrated by critics and received awards. His *Musica Italiana* project, which he initiated over ten years ago, has chronicled under-appreciated Italian repertoire of the 20th century. Conducting the Vienna Philharmonic Orchestra and the Orchestra Teatro Regio Torino he has recorded albums with Ildebrando d'Arcangelo, Diana Damrau, Anna Netrebko and Rolando Villazón. His recordings are also available on LSO Live, Helicon Classics and Foné.

A native of Milan, Maestro Noseda is Cavaliere Ufficiale al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy.

Philip Cobb Trumpet



Philip Cobb was appointed joint Principal Trumpet with the London Symphony Orchestra in July 2009 while he was only 21 years of age.

Philip is a fourth generation Salvationist and comes from a family that is intrinsically linked with Salvation Army music-making at its highest level. From a young age, Philip regularly featured as a cornet soloist, appearing alongside his brother Matthew and father Stephen, accompanied by his mother Elaine. However, in the ensuing years he found himself making more regular appearances as a soloist in his own right. In 2000 he gained a place in the National Youth Brass Band of Great Britain, where he became Principal Cornet on a number of courses and won the prestigious Harry Mortimer Award on four occasions.

As a student at the Guildhall School in London, Philip studied with Paul Beniston (Principal Trumpet of the London Philharmonic Orchestra) and trumpet soloist Alison Balsom. In 2006 he took part in the prestigious Maurice André International Trumpet Competition and was awarded one of the major prizes as the Most Promising Performer. While studying, Philip played in the Salvation Army's International Staff Band and also released his debut solo CD, *Life Abundant*, in 2007, accompanied by the Cory Band and organist Ben Horden. The following year he received the Candide Award at the London Symphony Orchestra's Brass Academy, and also played with the European Union Youth Orchestra as Principal Trumpet.

Prior to leaving the Guildhall School, Philip was already working with orchestras such as the London Philharmonic, London Chamber and BBC Symphony Orchestras, and by the time he had completed his music degree he had secured his current post in the London Symphony Orchestra. Philip has also appeared as guest principal at the Royal Concertgebouw Orchestra.

Despite his busy schedule with the Orchestra, Philip continues to maintain his solo career and a continued interest in brass bands, and has just released his second solo CD, *Songs from the Heart*, accompanied by the Salvation Army's International Staff Band.

He is also actively involved with the recently formed Superbrass, Eminence Brass and Barbican Brass ensembles. One of his other passions is film music; he enjoys pursuing this area of music-making with the LSO and as a freelance trumpet player. Recent soundtracks on which Philip can be heard include: *Twilight: New Moon*, *The Pirates*, *Shrek*, *A Better Life* and *Rise of the Guardians*. He was also featured in the Opening and Closing ceremonies of the 2012 London Olympic and Paralympic Games.

London Symphony Orchestra

On stage

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 Maxine Kwok-Adams
 Claire Parfitt
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 Colin Renwick
 Sylvain Vasseur
 Rhys Watkins
 Shlomy Dobrinsky
 Helena Smart

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 David Ballesteros
 Matthew Gardner
 Julian Gil Rodriguez
 Naoko Keatley
 Belinda McFarlane
 William Melvin
 Iwona Muszynska
 Andrew Pollock
 Paul Robson
 Hazel Mulligan
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VIOLAS

Edward Vanderspar
 Malcolm Johnston
 Anna Bastow
 German Clavijo
 Julia O'Riordan
 Robert Turner
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 Jennifer Brown
 Noel Bradshaw
 Eve-Marie Caravassilis
 Daniel Gardner
 Hilary Jones
 Amanda Truelove
 Steffan Morris
 Miwa Rosso

DOUBLE BASSES

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 Joe Melvin
 Jani Pensola
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 Nicholas Worters

FLUTES

Gareth Davies
 Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Olivier Stankiewicz
 Marc Lachat
 Rosie Jenkins

COR ANGLAIS

Christine Pendrill

CLARINETS

Andrew Marriner
 Chris Richards
 Chi-Yu Mo

E-FLAT CLARINET

Chi-Yu Mo

BASSOONS

Daniel Jemison
 Joost Bosdijk
 Lawrence O'Donnell

CONTRA BASSOON

Dominic Morgan

HORNS

Nicolas Fleury
 Vittorio Schiavone
 Angela Barnes
 Alexander Edmundson
 Jonathan Lipton

TRUMPETS

Philip Cobb
 David Elton
 Paul Beniston
 Gerald Ruddock
 Daniel Newell
 Robin Totterdell

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

HARPS

Bryn Lewis
 Lucy Wakeford

Your views

Inbox

SUN 18 SEP 2016 – VERDI REQUIEM WITH GIANANDREA NOSEDA



Shoko Tsuge It was wonderful. Congratulations for the opening and new exciting season!



Ben Marcato That was a #VerdiRequiem of great intensity & sincerity. Kudos to all performers, above all the wonderful @Nosedag



Millie Lihoreau Utterly in awe of @londonsymphony's Verdi Requiem tonight, 1st time in my life I've had goosebumps throughout a concert. Stunning. #bravo



Bob Joles Thoroughly enjoying the @londonsymphony performing Verdi's Requiem LIVE on YouTube. Magnificent and stirring playing and singing!! Bravo!

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 Fidelio Charitable Trust
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 Lord and Lady Lurgan Trust
 The Lefever Award
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