



London Symphony Orchestra
Living Music



London's Symphony Orchestra

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Resident
Orchestra

Wednesday 23 September 2015 7.30pm
Barbican Hall

BERNARD HAITINK

Purcell arr Stucky Funeral Music for
Queen Mary

Beethoven Piano Concerto No 1
INTERVAL

Brahms Symphony No 1

Bernard Haitink conductor
Imogen Cooper piano

Concert finishes approx 9.55pm

Broadcast live on **BBC Radio 3**

BBC
RADIO



Welcome Kathryn McDowell



Welcome to this evening's LSO concert at the Barbican, the third in a series of concerts in London and on tour with conductor Bernard Haitink, who recently received the *Gramophone* Lifetime Achievement Award, an accolade that recognises his unparalleled contribution to music.

Tonight's programme opens with Purcell's *Funeral Music for Queen Mary* arranged by American composer Steven Stucky. The Orchestra will then be joined by pianist Imogen Cooper, a musician who occupies a special place in Britain's musical life, to perform Beethoven's First Piano Concerto. After the interval, this is followed by Brahms' First Symphony. I would like to thank our media partner BBC Radio 3, who will broadcast the concert live.

The artists would like to dedicate their performance tonight to the memory of Lord Moser, who passed away earlier this month. As Chairman of the Royal Opera House during Bernard Haitink's tenure as Music Director and a gifted pianist, who took lessons from Imogen Cooper in his later years, Lord Moser was a close personal friend of both artists and will be remembered by all of us as a passionate champion of music, the arts and education.

I hope that you enjoy tonight's concert and will join us again soon. The LSO returns to the Barbican in October for three concerts with Principal Conductor Valery Gergiev, beginning on 9 October.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

BBC RADIO 3 LUNCHTIME CONCERTS

A new season of BBC Radio 3 Lunchtime Concerts at LSO St Luke's launches this autumn with two series running side-by-side: **Chopin, Liszt & Bartók** will explore the piano works of three of the instrument's greatest composers, while **London Resounding** places the spotlight on music composed in the capital at the time St Luke's Church was founded.

iso.co.uk/lunchtimeconcerts

THE LATEST RELEASES ON LSO LIVE

Following acclaimed LSO Live recordings of Rachmaninov's Symphony No 2 and *Symphonic Dances*, Valery Gergiev conducts a scintillating account of the powerfully emotional Third Symphony, framed with a work by one of the Mighty Five: Balakirev's *Russia*. Download or order the recording from the LSO Live website for £8.99.

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. At tonight's concerts we are delighted to welcome: **Gerrards Cross Community Association, Marjorie Wilkins & Friends, Anne Parrish & Friends, Hertford U3A, Maidstone Friends of Music,** and **Waltham Forest Music Service**

iso.co.uk/groups

Henry Purcell (1659–95) Funeral Music for Queen Mary (1695, arr Stucky 1992)



STEVEN STUCKY (b 1949)

is widely recognised as one of America's leading contemporary classical composers. In 2005 he was awarded the Pulitzer Prize in Music for his Second Concerto for Orchestra and for 21 years he was Resident Composer for the Los Angeles Philharmonic Orchestra.

PROGRAMME NOTE WRITER

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

Almost the whole of Purcell's career was spent in royal service, from the time he was a ten-year-old chorister at the Chapel Royal to when he was composer-in-ordinary to the Royal Violins, making him one of the principal musicians at court. Some of his best-known music for court comes from the time of the reign of William and Mary, for whom he provided anthems for their coronation in 1689 at Westminster Abbey (where he was also organist) and composed six birthday odes for Queen Mary.

Mary was a popular monarch, admired for her modesty, Protestant piety and general goodness of heart, and the shock was felt even beyond these shores when she died from smallpox in 1694 aged only 32. An elaborate state funeral at the Abbey was planned, and it was on Purcell's music for this occasion that American composer, Steven Stucky drew in 1992 at the suggestion of Esa-Pekka Salonen (then Music Director of the Los Angeles Philharmonic) to create the piece we hear tonight. Stucky has said that his aim was not a reconstruction 'but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of 300 intervening years'.

He opens with the simple but profoundly downcast march Purcell composed for drums and four 'slide trumpets' to accompany the procession to the Abbey, then moves on to the searingly chromatic music of the funeral anthem 'In the midst of life we are in death'. (It has since been discovered that this piece, which dates from considerably earlier in Purcell's career, was not the setting sung at Mary's funeral). The solemn four-part trumpet canzona that was sounded during the interment follows – with certain moments 'drifting out of focus', as Stucky puts it – before the work closes with an emphatic return to the music of the march. ■

Henry Purcell Composer Profile

Purcell was born in London in 1659, the son of Thomas Purcell, a court musician. When he was five, his father died, forcing his mother to resettle the family of six children into a more modest house and lifestyle. As a boy Purcell became a chorister in the Chapel Royal, studying under chorus master Henry Cooke. He also took keyboard lessons from Christopher Gibbons, son of the composer Orlando Gibbons. In 1673 he was appointed as unpaid assistant to John Hingstone, the royal instrument keeper. He acquired experience by tuning the organ at Westminster Abbey and got paid for copying books of organ parts. In 1677 he was appointed composer-in-ordinary for the violins in succession to Matthew Locke and in 1679 succeeded John Blow as organist of Westminster Abbey.

As a court composer, notably to Charles II, and as organist at Westminster Abbey and later to the Chapel Royal, Purcell composed a large body of choral music for ceremonial occasions including the coronation of James II in 1685 and four years later for William III. He produced even more music for the thriving Restoration theatre, working with such dramatists as John Dryden and William Congreve. And with *Dido and Aeneas*, he composed the first great English opera.

In the last years of his life Purcell became increasingly prolific, writing some of his greatest church music including the *Te Deum* and *Jubilate* in D and an anthem for Queen Mary's funeral. A prominent name in his own lifetime, Purcell was overlooked by succeeding generations. However, today he is acknowledged as possibly the greatest English composer until the rise of Sir Edward Elgar at the end of the 19th century. Purcell died at the early age of 36, probably of pneumonia. ■

Ludwig van Beethoven (1770–1827)

Piano Concerto No 1 in C major Op 15 (c 1795, rev 1801)

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

IMOGEN COOPER PIANO

When Beethoven arrived in Vienna in 1792, just a few weeks before his 22nd birthday, it was to study with the world's most famous composer, Haydn, and to absorb some of the atmosphere of what was arguably the musical capital of the world – 'to receive the spirit of Mozart from the hands of Haydn' as one friend back in Bonn put it. But it was as a virtuoso pianist that he first made his name, performing in the private houses and salons of the aristocracy, mostly in the form of improvisations so daring that one fellow pianist had to concede that he was 'no man, he's a devil; he'll play me and all of us to death'. There are accounts of him moving listeners to tears one moment, and the next berating them for not being sufficiently attentive.

When it came to formal composition, however, Beethoven was more circumspect. During the early 1790s he published few works, and those reluctantly. In 1794 a letter to the publisher Simrock revealed why: 'I had no desire to publish any variations at present, for I wanted to wait until some more important works of mine, which are due to appear very soon, had been given to the world.' In other words, he was deliberately holding back in order to make a splash with a batch of striking new compositions. This he duly did in 1795–96 with his Op 1 Piano Trios, Op 2 Piano Sonatas and Op 3 String Trio, but it was not only with published works that he made the public to sit up and take notice.

On 29 March 1795 Beethoven appeared for the first time in public in a work of his own, a piano concerto performed at the Burgtheater and 'received with unanimous applause'. We do not know which concerto this was – it could have been the one now known as No 2, which had actually been written some time before – but since it was advertised as 'entirely new' and Beethoven himself described No 2 as 'not among my best compositions', No 1 looks more likely to have been part of the grander strategy. Either way, it seems certain that Beethoven performed tonight's concerto at one or more of his other concerts during the course of the year.

'He is no man, he's a devil; he'll play me and all of us to death. And how he improvises!'

Pianist Joseph Gelinek on Beethoven

Despite his studies with Haydn, it is to Mozart that Beethoven owes the greatest debt in this piano concerto. Mozart had provided the genre with its formal and expressive model during the 1780s, and Beethoven revered him above all others. Yet while the First Piano Concerto has often been likened to Mozart in the context of Beethoven's other works, there are plenty of ways in which it shows its author's hand. This is a piece with the brightness and confidence of youth, one which takes as its starting-point the congenially militaristic trumpet-and-drum world of Mozart's concertos in the same key, and with brash dynamism and exuberantly robust piano-writing admits the air of a new and more assertive age.

PROGRAMME NOTE WRITER LINDSAY KEMP

BEETHOVEN THE PIANIST

It is well documented that Beethoven was a formidably virtuosic pianist. Indeed, he composed the majority of his Piano Concertos and Sonatas to showcase his unparalleled technical and expressive command of the instrument. Through the words of Beethoven's contemporaries we can build a picture of what he may have been like as a performer. He was often described as a 'capricious' player, and the great piano teacher Czerny lauded Beethoven's 'rapidity of scale passages, trills and leaps'. This subject is explored in depth in Tilman Skowronek's book *Beethoven the Pianist* (2010).

Ludwig van Beethoven

Composer Profile

THE MUSIC

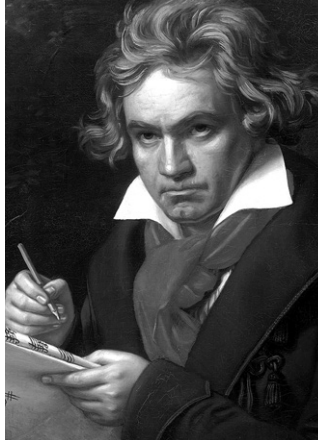
The first movement begins quietly but soon gets into a vigorous stride, so that by the time the piano enters the best way for it to make an impression is by momentarily occupying itself with a totally new theme. A formal nicety occurs in the opening orchestral section, when the strings' lovingly shaped second theme is three times curtailed, allowing the woodwind to cloud the music and lead it away to a new key. This is typical Beethoven, surprising or even shocking his audiences, but how much more pleasing the effect then becomes when this same theme later reappears in the woodwind, this time in its full, untroubled form.

The central Largo is a broadly expressive and formally unambitious construction, whose warmth and sense of well-being, as in many of Beethoven's early slow movements, comes as much from its harmonies and resourcefully varied textures (there is a telling role for solo clarinet) as from its melodic distinction. The concerto then ends with a sparkling Rondo which mixes high-spirited diversions and a few knowing hints at the fashionable, percussive 'Turkish' style with a witty main theme which delights in trickery; every time you think it has finished, there is a little bit more. ■

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?



COMPOSER PROFILES BY
ANDREW STEWART

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

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

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

Johannes Brahms (1833–97)

Symphony No 1 in C minor Op 68 (1876)

- 1 UN POCO SOSTENUTO – ALLEGRO
- 2 ANDANTE SOSTENUTO
- 3 UN POCO ALLEGRETTO E GRAZIOSO
- 4 ADAGIO – ALLEGRO NON TROPPO MA CON BRIO

Few works have taken so long in the making as Brahms' First Symphony, for its keenly-awaited performance on 4 November 1876 marked the end of a process that had begun some 20 years earlier.

PROGRAMME NOTE WRITER

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

At the time, though, only Brahms' closest friends were aware of this. For the majority of his audience, the Symphony came as a great and important statement by a composer considered to be the heir of Haydn, Mozart, Beethoven, Schubert and Schumann, and who upheld the traditional values of 'pure' music in the face of the dubious modernism of Liszt and of Wagner, whose *Ring* cycle had been staged for the first time in its entirety just three months earlier at Bayreuth. But Brahms himself sensibly avoided musical politics as much as he could; and whatever the Symphony meant to his listeners, to the composer himself its significance was rooted in the troubled period when, as an unknown 20-year-old, he had first encountered Robert Schumann and his wife Clara.

BRAHMS AND SCHUMANN

Brahms was first introduced to Robert Schumann at the age of 20 by a mutual friend, the violinist Joseph Joachim. Schumann was immediately taken by the young composer's skill and published an article titled 'New Paths', in which he praised Brahms highly, stating that he was 'destined to give ideal expression to the times'.

They were amazed by the music the young composer played to them, and shortly afterwards Schumann published the famous article that proclaimed Brahms to be the long-awaited Messiah who would bring to fulfilment all the best tendencies in German music. Within months, however, Schumann's mental health collapsed; he attempted suicide and was confined to an asylum, where he died in 1856.

In the meantime, Brahms became closely attached to Schumann's wife Clara, and much of the music from these years expresses the turmoil and stress he suffered on account of this impossible and unfulfilled relationship. Schumann's generous tribute made Brahms' name widely known, but it also had an intimidating effect, raising expectations that the self-critical young man often doubted he could meet; at the same time it was a challenge he could hardly ignore. In 1854 he began a sonata for two pianos, which then became the draft of a symphony in D minor before the music was finally absorbed into the First Piano Concerto and the German Requiem.

Once the idea of a symphony had taken root in his mind (and in Clara's mind, too) there was no turning back. Brahms was good at covering his tracks, and so we cannot be sure when he actually began the composition of what was to become the First Symphony. It has been suggested that it was as early as the mid-1850s, although nothing definite is known of it until 1862, when he sent Clara the first movement. But 14 years passed before the work was finally completed, and even after the first performance Brahms made a number of changes to the two middle movements.

Brahms was the sort of man who found outright hostility easier to cope with than praise. He just laughed when Hugo Wolf described his symphonies as 'nauseatingly stale, profoundly mendacious'; but he felt real annoyance and embarrassment when Hans von Bülow extolled the First Symphony as 'Beethoven's Tenth'. As late as 1870, when much of the Symphony had been composed, he was still protesting to the conductor Hermann Levi, 'I shall never write a symphony. You can't imagine what it is like to have that giant [Beethoven] marching along behind one'.

‘You can’t imagine what it is like to have that giant [Beethoven] marching along behind one.’

Brahms on the influence of Beethoven

Brahms was cautious precisely because he was so painfully aware of his mighty predecessor, and because he knew that any symphony of his, when it appeared, would be judged by the very highest standards. He naturally determined not only to produce a work containing the very best of himself, but also a work deliberately and consciously unlike anything that Beethoven might ever have composed. In fact, the two composers were profoundly different in character. Beethoven was consciously creating the future; Brahms’ often radical innovations came from resolving the tensions between past and present. In contrast to Beethoven’s dynamic striving outwards, the music of Brahms usually shows a spontaneous and passionate nature turned in on itself. Brahms has a richer sound, owing to his denser orchestral texture, more complex harmony and tighter integration of musical motives; but this very richness demanded from him a rigid control of his material, an intellectual shaping very different from Beethoven’s more Classical formal balance.

All this, and indeed the passionate strength of the Symphony as a whole, is summed up in the introduction to the first movement, added at a late stage of composition. Many of the work’s most vital ideas are heard here, briefly and in embryonic form, and it casts its dark shadow over the main body of the movement. The two central movements are both lighter and shorter than their equivalents in Beethoven, reflecting the lyrical side of Brahms’ nature that came from Schubert and Schumann,

and as a result of this relative lightness, a far greater weight of expectation is thrown onto the finale. This was the movement that gave Brahms the greatest trouble and delayed the work’s completion for so long, for it was a formidable task to balance the power of the opening movement and to resolve the overall tensions of the symphony.

A year before finishing the symphony, Brahms also completed another work begun in the 1850s, a turbulent Piano Quartet in the same key of C minor. It suggests that in his early forties he had finally determined once and for all to come to terms with the emotional drama of his twenties. We might well wonder whether the change in his personal appearance at this time – 1876 was also the year that he grew the heavy grizzled beard that dominates all his later photographs – was merely coincidental. ■

BRAHMS: TRADITIONALIST AND PROGRESSIVE

Brahms’ music is often considered to be both traditionalist and progressive. His works have their roots in traditional forms and compositional techniques, while developing bold new approaches to harmony and melody.

Johannes Brahms Composer Profile

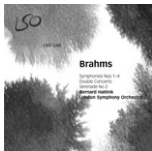


Johannes Brahms was born in Hamburg, the son of an impecunious musician; his mother later opened a haberdashery business to help lift the family out of poverty. Showing early musical promise he became a pupil of the distinguished local pianist and composer Eduard Marxsen and supplemented his parents' meagre income by playing in the bars and brothels of Hamburg's infamous red-light district.

In 1853 Brahms presented himself to Robert Schumann in Düsseldorf, winning unqualified approval from the older composer. Brahms fell in love with Schumann's wife, Clara, supporting her after her husband's illness and death. The relationship did not develop as Brahms wished, and he returned to Hamburg; their close friendship, however, survived. In 1862 Brahms moved to Vienna where he found fame as a conductor, pianist and composer. The Leipzig premiere of his German Requiem in 1869 was a triumph, with subsequent performances establishing Brahms as one of the emerging German nation's foremost composers. Following the long-delayed completion of his First Symphony in 1876, he composed in quick succession the Violin Concerto, the two piano Rhapsodies, Op 79, the First Violin Sonata and the Second Symphony. His subsequent association with the much-admired court orchestra in Meiningen allowed him freedom to experiment and develop new ideas, the relationship crowned by the Fourth Symphony of 1884.

In his final years Brahms composed a series of profound works for the clarinetist Richard Mühlfeld, and explored matters of life and death in his *Four Serious Songs*. He died at his modest lodgings in Vienna in 1897, receiving a hero's funeral at the city's central cemetery three days later. ■

BRAHMS on LSO LIVE



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Bernard Haitink conductor

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The Independent (Symphony No 1)

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London Symphony Orchestra



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Bernard Haitink's conducting career began 61 years ago with the Radio Philharmonic Orchestra in his native Holland. He went on to be Chief Conductor of the Royal Concertgebouw Orchestra for 27 years, as well as Music Director of Glyndebourne Festival Opera, The Royal Opera, Covent Garden, and Principal Conductor of the London Philharmonic Orchestra, the Staatskapelle Dresden and the Chicago Symphony Orchestra. He is Patron of the Radio Philharmonic, and Conductor Emeritus of the Boston Symphony, as well as an honorary member of both the Berlin Philharmonic and the Chamber Orchestra of Europe.

During the 2015 summer festival season Bernard Haitink performed at the Salzburg Festival with the Vienna Philharmonic, opened the Lucerne Festival with the Lucerne Festival Orchestra, and gave further performances at the Lucerne Festival and the BBC Proms with the Chamber Orchestra of Europe. During autumn 2015 he conducts the Chamber Orchestra of Europe, performing the Schumann Symphonies and Concertos in Amsterdam, Lugano and Vienna. Amongst the orchestras he revisits this season are the Berlin Philharmonic, the Bavarian Radio Symphony, the New York Philharmonic and the Chicago and Boston Symphony orchestras. He also makes his debut with the orchestra and chorus of La Scala, Milan.

He is committed to the development of young musical talent, and gives an annual Conducting Masterclass at the Lucerne Easter Festival. This season, in addition, he will give conducting classes to students of the Hochschule der Künste, Zurich, and the Juilliard School.

Bernard Haitink has an extensive discography for Phillips, Decca and EMI, as well as the many new live recording labels established by orchestras in recent years, such as LSO Live and those of the Chicago Symphony and Bayerischer Rundfunk. He has received many awards and honours in recognition of his services to music, including several honorary doctorates, an honorary Knighthood and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands.

Imogen Cooper Piano

'A rare and understated British talent.'

The Guardian



Regarded as one of the finest interpreters of Classical and Romantic repertoire, Imogen Cooper is internationally renowned for her virtuosity and lyricism. During the 2015/16 season she will appear with the Seattle Symphony and Kioi Sinfonietta in Japan, as well as performing recitals in New York, Philadelphia, Paris and London. Last season, her concerto performances included the Ravel Piano Concerto in G major with the Netherlands Radio Philharmonic Orchestra at the Concertgebouw in Amsterdam and a play/direct performance of Beethoven's Piano Concerto No 2 with the Philadelphia Orchestra. Towards the end of the season Imogen travelled to the Far East to play solo recitals in Hong Kong, Seoul and Singapore.

Imogen Cooper has a widespread international career and has appeared with the New York Philharmonic, Cleveland, Vienna Philharmonic, Royal Concertgebouw, Leipzig Gewandhaus, Budapest Festival and NHK Symphony Orchestras. She has also undertaken tours with the Camerata Salzburg, Australian and Orpheus Chamber Orchestras. She has played with all the major British orchestras, including particularly close relationships with the Royal Northern Sinfonia and Britten Sinfonia. Her recital appearances have included Tokyo, Vienna, Prague, the Schubertiade in Schwarzenberg and an extensive tour to Australia.

As a supporter of new music, Imogen Cooper has premiered two works at the Cheltenham International Festival: *Traced Overhead* by Thomas Adès (1996) and *Decorated Skin* by Deirdre Gribbin (2003). In 1996 she also collaborated with members of the Berlin Philharmonic in the premiere of the quintet *Voices for Angels*, written by the ensemble's viola player, Brett Dean.

Imogen Cooper is a committed chamber musician and has performed regularly with the Belcea Quartet and cellist Sonia Wieder-Atherton. As a Liedertaler she has had a long collaboration with Wolfgang Holzmair in both the concert hall and recording studio. Her discography also includes Mozart Concertos with the Royal Northern Sinfonia (Avie), a solo recital at the Wigmore Hall (Wigmore Live) and a cycle of solo works by Schubert recorded live and released under the label 'Schubert Live'. Her first three recordings for Chandos Records feature music by Brahms, and Robert and Clara Schumann.

Imogen Cooper received a CBE in the Queen's New Year Honours in 2007 and was the recipient of an award from the Royal Philharmonic Society the following year. In 1997 she was awarded an Honorary Membership of the Royal Academy of Music and in 1999 she was made a Doctor of Music at Exeter University. Imogen Cooper was the Humanitas Visiting Professor in Classical Music and Music Education at the University of Oxford for 2012/13.

London Symphony Orchestra

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 Claire Parfitt
 Laurent Quenelle
 Colin Renwick
 Sylvain Vasseur
 Rhys Watkins
 David Worswick
 Shlomy Dobrinsky
 Erzsebet Racz

SECOND VIOLINS

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 Sarah Quinn
 Miya Väisänen
 Richard Blayden
 Matthew Gardner
 Julian Gil Rodriguez
 Naoko Keatley
 Belinda McFarlane
 William Melvin
 Iwona Muszynska
 Philip Nolte
 Andrew Pollock
 Paul Robson
 Hazel Mulligan

VIOLAS

Paul Silverthorne
 Malcolm Johnston
 Anna Bastow
 German Clavijo
 Lander Echevarria
 Julia O'Riordan
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 Jani Pensola
 Paul Sherman
 Simo Väisänen

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 Alex Jakeman

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 Lauren Weavers

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 Chris Richards
 Chi-Yu Mo

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Keith McDonnell A magnificent #Bruckner 7 from @londonsymphony @BarbicanCentre. Haitink incomparable – superb. Unforgettable.
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 (15 Sep 2015)

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