

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Thursday 25 June 2015 7.30pm
Barbican Hall

LSO DISCOVERY: PICTURES IN MUSIC

Mussorgsky arr Rachel Leach

Pictures at an Exhibition

INTERVAL

Vaughan Williams The Lark Ascending

Howard Moody Deeds Not Words *

Elim Chan conductor

Howard Moody conductor *

Gordan Nikolitch violin

London Symphony Orchestra

LSO On Track Next Generation

Students from East London Primary Schools

Orchestral Artistry Students

Concert finishes approx 9.15pm

Part of LSO Discovery at 25

Welcome Kathryn McDowell



Welcome to *Pictures in Music* – an annual concert that sees young musicians from LSO Discovery, the LSO’s education and community programme, performing side-by-side with members of the Orchestra. This year’s concert is particularly special, as it is part of our celebrations of LSO Discovery’s 25th anniversary. Conjuring up a host of fantastic images through sound, tonight’s performance takes us from Mussorgsky’s evocative *Pictures at an Exhibition*, arranged by Rachel Leach, and Vaughan Williams’ uplifting *The Lark Ascending*, with LSO Leader Gordan Nikolitch appearing as soloist, to a brand new work by Howard Moody, *Deeds Not Words*.

Tonight we are delighted to be joined by the LSO’s new Assistant Conductor Elim Chan for her first appearance at the Barbican since winning the Donatella Flick LSO Conducting Competition in December.

A warm welcome to the groups from LSO Discovery who perform tonight: young musicians from LSO On Track Next Generation and their musical director Howard Moody, children from East London primary schools, and musicians studying on the LSO and Guildhall School’s Orchestral Artistry masters programme. It is wonderful to see so many people involved in music-making with the LSO, and our thanks go to all of the teachers, families and supporters of the musicians on stage tonight.

I hope that you enjoy the concert and can join us again on 5 July, when Sir Simon Rattle will close the LSO’s 2014/15 season with a new children’s opera by Jonathan Dove, *The Monster in the Maze*.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

SIMON HALSEY APPOINTED CBE

Congratulations to the LSO’s Choral Director Simon Halsey, who has been awarded a CBE for services to music in the Queen’s Birthday Honours. Halsey, who became Choral Director of the LSO and London Symphony Chorus in 2012, was also awarded the Queen’s Medal for Music in March in recognition of his significant contribution to the musical life of the nation.

iso.co.uk/more/news

THE SOUTH BANK SKY ARTS AWARDS

The LSO and Sir Peter Maxwell Davies have won a prestigious South Bank Sky Arts Award in the Classical category for Maxwell Davies’ Symphony No 10, which was commissioned and given its world premiere by the LSO. The performance was recorded by LSO Live and is available on our website.

isolive.iso.co.uk

WHAT TO COME TO NEXT

If tonight’s concert has left you wanting to hear more from the LSO, join us for our 2015/16 season. Between September 2015 and June 2016, the Orchestra will perform over 70 concerts at the Barbican, with tickets starting at just £10 (£5 for under-18s). Highlights include three themed Family Concerts (Sun 8 Nov, Sun 7 Feb and Sun 12 Jun) and a new children’s opera by Sir Peter Maxwell Davies (Sun 26 Jun).

iso.co.uk/whats-on

In conversation with Elim Chan



Elim Chan, the LSO's Assistant Conductor, won the Donatella Flick LSO Conducting Competition in December 2014. Ahead of tonight's concert, she spoke to Felicity Hindle about being a young conductor, working with the LSO, and what she's looking forward to in this evening's performance ...

Early inspirations

My first thought of wanting to be a conductor came when I went to my first classical concert. I was in primary school and it was an educational concert with the Hong Kong Philharmonic. The conductor explained the pieces, and the music was fascinating: Holst's *The Planets* and Stravinsky's *The Rite of Spring*. I was fascinated by the conductor because everything happened when they started waving their hands; I thought it was magic. Everyone listened and followed them. I thought: 'I want to be like that person'.

The first legitimate concert that I conducted was with my college orchestra in the US, playing Beethoven's *Egmont Overture*, so that piece has a special place in my heart.

Making music with others

I really enjoy being around and working with people, and being a conductor I have to find a way to bring everyone together and make music with one another. In the end, I don't make the sound and it is not about me; I facilitate the music-making process and inspire the musicians to perform at their best.

Working with the London Symphony Orchestra

The LSO is a fantastic orchestra, but what makes it really great – and this is something I experienced back in the Donatella Flick LSO Conducting Competition – is that the musicians are actually really friendly and kind. The sound is sweet and beautiful; there's something very human about the Orchestra that I sensed back then in December and sensed again when I came back to observe some rehearsals recently. The musicians really care about the music and their work. They come to make excellent music, but they are willing to walk an extra mile in the performance because they really respect the conductor and the audience.

Tonight's concert

The first piece in tonight's concert, *Pictures at an Exhibition*, is a piece that's been on my 'to do' list; I have wanted to conduct it for a while but haven't had the chance. I love it because every movement is very distinct and has its own character; each painting has a different story. I love drama in music and this is just a quintessential piece for that. It contains a variety of characters including a gnome with droll movements, squabbling children and their nurses in a Parisian park, and an evil witch from Russian folklore.

I really like working with young people: they're so creative, and they always see things from a different perspective, which reminds me that, in the end, music is fun and you have to enjoy it. When we study and practise music we sometimes forget the point of it. I started conducting because of concerts like this.

Read the rest of this interview at Iso.co.uk/more/blog

Modest Mussorgsky (1839–81)

Pictures at an Exhibition (1874, arr Maurice Ravel 1922, * arr Rachel Leach 2015)

- PROMENADE
- 1 GNOMUS *
 - PROMENADE
 - 2 TUILERIES (DISPUTE D'ENFANTS APRÈS JEUX)
 - 3 BYDŁO *
 - PROMENADE
 - 4 BALLET OF THE UNHATCHED CHICKS *
 - 5 CATACOMBAE (SEPULCHRUM ROMANUM) –
CUM MORTUIS IN LINGUA MORTA
 - 6 THE HUT ON HEN'S LEGS (BABA YAGA) –
 - 7 THE GREAT GATE OF KIEV *

ELIM CHAN CONDUCTOR

STUDENTS FROM EAST LONDON PRIMARY SCHOOLS

Tonight's concert begins with possibly the ultimate piece of music that paints a picture – many of them, in fact! The Russian composer Modest Mussorgsky, was inspired to write *Pictures at an Exhibition* after visiting an exhibition of paintings by his good friend Victor Hartmann, who had died the year before. Each movement represents a different picture, linked by the 'Promenade' theme (promenade means 'walk') which leads us around the gallery.

Even if you don't know what each movement represents, it's easy to hear what might be implied or, at the very least, some picture will spring to mind. In many ways, the imagery is influenced by the composer Ravel's clever orchestration – it was originally written for piano.

Many of Hartmann's pictures are now missing so no one really knows what they looked like anyway, so why not listen to the music first and visualise your own picture before reading what each of them really represents?

Tonight, the original extracts we hear from *Pictures at an Exhibition* are interwoven with brand new musical illustrations created – and performed – by 90 primary school children with composer Rachel Leach, inspired by Mussorgsky's music.

FIRST PROMENADE

A proud trumpet introduces the grand, almost ceremonial, march. The promenade theme is based on a Russian folk tune.

GNOMUS (THE GNOME)

In Mussorgsky's composition, this is a jerky, restless number. The gnome of the missing picture was some sort of nutcracker.

SECOND PROMENADE

This time the trumpets stride out, before the strings lead us round the gallery to the next picture of ...

TUILERIES

In the Tuileries Gardens in Paris, hot and 'over tired' little children squabble in the gardens, under the summer sun.

BYDŁO

An old ox lumbers up the lane pulling a cart. Mussorgsky represents his labours using a solo tuba accompanied by plodding lower strings.

THIRD PROMENADE

The ox disappears into the distance as the winds lead us onto the next picture. The theme has an air of sadness about it as the ox's fate is considered, but the viewer is soon to be amused by ...

BALLET OF THE UNHATCHED CHICKS

This painting was a design for a ballet costume. The little chicks dance about trying to escape

PROGRAMME NOTE WRITER

SARAH BREEDEN regularly contributes to BBC Proms family concert programmes, has written on film music for the LPO and LSO, school notes for London Sinfonietta and the booklet notes for the EMI *Classical Clubhouse* series. She was Editor of LSO publications, has edited BBC Proms in the Park souvenir programmes, and worked for BBC Proms for several years.

For a full list of the students on stage tonight, turn to **page 11**.

An Introduction by Rachel Leach

Pictures at an Exhibition

from their shells represented by trilling flutes and chirruping violins.

CATACOMBAE

Dark sinister chords on the brass lead us down into the gloom of the Paris catacombs, poorly lit by a single lamp. Visitors (who clearly know how to have a good time) come to look at the display of skulls. The second part of this movement is called:

CUM MORTUIS IN LINGUA MORTUA

The title means 'With the Dead in a Dead Language'. Listen out for tremolo (shaking) strings – perhaps knees are knocking! But the mood changes as out of darkness comes light and we move back to the land of the living.

THE HUT ON HEN'S LEGS (BABA YAGA)

Baba Yaga is a terrifying witch of Russian legend who eats small children. The picture that inspired Mussorgsky was of a clock in the shape of her house that precariously perched on a hen's legs, but here she is heard flying in her mortar, which she propels with the pestle. With one last flurry we go straight to the next picture.

THE GREAT GATE OF KIEV

The main theme is heard in all its full pomp and ceremony. Listen out for representations of Russian Orthodox chant themes (the quiet passages) and the celebratory peal of cathedral bells. ■

INTERVAL – 20 minutes

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

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



RACHEL LEACH is a leading composer and animator. For 15 years she has been a central part of LSO Discovery, devising and delivering creative music projects, writing new compositions, and presenting concerts at the Barbican and LSO St Luke's. As well as working with the education departments of most of the UK's orchestras and opera companies, Rachel regularly collaborates with Tim Yealland and English Touring Opera; together they were awarded the Royal Philharmonic Society award for best education project in 2009 for their community opera *One Day, Two Dawns*.

Mussorgsky's *Pictures at an Exhibition* provides an excellent stimulus for creative composition in the classroom. I began by selecting three of Mussorgsky's 'pictures' (the ox wagon, the unhatched chicks and the limping ogre, Gnomus), and encouraged the children to create their own music using the same musical ideas and shape as the original. Once the musical ideas were taught and understood, the rest was up to the kids and teachers! Each school was visited three times by two musicians and me, and then a lot of practice and tweaking was done in between visits by the teachers.

Mussorgsky's 'Promenade' theme is still used as a link between the 'pictures', and the children's music is underscored at various points, allowing the children to play alongside, or be accompanied by, the full LSO doing what they do best.

To create a big finish, I've moved 'The Great Gate of Kiev' into a more friendly key and re-orchestrated it for performance by everyone on stage – over 150 musicians, and for a bit of extra fun there's a short, surprising appearance by the evil Baba Yaga.

This performance celebrates the work LSO Discovery undertakes in schools in partnership with teachers and the East London Music Hubs. Over the last 15 years well over 200 teachers (and therefore thousands of children) have participated in our Continuing Professional Development schemes and have gained the skills and confidence to create music in the classroom regardless of prior experience, ability and the resources available. This work gives any and every child the opportunity to make musical decisions, craft a piece and experience all of the benefits of performing as a team. Huge thanks to the three amazing teachers involved in this particular project and, of course, the LSO players. ■

Ralph Vaughan Williams (1872–1958)

The Lark Ascending (1914, rev 1920)

PROGRAMME NOTE WRITER
SARAH BREEDEN

ELIM CHAN CONDUCTOR
GORDAN NIKOLITCH VIOLIN

Ralph Vaughan Williams' oeuvre is sometimes disparaged as countrified folky romantic slush. Philip Warlock, another English composer, even likened his 'Pastoral' Symphony to a cow looking over a fence! Vaughan Williams' genealogy was, however, steeped in Englishness: he was born in the village of Down Ampney in the chocolate box Cotswolds, his father was a minister, and his mother was a member of the Wedgewood pottery dynasty, as well as the niece of Charles Darwin. Even his name is pronounced the English way, 'Rafe'.

On closer inspection, though, some of Vaughan Williams' music can be profoundly disturbing. While *The Lark Ascending* is undeniably of the pastoral persuasion – the composer called it a 'pastoral romance for the violin' – the work has some tinges of sadness, too. Begun in 1914, the First World War interrupted its completion. During the War years, Vaughan Williams was a member of the Ambulance Corps, and his unit was in action at the Battle of the Somme – we can only imagine the horrific scenes he witnessed. No surprise, then, that there are darker moments within the piece.

But ultimately, *The Lark Ascending* is a beautiful work with some real heartstring-tugging moments that would move even the hardest critic. Influenced by the poem of the same name by the (English!) poet George Meredith, the seamless violin line soars and swoops, conjuring up the vision of the skylark in full flight in an azure blue summer sky above England's green and pleasant land (but listen out for the hint of the threat of thunderclouds).

It's become extremely popular. *Classic FM* named it the nation's favourite piece of classical music in a recent poll, and it has also won the hearts of listeners to BBC Radio 4's *Desert Island Discs*, who voted it their favourite track. So, sit back, and see if you agree.

THE LARK ASCENDING (1881) by George Meredith (1828–1919)

The following extract from the poem appears in Vaughan Williams' score:

*He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.
For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup
And he the wine which overflows
to lift us with him as he goes.
Till lost on his aerial rings
In light, and then the fancy sings. ■*

Vaughan Williams' wife used to tell a story about how the composer was arrested in Margate while writing *The Lark Ascending*, the same year that Emmeline Pankurst was famously arrested outside Buckingham Palace (see next page). Apparently, a young boy saw Vaughan Williams jotting things down in his notebook at the same time as some naval military exercises were taking place, assumed that he must be a spy and reported him to the authorities.

Howard Moody

Deeds Not Words (2015)

PROGRAMME NOTE WRITER HOWARD MOODY

LSO ON TRACK was launched in 2008 to provide a platform for thousands of young musicians from East London. For more information and a list of tonight's performers, turn to **page 10**.

EMMELINE PANKHURST

(1858–1928) was a women's rights activist and a leader of the British suffragette movement, which campaigned for votes for women, a right that was eventually achieved in 1918. She founded the Women's Franchise League in 1889 and, later, the Women's Social and Political Union (WSPU) in 1903. The WSPU's protests, which included demonstrations, smashing windows and hunger strikes, quickly brought the movement national attention, although they resulted in many members of the movement – including Pankhurst – being arrested.

HOWARD MOODY CONDUCTOR LSO ON TRACK NEXT GENERATION

The 2015 Next Generation project coincided with the 100th anniversary of Emmeline Pankhurst's arrest outside Buckingham Palace, which took place while she was campaigning for equal rights for women. The suffragette marches used stirring tunes to transmit their message. *Men of Harlech* was one of these, set to the words:

*From the daughters of the nation
bursts a cry of indignation,
Breathes a sigh of consecration
in a sacred cause.
They who share their country's burden
win no rights, receive no guerdon,
Only bear the heavy burden
of unrighteous laws.*

*Women young and older,
shoulder put to shoulder,
In the might of sacred right,
bolder still and bolder.
Let no ancient custom bind you,
let one bond of suffering bind you,
Leave unrighteous laws behind you,
soon you shall be free!*

The written music of this new piece is designed to incorporate improvised or devised sections between the symphonic variations, as well as involving the solo groups in the written orchestral music. The devised solo sections by the students, however, have not been written down. Everything has been learned and devised by ear.

As in previous projects, the group has had six days of coaching and working with LSO players, the first four of which involved improvising in unusual combinations of instruments, as well as exploring the theme in sectional groups. The later sessions focused on editing their ideas down in preparation for performance with the full orchestra.

During 2015, the 800th anniversary celebrations of the Magna Carta take particular notice of Emmeline Pankhurst's contribution to the never-ending urgency for human rights. This piece quotes some of her mantra in its title:

'Deeds not words is our motto. We want the vote!' ■

Elim Chan Conductor



Assistant Conductor
London Symphony Orchestra

Born in Hong Kong, 28-year-old Elim Chan became the first female winner of the Donatella Flick LSO Conducting Competition in December 2014, and as a result is now Assistant Conductor of the London Symphony Orchestra. She also received the Bruno Walter Conducting Scholarship in 2013.

Recently selected to participate in a week of intensive masterclasses with Bernard Haitink at the Lucerne Festival, she will return to Lucerne in Summer 2016 to make her debut with the Lucerne Festival Academy Orchestra. Forthcoming engagements include concerts with the Orchestre de Chambre de Lausanne, Orchestre National de Lille and the Hong Kong Philharmonic. She also participated in the Musical Olympus Festival, St Petersburg, in May 2015.

Highlights to date include her debut with the NAC Orchestra, Ottawa and the Orchestre de la Francophonie as part of the NAC Summer Music Institute in 2012 with Kenneth Kiesler and Pinchas Zukerman. Elim has also led workshops with the Cabrillo Festival and Baltimore Symphony orchestras, working alongside Marin Alsop, Gerard Schwarz and Gustav Meier.

Having previously served as Music Director of the University of Michigan Campus Symphony Orchestra and the Michigan Pops Orchestra, Elim has also worked with the Toledo Symphony Orchestra, Youth Orchestra of Curanilahue and the Orchestra of Universidad de Talca in Chile.

Elim Chan holds degrees from Smith College and the University of Michigan, where she has just concluded her studies with Kenneth Kiesler.

Gordan Nikolitch Violin



Gordan Nikolitch was born in 1968 and began learning the violin at the age of seven. He studied with the violinist and conductor Jean-Jacques Kantorow at the Basle Music Academy, obtaining his teaching diploma in 1987 and his diploma in solo violin studies in 1990. During this period he developed his interest in Baroque and contemporary music, and worked closely with composers Witold Lutoslawski and György Kurtág.

In 1990 he was appointed Leader of the Chamber Orchestra of the Auvergne. He appeared frequently with this orchestra as a soloist and as a conductor. In 1997 Gordan Nikolitch was appointed Leader of the Lausanne Chamber Orchestra, relinquishing this post in 1998 to become Leader of the London Symphony Orchestra. In 1999 he also became Leader of the Chamber Orchestra of Europe.

Gordan Nikolitch has won many international prizes, and has performed regularly as a soloist with the Orchestre de la Suisse Romande, the Basle Radio Symphony Orchestra and the Combattimento Consort, Amsterdam. He is a distinguished chamber musician, having appeared with many renowned ensembles and with his own trio.

In October 2006 he was appointed Principal Guest Director of Manchester Camerata. He has recorded extensively for the Olympia, Lyrix and Cyrius labels, exploring the rarer violin repertoire.

Gordan Nikolitch plays a violin made by Lorenzo Storoni, dating from 1776.

Howard Moody LSO On Track Next Generation Director



Howard Moody works in many different styles of music as a composer, conductor and keyboard player. *Deeds Not Words* is his seventh commission from the LSO. Other recent commissions include *Sindbad – A Journey Through Living Flames* for La Monnaie (2014) and *In The Hand of God* for the Southern Cathedrals Festival (2015). He is also in the planning stage for a third opera for Brussels Opera. Other commissions include works for the Scottish Chamber Orchestra, Paco Peña, Jack de

Johnette, the Anvil, Salisbury International Arts Festival and English National Opera.

Howard is Artistic Director of La Folia, a music production company dedicated to creating new music and innovative projects. He has also conducted many of the leading groups throughout the UK and Europe, including the London Symphony Orchestra, BBC Orchestras, Scottish Chamber Orchestra, Royal Liverpool Philharmonic Orchestra, Ulster Orchestra, London Mozart Players, Bournemouth Orchestras, Hallé, Orchestra delle Toscana, Wroclaw Philharmonic, Icelandic Opera, Days Bay Opera New Zealand, Glyndebourne, Opera Factory, Schola Cantorum of Oxford, Netherlands Radio Chorus, Romanian State Chorus and Salisbury Festival Chorus.

He has recorded for ECM, Chandos, SDG and the BBC, and as a keyboard player crosses the worlds of both classical and improvised music. He is a principal keyboard player for the English Baroque Soloists and the Orchestra of St John's. Recent duo collaborations include performances with Mark Padmore, Ken Aiso, Piers Adams and Nigel Shore. He also works extensively with the legendary saxophone player John Surman, with whom he has played at many major international jazz festivals.

LSO On Track Introduction

Over the past 25 years LSO Discovery has formed strategic partnerships with schools, music services, community centres and conservatoires to provide a range of participatory projects for people of all ages and experience to create their own music alongside LSO musicians. The 2012 National Plan for Music Education outlines the importance of providing a combination of classroom teaching, instrumental tuition, singing, opportunities to play in ensembles, and the chance to learn from professionals. It is this combination of provision that the LSO believes is central to a strong music education.

In 2007 an extensive research and development phase enabled the LSO to look to the future and assess the potential to build a major partnership with the Local Authority Music Services in ten East London boroughs, to enhance music education provision as part of London 2012 and beyond. As a result of this, LSO On Track was launched in 2008 and provides a platform for thousands of young musicians from across East London, from a wide range of backgrounds, from absolute beginners to professionals.

Summer 2012 was a significant moment for LSO On Track: 80 young musicians were invited to play side-by-side with LSO players as part of the Opening Ceremony of the London 2012 Olympic Games. Performing Elgar's 'Nimrod' from the *Enigma Variations*, it is impossible to put into words what this opportunity meant to these musicians, and how important it was to share the creativity of these talented young musicians from across East London with the world.

LSO On Track continues to go from strength to strength as it enters its eighth year, building on existing partnerships while constantly striving to engage with the broadest range of musical communities that London has to offer.

The LSO would like to thank its Music Service partners: Barking & Dagenham Community Music Services; Bird College Bexley Music Education Hub; Royal Greenwich Music Hub; Hackney Music Service; Havering Music School; Lewisham Music Hub; Newham Music Trust; Redbridge Music Service; Tower Hamlets Arts and Music Education Service (THAMES); and Waltham Forest Music Service.

LSO On Track Next Generation On stage

LSO On Track Next Generation is designed to give structured guidance, inspiration, creative tools and technical skills to its participants, building on their talent to help them develop as rounded musicians and leaders. These young musicians have been nominated by their local music service for showing exceptional creative potential to work alongside composer Howard Moody and LSO members in workshops, developing key skills contributing to their general musicianship. The focus of Next Generation is on precision of sound, articulation of ideas and leadership, allowing these young musicians to develop in areas where they did not know they had strengths. Combining fluid exchange of ideas, technical guidance and focused workshop sessions with LSO players, Next Generation creates an environment in which it is safe to take risks.

Through group improvisation sessions over spring and summer, the young people, working with LSO players, generate huge amounts of material which they carefully edit down to become pieces ready to present to an audience. Alongside this process, Howard Moody re-works their ideas into written sections for full orchestra, achieving a unique mix of written and devised material within one complete piece.

VIOLINS

Yasmin Maria Antoniou
Jonathan Belay
Estelle Gonzalez
Miranda Gray-
Aragoneses
Ella Henry
Chloe Lim
Kai Ogden
Peter Scott
Emily Jackson
Emma Vanstraelen

CELLOS

Charlie Bourmes
Louis Henry
Arunima Lall
Chinedu Ofoegbu
Michael Stevens

DOUBLE BASS

Abigail Ogunjuyigbe

FLUTES

Chloe Bailes
Katie Bartels
Triveni Lall

OBOES

Holly Jackson
Emma Whitelegg

CLARINETS

Seve Chuquivala-Jose
Lola Grieve
Sophie Lim
Jessica Mead
Matthew Morley

SAXOPHONES

Gabriel Jones
Lucy Summers

BASSOONS

Bevlyn Anyaoku-Clough
Cian Gough
Jamie Widdop
Julia Willers

HORNS

Harry Addison
Lucy Dunn
Max Hannon
Thomas Pinnell

TRUMPETS

Danny Arovo
Oliver Eadie-Catling
Joe Linton
Wesley Quadros
Rebecca Stowe
Ben Widdop

TROMBONES

Tobias Dunlea
William Morley
Hannah Onasanya

TUBA

Robert Whitelegg

PERCUSSION

Aidan Hammond
Keenan Ngo
Che Molina

LSO On Track CPD for Primary Teachers

On stage

LSO On Track Continuing Professional Development for Primary Teachers aims to develop confidence and strategies for using music in the classroom, focusing on a creative approach to music-making.

Led by LSO Animateur Rachel Leach and LSO musicians, activities aim to give teachers instantly applicable practical ideas to use in the classroom with their pupils, including those in special education.

During any given CPD workshop we aim to help participants gain confidence both in teaching music and in using their own personal creative skills, learn warm up and other musical exercises appropriate for different musical and classroom situations, play with other teachers in an ensemble, use music leadership and conducting techniques, or learn the skills they need to allow them to make compositions with their classes.

Composing as a class encourages young people to use musical skills such as improvisation, ensemble, listening and performing, and life skills such as leadership, decision-making and negotiation, without even realising they are doing it. Giving teachers the confidence and tools to facilitate composition in the classroom, whether they consider themselves to be musically confident or not, enables more young people to benefit from this kind of creative work in a more sustainable way.

This work also provides access to classical music in a hands-on way, with young people taking musical ideas from existing pieces, playing with them and structuring them, just like the original composer of the work did. This ability to decode a piece of classical music to be re-composed by a class is the key to the approach the LSO hopes to pass on to teachers.

GREENLEAF PRIMARY SCHOOL

Ruth Keane *Teacher*
Haider Ali
Ritchie Amadi
Mehwish Bashir
Emese Bodi
Wen-Jing Chen
Ibrahim Goplani
Vivan Hassen
Vishani Ilanganathan
Joshua Johnson
Salfeiya Navaratnam
Raheel Nojeeb
Zakariya Peerbacos
Mirae Roberts
Amerie Romero
Adela Schreuder
Pirasanth Selevaratnam
Sophia Sephton
Henrikas Sereika
Wafa Shah
Mohammed Ali Shakoor
Stanley Shaw
Roxana Stancu
Amber Terry O'Neill
Thirushan Tharmathas
Sarujan Thavarajah
Janaath Vijithavarnan

HUNTER'S HALL PRIMARY SCHOOL

Loveday Smith *Teacher*
Irene Amoh
Benny Asante
Lennon Aviss
Ryan Bayly
Arundeeep Bhamra
Aparva Bhattacharyya
Isobel Day
Georgia Dearing
Harrison Devine
Jamie Fox
Nicole Halsey
Sumaia Islam
Danny Jackson
Kayleigh Jeffs
Camran Jones
Kaitlyn Kirby
Mabinty Koroma
Melisssa Lloyd
George Mukendi
Mimi Ndjaa
Kudus Onayiga
Frankie Smith
Jamie Stacey
Mackenzie Tang
Jessica Tilley
Nyah Williams-Kigozi
Homaira Zamar

PLUMCROFT PRIMARY SCHOOL

Helen Goodman *Teacher*
Ali Abdulle
Olijon Alijaj
Raamiah Appiah Maxwell
Muhammed Asare
Jesse Babo
Eeishuarr Ryu Briah
Kadija Cabdi
Rayn Chege
Abigale Clark
Elisei Dumitru
Tarryn Earle
Ahmed Hassan
Abigail Jefferies
Dedan Kader
Manisha Kalia
Morgan Linehan
Rhema Mananga
Aisha Muridi
Muayad Muridi
Dylan Oates
Billy Rowan Carter
Brendan Shujah
Eden Ssensula
Matthew Stewart
Szinta Torok

Orchestral Artistry On stage

Tonight's concert features Orchestral Artistry students performing within the Orchestra.

The Orchestral Artistry course, a distinctive and groundbreaking specialism within the Guildhall School's Guildhall Artist Masters programme, is delivered in association with the LSO. It attracts the very finest instrumental students from around the world to work in a context akin to a professional environment alongside LSO players, international artists and conductors, and Guildhall School professors. The aim is to produce fully-rounded, excellent musicians who have acquired the professional and entrepreneurial skills to become high achieving 21st century musicians.

The course is focused on excellence in performance, core musicianship, and leadership and communication, and explores the diverse skills required to become a modern professional orchestral player. The course features LSO coaching and mentoring, as well as masterclasses, repertoire and audition training, and students are given the opportunity, where appropriate, to play in LSO schools and family concerts, conducting masterclass series, and to participate in outreach work alongside LSO players and Discovery staff. In addition to working with the LSO, the Barbican International Associates also deliver a number of masterclasses each year.

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 Garrick Charitable Trust
The Lefever Award
The Polonsky Foundation

* *Guildhall School
undergraduate student*

London Symphony Orchestra On stage

FIRST VIOLIN

Katie Meyers

SECOND VIOLIN

Nihat Agdac

CELLO

Anais Laugenie

DOUBLE BASSES

Oskari Hanhikoski
Joseph Straker

FLUTE

Rosie Bowker

CLARINET

Chris Hatten

BASS CLARINET

Angel Sanchez Ruiz

BASSOON

Cerys Ambrose Evans *

HORN

Molly Flanagan

TRUMPET

Matthew Rainsford

PERCUSSION

Dorothy Raphael

FIRST VIOLINS

Gordan Nikolitch *Leader*
Lennox Mackenzie
Clare Duckworth
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Elizabeth Pilgram
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
David Worswick
Shlomy Dobrinsky
Helena Smart
Erzsebet Racz

SECOND VIOLINS

David Alberman
Sarah Quinn
David Ballesteros
Richard Blayden
Matthew Gardner
Julian Gil Rodriguez
Belinda McFarlane
William Melvin
Iwona Muszynska
Paul Robson
Ingrid Button
Robert Yeomans

VIOLAS

Edward Vanderspar
Malcolm Johnston
Regina Beukes
German Clavijo
Lander Echevarria
Anna Bastow
Robert Turner
Jonathan Welch
Caroline O'Neill
Alistair Scahill

CELLOS

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Eve-Marie Caravassilis
Hilary Jones
Amanda Truelove
Morwenna Del Mar

DOUBLE BASSES

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola

FLUTES

Gareth Davies
Alex Jakeman

PICCOLO

Patricia Moynihan

OBOES

Joseph Sanders
Michael O'Donnell

COR ANGLAIS

Maxwell Spiers

CLARINETS

Chris Richards
Chi-Yu Mo

BASS CLARINET

Lorenzo Iosco

BASSOONS

Rachel Gough
Joost Bosdijk

CONTRA BASSOON

Fraser Gordon

HORNS

Timothy Jones
Angela Barnes
Alexander Edmondson
Jonathan Lipton

TRUMPETS

Christopher Deacon
Gerald Ruddock
Daniel Newell

TROMBONES

Dudley Bright
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
Sam Walton
Antoine Bedewi
Benedict Hoffnung
Ignacio Moliens

HARPS

Bryn Lewis
Fiona Clifton-Welker

PIANO

John Alley

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