

LSO

HALF SIX FIX

Debussy & Stravinsky

Wednesday 28 March 2018 6.30–7.30pm
Barbican Hall

Stravinsky Chant du rossignol
Debussy La mer
No interval

François-Xavier Roth conductor
London Symphony Orchestra

Welcome to Half Six Fix, a new way to experience an hour of great classical music from the LSO. Before the performance begins, LSO Principal Guest Conductor François-Xavier Roth will give you an introduction to the music from the stage. To bring you closer to the action, we've got screens to showcase the performers up-close, and you can access digital programme notes through your Android or Apple device. Grab a drink, take your seat and enjoy the concert!

FRANÇOIS-XAVIER ROTH CONDUCTOR

François-Xavier Roth is one of today's most charismatic conductors. Since 2015 he has been General Music Director of the City of Cologne, leading both the Gürzenich Orchestra and the Opera. This season he took up the position of Principal Guest Conductor of the London Symphony Orchestra.

Please note that photography and filming are not permitted during the performance, and phones and devices are only to be used to access the EnCue app. We ask that customers set their phones to silent and turn notifications off.

barbican

Resident
Orchestra

London Symphony Orchestra

ENCUE PROGRAMME NOTES ON YOUR SMARTPHONE OR TABLET

We're working with EnCue for this concert to bring you digital programme notes that are synced to the performance as it happens, giving you a real-time insight into the music and the musicians. EnCue is available as an app for both Apple and Android devices, and can be used on a tablet if desired. Here's how to get involved:

- 1 Connect to the 'LSO Half Six Fix' WiFi network in the Barbican Centre (no password).
- 2 Search for 'EnCue' in the App Store or Google Play, and download the app (it's free).
- 3 Set your phone to silent. We also recommend turning off auto screen lock and disabling push notifications.
- 4 Open the EnCue app.
- 5 You can sign in with Facebook or your email if you want to create an account. If you'd rather not create an account, select 'Skip'.
- 6 Select 'London' from the list of available cities, and choose our concert.
- 7 Tap 'Download Performance' then 'View Performance'. The notes will start and advance automatically during the performance – you can swipe left or right to browse content on your own, and re-sync with the performance at any time by tapping the EnCue icon in the lower left corner of the screen. You will know you are in sync when the icon is completely blue.
- 8 To access the app's user guide, tap the (?) icon in the top right of the screen.

iOS11 users on iPhone may experience the app crashing, which is a known issue that Apple are still addressing. We recommend that iOS11 users disable screen auto-lock (under Settings / Display & Brightness), and allow the app to advance automatically in sync with the music.

STRAVINSKY CHANT DU ROSSIGNOL

- 1 **Presto –**
- 2 **March chinoise (Chinese March)**
- 3 **Le chant du rossignol (The Song of the Nightingale)**
- 4 **Le jeu du rossignol mécanique
(The Performance of the Mechanical Nightingale)**

Tonight we hear two 20th-century masterpieces that burst with kaleidoscopic orchestral colours, showing off not only the technical skills but also the audacious imaginations of their respective composers. Both pieces also evoke the Orient, through exotic non-Western scales and through highlighting instruments – such as harps, celesta, cymbals, flutes – suggestive of the East.

Stravinsky's *Song of the Nightingale* is a symphonic poem based on the music from Acts 2 & 3 of his opera *The Nightingale* (1914), inspired by Hans Christian Andersen's story. The action begins with the preparations for the arrival of the Nightingale at the Emperor's court (Presto – the Entr'acte opening Act 2 of the opera). The Emperor enters to the pomp of a 'Chinese March' and the Nightingale performs her beguiling song. She flees while a mechanical Nightingale – a gift sent by the Japanese Emperor – 'sings' to a delighted court. Later, the Nightingale revisits the Emperor, now on his deathbed, and uses her vocal gift to persuade Death to spare him.

The music reflects the ground Stravinsky had covered in his recent ballets *The Firebird*, *Petrushka* and *The Rite of Spring*. By now he had forged his uniquely acerbic approach to harmony and rhythm, while combining references to folk idioms and ritual.

DEBUSSY LA MER

- 1 **De l'aube à midi sur la mer
(From Dawn to Midday on the Sea) –**
- 2 **Jeux de vagues (Play of the Waves)**
- 3 **Dialogue du vent et de la mer
(Dialogue of the Wind and the Sea)**

Debussy began composing his symphonic seascape *La mer* in August 1903 while visiting his in-laws at Bichain in Burgundy. By the time he had completed the piece he had left his wife, Lili Texier, for Emma Bardac, Lili attempted suicide and a scandal ensued. *La mer's* final movement may reflect the turbulence of this period, but overall the work is simple homage to 'my old friend the Sea ... always endless and beautiful'. These may be Impressionistic sketches, but the sea's many moods, bathed in many lights, are realised with loving attention to detail. In *La mer* Debussy set the frame for how the sea sounds in music.

Introduction & EnCue programme notes by Edward Bhesania

MORE HALF SIX FIX IN 2018/19

Tuesday 13 November 2018
Barbican Hall

6.30–7.30pm

STRAUSS: ALSO SPRACH ZARATHUSTRA

François-Xavier Roth conductor

LONDON SYMPHONY ORCHESTRA ON STAGE

Leader Roman Simovic	Cellos Tim Hugh Alastair Blayden Jennifer Brown Noel Bradshaw Eve-Marie Caravassilis Daniel Gardner Hilary Jones Amanda Truelove Victoria Harrild Deborah Tolksdorf	Horns Timothy Jones Angela Barnes Alexander Edmundson Jonathan Lipton Stephen Craigen
First Violins Carmine Lauri Lennox Mackenzie Ginette Decuyper Gerald Gregory Claire Parfitt Laurent Quenelle Harriet Rayfield Colin Renwick Sylvain Vasseur Julian Azkoul Morane Cohen Lamberger Laura Dixon Shlomy Dobrinsky Alain Petitclerc	Double Basses Ander Perrino Colin Paris Patrick Laurence Matthew Gibson Thomas Goodman Joe Melvin Jani Pensola Emre Ersahin	Trumpets David Elton Gerald Ruddock Niall Keatley Robin Totterdell David Geoghegan
Second Violins David Alberman Thomas Norris Sarah Quinn Miya Väisänen Matthew Gardner Julian Gil Rodriguez Naoko Keatley Belinda McFarlane William Melvin Iwona Muszynska Andrew Pollock Paul Robson Daniele D'Andria Jan Regulski Helena Smart	Flutes Gareth Davies Alex Jakeman	Trombones Peter Moore James Maynard Bass Trombone Paul Milner
Violas Edward Vanderspar Malcolm Johnston Anna Bastow Julia O'Riordan Robert Turner Heather Wallington Jonathan Welch Fiona Dalgliesh Cynthia Perrin Shiry Rashkovsky Alistair Scahill Martin Schaefer	Piccolo Patricia Moynihan	Tuba Peter Smith
	Oboes Olivier Stankiewicz Rosie Jenkins	Timpani Nigel Thomas
	Cor Anglais Christine Pendrill	Percussion Neil Percy David Jackson Sam Walton Tom Edwards Paul Stoneman
	Clarinets Chris Richards Chi-Yu Mo	Harps Bryn Lewis Eluned Pierce
	Bassoons Rachel Gough Joost Bosdijk Shelly Organ	Piano Elizabeth Burley
	Contra Bassoon Dominic Morgan	Celeste John Alley

LET US KNOW WHAT YOU THOUGHT

We'd love to know your thoughts about this evening's concert! Give us your feedback by filling out a short online survey at goo.gl/wV4JzG

Wednesday 12 December 2018
Barbican Hall

6.30–7.30pm

STRAVINSKY, GOLIJOV & BERNSTEIN

Sir Simon Rattle conductor