

LSO

London Symphony Orchestra
Living Music



Thursday 30 April 2015 7.30pm
Barbican Hall

LSO INTERNATIONAL VIOLIN FESTIVAL

Messiaen Les offrandes oubliées
Bartók Violin Concerto No 2
INTERVAL
Tchaikovsky Symphony No 4

Tugan Sokhiev conductor
Baiba Skride violin

Concert finishes approx 9.50pm

The LSO International Violin Festival is
generously supported by Jonathan Moulds

the Strad

International Violin Festival Media Partner

RECOMMENDED BY
CLASSIC *f*M

London's Symphony Orchestra

barbican

Resident
Orchestra

Welcome Kathryn McDowell



Welcome to this evening's concert as we continue the LSO International Violin Festival – a celebration of the violin repertoire featuring some of the world's finest soloists. It is a pleasure to welcome violinist Baiba Skride for a performance of Bartók's Violin Concerto No 2. The Orchestra is very grateful that she has been able to join us at short notice to step in for Midori, who is indisposed. I am also pleased to welcome conductor Tugan Sokhiev, who makes his LSO debut this evening.

Tonight we welcome a group of special guests from the Japanese business community in Britain. The LSO has been performing in Japan for more than 50 years and has developed a special connection with audiences there. The Orchestra will return later this year for its 25th visit.

Sincere thanks to Jonathan Moulds for his generous support of the Violin Festival, and our media partner *The Strad*, who are covering the Festival in their magazine and online, alongside hosting a number of free events. Tonight also forms part of the *Ones to Watch* series of concerts recommended by Classic FM, whom we thank for their support.

I hope you enjoy this evening's concert and that you can join us again for the next instalment of the Violin Festival on Sunday 3 May, when Nicola Benedetti plays Szymanowski's First Violin Concerto, conducted by Krzysztof Urbanski.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

BMW LSO OPEN AIR CLASSICS

The LSO is delighted to announce this year's BMW LSO Open Air Classics concert, taking place in Trafalgar Square on Sunday 17 May at 6.30pm. Principal Conductor Valery Gergiev will once again be at the helm, conducting works by Shostakovich. Remember to arrive early to secure your place in the Square.

iso.co.uk/openair

THE STRAD SUNDAYS

The Strad celebrates its 125th anniversary this year, and to mark this milestone it is partnering with the LSO during the International Violin Festival to host three free The Strad Sundays. These special events feature exhibitions in the Barbican's Fountain Room, where you can learn about the art of violin making, followed by pre-concert panel discussions in the Barbican Hall.

Sunday 3 May

3–5.30pm, Fountain Room – Photography Exhibition

6pm, Barbican Hall – Panel Discussion
Surviving orchestral auditions

Sunday 28 June

3–5.30pm, Fountain Room – Photography Exhibition

6pm, Barbican Hall – Panel Discussion
Making instrument lessons fun for kids

iso.co.uk/violinfestival
thestrad.com/stradsundays

Coming soon

LSO International Violin Festival



It was thrilling to hear and watch Nicola Benedetti in a truly risk-taking performance that lived so much in the body and fused the sinews of the violin and the nerve-system of the player.

The Times

NICOLA BENEDETTI

Sun 3 May 2015 7.30pm

Glinka Overture: Ruslan and Lyudmila
Szymanowski Violin Concerto No 1
Mussorgsky Pictures at an Exhibition

Krzysztof Urbanski conductor
Nicola Benedetti violin

ISABELLE FAUST

Thu 7 May 2015 7.30pm

Brahms Violin Concerto
Tchaikovsky Symphony No 5

Semyon Bychkov conductor
Isabelle Faust violin

NIKOLAJ ZNAIDER

Tue 12 May 2015 7.30pm

Balakirev arr Lyapunov Islamey
Tchaikovsky Violin Concerto
Shostakovich Symphony No 15

Valery Gergiev conductor
Nikolaj Znaider violin

LSO Platforms

6pm – Songs by **Tchaikovsky**
 and **Shostakovich**

LSO DISCOVERY

FREE LUNCHTIME CONCERTS

Fri 1 May 2015 12.30pm, LSO St Luke's
David Alberman violin
Rachel Leach presenter

Fri 22 May 12.30pm, LSO St Luke's
Roman Simovic violin
Rachel Leach presenter

the Strad RECOMMENDED BY
 CLASSIC **fm**

The Strad Sunday

3–5.30pm – Photography Exhibition
 6pm – Panel Discussion

Olivier Messiaen (1908–92)

Les offrandes oubliées – méditation symphonique (1930)

- 1 TRÈS LENT, DOULOUREUX, PROFONDÉMENT TRISTE
(VERY SLOW, SORROWFUL, DEEPLY SAD)
- 2 VIF, FÉROCE, DÉSESPÉRÉ, HALETANT
(FAST, FEROCIOUS, DESPAIRING, PANTING)
- 3 EXTRÊMEMENT LENT, AVEC UNE GRANDE PITIÉ
ET UN GRAND AMOUR
(EXTREMELY SLOW, WITH GREAT COMPASSION
AND A GREAT LOVE)



PROGRAMME NOTE WRITER

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

Les offrandes oubliées (The Forgotten Offerings) was composed in 1930, the year Messiaen left the Paris Conservatory and took up the post of organist at the church of La Sainte-Trinité. Its first performance announced a new and original voice that would increase in complexity over the next 60 years but would remain unique and instantly recognisable. In contrast to such artists as Beethoven, Berlioz or Stravinsky, who were constantly transforming a huge variety of often contradictory experiences into their music, Messiaen was the most single-minded of composers, declaring that all his music lay at the service of an unquestioning Catholic faith. The sound of his music might change radically, particularly when it began to incorporate birdsong and rhythmic techniques derived from Eastern music, but the core vision dominates from beginning to end.

The three sections of *Les offrandes oubliées* are designed as a meditation on Christ's sacrifice and were originally entitled 'The Cross' (the offering of the title), 'Sin' (which causes mankind to forget this offering) and 'The Eucharist'. The extreme slowness of the outer sections aims to suspend our usual perceptions of forward movement: when matters of eternity are concerned, the passage of time loses all meaning.

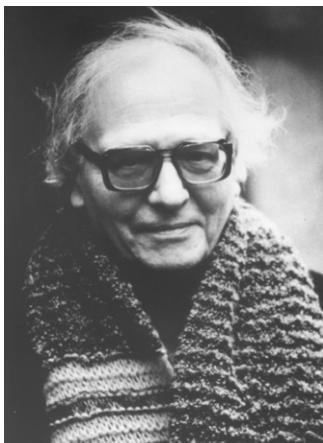
A note the composer wrote later is a typical mixture of the ecstatic and the literal, together with his lifelong association of sound with colour (something he held in common with Scriabin, otherwise a visionary of a very different stamp).

'A number of my works are intended to bring out the theological truths of the Catholic faith. That is the first aspect of my work, the noblest and, doubtless, the most useful and valuable.'

Messiaen on the influence of his Catholic faith

The slow first section is 'a lamentation in groups of uneven duration, cut by long grey and mauve wailings'. The violent central episode is characterised by 'strong final accents, whistling glissando harmonics, incisive calls from the trumpets', while the last section is 'a long, slow phrase from the violins, rising over a carpet of pianissimo chords, with reds, golds, blues (like a distant stained-glass window), lit by muted soloists'. ■

Olivier Messiaen Composer Profile



One of the most significant composers of the 20th century, Messiaen incorporated a wide variety of influences into his musical language, including Gregorian chant, ancient Greek, Medieval western and Hindu rhythms, and birdsong. He was born in Avignon on 10 December 1908 and as a child was encouraged to study music by his scholar father and his mother, the poet Cécile Sauvage. After discovering Debussy's opera *Pelléas and Mélisande* he resolved to become a composer.

He studied at the Paris Conservatoire, where his teachers included Paul Dukas, graduating in 1930 with the first prize in composition, and becoming organist at La Sainte-Trinité in Paris, a post he held until his death.

In 1941, while he was a prisoner of war, he composed the visionary *Quartet for the End of Time*, which, along with the *Turangalîla-Symphonie* of 1946–48, attracted international attention. Many young composers studied musical analysis with Messiaen, Pierre Boulez among them, and adopted aspects of his compositional language. In his finest works Messiaen explored textural contrasts of sound and tone colours, often integrating birdsong and expressing aspects of his devout Catholicism.

He died in Paris on 28 April 1992. ■

Composer Profiles © Andrew Stewart

Béla Bartók Composer Profile



Born in 1881 in Hungary, Bartók began piano lessons with his mother at the age of five. He studied piano and composition at the Royal Academy of Music in Budapest, where he created a number of works that echoed the style of Brahms and Richard Strauss.

After graduating he discovered Austro-Hungarian and Slavic folk music, travelling extensively with his friend Zoltán Kodály and recording countless ethnic songs and dances which began to influence his own compositions.

Kodály also introduced him to the works of Debussy in 1907, the year in which he became Professor of Piano at the Budapest Conservatory.

Bartók established his mature style with such scores as the ballet *The Miraculous Mandarin* and his opera *Duke Bluebeard's Castle*. He revived his career as a concert pianist in 1927 when he gave the premiere of his First Piano Concerto in Mannheim.

Bartók detested the rise of fascism and in October 1940 he quit Budapest and travelled to the US. At first he concentrated on ethno-musicological research, but eventually returned to composition and created a significant group of 'American' works including the Concerto for Orchestra and his Third Piano Concerto.

His character was distinguished by a firm, almost stubborn refusal to compromise or be diverted from his musical instincts by money or position. Throughout his working life, Bartók collected, transcribed and annotated the folk-songs of many countries, a commitment that brought little financial return or recognition but one which he regarded as his most important contribution to music. ■

Béla Bartók (1881–1945)

Violin Concerto No 2 BB 117 (1937–38)

- 1 ALLEGRO NON TROPPO
- 2 ANDANTE TRANQUILLO
- 3 ALLEGRO MOLTO

BAIBA SKRIDE VIOLIN

Bartók's compositions of the 1930s are not noted for an air of compromise. The academic recognition he achieved by the middle of the same decade did nothing to blunt a mind which fed on the challenges offered by exploring and extending tonality. Despite success at home and a steady stream of commissions, nowhere in Europe in this period could be described as easy for those who worked at the frontiers of artistic endeavour, and Bartók came in for his share of opprobrium from the right-wing press. One of the silliest of criticisms was that Bartók's music was the product of 'a bleak and destructive soul'. None of the works composed in any period of Bartók's life would lend credibility to this sort of nonsense, least of all (of the works of the late 1930s) the Second Violin Concerto.

As far as Bartók was concerned, the Second Violin Concerto was, effectively, his only such work for public consumption. It has been placed second since the composer's death in order to avoid confusion with a much earlier work that had never been performed in Bartók's lifetime. This 'first' violin concerto was revived after Bartók's death and given its premiere in 1958. The 'second' concerto was written for the Hungarian violinist Zoltán Székely, between 1937 and 1938 when, amongst other things, Bartók was engaged in writing *Contrasts* for violin, clarinet and piano. It seems that the composer had originally intended to write a series of variations for violin and orchestra, but Székely had insisted on the three movements of the standard concerto.

In the end, both artists had their own way: Székely was presented with a three-movement concerto in accordance with his wishes, but the slow movement is a set of free variations and the finale is a kind of variation fantasy on the opening Allegro non troppo.

As a whole, the musical language of the concerto is more immediately approachable than much of what Bartók wrote in the 1930s, yet this does not prevent moments of extraordinary harmonic ferocity, particularly in the outer movements.

The impression at the opening of the concerto, however, with its pulsing B major chord, is one of folk-inflected lyricism. For all the gentleness of its first entry, the part for the soloist is extraordinarily taxing: both musical tensions and virtuosity reach a climax in and around the cadenza. The relaxed outer sections of the slow movement surround a brief, athletic scherzando break led by the soloist. The broadly developed finale has unconcealed affinities with the first movement, not least in the cut of its opening solo theme, but never does the resemblance lead to pointless repetition; as ever, Bartók looks beyond one range of thematic and harmonic possibilities to discover a set of new ones. ■

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 on the Circle level?



PROGRAMME NOTE WRITER

JAN SMACZNY is the Sir Hamilton Harty Professor of Music at Queen's University, Belfast. A well-known writer and broadcaster, he specialises in the life and works of Dvořák and Czech opera, and has published books on the repertoire of the Prague Provisional Theatre and Dvořák's Cello Concerto.

Artist Focus

Baiba Skride



“Bartók’s Violin Concerto No 2 is one of the most challenging violin concertos ever written, musically and technically for everyone involved. It is also one of the most perfect concertos from the last century: very symmetrical, very well written, extremely beautiful and very exciting to play.

I love to interact with the different parts in the orchestra and every time I play it I feel like I’m embarking on a long, very diverse and fun journey.”

Baiba Skride on Bartók’s Violin Concerto No 2

LSO INTERNATIONAL VIOLIN FESTIVAL: FIND OUT MORE

Get to know the soloists in the LSO International Violin Festival and find out more about their instruments on our website, featuring in-depth profiles, interviews, live-streamed artist conversations and more.

Iso.co.uk/violinfestival

Baiba Skride plays the ‘Ex Baron Feilitzsch’ Stradivarius made in 1734, on loan to her from fellow Latvian violinist Gidon Kremer. The violin is named after a 19th-century Bavarian minister and was previously played by Hugo Heerman. ‘It is a very special instrument, very complex,’ she says, ‘and I love the many different colours it enables me to do – it inspires me every time I play on it!’ Her previous instrument was the 1725 ‘Wilhelmj’ Stradivarius.

Baiba Skride won first prize in the Queen Elisabeth Competition in 2001 with the Tchaikovsky Violin Concerto and since then she has regularly appeared with the world’s leading orchestras. Tonight, however, will be her first time performing with the LSO.

Baiba has played this concerto for a number of seasons, and has previously recorded Bartók’s Sonata for Solo Violin. Baiba’s sister Lauma is also a musician, and they recorded an album of violin-piano duets in 2006. ■

Pyotr Ilyich Tchaikovsky (1840–93)

Symphony No 4 in F minor Op 36 (1877–78)

- 1 ANDANTE SOSTENUTO – MODERATO CON ANIMA
- 2 ANDANTINO IN MODO DI CANZONA
- 3 SCHERZO: ALLEGRO
- 4 FINALE: ALLEGRO CON FUOCO

PROGRAMME NOTE WRITER ANDREW HUTH

EUGENE ONEGIN is a novel-in-verse written by Alexander Pushkin. The title character is the archetypal ‘superfluous man’: young, wealthy and concerned only with trivial matters and the pursuit of a genteel idleness. One of its central themes is the inhumanity of the rigid social conventions that defined Russian society at the time, which both Tchaikovsky and Pushkin famously fell victim to (the former with his torturous love-life, and the latter, who died following a duel). Tchaikovsky’s opera based on the novel was first performed in 1879.

Tchaikovsky’s Fourth Symphony, like his opera *Eugene Onegin*, is closely associated with the great crisis in his life which ended in attempted suicide and mental breakdown. But in fact the symphony is not an expression of the crisis itself, rather it reflects the emotional states that led up to it. It was begun early in 1877, at a time when he was much occupied with teaching duties at the Moscow Conservatoire, and when the first performances of *Swan Lake*, the Second String Quartet and the symphonic poem *Francesca da Rimini* added to his growing reputation. His personal life, though, was spiralling towards disaster as he persisted in the idea that marriage would provide the answer to his terrible loneliness.

At the end of 1876 there began – hesitantly at first – a strange 13-year correspondence with Nadezhda von Meck, another lonely and passionate character, and between the two there developed an emotional intimacy which depended on their never meeting in person. On 13 May 1877 Tchaikovsky wrote to her: ‘I am now absorbed in a symphony which I began to compose as far back as the winter, and which I very much want to dedicate to you because I think you will find in it echoes of your innermost thoughts and feelings’.

The composition of the Fourth Symphony was then well advanced, with the first three movements fully sketched out. By mid-June the finale, too, was fully drafted – but other events interrupted the symphony’s completion. In early May Tchaikovsky was approached by a 28-year-old stranger called Antonina Milyukova, who said she had fallen in love

with him some time earlier when she was a student at the Conservatoire. By a fateful coincidence, this was around the time that he began to consider Pushkin’s *Eugene Onegin* as an operatic subject, and he was tormented by the thought of Onegin’s cruel and cynical rejection of the love offered by the naïve and romantic young girl Tatiana. Tchaikovsky and Antonina Milyukova first met on 1 June and were married just seven weeks later, on 18 July.

For all his protestations to friends, relatives and to Antonina herself, Tchaikovsky found his new wife utterly repugnant, both personally and sexually. Less than three months later, after attempting suicide, he ran away from her, and was taken abroad by his brother Anatoly. It was in Venice and San Remo that the Fourth Symphony was completed in December and January. The first performance took place in Moscow on 22 February under Nikolay Rubinstein. Tchaikovsky was absent, as he was from the more successful St Petersburg premiere later that year.

Composers’ own comments on their music are often unhelpful and misleading, particularly when too much weight is given to casual or self-critical remarks made on the spur of the moment. In the case of the Fourth Symphony, however, Tchaikovsky did do his best to tell Nadezhda von Meck something of what the work might represent: ‘... to you, and only to you, I am able and willing to explain the meaning of both the whole and of the separate movements’.

The introductory fanfare, we learn from this letter, represents Fate, which Tchaikovsky grimly described as ‘the fatal force which prevents our hopes of happiness from being realised, and which watches jealously to see that our bliss and happiness are never complete and unclouded ... it is inescapable and it can never be overcome’. The first movement

Pyotr Ilyich Tchaikovsky

Composer Profile

is based on a contrast between the harsh reality of inevitable fate and passing visions of happiness.

The second movement conveys the melancholy, both sad and pleasant, that comes from recalling the past. The third movement is emotionally more neutral, consisting of 'elusive images which rush past in the imagination when you have drunk a little wine and experience the first stage of intoxication'. As for the finale, 'if within yourself you find no reason for joy, look at others. Get out among the people ... find happiness in the joys of others'.

This was written sometime after the Symphony had been completed, and when Tchaikovsky's frame of mind was very different; and at the end of this letter he tried to minimise its significance, for he realised how commonplace the words were compared with the originality of the musical images he had created. He does reveal, however, a clear progression from interior to exterior, from the self-obsessed first movement, through images of the past and the outer world, to images of 'the people' in the finale – which may very well reflect something of his current admiration for Tolstoy, whose *Anna Karenina* had recently been serialised. When he was composing the Symphony, Tchaikovsky was desperately trying to escape from his own nature and find fulfilment outside his own obsessions, and if he failed miserably in practice, he succeeded remarkably in his music. After the Fourth Symphony and *Eugene Onegin* it would be several years before he would again be able to compose with such overwhelming emotional conviction. ■



Tchaikovsky was born in Kamsko-Votkinsk in the Vyatka province of Russia on 7 May 1840. His father was a mining engineer, his mother of French extraction. In 1848 the family moved to the imperial capital, St Petersburg, where Pyotr was enrolled at the School of Jurisprudence. He overcame his grief at his mother's death in 1854 by composing and performing, and music remained a diversion from his job – as a clerk at the Ministry of Justice – until he enrolled as a full-time student at the St Petersburg Conservatory in 1863. His First Symphony was warmly received at its premiere in St Petersburg in 1868. *Swan Lake*, the first of Tchaikovsky's three great ballet scores, was written in 1876 for Moscow's Bolshoi Theatre. Between 1869 and the year of his death Tchaikovsky composed over 100 songs, cast mainly in the impassioned Romance style and textually preoccupied with the frustration and despair associated with love, conditions that characterised his personal relationships.

Tchaikovsky's hasty decision to marry an almost unknown admirer in 1877 proved a disaster, his homosexuality combining strongly with his sense of entrapment. By now he had completed his Fourth Symphony, was about to finish his opera *Eugene Onegin*, and had attracted the considerable financial and moral support of Nadezhda von Meck, an affluent widow. She helped him through his personal crisis and in 1878 he returned to composition with the Violin Concerto. Tchaikovsky claimed that his Sixth Symphony represented his best work. The mood of crushing despair heard in all but the work's third movement reflected the composer's troubled state of mind. He committed suicide nine days after its premiere on 6 November. ■

Tugan Sokhiev Conductor

'Young, charismatic, and above all an enthusiast, he communicates his love of music with unforced charm.' *The Guardian*



Music Director

Orchestre National du Capitole de Toulouse

Music Director

Deutsches Symphonie-Orchester Berlin

Music Director and Chief Conductor

Bolshoi Theatre

Internationally acclaimed Russian conductor Tugan Sokhiev is Music Director of Orchestre National du Capitole de Toulouse (ONCT) and Deutsches Symphonie-Orchester Berlin. In January 2014 he was appointed Music Director and Chief Conductor of the Bolshoi Theatre in Moscow with immediate effect and is in demand with leading opera houses and orchestras worldwide.

Plans for the 2014/15 season include projects with the Berlin Philharmonic and Philharmonia orchestras, to which he returns each season. He will also conduct many and varied symphonic projects with both DSO Berlin and ONCT, including tours in Europe and Japan. Opera includes *Carmen*, *La bohème* and *Maid of Orleans* at the Bolshoi Theatre and *Betrothal in a Monastery* at Theatre du Capitole, Toulouse.

Recent seasons have included critically acclaimed debuts with the Chicago Symphony, Philadelphia Orchestra, Leipzig Gewandhaus, Vienna and Berlin Philharmonics – where critics hailed him 'Dirigentenwunderwaffe' (miracle conductor) – and European touring with the Philharmonia and Mahler Chamber orchestras. He has toured extensively with ONCT, across Europe, Asia, the UK and South America. He has also appeared as a guest conductor with the Rotterdam Philharmonic, National Philharmonic of Russia, Accademia Nazionale di Santa Cecilia, RAI Turin, La Scala's concert series, Bournemouth Symphony, Orchestra of the Bayerische Staatsoper in Munich, Strasbourg, Montpellier, Swedish Radio Symphony, Vienna Radio Symphony, Frankfurt Radio Symphony, Oslo Philharmonic, Royal Concertgebouw, Munich Philharmonic, Orchestre Philharmonique de Radio France and Orchestre National de France.

Sokhiev made his UK opera debut with *La bohème* for Welsh National Opera in 2002 and the following year made his debut at the Metropolitan Opera Company, New York, conducting the Mariinsky Opera's *Olegin*. He also made a highly acclaimed first visit to the 2004 Aix-en-Provence Festival (*The Love for Three Oranges*), followed by successful revivals in Luxembourg and Teatro Real, Madrid. In 2006 he conducted a much-praised *Boris Godunov* for Houston Grand Opera.

During his collaborations with Toulouse and Berlin he has conducted many critically acclaimed concerts. His performance in the Théâtre des Champs-Élysées with Orchestre National du Capitole resulted in his being named 'Révélation musicale de l'année' by the French Critics' Union in 2005. His discography includes numerous highly acclaimed recordings for Naïve Classique with Toulouse – including Tchaikovsky's Fourth and Fifth Symphonies, Mussorgsky's *Pictures at an Exhibition*, Rachmaninov's *Symphonic Dances*, Prokofiev's *Peter and the Wolf* and most recently Stravinsky's *The Rite of Spring* and *The Firebird*. Sokhiev's first recording with DSO Berlin of Prokofiev's *Ivan the Terrible* starring Olga Borodina was released by SONY Classical in Spring 2014.

Baiba Skride Violin

'It was a typical Skride performance: passionate and risk-taking.'

The Guardian



Baiba Skride's natural approach to her music-making has endeared her to some of today's most important conductors and orchestras worldwide. She is consistently invited for her refreshing interpretations, her sensitivity and delight in the music. The list of prestigious orchestras with whom she has worked include the Berlin Philharmonic, Boston Symphony Orchestra, Sinfonieorchester des Bayerischen Rundfunks, Orchestre de Paris, London Philharmonic, Royal Stockholm Philharmonic, Sydney Symphony and NHK Symphony. Notable conductors she collaborates with include Christoph Eschenbach, Paavo and Neeme Järvi, Andris Nelsons, Yannick Nézet-Séguin, John Storgårds and Mario Venzago.

Following her debut at the BBC Proms with the Oslo Philharmonic and Vasily Petrenko in 2013, performing Szymanowski's Violin Concerto No 1, Skride was immediately re-invited. The following year she performed the Stravinsky Violin Concerto with the BBC Symphony Orchestra and Edward Gardner.

Highlights this season include appearances with the Gewandhausorchester Leipzig/Andris Nelsons, Orchestre Philharmonique de Radio France/Vasily Petrenko, Orchestre de la Suisse Romande/Kazuki Yamada, and Orchestre National de Lyon with Leonard Slatkin, including a concert at the Vienna Konzerthaus. On tour, Baiba will appear with the City of Birmingham Symphony Orchestra in cities such as Madrid, Vienna, Zagreb, Toulouse and Stuttgart.

In the US Baiba makes her much-anticipated return to the Boston Symphony Orchestra to perform Gubaidulina's *Offertorium*, playing on the violin for which the concerto was originally written. She also makes return appearances with the St Paul Chamber Orchestra/John Storgårds and Utah Symphony/Thierry Fischer. Further afield, she appears with the National Symphony Orchestra Taiwan and makes her debut with the Shanghai Symphony. Chamber music highlights include performances at the Schubertiade Schwarzenberg with Sol Gabetta and Bertrand Chamayou and duo recitals with her sister, pianist Lauma Skride, at the Concertgebouw Amsterdam,

Maastricht and Eindhoven. In the summer, she tours with Alban Gerhardt and Brett Dean in a quintet, including performances at Wigmore Hall, Bad Kissingen and Festspiele Mecklenburg-Vorpommern.

Skride recently released her fourth disc for Orfeo, featuring the Szymanowski concertos with the Oslo Philharmonic/Petrenko, as well as the Szymanowski *Mythes* with Lauma Skride. Previous recordings include a Schumann disc with the Danish National Symphony/Storgårds, the Stravinsky and Frank Martin Violin Concertos with the BBC National Orchestra of Wales/Fischer, a Brahms CD box with the Stockholm Philharmonic/Oramo, a Tchaikovsky CD with the City of Birmingham Symphony Orchestra/Nelsons and a duo disc with her sister (Schubert, Beethoven, Ravel).

Skride was born into a musical family in Riga, Latvia where she began her studies, transferring in 1995 to the Conservatory of Music and Theatre in Rostock. In 2001 she was awarded first prize in the Queen Elisabeth Competition.

Since November 2010 Skride has played the Stradivarius 'Ex Baron Feilitzsch' violin (1734), which is generously on loan to her from Gidon Kremer.

London Symphony Orchestra On stage

FIRST VIOLINS

Roman Simovic *Leader*
Carmine Lauri
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Elizabeth Pigram
Claire Parfitt
Harriet Rayfield
Colin Renwick
Ian Rhodes
Sylvain Vasseur
David Worswick
Hilary Jane Parker
Erzsebet Racz

SECOND VIOLINS

David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
Richard Blayden
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Paul Robson
Agata Policinska
Malocco
Ingrid Button

VIOLAS

Paul Silverthorne
Malcolm Johnstone
German Clavijo
Anna Green
Julia O'Riordan
Robert Turner
Heather Wallington
Jonathan Welch
Elizabeth Butler
Fiona Dalglish
Caroline O'Neill
Martin Schaefer

CELLOS

Rebecca Gilliver
Minat Lyons
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Penny Driver
Hilary Jones
Amanda Truelove
David Bucknall
Joanne Cole

DOUBLE BASSES

Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Jani Pensola
Marco Behtash
Hugh Sparrow
Simo Väisänen

FLUTES

Adam Walker
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Olivier Stankiewicz
Ruth Contractor

COR ANGLAIS

Maxwell Spiers

CLARINETS

Chris Richards
Jane Calderbank

BASS CLARINET

Lorenzo Iosco

BASSOONS

Rachel Gough
Joost Bostdijk

CONTRA BASSOON

Dominic Morgan

HORNS

Timothy Jones
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Alex Wide

TRUMPETS

Nicholas Betts
Gerald Ruddock
Joe Sharp

TROMBONES

Peter Moore
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
David Jackson
Antoine Bedewi

HARP

Bryn Lewis

CELESTE

Elizabeth Burley

Your views Inbox



Hiromi Tagoh A magnificent performance from @GilShaham and @londonsymphony. So beautiful, graceful and energetic. And they looked completely effortless.
on the LSO with Osmo Vänskä and Gil Shaham (12 April)



Paul Davidson Barnstorming performance of #Shostakovich 6 by @londonsymphony and Osmo Vänskä. Whirlwind finale one breathless sweep to the finish.
on the LSO with Osmo Vänskä and Gil Shaham (12 April)



Matt Green Absolutely blown away by Leonidas Kavakos' Shostakovich with @londonsymphony last night. What a way to kick start the Violin Festival!!
on the LSO with Gianandrea Noseda (8 April)

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

Taking part in the rehearsals for this concert were Monika Chmielewska*, Lourenço Sampaio* and Felix Lashmar.

*Also performing in the concert

**London Symphony Orchestra
Barbican
Silk Street
London
EC2Y 8DS**

Registered charity in England No 232391

Details in this publication were correct at time of going to press.

Editor

Edward Appleyard
edward.appleyard@lso.co.uk

Photography

Igor Emmerich, Kevin Leighton,
Bill Robinson, Alberto Venzago

Print Cantate 020 3651 1690

Advertising Cabbell Ltd 020 3603 7937