London’s Symphony Orchestra

Sunday 6 December 2015 7pm
Barbican Hall

James Moriarty * Windows (world premiere)
Mozart Piano Concerto No 9
INTERVAL
Bruckner Symphony No 4

Daniel Harding conductor
Maria João Pires piano

Concert finishes approx 9.30pm
Tonight’s performance is in memory of Lord Moser

* An LSO Panufnik Composers Scheme commission supported by the Helen Hamlyn Trust
Welcome
Kathryn McDowell

Welcome to this evening’s concert with LSO Principal Guest Conductor Daniel Harding, beginning a three-part exploration of Bruckner’s monumental symphonies, starting with the Fourth, the ‘Romantic’, which was the first to bring the composer widespread critical acclaim. In the first half, we are delighted to be joined by Maria João Pires, a pianist who shares a long history with the LSO, and who performs Mozart’s Piano Concerto No 9 in E-flat major K271.

Opening the programme is the world premiere of Windows by James Moriarty, an LSO Panufnik Composers Scheme commission, which gives young composers the opportunity to develop their skills writing for a full symphony orchestra. Sincere thanks to the Helen Hamlyn Trust for its sustained support of the scheme.

Tonight we celebrate the life of Lord Moser, an extraordinarily gifted man whose contribution to our national life was outstanding. As chairman of the LSO Education Advisory Committee for nearly 20 years, Lord Moser was an invaluable adviser and friend to the LSO, who contributed greatly to the development of LSO Discovery and LSO St Luke’s. A tribute by Baroness Blackstone is included on page three.

I hope you enjoy the concert and can join us again on Wednesday 16 December when Daniel Harding and Maria João Pires return for Beethoven’s Piano Concerto No 3 and Bruckner’s Symphony No 9.

Kathryn McDowell CBE DL
Managing Director

Living Music
In Brief

LSO LIVE NOMINATED FOR ICMA AWARDS

Two recent LSO Live releases – Schumann’s Das Paradies und die Peri conducted by Sir Simon Rattle, and Sir Peter Maxwell Davies’ Symphony No 10 and Sir Andrzej Panufnik’s Symphony No 10 conducted by Sir Antonio Pappano – have been nominated for the International Classical Music Awards 2016. The winners will be announced on 20 January.

icma-info.com

APPLICATIONS OPEN FOR THE 2016 PANUFNIK COMPOSERS SCHEME

The Panufnik Composers Scheme is an exciting initiative offering six emerging composers each year the opportunity to write for and try out their pieces with the London Symphony Orchestra at a workshop at LSO St Luke’s. We are now accepting applications for the 2016 scheme. The programme begins in February 2016 and culminates with the public workshop in April 2017. The scheme is generously supported by the Helen Hamlyn Trust.

lso.co.uk/composing

A WARM WELCOME TO TONIGHT’S GROUPS

The LSO offers great benefits for groups of 10+. At tonight’s concert we are delighted to welcome:
Faversham Music Club
Gerrards Cross Community Association
Maria Lopes & Friends

lso.co.uk/groups
Claus Moser was introduced to music in his childhood in Berlin. Growing up in a musical family he went to concerts and operas, had piano lessons and listened to his parents and their friends playing classical music in the 1920s and 1930s. His passion for music was established early in his life and stayed with him until he died in September. He became a gifted amateur pianist, playing in concerts for charity. On one such occasion at St John’s, Smith Square, 20 years ago, when he played a Mozart piano concerto, the then young conductor was none other than Daniel Harding, who is conducting tonight’s concert.

For many years he contributed to a wide range of organisations associated with the musical life of this country. He was a trustee of the Royal Opera House, becoming the Chairman of its board from 1974 to 1987. He was immensely knowledgeable about the opera repertoire and the contributions of leading conductors and singers, as well as leading board discussions on complex management and financial issues. Amongst the many musical organisations he supported were Wigmore Hall, where he was a regular concertgoer, the Oxford Chamber Music Festival as Chairman of the Patrons and the Menuhin School as a Governor.

Claus Moser was aware of the need to promote music education, and indeed education in the arts more generally. He spoke with great conviction on this subject in the House of Lords and elsewhere. As a trustee of the Hamlyn Foundation, he encouraged grants to organisations devoted to it and was the moving spirit behind a programme called Musical Futures. Its work showed that pupils were more likely to be involved in music-making if they could choose the kind of music they enjoyed. Across the country, music-making in secondary schools has been reinvigorated through Musical Futures and it was Claus who inspired it.

For nearly 20 years he chaired the LSO Education Advisory Committee, guiding the development of the Orchestra’s education and community programme and, in particular, the creation of LSO St Luke’s, the home of LSO Discovery. He was a passionate advocate of its work and saw it as an important part of this great orchestra’s role in our musical life. Both as a close friend and former Minister for the Arts, I am delighted that tonight’s concert is dedicated to Claus Moser in acknowledgement of his extraordinary contribution to the cultural life of the nation.

Baroness Blackstone
Chairman, British Library and long-standing colleague and friend of Lord Moser
James Moriarty (b 1993)

Windows (World Premiere) (2015)

Each year, two composers from the LSO Panufnik Composers Scheme’s intake are selected to write a piece for the LSO and, in 2013, James Moriarty was chosen to compose a five-minute orchestral work to be premiered at the Barbican tonight. With such a huge orchestral canvas at his disposal and a relatively short time-frame to fill, Moriarty alighted on the idea of a musical snapshot – a ‘window’ onto another work. Windows imagines itself as looking into a longer piece that does not exist, but could be envisaged, as Moriarty explains:

‘Looking through a window one is able to scrutinise the view. You can observe both tiny, fascinating details and broad panoramas. The ability to do both is perhaps the result of the window’s framing of the scene: you can only imagine what might be beyond this scene, and that makes your own view of it all the more special. I have always loved looking out of the window. This piece attempts to create a musical equivalent for that experience.’

The scene from Moriarty’s window is, like much of his music, one which shifts between the expansive and the intimate. Tiny fragments reveal themselves to be part of much bigger vistas, just as large, sweeping expanses begin to break down over the course of the work into isolated moments. Imagine Alfred Hitchcock’s camera, panning inwards from a busy street scene, locating a single window and zooming upwards and inwards to reveal the inhabitants within: Windows has the same voyeuristic effect on its listeners, as we are drawn inexorably into its panoramic techniques.

Written initially as a series of fragments for each section of the orchestra, these layers were then divided and distributed across the score to create, in Moriarty’s words, ‘a musical mosaic in which every element interacted with every other, whilst retaining its own identity.’ This layering effect sees all of the materials stratified through their orchestration: the woodwind only ever play together, the strings only ever play together, and the horns, tuba, timpani, and bass drum only ever play with the double basses, to name a few examples. ‘These materials are constantly developing, emerging and receding to steal the scene, only to give it away again.’ Just as our gaze shifts from one part of the scene to another, so our ears shift from place to place too – listen, for instance, as the eerie opening chords in the woodwinds hand over to the strings and back again, creating a vista that is constantly moving and changing before our eyes/ears.

Commission supported by the Helen Hamlyn Trust as part of the LSO Panufnik Composers Scheme

PANUFNIK COMPOSERS WORKSHOP 2016
Fri 11 Mar 2016 10am–6pm

Witness a pivotal point in the process of putting together a new work as the LSO works with the latest group of Panufnik Composers, under the guidance of composer Colin Matthews and conductor François-Xavier Roth.

To book your free tickets, call the Barbican Box Office on 020 7638 8891.
James Moriarty
Composer Profile

Born and raised in London, James Moriarty was just 19 years old when he was accepted onto the LSO Panufnik Composers Scheme. Moriarty’s music has earned him the prestigious Eric Coates prize for composition (for Windows) and has been performed by the London Chamber Orchestra, and a variety of bespoke ensembles, at venues as diverse as LSO St Luke’s, Cadogan Hall, The Forge, The Thinktank Planetarium and the Rag Factory.

This diversity is reflected in his music, which oscillates between traditional classicism and a fondness for the more unusual – occasionally revealing his interest in electronic dance genres such as dubstep, jungle and deep house. Moriarty cites the likes of Sibelius, Ravel, Brahms and Kurtág as some of his strongest influences, something that is abundantly clear in the richness and structural integrity of his full orchestral scores, knitted together with detail and precision.

But there is an intimacy to his music too, and a love for ensemble performance, which stems from his passion for jazz and is evident in his growing involvement with community outreach work.

For Moriarty, bringing new music to new people is much more than just a box-ticking exercise: working with the community has helped to influence his own work too, encouraging him to think about the role of the performer in a different way. ‘I actively want people to enjoy playing my music’, he says. ‘Even when it’s difficult, I want it to be rewarding. I try to write parts that the orchestra can interact with as performers, rather than simply as executors. ‘This same approach to inclusivity has also freed up his ideas about consonance and dissonance, such that his music prioritises harmonic expressivity over and above a desire for complexity for its own sake. ‘I hope’, says Moriarty, ‘simply that my music encourages people to listen to sounds afresh.’
Wolfgang Amadeus Mozart (1756–91)
Piano Concerto No 9 in E-flat major K271 (1777)

1 ALLEGRO
2 ANDANTINO
3 RONDEAU: PRESTO

MARIA JOÃO PIRES PIANO

It is easy to imagine all of Mozart’s piano concertos as having been written for himself to perform: he was famed as a dexterous child prodigy, and his playing as an adult was noted in addition for its feeling and delicacy. K271 was indeed a work that he performed on occasion, yet it was actually composed for an amateur, one Victoire Jenamy, daughter of Jean Georges Noverre, a ballet master at the Imperial Court whom Mozart had befriended on a visit to Vienna in 1773. She is known to have performed a concerto in public not long before then (‘with much artistry and ease’, according to one newspaper report) and when she visited Salzburg in late 1776 or early 1777 this confident and jokey concerto, composed in January and the first of the great sequence of piano concertos with which Mozart brought the genre to maturity, seems to have been the result.

Each of the three movements provides an unusual talking-point. That the soloist appears right at the start of the first movement, instead of following the more normal practice of waiting until after a long orchestral opening, may not seem such an extraordinary thing were it not that Mozart did not repeat it in any other concerto, and that it is hard to think of similar examples by anyone else before Beethoven’s Fourth Piano Concerto some 20 years later. After this cheeky initial gambit the piano steps aside and leaves the orchestra to present the opening paragraphs in customary fashion, but when it re-enters it is with another original stroke – a long, high trill – that it slips back in with a polite ‘excuse me’.

The Andantino is a truly Mozartian movement, the first one in his concertos to be in a minor key and full of the sombre hues and profound feeling that are rarely far from the surface even in the composer’s most optimistic music. Its strong kinship with the passionate expressiveness of opera is made clear by frequent passages imitating vocal recitative.

The finale is a movement of great playfulness, no more apparent than when the fun and games break off for an extended passage in the style of a courtly minuet. The effect is at first gently humorous (is it an allusion to the ballet master Noverre’s profession?), yet it quickly establishes a grace and charm of its own, so that when the soloist leads the music back to the bustling main theme and a buoyant conclusion, it comes almost as a surprise.

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?

WHAT DOES THE ‘K’ STAND FOR?
The letter ‘K’ that precedes the work number on Mozart pieces refers to Ludwig von Köchel – the first person to attempt a full catalogue of all of Mozart’s works, albeit nearly a century after Mozart’s death. Called the Köchel Catalogue, it chronologically lists his entire output that has been discovered. Various people have updated it since Köchel’s death when new works have appeared, notably Alfred Einstein who some claim is a distant cousin of the physicist Albert.

PROGRAMME NOTE WRITER
LINDSAY KEMP is a senior producer for BBC Radio 3, including programming lunchtime concerts at Wigmore Hall and LSO St Luke’s, Artistic Director of the London Festival of Baroque Music and a regular contributor to Gramophone magazine.
Wolfgang Amadeus Mozart
Composer Profile

Born in Salzburg in 1756, Mozart began to pick out tunes on his father's keyboard before his fourth birthday. His first compositions were written down in early 1761; later that year, he performed in public for the first time at the University of Salzburg. Mozart’s ambitious father, Leopold, court composer and Vice-Kapellmeister to the Prince-Archbishop of Salzburg, recognised the money-making potential of his precocious son, embarking on a series of tours to the major courts and capital cities of Europe.

In 1777 Wolfgang, now 21 and frustrated with life as a musician-in-service at Salzburg, left home, visiting the court at Mannheim on the way to Paris. The Parisian public gave the former child prodigy a lukewarm reception, and he struggled to make money by teaching and composing new pieces for wealthy patrons. A failed love affair and the death of his mother prompted Mozart to return to Salzburg, where he accepted the post of Court and Cathedral Organist.

In 1780 he was commissioned to write an opera, Idomeneo, for the Bavarian court in Munich, where he was treated with great respect. However, the servility demanded by his Salzburg employer finally provoked Mozart to resign in 1781 and move to Vienna in search of a more suitable position, fame and fortune. In the last decade of his life, he produced a series of masterpieces in all the principal genres of music, including the operas The Marriage of Figaro (1785), Don Giovanni (1787), Cosi fan tutte and The Magic Flute, the Symphonies Nos 40 and 41 (‘Jupiter’), a series of sublime piano concertos, a clarinet quintet and the Requiem, left incomplete at his death on 5 December 1791.

Anton Bruckner
Composer Profile

Anton Bruckner was born in Ansfelden, near Linz, on 4 September 1824, the eldest of five surviving children. He was taught music by his schoolmaster father and later by his godfather. After his father’s death, the boy became a chorister at St Florian, an Augustinian monastery to the south-east of Linz. He later moved to the Upper Austrian capital to study as a teacher and eventually returned to teach at St Florian.

Self-doubt and lack of confidence troubled the talented young musician, who reluctantly auditioned for, and was appointed to, the post of organist at Linz Cathedral. His composition skills were reinforced by prolonged private study of harmony and strict counterpoint, although he still felt ill-prepared to write symphonic works. In 1868 he became professor of harmony, counterpoint and organ at the Vienna Conservatory, and slowly developed his reputation as an outstanding symphonist. Although wounded by adverse criticism, the devoutly religious, deeply insecure Bruckner addressed issues of human existence and the mystery of creation within his nine monumental symphonies. He died in Vienna on 11 October 1896.

Composer Profiles © Andrew Stewart
Anton Bruckner (1824–96)

Symphony No 4 in E-flat Major (1874, second version of 1877/8 Nowak edition, published 1953, with 1880 Finale)

1 BEWEGT, NICHT ZU SCHNELL
2 ANDANTE, QUASI ALLEGRETTO
3 SCHERZO: BEWEGT – TRIO: NICHT ZU SCHNELL
4 FINALE: BEWEGT, DOCH NICHT ZU SCHNELL

The epithet ‘Romantic’ is Bruckner’s own, and although they may seem like programmatic wisdom after the event, the charming descriptions he gave to each of the movements of his Fourth Symphony while engaged on his several revisions of the work make quite clear what kind of Romanticism this is.

The programme is of medieval towns flanked by enchanted woodland, knights and huntsmen, noonday dancing in forest clearings: such is the substance of that amiable early Romantic painter Schinkel rather than his awe-inducing contemporary Caspar David Friedrich (note that the heyday of both artists came nearly half a century before Bruckner began work on the Fourth Symphony in 1874).

In other words, the moodier imaginings and the fantastical subjectivity of the artist we think of as the archetypal Romantic are nowhere in sight.

Not that the long-discredited image of Bruckner the simple, unsophisticated countryman has anything to do with the essence of the Fourth Symphony. His record of nature, dominated in every movement by the sound of the horn, is often expressed in clean, bright colours and straightforward progressions; those well-meaning but conventionally minded colleagues Franz Schalk and Ferdinand Loewe were wrong to clothe Bruckner’s thought in darker, more Wagnerian hues when they made revisions to the work in the late 1880s. But there are times, too, when a paler cast of thought registers in an altogether more complex use of harmony: this, if anything, comes closer to our image of a ‘Romantic’ symphony. The tension between the two is sustained successfully for the first time in Bruckner’s work, and that is surely why he took so long to shape it to his liking. That done, the path was clear for the kind of symphony he now knew he wanted to write; only the genesis of the Eighth was to cause anything like the same trouble.

After the first draft of 1874, Bruckner revised the Fourth Symphony in 1877–8, providing a new scherzo and finale along with the picturesque programme; the ‘Popular Festival’ title he gave the fourth movement is obviously quite inappropriate to the titanic spirit of the re-thought finale from 1880. That year also saw the successful Vienna premiere under Hans Richter. In 1886 Bruckner made a number of relatively minor modifications for a New York performance conducted by Anton Seidl. It is Nowak’s publication of this version that Daniel Harding has chosen to perform.

**FIRST MOVEMENT**

The easy luminosity of Bruckner’s un-improvable orchestration shines out in the symphony’s opening. The string mists that usher in the magical horn call, like many a Brucknerian beginning, owe much to the inspiration of Beethoven’s Ninth Symphony; but the key is major, not minor, for the first time in Bruckner’s output, and the stillness is effortlessly held over 35 bars before the faintest hint of a crescendo. As the light grows, a new figure emerges – first ascending, then descending – in Bruckner’s favourite rhythmic pattern of two notes in a common-time bar followed by a group of three; it comes in useful as a dominant force later, en route to the inspired chorale climax of the development. So useful, in fact, that only when we hear the initial horn call blazing out in full E-flat major glory in the movement’s coda for the first time do we realise that Bruckner the master has saved the trump card until the last, breathtaking minute.
By way of rustic repose after the first powerful orchestral statements, the second subject group enters on strings alone – surprisingly in D-flat major – with a simple pattern on violins that Bruckner referred to as the chirping of a forest tom-tit, with the nature-lover’s response countering in the viola melody; that, at least, was no programmatic afterthought. These forest murmurs, soon tempered by experience, provide the atmospheric food for reflection between the movement’s shining glories.

SECOND MOVEMENT
Bruckner’s Andante looks simple on paper but proves no less the fruit of subtle thought: a restrained parade of elementary C minor funeral march (tenderly voiced at first by cellos and ripe for increasingly assertive major-key transformations in development and coda), chorale for strings (straightforwardly presented only once, in the exposition) and the striking contrast of a long, tonally restless melody for violas with pizzicato accompaniment.

THIRD MOVEMENT
Confined here to the role of eloquent observers, the horns again take centre stage in the scherzo, their simple hunting-call (again, note, in that mixed rhythm of two notes and a group of three) suddenly amazing us at the climax by resounding in a foreign key – though answering trumpets hold doggedly to the movement’s home key of B-flat major. Developments shadow another, reflective treatment of the rhythmic pattern on strings; the trio is pure, bucolic repose – though, again, not as simple as its flowing oboe and clarinet song at first suggests.

FINALE
Nowhere does the mature Bruckner strike out on his own to challenge our received notion of symphonic form more than in his finales. The Fourth’s remains something of a prototype for more perfectly proportioned edifices to come, though it operates in the same way as a kind of crystallisation of the work’s essence rather than the action-packed, rhetorical summing-up that is the provenance of the more conventional ‘Romantic’ symphony.

No advocate of the composer has put it better than the fine symphonist Robert Simpson when he wrote that ‘a Bruckner symphony is, so to speak, an archaeological ‘dig’. The first three movements are like layers removed, revealing the city below, the finale’. Simpson finds fault with the commonplaces and bad timing of this finale’s more reflective subject-matter, and it’s hard not to agree. Yet the bedrock of towering orchestral unisons – reached by way of rhythmic reminders, patterns shared with first movement and scherzo – is undeniably more overwhelming than anything that has gone before, and however lost we may feel in the voids between the masses, the coda sets everything right by surpassing even the symphony’s opening in the radiance and breadth with which it unfurls its fanfare.

BRUCKNER on LSO LIVE
Discover Bruckner’s Symphonies Nos 4, 6 and 9 on LSO Live, including Bernard Haitink’s recently released version of the Ninth, named Album of the Week in The Sunday Times and Editor’s Choice in Gramophone.

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MORE BRUCKNER IN 2015/16
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Bruckner Symphony No 8

Sir Simon Rattle conductor
Pierre-Laurent Aimard piano

Sun 8 May 2016 7pm
Mozart Piano Concerto No 20
Bruckner Symphony No 3

Daniel Harding conductor
Leif Ove Andsnes piano

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Daniel Harding
Conductor

Born in Oxford, Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berlin Philharmonic and made his debut with the orchestra at the 1996 Berlin Festival.

From September 2016 he will become the Music Director of the Orchestre de Paris and will continue to carry out his roles as Music Director of the Swedish Radio Symphony Orchestra, Principal Guest Conductor of the London Symphony Orchestra and Music Partner of the New Japan Philharmonic. He is Artistic Director of the Ohga Hall in Karuizawa, Japan and was recently honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra. His previous positions include Principal Conductor and Music Director of the MCO (2003–11), Principal Conductor of the Trondheim Symphony (1997–2000), Principal Guest Conductor of Sweden’s Norrköping Symphony (1997–2003) and Music Director of the Deutsche Kammerphilharmonie Bremen (1997–2003).

He is a regular visitor to the Vienna Philharmonic, Dresden Staatskapelle, Royal Concertgebouw, the Bavarian Radio, Leipzig Gewandhaus and the Orchestra Filarmonica della Scala. Other guest conducting engagements have included the Berlin Philharmonic, Munich Philharmonic, Orchestre National de Lyon, Oslo Philharmonic, London Philharmonic, Royal Stockholm Philharmonic, Santa Cecilia Orchestra of Rome, Orchestra of the Age of Enlightenment, Rotterdam Philharmonic, Frankfurt Radio Orchestras and the Orchestre des Champs-Elysées. US orchestras he has performed with include the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic and Chicago Symphony Orchestra.

His operatic experience includes Strauss’ *Ariadne auf Naxos*, Mozart’s *Don Giovanni* and *The Marriage of Figaro* at the Salzburg Festival with the Vienna Philharmonic, Britten’s *The Turn of the Screw* and Berg’s *Wozzeck* at the Royal Opera House, Covent Garden, Mozart’s *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Munich, Mozart’s *The Magic Flute* at the Wiener Festwochen and Berg’s *Wozzeck* at the Theater an der Wien. Recent and future guest engagements include the world premiere of Olga Neuwirth’s *Masaot/Clocks Without Hands* with the Vienna Philharmonic Orchestra in Vienna, Cologne and Luxembourg; a European tour with the Royal Concertgebouw Orchestra; and a return to the US to conduct the Los Angeles Philharmonic.

His recent recordings for Deutsche Grammophon, Mahler’s Symphony No 10 with the Vienna Philharmonic Orchestra, and Orff’s *Carmina Burana* with the Bavarian Radio Symphony Orchestra, have both won widespread critical acclaim. For Virgin/EMI he has recorded Mahler’s Symphony No 4 with the Mahler Chamber Orchestra; Brahms’ Symphonies Nos 3 and 4 with the Deutsche Kammerphilharmonie Bremen; Britten’s *Billy Budd* with the London Symphony Orchestra (winner of a Grammy Award for best opera recording); Mozart’s *Don Giovanni* and Britten’s *The Turn of the Screw* both with the Mahler Chamber Orchestra; works by Lutosławski with Solveig Kringelborn and the Norwegian Chamber Orchestra; and works by Britten with Ian Bostridge and the Britten Sinfonia.

In 2002 he was awarded the title Chevalier de l’Ordre des Arts et des Lettres by the French Government and in 2012 he was elected a member of The Royal Swedish Academy of Music.
Maria João Pires
Piano

One of the finest musicians of her generation, Maria João Pires continues to transfix audiences with the spotless integrity, eloquence, and vitality of her art. She was born in 1944 in Lisbon and gave her first public performance in 1948.

Since 1970 she has dedicated herself to reflecting on the influence of art on life, community, and education, and in trying to develop new ways of implementing pedagogic theories within society. In the last ten years she has held many workshops with students from all round the world, and has taken her philosophy and teaching to Japan, Brazil, Portugal, France and Switzerland.

More recently she joined the teaching faculty of the Queen Elisabeth Music Chapel in Belgium where she is working with a group of highly gifted young pianists, and together under the impetus of Maria João Pires they have initiated the ‘Partitura Project’. The aim of this project is to create an altruistic dynamic between artists of different generations and to offer an alternative in a world too often focused on competitiveness. Hand in hand with this project is the project ‘Equinox’, also headed by Maria João, which is a social programme for young disadvantaged children between the ages of six and 14 years who are being helped through choral singing. Both projects are integrated under the Queen Elisabeth Music Chapel umbrella.

In the 2015/16 season Maria João performs with the Deutsche Kammerphilharmonie (on tour, conducted by Trevor Pinnock), Tonkünstlerorchester, Leipzig Gewandhausorchester, London Symphony Orchestra (on tour, conducted by Daniel Harding), San Francisco Symphony, Montreal Symphony Orchestra and Swedish Radio Symphony Orchestra. She continues chamber music performances with Antonio Meneses and Augustin Dumay. Recitals as part of the Partitura Project include performances throughout Europe, in Canada and Japan.

Maria João has a large and varied discography including solo, chamber music and orchestral repertoire. Recent recordings include Beethoven’s Piano Concertos 3 and 4 with the Swedish Radio Symphony Orchestra and Daniel Harding on Onyx. For her 70th birthday in summer 2014, Erato re-released many of her recordings from the 1970s and 1980s, and Deutsche Grammophon also released a box set of her complete solo recordings for them.
London Symphony Orchestra
On stage

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**LSO STRING EXPERIENCE SCHEME**
The Scheme is supported by Help Musicians UK
The Lefever Award
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The Idlewild Trust

The 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.

Your views
Inbox

**Adrián Ronda** @londonsymphony It was one of the best concerts of my life! Great orchestra, amazing Manfred Honeck.
on the LSO with Manfred Honeck & Hélène Grimaud on 19 November 2015

**Josephine d’Or** Thank you @LondonSymphony & @HélèneGrimaud for a fantastic Ravel concerto & a rousing, searing Dvořák symphony tonight @barbican #London on the LSO with Manfred Honeck & Hélène Grimaud on 19 November 2015

**Nat Gorohova** LSO on fire tonight!!! @londonsymphony Dvořák sounded amazing! Bravo!
on the LSO with Manfred Honeck & Hélène Grimaud on 19 November 2015

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