

Sunday 24 September

LSO ON TRACK

LSO DISCOVERY LSO ON TRACK

Elgar

Extracts from Variations on an Original Theme, 'Enigma' arr Gareth Glyn

Stravinsky

Extracts from 'The Rite of Spring' arr Gareth Glyn

Sir Simon Rattle conductor
Niklas Hoffmann rehearsal conductor
LSO On Track Young Musicians
Guildhall School Musicians
London Symphony Orchestra

Concert ends approx 1pm

INTRODUCTION *from* LSO Discovery

Welcome to this concert with musicians from the London Symphony Orchestra and Guildhall School playing side-by-side with young musicians from East London.

Sir Simon Rattle champions the power of the orchestra and classical music to everyone, and particularly to young people. Central also to the LSO's mission, it is important that young people share the stage with the Orchestra during our *This is Rattle* celebrations.

An orchestra is at its best when everyone in it plays their own part as well as they possibly can. The young musicians here today have rehearsed with LSO musicians over recent weeks; their hard work learning their instruments with their teachers, preparing this music, getting to know and listening to each other, has led to this shared performance.

The two pieces being performed are among Sir Simon's favourites and contain some of the most emotional, fun, and exhilarating music an orchestra can play; and you will see everyone on stage - including the conductor - working hard to bring the music to life. We hope you enjoy it!

Edward Elgar Extracts from Variations on an Original Theme, 'Enigma' Op 36

arr Gareth Glyn / 1898-99 / note by Sarah Breedon

- 1 **Enigma: Andante**
- 2 **GRS: Allegro di molto**
- 3 **Nimrod: Adagio**

Elgar became such a popular composer (and still is) that it is difficult to believe that he started out as a struggling tunesmith, scraping a living through freelance teaching and organ gigs. It helped when he married a former pupil, the wealthy Alice Roberts, and in fact it was Alice we have to thank for the **Variations** being written at all. After a hard day at the teaching 'chalk face', Elgar was tinkering around on the piano. Alice expressed pleasure at a little tune that Elgar barely noticed himself, which went on to become the theme for the **Variations**. The piece became his first best seller, sealing his reputation, and is still counted amongst the nation's top favourite classical pieces today (currently at Number 4 in the Classic FM charts).

Elgar was loyal to old friends who had seen him through the tough days and *Variations* was his tribute to them. Each movement is attributed to one of these friends, the main theme adapted to incorporate their characteristic in musical form, such as hammy acting or a stammer

(all done in affection), or something closely associated with them. Not originally entitled 'Enigma', Elgar muddied the waters by adding the word to the score, causing all sorts of speculation, plus the **Variations** are given encrypted titles, like 'GRS', but it has long been understood who is represented by each of the **Variations**.

The '**Enigma**' theme itself is quite thoughtful and introspective but also Elgar's musical copyright signature: his name easily fits into the opening phrase. (Elgar's own **Variation** is the final one and not performed today.)

GRS represents George Sinclair who was a fellow organist. This rumbustious **Variation** actually represents Sinclair's beloved bulldog Dan who loved to gambol down the river bank, often falling in the River Wye. Listen out for Dan's triumphant bark that he would let out once he'd scabbled out of the water.

Nimrod personifies Augustus J Jaeger, a music publisher who was Elgar's good friend and mentor, who encouraged him with his writing endeavours during the dark days. The word 'Nimrod' features in the Old Testament as 'a mighty hunter' and 'Jaeger' is the German for hunter,

hence the title. 'Nimrod' is by far the most famous movement. It is often played as a single work at funeral services and is always performed at the Cenotaph for Remembrance Sunday. Its lush harmonies combined with the plaintive theme are very moving. However, it has a more celebratory history with the LSO, as Gareth's arrangement you are hearing today is based on the multi-ability one he was responsible for, performed at the opening of the London 2012 Olympics. Quite an occasion! □

▽ LSO On Track performing in the Opening Ceremony of the London 2012 Olympic Games



Igor Stravinsky Extracts from 'The Rite of Spring' arr Gareth Glyn / 1913 / note by Sarah Breeden

That the premiere of *The Rite of Spring* caused a riot has become the stuff of legends.

More recent debate suggests that the Parisian audience had come spoiling for a fight and expected to see something quite shocking: a performance by the outrageous Ballet Russes with its innovative young choreographer Nijinsky who had rocked the audience with *Petrushka* the year before, and composed by that 'northern savage', the Russian Stravinsky. Either way, it is perfectly understandable that the ballet would cause a sensation, with its earthy subject matter – a pagan fertility rite, the climax of which is a young sacrificial victim's dance-to-death – and early 20th-century ears not used to hearing such violent rhythms and the quite bonkers harmonies of Stravinsky's score. He was certainly at the cutting edge of music and *The Rite* is one of the most influential pieces of modern music.

The concept for *The Rite* was Stravinsky's and centres around rituals celebrating the coming of spring: 'What I was trying to convey in *The Rite*', Stravinsky said, 'was the surge of spring, the magnificent upsurge of nature reborn'. He added that the season in his native Russia 'seemed to begin in an hour and was like the whole earth cracking'.

A truly evocative image that is echoed throughout the piece.

The complexity of the score leads us to wonder how difficult it would be to arrange extracts for a multi-ability orchestra, accommodating players from experienced learners to professional musicians, a task hard enough for less intricate music.

—
The season ... 'seemed to begin in an hour
and was like the whole earth cracking'
—

Gareth Glyn has been arranging for LSO On Track for some years now and *The Rite* certainly tested his ingenuity. Particularly challenging is Stravinsky's insistence on continually changing time signatures: to get some understanding what this is like for musicians, imagine Usain Bolt being forced to switch abruptly to hurdles in the middle of his 100 metre race.

These extracts involve multi-ability strings as well as wind and percussion. They contain about half of Stravinsky's original work including most of the particularly complicated final movement, 'The Sacrificial Dance of the Chosen One'

(let's hope that's not Sir Simon as the piece requires some serious podium conductor-dancing!). And as for those pesky rhythms, Gareth has cleverly simplified them so that they sound the same but don't look like them in the score. We applaud Stravinsky and celebrate this opportunity for young musicians to engage directly with an iconic masterpiece. □

LSO ON TRACK 10TH BIRTHDAY CONCERT

Thursday 5 July 7.30pm
Barbican Hall

Elim Chan conductor
Howard Moody conductor
LSO On Track Young Musicians
Guildhall School Musicians
London Symphony Orchestra

Gathering together young musicians from all over East London, the LSO and its Music Education Hub partners celebrate ten years of inspiring music-making.

Visit Iso.co.uk/whatson for full details

LSO On Track



From its launch in 2008, LSO On Track has come a long way, and is now a diverse and vibrant range of programmes run in partnership with our Music Education Hub partners in East London.

Bespoke – small-scale projects designed each year by LSO and Music Education Hub partners to address local needs in different areas of East London.

Celebrate & Inspire – large-scale performances by young people learning instruments side-by-side with LSO and Guildhall musicians, including coaching for Saturday Centre musicians and Music Education Hub and School ensembles by LSO musicians and other LSO artists.

Music in the Classroom – a programme of work for primary schools based on professional development for teachers and LSO musicians visiting schools.

Musical Inclusion – working with special schools and arts partners to increase and develop music-making opportunities for young people with learning disabilities and their families, and support opportunities for disabled and non-disabled musicians to work together.

Next Generation Scheme – a regular composing and improvising ensemble for secondary school-age young instrumentalists with technical and creative potential, leading to an annual performance at the Barbican.

- 2008 First LSO On Track projects take place in East London; Next Generation Scheme launched
- 2009 Young wind and brass players perform *London Medley* at Lord Mayor's Show and Lord's Cricket Ground
- 2010 First project for young people with learning disabilities; Schools Concerts at the Barbican for East London schools, with school visits from LSO musicians
- 2012 First performance in Trafalgar Square as part of BMW LSO Open Air Classics (*they have performed every year since*); Performed at the Opening Ceremony of London 2012 Olympic Games; Performed Maxwell Davies' *Fanfare* premiere for Her Majesty The Queen
- 2013 Performance at Lewisham Live including professional development workshops for instrumental tutors; 'Remix the Mix' collaboration with young urban artists in Barking & Dagenham and Havering
- 2015 Bexley North Borough Orchestra formed by Bird College and LSO; First 'Explore' day at LSO St Luke's for young people with learning disabilities
- 2016 Classical Meets Jazz group – a partnership with Serious, Hackney Music Service and the LSO – performs at EFG London Jazz Festival; 100th teacher participates in Music in the Classroom
- 2017 Soundbox inclusive ensemble launched by Spitalfields Music, Drake Music and the LSO; LSO On Track Celebrate & Inspire concert conducted by new LSO Music Director Sir Simon Rattle



LSO On Track, Guildhall School and LSO musicians on stage 24 September

Leader Carmine Lauri †	Violas Nimat Awoyemi Emilie Cheung Bruce Henman-Lok Alexander McFarlane ‡ Patrick Quinn Diogo Ramos ‡ Robert Turner † Heather Wallington † Chi-Chung Wong	Flutes Rosie Barnwell Tom Benyunes Gareth Davies † Zack Halpin Phoebe Haroon Enlli Parri ‡ Sonia Prakash Simon Williams ‡	Clarinets Morenike Akinlawonu Patrick Davies ‡ Chi-Yu Mo † Kemi Olofinjana Harmish Rennie-Carter Chris Richards † Oliver Ross Heather Ryall ‡	Horns Lucy Dunn Matthew Head ‡ Renée Kennedy ‡ Michael Kidd † Jonathan Lipton † Louis Lodder Brendan Thomas † Alexander Willett ‡	Trombones Daniel Ballard Sam Barber ‡ Daniel Batricevic Charlie Mellon Paul Milner † Rebecca Smith † Tubas Patrick Harrild † Francis Straw	Key † LSO musician ‡ Guildhall School musician
First Violins David Ballesteros † James Davis Jasmin Grewal Olivia Jenkins Aria Kitaguchi ‡ Maxine Kwok-Adams † Lyrit Milgram † Alice Miller Iwona Muszynska † Rebecca Raimondi ‡ Sam Stutterhein Orin Jacob Syer	Cellos Priya Aley Sophie Davies Jade Dickins Hilary Jones † Gaia Phillimore Jacky Siu ‡ Amanda Truelove †	Piccolo Patricia Moynihan †	Bass Clarinet Katy Ayling †	Trumpets Gideon Brooks ‡ Alexya Duarte Naomi Sattar Holmström Niall Keatley † Anda Lazar Shakti Patel Jacob Rosenberg ‡ Gerald Ruddock † Dominic Whitaker Amos Wilson	Percussion Lewis Blee ‡ David Jackson † Neil Percy †	
Second Violins Eren Ali Nir Amin Jessica Chong Matthew Gardner † Andrei Gheorghe Belinda McFarlane † Arisa Nemoto ‡ Thomas O'Brien Sarah Quinn † Georgia Searl James Wicks ‡	Double Basses Erin Elonge Matthew Gibson † Louis Henry Abigail Ogunjuyigbe Ekene Onyewumbu Mario Torres Valdivieso ‡	Alto Flute Alex Jakeman †	Bassoons Bevlyn Anyaoku-Clough Joost Bosdijk † Cian Gough Sarah Sesu ‡ Emma Westley ‡	Timpani Matthew Perry †		
		Oboes Sana Al-Raimi Myrtle Davies Bolt Sarah Finley Rosie Jenkins † Bernice Lee ‡ Olivier Stankiewicz † Rees Webster ‡ Riona Wilson	Contra bassoon Dominic Morgan †			
		Cor Anglais Maxwell Spiers †		Bass Trumpet Philip Goodwin †		



Lord Mayor's Appeal



LORD
MAYOR'S
APPEAL
CHARITY

Educate Support Inspire
The Lord Mayor's Appeal 2017

The Lord Mayor's Appeal is one of the most recognisable charities in the Square Mile. For many decades now, the Lord Mayor's Appeal has raised millions of pounds for the charities and good causes recommended by successive Lord Mayors, charities and causes that are close to their hearts.

thelordmayorsappeal.org

Registered charity in England number 1148976

The Appeal's purpose is to be an illustration of the philanthropy the Square Mile has to offer by highlighting the inspirational and transformational ability of those involved to galvanise around important causes and dedicate their time.

The three nominated charities for this year are the London Symphony Orchestra Discovery programme, St Paul's Cathedral Music Outreach and Music in Hospitals. These charities all have the power to 'Educate Support Inspire' – the theme for this year's Appeal.

Funds raised for the Appeal will be used through the LSO Discovery programme

to provide opportunities for young people which actively engage them in different forms of music-making. St Paul's will continue its music outreach, giving children new skills and raising their self-confidence and building the community at the same time, and Music in Hospitals will continue its valuable work of delivering live music sessions thus improving the health and wellbeing of adults and children who find themselves in healthcare.

'Arts and education have played an extremely important role in my life. I want them to make a difference to all our lives by opening our minds and stirring our hearts. I want the arts and education to inspire our children, help us to understand our past and show us how we can shape our future. I am delighted that through my Appeal, I will be able to contribute to the transformational work of three excellent charities.'

Alderman Dr Andrew Parmley

HOW TO SUPPORT THE APPEAL

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thelordmayorsappeal.org/donate

By Post

The Lord Mayor's Appeal
The Mansion House, London EC4N 8BH

Interested in becoming a sponsor?

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