

LSO



BMW LSO
OPEN AIR
CLASSICS 2014

London Symphony Orchestra

Sunday 11 May 2014 6.30pm
Trafalgar Square | Iso.co.uk

#Isoopenair

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MAYOR OF LONDON





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WELCOME

PAUL RISSMANN
PRESENTER

TONIGHT'S MUSIC

Prokofiev

Selected movements from
Symphony No 1 and Violin Concerto No 2
Extracts from 'Lieutenant Kijé'
Selections from 'Romeo and Juliet'

TONIGHT'S PERFORMERS

Valery Gergiev conductor
Roman Simovic violin
Paul Rissmann presenter
London Symphony Orchestra
LSO On Track
Guildhall School musicians

WELCOME TO OUR CONCERT HERE TONIGHT IN THE MAGNIFICENT TRAFALGAR SQUARE.

I'm **Paul Rissmann** and I'll be taking you through a sensational performance this evening – we really hope you enjoy it. Grab a cushion, sit back and relax as we go on a journey through some masterpieces by Russian composer Sergei Prokofiev, and experience the excitement and sheer force of the London Symphony Orchestra, and young musicians from LSO On Track and the Guildhall School of Music and Drama.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



IAN ROBERTSON BMW



A stylized, handwritten signature in black ink that reads "Ian Robertson". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Dr Ian Robertson (HonDSc)
Member of the Board of Management
BMW AG, Sales & Marketing

I wish you a very warm welcome to the BMW LSO Open Air Classics 2014 concert. This is the third in a groundbreaking series of annual outdoor concerts presented by the LSO in partnership with BMW. Following on from the tremendously successful first two events, we're looking forward to yet another performance of world-class music at this iconic London location.

The aim of BMW LSO Open Air Classics is to offer enthusiasts the opportunity to experience one of the world's greatest orchestras – live, in the open air – free for everyone. We're pleased to attract an eclectic audience which spans all ages and ranges from those who are new to classical music, to seasoned aficionados.

Our partnership with one of the world's greatest orchestras affords us the opportunity to set a new standard for live, open-air, and free cultural experiences in London. We're delighted to achieve this goal with our fantastic partner, the London Symphony Orchestra.

We are proud to contribute to the diverse cultural landscape of this extraordinary city and we hope you continue to enjoy this experience year after year.

I wish you a truly wonderful evening.

KATHRYN MCDOWELL LSO



Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director
London Symphony Orchestra

This evening, it's a real pleasure to welcome you to the third concert in the annual BMW LSO Open Air Classics series. For the past two summers, the LSO has performed to over 7,000 people each year in Trafalgar Square, and we're thrilled to return today, joined by Principal Conductor Valery Gergiev.

This series enables the LSO and Gergiev to fulfil our commitment to bringing the Orchestra's performances to more people than ever before, by taking them out of the concert hall and making them free for everyone to enjoy. We are extremely fortunate that BMW share this vision and enthusiasm, and are delighted to have them as our joint partners on this project. I would also like to take this opportunity to thank the Mayor of London for allowing us to host this event, and to the many people involved in bringing this evening's concert to life.

Paul Rissmann will be guiding us through the performance from the stage, and the LSO will also be joined by young musicians from East London and the Guildhall School for a specially arranged version of Prokofiev's *Lieutenant Kijé*.

I hope that you enjoy the fantastic music of Prokofiev and will join us again next year. In the meantime, we look forward to welcoming you to one of our concerts at the LSO's London home, the Barbican Centre.

BORIS JOHNSON MAYOR OF LONDON



Boris Johnson
Mayor of London

It is with great pleasure that we once again welcome Valery Gergiev and the fantastic LSO to Trafalgar Square.

This hugely popular event is a fabulous opportunity for more Londoners to experience classical music and revel in a stellar performance amidst incomparable surroundings.

I am a passionate advocate of music education, which is why I created the Mayor's Music Fund to progress the skills of young people who show true musical ability. I am delighted that some of our own Music Scholars are attending this evening and that talented young musicians from the LSO On Track scheme are playing in the orchestra. I hope this event will prove hugely inspirational to other young Londoners who are aspiring musicians and would encourage them to enter Gigs, the capital's big busking competition, which is now open and covers all styles, from classical, to pop, to country.

INFORMATION

GETTING IN AND OUT ...

Entry and exit points are on the top terrace at either end of the National Portrait Gallery, on the south east corner towards Charing Cross Station, with an additional exit only on the west side of the stage towards The Mall.

FEELING COMFORTABLE?

There are cushions available to rent from carts at either side of the square at just £2 each. **Toilets** are located on the lower level at the back and there's a café too.

ACCESS

There are wheelchair and companion spaces, and an accessible toilet, on the upper terrace in front of the National Portrait Gallery at the top of the central stairs.

WHAT TIME WILL IT FINISH?

About 8pm.

WHAT IF IT RAINS?

We'll play on for as long as we can, but if the rain gets too heavy we'll have to stop. There will be messages on the big screens and announcements made, so sit tight and we'll keep you posted. We have **plastic ponchos** in case you haven't got an umbrella or coat!

ANYTHING ELSE?

There are two information tents near the entry and exit points on the terrace level. Feel free to come and ask us any questions, or you can ask one of our roaming stewards who are wearing butterfly t-shirts. If you want to get in touch with us after today's event, all our contact details are on the back page of this programme.

THIS IS MY FIRST ORCHESTRA CONCERT.

WHAT SHOULD I GO AND SEE NEXT?

Turn to page 30 to read about some forthcoming LSO concerts that you might enjoy, or visit one of the two information tents near the entry and exit points to speak to LSO staff and volunteers. Alternatively, visit **[Iso.co.uk/whatson](https://www.iso.co.uk/whatson)** for full details of our concerts.

VALERY GERGIEV LSO PRINCIPAL CONDUCTOR



Principal Conductor of the London Symphony Orchestra since 2007, Gergiev performs with the LSO at the Barbican, BBC Proms and the Edinburgh International Festival, as well as on extensive tours of Europe, North America and Asia. He is also the Artistic and General Director of the Mariinsky Theatre, St Petersburg, and since 1988 has taken the Mariinsky ensembles to more than 45 countries.

Gergiev's recordings on LSO Live and the Mariinsky Label continually win awards in Europe, Asia and America. He has led numerous composer-centred concert cycles in New York, London and other international cities, including Brahms, Dutilleux, Mahler, Prokofiev, Shostakovich, Stravinsky, Tchaikovsky, and Wagner's *Ring* cycle. He has introduced audiences around the world to several rarely performed Russian operas.

In 2015 Gergiev will assume the post of Principal Conductor of the Munich Philharmonic. He is founder and Artistic Director of the Stars of the White Nights Festival and New Horizons Festival in St Petersburg, Moscow Easter Festival, Rotterdam Philharmonic Gergiev Festival, Mikkeli Music Festival, Red Sea Classical Music Festival in Eilat, Israel, as well as Principal Conductor of the World Orchestra for Peace.

He serves as Chair of the Organisational Committee of the International Tchaikovsky Competition, Honorary President of the Edinburgh International Festival, and Dean of the Faculty of Arts at the St Petersburg State University. His many awards include the title of People's Artist of Russia, the Dmitri Shostakovich Award, the Polar Music Prize, Netherland's Knight of the Order of the Dutch Lion, Japan's Order of the Rising Sun and the French Order of the Legion of Honour.

SERGEI PROKOFIEV COMPOSER PROFILE (1891–1953)

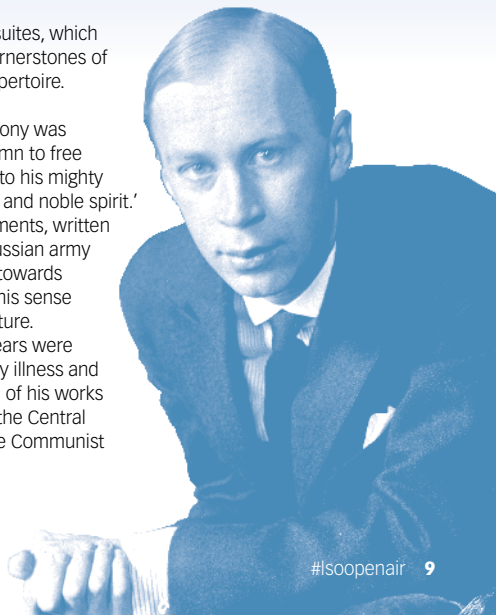
From an early age Prokofiev showed a prodigious ability both as composer and pianist. He gained a place at the St Petersburg Conservatory at the age of 13 and shortly thereafter acquired a reputation for the uncompromising nature of his music. According to one critic, the audience at the 1913 premiere of his Second Piano Concerto were left 'frozen with fright, hair standing on end'.

Prokofiev left Russia after the 1917 Revolution but returned to Moscow with his wife and family 19 years later, apparently unaware of Stalin's repressive regime. Before he left for exile, he completed his 'Classical' Symphony, a bold and appealing work that revived aspects of 18th-century musical form, clarity and elegance. He received commissions from arts organisations in the US and France, composing his sparkling opera *The Love for Three Oranges* for the Chicago Opera Company in 1919–20.

Engagements as a recitalist and concerto soloist brought Prokofiev to a wide audience in Europe and the US, and he was in great demand to perform his own Piano Concerto No 3. The ballet *Romeo and Juliet* and the score for Feinzimmer's film *Lieutenant Kijé* were among Prokofiev's first Soviet commissions. Both scores were subsequently

cast as concert suites, which have become cornerstones of the orchestral repertoire.

'The Fifth Symphony was intended as a hymn to free and happy Man, to his mighty powers, his pure and noble spirit.' Prokofiev's comments, written in 1944 as the Russian army began to march towards Berlin, reflected his sense of hope in the future. Sadly, his later years were overshadowed by illness and the denunciation of his works as 'formalist' by the Central Committee of the Communist Party in 1948.



SERGEI PROKOFIEV SYMPHONY NO 1 ('CLASSICAL') OP 25 (1917)

'fizzing with fun
and frivolity ...'


GAVOTTE: NON TROPPO ALLEGRO

FINALE: MOLTO VIVACE

Symphony No 1 bursts into life like a bottle of bubbly, fizzing with fun and frivolity and is a firm favourite in the repertoire. It's a cheeky little number written by the once *enfant terrible* of Russian music, but written in affection for the classical style of Haydn. In fact, when this symphony premiered it surprised Prokofiev's conservatoire tutors as he had been seen as the 'bad boy' of music. They weren't overkeen on his early dissonant 'modern' works, but here was something palatable.

This evening the LSO is performing two movements. The Gavotte is a stately dance, while the Finale gallops at an incredible pace ('molto vivace' means 'very lively').

LISTEN OUT FOR

-  Really tricky parts on the flutes and piccolos and look out for a few beads of sweat as the players try to keep up with Maestro Gergiev!

SERGEI PROKOFIEV VIOLIN CONCERTO NO 2 OP 63 (1935)

'it was written in
the most diverse
countries ...'

ALLEGRO, BEN MARCATO
Roman Simovic violin

By 1935 Prokofiev was still living as an emigré in Paris avoiding the stark Soviet regime, although it would not be long before his return. The Second Violin Concerto would be his last non-Soviet commission, which is perhaps why the music is quite discordant and the most contemporary-sounding of Prokofiev's work heard this evening. Once he was back in the USSR he had to toe the Stalinist line and rein in his natural modernist style for a more traditional route.

Prokofiev's somewhat nomadic existence also had an impact on his music: the Concerto has a truly cosmopolitan background. As Prokofiev explained '[It] was written in the most diverse countries: ... the first movement was written in Paris, the [...] second movement – in Voronezh [Russia], the instrumentation was completed in Baku [Azerbaijan], and the premiere ... in Madrid.'

This evening we hear the final movement. The violin marks its dominant presence immediately. The strident opening, with its heavy peasant-like accented chords sets the scene for the rest of the movement, as the soloist shows bravado, virtuosity and tenacity.

LISTEN OUT FOR

 A taste of Spain, with the clacking of castanets each time the theme appears. *Olé!*

SERGEI PROKOFIEV LIEUTENANT KIJÉ (1934, arr Gareth Glyn 2014)

Poster from the film
Lieutenant Kijé, released
in the US as *The Czar
Wants to Sleep*



**THE BIRTH OF KIJÉ –
ROMANCE –
KIJÉ’S WEDDING –
TROÏKA –
THE BURIAL OF KIJÉ**

Prokofiev wrote a handful of film scores including *Ivan the Terrible* and, most famously, the 1938 classic *Alexander Nevsky*. Filmed just a year before Hollywood made *The Wizard of Oz*, it is surprising in its somewhat naïve production values showing how far behind the Soviets were in film-making. *Lieutenant Kijé* was produced in 1934 and is based on the novel of the same name by Yury Tynyanov. Prokofiev arranged the music into a suite of five movements and has some of his most famous tunes – including ‘Troïka’.

For today’s performance, the LSO is joined by young players and conservatoire students of different levels of proficiency for a specially arranged version by Gareth Glyn. Gareth has cleverly redistributed the melodies to instruments different to Prokofiev’s original which means that everyone gets a moment to shine whatever their playing standard. The extracts are from the five movements of the Suite but significantly, ‘The Burial of Kijé’ concentrates mainly on Prokofiev’s reprise of the theme from ‘Kijé’s Wedding’ leaving out the quiet ending, and culminating on the best-known tune in the whole work, the coda from the ‘Troïka’, giving it a suitably rousing finish.

THE STORY

Lieutenant Kijé is Russia's answer to the Czech story of *The Good Soldier Svejk* by Jaroslav Hašek (in fact, the two were published almost at the same time) and is a satire on bumbling bureaucracy, in this case, that of the 18th-century Tsar Paul I. Kijé is a fictitious character whose 'existence' is due to a clerical error – he is listed on a report signed by the Tsar – and so begins a series of adventures in which Kijé is punished, has a romance, goes on a snowy sleigh ride ('Troïka' is Russian for sleigh), gets married, promoted and enjoys a full state funeral, all with no actual physical presence.

LISTEN OUT FOR

- 📻 An appropriate marching tune replete with soldierly 'fife and drum' in 'Kijé's Birth'
- 📻 Sleigh bells in 'Troïka' – has Christmas come early?



Gareth Glyn, who has arranged today's version of *Lieutenant Kijé*, was born in Machynlleth in 1951, and is a music graduate of Merton College, Oxford. His compositions have been commissioned and played by eminent orchestras, including the LSO, the Berlin Philharmonic, the BBC Concert Orchestra, the North Carolina Symphony, the Strasbourg Philharmonic, the Ulster Orchestra, the BBC National Orchestra of Wales, I Musici de Montréal and the Royal Ballet Sinfonia.

His output includes orchestral, chamber, solo instrumental and vocal works, musicals, songs and song-cycles for professionals, amateurs and children, music for brass band and large-scale works for orchestra, narrators, actors and audience-participation.

His arrangement of Elgar's *Nimrod* for young players with members of the LSO, commissioned for the opening ceremony of the London Olympic games in 2012, was seen by an estimated 900 million viewers worldwide.

Gareth lives in Bodffordd, Anglesey, with his wife Eleri Cwyfan.

SERGEI PROKOFIEV ROMEO AND JULIET (1935)



An 1884 painting of Romeo and Juliet by Frank Bernard Dicksee

MONTAGUES AND CAPULETS
JULIET THE YOUNG GIRL
MASKS
ROMEO AND JULIET
DEATH OF TYBALT
ROMEO AND JULIET BEFORE PARTING
ROMEO AT JULIET'S GRAVE

Even the most romantic amongst us might balk at the idea of giving *Romeo and Juliet* a happy ending, but that is exactly what Prokofiev did in the original version of his ballet music. There was solid reasoning behind the seemingly hairbrained idea as he was trying to appease Soviet sensibilities and, on a more practical note, as he put it, 'only the living can dance'.

The changes to the plot were just one dent in the ballet's chequered history. In 1935 Prokofiev was still living in Paris but Stalin was keen to have one of the Soviet's celebrities return to

the Motherland, so the authorities tempted Prokofiev with a commission for *Romeo and Juliet* for the Bolshoi Ballet. He took the bait, accepted the commission, uprooted his family and returned to Moscow, and started work on it immediately.

1936 saw an intensity in Stalinist repressions with considerable attention turned towards the arts. It was during this time that Shostakovich fell foul of the authorities, his popular opera *Lady Macbeth of the Mtsensk District* banned, attacked in the Communist newspaper *Pravda* as 'Muddle instead of Music'. Prokofiev himself was under suspicion of 'modernist influences' from his time in the Evil West. He managed to produce two Suites of the music (a third was created 10 years later) but the ballet's intended premiere at the Bolshoi was postponed, shelved for another season while Prokofiev rode out the storm. The Bolshoi also came under fire and so the

ROMEO AND JULIET THE STORY

ballet was finally given its first performance in Brno in the Czech Republic in 1938.

The ballet's woes didn't end there. The Kirov Ballet in Leningrad (St Petersburg) decided to perform it in its 1940 season but only if Prokofiev rewrote much of it in a more 'traditional' style, and down-played his music's dissonance. Despite Prokofiev's compliance, the music's 'modernist rhythms' still horrified Kirov's prima ballerina, Galina Ulanova, who declared it 'undanceable'. More rewrites! It went ahead but it wasn't until 1946 that it finally made its Bolshoi debut. It is a testament to Prokofiev's genius that despite the wrangling and mangling, *Romeo and Juliet* is so brilliant and still a popular work today.

This evening's selection is an amalgamation of movements from the first two Suites, chosen by Valery Gergiev.

The Montagues and Capulets are sworn enemies. The Capulets hold a ball where the young Juliet is forced to dance with her suitor, Count Paris, chosen for her by her family. Romeo, a Montague, gatecrashes the ball with his friends.

The two meet and fall desperately in love, declaring their undying love in the famous balcony scene. A fight ensues during which Romeo's friend, Mercutio, is killed by Juliet's cousin, Tybalt. Romeo avenges Mercutio in a bloody fight to the death.

The two young lovers meet in secret before Romeo is exiled as punishment.

Juliet visits Friar Laurence for help. He gives her the sleeping potion which will make her look as though she is dead, the plan being that she will be buried, the Friar will tell Romeo the truth and he can rescue her from the tomb.

Tragedy strikes when the message does not reach Romeo and, on discovering her body, kills himself. Juliet wakes and seeing her dead lover, kills herself with his dagger.

The two families put an end to their feuding. 'These violent delights have violent ends'.

ROMEO AND JULIET LISTEN OUT FOR ...

MONTAGUES AND CAPULETS

- 🔊 The ominous dramatic opening warns of dark clouds ahead.
- 🔊 The tenor saxophone, which was a highly unusual instrument to use in 1936.
- 🔊 Slithering flutes – Count Paris is clearly rather slimey!
- 🔊 Juliet the Young Girl – skipping violins and woodwinds portray the young carefree Juliet but the central wistful theme on the flute and cello heralds that life is about to change for her.

MASKS

- 🔊 Led by the clarinet, the music sounds very much like the cat's theme from Prokofiev's *Peter and the Wolf*, as the cheeky Romeo and pals sneak uninvited into the Capulets' Ball.

ROMEO AND JULIET

- 🔊 The strings lead the soaring love music of the star-struck young couple.
- 🔊 Pulsating heartbeats and the bubbling excitement of a new love are heard in the woodwinds.

DEATH OF TYBALT

- 🔊 Scurrying strings and dramatic rhythms act out the sparring Romeo and Tybalt's fight to the death ending with Tybalt's death throes on menacing timpani.

ROMEO AND JULIET BEFORE PARTING

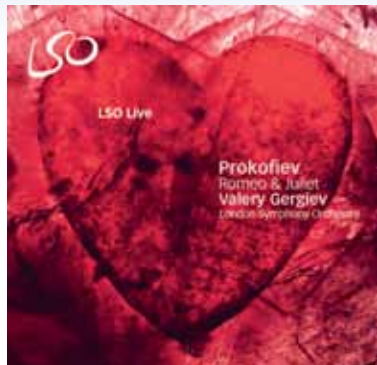
- 🔊 Expressive horns and arpeggios on strings underpin the lovers' desperation.

ROMEO AT JULIET'S GRAVE

- 📡 Romeo's hopelessness and intense grief at the perceived death of Juliet is heard in the strained harmonies and yearning strings.
- 📡 Listen for the sharp stabs in the heart on the violins – could this be Bernard Herrmann's inspiration for his iconic music during the shower scene in Hitchcock's *Psycho*?
- 📡 Previous themes are heard as Romeo, in desperation, takes his own life.

THE INSPIRATION OF ROMEO AND JULIET

From start to finish, Shakespeare's tale of star-crossed lovers is packed full of emotion and drama. It's no wonder then that *Romeo and Juliet* has gone on to inspire countless composers throughout the ages – not only Prokofiev, but also Tchaikovsky, Berlioz and Gounod – who have all famously translated the text into their own musical languages. But perhaps the most well-known version comes from the LSO's former President Leonard Bernstein. *West Side Story* swapped fair Verona for the gritty streets of Manhattan and pitted the Sharks against the Jets, showing just how universal this story's themes of love and fate can be.



TAKE IT HOME

Gergiev's recording of *Romeo & Juliet* with the LSO was *BBC Music Magazine's* Disc of the Year in 2011. Buy it at Iso.co.uk/Isolive or on iTunes

LONDON'S SYMPHONY ORCHESTRA

In London and across the globe

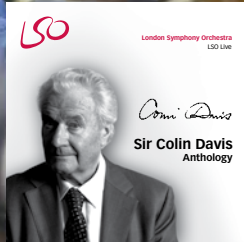


The London Symphony Orchestra performs over 120 concerts a year and was named by Gramophone as one of the top five orchestras in the world.

The LSO has an enviable family of artists; our conductors include Valery Gergiev as Principal Conductor, Michael Tilson Thomas and Daniel Harding as Principal Guest Conductors, and André Previn as Conductor Laureate. We also have long-standing relationships with some of the leading musicians in the world – Leonidas Kavakos, Anne-Sophie Mutter, Mitsuko Uchida and Maria João Pires amongst others. The Orchestra is self-governing and made up of 99 talented players who also perform regularly as soloists or in chamber groups in concerts at LSO St Luke's.

The LSO is proud to be **Resident Orchestra at the Barbican**, where we perform around 70 concerts a year. The residency has enabled us to establish a truly loyal audience and to fulfil many artistic aspirations. Joint projects between the Orchestra and the Barbican place us at the heart of the Centre's programme. The LSO also enjoys successful residencies at the Lincoln Center in **New York**, Salle Pleyel in **Paris**, and Suntory Hall in **Tokyo**. Our tour destinations also include China, Canada, South Korea, India, Australia and the US, plus many major European cities. The LSO is widely acclaimed by audiences and critics alike.





Experience the LSO at home

Capturing live performances at the Barbican, **LSO Live** is the most successful label of its kind in the world. LSO Live reached its 100th release in April and celebrated with a special edition box set – the Sir Colin Davis Anthology.

In the studio

The LSO is a world-leader in recording music for film, television and events, and was the **Official Orchestra of the London 2012 Olympic and Paralympic Games** ceremonies. The LSO appeared on stage in the Opening Ceremony with Rowan Atkinson as Mr Bean, conducted by Sir Simon Rattle, performing *Chariots of Fire*. The LSO has also recorded music for hundreds of films including last autumn's *Philomena*, four of the *Harry Potter* movies including *The Deathly Hallows Parts I and II*, all six *Star Wars* films, *Superman*, Disney-Pixar's *Brave*, and hundreds more.

FROM LEFT TO RIGHT:

THE LSO AT THE BARBICAN, GIANANDREA NOSEDA IN REHEARSAL AT THE LSO'S AIX-EN-PROVENCE CONCERTS, LSO PRINCIPAL TRUMPET PHILIP COBB RECORDING FILM SCORES AT THE ABBEY ROAD STUDIOS



Inspiring music-making ...

The LSO is set apart from other international orchestras by the depth of its commitment to music education, reaching over **60,000 people** each year. The many projects that make up LSO Discovery offer people of all ages opportunities to get involved in music-making. Recent projects include LSO On Track, a long-term investment inspired by the **London 2012 Olympics**, which saw participants performing Elgar's *Nimrod* in the Opening Ceremony of the London 2012 Olympic Games, and **LSO Sing** – making singing open to singers of all ages and abilities.



FROM LEFT TO RIGHT:

LSO ON TRACK TRUMPETER JOE LINTON WHO PERFORMED WITH THE LSO AT THE OLYMPIC OPENING CEREMONY, LSO SINGING DAY, FAMILY MORNING AT LSO ST LUKE'S, LSO ST LUKE'S

... at LSO St Luke's

In March 2013 the LSO celebrated the tenth anniversary of **LSO St Luke's**, the UBS and LSO Music Education Centre. It is the home of LSO Discovery, as well as offering chamber and solo recitals, folk, jazz and world music, providing inspiring experiences for all kinds of music lovers.

LSO St Luke's artistic partners include **BBC Radio 3, Barbican, Aurora Orchestra, City of London Festival, Guildhall School** and jazz, world and contemporary music promoters, **soundUK** and **Serious**.

When the corridors aren't filled with music, the building is an ideal location for corporate and private events – this unique heritage space provides a canvas that can be easily adapted to suit any occasion. Income from hire fees helps support the education work of the London Symphony Orchestra.



Find out more at lso.co.uk

LONDON SYMPHONY ORCHESTRA ON STAGE

FIRST VIOLINS

Carmine Lauri *Leader*
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Adrian Adlam
Shlomy Dobrinsky
Takane Funatsu
Helena Smart

SECOND VIOLINS

David Alberman
Thomas Norris
Miya Väisänen
David Ballesteros
Richard Blayden
Julian Gil Rodriguez
Belinda McFarlane
Iwona Muszynska
Andrew Pollock
Paul Robson
Ingrid Button
Raja Halder

VIOLAS

Paul Silverthorne
Malcolm Johnston
Regina Beukes
German Clavijo
Lander Echevarria
Anna Green
Robert Turner
Jonathan Welch
Julia O'Riordan
Caroline O'Neill

CELLOS

Rebecca Gilliver
Alastair Blayden
Noel Bradshaw
Daniel Gardner
Hilary Jones
Minat Lyons
Amanda Truelove
Eve-Marie Caravassilis

DOUBLE BASSES

Joel Quarrington
Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Thomas Goodman
Jani Pensola

FLUTES

Adam Walker
Patricia Moynihan

PICCOLO

Sharon Williams

OBOES

Olivier Stankiewicz
Fraser MacAulay

COR ANGLAIS

Maxwell Spiers

CLARINETS

Andrew Marriner
Chi-Yu Mo

BASS CLARINET

Duncan Gould

TENOR SAXOPHONE

Shaun Thompson

BASSOONS

Daniel Jemison
Joost Bosdijk

CONTRA BASSOON

Luke Whitehead

HORNS

Timothy Jones
Jonathan Lipton
Philip Woods
Meilyr Hughes
Tim Ball

TRUMPETS

Philip Cobb
Nicholas Betts
Gerald Ruddock
Roderick Franks

ROMAN SIMOVIC VIOLIN

TROMBONES

Dudley Bright
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

David Jackson
Tom Edwards
Helen Edordu
Jeremy Cornes

HARPS

Bryn Lewis
Karen Vaughan

PIANO / CELESTE

John Alley



Roman Simovic has performed in many of the world's leading concert halls, including the Bolshoi Hall of the Tchaikovsky Conservatory, Mariinsky Hall in St Petersburg, Grand Opera House in Tel-Aviv, Victoria Hall in Geneva, Rudolfinum Hall in Prague, Barbican Hall in London, Art Centre in Seoul, Grieg Hall in Bergen and Rachmaninov Hall in Moscow.

As a soloist, he has appeared with the world's leading orchestras, including the LSO, Mariinsky Orchestra, Franz Liszt Chamber Orchestra (Hungary), Camerata Bern (Switzerland), Camerata Salzburg (Austria), CRR Chamber Orchestra (Turkey), Poznan Philharmonic and the Prague Philharmonia. Conductors he has worked with include Valery Gergiev, Sir Antonio Pappano, Daniel Harding and Kristjan Järvi. A sought-after artist, he has been invited to perform at various distinguished festivals, and is also an avid chamber musician, a founder member of the Rubicon String Quartet.

Roman Simovic plays a 1752 'J B Guadagnini' violin, which was generously loaned to him by Jonathan Moulds. He has been Leader of the London Symphony Orchestra since 2010.

LSO DISCOVERY







Eleanor Gussman

Eleanor Gussman
Head of LSO Discovery

The 2011 National Plan for Music Education outlines the importance of providing a combination of classroom teaching, instrumental tuition and 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. Over the past 24 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 to create their own music alongside LSO musicians. Tonight we are bringing together two of the LSO's flagship partnerships – LSO On Track and Orchestral Artistry.

LSO On Track was launched in 2008 and provides a platform for thousands of young musicians from a wide range of backgrounds, allowing everyone from absolute beginners to professionals to play side-by-side. New commissions and arrangements, like this evening's version of *Lieutenant Kijé* arranged by Gareth Glyn, have enabled musicians at every point on the musical journey to enjoy the thrill of performing live with others. Partnerships with Music Education Hubs are crucial to the success of this programme. Alongside initial support from the DCSF (now DfE) and continued support from UBS, the 2010 Lord Mayor of London led a major appeal to support the LSO and the Cricket Foundation, which has helped secure the continuation of LSO On Track.

Summer 2012 was a significant moment for LSO On Track as our young musicians were invited to play side-by-side with LSO players as part of the Opening Ceremony for 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 all our players, and how important it was to share the creativity of young talented musicians from across East London with the world.

Chris Karwacinski, violinist with LSO On Track, said of the event:

'It was the biggest thing I'll probably ever do in my life. It's never going to get better than that!'

Tonight's concert also features a number of musicians from the Guildhall School as part of the LSO's commitment to artist development. Following on from Centre for Orchestra, a platform for orchestral studies coached by LSO musicians, the LSO and Guildhall School launched a new Orchestral Artistry master's degree in September 2013. The degree is a highly distinctive and ground-breaking course, designed to attract the very finest music students from around the world to study and work alongside the LSO and its roster of visiting artists. The aim is to produce fully rounded, excellent professional musicians who have assimilated the 'LSO characteristics' of craft, brilliance, speed, curiosity and flexibility.

FIND OUT MORE ABOUT LSO DISCOVERY

Take part

The LSO provides music-making opportunities for everyone from the LSO Community Choir, which is open to anyone interested in singing, right through to specialist schemes for composers and conductors. To find out more, visit lso.co.uk/lsoDiscovery.

Support our work

Without your help and the many organisations who support us, this pioneering work isn't possible. If you'd like to help us in our ambitious aims, visit lso.co.uk/supportus. Whether it's a one-off donation, or if you'd like to become more involved with the Orchestra by becoming an LSO Friend or LSO Patron, there are many ways you can support our programmes.

YOUNG ARTISTS ON STAGE

VIOLINS

Yasmin Antoniou
Jonathan Belay
Oliver Cave •
Ella Henry
Emily Jackson
Mila Jacob-Syer
Tomer Marcus •
Lauren Matthews
Kai Ogden
Imade Osagie
Diogo Ramos •
Chloe Stowers-Veitch •
Aaron Vijayakumaran

VIOLAS

Claude Gowan
Jenny Lewisohn •
Miranda Stocker
Loren Townsend-Elliott
Lucy Whyte

CELLOS

Solene Chevalier •
Ernests Cirulis
Alejandra Diaz Perez •
Cian Gough
Arunima Lall
Philip Pollard Collingham •
Michael Stevens

DOUBLE BASSES

Marina Aldeguer •
Nicole Boran
Charles Campbell Peek

FLUTES

Katie Bartels
Katie Miner •
Daniel Swani

OBOES

Lily Mills
Hannah Tyler •

CLARINETS

Seve Chuquivala-Jose
Kelvin Giles •
Jessica Mead
Florence Piper

BASSOONS

Bevlyn Anyaoku-Clough
Olivia Watts •
Julia Willers

HORNS

Molly Flanagan •
Max Hannon

TRUMPETS

Oliver Eadie-Catling
Matthew Rainsford •
Rebecca Stowe

TROMBONES

Haydn Leech •
Hannah Onasanya

TUBA

Thomas Steer

• *Guildhall School musician*

PAUL RISSMANN PRESENTER



Paul Rissmann is a composer, presenter and music educationalist working with orchestras and ensembles throughout the UK and abroad. He currently holds the position of Children's Composer in Residence for Music in the Round and the Bournemouth Symphony Orchestra, and is an animateur for the LSO.

In December 2012, Paul won a tenth Anniversary British Composer's Award (BASCA) for his composition *The Chimpanzees of Happytown*. In 2013, he was made an Associate of the Royal Academy of Music.

Paul's music has been performed by many leading international orchestras, and his commissions range from electronic music for Microsoft to orchestral music for the LSO. His interactive composition *Bamboozled* has been performed by over 45,000 people – from Daytona Beach, Florida, to Melbourne, Australia. He has written music for

Alan Bennett's *Talking Heads*, Alan Ayckbourn's *Comic Potential* and a soundtrack to *The Presents* – a play for babies aged 6- to 18- months produced by Reeling and Writhing.

Paul's music education projects have received awards from the Royal Philharmonic Society and the Royal Television Society. He devises and presents orchestral concerts for orchestras in Europe, North America, Australia and the Middle East, with recent engagements including concerts with the Vienna Philharmonic and a Young People's Concert with the New York Philharmonic.

Paul has presented Classics Unwrapped for BBC Radio Scotland and also directs a critically acclaimed series of music discovery concerts for adults called Naked Classics.

Sparkling summer music

Iso.co.uk/summer

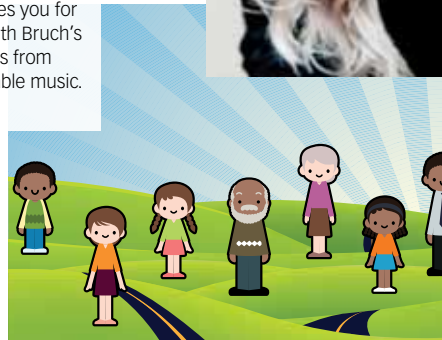


Superstar soloist

BENEDETTI PLAYS BRUCH

The stunning violinist **Nicola Benedetti** invites you for a glimpse into the sounds of her homeland with Bruch's Scottish Fantasy which draws on folk melodies from north of the border to create some unforgettable music.

Thu 12 Jun, Barbican



Classic piano works

WORLD-CLASS PIANISTS WITH THE LSO

Paul Lewis joins the Orchestra for Brahms' monumental first piano concerto and

Lise de la Salle takes the stage in June for Mozart's spirited Piano Concerto No 23.

Thu 20 May & Thu 19 Jun, Barbican

Family Fun

TRAINS, PLANES AND AUTOMOBILES

An afternoon of music to whizz you and your family around the globe and back again. Concert suitable for 7- to 12-year-olds.

Sun 15 Jun, Barbican



Blissful Beethoven

FAVOURITES FROM THE EVER-POPULAR COMPOSER

Few figures in the history of music are as recognisable or as influential as Beethoven. This summer the LSO dedicates four concerts to his timeless music from the 'Eroica' Symphony to the sublime Mass in C major, with conductor **Fabio Luisi**.

Sun 1, Fri 6, Sun 22 & Sun 29 Jun, Barbican



Unique soundworlds

BREATHTAKING MUSIC

The delicate shimmering of Olivier Messiaen contrasts sharply with the swirling menace of Sir Harrison Birtwistle as these two radical composers lead us through exciting new worlds of orchestral colour.

Tue 20 May (Birtwistle) & Sun 29 Jun (Messiaen), Barbican



London Symphony Orchestra
Barbican Centre
Silk Street, London, EC2Y 8DS

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Print Tradewinds 020 7277 5162

Editor Edward Appleyard edward.appleyard@lso.co.uk