



LSO

# London Symphony Orchestra

Resident at the Barbican  
Guest Leader: Joris van Rijn

**Wednesday 16 June 2010 7.30pm**

**Rachmaninov** Piano Concerto No 3

INTERVAL

**Poulenc** Gloria

**Xian Zhang** conductor

**Vladimir Feltsman** piano

**Sally Matthews** soprano

**London Symphony Chorus**

*Concert ends approx 9.15pm*

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# Welcome & News

© Camilla Panufnik



Welcome to the Barbican for tonight's concert with conductor Xian Zhang. Xian has been a regular guest with us for a few years now; her performance of Prokofiev's *Alexander Nevsky* to the film of the same name with the LSO in 2008 was described as 'engineered with daunting skill', and it's wonderful to have her here with us once again. Tonight she conducts Rachmaninov and Poulenc.

It's also a pleasure to welcome Vladimir Feltsman, who rarely visits

the UK due to his extensive teaching commitments in the US. Vladimir last performed with the LSO in Chicago in March 2009, receiving great reviews from the American press for his Prokofiev interpretations, and tonight he performs another great Russian concerto: Rachmaninov's Piano Concerto No 3.

Poulenc's setting of the *Gloria* brings complete contrast to the second half of the programme, with its ethereal writing for soprano and chorus. Sally Matthews returns to sing this work with the London Symphony Chorus.

I would like to take this opportunity to thank Classic FM for their ongoing partnership with the LSO and particularly their support of our Summer Nights series.

I hope you enjoy tonight's concert and that you can join us at the Barbican again soon.

*Kathryn McDowell*

Kathryn McDowell  
Managing Director

## Inside Out: free lunchtime music outside LSO St Luke's

Enjoy your lunch and free music in the sunshine outside LSO St Luke's on selected Fridays during June and July. This Friday, 18 June, players from the Aurora Orchestra will be joined by Brazilian Capoeira dancers. Sounds intriguing? Come along at 1pm on Friday! A perfect break from the office and great for families. Other performances include brass quintet J50 on 9 July and samba percussion group Rhythms of the City on 31 July.

[Iso.co.uk/insideout](http://Iso.co.uk/insideout)

## End of the season?

We might be coming to the end of our orchestral season here at the Barbican but don't worry, the Orchestra are keeping extremely busy and there are still plenty of chances to see the LSO over the summer! July sees a special performance in the glorious surroundings of St Paul's Cathedral. Sir John Eliot Gardiner will lead the Orchestra through Beethoven's Ninth Symphony as part of the City of London Festival on 8 July. Also, don't miss the LSO's concert as part of the BBC Proms season on 16 August in which Valery Gergiev will be conducting Scriabin's First Symphony and Stravinsky's *The Firebird*.

[Iso.co.uk/whatson](http://Iso.co.uk/whatson)

## Under 18? Pitch up on Saturday 24 July

On Saturday 24 July musicians aged 8–18 from all over the country are invited to join the LSO Discovery Pitch-Up Orchestra. Together with musicians from the LSO and students from the Guildhall School, participants will form an orchestra to rehearse and perform a soundtrack for a black and white silent film. Open to under-18s who play an orchestral instrument at Grade 4 or above; visit [Iso.co.uk](http://Iso.co.uk) for more.

LSO On Track is supported by UBS and The City Bridge Trust. Thanks to London Councils

# Xian Zhang

## Conductor



© Rosalie O'Connor

'Xian Zhang burst onto the stage like a firecracker – her body seeming to pulsate with power and rhythm, her arms exploding in swiftly controlled gestures.'

New Jersey Star Ledger, Jan 10

Xian Zhang took up the position of Music Director of La Verdi (the Orchestra Sinfonica di Milano Giuseppe Verdi) at the start of the 2009/10 season. In April 2009, as Music Director designate, she conducted the orchestra in a concert at the Salla Nervi of the Vatican City for the Pope and President of the Republic of Italy. Prior to this appointment, she served as the New York Philharmonic's Associate Conductor (and the first holder of the Arturo Toscanini Chair) for three years, having previously held the position of their Assistant Conductor. She maintains a regular

relationship with the orchestra and returns to conduct them again this season.

March 2010 marked her debut with the Royal Concertgebouw Orchestra, conducting them in Strauss, Stravinsky, Prokofiev and Adès in the Concertgebouw and appearing in a separate chamber music programme with the principal players of the orchestra in a performance of Schoenberg's arrangement of *Das Lied von der Erde* in the Muziekgebouw. As well as tonight's performance with the LSO, future European engagements include the Radio Filharmonisch Orkest, the Orchestre Philharmonique de Radio France, the Residentie Orkest, the Royal Stockholm and Oslo Philharmonic Orchestras, the Tonhalle-Orchester Zürich, the NDR Sinfonieorchester Hamburg, the SWR Sinfonieorchester Stuttgart, the Wiener Symphoniker at the 2011 Bregenz Festival and the Radio-Symphonieorchester Wien at the Wiener Konzerthaus.

In North America, engagements include debuts with the New Jersey Symphony Orchestra, National Symphony and Minnesota orchestras, plus a return to the Juilliard Orchestra in a concert at New York's Lincoln Center which includes the world premiere of a new work by Augusta Read Thomas, following her tremendously successful tour with them to China last season. In addition, she appeared with the Chicago, Toronto and Indianapolis Symphony orchestras, as well as the New York and Los Angeles Philharmonic orchestras.

As an opera conductor, Xian Zhang made a sensational debut with *La Bohème* for English National Opera in spring 2007 and conducted *Turandot* in Beijing in May 2009. Her next opera engagement will be a Stravinsky double bill (directed by Robert Lepage) for Netherlands Opera in 2012/13.

Xian Zhang incorporates Chinese compositions into her programmes and this year included Huang Ruo's *Fanfare* with the New York Philharmonic, as well as works by Chen Yi (*Momentum* and *Si Ji*). In May 2008 she completed a major six-concert tour to China with the Orchestra of the Juilliard School, during which Chen Yi's *Ge Xu* was performed in Shanghai, Beijing and Suzhou.

Born in Dandong in Eastern China, Xian Zhang made her professional debut conducting *The Marriage of Figaro* at the Central Opera House in Beijing aged 20. She trained at Beijing's Central Conservatory, earning both her Bachelor and Master of Music degrees, subsequently serving a year on its conducting faculty before moving to the US in 1998.

# Programme Notes

Wednesday 16 June 2010

## **Sergey Rachmaninov (1873–1943)** **Piano Concerto No 3 in D minor, Op 30 (1909)**

- 1 Allegro ma non tanto
- 2 Intermezzo: Adagio – poco più mosso
- 3 Finale: Alla breve

**Vladimir Feltsman** piano

Rachmaninov's Third Piano Concerto has long been famous as one of the most technically challenging of all Romantic concertos. Its length, at around 45 minutes, makes it a formidable challenge to both players and listeners, and it demands enormous reserves of power and endurance from the soloist. It also requires that particular approach so essential to all of Rachmaninov's longer works: just the right mixture of precision and passion, of rigour and flexibility to shape the long melodic lines and illuminate the richly woven textures.

The idea of a new piano concerto dates from 1906, when Rachmaninov first began negotiations for an American tour; clearly a big new work would be needed, but in the event both the concerto and the tour had to be postponed. These years were a high point in Rachmaninov's triple career as composer, conductor and pianist, but he still regarded composition as his main activity, and was both frustrated and disturbed by the chaos in Russia in the wake of the events of 1905. He was no revolutionary in either music or in politics and his reaction was to leave Russia. In the autumn of 1906 he cancelled all his engagements and went with his family to Germany, where in Dresden he composed, among other works, his Second Symphony. The success of this work in 1908 did much to banish the ghosts of the First's failure a decade earlier, and between the death of Rimsky-Korsakov in 1908 and the emergence a few years later of Stravinsky and Prokofiev, Rachmaninov, together with his contemporary Scriabin, was recognised as one of the most important figures in Russian music.

He completed the new concerto on 23 September 1909 and played it on 28 and 30 November with the New York Symphony Orchestra under Walter Damrosch, and then again in January 1910 with Gustav Mahler conducting the New York Philharmonic. After the first Russian performance in Moscow that April, the critic Grigori Prokofiev (no relation to the composer) wrote of the Concerto's 'sincerity, simplicity and clarity of musical thought ... it has a sharp and concise form as well as simple and brilliant orchestration, qualities that will secure both outer success and enduring love by musicians and public alike' – an acute judgement, but one that took a long time to meet with general agreement. Indeed, the 20-year-old Sergei Prokofiev found the work 'dry, difficult and unappealing', although he thought Rachmaninov's first two concertos 'wonderfully charming'.

Rachmaninov performed the Third Piano Concerto a total of 86 times over the next three decades (as opposed to 143 performances of the Second), but it only achieved real popularity when it was taken up by Vladimir Horowitz in the 1930s. Horowitz's earlier recordings, as well as the composer's own 1939 recording, are sadly marred by unnecessary cuts, particularly in the finale, and until the 1960s it was standard practice among pianists to observe these. Only Rachmaninov's chronic lack of self-confidence (and perhaps his distrust of his audiences' attention spans) could have allowed him to sanction them, for they are as damaging to the work's proportions as those he also made in the Second Symphony. No one today would dream of playing the Concerto in abbreviated form.

Two important sources of melodic inspiration for Rachmaninov were the contours of Russian folk music and the chants of the Orthodox church, and these can be heard below the surface of much of the Third Concerto. Nevertheless, Rachmaninov maintained that the Concerto's opening melody, unfolded by the soloist in simple octaves over a pulsing accompaniment, was derived from neither of these sources but simply 'wrote itself'. The way in which it develops is typical of his approach to composition: he begins with an immediately appealing tune, elaborates it, then travels further and further afield

with contrasting material, but again and again returns to some form of the opening idea. The impression is that for all the Concerto's variety, it springs from one single idea, one particular and perhaps obsessive emotional experience that can be viewed from different angles but which underlies every aspect of the music.

The intermezzo provides an expected and necessary contrast of key, tempo and texture, but towards the end there is a faster episode, a sort of shadowy waltz, which refers back directly to the first movement's opening melody. This unity of experience is also reinforced by the way in which the slow movement leads directly into the finale, as though the Intermezzo's melancholy song and the finale's more extrovert gestures are related aspects of the same experience.

**Programme note © Andrew Huth**

*Andrew Huth is a musician, writer and translator who writes extensively on French, Russian and Eastern European music.*

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On 16 June, the LSO is delighted to welcome **Linklaters Arts & Science Forum** and the **Politics and Media Seminar of Syracuse University (London, Summer 2010)**

## A brief guide to Rachmaninov

'Melody is music', wrote Rachmaninov, 'the basis of music as a whole, since a perfect melody implies and calls into being its own harmonic design'. The Russian composer, pianist and conductor's passion for melody was central to his work, clearly heard in his *Rhapsody on a Theme of Paganini*, a brilliant and diverse set of variations on a tune by the great 19th-century violinist and composer Niccolò Paganini.

Although the young Sergey's father squandered much of the family inheritance, he at first invested wisely in his son's musical education. In 1882 the boy received a scholarship to study at the St Petersburg Conservatory, but further disasters at home hindered his progress and he moved to study at the Moscow Conservatory. Here he proved an outstanding piano pupil and began to study composition. Rachmaninov's early works reveal his debt to the music of Rimsky-Korsakov and Tchaikovsky, although he rapidly forged a personal, richly lyrical musical language, clearly expressed in his Prelude in C sharp minor for piano of 1892.

His First Symphony of 1897 was savaged by the critics, which caused the composer's confidence to evaporate. In desperation he sought help from Dr Nikolai Dahl, whose hypnotherapy sessions restored Rachmaninov's self-belief and gave him the will to complete his Second Piano Concerto, widely known through its later use as the soundtrack for the classic film *Brief Encounter*. Thereafter, his creative imagination ran free to produce a string of unashamedly romantic works divorced from newer musical trends. He left Russia shortly before the October Revolution in 1917, touring as a pianist and conductor and buying properties in Europe and the US.

**Profile © Andrew Stewart**

# Vladimir Feltsman

Piano



Born in Moscow in 1952, Vladimir Feltsman made his debut with the Moscow Philharmonic aged only eleven. In 1969, he entered the Moscow Tchaikovsky State Conservatory of Music to study piano under Jacob Flier. He also studied conducting at both the Moscow and Leningrad (now St Petersburg) Conservatoires. In 1971 he won the Grand Prix at the Marguerite Long International Piano Competition in Paris; following on from this he toured extensively throughout the former Soviet Union, Europe and Japan.

In 1979, because of his growing discontent with the restrictions on artistic freedom under the Soviet regime, Vladimir signalled his intention to emigrate by applying for an exit visa. In response, he was immediately banned from performing in public and his

recordings were suppressed. After eight years of virtual artistic exile, he was finally granted permission to leave the Soviet Union. Upon his arrival in the US in 1987, Vladimir was warmly greeted at the White House, where he performed his first recital in North America. That same year, his debut at Carnegie Hall established him as a major pianist on the American and international scene.

In June 2009, Vladimir returned to Singapore to perform a recital and to Avery Fisher Hall in New York where he performed Rachmaninov's *Variations on a Theme of Paganini* with the New York Philharmonic. In July 2009 he opened the Hollywood Bowl Festival performing Prokofiev's Second Piano Concerto and played a recital in the Caramoor Music Festival in upstate New York. He makes his annual visit to the Aspen Music Festival performing Mozart Piano Concerto No 24 in July and the first set of Bach's 48 Preludes and Fugues in August. In 2009/10 he returned to Carnegie's Stern Hall in recital, his fourth recital there since 2004 and also to Chicago's Orchestra Hall and Washington's Strathmore Performing Arts Center. He also returned to his native Moscow to conduct the Moscow Virtuosi Orchestra and to St Petersburg performing Brahms's Second Piano Concerto with Valery Gergiev and the Kirov Orchestra.

Future engagements include recitals for the Detroit Chamber Music Society, the University of Illinois Urbana, Tilles Center at Long Island

University and the Kravis Center for the Performing Arts in West Palm Beach. He also performs Beethoven's *Emperor* Concerto with the Kansas City Symphony, and Mozart's Piano Concerto No 27 on his own fortepiano with the American Classical Orchestra at the Lincoln Center Alice Tully Hall.

Vladimir holds the distinguished chair of Professor of Piano at the State University of New York, New Paltz, and is a member of the piano faculty at the Mannes College of Music in New York City. He is the founder and Artistic Director of the International Festival – PianoSummer at SUNY New Paltz: a three-week long, intensive training programme for advanced piano students.

Vladimir's extensive discography has been released on the Melodiya, Sony Classical, Music Masters, Camerata and Tokyo labels. His discography includes eight albums of Bach keyboard works, recordings of Beethoven's last five piano sonatas, solo piano works of Schubert, Schumann, Chopin, Liszt, Brahms, Messiaen and Silvestrov, as well as concertos by Bach, Brahms, Chopin, Tchaikovsky, Rachmaninov and Prokofiev.



# Programme Notes

Wednesday 16 June 2010

## Francis Poulenc (1899–1963)

### Gloria (1959–60)

- 1 Gloria in excelsis Deo
- 2 Laudamus te
- 3 Domine Deus
- 4 Domine Fili unigenite
- 5 Domine Deus, Agnus Dei
- 6 Qui sedes ad dexteram Patris

**Sally Matthews** soprano  
**London Symphony Chorus**

Francis Poulenc was late for the first choir rehearsal of his *Gloria* in January 1961 in Boston: 'I heard something so unlike me that my legs almost failed me on the staircase. Excellent choir but ... all those worthy Protestants were singing sharp and shrill (especially the women) as they do in London, with that 'Oh! My good Lord' quality. A well-intentioned lady was singing the part of Addison [the soprano Adele Addison who was to sing at the world premiere] with a voice like a goat and all out of tune. I tell you I wanted to run a mile'.

However, foreboding soon turned to fun. When he demonstrated what he wanted, the penny dropped. 'Oh – they have to sing like Maurice Chevalier', said the Boston Chorus Master. 'Exactly', said Poulenc. 'When we started again, I played the piano, the soloist sang no more ... and the thing was perfect'. It was perfect on the night too, a huge success; the latest chapter in the love affair between Poulenc and America that had begun with *Dialogues des Carmélites* and been consummated with *La voix humaine* the previous year.

The composer swept Adele Addison off to meet Marlene Dietrich and then travelled on to New York to rub shoulders with Laurence Olivier, Leontyne Price and Vladimir Horowitz – and to buy neckties with nude girls painted on the underside in the cheap stores around Times Square.

Chevalier, Dietrich, risqué neckwear and a setting of the *Gloria* that for all the earthy good humour in its opening movement stretches out for the eternal in the final movement: Poulenc is indeed a man divided, though the familiar description of him as half-monk and half-knave is a little trite. Better, perhaps, to see him as half his father's son (a deeply religious man from the South) and his mother's boy (a sceptical Parisian with a taste for urban pleasure). The two qualities are magnificently combined in his setting of the *Gloria*.

The work was a commission from the Serge Koussevitzky Music Foundation. They had hoped for a symphony and then a new organ concerto, but Poulenc had other ideas. He would please himself and write a *Gloria* in seven movements for solo soprano, mixed choir and orchestra. However, as he worked on the piece through 1959, the sacred kept tripping over the secular. 'I had in mind those frescoes by Gozzoli where the angels stick out their tongues. And also some serious Benedictine monks I had once seen revelling in a game of football'.

After wrestling with the shape of the piece Poulenc settled for six rather than seven movements, all of which display the composer's particular gift for writing melodic tunes that bathe in the same southern sunlight as Vivaldi's famous *Gloria*, RV 589, which seems to have provided Poulenc with his model, even down to the thematic material in the second movement, 'Laudamus te! The opening gesture of the work is a steal too, this time from Stravinsky's *Serenade* for piano. But the borrower, as always, makes it his own. The third movement, 'Domine Deus', is set for solo soprano with a simple four-part harmony in the orchestral introduction of the kind that always seduced Poulenc, while the noble 'Domine Deus, Agnus Dei' for the soprano and the chorus that follows seems to have been liberated from *Dialogues des Carmélites*. Nowhere is Poulenc more himself than in the final movement of the work, 'Qui sedes ad dexteram Patris', playfully profound as noble chords send the choir rejoicing on their way before the final shimmering Amen led by the soprano soloist.

**Programme note © Christopher Cook**

# Poulenc Gloria

## Text

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### 1 GLORIA

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.

*Glory be to God on high,  
and in earth peace, goodwill towards men.*

### 2 LAUDAMUS TE

Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi  
Propter magnam gloriam tuam.

*We praise Thee. We bless Thee.  
We worship Thee. We glorify Thee.  
We give thanks to Thee  
for Thy great glory.*

### 3 DOMINE DEUS

Domine Deus, Rex caelestis,  
Deus Pater omnipotens,  
Gloria.

*O Lord God, heavenly King,  
God the Father almighty,  
Glory.*

### 4 DOMINE FILI UNIGENITE

Domine Fili unigenite Jesu Christe.  
Domine Deus unigenite Jesu Christe.

*O Lord, the only begotten son, Jesus Christ.  
O Lord God, the only begotten son, Jesus Christ.*

### 5 DOMINE DEUS, AGNUS DEI

Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere nobis.  
Domine Deus, Rex caelestis,  
Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi,  
Suscipe deprecationem nostram.

*O Lord God, Lamb of God, Son of the Father.  
That takest away the sins of the world, have mercy upon us.  
O Lord God, heavenly King,  
that takest away the sins of the world, have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.*

### 6 QUI SEDES AD DEXTERAM PATRIS

Qui sedes ad dexteram Patris,  
Miserere nobis.  
Quoniam tu solus Sanctus.  
Tu solus Dominus.  
Tu solus altissimus, Jesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris,  
Amen.

*Thou that sittest at the right hand of the Father,  
have mercy upon us.  
For thou only art holy.  
Thou only art the Lord.  
Thou only, O Jesu Christ, art most high.  
With the Holy Ghost, in the glory of the Father,  
Amen.*



# Sally Matthews

Soprano



© Johan Persson

British soprano Sally Matthews was the winner of the 1999 Kathleen Ferrier Award. She studied with Cynthia Jolly and Johanna Peters and completed the Opera course at the Guildhall School of Music & Drama in 2000. She was a member of The Royal Opera Vilar Young Artist Programme from 2001–03 and currently studies with Paul Farringdon.

Current and future opera plans include Donna Anna in *Don Giovanni* at the Vienna Staatsoper; Delius's *A Village Romeo and Juliet* and Cavalli's *La Calisto* for the Royal Opera House; Fiordiligi in *Così fan tutte* also for the Royal Opera, Glyndebourne Festival and the Bayerische Staatsoper; Sophie in *Der Rosenkavalier* and Handel's *Deidamia* for The Netherlands Opera; the Countess in *The Marriage of Figaro* for Glyndebourne Festival; Anne Truelove in *The Rake's Progress*

for La Monnaie, Brussels; the Governess in *The Turn of the Screw* at the Theater an der Wien and Poulenc's *Dialogues des Carmélites* in Munich. On the concert platform she has recently sung Schumann's *Paradies und die Peri* with the Mahler Chamber Orchestra and Daniel Harding in Lucerne and also with Simon Rattle and the Bayerische Rundfunk Orchester; Haydn's *The Creation* with the Orchestra of the Age of Enlightenment and Sir Mark Elder; Brahms's *Requiem* with Bernard Haitink and the Chamber Orchestra of Europe and Strauss's *Four Last Songs* with Robin Ticciati and Bamberg Symphony Orchestra.

In January 2001 Sally made her Royal Opera House debut as Nannetta in *Falstaff* under Bernard Haitink, followed by Susanna in *The Marriage of Figaro* in Bernard Haitink's Farewell Gala concerts; Pamina in *The Magic Flute* with Philippe Jordan and Iris in *Semele* with Sir Charles Mackerras. She has since returned to the Royal Opera to sing Sifare in *Mitridate* and Anne Truelove in *The Rake's Progress*.

She made her debut at the Staatsoper Unter den Linden as Pamina in *The Magic Flute*; at the Bayerische Staatsoper, Munich, singing the title role in *La Calisto* in a new production by David Alden; with The Netherlands Opera singing Fiordiligi in a new production of *Così fan tutte* and in Australia singing the title role in *Rusalka* for Opera Australia. She recently returned to Munich to sing the title role in *Alice in Wonderland*, a new commission

composed by Unsuk Chin for the Bayerische Staatsoper and made her debut in Vienna singing Blanche in *Dialogues des Carmélites* at the Theater an der Wien.

Recent concert appearances have included her debut with the Berlin Philharmonic and Sir Simon Rattle singing *Carmina Burana*, returning to sing Mahler's Symphony No 4 and Schumann's *Paradies und die Peri*; *Elijah* at the Saito Kinen Festival in Japan with Seiji Osawa; Mahler's Symphonies Nos 2 and 4 with the LSO and Michael Tilson Thomas; Berg's *Seven Early Songs* with the BBC Philharmonic and Gianandrea Noseda; Messiaen's *Poèmes pour Mi* with the LSO and Daniel Harding; Haydn's *The Creation* with the LSO and Sir Colin Davis in London and New York, and *The Seasons* at the BBC Proms with Roger Norrington and with the DSO Berlin and Andrew Manze.

Sally has appeared frequently in recital and was part of the BBC New Generation Artists scheme. She has performed a new piece written for her by Mark-Anthony Turnage at Wigmore Hall with the Nash Ensemble, which was also recorded. In 2008 she made her recital debut at the Concertgebouw, Amsterdam with Simon Lepper and future recitals include a recital at La Monnaie, Brussels, as well as return invitations to the Concertgebouw and Wigmore Hall.

# On stage

Wednesday 16 June 2010

## First Violins

Joris Van Rijn *Guest Leader*  
Carmine Lauri  
Nicholas Wright  
Ginette Decuyper  
Jörg Hammann  
Michael Humphrey  
Claire Parfitt  
Harriet Rayfield  
Colin Renwick  
Ian Rhodes  
Sylvain Vasseur  
Eleanor Fagg  
Takane Funatsu  
Helen Paterson  
Alain Petitclerc  
Sarah Sew

## Second Violins

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Ichinose  
Richard Blayden  
Matthew Gardner  
Belinda McFarlane  
Iwona Muszynska  
Philip Nolte  
Paul Robson  
Stephen Rowlinson  
Louise Shackelton  
Andrew Pollock  
David Worswick

## Violas

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
German Clavijo  
Richard Holttum  
Robert Turner  
Natasha Wright  
Michelle Bruil  
Elizabeth Butler  
Nancy Johnson  
Caroline O'Neill  
Anna Dorothea Vogel

## Cellos

Rebecca Gilliver  
Alastair Blayden  
Jennifer Brown  
Mary Bergin  
Noel Bradshaw  
Daniel Gardner  
Keith Glossop  
Hilary Jones  
Minat Lyons  
Judith Herbert

## Double Basses

Rinat Ibragimov  
Colin Paris  
Patrick Laurence  
Michael Francis  
Thomas Goodman  
Jani Pensola  
Simo Vaisanen  
Jeremy Watt

## Flutes

Adam Walker  
Siobhan Grealy

## Piccolo

Sharon Williams

## Oboes

Christopher Cowie  
Katie Bennington

## Cor Anglais

Christine Pendrill

## Clarinets

Andrew Marriner  
Chi-Yu Mo

## Bass Clarinet

Lorenzo Iosco

## Bassoons

Michele Fattori  
Andrew Stowell

## Contra-bassoon

Dominic Morgan

## Horns

Timothy Jones  
Angela Barnes  
Estefania Beceiro Vazquez  
Jonathan Bareham  
Emma Whitney

## Trumpets

Philip Cobb  
Gerald Ruddock  
Nigel Gomm

## Trombones

Katy Jones  
James Maynard

## Bass Trombone

Paul Milner

## Tuba

Patrick Harrild

## Timpani

Nigel Thomas

## Percussion

Antoine Bedewi  
David Jackson

## Harp

Karen Vaughan

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## 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 20 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. Students of wind, brass or percussion instruments who are in their final year or on a postgraduate course at one of the London conservatoires can also benefit from training with LSO musicians in a similar scheme.

The LSO String Experience Scheme is generously supported by the Musicians Benevolent Fund and Charles and Pascale Clark.

Lisa Obert (second violin) and Tom Walley (double bass) are performing in tonight's concert as part of the LSO String Experience Scheme.

List correct at time of going to press.

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# London Symphony Chorus



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## **Chorus Director**

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## **Chairman**

James Warbis

## **Accompanist**

Roger Sayer

Since its formation in 1966 the London Symphony Chorus has consolidated a broad repertoire and has commissioned works from Sir John Tavener, Sir Peter Maxwell Davies, Michael Berkeley and Jonathan Dove. The Chorus also took part in 2008 in the world premiere of James MacMillan's *St John Passion* with the LSO and Sir Colin Davis. As well as appearing regularly in the major London venues, the LSC tours extensively throughout Europe and has visited North America, Israel, Australia and the Far East.

The Chorus has a discography of over 140 recordings, more than 20 of them on LSO Live. Recent releases include the world premiere of MacMillan's *St John Passion*, Haydn's *The Creation* and Verdi's *Requiem* under Sir Colin Davis. The Chorus also partners the LSO on Valery Gergiev's recordings of Mahler's Symphonies Nos 2, 3 and 8.

While maintaining special links with the LSO, the Chorus has partnered all the principal UK orchestras including the Philharmonia, the Royal Philharmonic, the Orchestra of the Age of Enlightenment, the City of Birmingham Symphony Orchestra, the BBC Symphony Orchestra, the Hallé and the BBC National Orchestra of Wales. Internationally the Chorus has worked with many of the world's leading orchestras including the Berlin Philharmonic, Boston Symphony Orchestra, EUYO and the Vienna Philharmonic.

The London Symphony Chorus is always interested in recruiting new members, welcoming applications from singers of all backgrounds, subject to an audition. Open Rehearsals are also being held for those who might be interested in auditioning.

For further information, call Helen Lawford, Auditions Secretary, on **020 8504 0295** or visit **[www.lsc.org.uk](http://www.lsc.org.uk)**

## **Sopranos**

Carol Capper, Shelagh Connolly, Ann Cole, Lucy Craig, Emma Craven, Gabrielle Edwards, Lorna Flowers, Eileen Fox, Elizabeth Graham, Joanna Gueritz, Jessica Harris, Judith Harris, Carolin Harvey, Emily Hoffnung\*, Gladys Hosken, Claire Hussey, Debbie Jones\*, Helen Lawford\*, Fiona Macdonald, Alison Marshall, Margarita Matusevich, Eva Moreda, Jane Morley, Jeannie Morrison, Emily Norton, Andra Patterson, Carole Radford, Liz Reeve, Liz Smith, Bridget Snasdell, Amanda Thomas\*, Jenny Thomas, Zoe Williams

## **Altos**

Sarah Biggs, Katherine Bleazard, Elizabeth Boyden, Gina Broderick\*, Jo Buchan\*, Lizzy Campbell, Sarah Castleton, Rosie Chute, Liz Cole, Janette Daines, Zoe Davis, Linda Evans, Lydia Frankenburg\*, Amanda Freshwater, Tina Gibbs, Yoko Harada, Jo Houston, Elisabeth Iles, Sue Jones, Vanessa Knapp, Gilly Lawson, Selena Lemalu, Belinda Liao, Anne Loveluck, Barbara Marchbank, Jane Muir, Alex O'Shea, Helen Palmer, Susannah Priede, Lucy Reay, Clare Rowe, Nesta Scott, Lis Smith, Jane Steele, Claire Trocmé, Agnes Vigh

## **Tenors**

Robin Anderson, Ingram Cheung, John Farrington, Matthew Flood, Andrew Fuller\*, Stephen Hogg, Tony Instrall, Francis Letschka, John Marks, John Moses, Daniel Owers, Stuart Packford, Graham Steele, John Streit, Anthony Stutchbury, Malcolm Taylor, James Warbis\*, Brad Warburton, Robert Ward\*

## **Basses**

David Armour, Bruce Boyd, Andy Chan, Steve Chevis, James Chute, Damian Day, Robert Garbolinski\*, John Graham, Robin Hall, Owen Hanmer\*, Christopher Harvey, Derrick Hogermeer, Anthony Howick\*, Alex Kidney, Georges Leaver\*, Keith Montgomery, Geoffrey Newman, William Nicholson, Peter Niven, Montague Ring, Nic Seager, Edwin Smith\*, Gordon Thomson, Jez Wareing, Nicholas Weekes, Paul Wright

\*denotes member of Council

# Inbox

Your thoughts and comments about recent concerts

## Discovering Dutilleux

Amory Leader

I would like to express my sincere gratitude to Valery Gergiev and the LSO for the programming of Henri Dutilleux's music over the last few months. I was first exposed to this great man's works at the LSO in September 2009 and since then have been thrilled at subsequent performances of his works.

I feel Gergiev may have discovered in himself a particular talent for this type of work and I hope the performances give him as much pleasure as they provide to me.

I remain eternally grateful to Gergiev and the LSO for helping me discover Dutilleux and for providing such exquisite renditions in particular of *Mystere de L'instant* and *Métaboles* (20 May).

Please, please continue to program Dutilleux at the LSO as there are many great works left to explore.

## 'Thoroughly uplifted'

Kate MacKeith

I write to tell you how elated I was after this concert. I came home on such a high that I had a problem settling down for the night ... You really had to see it to believe it. It was great to see the orchestra at full blast (and I use that advisedly) under such a wonderful conductor, and I was fully occupied trying to fathom out which instrument was playing where! It was a great night out and I came home thoroughly uplifted!

*[20 May 2010, Valery Gergiev/  
Dutilleux & Messiaen]*

## 'Overwhelming'

Marina Vaizey

I was completely thrilled: the sheer beauty and exuberance of Adès as conductor and composer, and the astonishing and astonishing and astonishing virtuoso Bartók – how wonderful to see the percussion up front – and the Barry [*La Plus Forte*]! what a masterpiece, so original, witty and affecting, as it evoked three characters and a whole world.

An overwhelming and exciting evening ... I simply wanted to come back and hear it all again.

*[6 June 2010, Thomas Adès/  
Adès, Bartók & Barry]*

## Choral music next season at the LSO

**Sun 24 Oct 7.30pm**

Choral works by

**Eric Whitacre, Morten Lauridsen, Barber and Copland**

**Eric Whitacre** conductor

**Hilla Plitmann** soprano

**London Symphony Chorus**

**Tickets from £8**

**020 7638 8891**

**lso.co.uk** (reduced bkg fee online)

## Want to share your views?

**Email us at [comment@lso.co.uk](mailto:comment@lso.co.uk)**

Let us know what you think. We'd love to hear more from you on all aspects of the LSO's work.

Please note that the LSO may edit your comments and not all emails will be published.