

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

barbican

Resident
Orchestra

Thursday 19 September 2013 7.30pm
Barbican Hall

UCHIDA'S MOZART

Mozart Rondo for Solo Piano

Mozart Piano Concerto No 17

INTERVAL

Matthew Kaner *The Calligrapher's Manuscript*
an LSO Panufnik Young Composers Scheme

commission, supported by the Helen Hamlyn Trust

Dvořák Symphony No 5

Robin Ticciati conductor

Mitsuko Uchida piano

Concert ends approx 9.45pm

Welcome to tonight's concert



Following the launch of the LSO 2013/14 concert season last Sunday, it is a pleasure to welcome tonight's soloist Mitsuko Uchida, a long-standing friend of the LSO, who opens this evening's performance with a personal tribute to Sir Colin Davis – the Mozart Rondo in A minor for solo piano.

Mitsuko Uchida and Sir Colin were close musical allies for many years, sharing a passion for Mozart's work which they have performed together on several occasions with the LSO. Following this solo performance, we welcome tonight's conductor, Robin Ticciati, and the Orchestra to the platform. Since Ticciati's debut with the LSO in 2010, he has appeared with the Orchestra many times and is another musician with whom Sir Colin had a close relationship. He was last with us in December, when he stepped in to conduct the Queen's Medal for Music.

Tonight's concert also features the premiere of a new work, Matthew Kaner's *The Calligrapher's Manuscript*, which was commissioned as part of the LSO Panufnik Young Composers Scheme. We are very grateful to the Helen Hamlyn Trust for their continued support of this scheme.

I hope you enjoy the concert and can join us again this season. Our next performance takes place on Wednesday 25 September, and sees Danish conductor Thomas Dausgaard make his debut with the LSO.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

THE LSO AT THE BBC PROMS

The Orchestra appeared twice at the BBC Proms this summer attracting fantastic reviews. The first concert, conducted by Principal Conductor Valery Gergiev, featured music by Borodin, Glazunov, Mussorgsky and the UK premiere of Sofia Gubaidulina's *The Rider on the White Horse*. The second was an all-British programme led by Principal Guest Conductor Daniel Harding.

iso.co.uk/concertreviews

THE LATEST RELEASE FROM LSO LIVE

Released this month on LSO Live is the second star-studded instalment of Valery Gergiev's Szymanowski cycle, featuring the composer's Third and Fourth Symphonies, along with the deeply personal choral work, the *Stabat Mater*.

iso.co.uk/lsolive

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated booking phone line and, for bigger groups, free hot drinks and the chance of a private interval reception. At tonight's concert, we are delighted to welcome: **Gerrards Cross Community Association, Marjorie Wilkins & Friends, Oxshott WI Theatre Club, Ely Choral Society, R Wimberley & Friends, Adele Friedland & Friends, Guildford U3A and Sandringham School.**

iso.co.uk/groups

Coming soon Concerts at the Barbican



Music Alchemists Journeys with great conductors this season

BERNARD HAITINK

Thu 10 Oct & Tue 15 Oct 2013
Emanuel Ax piano

MICHAEL TILSON THOMAS

Thu 12 & Thu 19 Dec 2013
Simon Trpčeski piano (12 Dec)
Evgeny Kissin piano (19 Dec)

SIR JOHN ELIOT GARDINER

Tue 21 Jan & Sun 23 Mar 2014
Maria João Pires piano (21 Jan)
Alina Ibragimova violin (23 Mar)

SIR MARK ELDER

Sun 4 & Thu 8 May 2014; Thu 12 Jun 2014
Imogen Cooper piano (4 May)
Nicola Benedetti violin (12 Jun)

SIR SIMON RATTLE

Sun 1 Jun 2014
Veronika Eberle violin
Anna Prohaska piano

Wed 25 Sep 7.30pm

MAHLER 6

Strauss Burleske for Piano & Orchestra
Mahler Symphony No 6
Thomas Dausgaard conductor
Barry Douglas piano

Sun 29 Sep 7.30pm

BRITTEN & SHOSTAKOVICH

Britten Four Sea Interludes
Prokofiev Piano Concerto No 3
Britten Sinfonia da Requiem
Shostakovich Symphony No 6
Gianandrea Noseda conductor
Nikolai Lugansky piano

RECOMMENDED BY
CLASSIC *f*M

Fri 1 & Tue 12 Nov 7.30pm

GERGIEV'S BERLIOZ

Berlioz Overture: Benvenuto Cellini
Berlioz The Death of Cleopatra
Berlioz Harold in Italy
Valery Gergiev conductor
Antoine Tamestit viola
Karen Cargill mezzo-soprano

RECOMMENDED BY
CLASSIC *f*M

Thu 5 Dec 7.30pm

BEETHOVEN VIOLIN CONCERTO

Beethoven Violin Concerto
Dvořák Symphony No 7
Nikolaj Znaider violin/conductor

020 7638 8891
Iso.co.uk

Wolfgang Amadeus Mozart (1756–1791)

Rondo for Solo Piano in A minor K511 (1787)

A tribute to Sir Colin Davis from Mitsuko Uchida

A NOTE FROM MITSUKO UCHIDA ON MOZART'S RONDO

The A minor Rondo K511 was one of Sir Colin Davis' favourite pieces of music.

One day, some years ago, he invited himself to my studio and asked me to play it for him. I was unprepared and I played very badly. So I want to play it for him one more time, somewhat better prepared!



MITSUKO and **SIR COLIN** (pictured right) are here shown together for the LSO's 2010/11 concert season, ahead of their critically acclaimed, and much loved, series of all five Beethoven Piano Concertos.

The piano was Mozart's instrument. Although he learned both keyboard and violin as a boy, it was on the piano that he achieved his greatest successes as a performer. To him it was a relatively recent invention. In the 1760s, touring Europe with his family, the instrument on which he would have demonstrated his prodigious talents would, on more occasions than not, have been the harpsichord. However, from his mid-teens onwards he was in the forefront of composers writing expressly for the rapidly evolving piano, most influentially in the great concertos of the 1780s.

Next to those, his solo piano music – 17 sonatas and a host of other pieces – seems a quieter corner of his output, intended not so much for public display as for performance at home by talented amateurs; many pieces were written primarily for publication or as teaching material. Rather than overt virtuosity and drama, Mozart aimed for clarity of form and texture, and a restrained but telling mode of expression in his domestic music. Yet his typically

high compositional standards and sheer charm and grace have ensured that much of it has transcended its original purpose to find a lasting place in the concert repertoire.

The Rondo in A minor K511, composed in the spring of 1787, is not only one of the finest of Mozart's non-sonata piano pieces, it was also in Mendelssohn's opinion 'the most perfect rondo ever written'. Its sorrowful character is striking for being attached to a form normally associated with cheerful sentiments, but it is more than that; for here, in the restless, shifting lilt of a *Siciliana*, the eloquent curl of ever-changing melodic lines, and an ending of heartbreaking capitulation, Mozart is exploring those realms of ineffable personal sadness that he alone had the power to express.

Programme Note © Lindsay Kemp

Lindsay Kemp is a senior producer for BBC Radio 3, Artistic Director of the Lufthansa Festival of Baroque Music, and a regular contributor to *Gramophone* magazine.

Wolfgang Amadeus Mozart

Piano Concerto No 17 in G major K453 (1784)

- 1 ALLEGRO
- 2 ANDANTE
- 3 ALLEGRETTO

UCHIDA ON MOZART

‘Mozart’s music is the essence of human life and he becomes more beautiful all the time. It speaks to you differently at different times. That is the beauty.’

MITSUKO UCHIDA PIANO

Mozart’s arrival in Vienna in 1781 began a new stage in his life in more ways than one. The punishing but rewarding life of a freelance composer and performer enabled him to feel that he was making best use of his talents at last; his marriage to Constanze brought stability and contentment to his domestic life; and the teeming professional musical environment of the Imperial capital provided a vital stimulus to his creative powers.

MOZART IN VIENNA

Mozart spent four of the most successful years of his career in Vienna. In a letter to his father, he described it as ‘a splendid place, and for my profession the best place in the world’.

The effects were far-reaching, and not just for him. The ten years he spent in Vienna saw new levels of richness and emotional depth attained in almost every area of his output, but in two genres in particular his advances were so great that, after him, they were never the same again. One of these was opera, granted new expressive flexibility and sophistication from the moment *The Marriage of Figaro* appeared in 1786; and the other was the piano concerto, a form hitherto geared primarily towards undemanding entertainment, but which Mozart turned into a convincing medium for the realisation of the most complex emotions.

The two achievements were not unconnected. Clearly opera and concerto share a requirement for effective writing for soloist and orchestra; but the uniquely Mozartian skill, so evident in his later operas, for slipping mercurially between psychological states too precisely drawn for verbal description had already been explored in the twelve superb piano concertos that occupied the forefront of his creative energies in the two years up to and

including the time of *Figaro*. Of these, one of the finest and subtlest – and for some reason most under-appreciated – is the G major K453.

This is a work distinguished more by intimacy than extrovert brilliance.

Most of the piano concertos of 1784–86 were composed for Mozart himself to play, but K453 is one of two that he wrote for one of his pupils, Barbara Ployer, who gave its first performance in June 1784. Perhaps as a result, the piano part does not reach for the exuberant virtuosity of some of the concertos that Mozart intended for himself, but in any case this is a work distinguished more by intimacy than extrovert brilliance.

First Movement

The first movement begins with a theme that, while employing the march-like rhythm characteristic of a number of Mozart concerto openings, is sweetly gentle, perhaps even coquettish, in nature. There follows a typically Mozartian profusion of thematic ideas, some of which will later gain in importance while others decrease. The central development section, however, shuns them all, first for an extended passage in which piano arpeggios stride loosely through a succession of keys, and finally for a striking new minor-key theme from the soloist which, though plaintive at first, somehow manages to lead without a jolt to the structural mile-post of the main theme’s cheerful return.

(continued overleaf)

Wolfgang Amadeus Mozart Piano Concerto (continued)

Second Movement

The second movement has more than a hint of the opera house about it, with the strings' opening phrase and pause seeming like a question. Answered on this first occasion by a warm but wistful woodwind dialogue, it is subsequently restated variously by piano, flute, and finally strings again, each time to receive a different reply. Here, the concerto reaches its deepest levels of emotional intimacy; the exquisite pain of some passages will be familiar to lovers of Mozart's piano sonatas.

Finale

The finale is a set of variations on a theme whose folk-like character prefigures Mozart's music for Papageno in *The Magic Flute*. After the piano and orchestra have toyed with it through six variations, the concerto ends in a lengthy coda, a burst of high spirits which, in its chuckling wit and bustle, seems to have leapt straight out of an opera.

Programme Note © Lindsay Kemp

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on the Stalls and Circle level. The Barbican shop will also be open.

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the Information Desk on the Circle level.

Wolfgang Amadeus Mozart Composer Profile

MOZART IN PORTRAIT



EXTRA MOZART FACTS

Mozart kept a pet starling for about three years. Its existence is first recorded in his expenses book on 27 May 1784 – it cost him 34 Kreuzer and the entry is accompanied by a tune he presumably taught the starling to sing, which is close to the opening of tonight's Concerto, composed just a few weeks later.

Born in Salzburg on 27 January 1756, Mozart began to pick out tunes on his father's keyboard before his fourth birthday. His first compositions were written down in the early months of 1761; later that year, the boy 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 and pupil, 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), *Così 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.

Composer Profile © Andrew Stewart

Matthew Kaner (b 1986)

The Calligrapher's Manuscript *(world premiere) (2013)*

THE MANUSCRIPTS



An example of elaborately decorated biblical text in Hering's manuscript.



Examples of adorned lettering.



Some of the more abstract designs that appear later in the manuscript

The Calligrapher's Manuscript was inspired by the remarkable calligraphy of 17th-century Bavarian master Johann Hering, which recently came to my attention through its online publication on the Bamberg State Library website. As the images (left) show, the manuscript in the Bamberg Library could hardly be described as a conventional artefact; most calligraphers from this period created model books from which students could learn their craft, whereas Hering's album seems to have been intended purely for private study and experimentation. As a result, a number of the designs are incredibly elaborate and, towards the end of the volume, almost completely abstract.

The first half of the piece explores the notion of a 'main text' adorned by a continuous layer of elaborate filigree, as found on many pages of the manuscript. Each of these pages begins with an enlarged, highly ornamented single letter, which establishes the tone of the remaining filigree surrounding the body of the text. Thus when the music opens, highly detailed decorative figuration provides the initial foreground, but from this texture, melodic fragments gradually emerge, until they coalesce into a clear melodic line, which becomes the focus of the rest of the section: the 'main text', if you will. Nevertheless, this main line still continues to interact with this layer of decorative filigree, which almost constantly surrounds it and occasionally, rather mischievously, lurches forward to take the limelight.

Towards the end of this first half, a new figure enters in the strings, anticipating the material of the second half of the piece, which begins in earnest following a rather boisterous climax. This new section pursues a contrasting series of ideas; here the gradual transformation of a very straightforward rendering of the alphabet into extremely ornate and eventually

purely abstract designs in Hering's manuscript was the inspiration. Musically, this manifests itself as a simple harmonised line in the strings that repeats and evolves throughout the movement, but is gradually joined by other melodic figures in the woodwinds placed in counterpoint against it. These superimposed woodwind melodies occur more and more frequently as the movement continues, and themselves become ever more ornamented until a climax of activity is reached, with several layers of extremely decorated lines sounding against one another simultaneously. A brief coda (a passage which brings the piece to its conclusion) ensues, in which the essential material from both halves is distilled into a final few subdued phrases.

Programme Note © Matthew Kaner

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

Matthew Kaner In Profile



Being a young composer isn't easy. Commissions are hard to come by, not least because the audiences clamouring to hear new music seem noticeably smaller than those interested in the great masters. So, we asked Matthew Kaner, why make the effort? As far as he's concerned, music has plenty still to explore. 'There's a lot left to be done,' he explains. 'The history of art is a series of pathways. There are particularly influential figures who steered its course, but that doesn't necessarily mean that it had to go that way. I think it's interesting to think about other potential directions.'

In fact, Matthew likes to explore a new direction in each piece. 'I don't like the idea of having a style', he says. 'I'm interested in exploring a very specific sound world in each piece, and constructing a set of gestures and a language that belong very much to that piece. Then I give myself something else to do in the next piece so I can get away from it.'

Matthew has found inspiration by looking back to the Medieval and Renaissance eras. A particular interest of his is the renewed attention to melody, which he feels had been pushed to breaking point by the late 20th century. 'I can understand why people wanted to write those things at that time – they wanted to get away from the baggage of the 19th century. But my way of rehabilitating melody is to look further back, thinking about what melody originally meant and looking at its vocal origins.'

Whether it's architecture, poetry or painting, Matthew's inspiration can come from a variety of sources, as *The Calligrapher's Manuscript* testifies. 'What's different about [Hering's manuscript] is that it's obviously not intended as a book to teach from, or to show anybody commercially: it's just private practice. Because of that, some of the designs are

really abstract and very, very strange. On some pages you have text written out, and on other pages you have these things that look like they might be letters, but they're so completely covered in decoration that you can hardly work out what they're supposed to be.'

In some ways, it's not surprising that Matthew is drawn to examples of master-craftsmanship such as Hering's. His mother is an artist working mainly with textiles; his father is a furniture maker and restorer. He grew up in a household in which 'people were making things all the time. That reflects in the way I like to think of myself as a composer,' he explains: 'as a sort of craftsman, who's always trying to balance the act of being creative with trying to develop a technical skill.'

Learning the craft of composition has been a long journey, from tinkering at the piano as a youngster in his art-filled home to studying at King's College London and at the Guildhall School. Following his studies, Matthew took part in the LSO Panufnik Young Composers Scheme, which every year offers six emerging composers the opportunity to have their music workshopped by the LSO. The commission of *The Calligrapher's Manuscript* is a result of this, and it's whetted Matthew's appetite for large-scale projects. 'I would really like to write an opera one day,' he reveals. 'I've been thinking about writing for voice for a very long time, because I've been thinking so much about melodic writing. *The Calligrapher's Manuscript* is the first piece in which I've had to think about large scale structure in a more concrete way, and it really brought me closer to the idea of writing an opera – it's a dream project, definitely something I'd love to do. But it's a little way off.'

Profile by Ajantha Chandrasena

SPRING COMPOSER FOCUS

January and February 2014 see the LSO showcase its portfolio of contemporary music-making.

The focus includes a world premiere from Sir Peter Maxwell Davies (his Tenth Symphony), a concert at LSO St Luke's featuring the LSO's Soundhub composers, plus the annual Panufnik Young Composers Workshop where people like Matthew Kaner get to try out their works with the full Orchestra and gain direct insight from LSO players.

Visit lso.co.uk/whatson for details

barbican

Musicians of the Mariinsky Theatre



Three outstanding ensembles from the Mariinsky Theatre Orchestra perform in the Guildhall School of Music & Drama's new state-of-the-art Milton Court Concert Hall

Mon 4 Nov

Mariinsky Stradivarius Ensemble

Conducted by **Valery Gergiev**

Wed 19 Feb

Mariinsky Brass Ensemble

Thu 20 Mar

Mariinsky Wind Quintet

UK tour supported by BP

barbican.org.uk

LSO

London Symphony Orchestra

LSO SECTIONS: IN FOCUS



A chance to see some of the groups that make up the LSO close-up

Sun 27 Oct 8pm

LSO STRING ENSEMBLE

Tchaikovsky Serenade for String Orchestra

Bartók Divertimento for String Orchestra

Dvořák Serenade for String Orchestra

Roman Simovic director

Thu 23 Jan 7.30pm

LSO BRASS ENSEMBLE

Bach Toccata and Fugue in D minor

Scarlatti Sonata for Keyboard

Ewald Quintet No 1

Koetsier Kinderzirkus Music

Crespo Suite Americas

arr **Dudley Bright** Brass on Broadway

Iso.co.uk

020 7638 8891

Antonín Dvořák (1841–1904)

Symphony No 5 in F major Op 76 (1875)

- 1 ALLEGRO MA NON TROPPO
- 2 ANDANTE CON MOTO – DOPO UNA PICCOLA
- 3 ANDANTE CON MOTO, QUASI L'ISTESSO TEMPO – ALLEGRO SCHERZANDO
- 4 FINALE: ALLEGRO MOLTO

DVOŘÁK on LSO LIVE

Discover Dvořák's later symphonies (Nos 6–9) on LSO Live, including his masterpiece, the Ninth Symphony ('From the New World'), LSO Live's first ever recording, conducted by Sir Colin Davis.



£4.49 – £14.99

Available at
iso.co.uk/Isolive
 in the Barbican
 Shop or online at
 iTunes & Amazon

For many years the musical world behaved as if Dvořák had written just five symphonies. Thus his last, hugely popular 'New World' Symphony was listed as number five rather than number nine, as is now the case. Just to confuse matters more, the Fifth Symphony – number one according to the earlier logic – was listed as number three, as if it were written after, and not before, numbers six (number one) and seven (number two)! Fortunately, today all nine of Dvořák's symphonies are listed in their correct chronological order. The fifth really is the Fifth.

Dvořák's Pastoral Symphony

Confusion or not, for too long Dvořák's Fifth lived in the shadow of his later symphonies. It has been described, or damned, by experts as a 'transitional' work in a way that overlooks its many charms, its abundant vitality, freshness and immediacy. The symphony has been likened to Beethoven's 'Pastoral' and the work does indeed reflect Dvořák's intense passion for the glorious countryside of his native Bohemia. Composed in the summer of 1875, it was first performed in Prague in 1879 but was not well received. Seven years later – and this explains the numbering error – Dvořák revised the work and dedicated it to the great German pianist and conductor Hans von Bülow. The maestro was delighted, writing that he valued the dedication 'more than the grand cross of a Prince' and describing Dvořák as 'next to Brahms, the most God-gifted composer of the present day'.

A wonderfully rustic tone is established at the work's very outset. As the Czech scholar Otakar Šourek wrote, here is 'the voice of the rustling woods, the song of birds, the fragrance of the fields; the strong breath of nature rejoicing and a sense of mortal well-being'. The opening movement contains two contrasting themes: the first, introduced by the clarinets, is pastoral in character; the second is more vigorous, but equally idyllic and aptly described by the writer Hermann Kretzschmar as being like a 'thanksgiving for happiness'. A gently yearning theme, first heard in the violins, also features. There are brief stormy outbursts, but the pastoral mood is barely disturbed. During the central development section, Dvořák reshapes and elaborates his melodic material, after which the melodic glories of the opening section return. Finally, we hear the first theme once again, now in the form of a gentle French Horn solo, and the movement reaches the most tranquil of conclusions.

'Next to Brahms, the most
 God-gifted composer of the
 present day.'

*German pianist and conductor Hans von Bülow,
 the dedicatee of Dvořák's Fifth Symphony*

The mildly melancholy second movement is a Dumka, a type of Slavonic folk-ballad, alternately elegiac and merry, its changing moods like the light and shadow of a spring day. Strings and woodwind

HANS VON BÜLOW (1830–1894)

was a German conductor, pianist and composer. He studied with Franz Liszt, gained his first job on Wagner's recommendation, and was a prominent supporter of Brahms, Tchaikovsky and Strauss. He married Liszt's daughter, Cosima in 1857. However, just over ten years later, she left him for Richard Wagner.

Antonín Dvořák

Composer Profile

predominate in the Dumka, as they do in the movement's equally lyrical middle section with its gentle, plucked accompaniment. The section builds to a dramatic climax but the tension gradually subsides before a reprise of the Dumka, its alternating moods now more dramatically contrasted.

The third movement follows without a pause and, after a reflective 'bridge' passage featuring the cellos, a high-spirited scherzo ensues. Both this and the movement's more stately central section, with their rhythmic energy, humour and novel orchestral colours, deliciously anticipate Dvořák's popular *Slavonic Dances*, the first set of which he began to compose in 1878.

After the rustic cheer of the preceding movements, the dramatic opening of the finale comes as a shock. The brisk first theme is followed by a more flowing and lyrical melody and thereafter the movement becomes an extended conflict between light and darkness. The atmosphere is at times stormy but, fittingly for so sunny a work, light triumphs. The exultant coda, complete with blaring trumpet fanfares, irreverent horn gestures and an emphatic timpani roll can be counted as some of the most exuberant music that even Dvořák, perhaps the most exuberant of all composers, ever wrote.

Programme Note © Anthony Bateman

DVOŘÁK IN PORTRAIT



Born into a peasant family, Dvořák developed a love of folk tunes at an early age. His father inherited the lease on a butcher's shop in the small village of Nelahozeves, north of Prague. When he was 12, the boy left school and was apprenticed to become a butcher, at first working in his father's shop and later in the town of Zlonice. Here Dvořák learned German and also refined his musical talents to such a level that his father agreed he should pursue a career as a musician. In 1857 he enrolled at the Prague Organ School, during which time he became inspired by the music dramas of Wagner: opera was to become a constant feature of his creative life.

His first job was as a viola player, supplementing his income by teaching. In the mid-1860s he began a series of large-scale works, including his Symphony No 1 and the Cello Concerto. Two operas, a second symphony, many songs and chamber works followed before he decided to concentrate on composition. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the government. Brahms lobbied the publisher Simrock to accept Dvořák's work, leading to the publication of his *Moravian Duets* and a commission for a set of *Slavonic Dances*.

The nationalist themes expressed in Dvořák's music attracted considerable interest beyond Prague. In 1883 he was invited to London to conduct a concert of his works, and he returned to England often in the 1880s to oversee the premieres of several important commissions, including his Seventh Symphony and Requiem Mass. Dvořák's Cello Concerto received its world premiere in London in March 1896. His Ninth Symphony ('From the New World'), a product of his American years (1892–95), confirmed his place among the finest of late 19th-century composers.

Composer Profile © Andrew Stewart

Robin Ticciati Conductor

'Ticciati was all fire and brilliance and headlong exuberance.'

Rupert Christiansen, *The Telegraph*



Principal Conductor

Scottish Chamber Orchestra

Principal Guest Conductor

Bamberg Symphony Orchestra

Music Director Designate

Glyndebourne Festival Opera

Robin Ticciati is in his fifth season as Principal Conductor of the Scottish Chamber Orchestra (SCO), with whom he has recently extended his contract for the second time since taking up the position, until 2018. Robin's 2013/14 season with the SCO features concerts at the Musikverein in Vienna, the Mozartwoche in Salzburg, as well as a two week tour of Asia with Maria João Pires as soloist. He and the SCO will also embark on their first symphonic cycle with a focus on Schumann both in concert and on recordings.

Robin Ticciati's guest conducting engagements this season include debuts with the Symphonieorchester des Bayerischen Rundfunks, the Tonhalle Orchester Zürich and return engagements with the LSO, Swedish Radio Symphony Orchestra, Rotterdam Philharmonic, Philadelphia Orchestra and Los Angeles Philharmonic. After four years as Principal Guest Conductor of the Bamberger Symphoniker, he will also return to the orchestra for concerts and recordings. Highlights of future seasons include a European tour with the Royal Concertgebouw Orchestra, projects with the Gewandhaus Orchester Leipzig, Staatskapelle Dresden, Wiener Symphoniker, Filarmonica della Scala, Cleveland Orchestra, Philadelphia Orchestra and Los Angeles Philharmonic as well as debuts with the Budapest Festival Orchestra and Orchestre National de France.

Robin Ticciati balances orchestral engagements with extensive work in the opera house. Recent projects included new productions of *Peter Grimes* at La Scala, Milan, *The Marriage of Figaro* at the Salzburg Festival and *Eugene Onegin* at the Royal Opera House. His Metropolitan Opera debut with *Hänsel und Gretel* led to an immediate re-invitation.

In 2014, he will begin tenure as Music Director of Glyndebourne Festival Opera, becoming only the seventh conductor to hold this post in the festival's 77-year history, following on from Fritz Busch, Vittorio Gui, John Pritchard, Bernard Haitink, Andrew Davis and Vladimir Jurowski. He will open the season with a new production of Strauss' *Der Rosenkavalier*, and will conduct the Orchestra of the Age of Enlightenment for Glyndebourne's first ever production of Mozart's *La Finta Giardiniera*. His association with Glyndebourne began in 2004 as Assistant Conductor for performances of *The Magic Flute* for Glyndebourne on Tour, aged just 21. Since then Robin's collaboration with Glyndebourne has included four productions for Glyndebourne on Tour and four productions for Glyndebourne Festival Opera, including *Hänsel und Gretel*, *Macbeth*, *Jenůfa*, *Die Fledermaus*, *Don Giovanni*, and most recently *The Marriage of Figaro*.

Robin Ticciati's discography includes two Berlioz discs with the Scottish Chamber Orchestra on Linn Records which both received unanimous critical acclaim, as well as two Brahms discs with the Bamberger Symphoniker for Tudor Records: Haydn Variations and First Serenade, and, joined by the Bavarian Radio Chorus, an album of choral works (*Nänie*, *Gesang der Parzen*, *Alto Rhapsody* and *Schicksalslied*) which attracted Germany's prestigious Echo Klassik award.

Born in London, Robin Ticciati is a violinist, pianist and percussionist by training. He was a member of the National Youth Orchestra of Great Britain when he turned to conducting, aged 15, under the guidance of Sir Colin Davis and Sir Simon Rattle.

Mitsuko Uchida Piano

'Uchida's playing was a sustained pleasure ... subtlety and suppleness are her law.'

Paul Driver, The Sunday Times



Mitsuko Uchida is a performer who brings a deep insight into the music she plays through her own search for truth and beauty. She is renowned for her interpretations of Mozart, Schubert and Beethoven, both in the concert hall and on CD, but she has also illuminated the music of Berg, Schoenberg, Webern and Boulez for a new generation of listeners. Her recording of the Schoenberg Piano Concerto with Pierre Boulez and the Cleveland Orchestra won four awards, including the *Gramophone* Award for Best Concerto. Amongst many current projects, Uchida has recently recorded a selection of Mozart's Piano Concertos with the Cleveland Orchestra, directing from the piano: all of the discs in this series have received critical acclaim and one won a *Grammy* Award in 2011.

Highlights this season include performances with the Berlin Philharmonic and Sir Simon Rattle, Cleveland Orchestra and Leon Fleisher, Chicago Symphony and Riccardo Muti, Bayerischer Rundfunk and Mariss Jansons, London Philharmonic and Vladimir Jurowski, and Tonhalle Orchestra with David Zinman. She will undertake a recital tour, with venues including Paris' Théâtre des Champs-Élysées, Vienna's Musikverein, Chicago's Symphony Center and New York's Carnegie Hall, and a tour of Japan.

Mitsuko Uchida performs with the world's finest orchestras and musicians. Recent highlights have included her Artist-in-Residency at the Cleveland Orchestra, where she directed all the Mozart concertos from the keyboard over a number of seasons. She has also been the focus of a Carnegie Hall Perspectives series entitled *Mitsuko Uchida: Vienna Revisited*. She featured in the Concertgebouw's Carte Blanche series, collaborating with Ian Bostridge, the Hagen Quartet, Chamber Orchestra of Europe and Royal Concertgebouw

Orchestra, as well as directing from the piano a performance of Schoenberg's *Pierrot Lunaire*. Uchida has also been Artist-in-Residence at the Vienna Konzerthaus, Salzburg Mozartwoche, Lucerne Festival and with the Berlin Philharmonic Orchestra, where she performed a series of chamber music concerts and a Beethoven Piano Concerto cycle with Sir Simon Rattle.

Mitsuko Uchida records exclusively for Decca. Her recordings include the complete Mozart piano sonatas and piano concertos; the complete Schubert piano sonatas; Debussy's *Études*; the five Beethoven piano concertos with Kurt Sanderling; a CD of Mozart Sonatas for Violin and Piano with Mark Steinberg; *Die Schöne Müllerin* with Ian Bostridge for EMI; the final five Beethoven piano sonatas; and a 2008 recording of Berg's Chamber Concerto with the Ensemble Intercontemporain, Pierre Boulez and Christian Tetzlaff. Uchida's most recent releases are CDs of Mozart's Concertos K488 and K491, a second disc of K466 and K595, and a third disc of K271 and K467, all with Uchida directing the Cleveland Orchestra from the piano; and two acclaimed discs of Schumann's solo piano music. A DVD featuring a live performance of Schoenberg's *Pierrot Lunaire* from the Salzburg Festival and an accompanying documentary was released last season by Bel Air and Film+co, in the centenary year of this pivotal work.

Mitsuko Uchida has demonstrated a long-standing commitment to aiding the development of young musicians and is a trustee of the Borletti-Buitoni Trust. She is also Co-Director, with Richard Goode, of the Marlboro Music Festival. In May 2012 she was awarded the Royal Philharmonic Society's Gold Medal. In June 2009 she was made a Dame Commander of the Order of the British Empire.



Lunchtime Concerts at LSO St Luke's



MOZART CHAMBER MUSIC

Breathtakingly intimate and expertly crafted, chamber music can reveal different sides to the world's greatest composers, something that BBC Radio 3 Lunchtime Concerts at LSO St Luke's have explored throughout their ten-year history.

Of all composers in the history of classical music, there can be few who were as prolific – or inventive – in this area as Mozart. Autumn's eight-week series shines the spotlight on the composer's small-scale output, revealing the sheer variety and imagination that lies behind it.

lso.co.uk/lunchtimeconcerts
020 7638 8891

BBC
RADIO



London Symphony Orchestra
LSO St Luke's

Thu 26 Sep 1pm

Mozart

Piano Sonata in B-flat major K281
Fantasy in C minor K475
Piano Sonata in F major K533/494
Christian Blackshaw piano

Thu 3 Oct 1pm

Mozart

Piano Quintet in E-flat major K452
Serenade in C minor K388
London Winds
Michael Collins director
Leon McCawley piano

Thu 10 Oct 1pm

Mozart

Adagio in B minor for Piano K540
String Quartet in G major K80
Piano Quartet in E-flat major K493
Aronowitz Ensemble

Thu 17 Oct 1pm

Mozart

Adagio for Two Clarinets and Three Basses
Serenade in B-flat major ('Gran Partita') K361
London Winds
Michael Collins director

SERIES CONTINUES ON ...

Thu 24 Oct 1pm

Thu 31 Oct 1pm

Thu 7 Nov 1pm

Thu 14 Nov 1pm

Tickets £10 (£9 concessions)

Book four or more BBC Radio 3
Lunchtime Concerts and get 20% off

London Symphony Orchestra On stage

VIOLIN

Gordan Nikolitch *Leader*
Tomo Keller
Lennox Mackenzie
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Maxine Kwok-Adams
Elizabeth Pigram
Laurent Quenelle
Harriet Rayfield
Claire Parfitt
Colin Renwick
Sylvain Vasseur
Rhys Watkins
David Worswick

SECOND VIOLINS

Evgeny Grach
Thomas Norris
Richard Blayden
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Belinda McFarlane
Iwona Muszynska
Philip Nolte
Andrew Pollock
Paul Robson
Justyna Jara
Sarah Buchan
Hazel Mulligan

VIOLAS

Paul Silverthorne
Gillianne Haddow
Malcolm Johnston
Regina Beukes
German Clavijo
Richard Holttum
Anna Green
Robert Turner
Jonathan Welch
Fiona Dalglish
David BaMaung
Caroline O'Neill

CELLOS

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

DOUBLE BASSES

Joel Quarrington
Colin Paris
Nicholas Worters
Patrick Laurence
Thomas Goodman
Jani Pensola
Joseph Melvin
Hugh Sparrow

FLUTES

Adam Walker
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

John Anderson
Kathryn Bennington

COR ANGLAIS

Christine Pendrill

CLARINET

Christopher Richards
Chi-Yu Mo

BASS CLARINET

Lorenzo Iosco

BASSOONS

Rachel Gough
Joost Bosdijk

CONTRA BASSOON

Fraser Gordon

HORNS

Timothy Jones
Angela Barnes
Philip Woods
Jonathan Lipton
Brendan Thomas

TRUMPETS

Philip Cobb
Gerald Ruddock
Huw Morgan

TROMBONES

Dudley Bright
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
Antoine Bedewi

HARP

Karen Vaughan

PIANO

John Alley

Your views Inbox



Henry Lamprecht 'It was by far and away the best Prom this season. The Gubaidulina was breathtaking'.
on the LSO at the BBC Proms (13 August 2013)



Sam Jane King Thank you for a smashing performance last night ... I wish I'd been up there playing! Your percussionists looked as though they were having a fantastic time!
on Final Symphony at the Barbican (30 May 2013)



Peter Ludbrook The Shostakovich Fifth is one of my favourites and this performance was all that I had hoped it would be. The LSO were on their finest form and the playing, both collective and individually, was astonishing. To my ears when the LSO plays like this it is the most exciting orchestra in London.
on the LSO with Michael Tilson Thomas (12 June 2013)

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.

The Scheme is supported by:
Fidelio Charitable Trust
The Lefever Award
Musicians Benevolent Fund

London Symphony Orchestra
Barbican
Silk Street
London
EC2Y 8DS

Registered charity in England No 232391

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

Editor

Edward Appleyard
edward.appleyard@lso.co.uk

Main Photography

Igor Emmerich, Kevin Leighton,
Bill Robinson, Alberto Venzago

Print Cartante 020 7622 3401

Advertising Cabbell Ltd 020 3603 7937



London Symphony Orchestra
Living Music

LSO Family Concert **Witches**



Bring ***your*** family (and your witch hat) to see ***ours***

Sunday 27 October 2.30pm *Suitable for 7- to 12-year-olds*

Join presenter Rachel Leach and the LSO family on a mysterious musical journey ...

Get set for Halloween with the teeth-chattering sounds of Saint Saëns' *Danse Macabre* (made famous by *Jonathan Creek*) and let your imagination run wild with tales of cackling witches in Berlioz's *Symphonie fantastique*. Watch out for sorceresses in Dvořák's *The Noonday Witch* and magical owls in John Williams' 'Hedwig's Theme' from *Harry Potter*.

What are you waiting for? Grab your broom, hat and wand and magic yourselves to the Barbican!

Tickets £5 under 16-s, £10 adults

barbican

Resident
Orchestra

lso.co.uk/bringyourfamily
020 7638 8891