

TONIGHT'S CONCERT

Sir Simon Rattle

Sunday 12 January 2025
Barbican

7pm

Michael Tippett

Ritual Dances from 'The Midsummer Marriage'

Mark-Anthony Turnage

Sco – Guitar Concerto (world premiere)

Interval

Ralph Vaughan Williams

Symphony No 5

Sir Simon Rattle conductor

John Scofield guitar

London Symphony Orchestra

Commission of *Sco – Guitar Concerto* generously
supported by **Susie Thomson**

Concert finishes at approximately 9.10pm

Recorded for future broadcast on BBC Radio 3 and Stage+

BBC
RADIO **3** STAGE+

Welcome



A special welcome to tonight's performance at the Barbican. We are delighted to be joined by Sir Simon Rattle, LSO Conductor Emeritus, in a set of concerts to mark his 70th birthday. Following this evening's performance, we look forward to continuing the celebrations on tour in Paris and Luxembourg.

We are pleased to be joined by legendary jazz guitarist John Scofield who performs Mark-Anthony Turnage's new Guitar Concerto *Sco*, dedicated to Scofield and commissioned to celebrate Sir Simon's birthday. We are grateful to Susie Thomson, a long-standing patron and friend of the Orchestra, for her generous support of this piece alongside her broader commitment to new music through the LSO Soundhub composer programme.

The concert opens with Michael Tippett's 'Ritual Dances' from his vivid opera *The Midsummer Marriage*. We look forward to performing the composer's oratorio *A Child of Our Time* in March of this year. After the interval, we hear Ralph Vaughan Williams' Symphony No 5, a moving work for peace written during World War II. We performed

the piece with Sir Simon Rattle as part of a quiet BBC Prom during the COVID-19 pandemic, so it is particularly poignant to bring this work to life this evening with a live audience.

I hope you enjoy tonight's concert and can join us again soon. Later in the month, we continue the centenary year celebrations of Pierre Boulez with three events: a performance of *Notations* in the annual LSO Futures concert, a symposium featuring talks on Boulez's life, works and influence on music, and a performance at Milton Court Concert Hall that will shine a light on Boulez's highly imaginative works for smaller scale forces. Looking ahead to February, Chief Conductor Sir Antonio Pappano returns to conduct symphonies by Walton and Vaughan Williams, alongside music by Leonard Bernstein, George Walker and Elizabeth Maconchy. We look forward to seeing you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 26 January
Barbican

7pm

LSO Futures: Homage to Pierre Boulez

Celebrating Pierre Boulez and his influences in the composer's centenary year: his beloved Debussy, alongside three intriguing world premieres by Olga Neuwirth, Rafael Marino Arcaro and Lara Agar, and some of Boulez's own music.

Wednesday 5 February
Barbican

6.30pm

Half Six Fix: Walton

Kick-start your evening with a 60-minute Half Six Fix concert. Sir Antonio Pappano conducts the London Symphony Orchestra in a performance of Walton's turbulent but ultimately celebratory First Symphony.

Welcome to tonight's group bookers
Ms Adele Friedland and Friends

Groups of 10+ save up to 30%, with further benefits for larger groups. School groups of 10+ save with £6 tickets for under-18s.

iso.co.uk/groups

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**Please switch off all phones.
Photography and audio/video recording
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Details correct at time of going to print.

Editorial Photography John Davis,
Bridgeman Images, Lebrecht Music & Arts/
Bridgeman Images, Philip Gatward
Mark Allan, Nick Suttle

Print John Good 024 7692 0059

Advertising Cabbells Ltd 020 3603 7937

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Ritual Dances from 'The Midsummer Marriage'

Michael Tippett

-
- 1 **Prelude**
 - 2 **Transformation and Preparation for –**
 - 3 **The First Dance – the Earth in Autumn**
 - 4 **The Second Dance – The Waters in Winter and Transformation and Preparation for –**
 - 5 **The Third Dance – The Air in Spring and Preparation for –**
 - 6 **The Fourth Dance – Fire in Summer**

 1947–52

 23 minutes

Programme note by
Stephen Johnson

From the very beginning, dance had been central to Michael Tippett's idea of his opera *The Midsummer Marriage* (1946–52). Even before he'd started work on the score, he was referring to it as 'the masque', and revealing that 'I have always had a *pas de deux* in my vision'. The idea of an erotic-magical dance, charged with a sense of primal religious rite, is central to the opera's plot which, despite its notoriously dense Jungian symbolism, heavily laced with imagery from Robert Graves' intoxicating *The White Goddess*, is essentially quite simple. Two pairs of lovers, one half-human, half-mystical, the other very much of this earth, want to unite in marriage, but first there are obstacles to be overcome. If that sounds not a million miles away from Wolfgang Amadeus Mozart's *The Magic Flute*, the comparison is intended.

In the second of the three acts, the worldly couple, Jack and Bella, take to the woods in search of a little private intimacy, but their secret tryst is interrupted by three visionary dances, each one grounded in ancient ritual and connected directly to the cycle of the four seasons. In these three scenes, human courtship is enacted through the elemental drama of the animal predator and its prey. In the orchestral suite Tippett later compiled from the opera, the dances are linked

by incantatory 'preparations', and the sequence as a whole is framed by an atmospheric introduction and coda, both sharing something of the lush, sunlit beauty of Claude Debussy's *Prélude à l'après-midi d'un faune*.

In the first dance, 'The Earth in Autumn', a hound chases a hare, its movements sometimes jerky as the hound explores different scents, sometimes racing forward. Murky liquid currents are evoked in 'The Waters in Winter', as an otter tracks down a fish. Then all is light, fleeting movement in 'The Air in Spring', in which a hawk pursues a bird. The hawk is just about to catch its victim when Bella cries out in horror and, for the moment (in the opera), the dancing ceases.

But the *Ritual Dances* continue into the fourth dance, 'Fire in Summer', which comes at the climax of Act III. In this forward-racing crescendo, carnal desire is ecstatically transformed into divine love. If even this brief synopsis sounds forbiddingly abstract or otherworldly, the trick is to follow the music, which tells its own story compellingly, with something of the lateral logic of a dream. Tippett's unique synthesis of long-breathed, aspiring lyricism with muscular, complex rhythmic movement was never on finer display than in these *Ritual Dances*.

Michael Tippett

1905 to 1998 (United Kingdom)



Contemporaries

Benjamin Britten,
Dmitri Shostakovich

Key events

1944: World premiere of his oratorio *A Child of Our Time*

1955: World premiere of his first opera, *The Midsummer Marriage*

1966: Receives a knighthood

Listen to

A Child of Our Time
[Isolive.co.uk](https://www.isolive.co.uk)

With the LSO

1963: World premiere of the *Concerto for Orchestra*

1972: World premiere of *Symphony No 3*

Composer profile by
Stephen Johnson

Michael Tippett's life course was unusual from the start. His father was a left-leaning, religious-sceptic lawyer, his mother an active suffragette. Young Michael was soon proclaiming himself an atheist, and later a communist. He also developed a passionate love of music, improvising 'crazily' at the piano, but his musical studies (discouraged by his parents) took an eccentric, self-taught course throughout his teens and early adulthood. He studied privately with the noted teacher R O Morris, then taught and conducted groups for amateur unemployed musicians at Morley College.

A late developer as a composer, Tippett didn't make much of an impression until his thirties, when his First String Quartet and Concerto for Double String Orchestra were positively received. By the time World War II broke out he had ditched Karl Marx and embraced pacifism, which he expressed powerfully in his oratorio *A Child of Our Time* (1941), and which led to his imprisonment in 1943. He also became an ardent Jungian, and Jung's fascination with magic and religious symbols left an imprint

that lasted the rest of his long life, finding its most visionary expression in his opera *The Midsummer Marriage* (1946–52).

Until the end of the 1950s, Tippett's style was marked by long-breathed, often ecstatic lyricism, and by a highly sophisticated and athletic rhythmic technique which owed something to the rhythmic freedom of the Renaissance church masters and Tudor madrigalists, as well as to Igor Stravinsky, but which also had a vital character of its own. But in the 1960s Tippett's writing became increasingly mosaic-like, notably in the opera *King Priam* (1961) and the *Concerto for Orchestra* (1963).

The complexity of later major works, especially the choral *The Vision of St Augustine* (1963) and the opera *The Knot Garden* (1970), caused (and still causes) problems for listeners, but during the late 1970s something of the old sustained lyrical warmth began to return, to great effect in the Fourth Symphony (1977), the Triple Concerto (1979) and the Fifth String Quartet (1991). His last major work, *The Rose Lake* (1991) for orchestra, is a wonderful swansong, typical in its fusion of eclectic experimentation and magic.

Sco – Guitar Concerto (world premiere)

Mark-Anthony Turnage

John Scofield

guitar

- 1 **Sco Train**
- 2 **Katonah Chorale**
- 3 **Brooklyn Blues**
- 4 **Aria**
- 5 **Sco Funk**



2024



30 minutes

Programme note
by **Timmy Fisher**

Sitting at the heart of tonight's world premiere are two figures of huge importance to Mark-Anthony Turnage. The first, Sir Simon Rattle, for whose 70th birthday *Sco* was commissioned, is one of the composer's longest-standing champions. The second is tonight's soloist, the man who gives *Sco* its name, John Scofield. The US guitarist was one of the four jazz soloists to develop and premiere Turnage's seminal work *Blood on the Floor* alongside Ensemble Modern in mid 1990s. 'I saw something in his music that had an affinity with what I was doing,' Turnage said of the experience. 'There was a lyricism, but it was slightly angular – something was slightly off – which I loved.' Two years later, Turnage wrote *Silent Cities*, based on Scofield's song 'The Nag', and four years after that, he created a suite of re-invented Scofield tunes called *Scorched* (a portmanteau of 'Scofield orchestrated').

Forged around this singular artistic voice ('You can tell within one bar that it's him playing'), *Sco* is steeped in personal touches. The outer movements are dedicated to Scofield himself, 'Sco Train' chugging steady atop a percussion, harp and pizzicato-string bedrock, 'Sco Funk' a rowdy, swirling mass of articulation. The second and third movements take inspiration from places: 'Katonah Chorale' is a soft hymn to the rural New York town where Scofield lives with his wife Susan, while the quirky little 'Brooklyn Blues' is dedicated to their daughter Jean and her family. The fourth-movement 'Aria', with its swelling, legato statements and

introspective mood, is dedicated to Scofield's late son, Evan, and his partner Ursula. (Turnage's 2014–15 orchestral work *Remembering* was also written in memory of Evan.)

The score is a monument to the remarkable artistic trust that Turnage and Scofield have in one another. Great swathes of the solo part are simply marked 'Solo', with just a scale on which to improvise. Sometimes Scofield is given a melody or rhythmic figure to embellish, but rarely are whole passages fully notated. In this way, *Sco* is not so much a traditional concerto but a series of themed canvases – invitations for Scofield to make play. Turnage has not always given his musicians such freedom, but his experience with *Blood on the Floor* was formative: 'My work now is less fussily notated and gives more space for the performers to express themselves. The more space I give, the more effective it sounds, and the more comfortable they are playing it.'



Interval – 20 minutes

Find us on Instagram
[@londonsymphonyorchestra](#)
or X [@londonsymphony](#)

Mark-Anthony Turnage

b 1960 (United Kingdom)



Contemporaries

George Benjamin,
Unsuk Chin

Key events

1989–93: Composer
in Residence in

Birmingham with
Sir Simon Rattle

2011: Sell-out
premiere of his opera
Anna Nicole

2015: Made a CBE

Listen to

*Remembering: in
Memoriam Evan
Scofield*

isolive.co.uk

With the LSO

World premieres
of *Speranza* and
*Remembering:
in Memoriam
Evan Scofield*

Composer profile by
Boosey & Hawkes

A composer of international stature, Mark-Anthony Turnage is indisputably among the most significant creative figures to have emerged in British music in the last three decades. His first opera, *Greek*, established Turnage's reputation in 1988 as an artist who dared to forge his own path between modernism and tradition by means of a unique blend of jazz and classical styles.

Three Screaming Popes, *Kai*, *Momentum* and *Drowned Out* were created during his time as Composer in Association at the City of Birmingham Symphony Orchestra with Sir Simon Rattle, between 1989 and 1993, followed by *Blood on the Floor*, his unique score written for the distinguished jazz musicians John Scofield, Peter Erskine and Martin Robertson.

His second opera *The Silver Tassie* was premiered by English National Opera in 2000, winning both the South Bank Show and the Olivier Awards for Opera. His third opera *Anna Nicole* had a sold-out premiere at Covent Garden in 2011 and has also been staged in Dortmund, New York and Nuremberg, while his opera for family audiences, *Coraline*, was staged by The Royal Opera at the Barbican Theatre in 2018, travelling on to Freiburg, Lille, Stockholm and Melbourne. Turnage has written ballet scores for both Sadler's Wells (*Undance*) and the Royal Ballet (*Trespass* and *Strapless*).

Turnage has been resident composer with the Chicago Symphony Orchestra, BBC

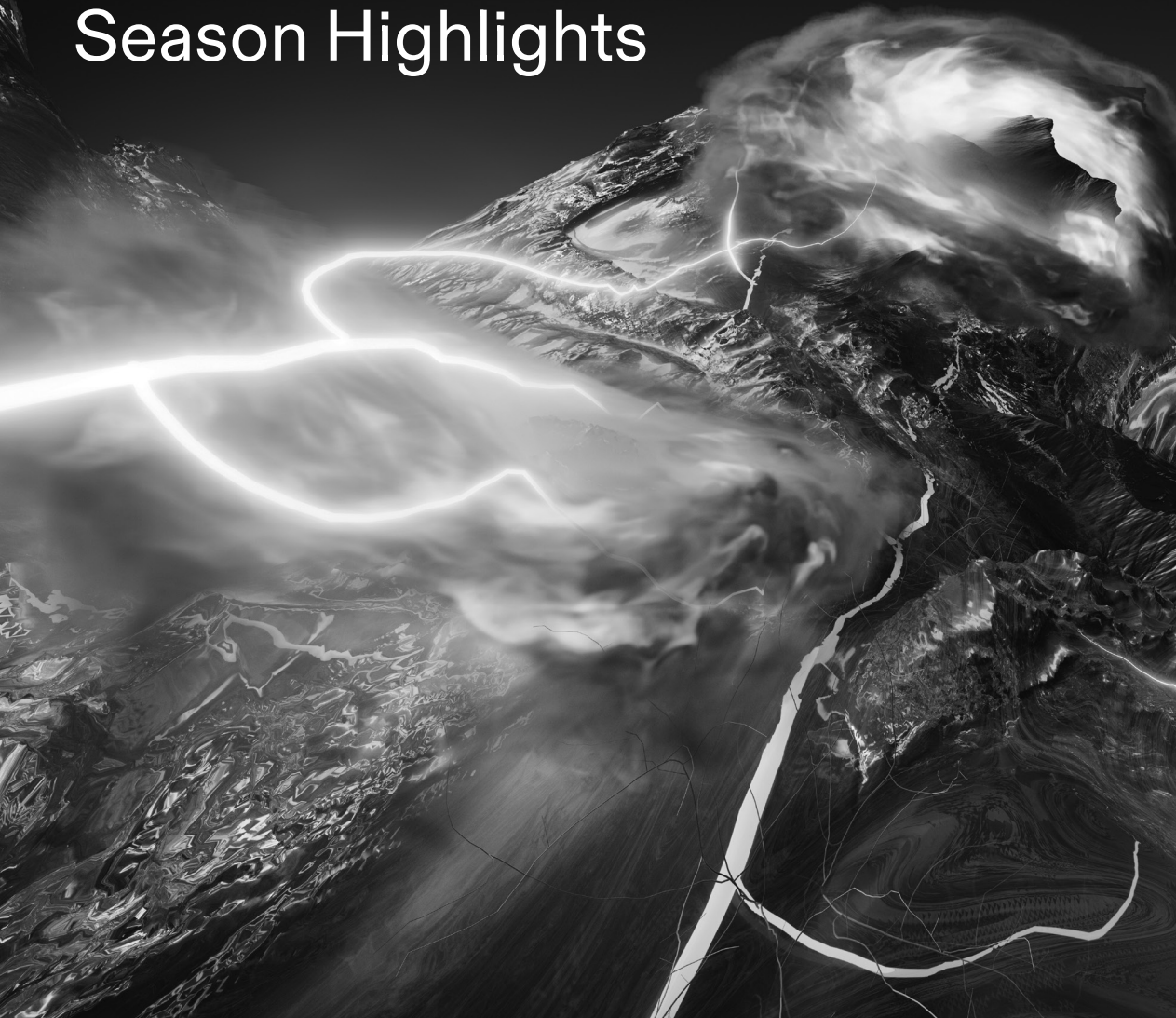
Symphony Orchestra and London Philharmonic Orchestra. Collaborations with the London Symphony Orchestra have included two new works: *Speranza* premiered under Daniel Harding in 2013, and *Remembering: in Memoriam Evan Scofield*, which Sir Simon Rattle conducted in London and with the Berlin Philharmonic Orchestra in 2017.

A Piano Concerto for Marc-André Hamelin and a Drumkit Concerto featuring jazz drummer Peter Erskine were premiered in 2013. Recent chamber works have included *Contusion*, written for the Belcea Quartet, and *Shroud* for the Emerson Quartet. Other recent scores include *Frieze*, conducted by Vasily Petrenko at the BBC Proms; *Passchendaele*, commemorating the centenary of the outbreak of World War I; a setting of Ukrainian texts for soprano and orchestra, *Testament*, with first performances conducted by Kirill Karabits; the orchestral work *Time Flies* and a series of song cycles for leading artists including Gerald Finley, Allan Clayton and Sarah Connolly.

Much of Turnage's music is recorded on Decca, Warner Classics, Chandos and the LPO and LSO labels, while *Scorched*, on Deutsche Grammophon, was nominated for a Grammy. Turnage is Research Fellow in Composition at the Royal College of Music, and is published by Boosey & Hawkes. He was awarded a CBE in the 2015 Queen's Birthday Honours.

COMING IN 2025

Season Highlights



UP



Sunday 9 February 2025 7pm

Walton Cello Concerto

Maconchy and Vaughan Williams

Sir Antonio Pappano and Rebecca Gilliver

Thursday 20 March 2025 7pm

Haydn Symphony No 39

Debussy, Sibelius and Bartók

Barbara Hannigan

Thursday 10 April 2025 7pm

Beethoven Piano Concerto No 1

Schubert and Prokofiev

Gianandrea Noseda and Alice Sara Ott

Sunday 25 May 2025 7pm

Mozart Violin Concerto No 5

Strauss Ein Heldenleben

Sir Antonio Pappano and Lisa Batiashvili

Symphony No 5 in D major

Ralph Vaughan Williams

- 1 **Preludio**
- 2 **Scherzo**
- 3 **Romanza**
- 4 **Passacaglia**



1938–43



35 minutes

Programme note
by **Michael White**

▷ A **Scherzo** is a light-hearted piece, usually in triple time. This musical form is often used for the third (or sometimes the second) movement in a symphony.

▷ A **Passacaglia** contains a repeated bass line, with varied and often increasingly elaborate musical material above it.

When Ralph Vaughan Williams' Fifth Symphony premiered in June 1943 at the Royal Albert Hall, Britain was engaged in a war that had lasted nearly five years and established a rhythm of life poised between anxiety and acceptance. Living in semi-rural Dorking, VW (as he was known) had settled into his wartime routines. He volunteered as a firewatcher and dug for victory, growing horribly disfigured carrots that (according to his second wife Ursula) he felt obliged to cut into 'presentable shapes' lest they 'demoralise the cook'.

But other aspects of his life were less routine. He campaigned to keep music going in the midst of war. In the very week his Fifth Symphony premiered, he testified for Michael Tippett, who was on trial as a pacifist refusing war work, saying that, although no pacifist himself, he respected Tippett's views and reckoned him a 'national asset'. It did no good: Tippett went to prison. But it served as example of Vaughan Williams' strong sense of principle combined with generous humanity. So too, in its way, did the Fifth Symphony.

Given the timing, listeners expected something warlike, blistering with conflict and emotional upheaval. But instead it was contemplative,

mysterious. It looked beyond the war, in ways that some who heard the piece were quick to recognise – such as conductor Adrian Boult, who wrote to the composer that its 'serene loveliness ... shows, as only music can, what we must work for when this madness is over'.

Driving this idea of looking beyond turmoil was Vaughan Williams' long-term fascination with a book: the 17th-century Christian allegory *The Pilgrim's Progress*, which had stalked his musical imagination over decades as he intermittently worked on a sprawling operatic treatment. But with passing time, the opera seemed increasingly unfeasible. Frustration escalated into crisis around 1937–38 when he suffered an across-the-board creative block.

Retiring to a Wiltshire cottage, he took a break from composition and spent it studying the music of Jean Sibelius – which claimed no specific influence on Vaughan Williams' style but proved useful enough for him to decide that his next symphony, No 5, would be dedicated to the Finnish master as an 'example ... worthy of imitation'. When he started work on the Symphony in 1938, another decision was that it should absorb material from *The Pilgrim's*

Progress opera, which by now he had effectively abandoned as a lost cause, never likely to be finished.

As events transpired, the opera did get finished, and the amount of its music diverted into the Symphony was limited – mostly confined to the third movement which, in the original manuscript, came prefaced by a quote from the author John Bunyan that has Pilgrim reflect on the journey of faith, saying ‘He hath given me strength by his sorrow and life by his death’. When the score came to be printed, those words were removed, and Vaughan Williams was keen to stress that the Symphony as a whole had ‘no dramatic connection with Bunyan’s allegory’, preferring it to be heard as an abstract work. But undeniably it does share something of the temper of *The Pilgrim’s Progress* opera as a work of visionary longing, in pursuit of an ideal. And the pursuit begins immediately in the distant horn-calls that announce the first-movement Preludio.

Mysterious but beckoning, they question the Symphony’s declared tonality of D major by hovering above a sustained C in the cellos and basses within a key signature that looks like G major. We’re edging through

the mists of an uncertain sound-world, and although the mists eventually clear into triumphant cadences suggestive of the Alleluias in Vaughan Williams’ celebrated hymn-tune *Sine Nomine* (For All the Saints), the triumph passes and the distant horns return. The quest runs on.

The second-movement **Scherzo** ▷ is a thing of spritely busy-ness that grows out of material heard like whispers, through closed doors, never completely caught or comprehended. But they clear a path to the slow, third-movement Romanza whose passionate intensity – with a sublime melody for cor anglais above sustained string chords – forms the heart of the Symphony. The fourth-movement **Passacaglia** ▷ carries it, ecstatically, to its apparent goal: the return of the horn-calls heard at the outset, this time with a stronger sense of D major and heralding a stately coda that says ‘Yes, the journey is completed’.

Many listeners in 1943 assumed that the piece was also the completion of Vaughan Williams’ symphonic output: by the standards of the time, he was an old man. But far from it. He was only half-way, with another four to come in an impressive flowering of late creative genius.

Ralph Vaughan Williams

1872 to 1958 (United Kingdom)



Born in Gloucestershire on 12 October 1872, Ralph Vaughan Williams moved to Dorking in Surrey at the age of two, on the death of his father. Here, his maternal grandparents, Josiah Wedgwood – of the pottery family – and his wife Caroline, who was the sister of Charles Darwin, encouraged a musical upbringing. Vaughan Williams attended Charterhouse School, and in 1890 he enrolled at the Royal College of Music, becoming a pupil of Sir Hubert Parry. Weekly lessons at the RCM continued when he entered Trinity College, Cambridge, in 1892.

Vaughan Williams' first composition to make any public impact, the song 'Linden Lea', was published in 1902. His 'discovery' of folk song in 1903 was a major influence on the development of his style. A period of study with Maurice Ravel in 1908 was also very successful, with Vaughan Williams learning, as he put it, 'how to orchestrate in

points of colour rather than in lines'. The immediate outcome was the song cycle *On Wenlock Edge*. The *Fantasia on a Theme by Thomas Tallis*, using a tune he had studied while he was editing the English Hymnal, was first performed in Gloucester Cathedral in 1910. With these works, he established a reputation which subsequent compositions, such as the 'Pastoral' Symphony, *Flos Campi* and the Mass in G minor, served to consolidate.

In 1921, he became conductor of the Bach Choir, alongside his professorship at the RCM. Over his long life, he made notable contributions to all musical forms, including film music. However, it is in his nine symphonies, spanning a period of almost 50 years, that the greatest range of musical expression is evident. Vaughan Williams died on 26 August 1958, just a few months after the premiere of his Ninth Symphony.

Contemporaries

Gustav Holst,
Maurice Ravel

Key events

1910: First big successes with *Fantasia on a Theme by Thomas Tallis* and *A Sea Symphony*

1914–18: Serves in World War I

1935: Awarded the Order of Merit

Listen to

Symphonies
Nos 4 and 6 with
Sir Antonio Pappano
isolive.co.uk

With the LSO

1910: World premiere of *Fantasia on a Theme by Thomas Tallis*

Composer profile by
Stephen Connock

London Symphony Orchestra

“The bite of Bertolt Brecht’s satire seemed as present in Weill’s music as it was in the words”

– *Seen and Heard International*

The Seven Deadly Sins

WEILL

Sir Simon Rattle

Magdalena Kožená
Andrew Staples
Florian Boesch
Ross Ramgobin
Alessandro Fisher

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Sir Simon Rattle

Conductor Emeritus



Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music. From 1980 to 1998, he was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up the position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he remained until the end of the 2017/18 season. Sir Simon was appointed Music Director of the London Symphony Orchestra in September 2017, a position he remained in until the 2023/24 season, when he became Conductor Emeritus. That same season, Sir Simon took up the position of Chief Conductor with the Symphonieorchester des Bayerischen Rundfunks in Munich. He is a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

Sir Simon has made over 70 recordings for EMI record label (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. His most recent recordings include Berlioz's *The Damnation of Faust*, Helen Grime's *Woven Space*, Debussy's *Pelléas et Mélisande*, Mark-Anthony Turnage's *Remembering* and Beethoven's *Christ on the Mount of Olives*, which were all released

by the LSO's own record label, LSO Live. Sir Simon regularly tours within Europe, the United States and Asia, and has longstanding relationships with world-leading orchestras. He regularly conducts the Staatskapelle Berlin, Berlin Philharmonic, Chamber Orchestra of Europe and the Czech Philharmonic. He has conducted opera productions at the Metropolitan Opera, Wiener Staatsoper, Deutsche Staatsoper Berlin and at the Festival d'Aix en Provence.

Music education is of supreme importance to Sir Simon, and his partnership with the Berlin Philharmonic broke new ground with the education programme Zukunft@Bphil. He and the Berlin Philharmonic were appointed International UNICEF Ambassadors in 2004, the first time this honour has been conferred on an artistic ensemble. In 2019 Sir Simon announced the creation of the LSO East London Academy, developed by the LSO in partnership with ten East London boroughs. This free programme aims to identify and develop the potential of young East Londoners between the ages of eleven and 18 who show exceptional musical talent.

Sir Simon was awarded a knighthood by Her Late Majesty Queen Elizabeth II in 1994 and received the Order of Merit in 2014. He received the Order of Merit in Berlin in 2018. In 2019 he was given the Freedom of the City of London.

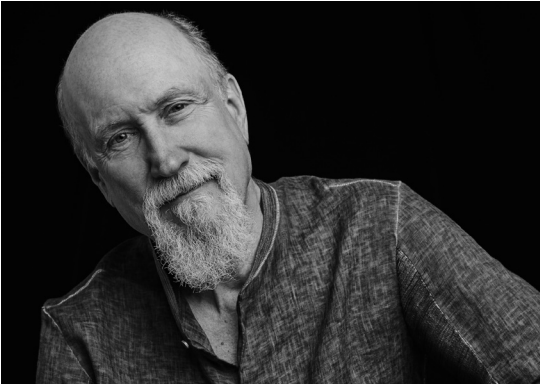


Next on stage with the LSO

Sunday 4 & Tuesday 6 May
7pm, Barbican
Janáček: *The Excursions
of Mr Brouček*

John Scofield

guitar



Born in 1951 and raised in Connecticut, US, John Scofield began playing the guitar in 1962. His influence in the music scene began in the mid-70s and is going strong today. Possessor of a distinctive sound and stylistic diversity, Scofield is a masterful jazz improviser whose music generally falls somewhere between post-bop, funk-edged jazz and R & B.

He began his international career as a bandleader and recording artist in 1975. From 1982 to 1985, Scofield toured and recorded with Miles Davis. His Davis stint placed him firmly in the foreground of jazz consciousness as a player and composer. Since that time, he has prominently led his own groups across the globe.

Throughout his career, John has punctuated his traditional jazz offerings with funk-oriented electric music. A three-time Grammy winner, he has recorded 50 albums as a leader in the company of such major jazz players as Herbie Hancock, Charlie Haden, Pat Metheny, Wayne Shorter, Jack DeJohnette, Brad Mehldau and Eddie Harris. He's also played and recorded with Tony Williams, Jim Hall, Ron Carter, Joe Henderson, Dave Holland, Joe Lovano, MMW, Govt Mule, Lettuce and Phil Lesh, to mention only a few of his favourites.

Touring the world approximately 200 days per year, he's a husband, father and grandfather when he's home.

London Symphony Orchestra

On Stage

Leader

Andrej Power

First Violins

Frederik Paulsson
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
Stefano Mengoli
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Caroline Frenkel
Aleem Kandour
Dmitry Khakhamov
Mabelle Park*

Second Violins

Julián Gil Rodríguez
Sarah Quinn
Miya Väisänen
David Ballesteros
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Helena Buckie
Mitzi Gardner
Megan Yang*

Violas

Eivind Ringstad
Gillianne Hadow
Anna Bastow
Steve Doman
Thomas Beer
Julia O'Riordan
Robert Turner
Fiona Dalglish
Jamie Howe*
Elisabeth Varlow
Matthias Wiesner

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Ève-Marie Caravassilis
Daniel Gardner
Ghislaine McMullin
Young In Na
Daniel Schultz*

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Chaemun Im
Joe Melvin
Jani Pensola
Matthew Gaffney*
Toby Hughes
Simon Oliver

Flutes

Joshua Batty
Imogen Royce

Piccolo

Sharon Williams

Oboes

Juliana Koch
Henrietta Cooke

Cor Anglais

Drake Gritton

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Saxophone

Martin Robertson

Bassoons

Rachel Gough
Joost Bosdijk

Contra Bassoon

Martin Field

Horns

Diego Incertis
Sánchez
Timothy Jones
Angela Barnes
Henry Ward
Jonathan Maloney

Trumpets

James Fountain
Jon Holland
Adam Wright
Gwyn Owen

Trombones

Rebecca Smith
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton
Mark McDonald
Jacob Brown

Harp

Bryn Lewis

Piano

Elizabeth Burley

Bass Guitar

Peter Wilson

Mandolin

Tom Ellis

Cimbalom

Christopher Bradley

* Members of the LSO String Experience Scheme

Established in 1992, the Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extras', and receive fees in line with LSO section players. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust.