

TONIGHT'S CONCERT

THE SOUND OF STRAVINSKY

Thursday 21 September 2023 7-9pm

Barbican

Igor Stravinsky Pulcinella – Ballet

Interval

Joseph Haydn Symphony No 64, 'Tempora mutantur'

Igor Stravinsky Symphony in Three Movements

Barbara Hannigan conductor

Fleur Barron mezzo-soprano

Charles Sy tenor

Douglas Williams bass-baritone

London Symphony Orchestra

Welcome



Welcome to this evening's concert with Barbara Hannigan, LSO Associate Artist. In this, the last of four concerts which have opened our 2023/24 season, she conducts a celebration of Joseph Haydn and Igor Stravinsky, and their complimentary musical styles.

We are delighted to be joined again by Fleur Barron, who performed Claude Vivier's *Wo bist du Licht!* in our opening season concerts last week. It is also a pleasure to welcome Charles Sy and Douglas Williams, both of whom made their debut with the Orchestra yesterday evening, as part of a Half Six Fix performance. Tonight they perform Stravinsky's *Pulcinella*, a jaunty ballet

written in the neo-Classical style, which quickly became a favourite in the concert hall in the version we hear this evening.

After the interval, Barbara Hannigan returns to the music of Joseph Haydn, whose symphonies have become an important focus of the collaboration between her and the Orchestra. This evening we hear Symphony No 64, 'Tempora mutantur', a charismatic work that explores the passage of time. Closing the concert is Stravinsky's monumental *Symphony in Three Movements*, a work written after Stravinsky emigrated to America, but which echoes the neo-Classicism of *Pulcinella*.

I hope you enjoy this concert and that you will be able to join us again soon. Next month, we look forward to Sir Antonio Pappano's first concerts as Chief Conductor Designate, featuring soloists Alice Sara Ott, Patricia Kopatchinskaja and Kirill Gerstein in programmes that explore the nature of dance in music. We very much look forward to seeing you there.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive, with a large, prominent 'K' and 'M'.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Friday 22 September 1pm
LSO St Luke's

BBC RADIO 3 LUNCHTIME CONCERT ESSENTIALLY STRAUSS: LSO WIND ENSEMBLE

The youthful wind music of Richard Strauss meets Jonathan Dove in a chamber music recital performed by the LSO Wind Ensemble.

Friday 29 September 12.30pm
LSO St Luke's

LSO DISCOVERY FREE FRIDAY LUNCHTIME CONCERT

A free bite-size performance with David Cohen, LSO Principal Cello, with an interactive Q+A.

Wednesday 4 October 7pm
Barbican

STRAUSS, LISZT AND KENDALL

Sir Antonio Pappano's first concert as Chief Conductor Designate opens with a new work by Hannah Kendall, plus Strauss' gripping *Also sprach Zarathustra*.

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Please switch off all phones.
Photography and audio/video recording is not permitted during the performance.

Details correct at time of going to print.

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SHARE YOUR THOUGHTS

We hope you have a great experience.
Please visit iso.co.uk/survey to complete a short survey about tonight's concert.

Pulcinella – Ballet

Igor Stravinsky

Fleur Barron mezzo-soprano

Charles Sy tenor

Douglas Williams bass-baritone

- 1 **Overture: Allegro moderato**
- 2 **Serenata: Larghetto: Mentre l'erbetta pasce l'agnella**
- 3 **Scherzino: Allegro**
- 4 **Poco più vivo**
- 5 **Allegro**
- 6 **Andantino**
- 7 **Allegro**
- 8 **Ancora poco meno: Contento forse vivere**
- 9 **Allegro assai**
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- 16 **Andantino: Se tu m'ami**
- 17 **Allegro**
- 18 **Gavotta con due variazioni**
- 19 **Vivo**
- 20 **Trio: Tempo di menuetto: Pupillette, fiammette d'amore**
- 21 **Finale: Allegro assai**



1919–20



35 minutes

Programme note by **Lucy Walker**

The idea to create a ballet around the character of Pulcinella came from the Russian impresario Serge Diaghilev, with whom Igor Stravinsky had a productive – if stormy – professional relationship. Pulcinella is a comic figure from 17th-century Neapolitan theatre, sometimes idiotic, sometimes cunning, and the ballet scenario is based on a series of comic deceptions – including Pulcinella's faked death and sham 'funeral'. To find music to accompany the scenario, Diaghilev and choreographer Leonid Massine travelled to Naples to source manuscripts by Pergolesi and other composers from the 1700s, with a view to having arrangements made for contemporary orchestra. Stravinsky was offered the job, and – adding to the starry crew – Pablo Picasso signed on to design the costumes and sets.

By the time Stravinsky was on board in 1919, he had a reputation as something of a wild child in Classical music terms. The riotous premiere of his ballet score *The Rite of Spring* was in the recent past, and his subsequent works had pushed creative boundaries in all directions. It might seem a surprise, then, that he agreed to rework music from a much earlier era. However, while Stravinsky was not always the most reliable witness to his own life story (he later claimed it was *he* who went on the manuscript-hunting trip to Naples), he was accurate enough when he later claimed that *Pulcinella* was a turning point in his career: '*Pulcinella* was my discovery of the past,' he declared, 'the epiphany through which the whole of my late work became possible.'

The piece ushered in a new phase for Stravinsky: that of his neo-Classical period – literally 'Classical' music, but in a 'new' context (later including Classical forms such as 'Symphony' and 'Concerto'). Perhaps reluctant to let go of his

enfant terrible status, he also delighted in the fact that not everybody was pleased, particularly Diaghilev, who had only wanted 'stylish orchestrations': 'My music so shocked him,' wrote Stravinsky, 'that he went about for a long time with a look that suggested The Offended Eighteenth Century.'

'Pulcinella was my discovery of the past, the epiphany through which the whole of my late work became possible.' – Stravinsky

There is a subversiveness to Stravinsky's *Pulcinella*. He retains enough of the original material to make it recognisably '1700s' in style, as in the attractive gavottes, dances and arias, some of which are largely unchanged. But, channelling Pulcinella's disruptive spirit, Stravinsky frequently interrupts the flow with sounds and rhythms which could not possibly have existed in that period. It is as if he is time travelling into the past, and doing reasonably well to fit into an 18th-century landscape – before suddenly driving a car through it.

His modifications range from the subtle to the more extreme. Among the former are disruptions to the flow of bars, and eccentric combinations of instruments, both of which can be heard in the opening movement. The piece begins with a graceful, flowing melody for the full ensemble in a regular four-beats-to-a-bar sequence. Within a minute, Stravinsky has thrown in two bars of irregular length, then dismantled the texture of the orchestra into various combinations, such as two solo violins suddenly taking centre stage. More obvious disruption comes in the first aria,

which retains the original melody but introduces the tenor with strange, rattling strings followed by eerie offbeats high up in the woodwind section.

Later, he finds other ways to subvert expectations. The introduction to the mezzo-soprano's first aria 'Contento forse vivere' inhabits two separate time zones, with the accompaniment in three-time while the woodwind blithely plays a melody in four-time. The aria itself is a gently melancholic number about fidelity to true love, yet immediately following is a series of violent chords, straight out of the *Rite of Spring* playbook. Stravinsky's taste for 'ostinato' – figures repeated over and again, often to the point of obsession – is evident in this Allegro assai movement.

Other numbers are less 'modern' in this sense, such as the Gavotta, in which Stravinsky pays loving tribute to the original style through some brilliant writing for wind and French horns (the movement contains a particularly heroic challenge for the first bassoon). During the finale, which is a blistering summary of previous melodies, the musical language travels further into Stravinsky's own era, ostinatos blazing, and leaves listeners in no doubt they are emphatically in the 20th century.



INTERVAL – 20 MINUTES

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Igor Stravinsky

1882 (Russia) to 1971 (United States)



TRAINING

Private study with Nikolai Rimsky-Korsakov

CONTEMPORARIES

Béla Bartók,
Serge Rachmaninoff,
Sergei Prokofiev

SIGNATURE STYLE

Early music influenced by Russian folk music; neo-Classical middle-period works; late works use serialism

LISTEN TO

The Rite of Spring,
Apollon musagète,
The Rake's Progress

Composer profile by
Andrew Mellor

Igor Stravinsky helped usher the art of notated music into the modern age, turbocharging many of the 20th century's biggest musical developments. He was a radical and an original, a composer who never settled on a particular style or way of working.

In St Petersburg, the young Stravinsky was forbidden from studying music by his musician parents. But he grew friendly with a fellow law student, Vladimir Rimsky-Korsakov, whose father happened to be Russia's most distinguished composer.

Rimsky-Korsakov senior became Stravinsky's teacher and influenced his pupil's breakthrough work, the sensual ballet score *The Firebird* (1910), which also sealed the composer's relationship with the ballet impresario Serge Diaghilev. Two more ballet scores followed, including the seminal *The Rite of Spring* (1913).

While that piece is still associated with Stravinsky more than any other, the composer would soon move away from the elemental power of its rhythms and ruthless logic of its block harmonies. Living in Switzerland, France and America (first Los Angeles, later New York), Stravinsky explored musical asceticism, neo-Classicism, film music and even his own take on

twelve-note serialism, the strict schematic method pioneered by Arnold Schoenberg.

Stravinsky was active for six politically turbulent decades, during which time he became a world figure. In his 80th year he was entertained over dinner at the White House by John F Kennedy and invited on a tour of his native Russia by the Soviet leader Nikita Khrushchev. In the 1930s, Stravinsky returned to the Orthodox faith, which may have helped him through the loss of his wife and daughter (one of four children) to tuberculosis and certainly shaped two major choral works: the *Symphony of Psalms* and the Mass.

Pulcinella

Text & Translation

SERENATA: LARGHETTO: MENTRE L'ERBETTA

(tenor)

*Mentre l'erbetta
pasce l'agnella,
sola, soletta
la pastorella
tra fresche frasche
per la foresta
cantando va.*

While the lamb grazes,
the shepherdess,
all alone
amid the leafy groves,
goes singing
through the wood.

ANCORA POCO MENO: CONTENTO FORSE VIVERE

(mezzo-soprano)

*Contento forse vivere
nel mio martir potrei,
se mai potessi credere
che ancor lontan, tu sei
fedele all'amor mio,
fedele a questo cor.*

Perhaps I might live content
in my torment
if I could but believe that,
though far away,
you were faithful to my love,
faithful to this heart.

ALLEGRO – ALLA BREVE: CON QUESTE PAROLINE

(bass-baritone)

*Con queste paroline
così saporitine
il cor voi mi scippate
dalla profondità.
Bella, restate qua,
che se più dite appresso
io cesso morirò.*

With such delightful
sweet words
you tear out my heart
from its very roots.
Fair one, stay here,
for if you speak on
I shall die without you.

*Così saporitine
con queste paroline
il cor voi mi scippate,
morirò, morirò.*

With such delightful
sweet words
you tear out my heart,
I shall die, I shall die.

Pulcinella

Text & Translation

TRIO: ANDANTE: SENTO DIRE NO'NCÈ PACE

(mezzo-soprano, tenor, bass-baritone)

*Sento dire no'ncè pace
Sento dire no'ncè cor
ma chiù pe'tte, no, no,
no ace pace.*

*Chi disse cà la femmena
sacchiù de farfariello
disse la verità.*

ALLEGRO: NCÈ STA QUACCUNA PÒ

(mezzo-soprano)

*Ncè sta quaccuna pò
che a nullo vuole bene
è à ciento 'nfrisco tene
schitto pe' scorcoiglià,
e tant'ante malizie
chi maille ppò conta.*

(tenor)

*Una te fa la nzemprece
ed è malezeosa
n'antra fa la schefosa
e bòlo maretello
chia chillo tene ancora
è à tant'ante malizie
chi mai le pò contà?
chi mai le stà a repassà?*

PRESTO: UNA TE FA LA NZEMPRECE

(tenor)

*Una te fa la nzemprece
ed è malezeosa
n'antra fa la schefosa
e bò lo maretello
ncè stà quaccuno pò
che a nullo ude tene
chia chillo ten' ancora
è a cchisto fegne amore*

I hear it said there's no peace,
I hear it said there's no heart;
but for you, alas, no,
there's no peace.

He who says that a woman
is more wily than the devil
speaks the truth.

There are women who love no one
and keep a hundred on a string,
openly deceiving them all,
thinking they're the only one in the nest,
and up to so many tricks
that no one could count them.

One woman feigns innocence
yet is cunning,
another acts hard to please
yet longs for a husband:
one holds on tight to a man
yet is up to so many tricks
that no one could count them.
Who could even account for them all?

One woman feigns innocence yet is cunning,
another acts hard to please
yet longs for a husband.
There are some, too, who love no one –
listen to me
one holds on tight to a man,
pretending she loves him,
and keeps a hundred on a string,

*è ciento nfrisco tene
schitto pe' scorcoglià,
è tante, tant'antra malizie
chi maile pò contà.*

**ANDANTINO: SE TU M'AMI
(mezzo-soprano)**

*Se tu m'ami, se tu sospiri
sol per me, gentil pastor,
ho dolor de' tuoi martiri,
ho diletto del tuo amor,
ma se pensi che soletto
io ti debbari amar,
pastorello, sei soggetto
facilmente a t'ingannar.*

*Bella rosa porporina
oggi Silvia sceglierà,
con la scusa della spina
doman poi la sprezzorà.
Ma degliuomini il consiglio
io per me non seguirò.
Non perchè mi piace il giglio
gli altri fiori sprezzorò.*

**TEMPO DI MINUETTO: PUPILLETTE, FIAMMETTE D'AMORE
(mezzo-soprano, tenor, bass-baritone)**

*Pupillette fiammette d'amore,
per voi il core struggendo si va.*

openly deceiving them all,
thinking they're the only one in the nest,
and up to so many tricks
that no one could count them.

If you love me,
if for me alone you sigh, gentle shepherd,
I grieve for your suffering,
I delight in your love.
But if you think
that in return I should love you alone,
dear shepherd,
you're likely to be easily proved wrong.

Sylvia may select today
a beautiful crimson rose
but tomorrow will spurn it
on the pretext of a thorn.
But, for my part,
I won't follow men's advice:
just because I like the lily
I won't scorn other flowers.

Fair eyes, sparkling with love,
for you my heart is breaking.

Italian text reprinted in consultation
Boosey & Hawkes and Chester Music.
English translation by Lionel Salter.

Symphony No 64, 'Tempora mutantur'

Joseph Haydn

- 1 **Allegro con spirito**
- 2 **Largo**
- 3 **Minuetto and Trio: Allegretto**
- 4 **Finale: Presto**

 1773–75

 21 minutes

Programme note by
Lucy Walker

Joseph Haydn's Symphony No 64 beautifully complements the time-travelling character of Pulcinella. It brings the listener into the actual 18th century, yet is not without its own surprises.

Its subtitle means 'times change' (a Latin epigram, which continues 'and we change with them') and it embodies this sense of 'change' throughout, with a questing, restless spirit. Haydn wrote it in 1773–75 while working as Kapellmeister (master of music) for Nikolaus I, Prince Esterházy, and the Symphony would have been performed by the court's in-house orchestra. It is for a fairly small ensemble, with just oboes and horns alongside the strings.

The first movement begins with a delicate 'question' (a gentle two-bar theme), followed by a more emphatic 'answer': four punchy chords over a 'scurrying' figure in the strings. The interplay between these elements continues throughout, sometimes bringing the 'scurrying' figure to the forefront, to which Haydn adds a smooth, almost sinuous melody in the upper strings.

The slow movement has been much mulled over by Haydn scholars. It certainly has a strange, fragmented quality – as if someone has gone through the score and rubbed out notes at random.

Some have suggested that it served as incidental music for a German-language production of *Hamlet*; the movement's hesitancy would certainly suit the Prince of Denmark's indecisive nature. There is no evidence Haydn had *Hamlet* in mind, but it adds to the sense of intrigue around this unusual movement. A further surprise is the last-minute appearance of the oboes and horns, as if wandering in late; and the ending is disconcertingly ominous.

The contrasting third movement, in three-time, is light and breezy, characterised by athletic leaps up to high notes. The piece concludes with a short, sweet finale which beautifully mirrors the contrasts introduced by the first movement: bustling, with tuneful 'questions' contrasted with high melodrama in the 'answers'.

Joseph Haydn

1732 to 1809 (Austria)



TRAINING

Choirboy at St Stephen's Cathedral, Vienna, otherwise largely self-taught

CONTEMPORARIES

Johann Christian Bach, Wolfgang Amadeus Mozart

SIGNATURE STYLE

Melodically inventive, often includes 'musical jokes'

LISTEN TO

'Paris' and 'London' Symphonies, The Creation

Programme note by
Andrew Stewart

Most general histories of music emphasise Joseph Haydn's achievements as a composer of instrumental works, a pioneer of the string quartet genre and the so-called 'father of the symphony'. In short, he was one of the most versatile and influential composers of his age. After early training as a choirboy at Vienna's St Stephen's Cathedral and a period as a freelance musician, Haydn became Kapellmeister to Count Morzin in Vienna, and subsequently to the music-loving and wealthy Esterházy family at their magnificent but isolated estate at Eszterháza, the 'Hungarian Versailles'. Here he wrote a vast number of solo instrumental and chamber pieces, masses, motets, concertos and symphonies, besides at least two dozen stage works.

In old age, Haydn fashioned several of his greatest works, the oratorios *The Creation* and *The Seasons*, his six Op 76 String Quartets and his so-called 'London Symphonies' prominent among them. 'I am forced to remain at home ... but Providence wills it thus,' he wrote in June 1790. Haydn was by now tired of the routine of being a musician in service. He envied his young friend Wolfgang Amadeus Mozart's apparent freedom in Vienna, but was resigned to remaining at Eszterháza Castle.

The death of Prince Nikolaus of Esterházy prompted unexpected and rapid changes in Haydn's circumstances. Nikolaus' son and heir, Prince Anton, cared little for what he regarded as the lavish and extravagant indulgence of music. He dismissed all but a few instrumentalists and retained the nominal services of Haydn, who became a free agent again and returned to Vienna.

Haydn was enticed to England by the impresario Johann Peter Salomon, attracting considerable newspaper coverage and enthusiastic audiences to hear his new works for London. Back in Vienna, Haydn, the son of a master wheelwright, was fêted by society and honoured by the imperial city's musical institutions.

Symphony in Three Movements

Igor Stravinsky

- 1 **Overture;**
Allegro
- 2 **Andante;**
Interlude:
L'istesso tempo
- 3 **Con moto**



1942–45



24 minutes

Programme note by
Lucy Walker

As the *Pulcinella* project revealed, Stravinsky had a restless attitude to composition, constantly seeking new forms and new means of expressing his musical ideas. By the time he composed the *Symphony in Three Movements* in 1942–45, he was in the final stages of his neo-Classical period, but – by now living in Hollywood, California – he was also steeping himself in American culture: jazz and the movies.

The *Symphony*, premiered in New York in 1946, fuses its Classical form with a palpable ‘cinematic’ quality, touches of jazz and some throwbacks to Stravinsky’s earlier, more violent music. As it says on the tin, it is in three movements: the outer two display a ferocious energy while the *Andante* is gentler and more reflective. The opening fanfare, which recurs throughout the first movement in various forms, could come straight from a *film noir* score, defined by a series of melodramatic chords. Among the ensuing fanfares are passages of Stravinsky’s favourite ‘ostinato’ figures, and a prominent part for the piano, lending the first movement a vigorous, punchy energy. Other instruments have their moments in the spotlight, notably clarinets and trumpets, and at times the orchestra is stripped down to small sub-gatherings, such as bassoon, piano and strings. The movement returns to the

‘Hollywood’ fanfare at the end, and a surprisingly upbeat major chord.

The middle movement is more *Pulcinella*-like, beginning with a stately pair of themes in the strings and woodwind. Its agreeable nature perhaps comes from its origins as a draft soundtrack for the 1943 film *The Song of Bernadette*, which ultimately was not used by the studio (Alfred Newman would go on to win an Oscar for his own score). The harp takes over from the piano as principal soloist, often sensitively accompanied by solo strings and high woodwind. After a sparser, more disturbing central section, the lyrical music from the opening returns.

There is more ‘recycling’ in the final movement, which resembles the ‘Sacrificial Dance’ from *The Rite of Spring* in its pounding bass, complex rhythms and braying brass, as well as in its gathering sense of menace. (Stravinsky happened to be revising this part of the *Rite* while composing the *Symphony*.) The final section comprises an extraordinarily sustained passage of momentum: from a quiet duet for piano and trombone to the gradual addition of all instruments, it builds to an uninhibited, almost demonic, conclusion for the whole orchestra.

Barbara Hannigan

LSO Associate Artist



Soprano and conductor Barbara Hannigan is an artist at the forefront of creation. Her artistic colleagues include John Zorn, Krzysztof Warlikowski, Sir Simon Rattle, Sasha Waltz, Kent Nagano, Vladimir Jurowski, John Zorn, Andreas Kriegenburg, Andris Nelsons, Esa-Pekka Salonen, Christoph Marthaler, Sir Antonio Pappano, Katie Mitchell and Kirill Petrenko. The late conductor and pianist Reinbert de Leeuw greatly influenced her development as a musician. Hannigan has given the world premiere performances of over 90 new creations, and has collaborated extensively with composers including Boulez, Zorn, Dutilleux, Ligeti, Stockhausen, Sciarrino, Barry, Dusapin, Dean, Benjamin and Abrahamsen.

The past few seasons have brought the world premiere of a new production of Poulenc's *La voix humaine*, in which she both sings and conducts, interacting with live video. The production and concept were created in collaboration with video artist Denis Guéguin, and it has since toured throughout Europe. Other recent premieres include Golfam Khayam's *I am not a tale to be told*, John Zorn's *Split the Lark* and *Star Catcher*, Zosha di Castri's *In the Half Light*, and a new project with Katia et Marielle Labeque inspired by the life and music of Hildegard von Bingen.

Last season, Barbara made her conducting debut with the Royal Concertgebouw Orchestra, with further debuts with Montreal Symphony Orchestra and Orchestre de Chambre de Lausanne, as well as ongoing musical collaborations with the LSO, Gothenburg Symphony, Orchestre Philharmonique de Radio France, Santa Cecilia, Danish Radio Symphony Orchestra, Munich Philharmonic, and appearances at festivals in Spoleto, Oslo, Copenhagen, Hanover, Ludwigsburg and the Aix-en-Provence Festival. The 2023/24 season includes world premieres by John Zorn, Salvatore Sciarrino and Jan Sandström.

Hannigan's fruitful relationship with Alpha Classics began in 2017 with *Crazy Girl Crazy*, which won the 2018 Grammy Award for Best Classical Solo Vocal album. Her subsequent recordings for Alpha are *Vienna: fin de siècle*; *La Passione*, featuring works by Nono, Haydn and Grisey; and most recently *Infinite Voyage*, joining the Emerson String Quartet for their final album, in works of Schoenberg, Hindemith, Berg and Chausson. Spring 2024 brings the release of the vocal works of Messiaen with pianist Bertrand Chamayou.

Hannigan created the mentoring initiatives Equilibrium Young Artists (2017), and Momentum: our future, now (2020), both offering guidance and performing opportunities to young professional artists. She was recently named the Reinbert de Leeuw Professor of Music at the RAM. Awards and honours include the Dresdener Musikfestspiele Glashütte Award (2020), Denmark's Léonie Sonning Music Prize (2021), Canada's De Hueck and Walford Career Achievement Award (2023), the Order of Canada (2016) Germany's Faust Award (2015), Officier des Arts et des Lettres in France (2022), and *Gramophone* magazine's 2022 Artist of the Year.

Fleur Barron

mezzo-soprano



Singaporean-British mezzo-soprano Fleur Barron recently triumphed in the title role of Kaija Saariaho's opera *Adriana Mater* with the San Francisco Symphony Orchestra, and as Ottavia (Monteverdi's *L'incoronazione di Poppea*) at the Aix-en-Provence Festival. She is a current Rising Star at the Concertgebouw in Amsterdam and an Artistic Partner of the Orquesta Sinfonica del Principado de Asturias in Oviedo. She is a former Equilibrium Young Artist and is mentored by Barbara Hannigan.

In 2023/24, she debuts two opera roles: Penelope in Monteverdi's *Il Ritorno d'Ulisse in patria* with Baroque ensemble I Gemelli; and multiple roles in George Benjamin's two-person opera *Into the Little Hill* with the Staatskapelle Berlin under Finnegan Downie Dear. Other appearances will include Mahler's Third Symphony with the Czech Philharmonic under Semyon Bychkov at the Baden-Baden Festival, Ravel's *Shéhérazade* and Xavier Montsalvatge's *Cinco canciones negras* with the Barcelona Symphony Orchestra at L'Auditori Barcelona and on tour to Hamburg and Stockholm, and Freya Waley-Cohen's *Spell Book* with the Manchester Collective at the Barbican. Barron is also the curator of OSPA's East-West Fest in April 2024.

Charles Sy

tenor



Canadian tenor Charles Sy is a member of the Stuttgart State Opera, where during the 2023/24 season he will sing Nemorino (Donizetti's *L'elisir d'amore*), Tamino (Mozart's *The Magic Flute*) and Elvino (Bellini's *La sonnambula*). Recent appearances in Stuttgart include Count Almaviva (Rossini's *The Barber of Seville*), a staged St John Passion and Don Ramiro (Rossini's *La Cenerentola*). Recent concert appearances include Mozart's Requiem with the Orchestre Philharmonique de Radio France under Barbara Hannigan and with the Toronto Symphony Orchestra under Andrew Davis, an evening of operatic favourites with the Calgary Philharmonic, and the recital *La terre et le ciel* at the Aix-en-Provence Festival alongside Hannigan.

Sy studied at Toronto University and the Juilliard School, and was a member of the Canadian Opera Company's Ensemble Studio and the opera studio of Stuttgart State Opera. In 2019 he was a winner of the George London Competition, and in 2014 he received First Prize and Audience Choice in the Canadian Opera Company's Centre Stage Competition. He is a former Equilibrium Young Artist and continues to be mentored by Hannigan.

Douglas Williams

bass-baritone



Bass-baritone Douglas Williams has made a name for himself in several leading roles, including Figaro in Mozart's *The Marriage of Figaro* with Edo de Waart and the Milwaukee Symphony Orchestra, Don Giovanni with Opera Atelier conducted by David Fallis, and Nick Shadow in Stravinsky's *The Rake's Progress* with Barbara Hannigan and the Munich Philharmonic, all to great acclaim.

Williams has appeared in opera productions from distinguished choreographers, including Handel's *Acis and Galatea* of Mark Morris for Lincoln Center, and Monteverdi's *L'Orfeo* of Sasha Waltz for the Dutch National Opera. In chamber music, Williams has appeared with Igor Levitt and the Jack Quartet at the Tanglewood Festival for Schoenberg's *Ode to Napoleon*, with the Signal Ensemble in the world premiere of Charles Wuorinen's *It Happens Like This* for the Guggenheim Museum, and as a guest recitalist with the Philadelphia Chamber Music Society. In concert he has appeared with the National Symphony Orchestra (Washington, DC), Nashville Symphony, St Louis Symphony Orchestra, NDR Radiophilharmonie, Detroit Symphony, Houston Symphony and Les Talens Lyriques. He trained at the New England Conservatory and the Yale School of Music.

London Symphony Orchestra On Stage

Leader

Benjamin Gilmore

First Violins

Noé Inui
Ginette Decuyper
Maxine Kwok
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Harriet Rayfield
Haim Choi
Caroline Frenkel
Grace Lee
Alexandra Lomeiko
Lyrit Milgram
Hilary Jane Parker

Second Violins

Olatz Ruiz de
Gordejuela
Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Helena Buckie

Violas

Jano Lisboa
Gillianne Haddow
Anna Bastow
Steve Doman
Julia O'Riordan
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama
Nancy Johnson
Anna Dorothea Vogel

Cellos

David Cohen
Alastair Blayden
Ève-Marie Caravassilis
Daniel Gardner
Laure Le Dantec
Judith Fleet
Victoria Harrild
Desmond Neysmith

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Thomas Goodman
Joe Melvin
Marco Behtash
Adam Wynter

Flutes

Gareth Davies
Fanny Morel

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz
Henrietta Cooke

Clarinets

Maura Marinucci
Chi-Yu Mo

Bass Clarinet

Kenny Keppel

Bassoons

Rachel Gough
Angharad Thomas

Contrabassoon

Martin Field

Horns

Eirik Haaland
Angela Barnes
Olivia Gandee
Jonathan Maloney
Zachary Hayward

Trumpets

James Fountain
Adam Wright
Richard Blake

Trombones

Peter Moore
Robert Moseley

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy

Harp

Bryn Lewis

Piano

Elizabeth Burley