

TONIGHT'S CONCERT

KENDALL, LISZT & STRAUSS

Wednesday 4 & Thursday 5 October 2023 7-9pm
Barbican

Hannah Kendall *O flower of fire* (world premiere)

Franz Liszt Totentanz

Interval

Richard Strauss Also sprach Zarathustra

Sir Antonio Pappano conductor

Alice Sara Ott piano

London Symphony Orchestra



MARQUEE TV

Recorded for future broadcast on **BBC Radio 3** and **Marquee TV**

Commission for *O flower of fire* generously supported by **The Boltini Trust**

Welcome



Welcome to these concerts, our first with Sir Antonio Pappano as Chief Conductor Designate of the LSO. His opening concerts of the 2023/24 season pair classics from the symphonic repertoire alongside new works from composers of our time. For this evening's programme, the nature of dance in music connects the pieces, and this theme continues throughout his October concerts.

We are delighted to be joined by Alice Sara Ott, a long-standing friend of the Orchestra, who has performed both at the Barbican and at LSO St Luke's multiple times since 2010. In these concerts, she performs Franz Liszt's *Totentanz*, a highly virtuosic work, which she last performed with us back in 2017.

Tonight's concert opens with a new commission by Hannah Kendall, a composer whose work we have admired from afar, and who we have been seeking to work with for some time. The piece, entitled *O flower of fire*, is inspired by faith and worship, and incorporates innovative instrumentation to produce new and different orchestral sounds. We are grateful

to the generosity of The Boltini Trust, who have supported this commission. After the interval, we hear Richard Strauss' *Also sprach Zarathustra*, an iconic tone poem used often in films, inspired by Friedrich Nietzsche's novel of the same name.

Our thanks to our partners BBC Radio 3 and Marquee TV, who record the performance on 5 October for future broadcast. We also welcome guests from two corporate partner organisations over these two performances, and I thank them for their support of the LSO – guests attending on behalf of the National Bank of Greece on 4 October, and guests of the London Chamber of Commerce and Industry on 5 October.

Sir Antonio Pappano's focus on music that dances continues this weekend: Serge Rachmaninoff's *Symphonic Dances* is performed alongside Fazıl Say's Violin Concerto, with soloist Patricia Kopatchinskaja. Next week, Spotlight Artist Kirill Gerstein performs Thomas Adès' glistening Piano Concerto in a concert with Beethoven's Seventh Symphony, described as the 'apotheosis of dance'. Looking to January, Sir Antonio Pappano returns to the Barbican for a highly anticipated set of performances of Felix Mendelssohn's *Elijah*, with the London Symphony Chorus and an all-star line up of soloists.

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

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 8 October 7pm
Barbican

RAVEL, SAY & RACHMANINOFF

Rachmaninoff's *Symphonic Dances* and Ravel's *La valse* – spellbinding melodies conducted by Sir Antonio Pappano.

Thursday 12 October 7pm
Barbican

BARTÓK, ADÈS & BEETHOVEN

Beethoven's Symphony No 7, and an instantly popular 21st-century piano concerto, with Spotlight Artist Kirill Gerstein and Pappano.

Friday 13 October 1pm
LSO St Luke's

BBC RADIO 3 LUNCHTIME CONCERT ESSENTIALLY STRAUSS

German Romantic songs by Brahms, Strauss, Mahler and Berg: tiny worlds of emotion, recreated by mezzo Catriona Morison and pianist Malcolm Martineau.

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

Sir Antonio Pappano, LSO Chief Conductor Designate

On the 2023/24 Season



'I feel enormously privileged to be starting the 2023/24 season as Chief Conductor Designate with the LSO.

'For a conductor, this is a dream position.'

I was born in England, of Italian parents, and grew up here until I was 13, then I moved to the States. I have Italian heritage, studied French, learned German. I was in the opera field for many, many years. I have a lot of threads that are pulling at me, whether they be dramaturgical or musical or cultural, and I think that you have to tap into these things. I want to do things that I really, really love – and, the hope is, of course, that the Orchestra will really love, with me.

The idea of music that, by its very nature, dances, has been in my mind, and how this can be pushed to the extreme. I think that's the thread that pulls everything together in my concerts this season. How Ravel pushes *La valse* to the extreme of decadence, intoxication and danger. And how, in the finale of Beethoven's Seventh Symphony, you feel like you're going to go over the cliff any second. It's that kind of risk that I find so exciting in music.

I worked with the LSO for the first time in 1996, at Abbey Road Studios, to record an opera. I'll never forget the first down beat, when the Orchestra just exploded with activity and panache and derring-do. It felt like I'd gotten into a Ferrari and pushed the gas pedal down!

But it's more than that. There's an emotional intelligence that the Orchestra has. Two words from the conductor of guidance, explanation, and they're off, they know exactly what the job is. It's this combination of virtuosity, intuitiveness and, of course, incredible musicality from each Member. Put those ingredients together and you have something very special.

'I've had a close relationship with the Orchestra since then, but I want that relationship to deepen.'

They know me very well, but I hope they get to know different parts of me, and I hope I surprise them. I know they'll surprise me, because they have that ability to do anything.

Through our concerts in London and on tour throughout the world, I hope that we can forge something that is really recognised as a personality, not just a decent conductor conducting a great orchestra.'

iso.co.uk/pappano

Coming Up with Pappano

Sunday 8 October 7pm

RACHMANINOFF'S SYMPHONIC DANCES

Ravel and Fazıl Say, with Patricia Kopatchinskaja

Thursday 12 October 7pm

BEETHOVEN'S SYMPHONY NO 7

Bartók and Thomas Adès, with Kirill Gerstein
Half Six Fix: Beethoven 7, 11 October

Sunday 28 & Wednesday 31 January 7pm

MENDELSSOHN'S ELIJAH

With Masabane Cecilia Rangwanasha, Dame Sarah Connolly, Allan Clayton, Gerald Finley and the London Symphony Chorus

Thursday 11 April 7pm

RAVEL'S DAPHNIS AND CHLOÉ

With Tenebrae, plus Wynton Marsalis with Alison Balsom
Half Six Fix: Daphnis and Chloé, 10 April

Sunday 14 April 7pm

RACHMANINOFF'S SYMPHONY NO 2

Boulangier and Barber, with Janine Jansen

Thursday 18 April 7pm

VAUGHAN WILLIAMS' SYMPHONY NO 5

Ravel and David Raskin, with Bertrand Chamayou
Half Six Fix: Vaughan Williams 5, 17 April

O flower of fire (world premiere)

Hannah Kendall



2023



20 minutes



Programme note and
composer profile by
Aaron Grad

▷ Read an interview
with Hannah Kendall
on our website.
[iso.co.uk/stories](https://www.iso.co.uk/stories)

‘Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these.

If then God so clothe the grass, which is to day in the field, and to morrow is cast into the oven; how much more will He clothe you, O ye of little faith?’

Luke 12:27–28,
King James Bible

‘Having faith is a constant wrestle,’ says Hannah Kendall, who was contemplating faith and worship as she conceived her new work for the LSO, *O flower of fire*. She encapsulates her questioning in a biblical epigraph that includes a quip heard so often out of context: ‘O ye of little faith.’

The rest of the borrowed words that inspired this piece belong to Martin Carter, the subject of Kendall’s 2016 chamber opera, *The Knife of Dawn*. Besides his political activism, he was one of the leading poets of Guyana, where Kendall’s family

originates. In his 1957 poem *Voices*, Carter wove together abstract threads from various creation myths, including a reference to the builder of the world known as the ‘flower of fire’ in the Chaldean teachings of antiquity, along with aspects of the Yoruba myth from West Africa that teaches how land was formed at the intersection of air and water. In addition to the title phrase, Kendall uses other fragments as headings for musical sections. Where the piece begins with the ritualistic resonance of gongs and harp, for instance, the musicians see these words: ‘that strange dissolution of shape into spirit’.

Kendall’s own musical process dissolves the symphony orchestra into a creator of sonic rituals. She augments and modifies the traditional instrumentation with objects that arrive carrying certain assumptions and meanings – harmonicas, music boxes, metal dreadlock cuffs, Afro picks – and leaves those instruments and objects utterly transformed. To this listener, the winds and brass are sky, stirred by the wheezy respirations of massed harmonicas. Bows drawn across strings settle and saturate like water, and high plucks from the violins plunk like raindrops. The two prepared harps and percussion (including the tinkling of overlapping music boxes) form a mystical *terra firma*.

Hannah Kendall

b 1984 (United Kingdom)

What drives Kendall's inventiveness is 'creolisation', which occurs in the spaces where cultures collide, as in her ancestral homeland of Guyana on the Caribbean coast of South America. It was an Amerindian settlement founded at the confluence of rivers, then a French colony, then a Dutch colony, then, in its most brutal and profitable phase, a British colony of sugar plantations, cultivated first by enslaved Africans and their descendants, and later by indentured Chinese and East Indian labourers. Kendall's own family derive from all of these roots, and her fascination with the repeating 'plantation machine' (a label she borrows from the Cuban writer Antonio Benítez-Rojo) is deeply personal.

Among the creolised religions of the region, Guyana's Comfa stands out for its breadth, combining Christian, Yoruba, Hindu and indigenous beliefs. Emerging from a place of conflict and contradictions, it somehow constructs a singular, incongruous faith that holds everything in harmony. The same could be said of Kendall.

Hannah Kendall, not yet 40 and completing her doctorate at Columbia University in New York, is one of the world's most sought-after composers. She was born in London in 1984 to parents who had emigrated from Guyana; her grandfather was a jazz musician there, and music was an important part of her family life, leading her to take up the violin and singing. She found her way to study composition at Exeter University and continued her studies at the Royal College of Music.

Kendall's breakthrough came at the 2017 BBC Proms with *The Spark Catchers*, a luminous score commissioned by BBC Radio 3 and performed by the Chineke! Orchestra. It remains her most widely heard work, with dozens of performances every year by major orchestras. More recently, Kendall has developed a series of works inspired by Jean-Michel Basquiat's *Tuxedo* (which she encountered in the Guggenheim Museum and stared at for hours), including one installment premiered in 2022 by the Orpheus Chamber Orchestra at Carnegie Hall in New York. Kendall was the winner of the Hindemith Prize through the Schleswig-Holstein Musik Festival, which led to the world premiere of her new piece *...I may turn to salt* at the Elbphilharmonie Hamburg in August 2023.

'Her music has an amazing ability to really grip the listener. It's percussive, it's lyrical, it's very atmospheric.'
– Sir Antonio Pappano

Totentanz

Franz Liszt

Alice Sara Ott piano

- 1 **Variation I:**
Allegro moderato –
- 2 **Variation II:**
(L'istesso tempo) – Un poco animato –
- 3 **Variation III:**
Molto vivace –
- 4 **Variation IV**
(canonique):
Lento – Presto –
- 5 **Variation V:**
Vivace: Fugato
– **Cadenza** –
- 6 **Variation VI:**
Sempre allegro
(ma non troppo)
– **Un poco meno allegro** –
Cadenza –
Presto – Allegro animato



1839–59,
rev 1864



16 minutes

Programme note by
Malcolm Hayes

In 1838, during one of their culture-hunting trips across Italy, Franz Liszt and Marie d'Agoult visited Pisa. In the city's Camposanto cemetery, Liszt was impressed by the 14th-century fresco *Il trionfo della morte* (The Triumph of Death); this depicts an angel of death wielding a scythe at their earthly victims, with assorted angels and devils converging on the bodies and fighting among each other over the newly dead souls. Liszt drew a parallel between this disturbing vision and a macabre series of woodcuts he also knew, entitled *Totentanz* (Dance of Death), by the German artist Hans Holbein the Younger (1497–1543). In these, an army of skeletal figures avenges the sins of humanity by propelling the living to their inevitable end.

In 1839 Liszt drafted some early ideas for the work for piano and orchestra that eventually became *Totentanz*. But it was only in 1859, towards the end of his time in Weimar, that the music reached its more or less final state, and it seems that Liszt made some further revisions before the piece's first performance and publication in 1865. The result was an ultra-concentrated single-movement design based on the 'Dies irae' plainchant from the Requiem Mass for the Dead.

This theme haunted other composers too. In 1830 Liszt had been among the astonished Parisian audience at the first performance of Hector Berlioz's *Symphonie fantastique*, whose 'Witches' Sabbath' finale quotes the 'Dies irae'. And Serge Rachmaninoff's fascination with the melody amounted to fixation; it occurs in several works, including his *Rhapsody on a Theme of Paganini*.

The dark side of Liszt's imagination brooded on the same idea. His obsessive playing of the 'Dies irae' once kept his Parisian neighbours awake all night: among them was an aristocratic countess, who later wrote in her memoirs that all the tenants 'joined together to ask for his expulsion. We would have got it, but he didn't put us to the trouble: he left of his own accord.'

Totentanz begins with sounds so startling that they could almost have been written down by an avant-garde composer 100 years later. Accompanied by thudding chords in the piano's bass register, horns balefully hurl out the 'Dies irae', to be answered by the piano's wild, cadenza-like flourish. The cascading variation sequence that follows was grouped by Liszt into six sections. While the first three are very short, the remainder are

longer, each amounting to a self-contained variation-group in itself.

Signposts along the way include Variation II, which has the pianist's right hand hurtling up and down the keyboard in sweeping glissando figures. Variation IV seems to sidestep suddenly into a calmer world, with unaccompanied piano presenting the theme in overlapping fugato-like entries; later there are gleaming upper-register sounds above deep bell-like bass notes. Variation V presents a faster fugato section, plus yet another solo cadenza. The final Variation VI explores a new theme, different from the 'Dies irae' but fitting the words of its text. Another glissando barrage from the piano leads into a final peroration for orchestra: here Liszt left the piano part blank, allowing the soloist to join in with an improvised conclusion – as Alice Sara Ott will tonight.



One of Hans Holbein's 40 woodcuts, collectively titled *Totentanz*



INTERVAL – 20 MINUTES

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Franz Liszt

1811 (Hungary) to 1886 (Germany)



TRAINING

Private study with Carl Czerny, Ferdinando Paer and Antonio Salieri

CONTEMPORARIES

Richard Wagner, Hector Berlioz, Robert Schumann

SIGNATURE STYLE

Dramatic; intricate transformations of themes, often across large-scale works.

LISTEN TO

Faust Symphony, *Les Préludes*, *Années de pèlerinage* for piano

Composer profile by
Andrew Stewart

Franz Liszt's father, Adam, was a cellist in the court orchestra of Haydn's employer, Prince Nikolaus Esterházy. Adam Liszt taught his son piano, and was delighted when the boy gave his first public concerts in 1820. The following year the family moved to Vienna, where Franz studied with the great pianist Carl Czerny and took composition lessons with Antonio Salieri, Kapellmeister at the imperial court.

His debut concerts in Vienna were a critical success; Liszt later claimed that Beethoven, who was in the audience for his second appearance in April 1823, had kissed the prodigy's forehead. Liszt was soon in demand as a recitalist throughout Europe and beyond; aristocrats invited him to perform at their private salons, and audiences were driven wild by his incredible command of the keyboard. He attracted and fell in love with many of his female fans and piano pupils, including Countess Marie d'Agoult, who left her husband for Liszt. The couple had three children before they split in 1843. He also formed friendships with leading writers, artists and musicians, among them George Sand, Hector Berlioz and Richard Wagner, who married his youngest daughter, Cosima.

In February 1848 Liszt became music director to the court of Weimar. Shortly before accepting this job, he fell in love with Princess Carolyne Sayn-Wittgenstein, but their wedding plans were thwarted in 1861, when the annulment of her first marriage was declined. After the death of his elder daughter, Liszt entered the oratory of the Madonna del Rosario in Rome and, in 1865, took minor orders in the Roman Catholic Church. In his final years, he travelled extensively and composed a series of elegiac, often mystical piano works. According to the pianist Louis Kantner, 'Liszt was a devout Catholic: he feared God, but he loved the Devil.'

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Also sprach Zarathustra

Richard Strauss

- 1 **Sonnenaufgang**
(Sunrise)
- 2 **Von den Hinterweltlern**
(Of the Backworldsmen)
- 3 **Von der großen Sehnsucht**
(Of the Great Longing)
- 4 **Von den Freuden und Leidenschaften**
(Of Joys and Passions)
- 5 **Das Grablied**
(The Song of the Grave)
- 6 **Von der Wissenschaft**
(Of Science and Learning)
- 7 **Der Genesende**
(The Convalescent)
- 8 **Tanzlied** (The Dance Song)
- 9 **Nachtwandlerlied** (Song of the Night Wanderer)



1896



34 minutes

Programme note by
Stephen Johnson

At the time that Richard Strauss was making his name as a brilliant young modernist, the challenging new intellectual discovery of the German-speaking world was the philosophy of Friedrich Nietzsche, and particularly his philosophical book *Also sprach Zarathustra* (Thus spake Zarathustra). Nietzsche had taken the historical Persian prophet Zoroaster and transformed him into the mouthpiece for his own radical brand of romantic individualism. Zarathustra rejects religion, which he feels crows the intellect, heaps shame on the erotic and imprisons the human spirit. He teaches iconoclasm, defiance of moral codes, contempt for the weak and the comforting self-delusions of the masses. Central to his philosophy is the notion of the Übermensch, the 'Superman' – not defined, as is sometimes stated, according to racial type (Nietzsche grew increasingly to despise his own people), but by a vision of what humanity might yet become if it can break its spiritual bonds:

'I teach you the Superman. Man is a thing to be overcome ... What is the ape to man? A jest or a thing of shame. So shall man be to the Superman – a rope over the abyss.'

It was this, above all, that attracted the young Strauss to Nietzsche's *Also sprach Zarathustra*, and made him determined to express his response in music. In devising a programmatic scheme for his new orchestral work, Strauss took phrases and images from Nietzsche's work and used them as subtitles for the various sections. But it seems unlikely that Strauss wanted his audiences to relate his tone poem *Also sprach Zarathustra* point by point to Nietzsche.

Significantly, this was the first of Strauss' tone poems to dispense completely with traditional formal schemes – sonata form, rondo, variations, etc – and, like Schoenberg in his nearly contemporary *Verklärte Nacht*, Strauss was clearly looking to literary ideas and images to provide a new kind of formal framework. He made a point of describing his own *Also sprach Zarathustra* as 'freely after Nietzsche', and in a note for the Berlin premiere, in December 1896, he went further:

'I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman.'

Silent Auction

In aid of LSO Discovery

That idea of evolution, of striving ever upwards – mankind as ‘a rope over the abyss’ – is crucial to Strauss’ *Also sprach Zarathustra*. It begins with a stupendous musical sunrise and signifies the dawning of human consciousness with all its tremendous potential. But then comes a step back: muted horns sound the plainchant phrase ‘Credo in unum deum’ (I believe in one God) and the organ joins richly divided strings for a portrayal of the false consolations of religion.

Human ‘Joys and Passions’, suppressed by the church, burst out in a downward-sweeping harp glissando, silencing the organ and releasing turbulent orchestral figures. Then comes a search for a counterbalancing stability in ‘Of Science’ – but this dryly methodical fugue, beginning deep in the orchestral bass, only provokes more turbulence, culminating in a terrifying, full-orchestral reminder of the work’s opening theme. The tempo increases, with cockcrows on high trumpets (promise of a new dawn?), but this leads – rather surprisingly – to a sumptuous waltz, ‘The Dance Song’.

For Nietzsche, the most exalted, liberating thought expressed itself in a kind of mental dance – the very opposite of the sombre gravity of the earlier ‘Of Science’ section. Twelve bell-strokes sound midnight, the point of the ultimate revelation in Nietzsche’s book. But Strauss here implies criticism of Nietzsche’s vision. The book culminates in triumph, with a celebration of the joy that is deeper and more enduring than the world’s grief; but Strauss ends with an eerie question mark – two harmonies quietly but irreconcilably clashing. Is the arrival of the Superman a certainty after all? Is joy really eternal and stronger than the world’s woe? Strauss leaves room for doubt.

This month we are hosting a very special online auction, packed with exciting and exclusive prizes, to raise funds for our learning and community programme, LSO Discovery. Everyone can enter the auction to be in with a chance of winning a variety of prizes, from your very own private recital by an LSO string quartet, to meeting Sir Antonio Pappano backstage following an LSO concert.

The support we receive will help to secure and grow this fundamental programme, which reaches over 50,000 people every year. From teaching workshops to accessible concerts, hospital music-making to composition opportunities, LSO Discovery brings the joy of music to people of all ages throughout, London, the UK and across the world.

To view all the prizes, bid for your opportunity to win, or to find out more, please visit lso.co.uk/gala or **scan the QR code**.



Bidding closes Monday 9 October at 9.50pm.

The auction concludes during a Gala evening at the Mansion House. You do not need to attend the Gala to bid on auction prizes.

London Symphony Orchestra

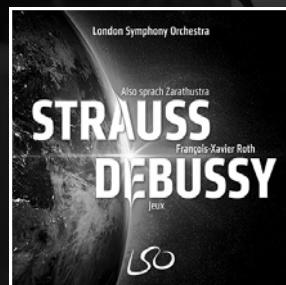


STRAUSS

ALSO SPRACH ZARATHUSTRA

Hear our LSO Live recording of this bold, intrepid tone poem, conducted by François-Xavier Roth.

Opening with its famous 'Sunrise' fanfare, there is no mistaking Strauss' *Also sprach Zarathustra*. Famously used by Stanley Kubrick in *2001: A Space Odyssey*, it explores mankind's place in the universe, diving headfirst into themes of religion, science and individuality.



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Richard Strauss

1864 to 1949 (Germany)



TRAINING

Private study with Friedrich Wilhelm Meyer

CONTEMPORARIES

Gustav Mahler, Arnold Schoenberg, Claude Debussy

SIGNATURE STYLE

Often highly dramatic but also melodious, with luscious, varied orchestration

LISTEN TO

Don Juan, Salome, Ein Heldenleben, Der Rosenkavalier

Composer profile by
Andrew Stewart

Richard Strauss was born in Munich in 1864, the son of Franz Strauss, a brilliant horn player in the Munich court orchestra. It is therefore perhaps not surprising that some of the composer's most striking writing is for the French horn. Strauss had his first piano lessons when he was four, and he produced his first composition two years later, but, surprisingly, he did not attend a music academy; his formal education ended rather at Munich University, where he studied philosophy and aesthetics, continuing with his musical training at the same time.

Following the first public performances of his work, he received a commission from Hans von Bülow in 1882, and two years later was appointed Bülow's Assistant Musical Director at the Meiningen Court Orchestra. This was the beginning of a career in which Strauss would go on to conduct many of the world's great orchestras, in addition to holding positions at opera houses in Munich, Weimar, Berlin and Vienna. While at Munich, he married the singer Pauline de Ahna, for whom he wrote many of his greatest songs.

Strauss' legacy is to be found in his operas and his magnificent symphonic poems. Scores such as *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Juan* and *Ein Heldenleben* demonstrate his supreme mastery of orchestration; the thoroughly modern operas *Salome* and *Elektra*, with their Freudian themes and atonal scoring, are landmarks in the development of 20th-century music, and the neo-Classical *Der Rosenkavalier* has become one of the most popular operas of the century. Strauss spent his last years in self-imposed exile in Switzerland, waiting to be officially cleared of complicity in the Nazi regime. He died at Garmisch Partenkirchen, West Germany, in 1949, shortly after his widely celebrated 85th birthday.

Welcome to Our Newest Members



Mizuho Ueyama Viola

Joined June

Born in Hyogo, Japan, Mizuho graduated from Kyoto Art University in 2011. In the same year she moved to Italy to deepen her expertise in viola. She has given solo recitals in Japan, is a member of the chamber group Ensemble Kinari, and has worked with orchestras in both Japan and Italy.

'I started playing the violin when I was four years old – I still remember asking my parents for months to play. But I had always been interested in studying viola, so after my performance degree on violin, I switched.'



Stefano Mengoli First Violin

Joined August

Born in Bologna, Italy, Stefano studied in Ferrara with Marco Fornaciari, before moving to the UK to complete a Masters at the Royal Academy of Music. While at the Academy he founded the Fitzroy Quartet, which has toured the UK, Europe and Africa. He has previously a member of the City of Birmingham Symphony Orchestra.

'I started playing the violin at five years old after becoming obsessed with Prokofiev's *Peter and the Wolf*. There's so much to look forward to in the 2023/24 season, but I'm especially excited for Barber's Violin Concerto with Janine Jansen in April.'



Thomas Beer Viola

Joined August

Tom started playing the viola at the age of 13, and studied at the Trinity College of Music with Elizabeth Turnbull. He won a scholarship to study with Roger Chase for two years at Oberlin Conservatory in the US. He has previously been a member of the Hallé and the Bournemouth Symphony Orchestra.

'I remember being hooked on music as a small child, and stumbling across a bunch of cassettes of classical music my grandad had made for my dad. I can't say that I ever consciously chose to pursue music as a career, I just knew I wanted to play all the time.'

Read more about our Members at [Iso.co.uk/players](https://iso.co.uk/players).

Martin Field Principal Contra Bassoon Joined September

Born in Vienna, Martin spent his early years in Zurich before moving to England, where he studied at the Royal Academy of Music. His postgraduate professor was Martin Gatt – Principal Bassoon of the LSO from 1977–98. Martin has worked as a freelancer throughout the UK and Europe, and with the Orchestra of the Royal Opera House.

‘When I was younger I had never heard of such a thing [as a bassoon] and I found it very strange indeed, but I soon started to get to grips with this unusual instrument, loved playing it and relished its possibilities in being part of an ensemble.’



Diego Incertis Sánchez Principal Horn Joined September

Diego was born in Valladolid, Spain, where he started playing the horn at age 8. He continued his studies at the Reina Sofia School of Music in Madrid, before joining the Royal College of Music. He has previously been a member of the Philharmonia, and has worked with orchestras in the UK and Spain.

‘My parents wanted me to learn music and they loved the horn. I enjoyed it straight away and never looked back. I’m very much looking forward in the LSO’s 2023/24 season to Bruckner’s Ninth Symphony with Nathalie Stutzmann and Shostakovich’s Fourth with Sir Simon Rattle in particular.’



Jonathan Hollick Trombone Joined October

Jonathan grew up in Plymouth, where he started playing the trombone at the age of 13. He played in his father’s youth brass band for the majority of his childhood. In 2011, he began his studies at the Royal College of Music. He has since worked with the BBC Scottish Symphony Orchestra and at the BBC Proms, as well as playing around Europe and Japan.

‘It’s easy to forget how lucky we are to be able to play a musical instrument – it’s a massive blessing. I’m really looking forward to getting stuck into absolutely everything that’s coming up in the LSO’s 2023/24 season.’



Sir Antonio Pappano

Chief Conductor Designate



One of today's most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances in both symphonic and operatic repertoire, Sir Antonio Pappano has been Music Director of the Royal Opera House Covent Garden since 2002. He was Music Director of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome from 2005 to 2023, and was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra. In 2023 he became Chief Conductor Designate of the London Symphony Orchestra; he will take the full Chief Conductor title from 2024.

Pappano appears as a guest conductor with many of the world's most prestigious orchestras, festivals and opera houses, including the Berlin and New York Philharmonic Orchestras, the Royal Concertgebouw Orchestra and Chamber Orchestra of Europe, Chicago and Boston Symphony Orchestras, Philadelphia and Cleveland Orchestras, Vienna State Opera, Metropolitan Opera New York and Teatro alla Scala Milan, the Salzburg and Verbier Festivals, and the BBC Proms.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award, and the Bruno Walter prize from the Académie du Disque Lyrique in Paris. In 2012 he was created a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.



NEXT ON STAGE WITH THE LSO

Sunday 8 October 7pm, Barbican
**Rachmaninoff *Symphonic Dances*,
Ravel and Fazil Say**

Alice Sara Ott

piano



One of classical music's most creative minds, in the 2023/24 season, Alice Sara Ott appears as Artist in Residence at London's Southbank Centre and Paris' Radio France; gives the world premieres of a new piano concerto composed for her by Bryce Dessner; embarks upon an extensive tour to Asia with her project *Echoes Of Life*; and releases two major new albums on Deutsche Grammophon, for whom she is an exclusive recording artist.

2023/24 also sees Ott on tour with the LSO and Sir Antonio Pappano, and the City of Birmingham Symphony Orchestra and Kazuki Yamada. She makes her debut with New York Philharmonic performing Ravel's Piano Concerto in G with Karina Canellakis conducting.

Two major album releases this season include Beethoven and *Echoes Of Life Deluxe*, a follow-up to *Echoes Of Life*, Ott's widely successful tenth album on Deutsche Grammophon. The Beethoven project – with Canellakis and the Netherlands Radio Philharmonic Orchestra – was born as a collaboration with Apple Music, with the album released exclusively upon launch on the new Apple Music Classical app. Ott was the face of Apple Music's global advertising,

starring and performing in the multi-platform video campaign.

In 2023/24 Ott will take *Echoes Of Life* on an extensive tour to Asia taking in China, Hong Kong and Japan. *Echoes Of Life* – built around Chopin's preludes Op 28 and featuring works from the likes of Chilly Gonzales, Francesco Tristano, Arvo Pärt and György Ligeti – is, in its live incarnation, an affecting and original collaboration with architect Hakan Demirel. A digital video installation accompanying the recital takes the audience on their own virtual journey to create a unique concert experience.

Ott has worked with conductors at the highest level including Gustavo Dudamel, Pablo Heras-Casado, Santtu-Matias Rouvali, Edward Gardner, Paavo Järvi, Sir Antonio Pappano, Gianandrea Noseda, Andrés Orozco-Estrada, François Leleux, Yuri Temirkanov, Lorin Maazel, Vladimir Ashkenazy, Sakari Oramo, Osmo Vänskä, Myung-Whun Chung and Robin Ticciati. She continues to perform with ensembles such as the Berlin Philharmonic, Los Angeles Philharmonic, London Symphony Orchestra, Philharmonia Orchestra, Gothenburg Symphony, Camerata Salzburg, Munich Philharmonic, Bergen Philharmonic Orchestra, Chicago Symphony Orchestra, Washington's National Symphony Orchestra, and Wiener Symphoniker.

Also a talented illustrator and designer, Ott created a signature line of bags for JOST, one of Germany's premium fashion brands. As well as her collaboration with Apple Music, she has also been global brand ambassador for Technics, collaborated with French luxury jewellery house, Chaumet, part of the LVMH group, and with German luxury jewellery brand Wempe.

London Symphony Orchestra On Stage

Leader

Andrej Power

First Violins

Cellerina Park
Clare Duckworth
Ginette Decuyper
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Morane Cohen-
Lamberger
Caroline Frenkel
Dániel Mészöly
Bridget O'Donnell

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Naoko Keatley

Violas

Eivind Ringstad
Gillianne Hadow
Malcolm Johnston
Steve Doman
Thomas Beer
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama
Sally Belcher
Nancy Johnson
Annie-May Page
Anna Dorothea Vogel

Cellos

Rebecca Gilliver
Anna Garde
Alastair Blayden
Ève-Marie Caravassilis
Daniel Gardner
Laure Le Dantec
Amanda Truelove
Ghislaine McMullin
Henry Hargreaves
Deborah Tokksdorf

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Matthew Gibson
Joe Melvin
Jani Pensola
Ben Griffiths
Chaemun Im
Hugh Sparrow

Flutes

Gareth Davies
Anna Wolstenholme
Bronte Hudnott

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz
Philibert Perrine
Rosie Jenkins

Cor Anglais

Augustin Gorisse

Clarinets

Matthew Glendening
James Gilbert
Andrew Harper

Bass Clarinet

Martino Moruzzi

E-flat Clarinet

Chi-Yu Mo

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoon

Martin Field

Horns

Timothy Jones
Diego Incertis Sánchez
Angela Barnes
Daniel Curzon
Jonathan Maloney
Amadea Dazeley-Gaist
Mark Alder Bennett

Trumpets

James Fountain
Gareth Small
Robin Totterdell
Imogen Whitehead

Trombones

Peter Moore
Jonathan Hollick

Bass Trombone

Paul Milner

Tubas

Ben Thomson
Richard Evans

Timpani

Nigel Thomas
Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton

Harps

Bryn Lewis
Helen Tunstall

Organ

Richard Gower