

TONIGHT'S CONCERT

RAVEL, SAY & RACHMANINOFF

Sunday 8 October 2023 7-9pm

Barbican

Maurice Ravel La valse

Fazıl Say Violin Concerto (1001 Nights in the Harem)

Interval

Serge Rachmaninoff Symphonic Dances

Sir Antonio Pappano conductor

Patricia Kopatchinskaja violin

London Symphony Orchestra

mezzo

Recorded for future broadcast on **Mezzo**

Welcome



A warm welcome to this evening's concert with Sir Antonio Pappano, Chief Conductor Designate, in this, his third of five performances with us this October.

We are delighted to be joined by Patricia Kopatchinskaja, a violinist known for her extraordinary energy and engagement, evident in her last appearance with the Orchestra in February of this year, playing György Ligeti's Violin Concerto. Tonight she performs Fazıl Say's Violin Concerto (*1001 Nights in the Harem*), a highly virtuosic piece written specifically for her, where the violin plays the role of the storyteller Scheherazade.

Before this, we hear Maurice Ravel's haunting waltz *La valse*, a piece written in the aftermath

of World War I. Serge Rachmaninoff's *Symphonic Dances*, a showcase piece for the orchestra, closes the concert.

This evening, I am delighted that we are joined by The Rt Hon the Lord Mayor, Alderman Nicholas Lyons, the Lady Mayoress, Sheriffs, and representatives from the City livery companies, for the 2023 City Livery Concert. Sincere thanks to Alderman Sir Andrew Parmley for his help in drawing the livery companies into this event.

I hope you enjoy the performance. Our thanks to our media partner Mezzo for recording this evening's performance for future broadcast. Next week, Sir Antonio Pappano conducts Ludwig van Beethoven's Seventh Symphony, described as the 'apotheosis of dance', alongside Thomas Adès' Concerto for Piano and Orchestra, in the first of four concerts this season with Kirill Gerstein as Spotlight Artist. Looking ahead to the rest of the season, Sir Antonio Pappano returns in January for two performances of Felix Mendelssohn's *Elijah*, and in April he presents music by Wynton Marsalis, Ralph Vaughan Williams and more.

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

Thursday 12 October 7pm
Barbican

BEETHOVEN, ADÈS & BARTÓK

Beethoven's Symphony No 7, and an instantly popular 21st-century piano concerto.

Friday 13 October 1pm
LSO St Luke's

BBC RADIO 3 LUNCHTIME CONCERT ESSENTIALLY STRAUSS: CATRIONA MORISON & MALCOLM MARTINEAU

German Romantic songs by Brahms, Strauss, Mahler and Berg.

Friday 20 October 1pm
LSO St Luke's

LSO DISCOVERY FREE FRIDAY LUNCHTIME CONCERT

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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.

La valse

Maurice Ravel



1914–20



13 minutes

Programme note by
Jeremy Thurlow

'Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth ...'

Ravel's preface to the score

The idea of celebrating the giddy glamour of the Viennese waltz had been in Maurice Ravel's mind for a long time. The elegance and hedonism of this dance was tinged with a hint of danger – the heroines of countless novels are swept off their feet in the waltz's powerfully seductive rhythms, and not always by the most honourable of gentlemen.

Ravel's initial work on *La valse*, in 1914, was almost immediately interrupted by the outbreak of war and not resumed until it had ended. No doubt the shattering experience of the war years, in which the composer lost his beloved mother as well as countless friends and colleagues, caused the music to emerge differently when he returned to it towards the end of 1919. In fact, the underlying idea went back much further even than 1914. In 1906 Ravel had written to a friend, 'you know my intense feeling for [the waltz's] marvellous rhythms', shortly before planning a new orchestral work to be called *Vienne* (and later *Wien*, the final title only appearing in 1920).

Earlier still, in 1905, Ravel had attended a grand ball at the Opéra with a group of friends. Roger Nichols cites a fascinating diary entry from one of these friends, Ricardo Viñes, thinking back on that memorable evening: 'As always

when I see young beautiful women, lights, music and all this activity, I thought of death, of the ephemeral nature of everything, I imagined balls from past generations who are now nothing but dust, as will be all the masks I saw, and in a short while!' Perhaps these thoughts made an impression on the composer; they seem to offer an uncannily apt reading of the dazzling and unnerving work that Ravel was to complete some 15 years later.

The music begins mysteriously, with dancing couples glimpsed through swirling clouds. Impressionist delicacy gradually turns to sumptuousness as the full glory of the crowded ballroom is revealed. About halfway through the music dies down and seems to begin again, tracing a similar course as dancers gradually emerge to form a brilliant circling throng. But this time their unstoppable rhythms become increasingly menacing, and towards the end, the dance seems to spiral out of control, tearing itself to pieces. Ravel imagined the piece would be staged as a ballet with the Ballets Russes, but Diaghilev refused to take it up. *La valse* has been choreographed numerous times since, but like Ravel's earlier ballet *Daphnis and Chloé*, Debussy's *Jeux* and many of Stravinsky's ballets, it has particularly flourished in the concert hall.

Maurice Ravel

1875 to 1937 (France)



TRAINING

Paris Conservatoire

CONTEMPORARIES

Claude Debussy,
Manuel de Falla

SIGNATURE STYLE

Beautiful and very colourful orchestration; intricate textures; some pieces have a Spanish influence

LISTEN TO

Daphnis and Chloé,
Rapsodie espagnole,
Shéhérazade,
String Quartet

Composer profile by
Jo Kirkbride

Maurice Ravel himself knew that he was not the most prolific of composers. 'I did my work slowly, drop by drop. I tore it out of me by pieces,' he said. There are no symphonies in Ravel's oeuvre, and only two operas, and although we often think of his music as rich and picturesque like, say, that of Debussy, the younger composer conceived most of his compositions on the smallest of scales. Even his orchestral works and ballets often grew out of pieces for piano.

But from these small kernels Ravel had the ability to create colours and textures like no other. He was a master of orchestration, with a keen eye for detail and a keen awareness of both the capabilities and the limitations of each instrument.

Though he is often categorised as an 'Impressionist' (a label he disputed) thanks to the sweeping colours and textures of his scores, and their shifting, ambiguous harmonies, there is nothing vague or imprecise about his music.

Ravel drew his inspiration from the likes of composers Jean-Philippe Rameau, François Couperin, Wolfgang Amadeus Mozart and Joseph Haydn, and considered himself first and foremost a Classicist, a master of precision and invention. He held melody in the highest regard, and whether in his grand orchestral masterpieces like *Daphnis and Chloé* and *Boléro*, in the fiendishly difficult solo piano works such as *Gaspard de la nuit*, or in the deceptively simply *Pavane pour une infante défunte*, this unswerving commitment to melody shines through.

Violin Concerto (1001 Nights in the Harem)

Fazıl Say

Patricia
Kopatchinskaja violin

- 1 **Allegro
Cadenza**
- 2 **Allegro assai –
Cadenza**
- 3 **Andantino**
- 4 **(without tempo
indication) –
Coda
(Andantino)**



2007



28 minutes



Programme note and
composer profile by
Timmy Fisher

Fazıl Say and Patricia Kopatchinskaja began performing together as an electrifying violin-piano duo in 2004. Four years later they released a CD of works by Béla Bartók, Ludwig van Beethoven, Maurice Ravel and Fazıl Say himself, exhibiting a kindred radicalism. It was an exciting time for the pair: the album was Kopatchinskaja's first as an established soloist and, while they were making it, Say was composing his First Violin Concerto on a commission from the Lucerne Symphony Orchestra.

Subtitled *1001 Nights in the Harem*, the Concerto is loosely based on *The Thousand and One Nights*, a collection of anonymous folk tales that sprang up among the Arabic-speaking peoples in the ninth and tenth centuries. The first three movements vividly depict scenes from a harem: various women are introduced; there is a wild party filled with furious dancing; and the following morning a Turkish folk song is shared among the group. After a tense opening section, the finale reminisces on previous events before drifting into a sensuous reverie. Like Nikolai Rimsky-Korsakov in the 1888 symphonic

suite *Scheherazade*, Say casts the solo violin as principal storyteller, uniting the four movements 'into an intensely atmospheric whole'.

1001 Nights is typical of Say's output. It is approachable, impassioned and dramatic, drawing upon a range of styles, most obviously that of his Turkish homeland. The large percussion section includes a kudüm, bendir and darbuka – drums with origins in the Middle East and North Africa – and Turkish modal fragments twist and spark on a bed of complex harmony. The relentless pace and spiked textures of the second-movement dance conjure the earthy modernism of Bartók and Igor Stravinsky – or even Jerry Goldsmith's score for *Planet of the Apes* – while the heart-rending theme that dominates the third movement smacks of another Hollywood grandee, Erich Wolfgang Korngold.

Say has a firm grip on violin technique and clearly relishes the instrument's expressive potential. He conceived the Concerto with his duo partner Kopatchinskaja in mind (she gave its 2008 premiere with the Lucerne Symphony Orchestra

Fazil Say

b 1970 (Turkey)

under the American conductor John Axelrod), and it bristles with her signature brand of virtuosity. In the two cadenzas – at the end of the first and second movements – the orchestral texture is pared right back, sometimes to just one or two percussion instruments, allowing the listener to revel in the box of timbral tricks that she conjures; the passage of birdsong that closes the work – achieved with ever-so-delicate harmonics – is particularly entrancing.

‘I like [Kopatchinskaja’s] energy, her alertness: for me she just personifies music,’ Say said in an interview around the time of composing. ‘I must work with this pianist at all costs!’ was her response. The excitement and youthful intensity of their early collaboration seems to have been distilled in this Concerto, and tonight, with Kopatchinskaja as soloist, the spell is recast.



INTERVAL – 20 MINUTES

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Born in Ankara to a family of intellectuals, Fazil Say first caught attention as a teenage piano prodigy: ‘You absolutely must hear him, this boy plays like a devil,’ Aribert Reimann famously told the pianist David Levine after attending a recital at the Ankara State Conservatory. Levine later taught Say at Düsseldorf’s Musikhochschule, though Say’s breakthrough came in 1995, when he won the Young Concert Artists competition in New York, performing, alongside other works, his own solo piano cycle *Four Dances of Nasreddin Hodja* (1990). Acclaimed concerts with various US orchestras soon followed, as did a Warner record deal.

Say’s compositional style reflects his mixed musical upbringing, with Turkish classical and folk elements often woven into Western Classical structures. Works such as the ‘Istanbul’ Symphony (2008–09) and clarinet concerto *Khayyam* (2011) feature a variety of Persian instruments, rhythmic patterns and modes; *Black Earth* (1997), for solo piano, mimics the sound of the saz, a traditional Turkish lute, by the pianist damping the strings with one hand before striking the keys with the other. Jazz and improvisation are also important. Say’s piano works in particular are shot through with Scott Joplin-style syncopations and invitations to improvise, making them popular show pieces: *Alla Turca Jazz* (1993) and *Paganini Jazz* (1995) are regularly performed as encores.

The fusion innate to Say’s music has made him a totem for cross-cultural exchange – something he leans into. Speaking at the 38th Congress of the International Federation for Human Rights in 2013, he said: ‘I strongly believe that art and music will form a bridge between Western and Eastern cultures, blending and transforming them.’

Symphonic Dances

Serge Rachmaninoff

- 1 **(Non) allegro**
- 2 **Andante con moto (Tempo di valse)**
- 3 **Lento assai – Allegro vivace – Lento assai Come prima – Allegro vivace**



1940–41



36 minutes

Programme note by
Andrew Huth

▷ The **Dies irae** (Day of Wrath) is a medieval Latin poem set to music, which forms part of the Roman Catholic Requiem Mass. Quotations can be found in works by Liszt, Mahler, Holst, Berlioz, Tchaikovsky, Shostakovich and others.

Did Serge Rachmaninoff realise that the *Symphonic Dances* would be his last work? Whether he had such a premonition or not, few composers have ended their careers with such appropriate music, for the *Symphonic Dances* contains all that is finest in his music, representing a compendium of a lifetime's musical and emotional experience.

Their composition was preceded by a big public retrospective of Rachmaninoff's triple career as composer, pianist and conductor. On 11 August 1939 he gave his last performance in Europe and shortly afterwards left with his family for the US, one of many artists driven from Europe by the approach of war. In the following winter season, the Philadelphia Orchestra gave five all-Rachmaninoff concerts in New York to mark the 30th anniversary of his American debut (in 1909 he had premiered his Third Piano Concerto in New York, first with Walter Damrosch and then with Gustav Mahler conducting); Rachmaninoff appeared as pianist and conductor.

In the summer of 1941, he wrote to Eugene Ormandy, offering him and the Philadelphia Orchestra the first performance of three 'Fantastic Dances'; when the orchestration was completed two months later, the title had been finalised as *Symphonic Dances*. The work exists in two versions: for

large orchestra, and for two pianos. Rachmaninoff, although an expert orchestrator, was always anxious to have the bowings and articulations of the string parts checked by a professional player, and in this case he enjoyed the assistance of no less a violinist than Fritz Kreisler.

Rachmaninoff was usually reluctant to talk about his music, and so we know almost nothing about the background to the composition of the *Symphonic Dances*. We do know that others of his works owe their existence to some visual or literary stimulus – *The Isle of the Dead*, for example, or several of the *Études-tableaux* for solo piano – and it is highly likely that the composer invested the *Symphonic Dances* with a poetic and even autobiographical significance which we can guess at, but which he never divulged. One clue is perhaps provided by the titles which he suggested for each movement. Since Michel Fokine had devised a successful ballet using the score of the *Rhapsody on a Theme of Paganini* (Covent Garden, 1939), a further collaboration was now suggested. Rachmaninoff played the *Symphonic Dances* to the choreographer, and explained that they followed the sequence Middy – Twilight – Midnight.

The first dance is a three-part structure, with fast outer sections.

It is marked by an extraordinary and at times even eccentric use of the orchestra. After the stamping opening section, with its use of the piano as an orchestral instrument and piercingly strident woodwind calls, the central section offers gently undulating woodwind lines against which appears a great Rachmaninoff melody given at first to a solo alto saxophone – an eerie, melancholy sound, unique in his music.

Towards the end of this first dance, a calm spreads over the music, with a broad new theme in the strings against a chiming decoration of flute, piccolo, piano, harp and bells: a quotation from Rachmaninoff's ill-fated First Symphony, withdrawn (and the score apparently lost) after its disastrous first performance in 1897. The failure of this work had been a crippling blow to the young composer, who for some years afterwards had been incapable of further composition. There is no knowing what private significance this quotation now had for him at the end of his life. Was it an exorcism, perhaps, or a recollection of the early love affair that had lain behind the First Symphony?

A snarl from the brass opens the second of the dances. This is a symphonic waltz in the tradition of Hector Berlioz, Pyotr Ilyich Tchaikovsky and Gustav Mahler. And as in movements by those composers, the waltz, that most social and sociable of dances, at times takes on the character of a *danse macabre*. The title 'Twilight' is perfectly suited to this shadowy music, haunted by spectres of the past.

In the third dance, the theme from the First Symphony has a further significance when the first four notes form the first notes of the *Dies irae* ▷ plainchant, that spectre of death

which haunts so much of Rachmaninoff's music. Once again the composer uses a three-part structure. The central section is imbued with a lingering, fatalistic chromaticism; the outer sections, by contrast, contain some of the most dynamic music Rachmaninoff ever wrote. Another significant self-quotation is the appearance of a chant from the Russian Orthodox liturgy which Rachmaninoff had set in his 1915 *All-Night Vigil* (usually referred to as the Vespers). This chant and the *Dies irae* engage in what is virtually a life-against-death struggle. Towards the end, Rachmaninoff wrote in the score the word 'Alliluya' (his spelling, in Latin and not Cyrillic characters). At the end of his life, then, and with the last music he composed, Rachmaninoff seems finally to have exorcised the ghost that stalks through all his music, summed up in the phrase by Pushkin that he had set nearly half a century earlier in his opera *Aleko*: 'Against fate there is no protection.'

The first performance was given on 3 January 1942 by the Philadelphia Orchestra under Eugene Ormandy. The work received a mixed reception. Apart from the hardly relevant question of whether the musical language was too old-fashioned or not, what seems to have confused everyone at the time was an elusive quality to the work, an uncomfortable ambiguity of aims and expression. With the passage of time, the *Symphonic Dances* has gradually come to be recognised as one of Rachmaninoff's finest achievements, where the high level of invention and the orchestral brilliance are only further enhanced by a deep sense of mystery that lies at the heart of the work.

Serge Rachmaninoff

1873 (Russia) to 1943 (United States)



TRAINING

Moscow
Conservatory

CONTEMPORARIES

Alexander Scriabin,
Igor Stravinsky,
Maurice Ravel

SIGNATURE STYLE

Characterised by
harmonic richness,
melodic warmth
and instrumental
virtuosity

LISTEN TO

Symphony No 2,
Piano Concertos
Nos 2 and 3,
The Bells

Composer profile by
Andrew Mellor

Serge Rachmaninoff's life can appear to straddle two worlds. He was born into an aristocratic family in Imperial Russia, but died in Beverly Hills surrounded by speedy cars and movie stars. He was trained in the era of Pyotr Ilyich Tchaikovsky but died in the age of the record industry which helped make him famous.

Familial and financial breakdown saw Rachmaninoff raised by aunts and grandparents in rural Russia. The chants and bells of the Orthodox Church were among his formative musical influences, before his rocketing talents as a pianist led him to serious study in St Petersburg and Moscow. He made his name with an outstanding student opera after Pushkin, *Aleko*, shaped in part by his admiration for Sergei Taneyev (his teacher) and Tchaikovsky (his idol). From then on, composing, playing and conducting would jostle awkwardly for prominence in Rachmaninoff's career despite his increasing international reputation.

Upon the revolution of 1917, Rachmaninoff left Russia, never to return. He settled in America but kept a home on the shores of Lake Lucerne in Switzerland, while a distinctive, melancholic longing for his homeland – or his nostalgic view of it – came to saturate his music. He relished the bold, luscious sound of American symphony orchestras and forged a strong relationship with the Philadelphia Orchestra that, ultimately, kept him writing.

Among his works are four towering piano concertos, three symphonies, three operas, numerous songs, chamber music (lots for piano), unaccompanied choral works and a spectacular mystic oratorio, *The Bells*. Rachmaninoff was a reserved but generous man. But with his trademark cropped haircut and height, he could seem severe; Igor Stravinsky once described him as 'a six-foot scowl'.

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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

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

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 became Chief Conductor Designate of the London Symphony Orchestra in 2023; he will take the full Chief Conductor title from 2024. He 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.

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

Thursday 12 October 7pm, Barbican
**Thomas Adès, Béla Bartók
& Beethoven Symphony No 7**

Patricia Kopatchinskaja

violin



With a combination of profundity, brilliance and humour, Patricia Kopatchinskaja brings an inimitable sense of theatre to her performances. Whether she's performing a violin concerto by Tchaikovsky, Ligeti or Schoenberg, or presenting original scenic projects that deconstruct Beethoven, Ustvolskaya or Cage, her unmistakable approach always reaches the heart of a work.

Kopatchinskaja has performed numerous works by living composers such as Luca Francesconi, Michael Hersch, György Kurtág and Márton Illés, and has worked with leading orchestras and conductors worldwide. She also appears as a vocal artist in Arnold Schoenberg's *Pierrot lunaire*, Kurt Schwitters' *Ursonate* and Ligeti's *Mysteries of the Macabre*.

She is considered to be a boundary-crosser who enjoys the challenge of musical experiments. During the 2022/23 season, she realised the opera project *Vergeigt* at Theater Basel with Herbert Fritsch and Jannis Varelas, and presented her new project, *In search of a lost melody*, inspired by the works of György Ligeti. She also had an Artist Spotlight Season at the Barbican, and became Associated Artist of the SWR Experimentalstudio. Other projects have included the revival of *Maria*

Mater Meretrix with Anna Prohaska, which presents portraits of women from various epochs through a musical mosaic.

Other engagements in September included a project with Camerata Bern and chamber recitals with Polina Leschenko and Reto Bieri in Essen, Vienna and London. Plans include Fazıl Say's Violin Concerto on tour with the London Symphony Orchestra and Sir Antonio Pappano; the world premiere of a new violin concerto by Aureliano Cattaneo and Arnold Schoenberg's Violin Concerto at the Vienna Konzerthaus; concerts with Camerata Bern and the Orchestre de la Suisse Romande; and duo recitals with Sol Gabetta.

This season, Kopatchinskaja brings her unlimited creative potential, versatility, and diverse repertoire in innovative curated projects to residencies at the Southbank Centre, Wiener Konzerthaus and Philharmonie Essen, enriching every programme with eccentric re-interpretations.

Kopatchinskaja's discography includes over 30 recordings, among them GRAMMY award-winning *Death and the Maiden* with Saint Paul Chamber Orchestra, a project which was also re-created as a semi-staged filmed performance with Camerata Bern, premiered on HarrisonParrott's digital platform Virtual Circle. Recent CD releases include *Les Plaisirs Illuminés* with Sol Gabetta and Camerata Bern, which was saluted with a *BBC Music Magazine* award, and *Le monde selon George Antheil* with Joonas Ahonen (both on Alpha Classics). Kopatchinskaja is a humanitarian ambassador for the leading Swiss children's charity Terre des hommes, and was awarded the Grand Prix of the Swiss Music Prize in 2017.

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
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Anna Takeda

Violas

Eivind Ringstad
Gillianne Haddow
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
Henry Hargreaves
Ghislaine McMullin
Deborah Tolksdorf

Double Basses

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

Flutes

Gareth Davies
Anna Wolstenholme
Brontë Hudnott

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz
Philibert Perrine
Rosie Jenkins

Cor Anglais

Augustin Gorisse

Clarinets

Matthew Glendening
James Gilbert
Andrew Harper
Chi-Yu Mo

Bass Clarinet

Martino Moruzzi

Saxophone

Simon Haram

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoon

Martin Field

Horns

Timothy Jones
Diego Incertis Sánchez
Angela Barnes
Daniel Curzon
Jonathan Maloney

Trumpets

James Fountain
Gareth Small
Robin Totterdell
Imogen Whitehead

Trombones

Peter Moore
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Patrick King
Tom Edwards
Oliver Yates
Paul Stoneman

Harp

Bryn Lewis
Helen Tunstall

Piano & Celeste

Elizabeth Burley