

# TONIGHT'S CONCERT

## ADÈS, BARTÓK & BEETHOVEN

Thursday 12 October 2023 7-9pm

Barbican

**Béla Bartók** Divertimento for Strings

**Thomas Adès** Concerto for Piano and Orchestra

*Interval*

**Ludwig van Beethoven** Symphony No 7

**Sir Antonio Pappano** conductor

**Kirill Gerstein** piano

**London Symphony Orchestra**

Generously supported by **The Huo Family Foundation**

**MARQUEE TV**

Recorded for future broadcast on **Marquee TV**

# Welcome



Welcome to this evening's concert with Sir Antonio Pappano, Chief Conductor Designate of the LSO. Tonight he concludes a set of five concerts, with a programme that brings together music by Ludwig van Beethoven, Béla Bartók and Thomas Adès.

It is a pleasure to be joined this evening by pianist Kirill Gerstein, for this, the first concert in his Spotlight Artist series with the LSO. Throughout the 2023/24 season, he will perform a further three concerts with the Orchestra, with each piece highlighting supreme skill and musicianship. Tonight he performs Thomas Adès' glistening Concerto for Piano and Orchestra, a piece written specifically for him. We look forward to welcoming Thomas Adès in his role as conductor in May 2024, where he will be joined by Anne-Sophie Mutter for the UK premiere of his Violin Concerto, *Air*.

Tonight's concert opens with Bartók's *Divertimento for Strings*, written just before the composer emigrated to the United States in 1940, and featuring the complex polyrhythms that are emblematic of his music. After the interval, we hear Beethoven's ever-popular Symphony No 7, described by Richard Wagner as the 'apotheosis of dance', which was the focus of a Half Six Fix performance yesterday evening.

I hope you enjoy the concert. Our thanks to our media partner Marquee TV for recording this evening's performance for future broadcast, as well as to the Huo Family Foundation for their generous support of this concert. Over the coming weeks, we look forward to taking these programmes on a European tour to venues in France, Germany and Spain. We return to our Barbican home in early November with André J Thomas, LSO Associate Artist, who conducts an uplifting programme of US gospel music, in which the Orchestra will be joined by more than 250 singers from across the London community.

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

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Friday 13 October 1pm  
LSO St Luke's

## **BBC RADIO 3 LUNCHTIME CONCERT** **CATRIONA MORISON & MALCOLM MARTINEAU**

German Romantic songs by Brahms, Strauss, Mahler and Berg: worlds of emotion, recreated by mezzo-soprano and piano.

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Friday 20 October 12.30pm  
LSO St Luke's

## **LSO DISCOVERY** **FREE FRIDAY LUNCHTIME CONCERT**

A quintet of woodwind players from the Guildhall School perform a bite-size, informal concert, with introductions to the music.

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Friday 27 October 1pm  
LSO St Luke's

## **BBC RADIO 3 LUNCHTIME CONCERT** **ELENA URIOSTE & TOM POSTER**

High romance and mouthwatering melodies: a charismatic violin and piano duo perform music by the young Richard Strauss and his contemporaries.

[Iso.co.uk/whatson](http://Iso.co.uk/whatson)

## **WELCOME TO TONIGHT'S GROUP BOOKERS**

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[Iso.co.uk/groups](http://Iso.co.uk/groups)

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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](http://Iso.co.uk/survey) to complete a short survey about tonight's concert.

# Divertimento for Strings

Béla Bartók

- 1 **Allegro non troppo**
- 2 **Molto adagio**
- 3 **Allegro assai**



1939



22 minutes



Programme note by  
**Lindsay Kemp**

Composer profile by  
**Andrew Mellor**

During the inter-war years of the 20th century, the trend among many composers towards what is usually called 'neo-Classicism' brought with it a revival of certain old-fashioned forms and names. As a reaction against the sprawling excesses of the late Romantics, composers started to write works in a new spirit, with lucid harmonies and balanced, tidy formal designs, giving them Classical and Baroque titles such as 'sonata', 'suite' or 'prelude'. One of these revived titles was 'divertimento', scarcely used since Wolfgang Amadeus Mozart's day, but starting to be attached to compositions by Ferruccio Busoni, Lennox Berkeley, Igor Stravinsky and Béla Bartók, among others. As before, its meaning was far from precise, but in general, the original implication of easy-going music, essentially light and 'diverting' in character, remained.

Such a conscious return to the musical styles of the past inevitably contained an element of pastiche, and with it a sense of irony and even ridicule: the very act of composing in such a way could at the time only be construed in certain quarters as tongue-in-cheek, irreverent or artificial. But for Bartók, taking on board the lessons of the past was a far more natural process. A pianist with a good knowledge of J S Bach and Domenico Scarlatti, and a composer with a keen analytical

mind, he was able to tap the essence of 18th-century music and assume it into his own language no less effectively than in his absorption of central European folk song. For many composers, neo-Classicism was a way to distance themselves from emotion. But for Bartók, it simply served to further his natural expressiveness.

Occasionally, however, we find him getting a little self-conscious about looking to the past. Late in 1938 he was asked by the Swiss conductor and great musical patron Paul Sacher to compose a work for string orchestra. Bartók agreed, later informing Sacher that he was 'thinking of some kind of concerto grosso'. The following summer he accepted a further invitation to work on the piece at Sacher's chalet, high in the Alps, and on 18 August 1938 he wrote home:

'I feel like a musician of olden times – the invited guest of a patron of the arts, for here I am, as you know, entirely the guest of the Sachers; they see to everything – from a distance ... I have to work, and for Sacher himself – on a commission (something for string orchestra); in this respect also my position is like that of the old-time musicians. Luckily the work went well, and I finished it in 15 days (a piece of about 25 minutes), I just finished yesterday.'

# Béla Bartók

1881 (Romania) to 1945 (US)

Such was Bartók's isolation, indeed, that when war broke out in Europe he was unaware of it until Sacher came to the house and told him. Here was irony of the real, unintentional kind. For while the catastrophe which would eventually provoke his departure for the US was coming ever closer, Bartók managed to produce in the *Divertimento* a work that, in its outer movements at least, is a model of carefree spontaneity. Not that it is lacking in compositional craftsmanship: his invocation of that archetypal Baroque genre, the concerto grosso, is realised in a skilful dialogue between a solo string quartet and the full ensemble; the folk-flavoured first movement is as rich in motivic detail and cohesion as a Joseph Haydn quartet; and the finale is a rondo in which the recurring main theme and intervening episodes are often closely related.

The slow movement occupies a different emotional world. A funereal adagio, its shattering sense of anguish is only made bearable by its deep humanity and fortitude. Perhaps the political situation was troubling Bartók on his Swiss mountain after all. Certainly it occupied the mind of one critic at the work's premiere in Basel in June 1940: 'Thinking back to the concert,' he wrote, 'it seems unreal and ghostly. Will the creative forces that stirred here be able to survive against the raging forces of annihilation, the violence that leads to total extermination of life?'

Béla Bartók was one of a handful of early 20th-century composers who recognised how indigenous folk music might fuel avant-garde concert music. He was born in an area of Europe rich in peasant culture, but was soon set on a path of intense musical training in the Western classical tradition. He was initially taught the piano by his mother. The family moved to Pressburg (now Bratislava) and in 1899 he enrolled at what is now the Liszt Academy in Budapest, where he would eventually replace its piano professor István Thoman.

By the 1910s, Bartók had become increasingly interested in collecting and transcribing folk tunes and dances from Hungary, Romania, Croatia, Yugoslavia, Turkey and North Africa. He did so, with dedication, for decades. These melodies and rhythms lit the fire of inspiration within Bartók, who started to conceive music that fused their characteristic elements with the musical language of the day. His works managed to unite these two contrasting worlds with conviction, via compositions of striking power and focus. These ranged from works for solo piano and string quartets, large-scale orchestral pieces including concertos for violin and for piano, the ballets *The Miraculous Mandarin* and *The Wooden Prince*, and the one-act opera *Duke Bluebeard's Castle*.

By the 1940s Bartók was a well-known figure, not least as a performing pianist. He was forced to emigrate to the United States at the outbreak of World War II, where he secured a professorship but few commissions or performing engagements. He was thrown a creative lifeline by a fellow émigré, Serge Koussevitzky, conductor at the Boston Symphony Orchestra, who commissioned a string of Bartók's late masterpieces, including the *Concerto for Orchestra*. Bartók died in New York less than a month after the war had ended.

# Concerto for Piano and Orchestra

Thomas Adès

**Kirill Gerstein** piano

- 1 **Allegramente**
- 2 **Andante  
gravemente**
- 3 **Allegro gioioso**



2018



22 minutes

Programme note by  
**Paul Griffiths**

Thomas Adès had written a couple of piano concertos before this, but here we have the full enchilada. A big soloist cavorts with, dreams with, a big orchestra. Three movements take us from gorgeous-crazy extraversion into the shadowy quiet of an inner room and back again. This is the piano concerto as it was from Ludwig van Beethoven to Béla Bartók, but with a twist and a zest that completely refreshes the genre. We may have an eye on the rear-view mirror, but we are driving on, through a new landscape.

Given the signal to go by the timpani, the piano sets off with a theme that you might think was a buckled version of George Gershwin's *I Got Rhythm*. Right away we are reminded that this is an American concerto, written five years ago for the Boston Symphony and for our soloist this evening.

Springing with energy, the opening theme can hardly be kept from finding spiral staircases to rush up, and it gets free rein in the walloping central development section. On the way to that comes a revolving march with downward-skidding shrieks followed by a pool of introspection. Afterwards we have a solo cadenza, for wobbling piano at first, with the orchestra tagging along. Finally the shrieks are back and so is the first theme, bounding to a close on a cheeky F major chord.

That first theme has still not been worn out, though, for we continue to hear traces of it – echoes from around a corner – in what follows, beginning with the slow movement. Here a procession of orchestral chords goes by, dusky but glowing, to be converted by the piano into a melody and then into another, rising. Procession and melody, once joined, gain in power, which ebbs into a cadenza-reprise and so into disappearance.

Another starting signal in the third movement sets the piano going – as Adès has nicely suggested, like a ball bouncing down stairs. The high-spirited orchestra watches it go, mocks it, encourages it as it shifts its starting position higher and higher, changing its thematic outline from time to time. There is a general collapse, into a cadenza where we brush near the middle movement. But, of course, the bouncing game has to return before it swerves into a rush for the home plate again: F major.



**INTERVAL – 20 MINUTES**

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@londonsymphonyorchestra  
or Twitter @londonsymphony

# Thomas Adès

b 1971 (United Kingdom)



## TRAINING

University of  
Cambridge

## SIGNATURE STYLE

Characterised by a persuasive and complex harmonic language; works often contain diverse references to music, classical and popular

## LISTEN TO

Asyla, Tevot, Polaris, The Tempest, The Exterminating Angel

Composer profile by  
**Paul Griffiths**

Born in London in 1971, the son of an art historian and a translator-poet, Thomas Adès made an early start in the musical world. An appearance in London, when he was 21 and fresh from studies at Cambridge with Alexander Goehr and Robin Holloway, brought him commissions from the London Sinfonietta (*Living Toys*) and the Endellion Quartet (*Arcadiana*). He was still only 24 when his first opera was produced, the louche-exact, documentary-fantastical *Powder Her Face*. A particular skill in refreshing the most basic materials (a common chord in a surprising context, a falling interval in an extremely high register) and in referring very precisely to music of diverse types, classical and popular, enabled him to create music that fascinated and compelled.

In 1997 he produced his first big symphonic piece, *Asyla*. Some difficult years ended decisively with the arrival of the strong singing characters and magical atmospheres

of his second opera, *The Tempest*, first performed at the Royal Opera House, Covent Garden, in 2004. Now firmly on track, in command of a complex but immediately persuasive harmonic language, he went on to a succession of major works that have become repertory pieces, among them his Violin Concerto (2005), symphonic *Tevot* (2007) and second string quartet, *The Four Quarters* (2010).

He composed his third opera, *The Exterminating Angel* – again a masterpiece of diverse figures – for the 2016 Salzburg Festival. Works since then have included, besides tonight's concerto, scores for Wash Westmoreland's film *Colette* (2018) and Wayne McGregor's three-act ballet *The Dante Project* (2021).

'Music needs to move people. I think that after listening to something, we should be enlightened somehow, shown different emotional corners in the human experience. Thomas Adès does this in a virtuosic way.'

– Sir Antonio Pappano

# Kirill Gerstein

## Spotlight Artist 2023/24



‘We as pianists, and as listeners, would be different, and I think poorer, without Rachmaninoff in our lives.’

Pianist Kirill Gerstein introduces the four pieces he will perform in his 2023/24 Spotlight Artist series with the LSO.

‘The repertoire for my forthcoming concerts with the LSO was chosen together with the Orchestra and the conductors: Sir Antonio Pappano, Susanna Mälkki and Sir Simon Rattle. It really came together from our joint interests.

**Thomas Adès’ Concerto** is a piece that I’ve already performed with Sir Antonio Pappano in Rome, for the Italian premiere. I think Tony fell in love with the piece; I love the piece! It was written for me by Tom Adès. This Concerto is in this great lineage of concertos by Prokofiev, Rachmaninoff, Ravel ... Certainly it is one of the most important concertos of the last 50 or 60 years written for a piano – it has become an instant modern classic. ... As with much of Tom’s music, it has his very original and recognisable language. And at the same time, I think the listener is not disoriented, because Tom pays homage to the many traditions of the piano concerto.

**Serge Rachmaninoff’s Piano Concerto No 3** is an iconic concerto in the piano repertoire. Notoriously difficult and always moving and exciting, both to play and to listen to. It’s brilliantly composed to take us on this very virtuosic journey. ... One hundred plus years since its premiere with Gustav Mahler conducting, it’s a piece that still doesn’t fail to affect us.



I'm happy that we had the chance to programme **Maurice Ravel's Piano Concerto for the Left Hand**.

It's a rather unique piece, where the pianist heroically sounds the music with just the left hand. It was written for Paul Wittgenstein, who had lost his right arm during the horrors of World War I, and it is a piece that was written in some ways as a response to war. It can be taken in many ways. You can enjoy the jazz influences, you can hear the anti-war message and echoes of war, you can hear echoes of Ravel's *Boléro*, you can be taken by the fact that this is just one hand! Or you can forget all of that, and just hear this absolutely brilliant composition.

Sir Simon and I spoke a long time ago about **George Gershwin's Piano Concerto**. It's classical music, jazz, the sound of Broadway, the sound of America, all fused together in a very organic way. And it's also speaking to my roots, because in addition to starting classical music as a child in the final days of the Soviet Union, I always had an interest in jazz. So I've always been interested to explore this border between jazz and classical, and have always felt that the border is much more porous than strong and impenetrable. I think this piece proves that. It will be a lot of fun at the end of my residency to present this very unique piano concerto.'

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Thursday 30 November 7pm

### **RACHMANINOFF'S PIANO CONCERTO NO 3**

George Benjamin & Paul Hindemith,  
with Susanna Mälkki

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Sunday 3 December 7pm

### **RAVEL'S PIANO CONCERTO FOR THE LEFT HAND**

Claude Debussy & Alexander Scriabin,  
with Susanna Mälkki

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Sunday 3 March 7pm

### **GERSHWIN'S PIANO CONCERTO**

Roy Harris, John Adams & more Gershwin,  
with Sir Simon Rattle

[iso.co.uk/gerstein](https://iso.co.uk/gerstein)

# Symphony No 7 in A major Op 92

Ludwig van Beethoven

- 1 **Poco sostenuto**  
– **Vivace**
- 2 **Allegretto**
- 3 **Presto – Assai**  
**meno presto**
- 4 **Allegro con brio**



1811–12



37 minutes

Programme note by  
**Andrew Mellor**

Ludwig van Beethoven was a revolutionary artist for a revolutionary age. As the 18th century ticked into the 19th, everything was changing around him. France was erupting in social upheaval. America was overthrowing its imperial rulers. Those very rulers, the English, were igniting the Industrial Revolution that would change our lifestyle and planet.

Beethoven was on hand to provide a seismic shift for musicians, who were coming to terms with the first throes of Romanticism, courtesy of painting and literature. The composer's most obvious political gesture was to set about freeing the musical artist from servant status and turning him into a hero – a leader, individual and indeed genius in his own right. Through his unprecedented and unsurpassed set of nine symphonies, Beethoven succeeded.

His Symphony No 7 is one of his most unusual, fascinating and bold. It is also the piece that sealed his contemporary reputation, and with which – at its premiere in December 1813 – the increasingly deaf composer made his last public appearance as a conductor.

The most striking element of the Seventh Symphony – that which

affects listeners here and now as much as it did two centuries ago in Vienna – is its rhythmic power. It wasn't for at least another century that any piece of notated Western music would place so much structural import and emotional emphasis on rhythmic impulse and direction. In this Symphony, rhythmic themes are as important as melodic and harmonic ones.

You can hear the controlling rhythms in almost every part of the Seventh Symphony, whether in the propulsive energy of the outer movements, or in the inevitable tread of the slowly marching second movement. Musicologists have illustrated how those melodies and harmonies that do appear in the Symphony are effectively shaped and controlled by the rhythms they are hung off.

Each movement in the Seventh Symphony is controlled by the repetition of a rhythmic 'cell'. In the first movement it drives the music through a swinging six-in-a-bar metre – but only after a broodingly slow prologue. In this, we hear Beethoven referencing the two 'foreign' keys (alien to the home key, A major) with which the entire Symphony flirts: the oboe introduces a theme in C (a third above the key note, A) and the flute one in F (a third below it).

The Symphony's Allegretto unfurls music of near hypnotic power. It has been described as 'part march, part rondo, part variation'. Yes, the music does march and yes, it does build up variations on that march theme (each increasing in volume). But when the opening theme returns to close the 'rondo' circle after breaking off for a fugue (the braiding of a specific tune into an elaborate conversation by different instrumental sections), the melody disintegrates altogether. Only the rhythmic tread is left behind.

The rhythmic cell that underpins the third movement, marked Presto ('fast'), proves particularly explosive. If this music appears to swing, the final movement seems to flow forth in the manner of an unstoppable deluge – an elemental outpouring that commandeers a dance tune (not an Irish folk song, as originally believed, but a Beethoven original) to drive the music to near burnout with intense jubilation.

Back in 1813, it might have seemed as though the world was somehow realigning itself when this music was played. Beethoven's confidante Anton Schindler described the premiere as 'one of the most important moments in the life of the master'. The audience welcomed the Seventh Symphony more warmly than they had any other by the composer.

# Ludwig van Beethoven

## 1770 (Germany) to 1827 (Austria)



### TRAINING

Included lessons with Joseph Haydn

### CONTEMPORARIES

Luigi Cherubini, Gioachino Rossini

### SIGNATURE STYLE

Initially heroic and introspective; later works are more reflective and experimental

### LISTEN TO

Symphonies Nos 6 & 9, Piano Concertos Nos 4 & 5, Violin Concerto

Composer profile by **Andrew Mellor**

When Ludwig van Beethoven was a young man, France overthrew its monarchy and rebellion spread through Europe. Riding the crest of a wave of social change, Beethoven changed not just the sound of music but the standing of the artist in society. He introduced the concept of the 'artist-hero', paving the way for Romanticism and even popular culture.

Beethoven was born in a faraway corner of what is now Germany. He chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably associated with Wolfgang Amadeus Mozart.

From musical foundations steadied by those two figures, Beethoven led music into the first-person passions of Romanticism. He wrote in every genre, and with the possible exception of opera, transformed each of them. He reimagined the scale and scope of the symphony

and invested the string quartet with a level of psychological depth that dumbfounded his peers. Beethoven used rhythm like no other composer before him and pushed harmony to the boundaries of tangibility. He exploited the piano's technological transformation to mine entirely new expressions from the instrument.

Writing for himself and not to deadlines, Beethoven was able to be more deliberate and considered in his compositions than many of his contemporaries. But the story of his career is one of the constant overcoming of colossal obstacles. From the age of 26, the composer knew he had serious problems with his hearing and for the last seven years of his life he could hear almost nothing. That made him irritable, sensitive and withdrawn. But Beethoven always remained ever sure of himself, and consistently creative.

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# 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 28 & Wednesday 31 January  
7pm, Barbican

**Felix Mendelssohn's *Elijah***

# Kirill Gerstein

piano



Pianist Kirill Gerstein's repertoire ranges from Johann Sebastian Bach to Thomas Adès. His playing is distinguished by a ferocious technique and discerning intelligence, matched with an energetic, imaginative musical presence that places him at the top of his profession.

Born in the former Soviet Union, Gerstein is an American citizen based in Berlin. His career is similarly international, with worldwide performances ranging from concerts with the Chicago and Boston Orchestras, the Leipzig Gewandhaus, Royal Concertgebouw, Vienna and Berlin Philharmonics, London Symphony Orchestra and the Bavarian Radio Symphony Orchestra (BRSO), to recitals in London, Berlin, Vienna, Paris and New York. In the coming season, Gerstein is Artist-in-Residence with the BRSO and presents a three-part concert series entitled 'Busoni and His World' at London's Wigmore Hall. With the BRSO, Gerstein will perform concerts at home and on tour with Alan Gilbert, Daniel Harding, Antonello Manacorda and Erina Yashima.

Gerstein's forthcoming release on myrios classics will be a double album of music by Claude Debussy and Komitas. He first collaborated with the label in 2010 and through the partnership

has been able to realise many projects. Deutsche Grammophon's 2020 release of the world premiere performance of Adès' Concerto for Piano and Orchestra, written for Gerstein, with the Boston Symphony Orchestra, won a 2020 *Gramophone* Award and was nominated for three Grammy Awards. He released his *Rachmaninoff 150* recording in 2023 as a tribute to the mark the composer's 150th year, featuring his performance of the Second Piano Concerto with the Berlin Philharmonic and Kirill Petrenko, recorded live on Berlin's Waldbühne stage.

Gerstein is Professor of Piano at Berlin's Hanns Eisler Hochschule and is on the faculty of the Kronberg Academy. Under the auspices of the Kronberg Academy, his series of free and open online seminars entitled *Kirill Gerstein invites* is now into its fifth season, featuring conversations with musicians, artists and thinkers who have included Ai Weiwei, Iván Fischer, Deborah Borda, Sir Antonio Pappano, Kaija Saariaho and Joshua Redman.

Gerstein was born in Voronezh in Russia in 1979. He studied jazz and classical piano at the Berklee College of Music in Boston (their youngest student), completed his undergraduate and graduate degrees in classical piano with Solomon Mikowsky at New York's Manhattan School of Music and went on to further studies with Dmitri Bashkirov in Madrid and Ferenc Rados in Budapest. Gerstein is the sixth recipient of the prestigious Gilmore Artist Award, First Prize winner at the tenth Arthur Rubinstein Competition and an Avery Fisher Career Grant holder. In May 2021, he was awarded an Honorary Doctor of Musical Arts degree from the Manhattan School of Music.

# London Symphony Orchestra On Stage

## Leader

Andrej Power

## First Violins

Cellerina Park  
Clare Duckworth  
Ginette Decuyper  
Maxine Kwok  
William Melvin  
Stefano Mengoli  
Elizabeth Pigram  
Claire Parfitt  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Morane Cohen-  
Lamberger  
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

## Violas

Eivind Ringstad  
Gillianne Hadow  
Malcolm Johnston  
Steve Doman  
Sofia Silva Sousa  
Robert Turner  
Mizuho Ueyama  
Thomas Beer  
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

## Double Basses

Rodrigo Moro Martín  
Patrick Laurence  
Matthew Gibson  
Joe Melvin  
Jani Pensola  
Chaemun Im

## Flutes

Gareth Davies  
Anna Wolstenholme  
Brontë Hudnott

## Piccolo

Sharon Williams

## Oboes

Philibert Perrine  
Rosie Jenkins

## Cor Anglais

Augustin Gorisse

## Clarinets

Matthew Glendening  
James Gilbert  
Chi-Yu Mo  
Andrew Harper

## Bass Clarinet

Martino Moruzzi

## 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

## Trombones

Peter Moore  
Jonathan Hollick

## Bass Trombone

Paul Milner

## Tuba

Ben Thomson

## Timpani

Nigel Thomas  
Patrick King

## Percussion

Neil Percy  
David Jackson  
Sam Walton