

# TONIGHT'S CONCERT

## BARTÓK, JANÁČEK, CHAUSSON & DEBUSSY

Thursday 23 November 2023 7-9pm

Barbican

**Béla Bartók** Violin Concerto No 1

**Leoš Janáček** Taras Bulba

*Interval*

**Ernest Chausson** Poème

**Claude Debussy** La mer

**Duncan Ward** conductor

**Isabelle Faust** violin

**London Symphony Orchestra**

LSO Patrons' Supported Concert

# Welcome



A warm welcome to this evening's concert, the second of two concerts this November conducted by Duncan Ward. Tonight we hear four masterpieces from the turn of the 20th century.

We are delighted to welcome Isabelle Faust, a long-standing friend of the Orchestra, who has performed with the LSO both at our Barbican home and on tour multiple times since her LSO debut in 2011. Tonight she performs in both halves of the concert, first with Béla Bartók's First Violin Concerto, and also in Ernest Chausson's *Poème* after the interval. We look forward to her return in February of next year, when she will perform Johannes Brahms' Violin Concerto No 1 with Sir Simon Rattle, Conductor Emeritus, both at the Barbican and on tour in Europe.

Following the Violin Concerto, the first half of the concert closes with Leoš Janáček's *Taras Bulba*, a rousing programmatic work, based on the novel of the same name by Nikolai Gogol. Claude Debussy's *La mer*, a set of three sketches that evoke the complex beauty of the sea, closes the performance.

This evening is our Patrons' Supported Concert, at which we celebrate the contribution of our loyal and committed family of Patrons. Their generous support plays a key role in the success of the LSO, both on the concert platform and through our world-leading learning and community programme, LSO Discovery. Our sincere thanks to this special group of supporters.

I hope you enjoy tonight's concert, and that you can join us again soon. Next week, we welcome back Kirill Gerstein, Spotlight Artist, for performances of Serge Rachmaninoff's Third Piano Concerto and Maurice Ravel's Piano Concerto for the Left Hand, each conducted by Susanna Mälkki. The latter concert also features Alexander Scriabin's epic Symphony No 4, 'The Poem of Ecstasy', a piece close to the conductor's heart and one that is a kaleidoscope of orchestral colour.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is written in a fluid, cursive style.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

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Thursday 30 November 7pm  
Barbican

## **RACHMANINOFF, BENJAMIN & HINDEMITH**

Rachmaninoff's majestic Third Piano Concerto, performed by Spotlight Artist Kirill Gerstein, and music by Hindemith and George Benjamin, conducted by Susanna Mälkki.

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Sunday 3 December 7pm  
Barbican

## **DEBUSSY, RAVEL & SCRIBIN – POEM OF ECSTASY**

Ravel's dramatic Concerto for the Left Hand is performed by Spotlight Artist Kirill Gerstein, alongside works by Debussy and Scriabin, all conducted by Susanna Mälkki.

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Wednesday 6 December 6.30pm

## **HALF SIX FIX: TCHAIKOVSKY 6**

Gianandrea Noseda conducts and introduces Tchaikovsky's Sixth Symphony, a work both deeply private and deeply felt.

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# Violin Concerto No 1

## Béla Bartók

**Isabelle Faust** violin

- 1 **Andante sostenuto**
- 2 **Allegro giocoso**



1907-08



20 minutes

Programme note by  
**Kate Hopkins**

Béla Bartók first encountered the brilliant violinist Stefi Geyer in 1902, when he was 21 and she 'a 14-year-old elfish little girl'. By 1907 they were meeting regularly to play violin and piano duos (they particularly enjoyed those by Max Reger) and he had fallen in love with her. That summer Bartók accompanied Stefi and her brother on a visit to the beautiful city of Jászberény. There, on 1 July, he began his First Violin Concerto. He intended it to be a portrait of the woman he loved, written 'straight from the heart'.

On 5 February 1908 Bartók completed his Concerto. That same day, Stefi wrote him a letter breaking off their relationship – possibly because he had criticised her religious faith. Bartók wrote in reply that 'I finished the score of the violin concerto on 5 February, the very day you were writing my death sentence [...] I locked it in my desk, I don't know whether to destroy it or to keep it locked away until it is found after I die.' In the event, he sent Stefi the manuscript. At her death she bequeathed it to the conductor Paul Sacher, who conducted the eventual premiere, with the violinist Hansheinz Schneeberger, on 30 May 1958.

The Concerto is in two movements rather than the usual three. The *Andante sostenuto* portrays – to quote the composer – 'the idealised Stefi, celestial and inward'. Its opening solo passage begins with a four-note motif that Bartók associated with his beloved; this recurs throughout the work. The movement is notable for its seamless melodies, intricate textures (including an early passage where several orchestral violins converse with the soloist) and luscious orchestration. It concludes with the soloist soaring to celestial heights above a shimmering accompaniment of harps and strings.

The *Allegro giocoso* celebrates Stefi's livelier aspects, and was described by the composer as 'cheerful, witty, amusing'. Alternatively exuberant and tender, it features many virtuoso passages for the soloist. The final section includes a quotation from a German children's song Bartók once sang with Stefi, and a recollection of the work's opening motif, before the full orchestra re-enters to sweep the Concerto to an exhilarating conclusion.

# Béla Bartók

## 1881 (Hungary) to 1945 (United States)



### TRAINING

Royal Academy of Music, Budapest

### CONTEMPORARIES

Zoltán Kodály,  
Maurice Ravel,  
Igor Stravinsky

### SIGNATURE STYLE

Rich in references to Central European folk music, especially from Hungary

### LISTEN TO

Concerto for Orchestra,  
Duke Bluebeard's Castle, Piano Concerto No 3

Composer profile by  
**Andrew Mellor**

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.

Bartók was initially taught the piano by his mother. The family moved to Pressburg (now Bratislava) and in 1899 their son enrolled at what is now the Liszt Academy in Budapest, where he would eventually replace its piano professor István Thomán.

By the 1910s, Bartók had become increasingly interested in collecting and transcribing folk tunes and dances from Hungary, Romania, Croatia, Yugoslavia, and even Turkey and North Africa. He did so, with rare 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 highly developed musical language of the day.

His works managed to unite these two contrasting worlds with rare conviction and universality of feeling, via compositions of striking power and focus. These ranged from many works for solo piano and six string quartets, to 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, but he was forced to emigrate to America at the outbreak of World War II. He struggled in the US, securing a professorship but few commissions or performing engagements, until he was thrown a creative lifeline by a fellow émigré. At the Boston Symphony Orchestra, conductor Serge Koussevitzky commissioned a string of Bartók's late masterpieces, including the signature *Concerto for Orchestra*. Bartók died in New York less than a month after the war had ended.



### READ MORE ONLINE

Discover more about  
Béla Bartók  
[Iso.co.uk/bartok](https://www.iso.co.uk/bartok)

# Taras Bulba

## Leoš Janáček

- 1 **The Death of Andrei**
- 2 **The Death of Ostap**
- 3 **The Prophecy and Death of Taras Bulba**



1915–18  
(rev 1927)



23 minutes

Programme note by  
**Kate Hopkins**

▷ **Cossacks** (literally ‘adventurers’ or ‘free men’) were an independent people who established several self-governing military communities in Ukraine and Russia during the 16th century. Some were of Tatar origin, others were Poles and Lithuanians who had fled serfdom. They were famous as horsemen and fighters.

Several of Leoš Janáček’s greatest works were inspired by Russian literature. These include the orchestral rhapsody *Taras Bulba*, based on an 1835 novel by Nikolai Gogol. Gogol’s work is set around 1628, and depicts the conflict between the Zaporozhian (Ukrainian) **Cossacks** ▷ and their Polish overlords, as seen from the perspectives of the elderly Cossack warrior Taras Bulba and his two sons. Janáček may have perceived parallels between the Cossacks’ struggle and his own people’s longing for liberation from Austro-German rule, which was eventually achieved in 1918 when Czechoslovakia became an independent nation. *Taras Bulba* was composed (with numerous revisions) between 1915 and 1918, and received its premiere on 9 October 1921 in Brno. Other than the *Sinfonietta* (1926), it is Janáček’s most ambitious composition for orchestra.

The three movements each explore a different episode from Gogol’s story. ‘The Death of Andrei’ depicts the tragic death of Taras Bulba’s younger son. Andrei is in love with a Polish officer’s daughter, and decides to desert his people and fight alongside hers. In the ensuing battle he comes across his father, who kills him for his treachery. Janáček depicts the love between Andrei and the Polish girl through eloquent solos for cor anglais, violin,

organ and oboe, and provides a terrifying musical depiction of the battle, with snarling brass, stabbing strings and pounding timpani. The tender violin and oboe solos make a poignant return as Andrei dies.

In ‘The Death of Ostap’, Taras Bulba’s elder son is taken prisoner. His father follows him to Warsaw, where he witnesses Ostap’s execution. Janáček illustrates the glee of the Polish people through a Mazurka (a Polish folk dance) and uses a shrill E-flat clarinet to portray Ostap’s death agonies.

In ‘The Prophecy and Death of Taras Bulba’, Taras is himself captured, and is condemned to be burned to death. He remains defiant to the last, declaring that the Cossacks will never be subdued and that one day a mighty Tsar will avenge them. Initially restless and militaristic music gives way to warm-toned strings, radiant brass, glowing organ and jubilant bells as he makes this prophecy, closing the work in a mood of solemn exultation.



**INTERVAL – 20 MINUTES**

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# Leoš Janáček

## 1854 to 1928 (Czech Republic)



### TRAINING

Prague Organ School, Leipzig and Vienna conservatories

### CONTEMPORARIES

Giacomo Puccini, Gustav Mahler, Richard Strauss

### SIGNATURE STYLE

Music shaped by the distinctive rhythms and speech inflections of Moravia

### LISTEN TO

Jenůfa, Glagolitic Mass, String Quartet No 2

Composer profile by **Andrew Mellor**

Leoš Janáček was one of music's great one-offs, a composer who tore up the aesthetic rulebook of his time. He was born into an ordinary family far from any major metropolis, in Hukvaldy in Moravia – a district of what is now the Czech Republic (then part of the Austrian Empire) and an area that would literally shape the tunes and rhythms that characterise his distinctive music. From these limited means, Janáček found his way to studies in Brno, the Moravian capital, and later Prague, Leipzig and Vienna, before eventually returning to Brno. There, in due course, he founded the Organ School and became the first director of the Brno Conservatory.

From the 1880s onwards, Janáček immersed himself in the Moravian peasant songs and dances that had surrounded him since childhood. As he began to trust the unusual contours of this earthy music, Janáček consciously rejected Western music's accepted norms. From about 1890, a new, uncompromising and rampantly communicative musical style started to form in him, based

on the principle that the rhythms of speech enshrine the truest expression of the human soul.

Success came late to Janáček. His name was only widely known from 1916, when his most celebrated creation, an opera telling of family scandals and tragedies in small-town Moravia, was first performed in Prague. *Jenůfa* is now a mainstay of the opera repertoire worldwide.

From then on, Janáček's creativity burned with an intensity bordering on the destructive. His later years were dominated by an obsession with a married woman, Kamila Stösslová, who became his muse but never his lover (the composer was married too). For the Janáček expert John Tyrrell, Stösslová embodied the sense of longing that is a constant theme in Janáček's life and music. She inspired some of the composer's greatest works, including the operas *Katya Kabanová* and *The Cunning Little Vixen*, the song cycle *The Diary of One Who Disappeared* and his Second String Quartet, 'Intimate Letters'.



### JANÁČEK IN CONCERT

11 & 14 January 7pm, Barbican  
Janáček's *Jenůfa* with Sir Simon Rattle

# Poème

## Ernest Chausson

Isabelle Faust violin



1893–96



18 minutes

Programme note by  
Kate Hopkins

In 1893 the Belgian virtuoso Eugène Ysaÿe asked his friend Ernest Chausson to write him a Violin Concerto. The diffident composer replied: 'I hardly know where to begin with a concerto, which is a huge undertaking, the devil's own task. But I can cope with a shorter work. It will be in very free form with several passages in which the violin plays alone.' Even so, it took him three years to write the *Poème* for violin and Orchestra, the bulk of which he composed during an 1896 vacation in Florence. Ysaÿe collaborated with him on various passages, notably those featuring the double-stopping (where the violinist plays two notes at once) at which he excelled. The first public performance of the work took place at the Conservatoire in Nancy on 27 December 1896. The Paris premiere followed on 4 April 1897. It was a huge success, to the surprise and delight of the composer. The piece remains arguably his best-loved composition.

Chausson was a bibliophile, so it is not surprising that the *Poème* had a literary inspiration: Ivan Turgenev's 1881 story *The Song of Triumphant Love* (the composition's original title was *Le chant de l'amour triomphant*). Turgenev's tale is set in 16th-century Italy, and depicts a love triangle between the beautiful Valeria, the artist Fabio and the musician Muzio. Valeria chooses

to marry Fabio, and Muzio leaves the country. On his return years later, he plays the couple some haunting melodies on his violin – with dramatic consequences. Here Chausson attempts to capture the general ambience of his literary source rather than to replicate its narrative in music.

*Poème* is constructed in one movement, divided into several sections. Following a brooding introductory passage, the soloist introduces the bittersweet first theme, which is then taken up by the orchestra. The ensuing music is characterised by sensual harmonies and long, graceful melodies, and alternates between ardent, dance-like passages and episodes of introspection. Claude Debussy was especially struck by the pensive final section, writing that 'nothing touches more with dreamy sweetness than the end of this *Poème*, where the music, leaving aside all description and anecdote, becomes the very feeling which inspired its emotion'.

# Ernest Chausson

## 1855 to 1899 (France)



### TRAINING

Paris Conservatoire

### CONTEMPORARIES

Claude Debussy,  
Gabriel Fauré,  
Vincent d'Indy

### SIGNATURE STYLE

Rich and adventurous harmonies; long, graceful and lyrical melodies

### LISTEN TO

Poème de l'amour et de la mer,  
Piano Quartet,  
Concert for violin and chamber ensemble

Composer profile by  
Kate Hopkins

Amédée-Ernest Chausson was born in Paris on 20 January 1855. His father was a building contractor who made a fortune helping Baron Haussmann redesign Paris. This meant that Chausson – unlike many of his contemporaries – never had any financial worries. As a young man he studied law and dabbled in literature and art before entering the Paris Conservatoire in 1879. His early influences included his teachers Jules Massenet and César Franck. He also developed a passion for the operas of Richard Wagner, attending the premiere of *Parsifal* at Bayreuth in 1882 and returning there for his honeymoon in 1883. He and his wife subsequently set up house in a beautiful Paris apartment, where their weekly salons were attended by the leading musicians and writers of the day.

Chausson was liked and admired by fellow composers including Henri Duparc, Gabriel Fauré, Claude Debussy (until they fell out over Debussy's chaotic private life) and Isaac Albéniz. However, it was only with the Paris premiere of his *Poème* for violin and orchestra in 1897 that he received the public acclaim he deserved. Less than three years later, he died in a bicycling accident at the age of 44.

Chausson's early works show the influence of Massenet in their elegant harmonies and shapely melodies. Following his immersion in the music of Franck and Wagner, his harmonic language became more adventurous, and his musical style more dramatic. His later pieces reflect the influence of the symbolist poets and of Russian novelists such as Turgenev and Tolstoy in their subtlety and their often melancholy subject matter.

Although Chausson's compositional output was small – only 39 numbered compositions – he explored most musical genres. His most ambitious work was the Arthurian opera *Le roi Arthur*, which took him nearly ten years to write. However, he is chiefly remembered for the passionate *Poème* for violin and orchestra, for the haunting orchestral song cycle *Poème de l'amour et de la mer*, and for various beautiful songs and chamber works, including the *Concert* for violin, piano and string quartet, and the uncharacteristically optimistic Piano Quartet.

# La mer

## Claude Debussy

- 1 **De l'aube à midi sur la mer**  
(From Dawn to Noon on the Sea)
- 2 **Jeux de vagues**  
(The Play of the Waves)
- 2 **Dialogue du vent et de la mer** (Dialogue of the Wind and the Sea)



1903–05



21 minutes

Programme note by  
**Jeremy Thurlow**

Though we should not take very seriously his tongue-in-cheek remark that if he had not been a composer he would have liked to be a sailor, there is no doubt that Claude Debussy felt a lifelong fascination for the sea.

It seems to have moved into the centre of his compositional thoughts in his previous orchestral work, the *Nocturnes*, a set of three evocative 'sound-pictures' of which the third and longest is a seascape, 'Sirènes'. But here and in other pieces, such as *L'isle joyeuse* and *La cathédrale engloutie*, the sea remains a backdrop for mythological scenes; in *La mer* it comes into its own as the central and only character of the drama.

As musicologist Simon Trezise has observed, orchestral excerpts from Richard Wagner were much more commonly performed in France at that time than the composer's operas themselves, and may have inspired the highly original form of Debussy's three 'symphonic sketches' – particularly the first, which unfolds as a succession of different evocative 'scenes'. Wagner's evocations of sea storms and primeval rivers, forests and flames present gradually evolving textures of subtly layered orchestral sound. In the operas these serve

as backdrops, though sometimes very important ones; Debussy made them the central focus of his work. The term 'impressionism' applies here as well: as with the painter Claude Monet and his colleagues there is a desire to experience and capture a scene just for its own sake, a loving attention to ever-changing qualities of texture, atmosphere and mood, and an ability through suggestive, unconventional touches to bring the scene alive.

The evocative power of *La mer* is uncanny: no other piece of music has so vividly recreated the sea in its infinite variety of moods and textures. The titles of the three movements suggest a progression which has been concisely summed up as 'the sea awakening; the sea at play; the wild sea', and within these simple outlines the music suggests a thousand details, utterly compelling and 'exact' even when it can be hard to put into words the sensation that has been so exactly recreated. But this paradox – music that is so strongly suggestive, and yet so evasive with regard to what is suggested – is at the heart of Debussy's achievement. When composing, he wrote, his 'innumerable memories [were] worth more than a reality which tends to weigh too heavily on the

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imagination'. So we should not be surprised to learn that much of the work was written far from the sea.

In fact, Debussy was buffeted by storms of a different kin. The years 1903 to 1905, in which he wrote *La mer*, also saw his wife Lily living with suicidal ideation, his elopement with singer Emma Bardac (later to become his second wife), and the ensuing scandal (which included the rapid appearance of a highly successful play, closely and obviously modelled on the affair). While we should avoid imputing any direct correspondence, the tumult of the third movement might be felt to bear a trace of Debussy's own personal melodrama. But perhaps the most important stimulus here came from the visionary sea paintings of William Turner, described by Debussy as 'the finest creator of mystery in the whole of art!'

In its originality of expression and range of feeling, however, Debussy's musical seascape stands alone, encompassing the majesty and delicacy, fury and stillness, effervescence and power of the sea in one of the great masterpieces of 20th-century music.

# Claude Debussy

## 1862 to 1918 (France)



### TRAINING

Paris Conservatoire

### CONTEMPORARIES

Ernest Chausson,  
Giacomo Puccini,  
Richard Strauss

### SIGNATURE STYLE

Colourful,  
almost painterly  
orchestration,  
rich and exotic  
harmonies

### LISTEN TO

Prélude à l'après-  
midi d'un faune,  
Images for orchestra,  
Pelléas et Mélisande

Composer profile by  
**Andrew Stewart**

Despite an insecure family background (his father was imprisoned as a revolutionary in 1871), Claude Debussy took piano lessons and was accepted as a pupil of the Paris Conservatoire in 1872. However, he failed to make the grade as a concert pianist. The gifted musician then directed his talents towards composition, eventually winning the coveted Prix de Rome in 1884 and spending two years in Italy.

During the 1890s Debussy lived in poverty with his mistress Gabrielle Dupont. He eventually married the dressmaker Rosalie (Lily) Texier in 1899. His *Prélude à l'après-midi d'un faune*, regarded as a revolutionary work at the time of its premiere in December 1894, soon found favour with concert-goers and the habitually conservative French press. Late in the summer of the previous year, he had begun work on the only opera he completed, *Pelléas et Mélisande*, which was inspired by Maeterlinck's play of the same name. It was an immediate success at its first production

in April 1902, and is regularly performed to this day.

In 1904 Debussy met Emma Bardac, the former wife of a successful financier, and moved into an apartment with her; his wife, Lily Texier, tried to take her own life following their separation. Debussy and Emma had a daughter and were eventually married in January 1908. The composer's troubled domestic life did not affect the quality of his work; following his elopement with Emma, he produced such magnificent scores as *La mer* for large orchestra, the *Images* for orchestra and the first set of *Images* for piano.

Debussy's ballet *Jeux* was first performed by Sergei Diaghilev's Ballets Russes in May 1913, a fortnight before the premiere of Igor Stravinsky's *The Rite of Spring*. In 1914, Debussy began a set of six instrumental sonatas. He completed the first three between 1915 and 1917. He died in 1918 at his Paris home and was buried at Passy cemetery.



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# Duncan Ward

## conductor



Duncan Ward is Chief Conductor of the South Netherlands Philharmonic and Music Director of the Mediterranean Youth Orchestra. During the 2023/24 season, he conducts two concerts with the London Symphony Orchestra in his Barbican debut, with soloists Abel Selaocoe and Isabelle Faust. Further highlights include concerts with the Symphonieorchester des Bayerischen Rundfunks, Dresden Philharmonic, Trondheim Symphony, Orchestre Philharmonique de Luxembourg, Lucerne Symphony, Kammerakademie Potsdam and Deutsche Kammerphilharmonie Bremen. Ward will make his debut at Zurich Opera and return to Oper Köln.

Ward made his North American debut in 2022 at the Metropolitan Opera, New York, with Wolfgang Amadeus Mozart's *The Magic Flute*. Other recent opera productions have included Mozart's *Così fan tutte* at the Opéra national du Rhin in Strasbourg, Kurt Weill's *Aufstieg und Fall der Stadt Mahagonny* in Luxembourg, and the German premiere of Brett Dean's *Hamlet* as well as *The Magic Flute* at Oper Köln. Recent concert engagements have included the opening ceremony of Salzburg Festival (with the Mozarteum Orchestra), and appearances with the Frankfurt Radio Symphony, Les Siècles, the

Vienna Radio Symphony Orchestra, the Balthasar Neumann Ensemble and the NDR Elbphilharmonie.

Ward is equally at home working with period instrument ensembles and with contemporary music specialists including Ensemble Modern and Ensemble intercontemporain. He has led acclaimed productions with Streetwise Opera, a company working with people who experience homelessness, including at the London 2012 Olympics; directed 500 amateur musicians in a *Supersize Riley 'In C'* at the Elbphilharmonie; and collaborated with multi-Grammy-nominated Anoushka Shankar, as well as with the celebrated Nordic folk band Dreamers' Circus. He has regularly collaborated with the South African non-profit organisation MIAGI, for which he directed a major tour in 2018 to celebrate the 100th anniversary of Nelson Mandela's birth.

From 2012 to 2014, Ward was the first ever Conducting Scholar of the Berlin Philharmonic Karajan Akademie, a position created for him by Sir Simon Rattle. In addition to his conducting work he is an accomplished composer (winner of the 2005 BBC Young Composer of the Year), published by Edition Peters.



### READ MORE ONLINE

Duncan Ward on his relationship with the LSO and his 2023 concerts  
[Iso.co.uk/news](https://www.iso.co.uk/news)

# Isabelle Faust

## violin



Since winning the renowned Leopold Mozart Competition and the Paganini Competition at a very young age, Isabelle Faust has given performances with the world's major orchestras including the Berlin Philharmonic, Boston Symphony Orchestra, NHK Symphony Orchestra Tokyo, the Chamber Orchestra of Europe, Les Siècles and the Freiburg Baroque Orchestra. She has collaborated with conductors such as Andris Nelsons, Giovanni Antonini, François-Xavier Roth, Daniel Harding, Philippe Herreweghe, Jakub Hrůša, Klaus Mäkelä, Robin Ticciati and Sir Simon Rattle, with whom she will tour in March 2024 with the London Symphony Orchestra.

Faust's artistic curiosity encompasses all eras and forms of instrumental collaboration. In addition to big symphonic violin concertos, her collaborations have included Franz Schubert's *Octet* with historical instruments, as well as Igor Stravinsky's *L'histoire du soldat* with Dominique Horwitz and György Kurtág's *Kafka Fragments* with Anna Prohaska. She has recently given world premieres of works by composers Péter Eötvös, Brett Dean, Ondřej Adámek and Rune Glerup.

Highlights in the 2023/24 season include the celebration of György Ligeti's 100th birthday

with an extensive tour with Les Siècles and Roth, in which Ligeti's work enters into a close dialogue with Mozart's timeless oeuvre. She also looks forward to collaborating with orchestras such as the Tokyo Metropolitan Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, NDR Radiophilharmonie, Bergen Philharmonic Orchestra, Orquesta Nacional de España, Orchestre National du Capitole de Toulouse and NHK Symphony Orchestra, as well as touring with the London Symphony Orchestra. She will be Artist in Residence with the SWR Symphony Orchestra. In chamber music she will focus on projects with Antoine Tamestit, Kristian Bezuidenhout, Anne Katharina Schreiber, Kristin von der Goltz, Alexander Melnikov and Jean-Guihen Queyras.

Faust's numerous recordings have been unanimously praised by critics and awarded the Diapason d'Or, the *Gramophone Award*, the Choc de l'année and other prizes. Recent recordings include Stravinsky's Violin Concerto with Les Siècles and Roth and Schoenberg's Violin Concerto under Daniel Harding with the Swedish Radio Symphony Orchestra, as well as Beethoven's Triple Concerto with Alexander Melnikov, Jean-Guihen Queyras, Pablo Heras-Casado and the Freiburger Baroque Orchestra. She has a long-standing chamber music partnership with the pianist Alexander Melnikov, with whom she has recorded sonatas for piano and violin by Mozart, Beethoven and Brahms.



### NEXT ON STAGE WITH THE LSO

Thursday 29 February 2024  
7pm, Barbican  
**Brahms' Violin Concerto**

# London Symphony Orchestra On Stage

## Guest Leader

Jérôme Benhaim

## First Violins

Clare Duckworth  
Ginette Decuyper  
Maxine Kwok  
William Melvin  
Stefano Mengoli  
Elizabeth Pigram  
Laurent Quénelle  
Harriet Rayfield  
Momoko Arima  
Julian Azkoul  
Haim Choi  
Caroline Frenkel  
Hilary Jane Parker  
Erzsébet Rácz  
Julia Rumley-Quénelle

## Second Violins

Olatz Ruíz de  
Gordejuela  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Alix Lagasse  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogány  
Andrew Pollock  
Paul Robson  
Eleanor Fagg  
Ricky Gore

## Violas

Jane Atkins  
Gillianne Haddow  
Anna Bastow  
Steve Doman  
Thomas Beer  
Julia O'Riordan  
Robert Turner  
Lukas Bowen  
May Dolan  
Annie-May Page  
David Vainsot  
Anna Dorothea Vogel

## Cellos

David Cohen  
Alastair Blayden  
Ève-Marie Caravassilis  
Daniel Gardner  
Laure Le Dantec  
Amanda Truelove  
Henry Hargreaves  
Jessie Ann Richardson  
Miwa Rosso  
Joanna Twaddle

## Double Basses

David Desimpelaere  
Patrick Laurence  
Thomas Goodman  
Joe Melvin  
Michael Fuller  
Paul Sherman  
Hugh Sparrow  
Evangeline Tang

## Flutes

Claire Wickes  
Chloé Dufosse

## Piccolo

Sharon Williams

## Oboes

Olivier Stankiewicz  
Rosie Jenkins

## Cor Anglais

Sofia Zamora  
Meseguer

## Clarinets

Nicholas Rodwell  
Chi-Yu Mo

## Bass Clarinet

Kenny Keppel

## Bassoons

Daniel Jemison  
Joost Bosdijk  
Dominic Tyler

## Contra Bassoon

Martin Field

## Horns

Diego Incertis Sánchez  
Jonathan Maloney  
Daniel Curzon  
Finlay Bain  
Francisco Gomez Ruiz

## Trumpets

Mike Allen  
Adam Wright  
Toby Street

## Cornets

Jon Holland  
Will O'Sullivan

## Trombones

Kelton Koch  
Jonathan Hollick

## Bass Trombone

Paul Milner

## Tuba

Ben Thomson

## Timpani

Nigel Thomas

## Percussion

Neil Percy  
David Jackson  
Sam Walton  
Patrick King

## Harp

Bryn Lewis  
Helen Tunstall

## Organ

Richard Gowers