

# TONIGHT'S CONCERT

## BENJAMIN, HINDEMITH & RACHMANINOFF

Thursday 30 November 2023 7-9.10pm

Barbican

**George Benjamin** Concerto for Orchestra

**Paul Hindemith** Symphony: Mathis der Maler

*Interval*

**Serge Rachmaninoff** Piano Concerto No 3

**Susanna Mälkki** conductor

**Kirill Gerstein** piano

**London Symphony Orchestra**



Support for the Music Academy partnership with the London Symphony Orchestra has been provided in part by Linda and Michael Keston, with additional support in remembrance of Léni Fé Bland

# Welcome



Welcome to this LSO concert, the first of two programmes conducted by Susanna Mälkki. Tonight's programme was developed in partnership with Festival d'Aix-en-Provence and performed there in July. It is a pleasure to present it to our audiences at the Barbican this evening.

We are delighted to be joined once again by pianist Kirill Gerstein, for the second concert in his Spotlight Artist series. Tonight he performs Serge Rachmaninoff's Piano Concerto No 3, a highly virtuosic masterwork for the instrument, and a favourite with audiences since its first performance by the composer himself in 1909. We look forward to two further concerts with Kirill Gerstein at the Barbican in December and March, and a series of curated chamber concerts at LSO St Luke's, in partnership with BBC Radio 3, in May and July 2024.

Tonight's concert opens with George Benjamin's most recent orchestral work, his spirited Concerto for Orchestra. We also hear Paul Hindemith's *Symphony: Mathis der Maler* before the interval, a favourite of Susanna Mälkki's and a piece she

has championed. One of Hindemith's best known orchestral works, the music from the Symphony was later incorporated into his opera of the same name, telling a fictional story of the German Renaissance painter Matthias Grünewald.

This performance forms part of our partnership with Music Academy in Santa Barbara, California, the distinguished summer school for young musicians on the cusp of their professional careers, with whom we have been privileged to work for a number of years. We extend a warm welcome to those Fellows who have travelled to us for a residency programme, and who are performing on stage tonight. Our thanks to those whose support enables this partnership.

I hope you enjoy the performance, and that you can join us again soon. On Sunday, Susanna Mälkki returns for Alexander Scriabin's epic Symphony No 4, 'The Poem of Ecstasy', and Maurice Ravel's Piano Concerto for the Left Hand, with Kirill Gerstein as soloist. The following week Gianandrea Noseda, LSO Principal Guest Conductor, returns to the Barbican for three concerts, continuing his Sergei Prokofiev cycle with Symphony No 4, and with two performances of Pyotr Ilyich Tchaikovsky's Symphony No 6. Simon Trpčeski also returns to perform Johannes Brahms' two Piano Concertos.

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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Sunday 3 December 7pm  
Barbican

## THE POEM OF ECSTASY

Ravel's Piano Concerto for the Left Hand, performed by Kirill Gerstein, is the centrepiece in a concert bursting with colour and expression, conducted by Susanna Mälkki.

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Wednesday 6 December 6.30pm  
Barbican

## 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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Thursday 7 December 7pm  
Barbican

## PASSION AND SECRETS

Tchaikovsky's deeply personal Sixth Symphony and Brahms' Piano Concerto No 1 shine with conductor Gianandrea Noseda and pianist Simon Trpčeski.

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# Contents

## THE PROGRAMME

- 4 Concerto for Orchestra
- 5 George Benjamin
- 6 Symphony: Mathis der Maler
- 7 Paul Hindemith
- 8 Piano Concerto No 3
- 10 Serge Rachmaninoff

## THE PERFORMERS

- 11 Music Academy
- 13 Susanna Mälkki
- 14 Kirill Gerstein
- 16 London Symphony Orchestra

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 always hope you have a great experience. Visit [iso.co.uk/survey](http://iso.co.uk/survey) to complete a short survey about tonight's concert.

# Concerto for Orchestra

## George Benjamin



2021



17 minutes

Programme note by  
**Jo Kirkbride**

When George Benjamin composes, the world outside ceases to exist. 'I don't go to concerts. I don't go to the opera. I have to get into a rhythm of living with it, and not going out from it,' he explains. This existence is as much about ensuring that his interior world is free from distraction, as it is about his attitude to music itself. 'There are some people who would consider writing a work almost like a diary of their inner life,' he says. 'They feel bad today, so they will write about dark, bitterness. For me, not at all.' But the Concerto for Orchestra is something of an exception to this rule.

Composed in 2021 for the Mahler Chamber Orchestra – the same orchestra who premiered his seminal opera *Written on Skin* nearly a decade earlier – the Concerto for Orchestra is dedicated to the late composer Oliver Knussen, and is as close as Benjamin has ever come to pouring his emotions into music. 'This work attempts to conjure a trace of the energy, humour and

spirit I associate with my friend,' he explains, 'and its mood is often playful, though on occasion it twists into much more turbulent terrain.'

Although composed 'in memoriam', this is not a downcast piece but one which celebrates the effervescence of life. It is difficult not to interpret Benjamin's 'volatile solo tuba', so prominent in the score, as anything other than Knussen's larger than life presence, aptly and affectionately cast. But as the title suggests, this is not a work about any one individual; it is an intricate and virtuosic score that treats the whole orchestra as equals, giving every instrumentalist its moment in the foreground. Violins scamper and jitter, pairs of clarinets bubble and swell, horns segue in and out of view, and the timpani is unapologetically strident. It is as though the whole piece were a warm conversation between friends, animated rather than argumentative, and one that just occasionally coalesces in moments of bright and brilliant unity.

# George Benjamin

## b 1960 (United Kingdom)



### TRAINING

Private study with Olivier Messiaen, Cambridge University

### CONTEMPORARIES

Mark-Anthony Turnage, Julian Anderson

### SIGNATURE STYLE

Precise, with subtle, rich and ever-changing orchestral colours

### LISTEN TO

Written on Skin, Ringed by the Flat Horizon, At First Light

Composer profile by Jo Kirkbride

George Benjamin's writing process says much about his style as a composer. 'You must absolutely hear whatever you write,' he explains. 'Every note, every rhythm, every dynamic, every timbre, every expression, every slur: you must imagine it all to perfection in your inner ear.' Benjamin has been known to shut himself off for years at a time to focus on a new work, dedicating himself entirely to the music, finding what he describes as a state of 'trancelike concentration'. As a result, his scores are clean, precise and utterly devoid of extraneities.

Aged 16, Benjamin followed in the footsteps of Karlheinz Stockhausen and Pierre Boulez by studying with Olivier Messiaen – an experience he describes as 'a moment of transfiguration' – and at 20 he became the youngest living composer to have a work premiered at the BBC Proms. New commissions quickly followed: *At First Light* (1982) for the London

Sinfonietta under Simon Rattle and *Antara* (1987) for the tenth anniversary of the Pompidou Centre. In 2002 the LSO gave him his own season-long series, *By George*, which opened with *Palimpsests* (2002) under the direction of Pierre Boulez.

The past two decades have been dominated by opera – *Into the Little Hill* (2006), *Written on Skin* (2012) and *Lessons in Love and Violence* (2017) – all of them composed to words by the British playwright Martin Crimp. Benjamin's process remains as methodical and painstaking as ever, but in Crimp he has found a new source of inspiration. His words are 'like an electric current to me', Benjamin explains. 'It just gets me writing.' Their fourth opera, *Picture a day like this*, received its premiere at the Aix-en-Provence Festival in July 2023. Also in 2023, he won the Ernst von Siemens Music Prize.

# Symphony: Mathis der Maler

## Paul Hindemith

- 1 **Engelkonzert**  
(Concert of Angels)
- 2 **Grablegung**  
(Entombment)
- 3 **Versuchung des heiligen Antonius**  
(The Temptation of St Anthony)



1934



26 minutes

Programme note by  
**Jo Kirkbride**



*The Temptation of St Anthony*, c 1512–16,  
Matthias Grünewald

There is nothing coincidental about the parallels between *Mathis der Maler* and Paul Hindemith's own life experiences. This is a tale of one man's struggle for creative freedom and artistic expression against a backdrop of oppression and exile. Composed to Hindemith's own libretto, the opera *Mathis der Maler* tells the imagined life story of the (entirely real) Reformation painter Matthias Grünewald – most famous for having painted the Isenheim Altarpiece in Alsace – who becomes disillusioned by his charmed life as a court painter and decides to join the peasants' revolt. As he takes refuge in the forest, he dreams he is Saint Anthony and, in a scene inspired by the altarpiece itself, is encouraged not to turn his back on creativity in the face of persecution, but to continue to share his art with the world.

Given Hindemith's own clashes with the Nazi regime, it is no surprise that the opera's subject matter drew their attention, and its scheduled 1935 premiere was blocked. Long before Hindemith had completed the opera, however, he had accepted an invitation from Wilhelm Fürtwängler to compose an orchestral work for the Berlin Philharmonic's new season. Hindemith used the opportunity to work out the opera's main themes in the form of a symphony, composing three movements, each

inspired by one of Grünewald's three altarpiece panels. The symphony squeaked past the censors and was performed to rapturous applause in Berlin in March 1934, but Goebbels wasted little time in ensuring that any further performances were banned.

The first movement, 'Engelkonzert' (Concert of Angels), mirrors Grünewald's depiction of Mary and the infant Jesus being serenaded by angels. Richly scored, with shafts of brilliant G major to mimic the exquisite light of the painting, it is centred around a trombone chorale to the medieval German song *Es sungen drei Engel*. The second movement, 'Grablegung' (Entombment) would eventually become the poignant closing scene of the full opera, in which Jesus is entombed. The music here courses between quiet contemplation – a poignant solo flute, a delicate oboe – and music of celestial grandeur, with a chorus of trumpets signalling the momentousness of life's conclusion.

But Hindemith saves his best music for the riveting finale, 'Versuchung des heiligen Antonius' (The Temptation of St Anthony), a riotous onslaught of screaming winds, pummelling percussion and explosive strings depicting the various grotesque demons that parade in front of St Anthony one by one.

# Paul Hindemith

## 1895 to 1963 (Germany)



### TRAINING

Frankfurt  
Conservatory

### CONTEMPORARIES

Kurt Weill,  
William Walton

### SIGNATURE STYLE

Elegantly  
neo-Classical,  
rhythmically intricate

### LISTEN TO

Symphonic  
Metamorphosis,  
Der Schwanendreher

Composer profile by  
**Jo Kirkbride**

Described by his own patron (the conductor and businessman Paul Sacher) as 'the bad boy of contemporary music', Paul Hindemith fell in and out of favour with those in power throughout most of his life. Even in the early 1920s, when he had begun to develop a solid reputation for himself as a violinist, violist and composer of some renown, there were rumblings among the press about the 'un-Germanic' nature of his music. Joseph Goebbels went from citing Hindemith as 'one of the most important talents in the younger generation of composers' to later publicly denouncing him as 'degenerate' and an 'atonal noisemaker'. Hindemith was eventually rejected by the Nazi government and effectively pushed out of Germany in 1937, seeking solace and a new career elsewhere in Europe before moving to America. He returned to Europe in the 1950s, settling in Switzerland.

Hindemith was one of the most prolific Germanic composers of the 20th century, with an output that is as varied in style as it is in breadth, stretching across every imaginable genre. He is often characterised as a 'neo-Classical', as evidenced in his acerbic *Kammermusik* (chamber music) series of the 1920s, by his popular *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1943), or by his mammoth piano cycle *Ludus Tonalis* (1942), which clearly pays homage to J S Bach's *Well-Tempered Clavier*. But he was practical too, dedicating himself not only to works for neglected instruments (among them the viola d'amore, bass tuba and alphorn) but also to a somewhat utilitarian series of *Gebrauchsmusik* (Music for Use) works, designed to be played by everyday musicians in everyday life. Although the Third Reich may have found his music too 'un-German' for their tastes, few composers did more to serve their public.



**INTERVAL – 20 MINUTES**

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# Piano Concerto No 3 in D major Op 30

## Serge Rachmaninoff

**Kirill Gerstein** piano

- 1 **Allegro ma non tanto**
- 2 **Intermezzo: Adagio**
- 3 **Finale: Alla breve**



1909



39 minutes

Programme note by  
**Andrew Huth**

Serge Rachmaninoff's Third Piano Concerto has long been famous as one of the most technically challenging of all Romantic concertos. Its length, at around 40 minutes, makes it a formidable challenge to both players and listeners, and it demands enormous reserves of power and endurance from the soloist. It also requires that particular approach so essential to all of Rachmaninoff's longer works; just the right mixture of precision and passion, of rigour and flexibility to shape the long melodic lines and illuminate the richly woven textures.

The idea of a new piano concerto dates from 1906, when Rachmaninoff first began negotiations for an American tour; clearly a big new work would be needed, but in the event both the concerto and the tour had to be postponed. These years were a high point in Rachmaninoff's triple career as composer, conductor and pianist, but he still regarded composition as his main activity, and was both frustrated and disturbed by the chaos in Russia in the wake of the events of 1905. He was no revolutionary, either in music or in politics, and his reaction was to leave Russia. In the autumn of 1906 he cancelled all his engagements and went with his family to Germany, where in Dresden he composed, among other

works, his Second Symphony. The success of this work in 1908 did much to banish the ghosts of the First Symphony's failure a decade earlier, and between the death of Nikolai Rimsky-Korsakov in 1908 and the emergence a few years later of Igor Stravinsky and Sergei Prokofiev, Rachmaninoff, together with his contemporary Alexander Scriabin, was recognised as one of the most important figures in Russian music. He had already become well-known in Western Europe and placed great hopes on the American tour, which finally materialised in the 1910/11 season.

He completed the new Concerto on 23 September 1909, and performed it on 28 and 30 November with the New York Symphony Orchestra under Walter Damrosch, and again in January 1910 with Gustav Mahler conducting the New York Philharmonic. After the first Russian performance in Moscow that April, the critic Grigori Prokofiev (no relation to the composer) wrote of the Concerto's 'sincerity, simplicity and clarity of musical thought ... it has a sharp and concise form as well as simple and brilliant orchestration, qualities that will secure both outer success and enduring love by musicians and public alike' – an acute judgement, but one that took a long time to meet with general agreement. Indeed, the 20-year-old

Sergei Prokofiev found the work 'dry, difficult and unappealing', though he found Rachmaninoff's first two concertos 'wonderfully charming'.

Two important sources of melodic inspiration for Rachmaninoff were the contours of folk music and the chants of the Orthodox Church, and these can be heard below the surface of much of the Third Concerto. Nevertheless, Rachmaninoff maintained that the Concerto's opening melody, unfolded by the soloist in simple octaves over a pulsing accompaniment, was derived from neither of these sources but simply 'wrote itself'. The way in which it develops is typical of his approach to composition: he begins with an immediately appealing tune, elaborates it, then travels further and further with contrasting material, but again and again returns to some form of the opening idea. The impression is that for all the Concerto's variety, it springs from one single idea, one particular and perhaps obsessive emotional experience that can be viewed from different angles, but which underlines every aspect of the music.

The Intermezzo second movement provides an expected and necessary contrast of key, tempo and texture, but towards the end there is a faster episode, a sort of shadowy

waltz, which refers back directly to the first movement's opening melody. This unity of experience is also reinforced by the way in which the slow movement leads directly into the Finale, as though the Intermezzo's melancholy song and the Finale's more extrovert gestures are related aspects of the same experience. In the course of the Finale, too, the main themes of the first movement reappear in new shapes, but emotionally they are never far away from that melody which, as the composer said, 'wrote itself'.

# Serge Rachmaninoff

## 1873 (Russia) to 1943 (United States)



### TRAINING

St Petersburg and Moscow Conservatories

### CONTEMPORARIES

Igor Stravinsky, Alexander Scriabin, Richard Strauss

### SIGNATURE STYLE

Characterised by harmonic richness, melodic warmth and virtuosity

### LISTEN TO

Piano Concerto No 2, Symphony No 2, 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 fast 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.

At the Revolution of 1917, Rachmaninoff left Russia, never to return. He settled in the United States 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'.

# Music Academy

## MAX Fellows' Residency



Music Academy, located in Santa Barbara, California, advances the development of the next generation of classically-trained musicians through its programmes, which include an annual Summer School and Festival for artists aged 18 to 34. Through our relationship with Music Academy, we have been able to share the knowledge and experience of LSO musicians and conductors through coaching sessions, masterclasses and collaborative concerts, delivered both through regular residencies since 2018, and online in 2020 and 2021.

'The opportunity to work at a fast pace within the orchestra and experience life as a London musician is really invaluable at this stage in the Fellows' musical journeys.'

**Maxine Kwok, LSO Mentor**

In this year's residency programme, twelve Music Academy MAX Fellows have travelled to London for an intensive 10-day schedule of training with the LSO, and a unique insight into the work of our Members. The schedule includes visits with our learning and community programme, LSO Discovery, to a primary school in our partner borough of Hackney, workshops with coach and speaker Claire Bennett, lessons with LSO mentors, rehearsals with the full Orchestra, and the opportunity to perform in our concerts at the Barbican.

'This is a once in a life time experience.'

**Chandler Currier, MAX Fellow**



**Top:** 2022 MAX Fellows' workshop with LSO Members  
**Bottom:** 2022 MAX Fellows' primary school visit with LSO Discovery and Rachel Leach

Support for the Music Academy partnership with the London Symphony Orchestra has been provided in part by Linda and Michael Keston, with additional support in remembrance of Léni Fé Bland





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# Susanna Mälkki

conductor



Susanna Mälkki is sought after to work with symphony orchestras and in opera houses at the highest level worldwide. She appears regularly with top orchestras throughout Europe and North America: these include the Helsinki Philharmonic, where she is Chief Conductor Emeritus and was Chief Conductor from 2016 until 2023; the Los Angeles Philharmonic, where she was Principal Guest Conductor from 2017 until 2022; the London Symphony Orchestra; Philadelphia Orchestra; Cleveland Orchestra; New York Philharmonic; Chicago Symphony Orchestra; Boston Symphony; Munich Philharmonic; Vienna Symphonic; the Symphonieorchester des Bayerischen Rundfunks; and the Berlin Philharmonic. By invitation of Pierre Boulez, Mälkki was also the Music Director of the Ensemble intercontemporain from 2006 to 2013.

Equally in demand with major opera houses, past notable appearances include: productions at the Opéra national de Paris; Teatro alla Scala, Milan; Wiener Staatsoper; Metropolitan Opera; Gran Teatre del Liceu, Barcelona; and the Royal Opera House, London. Operatic appearances this season and beyond demonstrate Mälkki's versatility in the artform; Janáček's *The Makropulos Case*, Debussy's *Pelléas et Mélisande*, Stravinsky's *The Rake's Progress*, Mozart's *The Marriage of Figaro*, Beethoven's *Fidelio*, Fauré's *Pénélope* and Wagner's *Tristan und Isolde*.

Recognised for her significant contribution to music, Mälkki was awarded the Pro Finlandia Medal of the Order of the Lion of Finland – one of Finland's highest honours – in 2011. She has been made Officier (2014) and Commandeur (2022) de l'Ordre des Arts et des Lettres of France and in January 2016 was made a Chevalier of the Légion d'honneur in France. She is a Fellow of the Royal Academy of Music in London and a member of the Kungliga Musikaliska Akademien in Stockholm. In October 2016 she was named Musical America's 2017 Conductor of the Year, and in November 2017 she was awarded the Nordic Council Music Prize.



## NEXT ON STAGE WITH THE LSO

3 December, 7pm, Barbican  
**Debussy, Ravel and Scriabin's  
'The Poem of Ecstasy'**

# 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.

# Spotlight Artist 2023/24

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

'The repertoire for my 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.

**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. One hundred plus years since its premiere, 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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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

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

# London Symphony Orchestra On Stage

## Leader

Roman Simovic

## First Violins

Peter Schulmeister

Clare Duckworth

Ginette Decuyper

Maxine Kwok

Stefano Mengoli

Claire Parfitt

Laurent Quénelle

Sylvain Vasseur

David Ballesteros

Naoko Keatley

Iwona Muszynska

Oliver Leitner \*

Julia Rumley

## Second Violins

Olatz Ruiz de

Gordejuela

Thomas Norris

Sarah Quinn

Miya Väisänen

Matthew Gardner

Belinda McFarlane

Csilla Pogány

Andrew Pollock

Paul Robson

Louise Shackelton

Ricky Gore

Aaron You-Xin Li \*

Anna Takeda

## Violas

Santa Vizine

Malcolm Johnston

Anna Bastow

Mizuho Ueyama

Thomas Beer

Steve Doman

Julia O'Riordan

Robert Turner

Molly Prow \*

## Cellos

David Cohen

Alastair Blayden

Ève-Marie Caravassilis

Daniel Gardner

Joohyun Patrick Baek \*

Judith Fleet

Henry Hargreaves

Jiho Seo \*

Joanna Twaddle

## Double Basses

Rodrigo Moro Martín

Patrick Laurence

Thomas Goodman

Jani Pensola

Chaemun Im

Tim Rinehart \*

## Flutes

Gareth Davies

Alejandro Lombo \*

## Piccolo

Sharon Williams

## Oboes

Olivier Stankiewicz

Rosie Jenkins

## Cor Anglais

Sarah Harper

## Clarinets

Sérgio Pires

Chi-Yu Mo

## Contrabass Clarinet

Thomas Lessels

## Bassoons

Daniel Jemison

Joost Bosdijk

Sarah Bobrow \*

## Horns

Diego Incertis Sánchez

Angela Barnes

Timothy Jones

Jonathan Maloney

James Pillai

## Trumpets

James Fountain

Adam Wright

Michail Thompson \*

## Trombones

Peter Moore

Jonathan Hollick

## Bass Trombones

Paul Milner

Luke Sieve \*

## Tubas

Ben Thomson

Chandler Currier \*

## Timpani

Nigel Thomas

Patrick King

Mary La Blanc \*

## Percussion

Neil Percy

David Jackson

Sam Walton

\* Music Academy MAX Fellows