

# TONIGHT'S CONCERT

## DEBUSSY, RAVEL & SCRIBIN

Sunday 3 December 2023 7-9pm

Barbican

**Claude Debussy** Three Nocturnes

**Maurice Ravel** Piano Concerto for the Left Hand

*Interval*

**Alexander Scriabin** Symphony No 4, 'The Poem of Ecstasy'

**Susanna Mälkki** conductor

**Kirill Gerstein** piano

**Sopranos & Altos of the London Symphony Chorus**

**London Symphony Orchestra**

This concert is generously sponsored by the **Léni Fé Bland Estate**



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



A warm welcome to this evening's concert, the second of two performances conducted by Susanna Mälkki this week. Tonight we hear a programme that explores kaleidoscopic orchestral colour from three early 20th-century composers.

We are delighted to welcome pianist Kirill Gerstein, for the third concert in his Spotlight Artist series with the LSO this season. Tonight he performs Maurice Ravel's Piano Concerto for the Left Hand, a work commissioned by Paul Wittgenstein, a concert pianist who had lost his right arm in World War I. Looking to next year, Kirill Gerstein performs George Gershwin's Piano Concerto, conducted by Sir Simon Rattle, LSO Conductor Emeritus. In May and July, we look forward to his curated chamber music concert series at LSO St Luke's, in partnership with BBC Radio 3.

Tonight's concert opens with Claude Debussy's *Three Nocturnes*, a shimmering impressionist work, for which we are pleased to welcome Sopranos and Altos of the London Symphony Chorus. After the interval, we hear Alexander Scriabin's Symphony No 4, 'The Poem of Ecstasy';

a favourite of Susanna Mälkki's, and a piece that is relatively rarely performed given its scale.

This performance formed 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.

As we approach the end of the year, we want to extend particular thanks to all those who are part of the LSO's generous family of supporters, who play an important role in our success. If you yourself are a firm fan of the LSO but not yet a Patron or Friend, I encourage you to consider joining our community of Friends, or to share the LSO with others through a gift membership. You can learn more about that later in this programme.

I hope you enjoy the performance. Next week Gianandrea Noseda, LSO Principal Guest Conductor, returns to the Barbican for three concerts that continue his Tchaikovsky and Prokofiev symphonic cycles, alongside both of Brahms' Piano Concertos, with Simon Trpčeski as soloist. We hope to see you there.

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

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

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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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Sunday 10 December 7pm

Barbican

## THE THRILLS OF PROKOFIEV

A symphony thwarted by history – Prokofiev's Fourth. Plus Brahms' Piano Concerto No 2 showcases a composer at his peak. With Gianandrea Noseda and Simon Trpčeski.

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Please switch off all phones.  
Photography and audio/video recording is not permitted during the performance.

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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.

# Three Nocturnes

## Claude Debussy

Sopranos & Altos  
of the London  
Symphony Chorus

- 1 Nuages
- 2 Fêtes
- 3 Sirènes



1899



24 minutes

Programme note by  
**Andrew Huth**

'Light' and 'colour' in music are metaphors, but no composer was more intensely aware of the correspondences between visual and aural sensations than Claude Debussy. He hated discussing technicalities – his idea of hell was musicians talking about music. He was responsive to all artistic forms and many of his friends were painters and writers. Louis Laloy, who published the earliest book on Debussy's music in 1909, suggested: 'The *Nocturnes* are paintings not of objects or of actual beings, but of the reflections that their vibrations communicate into the air, their activity in a moving space ... It is possible that the *Nocturnes* are the masterpiece of Impressionism.'

Although Debussy's music is often called 'impressionist', by analogy with those painters who moved away from realism in order to capture the poetry of light and shade rather than the prose of clearly defined outlines, Debussy himself preferred to compare his music with the art of the symbolist poets like Stéphane Mallarmé. Those poets aimed for an alchemy of all the senses, an art of association and suggestion, where combinations of familiar ideas would give birth to entirely new images and sensations. Mystery was an essential ingredient, analysis the great enemy: 'Let us at all costs maintain the magic peculiar

to music, for of all the arts it is the one most susceptible to magic ... In the name of all the gods, let us not attempt to destroy it or explain it.'

Debussy began work on the *Nocturnes* soon after the first performance of *Prélude à l'après-midi d'un faune* in 1894 – he was 32 years old. The final version was composed between 1897 and 1899. The first two nocturnes, 'Nuages' and 'Fêtes', were first performed in 1900, and the complete set the following year.

As with many of Debussy's works, the titles are suggestive rather than explicit. The overall title of *Nocturnes* probably derives from the paintings of James McNeill Whistler. We have the composer's own thoughts on the mood of the individual movements. 'Nuages', with its undulating lines and overall stillness ending in a low whisper, suggests 'the unchanging aspect of the sky and the slow, solemn motion of the clouds'. 'Fêtes', more vigorous and in a recognisable A-B-A form, suggests 'the vibrating, dancing rhythm of the atmosphere ... with its blending of music and luminous dust participating in the cosmic rhythm'. The final piece, 'Sirènes', incorporating a wordless female chorus, evokes 'the sea and its countless rhythms ... the mysterious song of the sirens as they laugh and pass on'.

# 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 Bardac 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 Bardac, 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 Serge 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 from 1915 to 1917. He died in 1918 at his Paris home and was buried at Passy cemetery.

# Piano Concerto for the Left Hand

## Maurice Ravel

**Kirill Gerstein** piano



1929–31



19 minutes

Programme note by  
**Andrew Stewart**



Composer profile by  
**Jo Kirkbride**

A shy and intensely private man, Maurice Ravel exposed his emotions almost exclusively through music. In the case of the Piano Concerto for the Left Hand, his private thoughts exploded into public rage when he heard changes made to his score by the work's commissioner and first performer, Paul Wittgenstein. Younger brother of the philosopher Ludwig, Wittgenstein had lost his right arm fighting in the Austrian army in the early months of World War I. His typically dogged approach to rehabilitation revolved around one-armed boxing and the piano, which he had studied before the war under Theodor Leschetizky. Family money allowed Wittgenstein to commission new piano works for left hand, including pieces from Richard Strauss, Erich Korngold, Benjamin Britten, Sergei Prokofiev, Paul Hindemith and Franz Schmidt.

In 1929 Wittgenstein contacted Ravel, who by chance was already sketching ideas for a new piano concerto. The specific limits imposed by writing for piano left hand immediately appealed to the composer, whose strongest works often developed in response to

external challenges: his *Boléro*, for example, was composed after another project to orchestrate pieces by Isaac Albéniz was scuppered due to copyright issues. In preparing to write a concerto for the left hand alone, Ravel studied left-hand exercises by Czerny, Weber, Charles-Valentin Alkan and Camille Saint-Saëns, deriving the greatest insight from the latter's *Six études pour la main gauche*.

At one point in the Concerto's draft score, Ravel demolished a blank page with furiously executed strokes of his pen. He completed the piece within nine months and subsequently arranged a preliminary hearing of its contents for Wittgenstein. The composer, who required both hands to negotiate the virtuoso solo part, was confronted by Wittgenstein's undisguised indifference; their relationship declined when the pianist presented a private premiere of the concerto in Vienna, changing passages of the score without consulting Ravel. 'That's not it at all,' exploded Ravel after hearing Wittgenstein's 'arrangements'. 'I'm an old hand at the piano and

# Maurice Ravel

## 1875 to 1937 (France)

what you wrote doesn't sound right,' replied the performer, prompting Ravel to counter, 'I'm an old hand at orchestration and it does sound right!'

Wittgenstein, who gave the Concerto's public premiere at Vienna's Grosser Musikverein on 5 January 1932 with the Vienna Symphony Orchestra conducted by Robert Heger, eventually came to recognise the quality of Ravel's work. 'Only much later, after I'd studied the Concerto for months, did I become fascinated by it and realise what a great work it was.' The one-movement Concerto for Left Hand entered the repertoire without Wittgenstein's alterations, its two interlinked sections making great use of contrasts between the solo part and the sounds available from a well-stocked orchestra. The composer maintains tight control over his thematic material, basing each section on two clear melodic ideas. Ravel recalls the opening section's slow introduction towards the work's close, preparing the way for an extended coda in which 'the various [thematic] elements ... fight to be heard in a brutal peroration'.

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

But from these small kernels Ravel had the ability to create colours and textures like no other. He was a master of orchestration, with a fastidious eye for detail and a keen awareness of both the capabilities and the limitations of each instrument. Though he is often categorised as an 'impressionist', there is nothing vague or imprecise about his music.

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



**INTERVAL – 20 MINUTES**

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# Symphony No 4, 'The Poem of Ecstasy'

## Alexander Scriabin



1908



24 minutes

Programme note by  
**Andrew Huth**

Alexander Scriabin's rapid and intense development, from an early fascination with perfumed charm to a late style of visionary intensity that provoked extremes of hostility or adulation, was closely bound up with his strange mystical obsessions. While still composing his Third Symphony, 'The Divine Poem', he looked ahead to a Fourth, and in 1906 he published a verse text setting out the 'philosophical programme' of the new work, where for the first time the title 'The Poem of Ecstasy' appeared. The ecstasy of the title, we learn, is artistic rather than religious or erotic, although the composer himself hardly made much of a distinction. 'I wish I could possess the world as I possess a woman,' he said on one occasion. 'An ocean of cosmic love encloses the world and in the intoxicated waves of this ocean of bliss is felt the approach of the Final Act: the act of union between the Male-Creator and the Woman-World.'

When it came to the actual business of composition, Scriabin was more down to earth. He thought naturally in small units – melodic cells of a few notes, one-bar rhythmic patterns, tiny decorative figurations – which

usually lack the potential to generate a large form. The bitter-sweet harmonies that permeate 'The Poem of Ecstasy' derive from synthetic chords of Scriabin's own invention, which allow modulation into almost any key. The principal melodic ideas also tend to be derived from these chords, so that they can easily be played in counterpoint within the same unchanging harmonic framework. Despite a chromatic and generally static harmony that excludes the use of tonality as a long-range organising principle, 'The Poem of Ecstasy' does follow the traditional divisions of sonata form in its broad outlines: a recognisable scheme of exposition, development, recapitulation and coda that allows for a carefully judged acceleration of movement, an accumulation of sensation from beginning to end.

'The Poem of Ecstasy' swings between the two poles of voluptuous languor and striving energy. The seminal flute motif that opens the work bears the instruction 'with languid desire'; an equally important trumpet phrase marked 'imperioso' is soon contrasted with it. These, and other themes derived from them, emerge, combine and develop in

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a fantastically coloured soundworld. The large orchestra rarely coalesces into a tutti (everyone playing together) but is more often fragmented into its components, little trills and arabesques from solo instruments contributing to a febrile web of decoration. About halfway through the exposition, the first trumpet introduces a rising-and-falling theme that Scriabin referred to as 'victory'. This is the theme that will end the work in a blaze of power, with the clangour of trumpets pealing over the full orchestra – or, as Scriabin's verse text has it, 'and thus the universe resounds with the joyful cry: I AM!'

**Text from the programme note for the Symphony's premiere, approved by Scriabin:**

'Poem of Ecstasy' is the joy of liberated action. The Cosmos, ie Spirit, is eternal Creation without External Motivation, a Divine Play with Worlds. The Creative Spirit, ie the Universe at Play, is not conscious of the absoluteness of its creativeness, having subordinated itself to a Finality and made creativity a means toward an end. The stronger the pulse-beat of life and the more rapid the precipitation of rhythms, the more clearly the awareness comes to the Spirit that is consubstantial with creativity, immanent within itself, and that its life is a play. When the Spirit has attained the supreme culmination of its activity and has been torn away from the embraces of teleology and relativity, when it has exhausted completely its substance and its liberated active energy, the Time of Ecstasy shall then arrive.'

# Alexander Scriabin

## 1872 to 1915 (Russia)



### TRAINING

Moscow  
Conservatory

### CONTEMPORARIES

Serge Rachmaninoff,  
Karol Szymanowski,  
Arnold Schoenberg

### SIGNATURE STYLE

Lushly Romantic,  
harmonically fluid,  
sensual and  
colourful

### LISTEN TO

Prometheus,  
Symphony No 3,  
'The Divine Poem',  
Piano Sonatas

Composer profile by  
**Andrew Mellor**

Poet, philosopher, musician, mystic, visionary (and egotist) – Alexander Scriabin was the Romantic to end Romanticism, a man whose creative imagination knew no bounds and who believed himself capable of rebooting global civilisation.

That project started in Moscow, where Scriabin was born into the nobility. The young Scriabin's talent showed characteristically tangential tendencies, as he entertained house guests on self-built pianos. It was via ten sonatas for the instrument, the first sounding rather like one of Frédéric Chopin's, that Scriabin steadily developed a new harmonic method that would render traditional tonality redundant. What Scriabin had done for harmony, he believed he could do for humanity.

Whatever the workings of Scriabin's mind, they produced enraptured compositions of undeniable originality, colossal power and dizzying energy – many as

sensual as they are spellbinding. He advanced both Richard Wagner's harmonic fluidity and Claude Debussy's atmospheric impressionism, creating orchestral pieces that can overwhelm even without the supplementary media Scriabin prescribed for them (mostly outlandish light shows).

Scriabin's Messiah complex, tethered to an everyday stubbornness, could alienate even those friends and colleagues who respected his work. He spent time living in Geneva and Paris, before returning to Russia for the last six years of his life. During those six years, he conceived a series of grandiose works, including a multimedia piece to be performed in the Himalayan mountains that he believed would bring about an Armageddon and induce a new civilisation. It didn't come to pass.



### READ MORE ONLINE

Discover more about  
Alexander Scriabin  
[Iso.co.uk/scriabin](https://iso.co.uk/scriabin)

# 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 ten-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 Fè Bland



# 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 art form; 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.

# 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 Chorus

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[lsc.org.uk](http://lsc.org.uk)

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and is renowned internationally for its concerts and recordings with the Orchestra. The LSC has also worked with many leading international conductors and other major orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic and New York Philharmonic; and has toured extensively throughout Europe and visited North America, Israel, Australia and South East Asia.

In the current season, the Chorus joins the LSO in anticipated performances of Felix Mendelssohn's *Elijah* under LSO Chief Conductor Designate Sir Antonio Pappano, and reunites with Sir Simon Rattle in concert performances of *Jenůfa* (the latest in the LSO's Leoš Janáček cycle). Further performances this season include Claude Debussy's *Three Nocturnes* under Susanna Mälkki, Anton Bruckner's *Te Deum* under Nathalie Stutzmann, Gustav Mahler's Symphony No 3 under Michael Tilson Thomas, and Carl Orff's *Carmina Burana* under Gianandrea Noseda.

Highlights of recent LSC seasons include a major European tour performing Ludwig van Beethoven's Symphony No 9 and *Christ on the Mount of Olives* with Sir Simon Rattle and the LSO; the world premieres of Howard Goodall's *Never to Forget* and Errollyn Wallen's *After Winter* with Simon Halsey at the Spitalfields Festival in July 2021; Beethoven's Symphony No 9 with the Orchestre Philharmonique in Monte-Carlo and Aix-en-Provence under Kazuki Yamada; a performance at the Barbican of Julian Anderson's *Exiles* (an LSC/LSO co-commission); and appearances at the BBC Proms for Mahler Symphony No 2 and most recently Robert Schumann's *Das Paradies und die Peri*, both under Sir Simon Rattle and with the LSO.

The Chorus is an independent charity run by its members. It is committed to excellence, to diversity, equity and inclusion, and the vocal development of its members. It engages actively in the musical life of London, seeking new members and audiences, and commissioning and performing new works.

# On Stage

## **Sopranos**

Shona Barnes-McCallum  
Kitty Benzecry-Glass  
Harriet Crawford  
Franziska Braeumer  
Maja Dabagh  
Alice Dee  
Emily Hoffnung  
Lucy Feldman  
Amy Fidler  
Anjali Grundy  
Joanna Gueritz  
Lotte Jones  
Sophie Hill  
Alice Jones  
Debbie Jones  
Luca Kocsmarsky  
Katy Lane  
Jane Morley  
Doris Nikolic  
Gill O'Neill  
Maggie Owen  
Holly Parish  
Carole Radford  
Liz Reeve  
Alison Ryan  
Deborah Staunton  
Laura Catala-Ubassy  
Jessica Villiers  
Lizzie Webb  
Hannah Wilkes  
Olivia Wilkinson

## **Altos**

Kate Aitchison  
Enid Armstrong  
Jo Buchan  
Sheila Cobourne  
Maggie Donnelly  
Lynn Eaton  
Linda Evans  
Amanda Freshwater  
Rachel Green  
Kate Harrison  
Edda Hendry  
Catherine Hulme  
Elisabeth Iles  
Jill Jones  
Vanessa Knapp  
Gilly Lawson  
Anne Loveluck  
Jane Muir  
Dorothy Nesbit  
Helen Palmer  
Beth Potter  
Ell Potter  
Susannah Priede  
Lis Smith  
Erika Stasiuleviciute  
Toni Terriabras  
Rafaela Tripalo  
Snezhana Valcheva  
Zoe Williams

# London Symphony Orchestra On Stage

## Leader

Roman Simovic

## First Violins

Clare Duckworth  
Jerome Benhaim  
Ginette Decuyper  
Maxine Kwok  
William Melvin  
Stefano Mengoli  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Caroline Frenkel  
Aaron You-Xin Li \*  
Lyrit Milgram  
Julia Rumley

## Second Violins

Julián Gil Rodríguez  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Naoko Keatley  
Alix Lagasse  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogány  
Andrew Pollock  
Paul Robson  
Louise Shackelton  
Oliver Leitner \*  
Anna Takeda

## Violas

Santa Vizine  
Gillianne Haddow  
Anna Bastow  
Steve Doman  
Thomas Beer  
Julia O'Riordan  
Robert Turner  
Nancy Johnson  
Peter Mallinson  
Molly Prow \*  
David Vainsot  
Elisabeth Varlow

## Cellos

David Cohen  
Alastair Blayden  
Ève-Marie Caravassilis  
Daniel Gardner  
Laure Le Dantec  
Amanda Truelove  
Joohyun Patrick Baek \*  
Jiho Seo \*  
Victoria Simonsen  
Joanna Twaddle

## Double Basses

Rodrigo Moro Martín  
Patrick Laurence  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Chaemun Im  
Tim Rinehart \*  
Adam Wynter

## Flutes

Gareth Davies  
Jack Welch  
Alejandro Lombo \*

## Piccolo

Sharon Williams

## Oboes

Olivier Stankiewicz  
Rosie Jenkins  
Ruth Contractor

## Cor Anglais

Romain Curt

## Clarinets

Oliver Janes  
Chi-Yu Mo  
Andrew Harper

## Bass Clarinet

Giuseppe Gentile

## Bassoons

Rachel Gough  
Joost Bosdijk  
Sarah Bobrow \*

## Contra Bassoon

Martin Field

## Horns

Diego Incertis Sánchez  
Angela Barnes  
Daniel Curzon  
Jonathan Maloney  
Timothy Jones  
Finlay Bain  
James Pillai  
Kathryn Saunders  
Duncan Fuller

## Trumpets

James Fountain  
Adam Wright  
Kaitlin Wild  
David Geoghegan  
Michail Thompson \*  
Imogen Whitehead

## Trombones

Peter Moore  
Jonathan Hollick

## Bass Trombones

Paul Milner  
Luke Sieve \*

## Tubas

Ben Thomson  
Chandler Currier \*

## Timpani

Nigel Thomas

## Percussion

Neil Percy  
David Jackson  
Sam Walton  
Tom Edwards  
Oliver Yates  
Mary La Blanc \*

## Harps

Bryn Lewis  
Helen Tunstall

## Celeste

Philip Moore

## Organ

Richard Pearce

\* Music Academy MAX Fellows