

LSO St Luke's

CHAMBER MUSIC

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KIRILL GERSTEIN AND FRIENDS

Friday 31 May 2024 7-9.30pm
Jerwood Hall, LSO St Luke's

Joseph Haydn Piano Trio in G major

Béla Bartók Selection of Hungarian Folk Songs

György Ligeti Concerto for Piano and Orchestra

Interval

Ludwig van Beethoven Trio for Clarinet, Cello and Piano, 'Gassenhauer'

Robert Schumann Blumenstück

Thomas Adès Növények

Thomas Adès Concerto Conciso

Thomas Adès conductor and piano

Timothy Redmond conductor

Kirill Gerstein piano

Katia Skanavi piano

Joseph Havlat piano

Katalin Károlyi mezzo-soprano

LSO Musicians

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LSO

STILL TO COME

KIRILL GERSTEIN & FRIENDS

12 July

Pianist Kirill Gerstein concludes his series of chamber music concerts, with a solo piano recital of music by Schumann, Chopin and more.

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PROGRAMME NOTE WRITER

Wendy Thompson studied at the Royal College of Music, before taking an MMus in musicology at King's College, London. In addition to writing about music she is Executive Director of Classic Arts Productions, a major supplier of independent programmes to BBC Radio.

In accordance with the requirements of Islington Council, persons shall not be permitted to stand or sit in any gangway.

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Piano Trio No 39 in G major

Joseph Haydn



1795



15 minutes

- 1 **Andante**
- 2 **Poco Adagio**
- 3 **Finale: Rondo**

Benjamin Gilmore violin

Rebecca Gilliver cello

Kirill Gerstein piano

Many of Joseph Haydn's 30 or so mature piano trios (still called 'sonatas'), intended for the lucrative European domestic market, date from his two visits to London in the 1790s. Nos 38–40, published as a set in October 1795, were dedicated to an English widow, Rebecca Schroeter, who took piano lessons from Haydn and continued to correspond with him after he went back to Vienna. Haydn described Rebecca as 'lovely and amiable', and said he would have married her if he'd been single, but rather than marriage, their warm mutual attraction resulted in three piano sonatas and three fine trios.

The central trio, in G major, has the customary three movements, starting with a moderately-paced Andante in rondo form. Then comes a set of double variations alternating major and minor keys, at an even slower tempo, followed by the well-known 'Gypsy Rondo' finale, which incorporates Hungarian tunes such as the energetic *Verbunkos* (or army recruiting dance), which Haydn would have encountered during his years on the Esterházy family's Hungarian estates.

Selection of Hungarian Folk Songs

Béla Bartók



1907 to 1928



10 minutes

Eight Hungarian Folk Songs

- 1 **Fekete föld, fehér az én zsebkendőm**
(Snow White kerchief, dark both field and furrow show)
- 2 **Istenem, Istenem, áraszd meg a vizet**
(Coldly runs the river, reedy banks o'erflowing)
- 3 **Asszonyok, asszonyok, had' legyenek társatok**
(Women, women, listen, let me share your labour)
- 5 **Ha kimegyek arr' a magos tetőre**
(If I climb the rocky mountains all day through)

Five Hungarian Folk Songs

- 4 **Nem messze van ide kis Margitta**
(The Horseman)

Falun Cycle (Village Scenes)

- 3 **Lakodalom** (Wedding)
- 4 **Bölcsődal** (Lullaby)
- 5 **Legénytánc** (Lads' Dance)

Béla Bartók's unique musical language pulses with the rhythms and cadences of the traditional Central European folk music he painstakingly notated and recorded.

This selection of eight songs comes from three song cycles: *Eight Hungarian Folksongs* (1907), *Five Hungarian Folksongs* (1927), and *Falun Cycle* (1924).

The first five songs in *Eight Hungarian Folksongs* were initially known as *Five Old Hungarian Folk Songs from Csík County*, reflecting the folk music Bartók collected while traveling in Transylvania. This collection marked the first instance where Bartók did not double the melodies in the piano part.

'Nem messze van ide kis Margitta' is from *Five Hungarian Folksongs*, collected early in Bartók's extensive travels. Initially part of a set of ten songs for voice and piano published in 1906, another ten were later added by his friend and colleague Zoltán Kodály. The three songs from *Falun Cycle* were collected in and around the Zólyom County area, now in modern-day Slovakia.

Many of these song collections faded into obscurity until Bartók's son, Péter, rediscovered the manuscript sketches in the 1960s, leading to their reconstruction and publication.

Concerto for Piano and Orchestra

György Ligeti



1980 to 1988



23 minutes

- 1 **Vivace molto ritmico e preciso**
- 2 **Lento e deserto**
- 3 **Vivace cantabile**
- 4 **Allegro risoluto, molto ritmico**
- 5 **Presto luminoso, fluido, costante, sempre molto ritmico**

Kirill Gerstein piano
Thomas Adès conductor

György Ligeti was not only Bartók's most celebrated Hungarian successor, but one of the most important avant-garde composers of the second half of the 20th century. His work was inspired by a wide range of interests from Transylvanian folk music to the experimental work of Stockhausen and Conlon Nancarrow, mathematical patterns, and African polymetric drumming.

The Piano Concerto, which Ligeti stated embodied his artistic credo, occupied him during much of the 1980s (the first page alone took multiple attempts). By 1986 he had completed three movements, which were premiered in Graz in October that year by the American pianist Anthony di Bonaventura, with the Vienna Philharmonic conducted by the pianist's brother Mario, to whom the piece is dedicated. Afterwards, Ligeti decided that the third movement didn't make an adequate finale, and he added two further movements.

The five-movement concerto finally made its debut at the Vienna Konzerthaus on 29 February 1988. It was originally scored for a large orchestra with a huge array of percussion instruments, but today's performance is using a reduced ensemble of single winds, brass and strings, plus percussion.

The fiendishly complex, polymetric opening movement uses two simultaneous time signatures and two different six-note scales played by the pianist's right and left hands. The second movement is a desolate lament, inspired by the funereal wailing of mourning women, and tonally destabilised by the sound of an ocarina, played by the clarinettist. Thomas Adès suggests that the movement's feeling of despair and drama may have sprung from Ligeti's own personal experience of traumatic events in his earlier life (he lost most of his family in the Holocaust, and was then forced to flee Hungary after the 1956 Soviet invasion).

The falling lament motif also permeates the faster third movement, while the fourth begins with harmonic microtonal clashes and consists of a series of short phrases which gradually overlap: Ligeti was keenly interested in fractals (infinitely complex geometric patterns, endlessly repeated in a continuous loop). All these concepts combine in a 'fluid and luminous' finale.

Trio for Clarinet, Cello and Piano, 'Gassenhauer'

Ludwig van Beethoven



1797–98



20 minutes

- 1 **Allegro con brio**
- 2 **Adagio**
- 3 **Theme and Variations: Allegro**

Oliver Pashley clarinet

Rebecca Gilliver cello

Kirill Gerstein piano

This Trio dates from 1797–98, at a time when Ludwig van Beethoven's star was rising fast in Vienna, both as a virtuoso pianist, and as a composer of piano and chamber music. The unusual combination of clarinet, cello and piano may have been inspired by Wolfgang Amadeus Mozart's 'Kegelstatt' Trio for Clarinet, Viola and Piano – one of several pieces he wrote in the late 1780s to show off the playing of his friend Anton Stadler.

Beethoven's trio was written for another fine Viennese clarinettist, Joseph Bähr, who apparently suggested the idea of a variation finale based on a popular number from Joseph Weigl's comic opera *L'amor marinaro ossia il corsaro* (Love at Sea, or The Pirate), a smash hit in Vienna after its October 1797 premiere. The catchy tune of Weigl's terzetto was being sung in the

streets of Vienna as a *Gassenhauer*, or street song, which probably gave rise to the nickname of Beethoven's trio.

His wit is much in evidence in the expansive opening *Allegro con brio*, in which piano and clarinet compete for attention. The cello comes to the fore with the song-like theme of the *Adagio*, which is later appropriated by the clarinet over rippling piano figuration; while the finale comprises nine variations on Weigl's tune, the first for piano alone. The final variation is a contrapuntal tour de force, leading into a dance-like coda.

Blumenstück

Robert Schumann



1839



7 minutes

Katia Skanavi piano

In early October 1838 Robert Schumann travelled to Vienna, where he hoped in the first instance to find a publisher for his music journal, and then perhaps to settle permanently with Clara Wieck, to whom he had been secretly engaged for a year.

Finding work in a cosmopolitan centre offering wider musical opportunities than Leipzig might, they thought, persuade Clara's father to drop his opposition to their marriage, but the city of Beethoven and Schubert proved disappointing.

'Vienna is a city where they are afraid of everything new ... Even in music they want nothing revolutionary', wrote Schumann. During his eight months there he completed four piano works, essentially salon pieces which he hoped would find favour with 'the ladies of Vienna'. Among them was *Blumenstück* (the German word for a floral still-life), consisting of a series of nine short, thematically linked episodes, of which the second acts like the recurring refrain of a rondo.

The piece is permeated by a falling four-note scale motif which Schumann identified with Clara (for instance in *Carnaval*), and he presented the piece to her, together with the song cycle *Myrthen*, as a bridal gift on their eventual wedding day, 12 September 1840.

Növények

Thomas Adès



2020 to 2022



17 minutes

- 1 **Kertész leszek** (I'll be a gardener)
- 2 **Gyökér** (Root)
- 3 **Százsorszépet ont a rét**
(The field pours out daisies)
- 4 **Az ág** (The branch)
- 5 **Galagonya** (Haw berry)
- 6 **Hosszú a virágfüzér**
(Long is the flower garland)
- 7 **Erdő sűrűjében**
(In the thick of the forest)

Benjamin Gilmore violin

Thomas Norris violin

Gillianne Haddow viola

Rebecca Gilliver cello

Rodrigo Moro Martín double bass

Joseph Havlat piano

Katalin Károlyi mezzo-soprano

Schumann's botanical theme continues in this set of songs to texts by four outstanding Hungarian poets, which Thomas Adès composed between 2020 and 2022. Adès explains that 'the word Növények means plants, but with the sense of 'things that grow' rather than 'things that are stuck in the ground'. All the poems use botanical images as metaphors for aspects of the human condition'.

The cycle grew out of the second song, 'Root', which Adès originally composed in 2020 for Katalin Károlyi and four percussionists. It sets a text by the poet Miklós Radnóti (1909–44), a fierce opponent of fascism who in 1944 was taken to a Yugoslavian labour camp and murdered on a forced death march by pro-Nazi Hungarian troops. His last poems were discovered in his coat pocket when his body was disinterred a year later, and 'Root' contains disturbingly prescient imagery of a twining root-mass beneath the earth, attempting to grow a living branch while infested with worms.

The first song, 'Kertész leszek' (I'll be a gardener), sets a text by Attila József (1905–37), who also died tragically young, by suicide: his folk-style poetry portrayed the harsh worlds of working-class urban and rural life while reflecting a profound love of humanity. Four of the songs set texts by the poet and translator Sándor Weöres (1913–89), whose own work suffered for years under the Stalinist regime in Budapest. The final song, 'Erdő sűrűjében' (In the thick of the forest), sets a poem by Ottó Orbán (1936–2002), the leading Hungarian poet of his generation, whose many translations of verse in other languages included Allen Ginsberg's 'Howl'.

Song Texts & Translations

1 Kertész leszek

*Kertész leszek, fát nevelek,
kelő nappal én is kelek,
nem törődök semmi mással,
csak a beojtott virággal.*

*Minden beojtott virágom
kedvesem lesz virágáron,
ha csalán lesz, azt se bánom,
igaz lesz majd a virágom.*

*Tejet iszok és pipázok,
jóhíremre jól vigyázok,
nem ér engem veszedelem,
magamat is elültetem.*

*Kell ez nagyon, igen nagyon,
napkeleten, napnyugaton –
ha már elpusztul a világ
legyen a sírjára virág.*

Poem by Attila József

2 Gyökér

*A gyökérben erő surran,
esőt iszik, földdel él
és az álma hófehér.*

*Föld alól a föld fölé tör,
kúszik s ravasz a gyökér,
karja akár a kötél.*

*Gyökér karján féreg alszik,
gyökér lábán féreg ül,
a világ megférgesül.*

I'll be a gardener

I'll be a gardener, I'll raise trees,
with the rising sun I'll also rise,
I won't care about anything else,
just my tended fowers.

All my tended fowers
I will cherish for all a fower's worth,
if they're nettles, it won't matter,
I'll be faithful to my fowers.

I'll drink milk and smoke a pipe,
I'll take care of my good name,
nor will reach me any danger,
I will plant myself too.

This is greatly needed, yes greatly,
in the East and in the West –
if the world's already dying,
let there on its grave be fowers.

Root

In the root a force is scurrying,
rain its drink, earth its food
and its dreams are white as snow.

From below earth it strains above earth,
sly and cunning is the root,
its arms like ropes.

In the root's arms a worm sleeps,
in the root's lap a worm sits,
the world is infested with worms.

*De a gyökér tovább él lent,
nem érdeklí a világ,
csak a lombbal telí ág.*

But the root lives on below,
not interested in the world,
only the leaf-laden branch.

*Azt csodálja, táplálgatja,
küld néki jó ízeket,
édes, régi ízeket.*

This it cherishes, nurtures,
sends it good tastes,
sweet, old tastes.

*Gyökér vagyok magam is most,
férgék között élek én,
ott készül e költemény.*

Root I am myself too now,
down among the worms I live,
there I write this poem.

*Virág voltam, gyökér lettem,
súlyos, sötét föld felettem,
sorsom elvégeztetett,
fűrés sír fejem felett.*

A fower I was, a root I became,
heavy, dark earth above me,
my fate is decided,
a saw wails above my head.

Poem by Miklós Radnóti

3 Százsorszépét ont a rét

The field pours out daisies

*Százsorszépét ont a rét,
ág pezsdül. Tavasz van.
Te csak hült-merev maradsz,
kő a kurta gazban.*

The field pours out daisies,
branch froths. Spring is here.
But you stay frozen stiff,
stone in the short weeds.

*Nimfa táncol, faun kering,
ájul száz alakban.
Vén kő nézi hallgatag
örök kárhozatban.*

Nymphs dance, fauns circle,
fainting in a hundred shapes.
Old stone watches on
in eternal perdition.

*A virágé bús öröm:
egy évig ha bírja.
A kőé az istenek
halhatatlan kínja*

For the fower, sad joy:
a year, if it has the strength.
For the stone, the gods'
immortal pain.

Poem by Sándor Weöres

4 Az ág

The branch

*Kihajló ág,
zöld homály,*

Bending branch,
green shade,

*szememben
látomásom,
lomb közt
érzéseim,*

in my eyes
the sight,
in the leaves
my feeling,

*külső és belső
egyetlen percben
összeforr.*

outside and inside
in a single moment
fuse.

Poem by Sándor Weöres

5 Galagonya

Haw berry

*Őszi éjjel
izzik a galagonya
izzik a galagonya
ruhája.*

On autumn nights
glows the haw berry's
glows the haw berry's
dress.

*Zúg a túske,
szél szalad ide-oda,
reszket a galagonya
magába.*

Blustering the thorns,
winds skitter back and forth,
shivering the haw berry
all alone.

*Hogyha a Hold rá
fátylat ereszt:
lánnyá válik,
sírni kezd.*

If the Moon should
lower her veil:
berry turns girl,
starts to wail.

*Őszi éjjel
izzik a galagonya
izzik a galagonya
ruhája*

On autumn nights
glows the haw berry's
glows the haw berry's
dress.

Poem by Sándor Weöres

6 Hosszú a virágfüzér

*Hosszú a virágfüzér,
kéztől kézig ér,
valamennyi kézen át
kezdettől végig ér.
Átlépünk a hegyen,
fogjátok a füzért
mindkét hegyoldalon.
Lejtünk a tengeren,
fogjátok a füzért
mindkét partoldalon.
Szállunk az égen át
a csillagok között
hosszú a virágfüzér,
kéztől kézig ér
valamennyi kézen át
kezdettől végig ér*

Poem by Sándor Weöres

Long is the fower-garland

Long is the fower-garland,
it stretches from hand to hand,
through all the hands
from beginning to end.
We cross over the mountains,
take the garland
to both sides of the mountains.
We go down to the sea,
take the garland
to both shores.
We fly through the sky,
among the stars,
long is the fower garland,
it stretches from hand to hand,
through all the hands
from beginning to end.

*Az erdőbe mentem,
gallyat szedegettem,
erdő sűrűjében
gyöngyen lépegettem,
virágom, virágom,
kertem ékessége,
szívem fényessége,
gyönyörűsége*

*Gallyat szedegettem,
gyöngyen lépegettem,
feneketlen kútba,
szerelembe estem,
virágom, virágom,
kertem ékessége,
szívem sötétsége,
keserűsége*

Poem by Ottó Orbán

I went to the forest,
I gathered kindling,
in the thick of the forest
I walked on pearls,
my fower, my fower,
my garden's jewel,
my heart's brightness,
its delight

I gathered kindling,
I walked on pearls,
into a bottomless well,
I fell into love,
my fower, my fower,
my garden's jewel,
my heart's darkness,
its bitterness

All translations by Thomas Adès

7 Erdő sűrűjében

*Jó reggel kimentem,
az erdőbe mentem,
erdő sűrűjében
gallyat szedegettem,
virágom, virágom,
kertem ékessége,
szívem fényessége,
gyönyörűsége.*

In the thick of the forest

Early in the morning I went out,
I went to the forest,
in the thick of the forest
I gathered kindling,
my fower, my fower,
my garden's jewel,
my heart's brightness,
its delight.

Concerto Conciso for Piano and Chamber Orchestra

Thomas Adès



1997



10 minutes

Thomas Adès piano
Timothy Redmond conductor

This 'concise concerto' for Piano and an ensemble of eleven players – clarinet, baritone saxophone, trumpet, trombone, tuba, percussion, three violins and double bass – was premiered in autumn 1997 by the Birmingham Contemporary Music Group, under the composer's direction. It has two movements, the first originally entitled 'Study for a Coda', of which Adès writes that the soloist has a deliberately restricted role, acting like a musical director 'with a semi-soloistic continuo part'.

The second movement, in which the soloist is 'released' to take centre stage, is divided into two sections, the first a slow *ciacconetta* (little chaconne), which runs through six 'divisions' (variations) on a seven-bar chord sequence announced by the piano; then comes a fast 'brawl' (a type of medieval English round-dance like the French *branle*) rooted in a tonality derived from the final variation of the *ciacconetta*.

Adès describes the *Concerto Conciso* as 'a very sealed piece', in contrast to the more expansive orchestral work *Asyla* which he had written just beforehand. He conceived it as starting with 'a ride to the Abyss – like The Damnation of Faust', and it so happened that its composition, in late summer 1997, coincided with an event 'that meant everyone was talking about car crashes, tunnels and all that for weeks and weeks', which occurred just as he got to the point of the clarinet entry. He continues: 'I can't say now whether that very strange mood that hung around for a bit had an effect on this corner of *Concerto Conciso* ... I don't think so because I think the music came out as it had been going to anyway'.

Thomas Adès

conductor and piano



© Marco Borggreve

Thomas Adès was born in London in 1971. His compositions include three operas; the most recent, *The Exterminating Angel*, received a new production at the Paris Opera in 2024. Adès conducted the premiere of this work at the Salzburg Festival in 2016, and that of his second opera, *The Tempest*, at the Royal Opera House in 2004. He conducted the world premiere of his full-length ballet *Dante* at the Royal Opera House in 2021, and in 2023 at the Palais Garnier, with Ballet de Paris.

Adès' CD and DVD recordings have won multiple awards, including the Grammy for Best Opera Recording for *The Tempest* in 2012. His orchestral works include *Asyla* (1997), *Polaris* (2010), the Violin Concerto *Concentric Paths* (2005), *In Seven Days* for piano and orchestra (2008), *Totentanz* for mezzo-soprano, baritone and orchestra (2013), the Concerto for Piano and

Orchestra (2019) and *Aquifer* (2024). Adès has also written many celebrated solo and chamber works. Last autumn, he began a two-season residency with the Hallé Orchestra. For his first appearance on 28 October, he conducted the UK premiere of *Tower*, his brass ensemble work, as well as the first UK concert performance of his ballet *Purgatorio*, alongside his *Märchentänze* for violin and orchestra with Anthony Marwood.

As a conductor, Adès appears regularly with the London, Cleveland, BBC, Finnish Radio and City of Birmingham Symphony Orchestras, the Royal Concertgebouw Orchestra, the Leipzig Gewandhaus Orchestra and the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome.

His piano engagements have included solo recitals at Carnegie Hall and Wigmore Hall in London, and concerto appearances with the New York Philharmonic Orchestra and Boston Symphony Orchestra. He has recorded an album of Janáček's solo piano works and in 2018 he was awarded the Janáček medal.

Adès was made CBE in Her Late Majesty Queen Elizabeth's 2018 Birthday Honours.

Timothy Redmond

conductor



© Marco Borggreve

Timothy Redmond conducts opera and concerts throughout Europe and in the US. He is Professor of Conducting at the Guildhall School of Music and Drama, a regular guest conductor with the London Symphony and Royal Philharmonic Orchestras, co-founder of the international conducting masterclasses 'And Other Duties' and is conductor and co-creator of the Royal Albert Hall's *My Great Orchestral Adventure* concert series.

He is well-known as a conductor of contemporary music and has a particular association with the music of Thomas Adès. Since working closely with the composer for the premiere of *The Tempest* at Covent Garden, he has conducted critically-acclaimed productions of *Powder Her Face* for English National Opera, Irish National Opera, Bolzano Opera Festival and the Royal Opera. He gave the Hungarian

premiere of *Totentanz* with Concerto Budapest; the Irish premiere of *Living Toys* with Crash Ensemble and conducted the composer in *Concerto Conciso* at the Wigmore Hall with BCMG. He also assisted Adès for the New York premiere of the Grammy-award winning production of *The Tempest* at the Metropolitan Opera and edited the vocal score of the opera for Faber Music.

His recordings include Alison Balsom's album *Paris* with Guy Barker (Warner Classics), *Dreams* with Ophélie Gaillard and the RPO (Harmonia Mundi), discs with Natasha Marsh and Mara Carlyle for EMI and CDs with the LSO, Royal Northern Sinfonia and Philharmonia. Most recently he recorded *The Orchestral Music of Jonathan Dove* with the BBC Philharmonic for Orchid Classics.

Redmond studied at the Royal Northern College of Music, Manchester University and the Accademia Musicale Chigiana in Siena. He furthered his studies in masterclasses with George Hurst, Ilya Musin, Yan Pascal Tortelier and Pierre Boulez and as an assistant to Elgar Howarth and Sir Colin Davis.

Kirill Gerstein

piano



© Marco Borggreve

Pianist Kirill Gerstein's repertoire ranges from Johann Sebastian Bach to Thomas Adès. 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. Gerstein is also in demand for the breadth of his musical influences which, in recent seasons, has led to residencies with the Bavarian Radio Symphony Orchestra (BRSO), London's Wigmore Hall, the Festival d'Aix-en-Provence and the London Symphony Orchestra.

Gerstein's most recent release on Myrios Classics was 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 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.

Katia Skanavi

piano



© Evgeny Evtyukhov

Katia Skanavi's broad repertoire ranges from the Baroque era and across the Romantic age to collaborations with living composers. She has worked with Arvo Pärt, Alfred Schnittke and Jörg Widmann, receiving advice from the composers.

Katia Skanavi's discography includes an all-Chopin recital on the Pro Piano label, selected by *Gramophone* magazine as their record of the month. Her most recent concerto recording with Brussels Philharmonic is Rachmaninoff's *Rhapsody on a Theme by Paganini* and the First Piano Concerto. Preferring a concert atmosphere to the studio, many of Skanavi's live recitals have been released on the Lyrinx label garnering critical praise.

Interested in cross-genre collaborations, Katia Skanavi has been involved in creating theatre works combining poetry, music, video projections and dance. Her most recent production with actress Chulpan Khamatova and dancer Vladimir Varnava is part of the season repertoire at the legendary 'Sovremennik' drama theatre in Moscow.

She believes in the importance of pedagogy in a life of a concert musician and teaches piano and chamber music at international masterclasses and at the Moscow Conservatory.

Pianist Katia Skanavi's combination of Greek-Russian cultural roots and Central European musical traditions results in music-making with a unique blend of spontaneity, intuition and erudition.

A Greek citizen born in the former Soviet Union, Skanavi is based in Moscow and Berlin. Equally active as a soloist and chamber music partner, she has appeared worldwide with conductors such as James Conlon, Sir Yehudi Menuhin and Jaap van Zweden. Skanavi collaborated with the major orchestras in Russia, and internationally with the DSO Berlin and Salzburg Camerata, as well as with the symphony orchestras of Cincinnati, San Francisco and Tokyo. She has presented recital programs in Amsterdam, London, Madrid, Vienna and New York.

Joseph Havlat

piano



© Ella Pavlides

Joseph Havlat is a pianist and composer from Hobart, Australia, based in London. Working as a soloist and chamber musician for music very new, very old and some things in between, he has performed in major concert venues around the UK, Europe, America, Japan and Australia.

Havlat is a leading interpreter of new music, having collaborated with such composers as Hans Abrahamsen, John Adams, Thomas Adès, Brett Dean and Sir Harrison Birtwistle. As a chamber musician he has performed with William Bennett, Steven Isserlis, Katalin Károlyi and Jack Liebeck, alongside regular duo partners Lotte Betts-Dean and Charlotte Saluste-Bridoux. He is also a member of the LSO Percussion Ensemble with whom he has released a CD on LSO Live, featuring the premiere recording of John Adams' two-piano work *Roll Over Beethoven*.

Havlat studied at the Royal Academy of Music under Professor Joanna MacGregor from 2012 to 2018, where he received his BMus and MMus with distinction, including awards for exceptional merit in studentship and the highest recital mark for a postgraduate pianist. He has been a Young Artist of St John's Smith Square, the Oxford Lieder Festival and Kirkman Concert Society, and was first prize winner of the Royal Overseas League Music Competition.

Recent highlights include playing Adès' *In Seven Days* with the LSO under the baton of the composer, as well as the premiere of his *Növények* at Wigmore Hall. In late 2021 he appeared with the BBC Philharmonic giving the premiere of Robert Laidlow's Piano Concerto *Warp*, broadcast on BBC Radio 3. In 2023, he made his solo recital debuts at King's Place and Wigmore Hall in London, where his is appearing five times in the 2023/24 season.

He teaches piano at the Royal Academy of Music. He likes ferns.

Katalin Károlyi

mezzo-soprano



© Flor Garduño

Katalin Károlyi began her musical studies on the violin before studying singing with Anna Pauk, Julia Hamari and Noëlle Barker. She went on to set up the Studio Versailles Opéra with Rachel Yakar and René Jacobs. From the age of 20, she has sung as a soloist, giving recitals and participating in productions of operas, oratorios, chamber music and world premieres under the direction of Yehudi Menuhin, Thomas Adès, George Benjamin, Philippe Herreweghe, Susanna Mälkki, among others, on the greatest opera stages, prestigious concert halls and festivals.

In 2000, György Ligeti composed for her and the Amadinda Percussion Group the cycle *Síppal, dobbal, nádihegedűvel*, which she recorded for Teldec after its premiere at the Arsenal de Metz. She became its ambassador all over the world, among others with the Tambuco Percussion

Ensemble, the Asko|Schönberg Ensemble, the SÖ Percussion, Contrechamps, the London Sinfonietta and Slagwerk den Haag.

Károlyi also gave the world premieres of *Növények* by Thomas Adès; John Woolrich's *The Sea and Its Shore*; *Addiamento* by Jan van de Putte; Yannis Kyriakides's *An Ocean of Rain*; the role of Angel in Nathan Davis' *Hagoromo* and the role of Gwendolen in Gerald Barry's new opera *The Importance of Being Earnest*. Her classical repertoire ranges from the 17th to the 21st century and includes works such as *Adventures* and *Nouvelle Adventures* (Ligeti), the *Folk Songs*, *Calmo*, *Circles* and *Sequenza III* (Berio), and performances of roles such as Judit (*Bluebeard's Castle*, Bartók); Carmen (*Carmen*, Bizet), La Duchessa (*Luisa Miller*, Verdi), Melanto and Fortuna (*Il Ritorno d'Ulysse*, Monteverdi), released on live DVD with William Christie, with whom she has worked for many years.

Passionate about chamber music and contemporary music, Károlyi regularly collaborates with György Kurtág, Thomas Adès, George Benjamin and Bruno Letort. Her CDs include the live recording of the European premiere of Gerald Barry's opera *The Importance of Being Earnest* – in which the role of Gwendolen Fairfax was composed for her. This recording was Grammy Award nominated for 2016.

LSO Musicians

Benjamin Gilmore violin † ‡
Thomas Norris violin † ‡
Sarah Quinn violin ‡
Gillianne Haddow viola †
Rebecca Gilliver cello †
Rodrigo Moro Martín double bass † ‡
Gareth Davies flute/piccolo †
Juliana Koch oboe †
Oliver Pashley clarinet/ocarina † ‡
Daniel Jemison bassoon †
Chris Caldwell saxophone ‡
Timothy Jones horn †
Matthew Williams trumpet † ‡
William Foster trombone † ‡
Ben Thomson tuba ‡
Neil Percy percussion † ‡
Patrick King percussion † ‡

† György Ligeti, Concerto for Piano and Orchestra
‡ Thomas Adès, Concerto Conciso

At the London Symphony Orchestra, we strive to inspire hearts and minds through world-leading music-making, from performing on stage, in recordings, digitally and on film, to reaching tens of thousands each year through our learning and community programme.

We were established in 1904 as one of the first orchestras shaped by its musicians. Today we're ranked among the world's top orchestras. As Resident Orchestra at the Barbican since the Centre opened in 1982, we perform some 70 concerts there every

year. We also perform over 50 concerts a year to audiences throughout the UK and worldwide, and deliver a far-reaching programme of recordings, live-streams and on-demand broadcasts, reaching millions every year.

Through our world-leading learning and community programme, LSO Discovery, we're connecting people from all walks of life to the power of great music. Our musicians are at the heart of this unique programme, leading workshops, mentoring bright young talent, performing at free concerts for the local community and using music to support neurodiverse adults. LSO musicians also visit children's hospitals and lead training programmes for teachers.

In 1999, we formed our own recording label, LSO Live. It has become one of the world's most talked-about classical labels, and has over 200 recordings in the catalogue so far. As a leading orchestra for film, we've entertained millions with classic scores for *Star Wars*, *Indiana Jones* and many more, and we also reach a worldwide audience through streaming.

We champion new music, regularly commissioning some of the foremost British composers to write new works for full orchestra and mixed-ability ensembles. Through inspiring music, learning programmes and digital innovations, our reach extends far beyond the concert hall.

FUTURE CONCERTS

At LSO St Luke's

Friday 12 July 1pm

KIRILL GERSTEIN: SOLO PIANO

Frédéric Chopin Polonaise-Fantasy
Francis Poulenc Three Intermezzos
Franz Liszt Polonaise No 2 in E major
Robert Schumann Faschingschwank
aus Wien

Kirill Gerstein piano

Friday 6 September 1pm

NEW GENERATION ARTISTS

Programme to be announced.

Andrei Ioniță cello
Alim Beisembayev piano

Friday 6 September 6pm

NEW GENERATION ARTISTS

Johann Sebastian Bach Cello Suite No 5 in
C minor BWV 1011
Cello Suite No 3 in C major BWV 1009

Andrei Ioniță cello

Thursday 12 September 1pm

NEW GENERATION ARTISTS

Dmitri Shostakovich Piano Trio No
Johannes Brahms Piano Trio No 1

Aleksey Semenenko violin
Andrei Ioniță cello
Alim Beisembayev piano

iso.co.uk/radio3

At the Barbican

Sunday 16 June 7pm

LSO ON FILM

Film music by composers from **Sir Arthur Bliss** to **Patrick Doyle**, and from **Bernard Herrmann** to **John Williams**, from films including *Henry V*, *Notting Hill*, *Braveheart*, *Harry Potter*, *Cinderella* and *Final Fantasy*.

Dirk Brossé conductor & curator
London Symphony Orchestra

Wednesday 19 June 6.30pm

HALF SIX FIX: PROKOFIEV 7

Sergei Prokofiev Symphony No 7

Gianandrea Noseda conductor & presenter
London Symphony Orchestra

iso.co.uk/whatson

Thursday 20 June 7pm

BEETHOVEN, BEAMISH AND PROKOFIEV

Ludwig van Beethoven Overture: Leonore
No 3
Sally Beamish Distans: Concerto for Violin
and Clarinet (UK premiere)
Sergei Prokofiev Symphony No 7

Gianandrea Noseda conductor
Janine Jansen violin
Martin Fröst clarinet
London Symphony Orchestra

Sunday 23 and Tuesday 25 June 7pm

SHOSTAKOVICH AND ORFF

Dmitri Shostakovich Symphony No 3
Carl Orff Carmina Burana

Gianandrea Noseda conductor
Christina Poulitsi soprano
Sunnyboy Dladla tenor
Elliot Madore baritone
London Symphony Chorus
Tiffin Boys' Choir
London Symphony Orchestra

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