

# TONIGHT'S CONCERT

## Adámek and Beethoven

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Thursday 31 October 2024  
Barbican

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7pm

### **Ludwig van Beethoven**

Symphony No 1 in C major

### **Ondřej Adámek**

Follow Me (Concerto for Violin  
and Orchestra, UK premiere)

Interval

### **Ludwig van Beethoven**

Symphony No 4 in B-flat major

**Thomas Adès** conductor

**Isabelle Faust** violin

**London Symphony Orchestra**

Concert finishes at approximately 9.10pm

# Welcome



In tonight's LSO concert, we continue our 'Beethoven and Modernism' series, programming two of Ludwig van Beethoven's symphonies alongside the music of Ondřej Adámek. It is a pleasure to welcome back Thomas Adès to the podium for this concert, following his performances with us earlier in the year, featuring the UK premiere of his *Air – Homage to Sibelius* performed by Anne-Sophie Mutter, alongside a chamber concert at LSO St Luke's with pianist Kirill Gerstein and an ensemble of LSO musicians.

We are pleased to be joined by Isabelle Faust, a long-standing friend of the Orchestra, with whom we have enjoyed many rewarding collaborations over the years, most recently in February of this year for a performance of Johannes Brahms' Violin Concerto. Tonight she performs Ondrej Adámek's *Follow Me*, a Concerto for Violin and Orchestra, a piece written specifically for her and one she has championed since its premiere in 2017.

I hope that you enjoy the concert and that you will be able to join us again soon. On 7 November, Daniele Rustioni makes his conducting debut with the Orchestra, with a colourful programme featuring Liszt, Schubert and Mendelssohn's Violin Concerto, with Francesca Dego as soloist. Our 'Beethoven and Modernism' series continues at the end of November with the thrilling Seventh Symphony paired with Helmut Lachenmann's *My Melodies*, featuring members of the LSO Horn section. We look forward to seeing you there.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive, with the first letters of the first and last names being capitalized.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

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Thursday 7 November  
Barbican

7pm

## Mendelssohn and Schubert 'The Great'

A spotlight on Romanticism with three beautifully contrasting pieces: Liszt in fine form, late Mendelssohn and Schubert's 'Great' final symphony.

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Thursday 21 November  
Barbican

7.30pm

## Nature's Heart: Kinoshi and Beethoven 6

The LSO is joined by Mercury Prize-nominated ensemble seed., led by saxophonist Cassie Kinoshi, for an evening of new and classic music celebrating the natural world.

**Welcome to tonight's group bookers**  
Ms Adele Friedland & Friends

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## Welcome

We are delighted to welcome the Czech Centre London and Czech Embassy and their guests at tonight's concert, celebrating the launch of the 28th Made in Prague Festival.

**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

Visit [iso.co.uk/survey](http://iso.co.uk/survey) or scan the QR code to complete a short survey about tonight's concert.



# Symphony No 1 in C major Op 21

Ludwig van Beethoven

- 1 **Adagio molto – Allegro con brio**
- 2 **Andante cantabile con moto**
- 3 **Menuetto: Allegro molto e vivace**
- 4 **Adagio – Allegro molto e vivace**



1799–1800



26 minutes

Programme note  
by **Lindsay Kemp**

Ludwig van Beethoven did not hurry to send his First Symphony into the world. When it was premiered in Vienna on 2 April 1800, he was approaching 30, and had already made a name for himself as a stirring virtuoso pianist (he had been performing his first two piano concertos for several years), and as a composer of muscular chamber works and piano compositions, some of which were strikingly forceful and modern. In fact, the symphony was not the only form with which he was slow to engage: his first string quartets were not published until 1801, and it is surely no coincidence that the string quartet and the symphony were precisely the genres at that time associated above all with Joseph Haydn. Beethoven's relationship with Haydn – with whom he had studied in the early 1790s – was an uneasy one, but there is little reason to doubt that the idea of moving in on the vastly respected older composer's 'patch' was a daunting one, even for Beethoven.

When he did enter the symphonic arena, it was with what seems a surprisingly cautious work, at least to ears familiar with the other eight symphonies. The influence of Haydn is clear, in its layout of four movements with slow introduction, in its orchestration, and in many of its compositional processes, not least the way that fragments of themes can be used motivically, sometimes

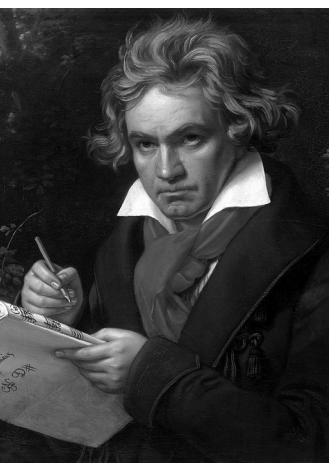
to accompany, sometimes to provide a driving force. There are even echoes of Haydn's C major Symphony No 97 in the main theme of the first movement, and in the perkily demure nature of its counterpart in the second.

Yet to listeners at the time, there were plenty of things to make them sit up and take notice, though not always favourably. 'A caricature of Haydn pushed to absurdity' was how one critic described the new symphony, no doubt disconcerted by the fact that the slow introduction meanders its way towards the main body of the first movement via some surprising discords, or that the third movement seems to get by without much in the way of a tune, or for that matter much feel of being a minuet. Perhaps, too, the sheer ebullience of the music was hard to bear, for there is no mistaking its Beethovenian energy and dash. Whether they actually liked it or not, its first audiences cannot have failed to be aware that there was something new in the air.

Only hindsight, however, can alert us to the prophetic nature of the slow introduction to the finale, in which timid upward scales eventually discover that they are part of the movement's cheerful main theme. Here the context is comic, but it was an innovation to which Beethoven would return with more serious intent.

# Ludwig van Beethoven

1770 (Germany) to 1827 (Austria)



## Contemporaries

Gioachino Rossini,  
Luigi Cherubini

## Key events

**1792:** Moved to  
Vienna

**1803–15:** Napoleonic  
Wars

**1824:** Premiere of  
the Ninth Symphony

## Listen to

Symphonies  
Nos 2 & 6 with  
Bernard Haitink  
[Isolive.co.uk](https://www.isolive.co.uk)

## With the LSO

Performance  
and recording of  
his rarely heard  
oratorio *Christ on  
the Mount of Olives*  
for Beethoven 250  
celebrations in 2020

Composer profile  
by **Andrew Mellor**

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

Beethoven was born in a faraway corner of what is now Germany to an alcoholic and abusive father, and a mother who died young. He chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably (during his first visit to the city) associated with Wolfgang Amadeus Mozart.

From musical foundations steadied by those two figures, Beethoven led music into the first-person passions of Romanticism. He wrote in every genre and, with the possible

exception of opera, transformed each of them. He reimagined the scale and scope of the symphony and invested the string quartet with a level of psychological depth that dumbfounded his peers. Beethoven used rhythm like no composer before him and pushed harmony to the boundaries of tangibility. He exploited the piano's technological transformation to mine entirely new expressions from the instrument.

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

# Follow Me (Concerto for Violin and Orchestra, UK premiere)

Ondřej Adámek

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**Isabelle Faust** violin



2017



24 minutes

Programme note  
by **Timmy Fisher**

The ‘narrative concerto’ has its roots in the early 19th century. Think *Harold in Italy*, Hector Berlioz’s ‘symphony with viola obbligato’, or Carl Maria von Weber’s *Konzertstück* for piano and orchestra, both of which cast the soloist as protagonist in a musical drama. In *Follow Me*, Ondřej Adámek takes this idea and adds a macabre twist. Across three movements, the soloist (‘leader’) and orchestra (her ‘followers’) act out a fizzing dialogue in which the former, having seduced and then provoked the latter, is ultimately overwhelmed – driven (literally) from the stage and ‘symbolically executed’.

If the end sounds violent, then the musical means is just as fierce. Insistent melodic fragments shared out between soloist and orchestra paint a terrifying, ritualistic picture. A battery of percussion – including whips, cymbals, flexatone, ‘lion’s roar’, gongs of various sizes and extractions and a set of 29 chromatically tuned cowbells – heighten the climaxes in the dynamic outer movements. Special or ‘extended’ techniques also reinforce Adámek’s earthy sound world. At the end of the first movement, for example, ‘breath noises’, achieved through various unorthodox means in the strings, brass and woodwind, take us from a wild outburst to a sudden sense of being ‘inside our body’, setting us up nicely for the surrealist calm of the Bach-inspired middle movement.

Exploration and manipulation of orchestral colour is a key aspect of Adámek’s style, as is the borrowing or imitation of techniques from non-Western musical cultures. As such, *Follow Me* opens with the soloist, unaccompanied, forming and reforming gestures with an ‘exaggerated vibrato that recalls a singer in Japanese Noh theatre’, while the responsorial sequences that follow were partly inspired by the calls of Nairobi market vendors and by *katajjaq* – a type of Inuit throat singing. The final-movement ‘execution’, meanwhile, echoes another of Adámek’s keen interests: imbuing concert performance with movement and gesture.

All this makes for a work that is equal parts dramatic, savage and unsettling. Still, peel back the modernist detail and *Follow Me* fits snugly into the traditional concerto model – one that precedes Berlioz and Weber. Its three-movement, fast–slow–fast structure has been commonplace since the beginning of the 18th century, and complex solo–orchestral dialogue is largely a legacy of Mozart. The composer bookending tonight’s concert feels particularly appropriate: Beethoven pioneered the idea of an unaccompanied solo introduction (in his Fourth Piano Concerto) and his interplay between soloist and orchestra, in particular the startling use of orchestral timbres with the solo line in his Violin Concerto, set the standard for subsequent composers, Adámek included.

# Ondřej Adámek

b 1979 (Czech Republic)



'I loved taking different objects – kitchen pots, glasses, toys – sorting them to create a scale and playing them together with tapes of Baroque music.' This childhood anecdote, shared in an interview earlier this year, conjures a cheerful image of the young Ondřej Adámek. It also sums up, albeit rather crudely, his adult musical style: an emphasis on exploratory techniques and novel acoustic sounds (see his musical invention, the Airmachine), a direct and earthy intensity, a childlike delight in miscellany and a playful approach to tradition.

city's conservatory, he took courses in conducting, electroacoustics, orchestration and Indian music, absorbing the techniques and refinements of the avant-garde. Though he never rejected the French school and what he saw as its 'emphasis on detail, sound, craft', Adámek would ultimately develop a more pluralistic modernism, honing his style during a residency at the DAAD Artists-in-Berlin Programme. Prestigious awards and commissions would follow, and today Adámek is a sought-after talent, both as a conductor and composer.

## Key events

**2010** Moved to Berlin as part of the The DAAD Artists-in-Berlin Program

**2018** Founded the vocal ensemble N.E.S.E.V.E.N.

## Listen to

*Where Are You?* for solo voice and orchestra, first conducted by Sir Simon Rattle in 2021

Composer profile by **Timmy Fisher**

Born in Prague in 1979, Adámek came of age during the decline of Czechoslovak communism. He learnt to play the piano, organ, guitar and horn as a child and, after the fall of the Iron Curtain, eagerly soaked up the music of Western modernists (György Ligeti, Igor Stravinsky, George Crumb, Gérard Grisey), as well as that of non-Western cultures. Ethnomusicology would later become a particular passion: time spent in countries from Spain to Kenya to Bali has had a strong impact on his work.

After studying music in Prague, he moved to Paris, where, at the

His important works include the 2016 'a cappella' opera *Seven Stones*, written for four soloists and a 12-person chorus 'playing instruments and objects', the 2020 song cycle *Where Are You?*, which sets Jewish, Christian, Buddhist and Hindu texts, and *Let me tell you a story* for voice and ensemble, which combines Korean pansori narrative devices with a storyline by Icelandic poet Sjórn. All exhibit Adámek's fascination with the human voice, especially when presented in combination with 'gesture', a language of movement that, he believes, enhances the power of concert performance.



## Interval – 20 minutes

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or X @londonsymphony

# Symphony No 4 in B-flat major Op 60

Ludwig van Beethoven

- 1 **Adagio – Allegro vivace**
- 2 **Adagio**
- 3 **Scherzo-Trio: Allegro vivace**
- 4 **Allegro ma non troppo**



1806



34 minutes

Programme note  
by **Jan Swafford**

Robert Schumann is said to have observed that Beethoven's Fourth Symphony is 'like a slender Greek maiden between two Norse giants', the latter meaning the heroic outings of the Third and Fifth. This is a good indication of something fundamental about Beethoven, that with each symphony he demanded an entirely new direction – an approach that applied to his major works in all media and genres. The Fourth was written during his stupendously productive year of 1806, when, despite chronic illness, growing deafness and a shattering romantic disappointment, he completed a series of historic masterpieces including the three 'Razumovsky' string quartets, the Fourth Piano Concerto, the Violin Concerto and the 'Appassionata' Piano Sonata.

Following on from the towering and complex 'Eroica' Symphony, the Fourth, among other things, represents a radical simplification of form and content, contributing to a work of enormous geniality. Two elements may have contributed to its forthright personality. First, while Beethoven was in the midst of creating some of his most ambitious pieces, including the Fifth Symphony, this was a commission that he wrote quickly for a private premiere in a nobleman's castle. Second, he perhaps wanted to give himself and his audience

something on the order of a break from storming the heavens.

The Fourth, along with the Second and Eighth, can be called his operatically tinged symphonies, and inevitably that summons the spirit of Mozart, always Beethoven's prime model and influence. It has a parade of atmospheres, starting with the mysterious nocturnal opening, like the beginning of an opera. Soon, with a series of up-rip figures, we are tossed into the gaily dancing first movement proper, the mood distinctly comic, specifically Mozartian comedy. (Beethoven rarely gets credit for his joking side, in which he was as gifted as in everything else.) Beginning the second movement is a drifting melody of great tenderness, prophetic of the long-breathed themes of the composer's late music, its accompaniment a lilting figure that our time would call a tango rhythm. There follows a romping scherzo with a two-beat theme that kicks against the three-beat meter. The finale is a dizzy and breathless *moto perpetuo*, like the gayest of final scenes in an opera.

With the Fourth, Beethoven took a turn to a more straightforward and transparent approach for his symphonies. Here, it is simplicity plus wit and charm. In the Fifth, it would be simplicity plus maximal intensity.





# BEETHOVEN

Still to come this season

**Thursday 21 November 2024 7.30pm**

Symphony No 6, 'Pastoral' with Ben Gernon

**Thursday 28 November 2024 7pm**

Symphony No 7 with Ilan Volkov

**Sunday 23 March 2025 7pm**

Symphony No 9, 'Choral' with Sir Antonio Pappano

**Thursday 10 April 2025 7pm**

Piano Concerto No 1 with Gianandrea Noseda  
and Alice Sara Ott

Find out more at [lso.co.uk/beethoven](https://lso.co.uk/beethoven)

# Thomas Adès

conductor



Thomas Adès' compositions include three operas; he conducted the premiere of the most recent, *The Exterminating Angel*, at the 2016 Salzburg Festival and subsequently at the Metropolitan Opera, New York, and the Royal Opera House, London. He conducted the premiere and revival of *The Tempest* at the Royal Opera House, and a new production at The Metropolitan Opera, Wiener Staatsoper and in November 2022 at La Scala, Milan. Adès led the world premiere of his full-evening ballet, *The Dante Project*, at Covent Garden in 2021 and conducted it in May 2023 at the Opéra Garnier, Paris. He conducted a new production of *The Exterminating Angel*, featuring a critically acclaimed staging from Calixto Bieito, in spring 2024 at the Opéra Bastille in Paris.

October 2024 sees Adès conduct the Leipzig Gewandhausorchester as part of his two-season residency with the ensemble, for which he appears as conductor, pianist and composer in various concert formats. Last autumn, Adès also began a two-season residency with the Hallé orchestra – for the first appearance of this 2024/25 season, on 21 November 2024, Adès conducts *Aquifer*, alongside his *Air – Homage to Sibelius* for Violin and Orchestra, which received its UK premiere with the London Symphony Orchestra in May 2024. Further 2024/25 highlights include concerts with the Orchestre de l'Opéra national de Paris, Deutsche Kammerphilharmonie Bremen and Rundfunk-Sinfonieorchester Berlin.

As a conductor, Adès appears regularly with the London Symphony, BBC Symphony, City of Birmingham Symphony, Boston Symphony, Cleveland, Finnish Radio, Royal Concertgebouw, Santa Cecilia, Toronto Symphony, Chicago Symphony, Los Angeles Philharmonic, Czech Philharmonic, Vienna Philharmonic, New York Philharmonic, Berlin Philharmonic and London Philharmonic Orchestras. In opera, in addition to *The Exterminating Angel*, he has conducted Stravinsky's *The Rake's Progress* at the Royal Opera House and Zurich Opera, and the premieres of three operas by Gerald Barry, including the Los Angeles world premieres of *The Importance of Being Earnest* and *Alice's Adventures Under Ground*, of which he also gave the European premiere at Covent Garden.

The world premiere recording of Adès' *Dante* given by Gustavo Dudamel and the Los Angeles Philharmonic won the Grammy Award for Best Orchestral Performance at the 66th Annual Grammy Awards in February 2024.

In September 2024, Adès received the Royal Philharmonic Society Gold Medal, presented live onstage at the BBC Proms by conductor Sir Simon Rattle – himself a recipient of the RPS Gold Medal in 2000. Adès is based in London, UK.

# Isabelle Faust

violin



Isabelle Faust captivates her audiences with her compelling interpretations. By combining the greatest possible authenticity with a contemporary perspective, she continuously creates meaningful encounters with a wide variety of works for diverse audiences.

After winning the renowned Leopold Mozart Competition and the Paganini Competition at a very young age, she soon gave regular performances with the world's major orchestras, including the Berlin Philharmonic, Boston Symphony Orchestra, NHK Symphony Orchestra Tokyo, the Chamber Orchestra of Europe, Les Siècles and the Freiburg Baroque Orchestra. This led to collaborations with conductors such as Andris Nelsons, Giovanni Antonini, François-Xavier Roth, Sir John Eliot Gardiner, Daniel Harding, Philippe Herreweghe, Jakub Hrůša, Klaus Mäkelä, Robin Ticciati and Sir Simon Rattle.

Faust's vast artistic curiosity embraces all eras and all forms of instrumental cooperation. In addition to symphonic violin concertos, his includes repertory ranging from Schubert's Octet played on historical instruments to Stravinsky's *L'Histoire du soldat* with Dominique Horwitz and Kurtág's *Kafka Fragments* with Anna Prohaska. She also renders an outstanding service to the performance of contemporary music: her recent world premieres include works by Péter Eötvös, Brett Dean, Ondřej Adámek and Rune Glerup.

Highlights of the 2024/25 season include concerts with the Bamberg Symphony Orchestra, the Gewandhausorchester Leipzig, the Swedish Radio Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Boston Symphony, the Deutsches Symphonie-Orchester Berlin and the Tonhalle Orchestra Zurich. She also tours with Il Giardino Armonico in Europe and in Japan. Faust is Artist in Residence at the Beethovenfest Bonn 2024.

Her recordings have been unanimously praised by critics and awarded prizes including the *Diapason d'or*, the *Gramophone Award* and the *Choc de l'année*. Recent recordings include Benjamin Britten's Violin Concerto (with the Bavarian Radio Symphony Orchestra), works for violin and orchestra by Pietro Locatelli (with Il Giardino Armonico) and works for solo violin by Biber, Matteis, Pisendel, Vilsmayr and Guillemain. Other recordings include Bach's Sonatas and Partitas for Solo Violin, as well as Violin Concertos by Ludwig van Beethoven and Alban Berg under the direction of Claudio Abbado.

# London Symphony Orchestra

## On Stage

### Leader

Carmine Lauri

### First Violins

Clare Duckworth  
Ginette Decuyper  
Laura Dixon  
William Melvin  
Claire Parfitt  
Elizabeth Pigram  
Sylvain Vasseur  
Caroline Frenkel  
Hilary Jane Parker  
Aleem Kandour  
Dmitry Khakhamov  
Tanya Swiery  
Preston Yeo

### Second Violins

Thomas Norris  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Naoko Keatley  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogány  
Andrew Pollock  
José Nuno Matias  
Shoshanah Sievers

### Violas

Eivind Ringstad  
Gillianne Hadow  
Anna Bastow  
Mizuho Ueyama  
Thomas Beer  
Sofia Silva Sousa  
Robert Turner  
Annie-May Page  
Claire Maynard  
Jill Valentine

### Cellos

Rebecca Gilliver  
Alastair Blayden  
Salvador Bolón  
Daniel Gardner  
Amanda Truelove  
Judith Fleet  
Henry Hargreaves  
Silvestrs Kalniņš

### Double Basses

Rodrigo Moro Martín  
Patrick Laurence  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Adam Wynter

### Flutes

Gareth Davies  
Imogen Royce

### Piccolo

Sharon Williams

### Oboes

Juliana Koch  
Rosie Jenkins

### Cor Anglais

Aurélien Laizé

### Clarinets

Chris Richards  
Chi-Yu Mo

### Contrabass Clarinet

Sarah Watts

### Bassoons

Daniel Jemison  
Joost Bosdijk

### Contra Bassoon

Martin Field

### Horns

Diego Incertis  
Sánchez  
Timothy Jones  
Angela Barnes  
Jonathan Maloney

### Trumpets

James Fountain  
Adam Wright

### Trombone

Jonathan Hollick

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Nigel Thomas

### Percussion

Neil Percy  
David Jackson  
Calum Crosbie

### Harp

Bryn Lewis