

# TONIGHT'S CONCERT

## Sir Simon Rattle: Boulez, Benjamin and Brahms 4

---

Thursday 9 January 2025  
Barbican

---

7pm

### **Pierre Boulez**

Éclat

### **George Benjamin**

Interludes and Aria (from 'Lessons in  
Love and Violence') (world premiere)

Interval

### **Johannes Brahms**

Symphony No 4

**Sir Simon Rattle** conductor

**Barbara Hannigan** soprano

**London Symphony Orchestra**

Concert finishes at approximately 8.40pm

# Welcome



Happy New Year, and a special welcome to tonight's LSO performance at the Barbican. We are delighted to welcome back Sir Simon Rattle, LSO Conductor Emeritus, to mark his 70th birthday. Following on from these three concerts at the Barbican, we look forward to continuing the celebrations on tour in Paris and Luxembourg.

We are pleased to be joined by Barbara Hannigan, LSO Associate Artist, who tonight returns to the role she created as Isabel from George Benjamin's *Lessons in Love and Violence*. *Interludes and Aria* is a specially created suite drawn from the opera, a gift from the composer for Sir Simon's birthday, reflecting their lifetime connection.

The concert opens with Pierre Boulez's *Éclat*, a seminal work that acts as a tribute to the composer's legacy at the start of his centenary year. After the interval, we hear Johannes Brahms' Symphony No 4, a favourite of Sir Simon's.

I hope you enjoy tonight's concert and can join us again soon. This Sunday, Sir Simon Rattle returns to conduct the world premiere of Mark-Anthony Turnage's *Guitar Concerto, Sco*, performed by John Scofield, alongside music by Vaughan Williams and Tippett. Later in the month, we continue the centenary year celebrations for Pierre Boulez with three events: our annual LSO Futures concert, a symposium featuring talks on the composer's life, works and influence on music, and a chamber music performance at Milton Court Concert Hall to shine a light on Boulez's chamber writing. We look forward to seeing you there.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

---

Sunday 12 January 7pm  
Barbican

---

## Tippett, Turnage and Vaughan Williams 5

An all-British programme of Tippett, Turnage and Vaughan Williams inspired by opera and jazz – including an unmissable world premiere, to celebrate Sir Simon Rattle's 70th birthday, featuring guitarist John Scofield.

---

Sunday 26 January 7pm  
Barbican

---

## LSO Futures: Homage to Pierre Boulez

Celebrating Pierre Boulez and his influences in the composer's centenary year: his beloved Debussy, alongside three intriguing world premieres by Olga Neuwirth, Rafael Marino Arcaro and Lara Agar, and some of Boulez's own music.

### Welcome to tonight's group bookers

Ms Adele Friedland and Friends  
Institut français du Royaume-Uni  
Oberlin College and Conservatory

Groups of 10+ save up to 30%, with further benefits for larger groups. School groups of 10+ save with £6 tickets for under-18s.

[iso.co.uk/groups](http://iso.co.uk/groups)

# Contents

## The Programme

- 4 Éclat
- 5 Pierre Boulez
- 6 Interludes and Aria (from 'Lessons in Love and Violence') (world premiere)
- 7 George Benjamin
- 10 Symphony No 4
- 12 Johannes Brahms

## The Performers

- 14 Sir Simon Rattle
- 15 Barbara Hannigan
- 16 London Symphony Orchestra

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

Details correct at time of going to print.

**Editorial Photography** John Davis,  
Åsa Westerlund, Joost Evers/Anefo,  
Mark Allan, Cyrus Allyar

**Print** John Good 024 7692 0059

**Advertising** Cabbells Ltd 020 3603 7937

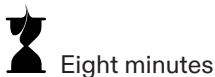
### Share Your Thoughts

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



# Éclat

Pierre Boulez



Programme note  
by **Jo Buckley**

Above all else, Pierre Boulez was fascinated by sound: how we make it, understand it, play with it and distort it. And as Boulez's career wound its way between different disciplines and schools of thought, this obsession with the production of sound remained fixed. It explains why he so often revisited 'complete' works, intrigued by the ways in which he could reorder and regraft the same soundworld years later to create a different outcome. *Éclat* is one such work, revisited by Boulez just five years after its premiere to become *Éclat/Multiples*, the first part of a large orchestral composition that he would never manage to complete.

*Éclat* itself falls into Boulez's aleatoric music period, during which he experimented with the idea of 'controlled chance'. Unlike strict serialism, where one or more elements of the music are determined by a prescribed order, aleatoric music allows for certain decisions to be made by chance, resulting in a work that is never the same twice. For Boulez, this loosening of constraints became a natural vehicle for creativity: 'Serialism was right for me and many of my generation because it gave us a strict discipline, but we could then go anywhere from there ... If you have too strict a discipline, it kills your ideas. If you are flexible and not so strict, your ideas will flow.' In *Éclat*, every note

is written with precision by Boulez, but the agency of chance is given to the conductor, who cues each instrumentalist in whichever order they prefer on that particular day.

At its core, *Éclat* is an exploration of sonority itself, examining how resonance and texture shape our relationship with sound. Its title has multiple meanings, translated variously as 'splinter' or 'fragment', but also as 'explosion' and 'reflections of light'.

Boulez divides his ensemble into two: instruments that can self-sustain (alto flute, cor anglais, trumpet, trombone, viola and cello) and those which are plucked or struck (piano, celeste, cimbalom, glockenspiel, vibraphone, tubular bells, harp, mandolin and guitar). And as the work unfolds, this already fragmented ensemble itself fractures into further splinters, creating overlapping harmonic and textural moments that never quite coalesce. This process is set in motion by an extended solo piano cadenza at the opening, from which different instrumental reflections emerge. It is as though we were examining an exquisite cut-glass bowl, glittering in its beauty and complexity, that is dropped and shattered into thousands of pieces. Some of these shards catch and sustain the light, others glint briefly as you pass them, but the whole itself is never restored.

# Pierre Boulez

1925 (France) to 2016 (Germany)



## Contemporaries

Luigi Nono,  
Henri Dutilleux

## Key events

**1955:** Premiere of  
*Le marteau sans maître*, his best-known work

**1976:** Founds  
Ensemble  
intercontemporain

## Listen to

*Pli selon pli*  
with Ensemble  
intercontemporain  
[youtube.com](#)

## With the LSO

**1968:** LSO  
conducting debut  
**2008:** Conducts  
acclaimed series  
of concerts  
with the LSO

Composer profile  
by **Jo Buckley**

Pierre Boulez belongs to a small and select group of musicians who have singlehandedly altered the course of music history. His multifarious career as composer, conductor, teacher, mentor and polemicist left an indelible imprint on the way we listen to, write, perform, and even understand music. He was the founder of IRCAM, Ensemble intercontemporain and the Lucerne Festival Academy, and he held principal conducting positions with the New York Philharmonic and BBC Symphony Orchestra. But his transformation from fiery young renegade to much-loved pillar of the establishment was not without its controversies. This is a man who said we should 'blow the opera houses up' in pursuit of experimental new stages, and who believed that 'a civilisation that conserves is one that will decay because it is afraid of going forward'.

If there is one constant that defines Boulez's diverse output, it is the dogged pursuit of change. 'I don't want my statements to be frozen

in time,' he said. 'Certainly, if you take a picture of yourself 30 years ago, that same picture cannot be used as a picture of yourself today.' How very true: his first 30 years as a composer trace a path from the fevered surrealism of his early works, through the total serialism of the 1950s, to the 'controlled chance' of the 1960s.

As his conducting career took flight in the years that followed, his composition output dipped and several long-planned projects (including a much-anticipated opera) never came to fruition; but instead Boulez the master revisionist emerged. Among the most notable of these transformations is his aphoristic collection of piano miniatures *Notations* (1945), which became a lifelong orchestration project, and the 45-minute *Dérive 2* (2006), which began life as a five-minute birthday piece for Elliott Carter and ended up becoming his last major work. How incongruous it is, that a composer who so fiercely insisted on pursuing the new, should conclude his career by revisiting the past.

# Interludes and Aria from 'Lessons in Love and Violence' (world premiere)

Programme note by George Benjamin

---

**Barbara Hannigan**  
soprano



2024  
(Interludes and  
Aria);  
2017 (Lessons  
in Love and  
Violence)



17 minutes

This work features a montage of orchestral excerpts, plus a central aria for soprano, drawn from the third of four operas on which Martin Crimp and I have collaborated over the last couple of decades. Based on the life of Edward II, the narrative of *Lessons in Love and Violence* follows the King's obsessive devotion to his lover Gaveston and his scandalous – and eventually fatal – neglect of both his wife Isabel and his country.

The seven movements, most of them brief, follow one another without break. The first is spacious and warm in tone, dominated by arching violin lines. Movement Two is low in tessitura and sullen in atmosphere; a sombre nocturne marked by antiphonal brass octaves and, at its conclusion, a pair of tolling gongs.

After a swift and energetic Toccata, we move to Isabel's aria, from the opera's second scene. The aria immediately follows the testimony of three witnesses who have been brought secretly into the palace to let Isabel know their grievances. They claim that

while they have starved, Gaveston has expropriated their land and indulged in extravagant musical entertainments. They also allude to the King's transgressive sexual conduct. In response, Isabel controls her anger, acknowledges their shared humanity, but then gives the witnesses a stark lesson in the difference between monetary and aesthetic value, dissolving in front of them a precious pearl, before throwing them out. She has, however, understood the warning, and realised that political stability will only be restored by Gaveston's destruction.

Movement Five is a tumultuous tutti where, within a much more turbulent context, the brass octaves and gongs from the second movement return. The final two movements consist of a slow and stately chorale which eventually erupts into a sustained orchestral conflagration, followed by a short, restless coda.

*Interludes and Aria* is dedicated to Sir Simon Rattle on his 70th birthday.



**Interval – 20 minutes**

Find us on Instagram  
[@londonsymphonyorchestra](#)

# George Benjamin

b 1960 (United Kingdom)



## Contemporaries

Simon Holt,  
Mark-Anthony  
Turnage

## Key events

**1980:** World premiere of *Ringed By the Flat Horizon* (BBC Proms)

**2012:** World premiere of his opera *Written on Skin* at the Festival d'Aix-en-Provence

## Listen to

*At First Light*  
[youtube.com](#)

## With the LSO

**2002:** World premiere of *Palimpsests*, conducted by Pierre Boulez

Born in 1960, George Benjamin began composing at the age of seven. In 1976 he entered the Paris Conservatoire to study with Olivier Messiaen, after which he worked with Alexander Goehr at King's College, Cambridge.

When he was only 20 years old, *Ringed by the Flat Horizon* was played at the BBC Proms by the BBC Symphony Orchestra under Mark Elder. The London Sinfonietta and Simon Rattle premiered *At First Light* two years later. *Antara* was commissioned for the 10th anniversary of the Pompidou Centre in 1987 and *Three Inventions* was written for the 75th Salzburg Festival in 1995. The London Symphony Orchestra under Pierre Boulez premiered *Palimpsests* in 2002 to mark the opening of 'By George', a season-long portrait which included the first performance of *Shadowlines* by Pierre-Laurent Aimard. Recent seasons have seen major surveys of Benjamin's work given by the Berliner Philharmoniker, Hamburg Elbphilharmonie, the Composer Festival at Konzerthaus Stockholm and Radio France's Festival Présences.

Benjamin's first operatic work *Into the Little Hill*, written with playwright Martin Crimp, was commissioned in 2006 by the Festival d'Automne in Paris. Their second collaboration, *Written on Skin*, premiered at the Aix-en-

Provence festival in July 2012, has since been scheduled by over 20 international opera houses, winning as many international awards. *Lessons in Love and Violence*, a third collaboration with Martin Crimp, premiered at the Royal Opera House in 2018; both works were filmed by BBC television, and a related 'Imagine' profile on Benjamin was broadcast on BBC One in October 2018. His latest collaboration with Crimp is *Picture a day like this*, premiered at the Aix-en-Provence Festival in July 2023, with the composer conducting the Mahler Chamber Orchestra.

Since 2001 Benjamin has been the Henry Purcell Professor of Composition at King's College London. His works are published by Faber Music and are recorded on Nimbus Records. He has received numerous honorary fellowships and international awards, was made a Commandeur de l'Ordre des Arts et des Lettres in 2015 and was knighted in the 2017 Birthday Honours. In 2019 he was given the Golden Lion Award for lifetime achievement from the Venice Biennale, he received the Grand Prix artistique from the Simone et Cino Del Duca Foundation at the Institut de France in 2022. In 2023 he was made the 50th laureate of the Ernst von Siemens Music Prize; in 2024 he received the BBVA Foundation Frontiers of Knowledge Award.

# Isabel's Aria

## Text

Bring me a cup of vinegar.  
Listen — witnesses — I respect each one of you.  
I am a human being and a mother too.  
My body is forked like yours:  
it loves — and breaks —  
like a common criminal's —  
with the same pain.  
But do not come here  
trying to put a price on music.

*She takes a cup of vinegar.*

This — is acid —  
and this pearl ... this pearl — you are right —  
would buy each one of you a house with fourteen rooms  
and beds and winter firewood but —  
the beauty of the pearl  
is not what the pearl can buy.  
The beauty of the pearl — like the slow radiance of music — is what the pearl is.  
Look.

*She drops the pearl into the vinegar.*

Fourteen rooms dissolve.  
And the whole winter stock of wood.  
The dull dreams of the average dreamer  
— money — property — burn away  
in the acid of of of  
of pure and inexchangeable value.

And? — what? — which one of you will drink it?  
Maybe this one — this one — you — you — three in a bed — the slanderer !

Now give them all money and get them all out.

Text © 2017 by Martin Crimp



# Martin Crimp

b 1956 (United Kingdom)



Martin Crimp, born 1956, is a British playwright whose 1997 play *Attempts on her Life* established his international reputation.

His plays range from elliptical dramas of contemporary life – *Definitely the Bahamas* (1987), *Dealing with Clair* (1989), *The Country* (2000), *The City* (2008), *Men Asleep* (2018) – via the two satirical ‘entertainments’ *Attempts on her Life* and *In the Republic of Happiness* (2012), to re-imaginings of Greek classics – *Cruel & Tender* (2004) and *The rest will be familiar to you from cinema* (2013) – the French language premiere of this play being presented at the Festival d’Avignon (2019).

Recent notable productions include *When we have sufficiently tortured each other – 12 Variations on Samuel Richardson’s ‘Pamela’* (2019) at London’s National Theatre, an adaptation of *Cyrano de Bergerac* (2022) in London and BAM in New York, and a revival of *The Country* at the Théâtre du Rond Point, Paris (2023).

Crimp’s first encounter with composer George Benjamin led to the ‘lyric tale’ *Into the Little Hill* (Festival d’automne, 2006), followed by *Written on Skin* (Festival d’Aix en Provence, 2012), *Lessons in Love and Violence* (The Royal Opera House, 2018) and *Picture a day like this* (Aix, 2023). Among other musical collaborations are the song-cycle *Zauberland* (Bouffes du Nord, 2018) with Bernard Foccroulle – and lyrics, drawn from his plays, for Roald van Oosten’s 2012 EP, *100% Happy*.

His first solo show as writer and performer, *Not one of these people* (2022), opened at the Carrefour International Theatre Festival in Québec City before transferring to the Royal Court Theatre in London, and, in spring 2024, being invited to the Festival for International New Drama (FIND) at the Schaubuehne in Berlin.

In 2020 Crimp was awarded the Nyssen-Bansemer Theatre Prize.

# Symphony No 4 in E minor Op 98

Johannes Brahms

- 
- 1 **Allegro non troppo**
  - 2 **Andante moderato**
  - 3 **Allegro giocoso**
  - 4 **Allegro energico e passionato**

 1884–85

 42 minutes

Programme note  
by **Kate Hopkins**

Johannes Brahms took more than two decades to complete his First Symphony, but wrote his remaining three symphonies relatively swiftly during summer vacations. He composed his last, the Fourth, in the summers of 1884 and 1885, while he was staying in Mürzzuschlag in Styria, Southern Austria. In contrast to the Second's cheerfulness and the Third's lyrical introspection, the Fourth's tone is predominantly melancholic, even tragic. Some writers have attributed this to Brahms' concurrent study of Sophocles' tragedies. The composer himself blamed the Styrian landscape, writing to the conductor Hans von Bülow that the music tasted 'of the climate hereabouts ... the cherries are hardly sweet here, you wouldn't eat them!'. He was also preoccupied with mortality, instructing his publisher what to do with the score should 'the most human thing ... happen to me'. In fact, he was to live twelve more years, during which he composed some of his finest songs and chamber works.

Pre-premiere reactions to the Fourth were not positive. The critic Eduard Hanslick attended a two-piano preview and commented that the first movement resembled

'being beaten by two incredibly clever people'. His fellow journalist Max Kalbeck was even harsher, suggesting Brahms publish the finale as a stand-alone work, and rewrite much of the rest. Even the composer's close friend Elisabeth von Herzogenberg worried that the average listener might find the piece too cerebral. The rapturously received premiere – which took place in Meiningen on 25 October 1885, with Brahms conducting Von Bülow's splendid Court Orchestra – must have come as a considerable relief. The Fourth's reputation grew steadily thereafter. Many now consider it one of the greatest of all 19th-century symphonies.

The work's opening *Allegro non troppo* contains three interrelated principal themes: a pensive opening melody derived from a chain of descending thirds; a series of forthright, fanfare-like figures; and a warm-hued lyrical theme initiated by strings and woodwind. Clara Schumann described the music's fluctuating mood as being 'as if one lay in springtime among the blossoming flowers, and joy and sorrow filled one's soul in turns'. Dark emotions gain the upper hand during the anguished concluding section.

The beautiful Andante moderato opens with a horn melody whose medieval Phrygian mode gives it a nostalgic quality. The richly-harmonised second theme, for strings, has an almost chorale-like simplicity. Despite an agitated central episode, the music is predominantly calm and contemplative. Solo woodwind instruments predominate – particularly the clarinet, an instrument Brahms came to love.

The ensuing Allegro giocoso is the nearest the composer came to writing a symphonic scherzo (a rapid, playful central movement), even if it is in duple time rather than the customary triple. The quick pace, catchy rhythmic patterns and thundering full-orchestral passages – with a triangle adding lustre to the sound – give the music an exuberant energy absent elsewhere in the work.

The last movement is the first symphonic finale to be based on a passacaglia: a Baroque form consisting of a series of variations on a repeated bass pattern. Brahms pays homage to his beloved Johann Sebastian Bach by basing his theme on the closing chorus from the latter's cantata *Nach dir, Herr,*

*verlanget mich* (For Thee, O Lord, I long). Trombones, absent from the preceding three movements, provide appropriately ecclesiastical solemnity. The music is endlessly inventive: striking features include the busy string writing in the early variations, the wistful flute solo that precedes a gentle, lightly scored episode, and the dramatic return of the original theme in wind and brass. From there on the music becomes increasingly harmonically adventurous, brass-dominated and despairing, bringing the work to one of the most uncompromisingly bleak but also thrilling conclusions in the symphonic repertory.

# Johannes Brahms

1833 (Germany) to 1897 (Austria)



## Contemporaries

Anton Bruckner,  
Antonín Dvořák

## Key events

**1865:** Premiere of his *German Requiem* – his first major success

**1877–85:** Produces well-known works including Symphonies Nos 2, 3 and 4 and the Violin Concerto

## Listen to

Complete Symphonies with Bernard Haitink  
[Isolive.co.uk](https://www.isolive.co.uk)

## With the LSO

**1929:** Twelve-year-old Yehudi Menuhin makes his LSO debut with Brahms' Violin Concerto

Composer profile by **Andrew Mellor**

Johannes Brahms was born in Hamburg, a north German city known for its Lutheran sobriety and seriousness. His father played the double bass in an orchestra and his mother was a seamstress. Brahms was neither privileged nor poor, and developed a strong work ethic. He seemed destined to pursue a career as a pianist, but composing gradually took over.

Gradually being the operative word. Brahms was conscientious and severely self-critical, predicaments exacerbated by the timing of his birth – very much in the shadow of Ludwig van Beethoven, dead for six years but still music's towering genius. Aged 40, Brahms had completed only four orchestral scores and sketched the first of four symphonies (it would take him two decades to finish). Despite his struggles, he would prove the natural successor to Beethoven in the arenas of symphonic and chamber music.

Other influences were vital. Robert and Clara Schumann became important companions and advisers. The multi-voiced weave of 'past' music by J S Bach would increasingly shape Brahms' view of music's future. Early in his career as a jobbing pianist, Brahms was also introduced to Hungarian gypsy music by the violinist Ede Reményi. That music cut a gregarious path through his default musical severity.

Like Beethoven, Brahms was a lifelong bachelor despite a possible desired romance with Clara Schumann. He enjoyed simple pleasures, among them his daily walk to The Red Hedgehog in his adopted home of Vienna, hands clasped behind his back. Despite his reputation as brusque and sarcastic, Brahms was unusually generous.

London Symphony Orchestra

“The bite of Bertolt Brecht’s satire seemed as present in Weill’s music as it was in the words”

– *Seen and Heard International*

The Seven Deadly Sins

# WEILL

**Sir Simon Rattle**

Magdalena Kožená  
Andrew Staples  
Florian Boesch  
Ross Ramgobin  
Alessandro Fisher

A stinging critique of capitalist society, *The Seven Deadly Sins* brings into sharp focus the perpetual battle between money and morals. The LSO and a star-studded line-up of soloists bring this shamelessly entertaining work to life alongside a collection of Weill’s other most memorable works.



Listen on

Apple Music Classical

25  
LSO LIVE

Album out 17 January  
Pre-order at [Isolive.Iso.co.uk](http://Isolive.Iso.co.uk)





# Sir Simon Rattle

Conductor Emeritus



Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music. From 1980 to 1998, he was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up the position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he remained until the end of the 2017/18 season. Sir Simon was appointed Music Director of the London Symphony Orchestra in September 2017, a position he remained in until the 2023/24 season, when he became Conductor Emeritus. That same season, Sir Simon took up the position of Chief Conductor with the Symphonieorchester des Bayerischen Rundfunks in Munich. He is a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

Sir Simon has made over 70 recordings for EMI record label (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. His most recent recordings include Berlioz's *The Damnation of Faust*, Helen Grime's *Woven Space*, Debussy's *Pelléas et Mélisande*, Mark-Anthony Turnage's *Remembering* and Beethoven's *Christ on the Mount of Olives*, which were all released

by the LSO's own record label, LSO Live. Sir Simon regularly tours within Europe, the United States and Asia, and has longstanding relationships with world-leading orchestras. He regularly conducts the Staatskapelle Berlin, Berlin Philharmonic, Chamber Orchestra of Europe and the Czech Philharmonic. He has conducted opera productions at the Metropolitan Opera, Wiener Staatsoper, Deutsche Staatsoper Berlin and at the Festival d'Aix en Provence.

Music education is of supreme importance to Sir Simon, and his partnership with the Berlin Philharmonic broke new ground with the education programme Zukunft@Bphil. He and the Berlin Philharmonic were appointed International UNICEF Ambassadors in 2004, the first time this honour has been conferred on an artistic ensemble. In 2019 Sir Simon announced the creation of the LSO East London Academy, developed by the LSO in partnership with ten East London boroughs. This free programme aims to identify and develop the potential of young East Londoners between the ages of eleven and 18 who show exceptional musical talent.

Sir Simon was awarded a knighthood by Her Late Majesty Queen Elizabeth II in 1994 and received the Order of Merit in 2014. He received the Order of Merit in Berlin in 2018. In 2019 he was given the Freedom of the City of London.



## Next on stage with the LSO

Sunday 12 January

7pm, Barbican

Tippett, Turnage and

Vaughan Williams 5

# Barbara Hannigan

LSO Associate Artist



## Next on stage with the LSO

Thursday 13 March

7pm, Barbican

Haydn, Ravel, Roussel and Britten  
(as soprano and conductor)

Embodying music with an unparalleled dramatic sensibility, soprano and conductor Barbara Hannigan is an artist at the forefront of creation. More than 30 years since her professional debut, Hannigan has created magical working relationships with world-class musicians, directors and choreographers, for audiences worldwide. Her artistic colleagues include John Zorn, Krzysztof Warlikowski, Sir Simon Rattle, Sasha Waltz, Kent Nagano, Vladimir Jurowski, Andreas Kriegenburg, Andris Nelsons, Esa-Pekka Salonen, Christoph Marthaler, Sir Antonio Pappano, Katie Mitchell and Kirill Petrenko. The late conductor and pianist Reinbert de Leeuw has been an extraordinary influence and inspiration on her development.

The Grammy Award-winning Canadian musician has shown a profound commitment to the music of our time and has given the world premiere performances of nearly 100 new creations, with extensive collaborations with composers including Pierre Boulez, John Zorn, Henri Dutilleux, György Ligeti, Zosha di Castri, Karlheinz Stockhausen, Golfam Khayam, Salvatore Sciarrino, Gerald Barry, Pascal Dusapin, Brett Dean, George Benjamin and Hans Abrahamsen.

A passionate musician of unique and courageous choices, Hannigan is renowned for creating innovative orchestral programmes, combining new and older repertoire in a highly dramatic and authentic manner. Having begun her career as a soprano, tackling some of the most difficult and virtuoso roles in the repertoire, she then turned her hand to conducting, making her debut in 2011 at age 40 at the Châtelet in Paris, and now balances her engagements as singer or conductor on a free and original path. She has held the position of Principal Guest Conductor of the Gothenburg Symphony orchestra since 2019, and in 2026, she will begin her tenure as Chief Conductor and Artistic Director of the Iceland Symphony Orchestra.

In recent years she has conducted world-class orchestras including the Concertgebouw and Cleveland Orchestras, the London Symphony Orchestra and Rome's Orchestra dell'Accademia Nazionale di Santa Cecilia, has ongoing relationships with festivals including Aix-en-Provence and Spoleto, and has had starring soprano roles on opera stages including London's Covent Garden, Teatro San Carlo in Naples, Paris Opéra's Palais Garnier, and the opera houses of Berlin, Hamburg and Munich.

# London Symphony Orchestra

## On Stage

### Leader

Andrej Power

### First Violins

Frederik Paulsson  
Clare Duckworth  
Ginette Decuyper  
Laura Dixon  
Maxine Kwok  
William Melvin  
Stefano Mengoli  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Caroline Frenkel  
Aleem Kandour  
Dmitry Khakhamov  
Kynan Walker\*

### Second Violins

Julián Gil Rodríguez  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Naoko Keatley  
Alix Lagasse  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogány  
Helena Buckie  
Cindy Foster  
Mitzi Gardner  
Dániel Mészöly

### Violas

Eivind Ringstad  
Gillianne Hadow  
Anna Bastow  
Thomas Beer  
Steve Doman  
Julia O'Riordan  
Robert Turner  
Emily Clark\*  
Fiona Dalglish  
Jenny Lewisohn  
Alistair Scahill  
Elisabeth Varlow  
Matthias Wiesner

### Cellos

David Cohen  
Laure Le Dantec  
Alastair Blayden  
Salvador Bolón  
Ève-Marie Caravassilis  
Daniel Gardner  
Amanda Truelove  
Ghislaine McMullin  
Young In Na  
Victoria Simonsen

### Double Basses

Rodrigo Moro Martín  
Patrick Laurence  
Chaemun Im  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Toby Hughes  
Yuhan Ma\*  
Simon Oliver

### Flutes

Joshua Batty  
Imogen Royce

### Piccolo

Sharon Williams

### Oboes

Juliana Koch  
Henrietta Cooke

### Cor Anglais

Drake Gritton

### Clarinets

Chris Richards  
Chi-Yu Mo  
Peter Sparks

### Bass Clarinet

Ferran Garcerà Perelló

### E-flat Clarinet

Chi-Yu Mo

### Bassoons

Rachel Gough  
Joost Bosdijk

### Contra Bassoon

Martin Field

### Horns

Diego Incertis  
Sánchez  
Timothy Jones  
Angela Barnes  
Henry Ward  
Jonathan Maloney

### Trumpets

James Fountain  
Jon Holland  
Adam Wright

### Trombones

Rebecca Smith  
Jonathan Hollick

### Bass Trombones

Paul Milner  
Ed Hilton

### Contrabass

### Trombone

Paul Milner

### Timpani

Patrick King

### Percussion

Neil Percy  
David Jackson  
Sam Walton  
Mark McDonald

### Harp

Bryn Lewis  
Helen Tunstall

### Piano

Elizabeth Burley

### Celeste

Siwan Rhys

### Guitar

Huw Davies

### Mandolin

Tom Ellis

### Cymbalom

Christopher Bradley

\* Members of the LSO String Experience Scheme

Established in 1992, the Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extras', and receive fees in line with LSO section players. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust.