

# TONIGHT'S CONCERT

## LSO Futures: Homage to Pierre Boulez

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Sunday 26 January 2025  
Barbican

7pm

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### **Claude Debussy**

Gigues from 'Trois images pour orchestre'

### **Olga Neuwirth**

Tombeau II. Hommage à Pierre Boulez  
(world premiere, LSO co-commission)

### **Claude Debussy**

Ibéria from 'Trois images pour orchestre'

### **Rafael Marino Arcaro**

invention in language of child (LSO  
Panufnik commission, world premiere)

Interval

### **Lara Agar**

suntime bedtime moontime (LSO  
Panufnik commission, world premiere)

### **Claude Debussy**

Rondes de printemps from 'Trois  
images pour orchestre'

### **Pierre Boulez**

Notations – Nos 1, 2, 3, 4 & 7

**Maxime Pascal** conductor

**London Symphony Orchestra**

Concert finishes at approximately 9.05pm

*Tombeau II. Hommage à Pierre Boulez* commissioned by the  
London Symphony Orchestra, Bayerischer Rundfunk Symphony  
Orchestra and the Swedish Radio Symphony Orchestra.

The LSO Helen Hamlyn Panufnik Composers' Scheme is  
generously supported by **Lady Hamlyn and The Helen  
Hamlyn Trust**

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# Welcome



A special welcome to tonight's concert, LSO Futures: Homage to Pierre Boulez. This is our annual celebration of the music of our time and tonight we continue to mark an international centenary celebration for the composer and conductor Pierre Boulez, following on from our performance of *Éclat* with Sir Simon Rattle earlier this month. We are delighted to be joined by conductor Maxime Pascal, who makes his debut with the Orchestra this evening, and who has great empathy with Boulez's work, alongside a history of working with him.

Our sincere thanks to Lady Hamlyn and The Helen Hamlyn Trust for their generous collaboration in developing this annual concert and for their commitment to the Helen Hamlyn Panufnik Composers' Scheme, which, since its beginning in 2005, has provided

opportunities for the creativity of many early-career composers to flourish. We are especially grateful for their recent visionary gift to the LSO Endowment fund, which will sustain the programme and its impact for years to come.

Tonight's programme highlights Boulez's legacy and influence to reflect the impact he has had on future generations of composers, including young composers writing today. It also features three pieces by Claude Debussy that showcase the major influence he had on Boulez. Peppered throughout the programme are 'Gigues', 'Ibéria', and 'Rondes de Printemps' from *Trois Images pour orchestra*, a glistening orchestral piece full of instrumental colour.

For the first of three world premieres this evening, we are thrilled to present Olga Neuwirth's *Tombeau II. Hommage à Pierre Boulez*, which responds to the thread of homage running through the concert. Neuwirth is a major European figure and we are pleased to showcase her work this evening.

Before the interval, we hear the world premiere of Rafael Marino Arcaro's *invention in language of child*, the first of tonight's Helen Hamlyn Panufnik Composers' Scheme commissions. Lara Agar's piece, *suntime bedtime moontime*, opens the second half and is the second commission from the scheme. The concert closes with the vivid sound world of *Notations*, Boulez's seminal work for orchestra.

We continue our Boulez centenary celebrations tomorrow afternoon with a symposium featuring talks on his life, works and relationship with the LSO, chaired by Kate Molleson and featuring speakers such as George Benjamin, Laurent Bayle and Maxime Pascal. This is

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followed by a performance at Milton Court Concert Hall that will shine a light on Boulez's highly imaginative works for smaller-scale forces, conducted by Maxime Pascal, and featuring an LSO Chamber Ensemble led by LSO Leader Benjamin Marquise Gilmore, including students from Guildhall School.

I hope you enjoy the concert and that you will be able to join us again soon. Looking ahead to February, Chief Conductor Sir Antonio Pappano returns to the Barbican for a series of concerts, continuing his cycle of Vaughan Williams' symphonies with *A Sea Symphony*, alongside William Walton's First Symphony and Cello Concerto, featuring LSO Principal Cello, Rebecca Gilliver. We look forward to seeing you there.



**Dame Kathryn McDowell** DBE DL  
Managing Director

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**Please switch off all phones.  
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Details correct at time of going to print.

**Editorial Photography** John Davis, Mark Allan, Priska Ketterer, Nadar, Joost Evers/Anefo, Nieto

**Print** John Good 024 7692 0059

**Advertising** Cabbells Ltd 020 3603 7937

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# Pierre Boulez

## timeline



Boulez (left) in rehearsal with LSO Leader, John Georgiadis, in 1969

### 1925

Born in Montbrison, France.

### 1943

Enters the Paris Conservatoire, where he studies harmony with Georges Dandelot and, later, Olivier Messiaen.

### 1946

Asked by Jean-Louis Barrault and Madeleine Renaud to play ondes martenot in the score for their production of *Hamlet*. Becomes the Musical Director of their company for ten years.

### 1950

First performances of his Second Piano Sonata and the cantata *Le soleil des eaux*.

### 1955

First experience as a conductor, with Arnold Schoenberg's *Serenade*.

### 1957

London debut, playing *Structures I* with Yvonne Loriod at Wigmore Hall.

### 1962

BBC Proms premiere of *Le marteau sans maître* – the first time the LSO performs Boulez's music.

### 1963

Conducts 50th-anniversary performance and recording of *The Rite of Spring*.

### 1965

Celebrates 40th birthday, conducting first performance of *Éclat* in Los Angeles.

### 1967

Debut performance with the LSO at the Royal Festival Hall, conducting Berlioz's *Symphonie fantastique*. Also appointed guest conductor of Cleveland Orchestra.

### 1969

Becomes Principal Conductor of the BBC Symphony Orchestra, a position he holds until 1975.

### 1971

Becomes Chief Conductor of New York Philharmonic.

**1976**

Founds Ensemble intercontemporain, an ensemble dedicated to the performance of contemporary music. Conducts centenary *Ring Cycle* at Bayreuth.

**1977**

Opening of IRCAM, an institute specialising in research into music and sound, of which Boulez is Director.

**1980**

Premiere of first four orchestral *Notations* by Orchestre de Paris under Daniel Barenboim, Paris.

**1985**

60th birthday festival at Baden-Baden. First performance of *Dérive* in London, conducted by Oliver Knussen.

**1995**

70th birthday tour with the LSO, including concerts in London, Paris, New York, Vienna, Linz and Tokyo. Co-founds La Cité de la Musique in Paris.

**2000**

Conducts world premieres of works by George Benjamin, Olga Neuwirth, Péter Eötvös and Salvatore Sciarrino with the LSO.

**2002**

Appointed composer-in-residence at the Lucerne Festival, later co-founding the Lucerne Festival Academy in 2004.

**2004**

Conducts a series of concerts at the Barbican, *Essential Boulez*, celebrating his long association with the LSO.

**2008**

Final performance with the LSO, conducting *Towards Osiris* by Matthias Pintscher at the Barbican.

**2015**

Receives a Grammy Lifetime Achievement Award.

**2016**

Dies at his home in Baden-Baden.



Boulez (right) with LSO members Robin Brightman and Nigel Broadbent

# Trois images pour orchestre

Claude Debussy

- 
- 1 **Gigues**
  - 2 **Ibéria:**  
**Par les rues et  
par les chemins**  
**Les parfums de  
la nuit**  
**Le matin d'un  
jour de fête**
  - 3 **Rondes de  
printemps**

Each movement placed between other works in the programme



1905–12



36 minutes

Programme note by  
**Alexandra Wilson**

## ▷ **Glissandi**

are fast slides, either upwards or downwards

Claude Debussy originally envisaged this set of three 'Images' as a work for two pianos, a sequel to an earlier set for the solo instrument. The triptych he would eventually write, between 1905 and 1912 – a period during which he described himself as 'working between alternatives of joy and sadness' – would turn out to be one of his most substantial and expressive works for orchestra, using an expanded range of instruments and exploiting their full range of colouristic effects.

The three *Images* have no particular connecting thread. 'Ibéria' (which is itself divided into three movements) is clearly programmatic, but 'Gigues' and 'Rondes de printemps' are merely dances, though nonetheless evocative, allowing the listener to be transported away to distant realms of the imagination and through a range of moods.

'Gigues' has a glistening, fairyland-like opening, characterised by long held wind and string chords and upward harp **glissandi** ▷, which give way to sprightly dance themes, one drawn (rather unexpectedly) from a Tyneside melody, 'The Keel Row'. Described by Debussy scholar Simon Trezise as 'a study in rhythm', and by the composer himself as an exercise in 'colours and rhythmicised time', 'Gigues' is frenetic, with great suppleness and flexibility. For all its energy, however, the mood is sometimes almost sorrowful: its original title was 'Gigues tristes'.

Although based on only limited personal acquaintance with Spanish culture on Debussy's part, 'Ibéria' transports us vividly to a dusty Spanish square, the percussive castanets and tambourines and the characteristic dance rhythms that open the first movement ('Par les rues et par les chemins') immediately evoking the stamping heels and clicking fingers of flamenco. 'Les parfums de la nuit' is tranquil and sultry, characterised by shimmering strings, sensuous chromaticism and colourful percussionist effects that create the effect of being enveloped in the warmth of a Mediterranean night. 'Le matin d'un jour de fête', finally, depicts the procession of a band, conjuring up guitars, folk songs and finger clicks to create a mood of festive gaiety.

After all this vivid pictorialism, 'Rondes de printemps' is, like 'Gigues', more introspective, more elusive in meaning, and once again fitful in mood. For the second time, Debussy turns to folk song, playing with themes from the songs 'Nous n'irons plus au bois' and 'Do, do l'enfant do'. As in the previous movements, Debussy creates expression not so much from sustained melodies as from interesting harmonies, dynamic rhythms and imaginative combinations of instrumental colour.



# Claude Debussy

1862 to 1918 (France)



## Contemporaries

Richard Strauss,  
Gustav Mahler

## Key events

**1894:** Premiere of his orchestral work *Prélude à l'après-midi d'un faune*

**1902:** Premiere of his only opera, *Pelléas et Mélisande*

**1905:** Completes his major orchestral work *La mer*

**1914–18:** World War I, during which he begins to compose six instrumental sonatas

## Listen to

*Prélude à l'après-midi d'un faune* and *La mer*

[Isolive.co.uk](http://Isolive.co.uk)

Composer profile by  
**Andrew Stewart**

Despite an insecure family background (his father was imprisoned as a revolutionary in 1871), Claude Debussy took piano lessons and was accepted as a pupil of the Paris Conservatoire in 1872, but failed to make the grade as a concert pianist. The gifted musician directed his talents towards composition, eventually winning the coveted Prix de Rome in 1884 and spending two years in Italy.

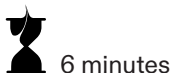
During the 1890s, he lived in poverty with his mistress Gabrielle Dupont, eventually marrying the dressmaker Rosalie (Lily) Texier in 1899. His *Prélude à l'après-midi d'un faune*, although regarded as a revolutionary work at the time of its premiere in December 1894, soon found favour with concert-goers and the habitually conservative French press. Late in the summer of the previous year, he had begun work on the only opera he completed, *Pelléas et Mélisande*, which was inspired by Maurice Maeterlinck's play. It was an immediate success after its first production in April 1902.

In 1904, he met Emma Bardac, the wife of a successful financier, and moved into an apartment with her. Debussy and Emma had a daughter and were subsequently married (following Emma's divorce) in January 1908. The composer's volatile domestic life did not affect the quality of his work, with such magnificent scores as *La mer* for large orchestra and the first set of *Images* for piano produced during this period. Debussy's ballet *Jeux* was first performed by Sergei Diaghilev's Ballets Russes in May 1913, a fortnight before the premiere of Igor Stravinsky's *The Rite of Spring*.

Debussy was diagnosed with cancer in 1909, but continued to work, producing some of his best piano compositions between 1909 and 1913, including his two books of *Préludes*. During World War I, he managed to complete the first three of a projected set of six instrumental sonatas. He died at his Paris home in March 1918 and was buried at Passy cemetery.

# Tombeau II. Hommage à Pierre Boulez (world premiere, LSO co-commission)

Olga Neuwirth



Commissioned by the London Symphony Orchestra, Bayerischer Rundfunk Symphony Orchestra and the Swedish Radio Symphony Orchestra.

Programme note  
by **Timmy Fisher**

Arch-modernists are rarely teen idols. But for Olga Neuwirth, Pierre Boulez was just that. In an eloquent tribute to the great composer-conductor, written a year after his death, Neuwirth described how as a 16-year-old she had been ‘completely captivated by [his] musical personality ... His uttermost conviction that we are living in the here and now and that we must think and write music accordingly.’ The pair eventually met in 1998 (‘I doubt if I’ll get a word out, my awe in the face of this towering composer,’ she wrote at the time in her journal), and two years later, Boulez conducted the London Symphony Orchestra in the premiere of her *Clinamen/Nodus*, commissioned for his 75th-birthday. This March we celebrate what would have been Boulez’s 100th birthday. For the occasion, Neuwirth has written two homages, the second of which is premiered tonight.

*Tombeau II* takes as its starting point an early work by Boulez: the ninth of his *12 Notations* for solo piano (1945). Boulez orchestrated five of these miniatures later in his career but never got to the murky, introspective *Notations IX*, subtitled ‘Lointain-Calme’ (‘Distant-Calm’). Rather than creating a straightforward orchestration, Neuwirth takes the essential musical material and expands it vertically as well as horizontally – through ‘augmentation of the

rhythmic and figurative elements to almost sustained notes, thus creating a kind of layering – an echo of the original work’. Her process reflects two of Boulez’s preoccupations: that a musical composition is forever ‘in progress’ (he continuously reworked his own music), and that it’s duration should be proportional to the size of the ensemble performing it, hence *Tombeau II* lasting three times longer than *Notations IX*.

The pulsing, densely layered texture that Neuwirth creates – full of microtones and colourful performing techniques such as sliding, ‘glissando’ harmonics, bowed percussion and flutter tongues – is typical of her style. And where *Notations IX* shyly sputters out, *Tombeau II* builds and builds, ending with a monstrous, whole-orchestra crescendo – what Neuwirth describes as ‘a huge outcry – despair or anger. You can decide ...’ This dramatic narrative, and the work’s overall sensuality, reflect the influence of another cultural colossus: Richard Wagner. For Neuwirth, Wagner’s music evokes ‘a kind of delirium’ – one which Boulez explored intensively as a conductor, most famously at Bayreuth for Patrice Chéreau’s controversial 1976 production of the *Ring* cycle. Though miniscule in comparison to that work, *Tombeau II* packs a punch that would make Boulez proud.



# Olga Neuwirth

b 1968 (Austria)



## Contemporaries

Thomas Adès,  
Unsuk Chin

## Key events

**1985:** Studied at the San Francisco Conservatory of Music

**2010:** Became the first woman to receive the Grand Austrian State Prize for music

## Listen to

The opera *Orlando* on the Unittel label

## With the LSO

**2000:** Performance of *Clinamen/Nodus* conducted by Pierre Boulez

Olga Neuwirth was born in 1968 in Graz, Austria, and studied at the Vienna Academy of Music and San Francisco Conservatory of Music, also studying painting and film at San Francisco Art College. Her composition teachers included Adriana Hölszky, Tristan Murail and Luigi Nono. She sprang to international prominence in 1991, at the age of 22, when two short operas with texts by Nobel Prize winner Elfriede Jelinek were performed at the Vienna Festwochen. Since then, her artistic practice has included a multiple-aesthetic experience taken from film, literature, everyday life, visual arts, architecture and science.

Highlights include two portrait concerts at the Salzburg Festival (1998); *Clinamen/Nodus* for Pierre Boulez and the London Symphony Orchestra (2000); the multimedia opera *Baa-Lambs Fest* (1993/1998) after Leonora Carrington, and *Lost Highway* (2002–2003) based on the film by David Lynch, winning a South Bank Show Award for the English National Opera production/Young Vic 2008; composer-in-residence at the Lucerne Festival in 2002 and in 2016; two new operas while living in New York (2010–11) – *The Outcast-Homage to Herman Melville* and *American Lulu*, based on Alban Berg's *Lulu*.

More recent works include *Le Encantadas*, an 80 minute surround piece for live-electronics and ensemble for the Ensemble intercontemporain; *Masaot/Clocks without Hands*, premiered by the Vienna Philharmonic

under Daniel Harding; her opera, *Orlando*, which premiered at the Vienna State Opera in December 2019, and a new work for orchestra, countertenor and children's chorus, *Keyframes for a Hippogriff*, which premiered with the Berlin Philharmonic in 2021.

Neuwirth was awarded the Robert Schumann Prize for Poetry and Music in 2021 and the prestigious Wolf Prize together with Stevie Wonder. She was awarded the Ernst von Siemens Music Prize in 2022. The city of Paris and Festival d'Automne celebrated her music in autumn 2022, with performances in three concerts of three major works – *The Outcast*, *Masaot* and *Encantadas*.

Neuwirth was appointed as a composition professor at the University of Music and Performing Arts in Vienna, Austria, in 2021.

For over 30, years Neuwirth has raised her voice against deplorable states of sociopolitical affairs: 'My work has always been meant to integrate all genres and to transcend boundaries that have been – and are set – by people. I have asked socio-political questions from the very beginning, in order to develop a vision. Because it seems that only in art can one still express visions and dreams, not just reproduce old thoughts. Therefore I have always been concerned with pointing to a path from heteronomy to freedom, in search of an 'art-in-between', an independent style that is difficult to define.'

# Our Schemes for Composers

Through our world-leading programme of participatory and inclusive music projects, LSO Discovery, we run three artist development schemes for emerging and early-career composers.



## Helen Hamlyn Panufnik Composers' Scheme

The LSO Helen Hamlyn Panufnik Composers' Scheme offers six early-career composers each year the opportunity to write for a symphony orchestra.

The scheme is guided by renowned composer Colin Matthews, with support from Christian Mason. Together with additional tailored support, the scheme enables composers to experiment with and develop their orchestral writing skills through creating a three-minute composition over twelve months.

The resulting compositions are performed by the LSO, and discussed in a public workshop at the culmination of the scheme. Two of the compositions are then chosen to be developed further, with commissions given for five- and ten-minute works to be premiered by the Orchestra in an LSO concert at the Barbican.

Generously supported by Lady Hamlyn and The Helen Hamlyn Trust.



## Soundhub

Soundhub is a composer-led resource, responding directly to the needs of those using it: a supportive framework for artists to try out new ideas, develop existing work and benefit from peer-to-peer networking and support. Four composers each year undertake a project with a small group of LSO players. These projects do not necessarily need to result in a finished product; the focus is on demonstrating learning and development through the creative process.

Generously supported by Susie Thomson.



### **Jerwood Composer+**

LSO Jerwood Composer+ supports early-career composers in programming, planning and delivering artistic projects over a 15-month placement. Two composers each year gain valuable knowledge and practical experience to develop their own opportunities and careers. Mentored by LSO staff they are encouraged to develop skills from planning to marketing and fundraising. They also have access to composition workshops and mentoring to develop their artistic practice.

Generously supported by Jerwood Foundation.

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# invention in language of child (world premiere)

Rafael Marino Arcaro



2023–24



10 minutes

LSO Helen  
Hamlyn Panufnik  
Composers' Scheme  
commission

Programme note  
by **Tim Rutherford-  
Johnson**

A participant in the LSO's Helen Hamlyn Panufnik Composers' Scheme in 2022–23, Rafael Marino Arcaro was invited by the Orchestra to return with a ten-minute composition. Rather than expand his original piece, *i swallow clouds*, he opted to write a new work that built on his experiences in the workshop. *invention in language of child* is based on a childhood memory of playing late at night on Marino Arcaro's grandmother's farm outside São Paulo. His parents were away, and his grandmother forgot that he was outside; as a result, Marino Arcaro had a unique chance to play all night until sunrise, 'with ants and bats and making friends with shadows worryless', as he puts it.

*i swallow clouds* made reference to the poetry of Manoel de Barros (1916–2014), whose poems invoke the playful and free-form creativity of children and what Marino Arcaro calls a fundamentally Brazilian spirit of 'serious unseriousness'. While those references are not quite

as overt in *invention in language of child*, the music still casts a curious and playful eye, like a child uncovering the possibilities of an imaginative game. The use of high registers at the start – birdlike melodies for piccolo, flute and oboe; glassy punctuation from bowed glockenspiel, high oboes and string harmonics – conveys the floating, ungrounded feeling of an unexpected night of magic. Growing ever more comfortable, the child's games encompass everything from radiant wonder to shadowy menace – even a brief lullaby for harp, glockenspiel and piano.

But enchanted though it is, the night cannot last forever: the spell is broken by a flute melody signalling 'proudly, like a morning bird' – an echo of the 'sorrowful, like a nocturnal bird' opening solo for piccolo. Having made it to the reality of a wintry dawn, the child turns towards the day with a new determination.



**Interval – 20 minutes**

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# Rafael Marino Arcaro

b 1990 (Brazil)



Rafael Marino Arcaro is a Brazilian composer with roots in the countryside of São Paulo, and is now based in Berlin and London. Inspired by his rural childhood, he creates music that reflects his perspective on Brazilian artistic identity and temperament. Known for his sharply defined aesthetic approach, he focuses on clarity and restraint, composing works that are both thought-provoking and emotionally engaging.

Marino Arcaro's previous orchestral work, *infanthood of clouds*, a set of three brief impressions on the shapes of clouds, premiered in 2023 at Sala São Paulo, Brazil's most prestigious concert hall. The piece was a programme highlight at the two closing concerts of the São Paulo Winter Music Festival, performed to an audience of 1,400 people.

In 2022, Marino Arcaro's playful and characterful Violin Concerto premiered with the London

Philharmonic Orchestra under conductor Brett Dean at the Queen Elizabeth Hall in London. The work recently had its South American premiere at the Theatro Municipal in Rio de Janeiro, performed by the Orquestra Petrobras Sinfônica and conducted by Isaac Karabtchevsky. His Concerto also received the prize of the 25th Contemporary Brazilian Music Biennial.

Marino Arcaro studied philosophy as an undergraduate. He then earned a Master's degree in composition from the Royal Academy of Music and a PhD from King's College London, where he was closely mentored by composer George Benjamin.

Collaboration with performers plays a central role in Marino Arcaro's work. He has written pieces for prominent artists such as cellist Sheku Kanneh-Mason, guitarists Plínio Fernandes and Fábio Zanon, and pianist Junyan Chen, among others.

# suntime bedtime moontime (world premiere)

Lara Agar



2023–24



8 minutes

LSO Helen  
Hamlyn Panufnik  
Composers' Scheme  
commission

Programme note  
by **Tim Rutherford-  
Johnson**

Lara Agar generates musical ideas and solutions through found objects, accidents and improvisation. Although writing for orchestra does not easily offer opportunities for such messy experiments, when she composed her original three-minute version of *suntime bedtime moontime* for the Helen Hamlyn Panufnik Composers' Scheme workshop in 2023, Agar introduced unpredictability by selecting and editing fragments of material as she composed, setting things against each other to see what happened. 'I like this way of working,' she said at the time, 'because then it's not mine, as in, it feels like I didn't make it up, which is way more exciting.'

When that first version made contact with the Orchestra itself, however, Agar found another source of unpredictability: that the work could breathe more than she had expected. The opportunity to revise and extend her piece allowed her to engage with another interest in her music: stretching

the momentary feelings that coincidences and accidents can prompt. The oddly sinking opening, for example, is transcribed from layered digital synthesisers but then rescored, as though a dial is being manually turned to slow the speed until it feels 'settled'.

*suntime bedtime moontime* follows the cycle of a day, with an almost childlike simplicity of routine. And yet it is not entirely comfortable: the slight detunings of the orchestra create a fuzzy haziness of sound – what the composer describes as both a 'warming' and a 'tightening' of pitches. There is a sense of nostalgia (reflected too in the analogue knob-turning gesture of the opening) but also a pinch of pain, like a crick in the neck. 'Music can do this thing where with stasis, you can stay in a world' says Agar. And so, she has created not the reality or stimulus of a particular experience, but instead something holistic, a complete and very human mix of sensations.



# Lara Agar

b 1995 (United Kingdom)



Lara Agar is a London-based, Suffolk-raised composer from the UK. Her music is most at home in abstraction, using indeterminacy, vocality and electronics to create imaginary sound worlds. She has worked with several artists and musicians, forming close and ongoing collaborative relationships across dance, visual arts and film.

Recent commissions have come from Juliet Fraser (part of The Carson Commissions), Matsena Productions for *Shades of Blue* at Sadler's Wells (previously on BBC ARTS *Dancing Nation*), *Codi* for the National Dance Company of Wales, Explore Ensemble and Britten Pears Arts.

She has worked with artists such as Louis d'Heudieres and Lola de la Mata, Mark Knop, Quatuor Bozzini, EXAUDI and the Plus-Minus Ensemble in venues such as Wigmore Hall, Barbican, Milton Court and IKLECTIK.

Agar held a Junior Fellowship (2019/20) at the Guildhall School of Music & Drama, following her Master's degree in composition there as a Leverhulme Arts Scholar, working with Paul Newland, Cassandra Miller and Laurence Crane. She was nominated for an Ivor Novello award in 2022.

# Notations Nos 1, 2, 3, 4 & 7

Pierre Boulez

- 1 **Notation 1: Fantasque, modéré**
- 2 **Notation 2: Très vif – Strident**
- 3 **Notation 3: Très modéré**
- 4 **Notation 4: Rhythmique**
- 5 **Notation 7: Hiératique – Lent**



1945, rev 1980 and 1999



12 minutes

Programme note  
by **Jo Buckley**

Pierre Boulez was just 20 years old when he composed the work that would preoccupy him for the rest of his career. His *Douze Notations* for solo piano was written at the end of 1945, as his first year studying with Olivier Messiaen at the Paris Conservatoire was coming to an end. 'He pushed your imagination and helped you to think for yourself,' Boulez later recalled of Messiaen. 'You don't need to spend years together. All you need is an explosion: you are the material to explode, the teacher is the detonator.' *Notations* is a testament to that belief.

'Strongly organised ... but free', as Boulez himself described the collection, *Notations* is Boulez's musical manifesto: twelve perfectly crafted piano studies, each twelve bars long, each built upon a twelve-note tone-row. The collection is both an homage to serialism itself, and a rejection of its doctrine. 'It was so dry and so unimaginative,' he said of serialism in its strictest form. 'Only one-to-twelve, twelve-to-one, six-to-one, one-to-seven and so on ... it was dreadful. And so I said to myself, well, I can do this too.' In combining its rigour with the creative freedom encouraged by Messiaen, Boulez found his voice.

So when Boulez was asked in the mid-1970s if he would revisit *Notations* and orchestrate them for a broadcast in Messiaen's honour, there was little hesitation. 'It is so interesting to compare your own ideas across time,' he explained. 'They are like *objets trouvés*, but the object was mine. I hope to add

some maturity and experience, but I still want to hear the young man who made them.' His orchestrations of *Notations 1–4* came together fairly swiftly, but it would be nearly 20 years before he completed his revision of *Notation 7*. He was still working on the remaining *Notations* at the time of his death.

Although Boulez claimed that the original piano miniatures were 'just spontaneous pieces ... composed within two or three days', they are works of extraordinary contrast and character. But in their transference to an orchestral canvas, Boulez appears to sharpen their features, reimagining their contours in vivid technicolour. From the wispy, improvisatory strings of the first study, to the machine-gun fire of the second and the unbridled violence of the fourth, these are much more than transcriptions; they are more like sequels. As Paul Griffiths so aptly wrote in the *New York Times* after the 1999 premiere of *Notation 7*:

'What was abrupt in 1945 is now languorous; what was crude is now done with a lifetime's experience and expertise; what was simple is fantastically embellished, even submerged.'

# 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

**1967:** 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.

# Best Wishes to Carmine Lauri

Tonight we bid a fond farewell to our Co-Leader, who first joined the LSO in 1997.



I was very sad to hear that Carmine has left us after 31 years. He has been an enormous asset to the LSO. As Leader and Co-Leader he always plays with great flair, commitment and virtuosity, and his beautiful solo playing is such a pleasure to listen to. Visiting artists and recording clients have also valued his enthusiastic support which is such an important aspect of his role. Carmine was always destined to sit at the front of a first violin section. He clearly felt though, that this destiny should apply to other areas of his orchestral career. On tour he just had to be first to check in after the Orchestra arrived at the airport by bus. Strategic stowing of his suitcase in the hold of the bus, careful seat selection and an ability to walk fast without actually running would always cause great amusement for the rest of us. A seat as near as possible to the front of the aeroplane was also a necessity! Witnessing the competition between Carmine and Jonathan Lipton (French horn) in this pursuit brightened many a dull and tedious check in.

An electronics aficionado and expert, Carmine's hobby is repairing and restoring such equipment, particularly his beloved reel to reel tape recorders. If you have tapes or recorders that you don't want please send them to him c/o LSO! He is always generous with his advice and has repaired such equipment for his colleagues on a regular basis. The term 'A great orchestra character' is one that I sometimes use

when recalling certain friends and colleagues. Never was that term more appropriate than in Carmine's case! Dear friend, we'll miss you!

## **Patrick Laurence, LSO Double Bass**

It was an absolute joy and privilege to share the stand with Carmine for so many years. I've learned a lot from him. Carmine's experience in the Orchestra and his knowledge of the repertoire is huge and without him, I had no chance to survive for the first few years in the Orchestra. He is someone who would call me a few days before the rehearsal of Mahler's Fourth Symphony to ask me if I had a second violin ready for the second movement – he protected me from the embarrassment! Carmine jumped in so many times for me when being sick on tour or being late for the rehearsals playing huge violin solos with ease and getting huge applause from the Orchestra! His unique way of old fashion incredible violin playing will be hugely missed. Carmine's contribution to the Orchestra cannot be described in such a short text. We had always incredible time playing together and I always had a smile on my face when working with him. I wish Carmine that all his wishes become true in the future!

## **Roman Simovic, LSO Leader**

It's a great loss both musically and socially, as Carmine believed utterly in the LSO, having spent over thirty years as a member and later Co-Leader for concerts, films, sessions and recitals ... Yet there are many other musical avenues he now wants to explore, bringing his special ability of magic, friendliness, humour and integrity. I shall miss the garlic laden meals on tour, his technical ability to play anything with extraordinary ease, and his obsession for radio equipment in foreign local markets! Allora Carmine.

## **Claire Parfitt, LSO First Violin**

# Maxime Pascal

conductor



Maxime Pascal is a passionate advocate for French, 20th-century and new music. His conducting appearances in opera include the world premiere of Sciarrino's *Ti vedo, ti sento, mi perdo* at La Scala, Milan, Brecht and Weill's *Die Dreigroschenoper* at the Festival d'Aix-en-Provence, *Lulu* at the Vienna Festival, Stockhausen's *Donnerstag aus Licht*, *Samstag aus Licht*, *Dienstag aus Licht*, *Freitag aus Licht* and *Sonntag aus Licht* with his ensemble Le Balcon at the Paris Philharmonie and Martinů's *The Greek Passion* at Salzburg Festival. He also regularly collaborates with the Opéra de Paris, conducting works such as Ravel's *Daphnis et Chloé*, *Boléro* and *L'heure espagnole* and Puccini's *Gianni Schicchi*. Other appearances include Debussy's *Pelléas et Mélisande* at Malmö Opera in 2016, Bizet's *Carmen* for Theater Basel and, recently, Péter Eötvös' *Sleepless* in Berlin, and Sivan Eldar's *Like Flesh* in Lille.

Pascal is a founding member of the multifaceted artistic group Le Balcon, which performs a wide range of repertoire, integrating music with advanced sound and lighting systems. Their projects so far have included *Ariadne auf Naxos*, staged by Benjamin Lazar; a video spectacle on *Pierrot Lunaire* created by the

Colombian artist Nieto; and Stockhausen's *Donnerstag aus Licht* at London's Southbank Centre in 2019. This led to a seven-year collaboration with the Paris Philharmonie where the ensemble is performing Stockhausen's whole *Licht* cycle, staging one opera per year. In lockdown, Pascal and Le Balcon performed and streamed unique programmes featuring works by Pierre Boulez, Carlo Gesualdo and Gérard Grisey, and Mahler's *Das Lied von der Erde*.

Pascal and Le Balcon have collaborated with Pierre Boulez, George Benjamin, Péter Eötvös and Michaël Lévinas, and in September 2016 released their debut album featuring a loose adaptation of Berlioz's *Symphonie fantastique* (Le Balcon & BMedia/distributed by Outhere).

Alongside his operatic engagements, Pascal is establishing himself as a leading symphonic conductor. In 2019, he made his BBC Proms debut with Berlioz's *L'enfance du Christ* with the Hallé, Britten Sinfonia Voices and Genesis Sixteen. In the same season, he conducted a Debussy/Stravinsky programme with the Simón Bolívar Youth Orchestra in Caracas. He regularly works with the Yomiuri Nippon Symphony Orchestra and Orchestra Ensemble Kanazawa. Recent engagements have included his debut at the Enescu Festival with Le Balcon in Messiaen's *Saint François d'Assise*, followed by debut performances with the Frankfurt Radio Symphony Orchestra and with the Orchestra dell'Accademia Nazionale di Santa Cecilia and the violinist Patricia Kopatchinskaja. Forthcoming appearances include concerts with the Helsingborg Symphony Orchestra and the RAI National Symphony Orchestra, Kaija Saariaho's *Innocence* for Semperoper Dresden, and Eötvös' *Three Sisters* and a concert with Le Balcon at Salzburg Festival.

# London Symphony Orchestra

## On Stage

### Leader

Benjamin Gilmore

### First Violins

Seohee Min  
Ginette Decuyper  
Laura Dixon  
Maxine Kwok  
Elizabeth Pigram  
Laurent Quénelle  
Harriet Rayfield  
Nilufar Alimaksumova  
Caroline Frenkel  
Gerald Gregory  
Izzy Howard  
Aleem Kandour  
Dániel Mészöly  
Lyrit Milgram  
Greta Mutlu  
Helena Smart  
Mio Takahashi

### Second Violins

David Alberman  
Sarah Quinn  
David Ballesteros  
Matthew Gardner  
Naoko Keatley  
Belinda McFarlane  
Csilla Pogány  
Andrew Pollock  
Paul Robson  
Francisca Brito  
Gordon MacKay  
Polina Makhina  
José Nuno Matias  
Joonas Pekonen  
Oleksandra  
Reshetilova  
Shoshanah Sievers

### Violas

Gillianne Hadow  
Malcolm Johnston  
Anna Bastow  
Julia O'Riordan  
Robert Turner  
Mizuho Ueyama  
Sally Belcher  
May Dolan  
Nancy Johnson  
Felicity Matthews  
Annie-May Page  
Alistair Scahill  
Amanda Verner

### Cellos

David Cohen  
Laure Le Dantec  
Alastair Blayden  
Ève-Marie Caravassilis  
Daniel Gardner  
Anna Beryl  
Danushka Edirisinghe  
Victoria Harrild  
Matthew Lee  
Victoria Simonsen  
Peteris Sokolovskis  
Joanna Twaddle

### Double Basses

David Desimpelaere  
Patrick Laurence  
Chaemun Im  
Thomas Goodman  
Toby Hughes  
Katy Furmanski  
Emily Green  
Colin Paris  
William Pühr  
James Trowbridge

### Flutes

Gareth Davies  
Imogen Royce  
Patricia Moynihan

### Piccolo

Sharon Williams

### Oboes

Juliana Koch  
Rosie Jenkins

### Cor Anglais

Henrietta Cooke

### Oboe d'Amore

Maxwell Spiers

### Clarinets

Chris Richards  
Chi-Yu Mo  
James Gilbert  
Sarah Thurlow

### Bass Clarinet

Ferran Garcerà Perelló

### E-flat Clarinet

Chi-Yu Mo

### Bassoons

Daniel Jemison  
Dominic Tyler  
Emma Harding

### Contra Bassoon

Martin Field

### Horns

Diego Incertis  
Sánchez  
Jonathan Maloney  
Jake Parker  
Max Garrard  
Alex Willett  
Jason Koczur

### Trumpets

James Fountain  
Adam Wright  
Richard Blake  
Imogen Whitehead

### Trombones

Richard Watkin  
Jonathan Hollick  
Robert Moseley

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Patrick King

### Percussion

Neil Percy  
David Jackson  
Sam Walton  
Jacob Brown  
Owen Gunnell  
Aidy Spillett  
James Bower  
Francesca Lombardelli

### Harps

Bryn Lewis  
Helen Tunstall  
Daniel De-Fry

### Piano

John Reid

### Celeste

Ben Smith