

TONIGHT'S CONCERT

Maconchy, Walton and Vaughan Williams 1

Sunday 9 February
Barbican

7pm

Elizabeth Maconchy

Nocturne for Orchestra

William Walton

Cello Concerto

Interval

Ralph Vaughan Williams

A Sea Symphony (Symphony No 1)

Sir Antonio Pappano conductor

Rebecca Gilliver cello

Masabane Cecilia Rangwanasha soprano

Will Liverman baritone

London Symphony Chorus

Mariana Rosas Chorus Director

London Symphony Orchestra

Generously supported by **The Huo Family Foundation**

A Sea Symphony and *Nocturne for Orchestra* recorded
for future release on LSO Live

Welcome



Tonight's concert, conducted by Sir Antonio Pappano, LSO Chief Conductor, will feature music by Elizabeth Maconchy, William Walton and Ralph Vaughan Williams. Following our Half Six Fix performance this Wednesday, we look forward to performing for audiences in California, Florida and New York later this month as we embark on a major tour in the US.

We are delighted to welcome Rebecca Gilliver, the LSO's Principal Cellist, who most recently performed as a soloist with the Orchestra at last year's LSO Futures concert. Tonight she plays a personal favourite, Walton's elegiac Cello Concerto. The concert opens with *Nocturne for Orchestra* by Elizabeth Maconchy, a composer who should have been much better-known in her lifetime and whom we celebrate tonight. We are pleased to welcome three generations of her family who are in the hall this evening.

After the interval, Sir Antonio Pappano continues his cycle of Vaughan Williams' symphonies with the First, *A Sea Symphony*, an evocative portrait of the ocean that sets poetry by Walt Whitman from his 1855 collection, *Leaves of Grass*. For this performance, we are pleased to be joined by soprano Masabane Cecilia Rangwanasha, who

most recently performed with us in January of last year in Felix Mendelssohn's oratorio *Elijah*. We look forward to March, when she returns as soloist for Michael Tippett's *A Child of our Time* and Beethoven's Symphony No 9. We also welcome baritone Will Liverman, whom audiences will remember from his performance of Benjamin Britten's *War Requiem* with the LSO at the Proms last summer, alongside the London Symphony Chorus. Both the Maconchy and the Vaughan Williams are being recorded for future release on the LSO's record label, LSO Live.

Sincere thanks to the Huo Family Foundation for their support of this concert. We are also immensely grateful to our LSO Guardians – those within our community who have remembered the LSO in their wills. We were delighted to host a special behind-the-scenes rehearsal event this morning for our Guardians to thank them for their thoughtful generosity, which helps to ensure the future of the LSO.

I hope you enjoy the concert and that you will be able to join us again soon. Looking ahead to March, singer and conductor Barbara Hannigan, LSO Associate Artist, conducts three eclectic programmes featuring music from Joseph Haydn to Béla Bartók. Sir Antonio Pappano returns on the 15 March with a performance of Wynton Marsalis' Symphony No 4, 'The Jungle', in collaboration with Jazz at Lincoln Center Orchestra. We look forward to seeing you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 13 March
Barbican

7pm

Britten and Haydn 'London' Symphony

Albert Roussel and Maurice Ravel paint vivid portraits of the animal kingdom, Benjamin Britten conjures up a savage parade, and Joseph Haydn takes a trip to London for his final symphony. Barbara Hannigan sings and conducts.

Thursday 20 March
Barbican

7pm

Vivier, Haydn and Bartók

Miracles and myths abound, from Béla Bartók's surreal ballet to Jean Sibelius' Finnish landscape – plus a captivating new piece by Golfam Khayam and works by Haydn and Vivier.

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Nocturne for Orchestra

Elizabeth Maconchy



1950



7 minutes

Programme note by
Alexandra Wilson

Elizabeth Maconchy wrote her *Nocturne for Orchestra* in 1950, around the mid-point of her career. She was already well-established as an orchestral composer, with her first symphony under her belt, and the *Nocturne* demonstrates confidence in terms of both orchestration and structure. It calls for sizeable forces, being scored for strings, flutes, oboes, cor anglais, clarinets, bass clarinet, bassoons, contrabassoon, horns, trumpets, trombones, tuba, timpani, percussion, celeste and harp. Though the *Nocturne* has no direct programme, we are obviously intended to imagine a night scene, and we can glean a little more information from a section of text that prefaces the music in the published score – words by the Romantic poet Samuel Taylor Coleridge, written as an annotation to his famous poem ‘The Rime of the Ancient Mariner’:

The journeying Moon and the
stars
still sojourn, yet still move
onwards;
and everywhere the blue sky
belongs
to them, and is their appointed rest
and their native country and their
own natural home, which they
enter
unannounced, as Lords that are
certainly expected, and yet there is
a silent joy at their arrival.

Maconchy depicts a moonlit night that is superficially tranquil, with an underlying ominous mood. The opening, quiet and meditative yet somehow uneasy,

feels impressionistic, almost Debussy-esque. Wind arpeggio figures sound over a wash of strings; a feeling of harmonic stasis and a preponderance of minor-key tonalities create an air of mystery.

In due course, Maconchy thickens the texture with the addition of brass and percussion instruments; periodically, she thins it down again, in sections that showcase solos for individual instruments, before the full forces of the orchestra return with urgent string motifs and insistent brass fanfares. Harp and celeste intermittently create sparkling effects, evocative of glistening starlight. For much of the piece, sprightly melodic detail is underpinned by a relentless, steady treading effect in either strings or brass, which might be read as signifying the onward movement of Coleridge’s ever-journeying moon. Towards the end of the piece, this subsides; the ending is serene and ethereal.

Maconchy demonstrates an accomplished grasp of melody: her dream-like music is both appealing and memorable. Though the work is unmistakably ‘modern’ – some might hear reminiscences of her near contemporary Benjamin Britten – with plenty of harmonic dissonance, Maconchy was also not afraid to evoke the sumptuousness of late Romanticism for moments of emotional intensity. Unjustly neglected, the *Nocturne for Orchestra* is both atmospheric and thought-provoking.

Elizabeth Maconchy

1907 to 1994 (United Kingdom)



Contemporaries

Dmitri Shostakovich,
Elisabeth Lutyens

Key events

1930: Achieves public recognition with the premiere of her Concertino for Piano and Orchestra in Prague

1932–83: Composes a cycle of 13 string quartets, considered among her greatest achievements

1958: Premiere of her opera *The Sofa*

1987: Made a Dame of the British Empire

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Symphony for
Double String
Orchestra

[youtube.com/iso](https://www.youtube.com/iso)

Composer profile by
Alexandra Wilson

Elizabeth Maconchy was a pioneering and prolific composer whose works span a wide range of genres. Raised in Hertfordshire, Ireland and London, the home-tutored Maconchy began composing young, despite having almost no exposure to gramophone records or live concerts. She studied composition at the Royal College of Music from 1923, with Charles Wood and later with Ralph Vaughan Williams, and pursued further studies in Vienna, Paris and Prague.

Although there were many female students at the RCM, Maconchy was agreed to be one of the most talented of her cohort, and was relatively unusual for her era in pursuing composition as a career after marriage and to the end of her life. Maconchy enjoyed particular success during the 1930s, when she saw her works championed by Henry Wood, played at the Proms, broadcast on the BBC, performed overseas and awarded prizes. Her style, influenced by Bartók and Janáček, was admired for its originality, though

also criticised for its modernity by critics with conservative expectations of female composers.

Noted as an orchestral composer of symphonies, concertos and suites during her youth, Maconchy was also highly active throughout her career in choral music, song, and particularly chamber music, writing 13 string quartets between the 1930s and the 1980s. From the 1950s, she began writing operas, including several for children. As well as composing her own music, Maconchy was keenly supportive of her fellow composers, and influential in the Composers' Guild of Great Britain and the Society for the Promotion of New Music. She worked closely with other female musicians, such as the composer Elisabeth Lutyens, violinist Anne Macnaghten and conductor Iris Lemare in championing new music, and her own daughter, Nicola LeFanu, also became a composer. Elizabeth Maconchy was made a Dame in 1987, only the second female composer to be so honoured.

Cello Concerto

William Walton

Rebecca Gilliver
cello

- 1 **Moderato**
- 2 **Allegro appassionato**
- 3 **Tema ed improvvisazioni**



1956



27 minutes

Programme note
by **Nigel Simeone**

William Walton's Cello Concerto was commissioned by Gregor Piatigorsky with a generous fee (for the time) of \$3,000. Walton gleefully told Ivor Newton – who had been Piatigorsky's intermediary – that, as a professional composer, he would 'write anything for anybody if he pays me ... Naturally, I write much better if I'm paid in dollars.' Whether it was the excellent fee or Piatigorsky's playing which inspired Walton, the result is one of his most evocative and sun-drenched works. Composed between February and October 1956, it was his first major orchestral piece since the Violin Concerto of 1938–39 (written for Piatigorsky's friend Jascha Heifetz). Piatigorsky gave the world premiere with the Boston Symphony Orchestra, conducted by Charles Munch, on 25 January 1957, and gave the London premiere a couple of weeks later on 13 February, with the BBC Symphony Orchestra and Malcolm Sargent.

After the London premiere, the Cello Concerto was described by the critic Colin Mason as 'entrancing, the work of a man refreshed in spirit'. Not everyone shared this view at the time (it did not appeal to the more aggressive apostles of 1950s modernism), but

the Concerto – written at Walton's home on the island of Ischia in the Gulf of Naples – does indeed seem to exude the freshness and warmth of Mediterranean air (Walton's biographer Stephen Lloyd wrote that it had 'a new-found serenity'), and it reveals the composer's melodic gifts at their most lyrical.

This is apparent right from the start of the opening Moderato: a delicate splash of vibraphone and harp, and a gently ticking ostinato, over which the soloist unfolds the movement's supple and seductive main theme. The second movement is a kind of serious-minded scherzo, marked Allegro appassionato: spiky and energetic (with a couple of more reflective passages), the orchestral writing deft and transparent. The finale is a theme with four free variations (or 'improvisations'), of which the second and fourth (one a virtuoso display, the other a rhapsodic reflection) can be thought of as substitutes for a conventional cadenza. The fourth improvisation leads into the coda where the music (and the mood) of the first movement returns to telling effect. The Concerto ends with a long low C on the cello, coloured by quiet, sultry chords on vibraphone, celeste and harp.



Interval – 20 minutes

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William Walton

1902 (United Kingdom) to 1983 (Italy)



Contemporaries

Edmund Rubbra,
Gerald Finzi

Key events

1923: Public premiere of *Façade*

1944: Completes music for Laurence Olivier's *Henry V*, now considered one of the greatest of all film scores

Listen to

Belshazzar's Feast
[isolive.co.uk](https://www.isolive.co.uk)

With the LSO

1931: World premiere of *Belshazzar's Feast*

1934: World premiere of Walton's Symphony No 1 (first three movements)

Composer profile
by **Lewis Foreman**

William Walton was born in Oldham, Lancashire, the son of a local choirmaster and singing teacher. At the age of ten, he became a chorister at Christ Church Cathedral in Oxford, going on to become an undergraduate at the age of 16, but he never took a degree. He received encouragement from various leaders of Oxford musical life, though as a composer he remained essentially self-taught.

His earliest music still heard today is the unaccompanied choral piece *A Litany* ('Drop, drop, slow tears'), written when he was only 14. He was established as a name by the *succès de scandale* of *Façade*, a piece in which Edith Sitwell's poems were recited through a megaphone to his music. It was first heard privately at the Sitwells' home in January 1922, when the composer was 19. The ensuing press rumpus actually followed the first public performance at the Aeolian Hall in Bond Street 18 months later. Over the succeeding years, Walton gradually refined this score, its evolution marking his own emergence as an individual voice. In the long term, its royalties became a major strand of his income.

His reputation as a composer of achievement dates from the premiere of his Viola Concerto in 1929. *Belshazzar's Feast* (1931) and the Symphony No 1 in B-flat minor (1934–35) consolidated his reputation as the leading young composer of the day, the Symphony being so eagerly awaited that it was first heard without a finale, and recorded within a month of its first complete performance.

In the later 1930s and the 1940s, Walton became known for his film music (including for *Henry V*, starring Laurence Olivier), and various shorter works. These included some notable orchestral marches, starting with *Crown Imperial*, written for the Coronation of George VI in 1937. His later works included the operas *Troilus and Cressida* and *The Bear, Orb and Sceptre* for the Coronation of Queen Elizabeth II, music for Laurence Olivier's films *Hamlet* and *Richard III*, a Cello Concerto, his Second Symphony, and song cycles written for the tenor Peter Pears and the soprano Elisabeth Schwarzkopf. From the 1950s, he made his home on the Italian island of Ischia, where he died in March 1983.

A Sea Symphony (Symphony No 1)

Ralph Vaughan Williams

Masabane Cecilia Rangwanasha

soprano

Will Liverman

baritone

London Symphony Chorus

- 1 **A song for all seas, all ships (Moderato maestoso)**
- 2 **On the beach at night alone (Largo sostenuto)**
- 3 **Scherzo: The waves (Allegro brillante)**
- 4 **The explorers (Grave e molto adagio – Andante con moto)**



1903–09



63 minutes

Programme note
by **Nigel Simeone**

A Sea Symphony was first performed at the Leeds Festival on 12 October 1910, conducted by the composer (on his 38th birthday), in a programme that also included Rachmaninoff playing his Second Piano Concerto. In a programme note for the first London performance in 1913, Vaughan Williams wrote about the work's origins and his intentions:

The first sketches for this work (namely, parts of the scherzo and slow movement) were made in 1903, and it was gradually worked out over the next seven years ... The plan of the work is symphonic rather than narrative or dramatic, and this may be held to justify the frequent repetition of important words and phrases ... The words as well as the music are thus treated symphonically ... There are two main musical themes which run through the four movements: 1) The harmonic progression to which the opening words for the chorus are sung: 'Behold the sea itself'; 2) A melodic phrase first heard at the words 'And on its limitless, heaving breast, the ships.'

Fired by the visionary splendour of Whitman's 'Behold the sea itself / And on its limitless heaving breast, the ships', Vaughan Williams opens *A Sea Symphony* with a stirring call to arms on the brass, then the

first choral entry, which explodes in rapture (and a stunning chord change) on the word 'sea'. These stirring opening lines were taken from *Leaves of Grass*, which Vaughan Williams mined carefully to assemble his text for the symphony. For Vaughan Williams, Whitman's invocation provided the ideal embarkation point for his resplendent celebration of the sea. To a 21st-century reader, Whitman's words might seem extravagant and unduly florid ('Flaunt out O sea your separate flags of nations!') – but more than a century ago, their impact on Vaughan Williams was quite different, inspiring him to produce music of epic scope and radiant eloquence, in which stirring baritone and soprano solos are woven into the rich choral and orchestral texture.

'On the beach at night alone' is a nocturne for solo baritone with chorus, moving from mystery and ambiguity at the start, to the sustained nobility of the passage starting 'A vast similitude interlocks all' – music well described by Vaughan Williams' friend and biographer Michael Kennedy as a 'great reflective climax.' The Scherzo is a choral tour de force which occasionally defeated choirs in the early years (at least one performance in 1924 was played by orchestra alone, the choral lines cued into their parts).

Ralph Vaughan Williams

1872 to 1958 (United Kingdom)

The finale owes a debt (freely acknowledged by Vaughan Williams) to Elgar's *Dream of Gerontius*, particularly the near quotation of Gerontius' phrase 'Thou, Thou art calling me' in the opening section. This long, rhapsodic movement moves effortlessly from pantheistic musings by the chorus to an ecstatic duet for the soloists ('O we can wait no longer ... Joyous we too launch out on trackless seas'). Finally, composer and poet turn to mysticism as the great sea voyage nears its end ('O farther, farther sail!'), before fading into silence.

Tonight's performance uses David Matthews' new edition of *A Sea Symphony*, published in 2025 by Stainer & Bell. In 1945, Vaughan Williams wrote to Adrian Boult with some revisions to the scoring, starting with an important change from horns to trombones in the first two bars. Other alterations are sometimes small but telling, sometimes more significant (such as the addition of an organ part in the Scherzo, taken from Vaughan Williams' own marked copy). All are published for the first time in this new score.

Born in Gloucestershire on 12 October 1872, Ralph Vaughan Williams attended Charterhouse School, and in 1890 enrolled at the Royal College of Music, becoming a pupil of Sir Hubert Parry. Weekly lessons at the RCM continued when he entered Trinity College, Cambridge, in 1892.

Vaughan Williams' first composition to make any public impact, the song 'Linden Lea', was published in 1902. His 'discovery' of folk song in 1903 was a major influence on the development of his style. A period of study with Maurice Ravel in 1908 was also very successful, with Vaughan Williams learning, as he put it, 'how to orchestrate in points of colour rather than in lines'. The immediate outcome was the song cycle *On Wenlock Edge*. The *Fantasia on a Theme by Thomas Tallis*, using a tune he had studied while editing the English Hymnal, was first performed in Gloucester Cathedral in 1910. With these works, he established a reputation which subsequent compositions, such as the 'Pastoral' Symphony, *Flos Campi* and the Mass in G minor, served to consolidate.

In 1921, he became conductor of the Bach Choir, alongside his professorship at the RCM. Over his long life, he contributed notably to all musical forms, including film music. It is in his nine symphonies, however, spanning a period of almost 50 years, that the greatest range of musical expression is evident. Vaughan Williams died on 26 August 1958, just a few months after the premiere of his Ninth Symphony.



Contemporaries

Maurice Ravel,
Gustav Holst

Key events

1910: First big successes with *Fantasia on a Theme by Thomas Tallis* and *A Sea Symphony*
1914–18: Serves in World War I
1935: Awarded the Order of Merit

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Symphonies
Nos 4 and 6 with
Sir Antonio Pappano
[Isolive.co.uk](https://www.isolive.co.uk)

With the LSO

1910: World premiere of *Fantasia on a Theme by Thomas Tallis*

Composer profile by
Stephen Connock

A Sea Symphony

Text

I. A song for all seas, all ships

Behold, the sea itself,
And on its limitless, heaving breast, the ships:
See, where their white sails, bellying in the wind, speckle the green and blue,
See, the steamers coming and going, steaming in or out of port,
See, dusky and undulating, the long pennants of smoke.
Behold, the sea itself,
And on its limitless, heaving breast, the ships.

Today a rude brief recitative,
Of ships sailing the seas, each with its special flag or ship-signal,
Of unnamed heroes in the ships – of waves spreading and spreading far as the eye can reach,
Of dashing spray, and the winds piping and blowing.
And out of these a chant for the sailors of all nations,
Fitful, like a surge.
Of sea-captains young or old, and the mates, and of all intrepid sailors,
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay.
Picked sparingly without noise by thee old ocean, chosen by thee,
Thou sea that pickest and cullest the race in time, and unitest the nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

Flaunt out O sea your separate flags of nations!
Flaunt out visible as ever the various flags and ship-signals!
But do you reserve especially for yourself and for the soul of man one flag above all the rest,
A spiritual woven signal for all nations, emblem of man elate above death,
Token of all brave captains and of all intrepid sailors and mates,
And of all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains young or old,
A pennant universal, subtly waving all time, o'er all brave sailors,
All seas, all ships.

II. On the beach at night alone

On the beach at night alone,
As the old mother sways her to and fro singing her husky song,
As I watch the bright stars shining,
I think a thought of the clef of the universes and of the future.
A vast similitude interlocks all,
All distances of space however wide,
All distances of time,
All souls, all living bodies though they be ever so different,
All nations, all identities that have existed or may exist,
All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spanned,
And shall forever span them, and shall compactly hold and enclose them.

III. Scherzo – The waves

After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and ropes,
Below, a myriad, myriad waves hastening, lifting up their necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant with curves,
Where the great vessel sailing and tacking displaced the surface,
Larger and smaller waves in the spread of the ocean yearnfully flowing,
The wake of the sea-ship after she passes, flashing and frolicsome under the sun,
A motley procession with many a fleck of foam and many fragments,
Following the stately and rapid ship, in the wake of following.

A Sea Symphony

Text

IV. The explorers

O vast Rondure, swimming in space,
Covered all over with visible power and beauty,
Alternate light and day and the teeming spiritual darkness,
Unspeaking high processions of sun and moon and countless stars above,
Below, the manifold grass and waters,
With inscrutable purpose, some hidden prophetic intention,
Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny after them,
Wandering, yearning, with restless explorations,
With questionings, baffled, formless, feverish, with never-happy hearts,
With that sad incessant refrain,
Wherefore unsatisfied soul?
Whither O mocking life?
Ah who shall soothe these feverish children?
Who justify these restless explorations?
Who speak the secret of impassive earth?
Wherefore unsatisfied soul?
Whither O mocking life?

Yet soul be sure the first intent remains, and shall be carried out,
Perhaps even now the time has arrived.
After the seas are all crossed,
After the great captains have accomplished their work,
After the noble inventors,
Finally shall come the poet worthy that name,
The true son of God shall come singing his songs.

O we can wait no longer,
We too take ship O soul,
Joyous we too launch out on trackless seas,
Fearless for unknown shores on waves of ecstasy to sail,
Amid the wafting winds, thou pressing me to thee, I thee to me, O soul,
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.

O soul thou pleasest me, I thee,
Sailing these seas or on the hills, or waking in the night,
Thoughts, silent thoughts, of Time and Space and Death, like waters flowing,
Bear me indeed as through the regions infinite,
Whose air I breathe, whose ripples hear, lave me all over,
Bathe me O God in thee, mounting to thee,
I and my soul to range in range of thee.

O thou transcendent,
Nameless, the fibre and the breath,
Light of the light, shedding forth universes, thou centre of them.
Swiftly I shrivel at the thought of God,

At Nature and its wonders, Time and Space and Death,
But that I, turning, call to thee O soul, thou actual Me,
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastness of Space.

Greater than stars or suns,
Bounding O soul thou journeyest forth;

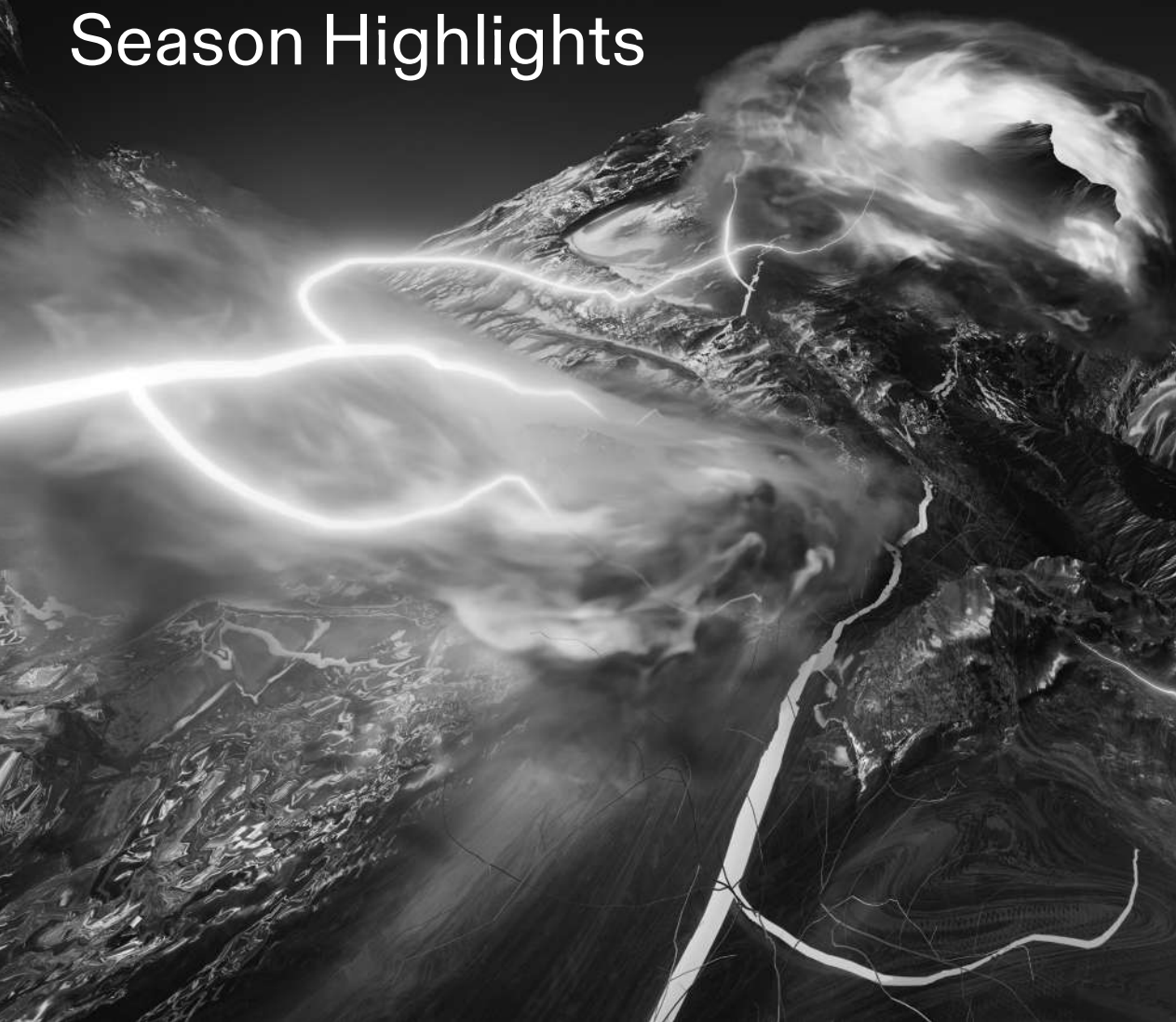
Away O soul! hoist instantly the anchor!
Cut the hawsers – haul out – shake out every sail!

Sail forth – steer for the deep waters only.
Reckless O soul, exploring, I with thee, and thou with me,
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.
O my brave soul!
O farther, farther sail!
O daring joy, but safe! are they not all the seas of God?
O farther, farther, farther sail!

Walt Whitman (1819–92)

COMING IN 2025

Season Highlights



UP



Thursday 20 March 2025 7pm

Haydn Symphony No 39

Debussy, Sibelius and Bartók

Barbara Hannigan

Thursday 3 April 2025 7pm

MacMillan Violin Concerto No 2

Shostakovich Symphony No 12

Gianandrea Noseda and Nicola Benedetti

Thursday 10 April 2025 7pm

Beethoven Piano Concerto No 1

Schubert and Prokofiev

Gianandrea Noseda and Alice Sara Ott

Sunday 25 May 2025 7pm

Mozart Violin Concerto No 5

Strauss Ein Heldenleben

Sir Antonio Pappano and Lisa Batiashvili

Sir Antonio Pappano

Chief Conductor



One of today's most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances in both symphonic and operatic repertoire, Sir Antonio Pappano is Chief Conductor of the London Symphony Orchestra and was Music Director of the Royal Opera House, Covent Garden from 2002 until 2024. He is Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome (having served as Music Director 2005–2023) and was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera, New York, the State Operas of Vienna and Berlin, the Bayreuth and Salzburg Festivals, Lyric Opera of Chicago and the Teatro alla Scala. He has appeared as a guest conductor with many of the world's most prestigious

orchestras, including the Berlin and Vienna Philharmonic Orchestras, the Staatskapelle Dresden, the Gewandhausorchester Leipzig, the Bavarian Radio Symphony Orchestra, the Czech Philharmonic Orchestra, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as with the New York Philharmonic Orchestra, the Chicago and Boston Symphony Orchestras and the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award, and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012 he was created a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Sir Antonio Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.



Next on stage with the LSO

Saturday 15 March, 7pm, Barbican
Selections from Duke Ellington
and Wynton Marsalis Symphony
No 4, 'The Jungle'

Rebecca Gilliver

cello



Stepping up from her usual spot as Principal Cello of the LSO, tonight's soloist is Dorset cellist Rebecca Gilliver, who has been a member of the LSO since 2002. She studied at the Yehudi Menuhin School and the Royal Northern College of Music, where her teachers included William Pleeth, Melissa Phelps, Moray Welsh (a past LSO Principal Cello) and Ralph Kirshbaum. She spent summers studying in America, where her tutors included Bernard Greenhouse, David Geringas and Claude Franck, among others. Rebecca completed her formal studies in Basel with Thomas Demenga, studying mostly contemporary music.

Rebecca's wide-ranging career combines solo playing with chamber music, orchestral work and teaching. Early success in national and international competitions led to critically acclaimed recitals at Wigmore Hall and New York's Carnegie Weill Hall. She has played extensively as a recitlist ever since, appearing in festivals such as Bath, Bergen and the Manchester International Cello Festival.

Rebecca has performed concertos with many of the UK's leading orchestras, including the LSO, Hallé and Academy of St Martin-in-the-Fields. She is in demand as a Guest Principal, having performed with most orchestras in the UK and many abroad, including the Australian Chamber Orchestra, New Sinfonietta Amsterdam and the World Orchestra for Peace.

As a chamber musician, she has performed and recorded with the Nash Ensemble, and for many years was a member of the innovative Scottish Ensemble. She has collaborated with artists such as Nikolaj Znaider, Sarah Chang and Barry Douglas, and has recorded for BBC Radio 3 with pianist Ian Brown. She is a regular participant in Prussia Cove's International Musicians Seminar (IMS) Open Chamber Music, where international musicians of the highest level gather together in Cornwall to study great chamber music works, side by side with the most talented students of the next generation.

Musical outreach is extremely important to Rebecca, and she works regularly with the LSO Discovery programme, particularly enjoying LSO Create, a group dedicated to exploring music with disabled and/or neurodiverse adults and their carers; as well as the Early Years hospital and toddler programmes. She has created her own local musical outreach programme, Worlds End Music, which puts on concerts by local professional musicians for both children and adults in Chelsfield, Kent.

Masabane Cecilia Rangwanasha

soprano



South African soprano Masabane Cecilia Rangwanasha won the Song Prize at the 2021 BBC Cardiff Singer of the World Competition and most recently was awarded the 2024 Herbert von Karajan Prize.

In 2024/25, she performs in Beethoven's Symphony No 9 with the Munich Philharmonic Orchestra under Nicholas Collon and Tippett's *A Child of Our Time* with the Royal Northern Sinfonia under Dinis Sousa. She also returns to the role of Liù in concert performances of Puccini's *Turandot* with the Minnesota Orchestra under Thomas Søndergård. In addition, Rangwanasha performs Verdi's *Requiem* at the Wiener Konzerthaus under Daniel Harding, with the Bergen Philharmonic under Jader Bignamini, and at the International Maifestspiele Wiesbaden under Leo McFall, and returns to the Accademia Nazionale di Santa Cecilia to sing under Daniel Harding.

Last season, Rangwanasha made debuts with Washington National Opera and the Hamburg State Opera as Liù (*Turandot*), a role she also performed with The Royal Ballet and Opera on tour in Japan. On the concert platform, Rangwanasha made her debuts with the London Symphony Orchestra conducted by Sir Antonio Pappano and the Chicago Symphony Orchestra conducted by James Conlon in Mendelssohn's

Elijah. Further appearances included Verdi's *Requiem* with Nathalie Stutzmann in her debut with the Atlanta Symphony Orchestra, and a return to the Accademia Nazionale di Santa Cecilia with Sir Antonio Pappano, as well as a return to The Hallé with Sir Mark Elder for Rossini's *Stabat Mater*.

In recent seasons, Rangwanasha also received critical acclaim for performances with The Royal Ballet and Opera as Liù and at Theater Bern as Mathilde (Rossini's *Guillaume Tell*), Elisabeth de Valois (Verdi's *Don Carlos*), and the title role in Gluck's *Iphigénie en Tauride*. On the concert stage, Rangwanasha made her US debut with Washington National Symphony Orchestra in Barber's *Knoxville: Summer of 1915*, reprising this work with the Cincinnati Symphony Orchestra under Marin Alsop; sang in Mendelssohn's Symphony No 2 with the Accademia Nazionale di Santa Cecilia under Kazuki Yamada; and in Beethoven's Symphony No 9 and Mahler's *Das klagende Lied* at Theater Bern; made her Edinburgh Festival debut performing Tippett's *A Child of Our Time* with the Royal Scottish National Orchestra under Sir Andrew Davis; and returned to the BBC Proms to perform Strauss' *Vier letzte Lieder* with the National Youth Orchestra.

Will Liverman

baritone



Called ‘a voice for this historic moment’ (*Washington Post*), Grammy Award–winning baritone Will Liverman is the recipient of the 2022 Beverly Sills Artist Award and the co-creator of *The Factotum*, which premiered at the Lyric Opera Chicago in 2023.

Following summer 2024 appearances at the BBC Proms in Britten’s *War Requiem*, Sibelius’ *The Origin of Fire* and Scriabin’s *Prometheus, Poem of Fire* led by Andris Nelsons at Tanglewood, and for Aspen Music Festival’s Opera Benefit, Liverman reprises the iconic role of Papageno in the Metropolitan Opera’s holiday presentation of Mozart’s *The Magic Flute*, returns to Lyric Opera of Chicago as Marcello in Puccini’s *La bohème*, and joins Dutch National Opera for another season, this time as Ned Keene in Britten’s *Peter Grimes*. He makes his house debut during the 2024/25 season at San Francisco Opera, also portraying Marcello in *La bohème*.

Concert engagements include Kaija Saariaho’s *Sombre* at Carnegie Hall with the International Contemporary Ensemble; Orff’s *Carmina Burana* with the San Francisco Symphony Orchestra; works by Burleigh, Vaughan Williams and Still at the Concertgebouw; works by Schubert, Burleigh and Larsen with the Oxford

International Song Festival, Brahms’ *A German Requiem* with the Rhode Island Philharmonic, Shawn Okpebholo’s *Two Black Churches* and Orff’s *Carmina Burana* with Oakland Symphony, a song cycle of his own compositions at National Sawdust, and performances at the New York Festival of Song at Kaufman Music Center and for String Theory at the Hunter.

Liverman’s recording projects include *Show Me the Way* (Cedille Records, 2024), a celebration of American song; *Dreams of a New Day: Songs by Black Composers* (Cedille Records, 2021), nominated for a Grammy Award for Best Classical Solo Vocal Album; *The Dunbar/Moore Sessions – Volume I* (Lexicon Classics, 2023), a collection of original art song composed, played and sung by Liverman himself; and *Whither Must I Wander* (Odradek Records, 2020), named one of the *Chicago Tribune*’s ‘best classical recordings of 2020’.

Liverman is an alumnus of the Ryan Opera Center at the Lyric Opera of Chicago and was a Glimmerglass Festival Young Artist. He holds degrees from The Juilliard School (MM) and Wheaton College in Illinois (BM).

'It was a sumptuous performance of Ravel's *Daphnis et Chloé*, so vividly and dramatically characterised that the ballet seemed to play out in my mind's eye.'

The Times

Daphnis et Chloé

RAVEL

Sir Antonio Pappano

Known for its rich harmonic textures and expansive scoring, *Daphnis et Chloé* is one of Ravel's largest and most loved orchestral masterpieces. Join the London Symphony Orchestra and Chief Conductor, Sir Antonio Pappano, on this dreamlike musical journey through Greek mythology, where passion, nature and divinity intertwine.



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Mariana Rosas

LSC Chorus Director



Mariana Rosas is an Argentinian conductor based in the UK and Chorus Director of the London Symphony Chorus. In that role she has collaborated with Sir Antonio Pappano, Gianandrea Noseda, Michael Tilson Thomas, and Dr André J Thomas amongst others.

As well as her work with the LSC, Rosas has collaborated with the Royal Opera House, Glyndebourne, National Youth Choirs of Great Britain, Birmingham Opera Company, Rundfunkchor Berlin, BBC Symphony Chorus, City of Birmingham Symphony Orchestra Chorus, London Voices and the West Midlands Inclusive Choir. She also holds teaching and conducting positions at the University of Birmingham. Rosas' 2024/2025 engagements include working with the Royal College of Music and the WDR Rundfunkchor Cologne.

Rosas was educated in Italy and Argentina, where she studied at the National University of Arts of Argentina and the Conservatoire of the City of Buenos Aires 'Manuel de Falla'. In 2018 she moved to the UK to study at the University of Birmingham with Simon Halsey CBE.

Prior to her move to the UK, she was Assistant Professor of Choral Practice at the National University of Arts in Buenos Aires, and has worked as a guest conductor in Denmark, Canada, Italy and Switzerland.

London Symphony Chorus

President

Sir Simon Rattle OM CBE

Vice President

Michael Tilson Thomas

Patrons

Sir Simon Russell

Beale CBE

Howard Goodall CBE

Chorus Director

Mariana Rosas

Associate Directors

Jack Apperley

Hilary Campbell

Daniel Mahoney

Director Emeritus

Simon Halsey CBE

Chorus Accompanist

Benjamin Frost

Vocal Coaches

Norbert Meyn

Anita Morrison

Rebecca Outram

Robert Rice

Chair

Damian Day

lsc.org.uk

The London Symphony Chorus was founded in 1966 to complement the work of the London Symphony Orchestra. The LSC has performed with leading orchestras, frequently with the LSO and also with the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic and New York Philharmonic.

Last season's concerts included Felix Mendelssohn's *Elijah* with Sir Antonio Pappano; Leoš Janáček's *Jenůfa* with Sir Simon Rattle; Anton Bruckner's *Te Deum* with Nathalie Stutzmann; and Gustav Mahler's Symphony No 3 with Michael Tilson Thomas.

In recent seasons, the LSC has performed Dmitri Shostakovich's 13th Symphony, 'Babi Yar', with Gianandrea Noseda; Franz Schubert's Mass in A flat and Maurice Ravel's *Daphnis and Chloe* with François-Xavier Roth and Les Siècles; *The Dante Project* with Thomas Adès and Koen Kessels at the Royal Opera House; Luigi Dallapiccola's *Il prigionero* with Sir Antonio Pappano; works by Karol Szymanowski and Johannes Brahms with Sir Simon Rattle; Howard Goodall's *Never to Forget* (online and subsequently in St Paul's Cathedral); Maurice Duruflé's *Requiem* with Lionel Sow (Chorus Director of the Chœur

de l'Orchestre de Paris); the premiere of Julian Anderson's *Exiles* (a joint LSO/LSC commission); and Errollyn Warren's *After Winter* with Simon Halsey in the Spitalfields Festival.

The LSC tours extensively in Europe and further abroad, and recent tours have included performances in Paris, Baden-Baden and Luxembourg with Sir Simon Rattle and the LSO, and in Monte Carlo and Aix-en-Provence with Kazuki Yamada and the Orchestre Philharmonique de Monte-Carlo.

The LSC performed Mahler and Bernstein in *Maestro*, the Oscar-nominated biopic of Leonard Bernstein, starring Bradley Cooper and Carey Mulligan, with Yannick Nézet-Séguin as music advisor. In 2023, the Chorus was delighted to appoint Mariana Rosas as Chorus Director and, at the same time, to appoint Simon Halsey as Chorus Director Emeritus.

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

On Stage

Sopranos

Shona Barnes-Mccallum
Georgie Bateman
Francesca Calori
Laura Catala-Ubassy
Rosie Chase
Harriet Crawford
Alice Dee
Esther Elbro
Lucy Feldman
Elisa Franzinetti
Dandy Freeman
Joanna Gueritz
Isobel Hammond
Cora Hardy
Alice Higgins
Sophie Hill
Sally Ho
Denise Hoilette
Claire Hussey
Peppie Johnson
Alice Jones
Debbie Jones
Lotte Jones
Luca Kocsmarszky
Jasmine Krishnamurthy-Spencer
Caddy Kroll
Marylyn Lewin
Jane Morley
Doris Nikolic
Gill O'Neill
Maggie Owen
Holly Parish
Valeria Perboni
Janina Pescinski
Liz Reeve
Karelia Rydman
Emma Secher
Eleanor Sterland
Lizzie Webb
Eleri Williams
Rachel Wilson

Altos

Kate Aitchison
Nicola Bedwin
Gina Broderick
Jo Buchan
Sherae Callum
Sheila Cobourne
Maggie Donnelly
Lynn Eaton
Linda Evans
Giulia Falangola
Amanda Freshwater
Rachel Green
Yoko Harada
Kate Harrison
Edda Hendry
Emily Hoffnung
Catherine Hulme
Elisabeth Iles
Jill Jones
Vanessa Knapp
Gosia Kuzmicz
Gilly Lawson
Anne Loveluck
Liz McCaw
Jane Muir
Dorothy Nesbit
Helen Palmer
Beth Potter
Susannah Priede
Ellie Saipe
Lis Smith
Ali St-Denis
Rafaela Tripalo
Snezhana Valcheva
Kathryn Wells

Tenors

Paul Allatt
Matteo Anelli
Erik Azzopardi
Kyle Berry
Philipp Boeing
Kevin Cheng
Conor Cook
James David
Michael Delany
Ethem Demir
Colin Dunn
Andrew Fuller
Robert Kozak
Jude Lenier
Tim Lloyd
Alastair Mathews
Davide Prezzi
Diego Richardson
Nishikuni
Mattia Romani
Michael Scharff
Peter Sedgwick
Ben Squire
Chris Straw
Richard Street
Malcolm Taylor
Gabriel Villafuerte
James Warbis
Robert Ward
Leonard Wong

Basses

Aitor Almaraz
Roger Blitz
Kepler Boonstra
Ian Boughton
Gavin Buchan
Steve Chevis
Matthew Clarke
Harry Clarke
Robert Garbolinski
Gerald Goh
John Graham
Owen Hanmer
Robert Hare
Elan Higuera
Anthony Howick
Douglas Jones
Alex Kidney
George Marshall
James Nageotte
Samuel Richards
Rob Sanders
Hewett
Matthew Smith
Rod Stevens
Greg Storkan
Richard Tannenbaum
Johannes Thom
Gordon Thomson
Robin Thurston
John Wareing
Anthony Wilder
Wojtek Witalec
Pawel Wysocki

London Symphony Orchestra

On Stage

Leader

Andrej Power

First Violins

Cellerina Park
Clare Duckworth
Stefano Mengoli
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Olatz Ruiz de
Gordejuela
Shuyang Josh Jia*
Djumash Poulsen
Rhys Watkins

Second Violins

Julián Gil Rodríguez
Thomas Norris
Miya Väisänen
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Louise Shackelton
Polina Makhina
Shoshanah Sievers

Violas

Eivind Ringstad
Gillianne Hadow
Malcolm Johnston
Anna Bastow
Thomas Beer
Steve Doman
Julia O'Riordan
Sofia Silva Sousa
Mizuho Ueyama
Regina Beukes
Errika Collins
Philip Hall
Jamie Howe*

Cellos

Laure Le Dantec
Alastair Blayden
Salvador Bolón
Ève-Marie Caravassilis
Daniel Gardner
Amanda Truelove
Silvestrs Kalnins
Ghislaine McMullin
Miwa Rosso
Peteris Sokolovskis

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Chaemun Im
Thomas Goodman
Joe Melvin
Jani Pensola
Simon Oliver
Colin Paris

Flutes

Gareth Davies
Julien Beaudiment
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Sarah Harper

Clarinets

Chris Richards
Chi-Yu Mo
Sarah Thurlow

Bass Clarinet

Ferran Garcerà Perelló

E-flat Clarinet

Chi-Yu Mo

Bassoons

Daniel Jemison
Todd Gibson-Cornish
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Diego Incertis
Sánchez
Mihajlo Bulajic
Angela Barnes
Timothy Jones
Jonathan Maloney

Trumpets

James Fountain
Thomas Fountain
Adam Wright
Katie Smith

Trombones

Helen Vollam
Merin Rhyd
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas
Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton
Patrick King

Harps

Bryn Lewis
Anneke Hodnett

Piano

Elizabeth Burley

Organ

Catherine Edwards

* 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.