

TONIGHT'S CONCERT

Lisa Batiashvili: LSO Artist Portrait

Sunday 13 April 2025
Barbican

7pm

Alfred Schnittke

Violin Concerto No 1

Interval

Dmitri Shostakovich

Symphony No 2, 'To October'

Johannes Brahms

Schicksalslied, 'Song of Destiny'

Gianandrea Noseda conductor

Lisa Batiashvili violin

London Symphony Chorus

Mariana Rosas Chorus Director

London Symphony Orchestra

Concert finishes at approximately 8.50pm

Shostakovich Symphony No 2, 'To October'
recorded for future release on LSO Live

Welcome



Welcome to tonight's performance, conducted by Gianandrea Nosedà, LSO Principal Guest Conductor. We are delighted to be joined by the London Symphony Chorus and violinist Lisa Batiashvili in the first concert of her Artist Portrait series. She has been collaborating with the LSO for nearly two decades, and we are pleased to have this opportunity for a deeper exploration of her artistry. Lisa Batiashvili's choices this evening, and in her two concerts in May – performing works by Alfred Schnittke, Karol Szymanowski and Wolfgang Amadeus Mozart – reflect her particular musical interests and passions.

Alfred Schnittke's Violin Concerto No 1 opens the concert, a deeply emotional and striking piece by a composer whose work also holds special significance for Gianandrea Nosedà. Dmitri Shostakovich's Symphony No 2 follows, a vibrant and celebratory work that concludes Gianandrea Nosedà's cycle of Shostakovich's symphonies, recorded for LSO Live. The programme concludes with Johannes Brahms' *Schicksalslied*, 'Song of Destiny', a moving choral work with great intensity.

This week, we were pleased to announce the LSO's 2025/26 season, taking place from September 2025 to July 2026, our second with Sir Antonio Pappano as Chief Conductor. Our LSO Patrons, Pioneers and Friends can book now, with public booking opening on Wednesday 16 April.

We hope you enjoy this concert and that you will be able to join us again soon. In May, Sir Simon Rattle, LSO Conductor Emeritus, conducts Leoš Janáček's satirical opera *The Excursions of Mr Brouček*. Gustavo Dudamel conducts a selection of works later in May, joined by soprano Marina Rebeka, featuring Maurice Ravel's *Shéhérazade* and *Rapsodie espagnole*, as well as Richard Strauss' Don Juan and the Suite from *Der Rosenkavalier*. We look forward to seeing you there.

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

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 22 May
Barbican

7pm

Szymanowski and *Symphonie fantastique*

Sir Antonio Pappano conducts Berlioz's iconic *Symphonie fantastique*, and Lisa Batiashvili continues her Artist Portrait with Szymanowski's Violin Concerto No 1.

Sunday 25 May
Barbican

7pm

Mozart and Strauss *Ein Heldenleben*

Lisa Batiashvili concludes her Artist Portrait with Mozart's Violin Concerto No 5, alongside two tone poems by Strauss conducted by Sir Antonio Pappano.

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

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Contents

The Programme

- 4** Violin Concerto No 1
- 5** Alfred Schnittke
- 6** Symphony No 2, 'To October'
- 7** Dmitri Shostakovich
- 8** Symphony No 2, 'To October':
Text & Translation
- 10** Schicksalslied, 'Song of Destiny'
- 11** Johannes Brahms
- 12** Schicksalslied, 'Song of Destiny':
Text & Translation

The Performers

- 15** Lisa Batiashvili
- 16** Gianandrea Noseda
- 17** Mariana Rosas
- 18** London Symphony Chorus
- 20** London Symphony Orchestra

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Photography and audio/video recording
is not permitted during the performance.

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survey about tonight's concert.



Violin Concerto No 1

Alfred Schnittke

Lisa Batiashvili
violin

- 1 **Allegro non tanto**
- 2 **Presto**
- 3 **Andante**
- 4 **Allegro scherzando**



1956–59,
rev 1962–63



40 minutes

Programme note by
Alexandra Wilson

Alfred Schnittke took a particular interest in composing for the violin and wrote four concertos for the instrument, at intervals of one per decade between the 1950s and the 1980s. The First (1956–58, revised 1962–63), was written while he was a student and is a work of impressive ambition. There are four movements, rather than the conventional three. Solo writing is virtuosic and restless, and we often feel that the violinist and the orchestra are fighting an intense battle. Dmitri Shostakovich was clearly an influence, but the Concerto is also highly original and eclectic.

At the beginning of the Allegro non tanto we hear the violin, alone, wandering mesmerically – a sort of opening soliloquy. The orchestra joins it, with low jabbing chords, and a wind melody that seems to compete with the soloist. The music becomes agitated, then resigned, then inquisitive, temporarily giving way to a woodwind theme accompanied by shimmering strings, before the soloist enters once more, meandering wistful and high. A dynamic, rhythmically spiky section follows. Eventually, the striving ceases, and the movement concludes with a long, sustained chord.

The Presto begins with dramatic beating chords, before the violin sets off, hyperactive, like an insect it would be futile to try to chase. We hear snarling brass chords, colourful percussive effects. A sombre section follows, in which the violin – ever busy – seems to be in discordant dialogue with other instruments, including at one point a piano.

In the Andante, the violin part subsides into introspection, underpinned by a shimmering wash of sound. The prevailing mood is sombre, lyrical, almost Mahler-esque. A second section with prominent tuned percussive and bells transports us to an eerie magical world. Progressively, the movement starts to gain in intensity, as if the solo violin is, once again, resisting being overwhelmed by the orchestral forces. Eventually, the soloist emerges exposed, circling like a bird in flight, before serenity returns.

The Allegro scherzando opens with disconcerting jagged rhythms. The soloist's music is swaggering and confident, accompanied by percussive thunderclaps and unpredictable, colourful orchestral interjections. Quietly, the violin plummets through protracted descents before swaggering forth once more, then winding itself into a frenzy, against confident fanfares and repetitive drumbeats. It duets with a sequence of instruments before the orchestra surges forth en masse. Melodic ideas pile in chaotically, sometimes dancelike, strident or meditative. As the movement ends, the solo line is finally vanquished by a battery of percussion and surging brass.

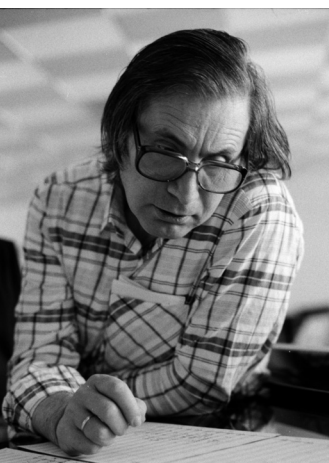


Interval – 20 minutes

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Alfred Schnittke

1934 (Russia) to 1998 (Germany)



Contemporaries

Valentin Silvestrov,
Krzysztof Penderecki

Key events

1962: Begins career

as a film composer

1972: Composes

Piano Quintet in his

mother's memory

1974: Premiere of
his First Symphony

1980s: Musicians
promote his

music in the West;

writes concertos

for Gidon Kremer

and Yuri Bashmet

1982: Converts

to Catholicism

1990: Moves

to Hamburg

Alfred Schnittke (1934–98) was a Russian composer of Baltic/German Jewish ancestry on one side and Catholic German ancestry on the other. He studied in Vienna as a child, and then at the Moscow Conservatoire, where he later returned to teach orchestration. Schnittke's output was prolific and he composed in a wide range of genres, producing ten symphonies, numerous concertos for a variety of instruments, six concerti grossi, chamber and solo instrumental works, stage works and ballets. From the 1960s onwards, he wrote many film scores.

The prime influence upon Schnittke's own maturing style was Dmitri Shostakovich. During the 1960s, he experimented with twelve-tone music and, in the 1970s, developed a compositional style that would come to be known as 'polystylism', something that came to the fore most prominently in his series of concerti grossi. During this period, he juxtaposed (sometimes jarringly) styles and direct quotations from different historical periods (for example,

a passage of serialism, a fragment of Beethoven, a snippet of medieval chant). This collage-like approach, and conscious efforts to blur the lines between 'high' and 'low' styles, made his works quintessential examples of postmodernism in music.

Schnittke's more progressive works were regarded with mistrust by Soviet administrators. His music was often political: he wrote an oratorio in 1958 about the nuclear bombing of Hiroshima, and his disturbing opera *Life with an Idiot* (1992) was a retrospective allegory of life under the Soviet regime. In later life, he was weakened by a succession of strokes, the first of which, in 1985, left him in a coma. He lived for a further thirteen years, continuing (until 1997) to compose music that was increasingly bleak and mystical. From 1990, he spent much of his time in Hamburg. It was only from the mid-1980s onwards – thanks to promotion by Soviet émigré musicians including Gidon Kremer and Mstislav Rostropovich – that Schnittke's music came to be known in Western Europe.

Listen to

Concerto Grosso No 1

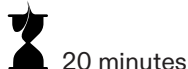
Composer profile by

Alexandra Wilson

Symphony No 2 in B major Op 14, 'To October'

Dmitri Shostakovich

London Symphony
Chorus



Programme note by
Stephen Johnson

After the astonishing precocious maturity of his First Symphony (1925), Dmitri Shostakovich threw himself into a course of bold experimentation, the most striking results being the brilliantly crazy opera *The Nose* (1928), and the wilfully untraditional Second (1927) and Third (1929) symphonies. To some extent, this reflected the cultural and political ferment following the success of the 1917 Bolshevik Revolution, and particularly after the death of its figurehead, Vladimir Lenin, in 1924. But it also represented a key stage in Shostakovich's development – as though a prematurely grown-up adolescent decides in his early twenties to enjoy the youthful wildness he'd previously denied himself, before taking on the more challenging task of finding a fully authentic, stylistically integrated voice.

By the time Shostakovich came to write his Second Symphony, a bitter feud had grown up between the 'modernist' and 'proletarian' ideological camps. For the modernists, revolution in politics demanded destruction of the old ways and a celebration of the teeming, multifaceted, elemental possibilities of freedom. For the proletarians, what was needed now was order, art that the people could readily understand – nothing 'clever-clever' that reeked of bourgeois self-indulgence. Shostakovich seems to have decided to hedge his bets. The one-movement Second Symphony's long first part is highly dissonant, lacking tonal roots, often highly complex in texture

and without distinctive themes. In a possible nod to Haydn's *Creation*, a kind of Marxist 'Representation of Chaos' – with tortuous chromatic lines unfolding from the bass upwards – leads to a remarkable section in which instruments enter one at a time, almost like a fugue, except that each mostly sticks to its own musical ideas. The texture becomes denser and denser until four horns call imperiously for order.

The shorter second part introduces the chorus, after a factory siren-like blast on brass – the equivalent of Haydn's 'And there was LIGHT!' The style becomes more accessible, swerving between Mahler–Stravinsky affirmation and agitprop declamation. Now there's a sense of a possible 'home' key (B major), and even a recurring motif, introduced on trumpet, probably deriving from a lost piano piece, *Funeral March for the Victims of the Revolution*, written when the composer was just ten. Privately, Shostakovich confessed to doubts about Aleksandr Bezymensky's poem: 'I'm composing the chorus with great difficulty. The words!!!!' Granted, this was a state commission, and the text (and the siren effect) had been stipulated from high up, officially speaking. But Shostakovich was a consummate professional, and it's hard to believe he didn't take some pride in the ending, especially in the way memories of the original 'chaotic' string counterpoint build twice to a glowing, glittering B-major affirmation. 'Somehow,' he seems to say, 'I've made this symphony hold together!'

Dmitri Shostakovich

1906 to 1975 (Russia)



Contemporaries

Benjamin Britten,
Mieczysław Weinberg

Key events

1917: Russian
Revolution

1936–37: Receives
damning review of
opera *Lady Macbeth
of the Mtsensk
District*; writes
Symphony No 5

1941: Russia enters
World War II

1953: Symphony No
10 widely acclaimed

Listen to

Symphonies
Nos 9 and 10
Isolive.co.uk

With the LSO

1971: London
premiere of Symphony
No 13, 'Babi Yar'

Composer profile by
Andrew Stewart

After early piano lessons with his mother, Dmitri Shostakovich enrolled at the Petrograd Conservatoire in 1919. Shostakovich announced his Fifth Symphony of 1937 as 'a Soviet artist's practical creative reply to just criticism'. A year before its premiere, he had drawn a stinging attack from the official Soviet mouthpiece *Pravda*, in which his initially successful opera *Lady Macbeth of the Mtsensk District* was condemned for its 'leftist bedlam' and extreme modernism. With the Fifth Symphony came acclaim not only from the Russian audience, but also from musicians and critics overseas.

Shostakovich lived through the first months of the German siege of Leningrad serving as a member of the auxiliary fire service. In July, he began work on the first three movements of his Seventh Symphony, completing the defiant finale after his evacuation in October and dedicating the score to the city. A microfilmed copy was despatched by way of Tehran and an American warship to the US, where it was broadcast by the NBC Symphony Orchestra and Arturo Toscanini.

In 1943, Shostakovich completed his emotionally shattering Eighth Symphony. In 1948, he and other leading composers, Sergei Prokofiev among them, were

forced by the Soviet Cultural Commissar, Andrey Zhdanov, to concede that their work represented 'most strikingly the formalistic perversions and anti-democratic tendencies in music', a crippling blow to Shostakovich's artistic freedom that was healed only after the death of Stalin in 1953. Shostakovich answered his critics later that year with the powerful Tenth Symphony, in which he portrays 'human emotions and passions', rather than the collective dogma of communism.

In his later years, Shostakovich suffered from increasingly poor health. Nevertheless, he continued to produce a string of masterpieces throughout the later 1950s and the 1960s, including his Symphonies Nos 11 to 14, two cello concertos, the Piano Concerto No 2 and the Violin Concerto No 2, String Quartets Nos 6 to 12 and various songs, including the *Seven Romances on Poems by Alexander Blok* for soprano and piano trio. His compositions in the 1970s were much preoccupied with mortality and included his Symphony No 15, his final three string quartets and the *Suite on Verses of Michelangelo Buonarroti* for bass and piano (which he later arranged for bass and orchestra). His final work, the Viola Sonata, was completed just weeks before his death.

Symphony No 2 in B major Op 14, 'To October'

Text & Translation

Original Text

*Mi shli, my prosili raboti i khleba.
Serdtsa bili szhati tiskami toski.
Zavodskiy trubi tyanulisy k nebu,
Kak ruki bessilniye szhat kulaki.
Strashno bilo imya nashikh tenyot
molchanye, stradanye, gnyot.*

*No gromche orudiy vorvalis
v molchanye
Slova nashey skorbi, nashikh muk.
O, Lenin!
Ti vikoval volyu stradanya,
Ti vikoval volyu
mozolistikh ruk.
Mi ponyali, Lenin, chto nasha sudba
nosit imya:
Borba! Borba!*

*Borba! Ti vela nas k poslednemu boyu.
Borba! Ti dala nam pobedu truda.
I etoy pobed nad gnyotom i tmoyu
Nikto ne otnimet u nas, nikogda!
Pust kazhdiy v borbe budet molod i khrabr.
Ved imya pobedi – Oktyabr!*

*Oktyabr! Eto solntsa zhelannovo vestnik.
Oktyabr! Eto volya vosstavshikh vekov.
Oktyabr! Eto trud, eto radost i pesnya.
Oktyabr! Eto schastye
poley i stankov.
Vot znanya, vot imya zhivikh pokoleniy:
Oktyabr, Kommuna i Lenin!*

Translated Text

We marched, we begged for work and bread.
Our hearts were gripped in a vice of anguish.
Factory chimneys reached up into the skies,
like hands powerless to clench a fist.
The terrible names of our fetters were
silence, suffering, oppression.

But louder than gunfire there burst
into the silence
the voice of our torment, of our suffering.
Oh, Lenin!
You forged freedom out of suffering,
You forged freedom from our
toil-hardened hands.
We understood, Lenin, that our fate
bears a name:
Struggle! Struggle!

Struggle! You led us to the final battle.
Struggle! You gave us the victory of labour.
And this victory over oppression and darkness
no-one can ever take away from us!
Let everyone be young and bold in the struggle.
And the name of this victory is October!

October is the herald of the awaited dawn.
October is the freedom of rebellious ages.
October is labour, joy and song.
October is happiness in the field and
at the work bench,
This is our slogan, the name of the new age:
October, the Commune and Lenin!

Original text by Aleksandr Bezymensky (1898–1973)

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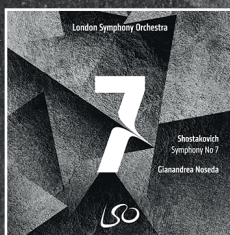
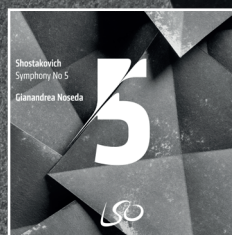
Translation © Andrew Hith

'A cycle of symphonies gives the complete picture. Shostakovich started at a very early age with the First Symphony, and finished just a few years before he died with Symphony No 15, so he covered half a century. It's storytelling of his life, but also of what was going on in the world in the 20th century.'

Gianandrea Nosedà

SHOSTAKOVICH

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Symphony No 11 out now
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Schicksalslied, 'Song of Destiny' Op 54

Johannes Brahms

London Symphony
Chorus

 1868–71

 18 minutes

Programme note
by **Andrew Mellor**

Contrary to our collective image of Johannes Brahms – sober, conservative, glaring out from behind a professorial beard – the composer was a lively and animated man and, apparently, excellent company. Just ask his friend Albert Dietrich.

In the summer of 1868, Brahms was visiting Dietrich in Oldenburg, close to Germany's north coast. Brahms and the Dietrichs had all sorts scheduled, including a plan hatched by the composer to visit the shipyard at nearby Wilhelmshaven. But despite his childlike enthusiasm for boats, on the day of the Wilhelmshaven trip, Brahms was out of sorts.

The tour party pressed ahead nonetheless. After the shipyard, they headed to a beach to rest, before Dietrich noticed that Brahms was missing. 'We discovered him at a great distance,' wrote Dietrich later; 'he was sitting alone on the beach and writing.' Brahms cut his visit short and quietly returned to Hamburg. Something was on his mind.

We know what that was – and we know what Brahms was writing on the beach at Wilhelmshaven. It was a sketch for his *Song of Destiny*, the poem for which, 'Hyperions Schicksalslied', he had stumbled upon in the Dietrichs' home on the morning of the shipyard visit. Brahms had found it in Friedrich Hölderlin's epistolary novel *Hyperion oder der Eremit in Griechenland*. The short poem contrasts the blissful state of the immortals of Greek legend

with the storm-tossed existence of humans dealing with everyday reality.

Certainly, it struck a chord. Brahms liked to work immediately when inspired, which explains his prompt departure from Oldenburg. Music for Hölderlin's poem was flowing readily through the composer, but the verse's unusual structure stumped him, which explains why the *Song of Destiny* wasn't completed until May 1871 (it was first performed, on 18 October of that year, in Karlsruhe).

Brahms had no problems setting the first two stanzas of poem depicting the blissful existence of the gods using consolatory, warm and mostly homophonic music for choir and orchestra. Nor did he have much trouble contrasting that with the agitated music for the third stanza, which abruptly changes the mood in its depiction of man's torment at the hands of fate. Brahms' problem lay in ending the piece there, on a negative note.

Initially, he thought of repeating the opening words at the end of the piece – an idea his first conductor, Hermann Levi, warned him off. Instead, Brahms added a closing section for orchestra alone, which carries the music from the storms of C minor to the radiance of C major. Even in those final bars, though, we hear the pulse-like tolling of the kettledrums that were present right at the start of the piece – Brahms' reminder to fellow humans, perhaps, that life can only be joyous because of its inherent insecurity.

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

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.

Schicksalslied, 'Song of Destiny' Op 54

Text & Translation

Original Text

*Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.*

*Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe,
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit.*

*Doch uns ist gegeben,
Auf keiner Stätte zu ruh'n;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen,
Jahrlang in's Ungewisse hinab.*

Original text by Friedrich Hölderlin (1770–1843)

Translated Text

You wander above in the light
On soft ground, blessed genies!
Blazing, divine breezes
Brush by you as lightly,
As the fingers of the player
On her holy strings.

Fateless, like sleeping
Infants, the divine beings breathe;
Chastely protected
In modest buds,
Blooming eternally
Their spirits,
And their blissful eyes
Gazing in mute,
Eternal clarity.

Yet there is granted us,
No place to rest;
We vanish, we fall –
The suffering humans –
Blind from one
Hour to another,
Like water thrown
From cliff to cliff,
For years into the unknown depths.

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COMING UP IN 2025

Season Highlights

Janáček The Excursions of Mr Brouček
concert performance with surtitles
with Sir Simon Rattle
Sunday 4 & Tuesday 6 May 7pm

**Bartók Concerto for Orchestra
plus Stravinsky and Perry**
with Susanna Mälkki
and Leila Josefowicz
Sunday 18 May 7pm

LSO On Film: The French Connection
with Dirk Brossé
Sunday 22 June 7pm

Strauss Salome
concert performance with surtitles
with Sir Antonio Pappano
Friday 11 & Sunday 13 July 7pm

Lisa Batiashvili

violin



Next on stage with the LSO

Thursday 22 May 7pm, Barbican
Szymanowski Violin Concerto No 1

Lisa Batiashvili, the Georgian-born German violinist, is praised by audiences and fellow musicians for her virtuosity. An award-winning artist, she has developed longstanding relationships with the world's leading orchestras, conductors and musicians.

In 2021, Batiashvili formed the Lisa Batiashvili Foundation, which she continues to lead and which serves her lifelong dream and commitment in supporting young, highly talented Georgian musicians.

In the 2024/25 season, she tours with the Tonhalle Orchestra Zurich, the Royal Concertgebouw Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia and the London Symphony Orchestra. She also returns to the Orchestre de Paris, Los Angeles Philharmonic, New York Philharmonic and the National Symphony Orchestra, among others.

Recent recordings in her impressive discography includes *Visions of Prokofiev* (Chamber Orchestra of Europe under Yannick Nézet-Séguin), which won an Opus Klassik Award. Earlier recordings include the concertos of Tchaikovsky and Sibelius (Staatskapelle Berlin under Daniel Barenboim), Brahms (Staatskapelle Dresden under Christian Thielemann) and Shostakovich (Bavarian Radio Symphony Orchestra under Esa-Pekka Salonen).

Her 2020 recording, *City Lights*, marks a musical journey that takes listeners around the world to eleven cities with an autobiographical connection, with music ranging from J S Bach to Morricone, and Dvořák to Charlie Chaplin. Batiashvili's latest album for Deutsche Grammophon, *Secret Love Letters*, was released in August 2022, with Yannick Nézet-Séguin and the Philadelphia Orchestra.

Batiashvili has won a number of awards including the MIDEM Classical Award, Choc de l'année, Accademia Musicale Chigiana International Prize, Schleswig-Holstein Music Festival's Leonard Bernstein Award and the Beethoven-Ring. Batiashvili was named *Musical America's* Instrumentalist of the Year in 2015, was nominated as *Gramophone's* Artist of the Year in 2017, and in 2018 was awarded an Honorary Doctorate from the Sibelius Academy (University of Arts, Helsinki).

In 2025, she is honoured with the Kaiser Otto Prize of the city of Magdeburg for her commitment against war and anti-semitism and for promoting the European idea.

Batiashvili lives in Berlin and plays a Joseph Guarneri 'del Gesù' from 1739, generously loaned by a private collector.

Gianandrea Nosedà

Principal Guest Conductor



Gianandrea Nosedà is one of the world's most sought-after conductors, equally recognised for his artistry in the concert hall and the opera house. The 2024/25 season marks his ninth season as Principal Guest Conductor of the London Symphony Orchestra, and eighth season as Music Director of the National Symphony Orchestra.

In addition to his performances at the Barbican and LSO St Luke's, Nosedà has toured with the LSO to the US, China, Europe and Edinburgh. His recordings on LSO Live include Britten's *War Requiem*, Mussorgsky's *Pictures at an Exhibition*, Verdi's *Requiem*, and ongoing multi-year recording projects of the complete symphonic cycles of Prokofiev, Shostakovich and Tchaikovsky.

Nosedà's leadership at the NSO has reinvigorated the orchestra, which makes its home at the Kennedy Center in Washington DC. The renewed recognition has garnered invitations to Carnegie Hall and international concert halls, and led to streaming projects and a record label distributed by LSO Live.

The NSO's recent recordings include the complete Sinfonias by Pulitzer Prize-winning Washington DC native George Walker and a Beethoven symphony cycle. Nosedà has made over 80 recordings for various labels, including Deutsche Grammophon and Chandos where his recordings included works of neglected

Italian composers in his *Musica Italiana* series. Nosedà became General Music Director of the Zurich Opera House in September 2021. A recent milestone there was his first performances of Wagner's *Ring* cycle in May 2024. In February 2023, he was recognized as 'Best Conductor' by the German OPER! AWARDS.

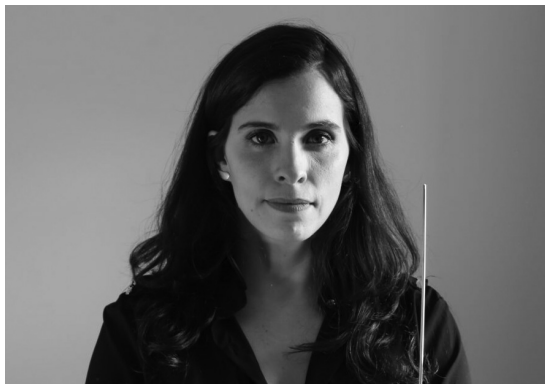
From 2007 to 2018, Nosedà served as Music Director of the Teatro Regio Torino, where his leadership marked a golden era. He has conducted leading international orchestras, and at leading opera houses and festivals, and had significant roles with the BBC Philharmonic (Chief Conductor), Israel Philharmonic Orchestra (Principal Guest Conductor), Mariinsky Theatre (Principal Guest Conductor), Orchestra Sinfonica Nazionale della RAI (Principal Guest Conductor), Pittsburgh Symphony Orchestra (Victor de Sabata Chair), Rotterdam Philharmonic (Principal Guest Conductor) and Stresa Festival (Artistic Director).

Nosedà has a strong commitment to working with young artists. In 2019, he was appointed the founding Music Director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra in the village of Tsinandali, Georgia.

A native of Milan, Nosedà is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. He has been honoured as Conductor of the Year by both *Musical America* (2015) and the International Opera Awards (2016). In 2023, he received the Puccini Award. He received the Ambrogino d'Oro (Certificate of Merit) City of Milan in December 2024.

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 Nosedà, Michael Tilson Thomas, and Dr André J Thomas, among 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' 2024/25 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](https://www.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

Georgie Bateman
Anna Byrne-Smith
Francesca Calori
Amy Fidler
Polly Holmes
Alice Jones
Luca Kocsmarszki
Katy Lane
Jane Morley
Doris Nikolic
Maggie Owen
Janina Pescinski
Eleanor Sterland
Jessica Villiers
Lizzie Webb
Franziska Bräumer
Laura Catala-Ubassy
Lucy Feldman
Isobel Hammond
Sally Ho
Neve Kennedy
Ruth Knowles-Clark
Jasmine
Krishnamurthy-
Spencer
Marylyn Lewin
Gill O'Neill
Alison Ryan
Karelia Rydman
Deb Staunton
Eleri Williams
Rachel Wilson

Altos

Kate Aitchison
Enid Armstrong
Nicola Bedwin
Gina Broderick
Jo Buchan
Giulia Falangola
Rachel Green
Edda Hendry
Emily Hoffnung
Elisabeth Iles
Jill Jones
Vanessa Knapp
Gosia Kuzmicz
Gilly Lawson
Anne Loveluck
Liz McCaw
Jane Muir
Helen Palmer
Susannah Priede
Natalia Riley
Ellie Saipe
Lis Smith
Ali St-Denis
Linda Thomas
Rafaela Tripalo
Franziska Truestedt
Snezhana Valcheva
Thea Waxman
Kathryn Wells
Zoe Williams

Tenors

Paul Allatt
Matteo Anelli
Erik Azzopardi
Joaquim Badia
Kyle Berry
Philipp Boeing
Oliver Burrows
Kevin Cheng
Conor Cook
Michael Delany
Colin Dunn
Matthew Fernando
Andrew Fuller
Joshua Gahan
Matt Journee
Jude Lenier
Davide Prezzi
Diego Richardson
Nishikuni
Chris Riley
Peter Sedgwick
Ben Squire
Chris Straw
Malcolm Taylor
James Warbis
Robert Ward
Leonard Wong

Basses

Joseph Al Khalili
Roger Blitz
Ian Boughton
Gavin Buchan
Steve Chevis
Harry Clarke
Matthew Clarke
Robert Garbolinski
Gerald Goh
John Graham
Robert Hare
Anthony Howick
Douglas Jones
Alex Kidney
George Marshall
Jesus Sanchez Sanzo
Rob Sanders Hewett
Matthew Smith
Rod Stevens
Greg Storkan
Richard Tannenbaum
Gordon Thomson
Graham Voke
Pawel Wysocki

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Sylvain Vasseur
Olatz Ruiz de
Gordejuela
Caroline Frenkel
Mitzi Gardner
Isobel Howard
June Lee
Hilary Jane Parker
Jan Regulski

Second Violins

Julián Gil Rodríguez
Miya Väisänen
David Ballesteros
Matthew Gardner
Alix Lagasse
Iwona Muszynska
Csilla Pogány
Paul Robson
Francisca Britto
Ingrid Button
Gordan Mackay
Polina Makhina
Djumash Poulsen

Violas

David Gaillard
Malcolm Johnston
Anna Bastow
Germán Clavijo
Thomas Beer
Sofia Silva Sousa
Robert Turner
Philip Hall
Nancy Johnson
Alistair Scahill
Anna Dorothea Vogel
Matthias Wiesner

Cellos

Timothy Walden
Laure Le Dantec
Alastair Blayden
Daniel Gardner
Amanda Truelove
Judith Fleet
Henry Hargreaves
Desmond Neysmith
Joanna Twaddle
Anna Beryl

Double Basses

Graham Mitchell
Patrick Laurence
Thomas Goodman
Joe Melvin
Jani Pensola
Gonzalo Jimenez
Axel Bouchaux
Simon Oliver

Flutes

Gareth Davies
Daniel Shao

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Maxwell Spiers

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Joost Bosdijk

Horns

Timothy Jones
Angela Barnes
Henry Ward
Jo Withers
Zachary Hayward

Trumpets

James Fountain
Adam Wright
Aaron Akugbo
Katie Smith

Trombones

Mark Templeton
Andrew Cole

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Sam Walton
David Jackson
Jacob Brown
Matthew Farthing
Tim Gunnell

Harp

Anneke Hodnett

Piano

Catherine Edwards

Celeste

Siwan Rhys