

TONIGHT'S CONCERT

Music from the North: Sibelius, Rautavaara and Adès

Thursday 23 October 2025
Barbican

7pm

Jean Sibelius

Symphony No 4

Einojuhani Rautavaara

Deux Sérénades

Interval

Thomas Adès

The Origin of the Harp (for chamber orchestra)

Jean Sibelius

Symphony No 6

Thomas Adès conductor

Johan Dalene violin

London Symphony Orchestra

Concert finishes at approximately 9.05pm

Welcome



Tonight's London Symphony Orchestra concert, conducted by Thomas Adès, is the second in his series with the LSO, continuing a journey through Nordic soundscapes – music for which he has a particular affinity. We are also delighted to welcome violinist Johan Dalene for his debut with the LSO.

At the heart of tonight's programme are two of Sibelius' most distinctive symphonies: the austere Fourth, followed later by the clear, flowing lines of the Sixth. Between them comes Einojuhani Rautavaara's lyrical *Deux Sérénades*, featuring soloist Johan Dalene, and Thomas Adès' own *The Origin of the Harp*, an evocative work drawing on Celtic myth.

We hope that you enjoy tonight's concert and that you will be able to join us again soon. Next week, Ryan Bancroft conducts Sofia Gubaidulina's *Märchen – Poem*,

Shostakovich's Violin Concerto No 1 with Clara-Jumi Kang, and Stravinsky's *The Firebird*. Rachel Leach presents the LSO's Family Concert later that week, conducted by Sasha Scolnik-Brower, introducing Berlioz's *Symphonie fantastique* to children and families. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 30 October
Barbican

7pm

Shostakovich, Gubaidulina and Stravinsky

Stravinsky and Gubaidulina breathe vivid, visceral life into Russian fairy tales, plus Shostakovich's most beautiful and riveting concerto, with violinist Clara-Jumi Kang. Ryan Bancroft conducts.

Thursday 13 November
Barbican

8pm

Soweto Kinch: Soundtrack to the Apocalypse

The saxophonist, rapper and composer Soweto Kinch presents the final instalment of a trilogy of works in collaboration with the LSO. Conducted by Ben Palmer.

Welcome to tonight's group bookers
Richard Eckstein

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Editorial Photography John Davis,
Marco Borggreve, Mats Bäcker, Joanne Green
Print John Good 024 7692 0059
Advertising Cabbells Ltd 020 3603 7937

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Symphony No 4 in A minor Op 63

Jean Sibelius

- 1 **Tempo molto moderato, quasi adagio**
- 2 **Allegro molto vivace**
- 3 **Il tempo largo**
- 4 **Allegro**



1909–11



35 minutes

Programme note by
Stephen Johnson

Opinions on Jean Sibelius' Fourth Symphony have always been complicated. For some, it's comparable to Beethoven's late quartets in its profundity and intellectual power. For others, it remains difficult. When it first appeared in 1911, the symphony was booed, while American critics dismissed it as 'ultra-modern' and 'dissonant and doleful'. It's certainly more radical than anything Sibelius had composed before: stark, tonally ambiguous, full of strange changes in mood and texture and, at times, particularly in the desolate third movement, weirdly fragmentary.

But perhaps the problems have more to do with the symphony's emotional character, the reflection of an agonising personal crisis. Two years before he began sketching the Fourth, Sibelius had been operated on to remove a tumour from his throat. Terrified of the cancer returning, he gave up cigars and alcohol and suffered terrible withdrawal symptoms. But in his diaries, alongside the cries of fear and pain, we also find glimmers of hope: if it isn't possible to be rid of the 'dark shadows', might he be able to 'put them into some new perspective'? There is no consolation, no promise of a better dawn in the Fourth Symphony's grimly minor-key ending. But the listener might also feel that inner darkness – the fear of death or mental collapse – has been faced with courage, and transformed creatively into something magnificent.

The opening of the symphony is like the opening of a door on a world of Stygian blackness, with a solo cello brooding unconsolably. There are passing moments of relative warmth, but at its core, this movement passes through haunted country. The faster second movement seems at first to bring relief from gloom, but gradually the mood becomes uneasy, until a storm breaks at double the original tempo. The ending is unsettlingly abrupt.

The slow movement is one of the most original displays of what Sibelius called the 'profound logic' of symphonic music. A few scraps of motif on flutes grow into something more substantial on horns, and this eventually grows into a fully-fledged tune, nobly and painfully striving upwards on full strings. But in the end, the mood is bleak: heroic striving has failed. Then strings seize on the last note of the *Il tempo largo* and make it the springboard for a seemingly optimistic *Allegro*, with *glockenspiel* adding flashes of brittle light.

Once again, though, uneasiness grows. There is one last grindingly dissonant climax, then the music plunges into a sepulchral coda. The very end is strangely matter-of-fact: string chords repeat a chord of A minor, neither loud nor soft. The abyss has been faced, and endured.

Jean Sibelius

1865 to 1957 (Finland)



Contemporaries

Richard Strauss,
Claude Debussy

Key events

1889–91: Studies in
Berlin and Vienna

1902: Hugely
successful premiere
of the Second
Symphony

1917: Finland
declares its
independence

1924: Premiere of
his Seventh (and
final) Symphony

Listen to

Complete
Symphonies,
Kullervo, *The
Oceanides* and
Pohjola's Daughter,
conducted by
Sir Colin Davis
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Composer profile
by **Andrew Mellor**

The landscape, language and culture of Finland continue to set the country apart from prevailing European norms. The same is true of music by Jean Sibelius.

In the faraway Finland of the late 1800s, it was possible to learn the basics of musical composition without having Austro-German methods baked in to your psyche. That suited Sibelius, who reimagined the structure of orchestral music by imitating the hypnotic, circular repetitions of Finland's storytelling tradition, rune singing. In so doing, Sibelius moved orchestral music away from the Germanic tradition of thematic argument and gave the Nordic region a voice of its own.

Sibelius was born into a middle-class family outside Helsinki, but he quickly forced his way into the city's cultural elite. He studied at the city's Music Institute and became a competent violinist, rounding off his self-directed education in Berlin and Vienna.

Sibelius' orchestral scores sound as unusual to the ear as they look unusual to the eye. Tunes emerge from streams of

identical notes. Motifs are molded gradually through repetition. Foreground and background are merged. Rhythmic shifts at the bottom of the orchestra tease out transformations above. The music can appear beyond human control.

Sibelius perfected those techniques in his symphonies, while his tone poems formed testing grounds for them. He anticipated American minimalism and French spectralism, while his role in creating an independent Finland put orchestral music at the centre of the country's legislative agenda.

Finland took Sibelius to its heart, but the precious and pugnacious composer had an ambivalent relationship with his homeland and his place in the world. Alcoholism did not help. Nevertheless, he completed a considerable body of work: alongside seven symphonies, his oeuvre includes more than a dozen symphonic (tone) poems, much incidental music for the theatre, a string quartet and many ravishing songs.

Deux Sérénades

Einojuhani Rautavaara

Johan Dalene violin

- 1 **Sérénade pour mon amour**
- 2 **Sérénade pour la vie**



c 2016,
completed (by
Kalevi Aho)
in 2018



14 minutes

Programme note
by **Andrew Mellor**

The American violinist Hilary Hahn has become one of the most notable exponents of Einojuhani Rautavaara's Violin Concerto – a journey from seraphic heights to the real-world bustle of Manhattan, written in 1977. In 2010, Hahn commissioned the Finnish composer to write a concert encore for her which he duly delivered, *Whispering*.

Hahn's appetite for Rautavaara, however, was not quite sated. Knowing the composer was unwell, Hahn then approached her long-time collaborator at Radio France, the Finnish conductor Mikko Franck, to sound Rautavaara out about writing a longer piece for her. Nothing appeared, and the composer died in 2016.

At Rautavaara's funeral in August of that year, Franck was handed an almost-finished work, Serenade for Violin and Orchestra. This, it transpired, was the new piece intended for Hahn. Unusually for Rautavaara, he had given its two movements French titles. That led to its publication under the title *Deux Sérénades* – the final work of a prolific composer. Hahn gave the first performance, on 17 February 2019, at the Maison de la Radio in Paris, with Franck conducting the Orchestre Philharmonique de Radio France.

The manuscript handed to Franck at the funeral, however, wasn't quite finished. Some way into the second Serenade, the

orchestration dropped out in the middle of a phrase, leaving only a 'short score' (a spelling out of harmonic and rhythmic movement) and the melody line. The composer Kalevi Aho, a sometime pupil of Rautavaara, completed the orchestration in his former teacher's style.

So distinctive is that style that Aho didn't have too difficult a task. The Serenades are unmistakably Rautavaara's. We hear a violin solo that combines shamanistic power with the radiance of an angelic light source. We hear the composer's characteristically luscious harmonies, though there is a tendency here to step through ancient 'modes', giving the piece the feeling of folk music.

The figure of Jean Sibelius loomed large in Rautavaara's career, and there's a chance Rautavaara might have had the composer's Two Serenades Op 69 for violin and orchestra in mind when he wrote these (the proportions are similar). The first Serenade, a song of love, spools out endless lyricism with guarded emotions, perhaps lined with a faint sense of lamentation. The second is more uneasy, and works its way up to an agitated ending.



Interval – 20 minutes

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Einojuhani Rautavaara

1928 to 2016 (Finland)



Contemporaries

Mieczysław
Weinberg,
Betsy Jolas

Key events

1954: Wins a scholarship to study at the Juilliard School
1972: Composes the internationally popular orchestral work *Cantus Arcticus*
2003: Premiere of his ninth and final opera, *Rasputin*

Listen to

Symphony No 8,
'The Journey'

Coming up with the LSO

Piano Concerto No 1
with Yuja Wang
Sunday 1 March 7pm,
Barbican

Finland's most popular composer after Jean Sibelius grew up at a difficult time. His nation was trying to reinvent itself after the chaotic carnage of World War II, while Sibelius was still overwhelmingly dominant – and alive.

Finland's patriarch composer, however, proved vital for Rautavaara, and not just in aesthetic terms. On Sibelius' 90th birthday, the Koussevitzky Foundation asked him to nominate a young composer for a prestigious grant, allowing them to study in Tanglewood, Massachusetts. Sibelius pointed to Rautavaara. 'I had to go to America to learn what it was to be European,' said Rautavaara of the experience. The streets of Manhattan, where he later studied at the Juilliard School, are as much a feature of his works as rural birdsong.

Rautavaara's florid, neo-Romantic music has become as immediately recognisable as his distinctive name. It is characterised by harmonic richness, arch-like grandeur, angelic luminosity and a touch of mysticism.

Rautavaara searched ardently for that musical style, which only fully emerged in the 1980s. He started writing neo-Classical music shaped by the principles of Bach and Mozart, before switching to serial music in which content was decided by systematic rules. The signature style he finally embraced feels, nonetheless, like a synthesis of all three. Rautavaara believed that in combining supposedly opposing aesthetics, he had broken their taboos and found his authentic voice.

Rautavaara wrote eight symphonies, nine operas and twelve instrumental concertos. Many of his orchestral works explore the imagery of the angel, including his Symphony No 7, 'Angel of Light', which became a best-selling record in 1994 and made Rautavaara's name outside Finland. The 'angelic' in the composer's music is more than figurative. He handles the orchestra with a particular shimmer and serenity, as if he can see another world to which the rest of us are blind.

Composer profile
by **Andrew Mellor**

London Symphony Orchestra

THE LSO MIXTAPE

Hear the October playlist, curated by Thomas Adès



Introducing the LSO Mixtape – a new monthly playlist from the London Symphony Orchestra. Each edition features a handpicked selection of tracks from a guest artist, offering a personal lens into their musical world.

Thomas Adès curates a journey through northern landscapes, where icy beauty, ancient myths and soulful melodies intertwine. Echoing themes from his October concerts with the LSO, this playlist captures the spirit and mystery of music shaped by the cold and the light.



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The Origin of the Harp (for chamber orchestra)

Thomas Adès

- 1 **Dolcissimo ed espressivo**
- 2 **Largo con moto**
- 3 **Spettrale**
- 4 **[No title]**



1994, arr 2024



9 minutes

Programme note
by **Timmy Fisher**

Composers have been revisiting their own material since time immemorial. For some (Handel, J S Bach), this was for practical reasons. For others (Brahms, Bruckner), revisions were borne of a relentless perfectionism. For Thomas Adès, it was both nostalgia and curiosity that brought him back to *The Origin of the Harp*: 'I wanted for some time to make a new orchestration of it for a more traditional orchestra, as the original ensemble [three clarinets, three violas, three cellos and percussion] is quite tricky to assemble, and also I was very interested to discover how to translate the music acoustically to a traditional orchestral structure.'

Cast in four continuous movements, this miniature tone poem depicts a mock Celtic legend: a water nymph has fallen in love with a mortal but finds she cannot leave her element to join him on land. Taking pity, the gods transform her into a harp, and her weeping is recast as a delicate song for strings. Adès' title is taken from a painting by Daniel Maclise (1806–70), itself an illustration of a poem by the great Irish bard Thomas Moore (1779–1852). The painting shows the nymph just before her metamorphosis, her long hair draped in ringlets over her outstretched arm, which, along with her torso, forms the triangular outline of a harp.

Adès conjures this mythic atmosphere with a typically arresting sound-world. His score features breathy clarinets, glassy string harmonics and an array of

unusual percussion instruments, including rain stick, mbira (African thumb piano), shell chimes and a part-submerged gong. Though the piano is barely played (and, when it is, only by plucking its strings with a ruler), the lid is kept open and the sustain pedal 'securely weighed down', acting as a resonator. Key moments are illustrated with restraint: towards the end of the third movement, the idea of transition is driven by fluid, filigree passages in the winds; following a flash of divine intervention, the harp emerges, represented by a blizzard of pizzicato strings.

For Thomas Adès, it was both nostalgia and curiosity that brought him back to *The Origin of the Harp*.

Adès recalls how, while writing the piece, 'I was just figuring out my harmonic language, and the seeds of some bigger pieces are all in there, like my first opera *Powder Her Face*.' With its sumptuous chromaticism, intricate polyphony and dazzling colour palette, *The Origin of the Harp* recalls the music of anniversary composer Pierre Boulez (who famously reworked many of his own pieces). Meanwhile, the subtle, atmospheric storytelling, put at the service of a mythical subject, brings to mind the work of one of Adès' great heroes, Jean Sibelius.

Symphony No 6 in D minor Op 104

Jean Sibelius

- 1 **Allegro molto moderato**
- 2 **Allegretto moderato**
- 3 **Poco vivace**
- 4 **Allegro molto**



1923



29 minutes

Programme note by
Stephen Johnson

Sibelius' Sixth Symphony has a strangely two-sided reputation. For many Sibelius devotees, it is simply one of the most beautiful and original things he ever wrote; and yet it has never been anywhere near as popular as its magnificent neighbours, the Fifth and Seventh Symphonies.

Perhaps the problem is that listeners have tended to approach it with the wrong expectations. In fact, the Sixth Symphony doesn't really behave like any of the other symphonies. The musical landscape is unmistakably Sibelian: luminous writing for the strings, woodwind birdcalls, rock-like brass chords. But the language of heroism is absent: no epic striving, no soaring hymns of triumph, no confrontation with threatening inner forces. Despite the prevailing minor mode, and the melancholy tone of some of its ideas, the Sixth Symphony ultimately conveys a feeling of peace. True, there are no easily identifiable 'great tunes' – like the trombone theme in No 7, or the 'Swan Hymn' for horns and woodwind in the finale of No 5 – but the music seems to be almost constantly singing. There is also a unique purity about the expression, which Sibelius summed up by remarking that, while other composers offered the world rich cocktails, what he provided here

was 'the purest spring water'. Another feature that sets the Sixth Symphony apart is its extensive use of the old church Dorian mode. If that means nothing, imagine a scale of D minor on the piano using only the white notes – i.e. no B-flat or C-sharp. Such 'modal' writing is also common in Finnish folk music – as it is in many other folk cultures – and Sibelius had used folk-modal themes in his symphonies before.

But here, the character of the mode dominates the music. Sibelius would no doubt have been thinking of one of his musical idols, the Renaissance church composer Giovanni Pierluigi da Palestrina, whose famous *Stabat Mater* makes telling use of the Dorian mode. But it appears he was also deeply impressed by some of the composers of the English Tudor period, whose use of modes sometimes results in unusually piquant harmonies. It's fascinating to consider that the striking discord formed at the first entry of the trumpets and trombones in the first movement of this symphony could have been inspired by similar expressive clashes in the motets of William Byrd or Thomas Tomkins.

Formally, too, the Sixth Symphony is singular. Sibelius once said that a great symphony should be like a river, and this particular

musical river follows its own course throughout. Familiar formal outlines like sonata form and rondo can be found if one tries very hard, but they tell us little of value about the musical thinking. The spacious, ethereal polyphony of the opening builds eventually to the brass-enhanced climactic discord mentioned above. This is an important turning point: as the brass chord dies away, woodwind with rustling strings and harp usher in a new, more active kind of music. Eventually, this develops into a sustained instrumental song, pressing forwards above busily repetitive string figures. But the end is mysterious – and strangely inconclusive.

For many Sibelius devotees, it is simply one of the most beautiful and original things he ever wrote.

The second movement also begins mysteriously, with a kind of slow waltz emerging gradually from quiet, plaintive woodwind chords. But this dance-like movement is suddenly cut off, and we are transported to a hushed Nordic forest landscape, with whispering

strings and snatches of birdsong on woodwind. At the end, the waltz is fleetingly recalled, and then the movement is over.

The third movement starts like a fairly conventional scherzo – though once again, don't expect it to proceed on conventional lines. Before long, the dotted rhythm of the opening seems to get stuck in a groove, while flutes and harp pick out a folk-like tune in imitation. The whole process is repeated, then, with a sudden dramatic gesture, Sibelius brings the music to an abrupt close.

More folk-like phrases set the finale in motion, with groups of wind and strings alternating like two separate choirs. Eventually, the music becomes stormy (in Sibelius' sketches, one of these turbulent ideas is labelled 'the pine tree spirit and the wind'), but calm slowly returns after a brief reminiscence of the symphony's opening on violins. Finally, Sibelius introduces a rapt, hymn-like coda, this time led by a choir of strings with woodwind responses. At the end, only violins, violas and hushed timpani are left, bringing the symphony to a peaceful close in the minor key.

Welcome to Our Newest Members

Katie Smith, Trumpet



Katie Smith joins the LSO after a happy and fulfilling year-and-a-half with Scotland's National Orchestra (RSNO) as their Sub-Principal Trumpet. Katie has enjoyed a busy, diverse freelance career as an orchestral musician on both modern and period instruments. She was originally inspired to pick up the trumpet aged seven in memory of her late father Malcolm Smith (Co-Principal Trumpet of the LSO 1982–88). She is the fourth generation of LSO musicians in her family since her great-grandfather joined the orchestra in 1929.

At what age did you start playing your instrument, and what made you choose it? Were there any memorable early experiences that made you realise you wanted to do this as a career?

I started at age seven. My dad, who was a professional trumpet player, had passed away that year and I wanted to take up the trumpet in his memory. My dad's side of my family are very brass-player oriented and more or less everyone has played a brass instrument at some point, mostly in the Salvation Army brass band tradition. I began learning with my half-sister, who is a hugely successful trumpet teacher based in London. When I joined the London Schools Symphony Orchestra aged 14, I knew this was the career for me. I was lucky enough to be challenged and encouraged by the music director there at the time, Peter Ash, with his trumpet-heavy programming, and got to perform pieces such as *Petrushka*,

An American in Paris and *Pines of Rome*, which inspired me even more. And incidentally, all the concerts (as for the LSO) were at the Barbican, which was very exciting.

If you had to pick, what is your favourite piece of orchestral music, and why?

I love Berlioz's *Symphonie fantastique*. I got to perform it in my last year as a student at Guildhall, side by side with the LSO and Sir Simon Rattle, and have loved it ever since. I feel like it has absolutely everything a piece needs, from a romantic story to an aggressive march to the scaffold and a crazy ending. I could listen to it every day and never get bored.

What are you most looking forward to in the rest of this LSO season?

I cannot wait for Stravinsky's ballet *The Firebird* with conductor (and ex-trumpet player) Ryan Bancroft. I am also really looking forward to the *Götterdämmerung* excerpts concert and *Tristan and Isolde* in its entirety. I love Wagner's music so much: the enormous brass orchestration and so many original themes.

What piece of orchestral music would you recommend to someone who has never heard an orchestra before, and why?

Ein Heldenleben by Richard Strauss. I think music that has a specific story, like this tone poem, makes the piece more accessible to a new listener.

Welcome to Our Newest Members

Simon Johnson, Principal Trombone



Simon Johnson studied at Chetham's School of Music in Manchester before entering the Royal Northern College of Music in 1990. He has performed on many occasions as soloist for BBC Radio 3 and Radio Scotland, playing pieces such as Xenakis' *Keren*, John Cage's *Solo for Sliding Trombone* and Frank Martin's *Ballade*, and premieres including Anna Meredith's *Barchan*, John Maxwell Geddes' *Alley Cat* and Francisco Coll's *Tapias*. He teaches at the Royal Conservatoire of Scotland.

At what age did you start playing your instrument, and what made you choose it? Were there any memorable early experiences that made you realise you wanted to do this as a career?

The first instrument I learned was actually the violin, which my mum started me on when I was about five. Once I'd heard *Pictures at an Exhibition* at about age six, I knew I wanted to play the trombone. Listening to the RLPO at King George's Hall in Blackburn, I turned round to my mum (who'd taken me along to hear my dad play) and said, 'I want to play one of the noisy ones at the back.' That was me ...

Are there any other interesting things about you we should know? Do you play any other instruments? Do you have any hidden talents?

I've dabbled in a bit of euphonium in the past, but wouldn't say I 'play' it ... well, about as much as I 'play' golf, I suppose! I'm awful at the piano ... I absolutely love cooking and would say that is what I do to relax away from playing.

If you had to pick, what is your favourite piece of orchestral music, and why?

Richard Strauss, *An Alpine Symphony* ... hands down, 100%. It has a little bit of everything for everybody, not just the listener but also the players. It's an incredible journey through a massive vista of orchestral colours.

What are you most looking forward to in the rest of this LSO season?

There's not much that I'm not looking forward to, if I'm honest. More Janáček with Rattle. Sessions at Abbey Road. Bancroft, Bernstein, Borodin, Brahms. It just goes on and on ... wonderful!

What piece of orchestral music would you recommend to someone who has never heard an orchestra before, and why?

My first 'album' of orchestral music had *The Firebird* on it and, to be honest, it's still very special to me. Wonderful orchestral writing, amazing tunes and not too long to lose interest.

Thomas Adès

conductor



The composer, conductor and pianist Thomas Adès was born in London in 1971. His works include three operas: he conducted the premiere of the most recent, *The Exterminating Angel*, at the 2016 Salzburg Festival, and subsequently at the Metropolitan Opera, New York and the Royal Opera House, London, and in a new production at the Opéra Bastille. He has conducted his second opera *The Tempest* at the Royal Opera House, the Metropolitan Opera, the Vienna State Opera and La Scala, Milan, and his ballet *The Dante Project* in its 2021 world premiere at the Royal Opera House and at the Opéra Garnier in Paris.

His many orchestral works include *Asyla* (1997), *Tevot* (2007), *Polaris* (2010), the violin concerto *Concentric Paths* (2005), *In Seven Days* for piano and orchestra (2008), *Totentanz* for mezzo-soprano, baritone and orchestra (2013) and Piano Concerto (2019). Other recent works include *Shanty – Over the Sea* for strings (2020), *Märchentänze* for solo violin with piano, and in a separate orchestral version (2021), *Air – Homage to Sibelius* (a Roche commission for Anne-Sophie Mutter) for violin and orchestra (2022) and *Aquifer*, commissioned by the Bavarian Radio Symphony Orchestra, with support from Carnegie Hall and the Gesellschaft der Musikfreunde in Vienna.

His 2025/26 season includes debuts with the Swedish Radio Symphony Orchestra and the Gürzenich-Orchester Köln. He will also return

to conduct the BBC Symphony Orchestra (BBC Proms), Hallé, Czech Philharmonic, Concertgebouw, New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Orchestre Philharmonique de Radio France and Vienna Radio Symphony Orchestra. Thomas will also serve as the Creative Chair of the Tonhalle Orchestra Zürich and celebrate the 100th birthday of György Kurtág at the Budapest Music Centre.

As a conductor, Adès has also appeared with the Berlin, New York and Vienna Philharmonics, the Cleveland Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia and all the UK's major orchestras, among others. He has conducted *The Rake's Progress* at the Royal Opera House and Zurich Opera, the Los Angeles world premieres of Gerald Barry's *The Importance of Being Earnest* and *Alice's Adventures Under Ground* and the European premiere of the latter opera at Covent Garden.

The world premiere recording of his ballet score *Dante*, with Gustavo Dudamel and the Los Angeles Philharmonic, won a Grammy Award in 2024. He has released multi-award-winning CD and DVD recordings of *The Tempest*. As a pianist, Adès' recordings include an album of Janáček's solo piano music (which won the 2018 Janáček Medal) and a live album of *Winterreise* with Ian Bostridge. In 2023, Adès was awarded the BBVA Foundation 'Frontiers of Knowledge' prize.

Johan Dalene

violin



At the age of 25, the Swedish-Norwegian violinist Johan Dalene has performed with leading orchestras and in celebrated recital halls both at home and abroad. In 2022, he was named *Gramophone's* Young Artist of the Year.

Recent engagements include residencies with the Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra and the Gävle Symphony Orchestra, and performances of the Concerto written for him by Tebogo Monnakgotla with the Berlin Radio Symphony and Giedrė Šlekytė, and in the world-premiere performance with the Royal Stockholm Philharmonic and John Storgårds in April 2023. Engagements in the 2025/26 season include Thomas Adès' Violin Concerto with the NDR Elbphilharmonie Orchestra in Hamburg under Jukka-Pekka Saraste and with the Netherlands Radio Philharmonic and Andrew Manze at the Amsterdam Concertgebouw, Brahms' Violin Concerto with the Royal Stockholm Philharmonic Orchestra and Ryan Bancroft, and Prokofiev's Violin Concerto No 2 with the Royal Liverpool Philharmonic Orchestra and Vasily Petrenko.

Other recent and forthcoming highlights include debut performances with the Minnesota Orchestra and Thomas Sondergård, Leipzig Gewandhaus Orchestra and Sakari Oramo and San Francisco Symphony and Esa-Pekka Salonen. A passionate chamber musician,

Dalene has performed for the Vancouver Recital Series, San Francisco Performances, Music at the Gardner in Boston, and at London's Wigmore Hall and the Verbier and Rosendal festivals, among others.

He records exclusively for BIS, and released his fifth album in October 2024; entitled *Souvenirs*, it is a recital disc comprising Tchaikovsky's *Souvenir d'un lieu cher*, Ravel's *Tzigane* and a collection of short pieces by Amanda Röntgen-Maier. His previous recording featured the Nielsen and Sibelius concertos, with the Royal Stockholm Philharmonic under John Storgårds. It was named 'Editor's Choice' by *Gramophone*, and won a Swedish Grammis Award.

Dalene began playing the violin at the age of four and made his professional concerto debut three years later. He has been awarded various scholarships and prizes, notably from the Royal Swedish Academy of Music, The Anders Wall Giresta Scholarship, Queen Ingrid's Honorary Scholarship, The Håkan Mogren Foundation Prize, Equinor Classical Music Award, Norwegian Soloist Prize, Sixten Gemzés Stora Musikstipendium, Expressen Cultural Prize Spelmannen and Rolf Wirténs Kulturpris.

Dalene plays the 1725 'Duke of Cambridge' Stradivarius, generously on loan from the Anders Sveaas' Charitable Foundation.

London Symphony Orchestra

On Stage

Guest Leader

Natalia Lomeiko

First Violins

Clare Duckworth
Ginette Decuyper
Laura Dixon
Olatz Ruiz de
Gordejuela
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Dmitry Khakhamov
Bridget O'Donnell
Hilary Jane Parker
Julia Rumley
Helena Smart

Second Violins

Thomas Norris
Miya Väisänen
David Ballesteros
Helena Buckie
Matthew Gardner
Naoko Keatley
Belinda McFarlane
Csilla Pogány
Andrew Pollock
Louise Shackelton
Juan Gonzalez
Hernandez
José Nuno Matias
Djumash Poulsen
Erzsebet Racz

Violas

David Gaillard
Malcolm Johnston
Julia O'Riordan
Thomas Beer
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama
Sally Belcher
Lukas Bowen
Stephanie Edmundson
Jenny Lewisohn
David Vainsot
Anna Dorothea Vogel

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Orlando Jopling
Morwenna Del Mar
Young In Na
Victoria Simonsen
Joanna Twaddle

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Joe Melvin
Jani Pensola
Ben Griffiths
Colin Paris
Jim Vanderspar
Adam Wynter

Flutes

Gareth Davies
Imogen Royce

Oboes

Olivier Stankiewicz
Rosie Jenkins

Clarinets

Sérgio Pires
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Rachel Gough
Dominic Tyler

Horns

Diego Incertis
Sánchez
Angela Barnes
Timothy Jones
Jonathan Maloney
Alexei Watkins

Trumpets

Sérgio Pacheco
Katie Smith
Imogen Whitehead

Trombones

Simon Johnson
Jonathan Hollick

Bass Trombone

Paul Milner

Timpani

Patrick King

Percussion

Sam Walton
David Jackson

Harp

Bryn Lewis