

TONIGHT'S CONCERT

Debussy, Ravel and Lutosławski

Thursday 27 November 2025
Barbican

7pm

Claude Debussy

Prélude à l'après-midi d'un faune

Maurice Ravel

Piano Concerto in G

Interval

Witold Lutosławski

Concerto for Orchestra

Maurice Ravel

La valse

Alexandre Bloch conductor

Alice Sara Ott piano

London Symphony Orchestra

Concert finishes at approximately 8.55pm

Broadcast on Stage+

STAGE⁺

RECOMMENDED BY
CLASSIC *f*M

Welcome



Welcome to this evening's London Symphony Orchestra concert, conducted by Alexandre Bloch with pianist Alice Sara Ott. Since winning First Prize in the 2012 Donatella Flick LSO Conducting Competition, Alexandre Bloch has forged a distinguished international career, and we are pleased to be working with him again for this programme which he has curated, tracing a path from Debussy and Ravel to Lutosławski. We are also delighted to have pianist Alice Sara Ott, a frequent collaborator with Alexandre Bloch, return to the Barbican stage with the LSO.

This evening's concert begins with Debussy's *Prélude à l'après-midi d'un faune*, a work whose sensuous harmonies and delicate orchestral colours helped to usher in a new musical language at the dawn of the 20th century. Ravel's Piano Concerto in G follows, a glittering blend of jazz-infused rhythm and lyricism, and later in the programme, Ravel's *La valse*, a work that transforms the Viennese waltz into something hypnotic and unsettling. Between these sits Lutosławski's *Concerto for Orchestra*, a landmark in 20th-century orchestral writing: shocking at its premiere in 1954, it went on to influence generations of composers in the second half of the last century.

We hope you enjoy tonight's concert – recommended by Classic FM and broadcast on Stage+. Next week, LSO Chief Conductor Sir Antonio Pappano conducts Tchaikovsky's Fourth Symphony alongside Vaughan Williams' *Flos Campi* and *Dona nobis pacem* with LSO Spotlight Artist Antoine Tamestit. The following week, Sir Antonio Pappano returns with Antoine Tamestit for Musgrave's *Phoenix Rising*, Walton's Viola Concerto and Vaughan Williams' *A London Symphony*. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 7 December
Barbican

7pm

Tchaikovsky and Vaughan Williams

Tchaikovsky faces his demons in the fate-filled Fourth Symphony, before the ravishing pastoral music of English composer Vaughan Williams, conducted by Sir Antonio Pappano. Antoine Tamestit (one of our Spotlight Artists) is the soloist in Vaughan Williams' *Flos Campi*, and soprano Julia Sitkovetsky and baritone Ashley Riches join the Orchestra and London Symphony Chorus for his *Dona nobis pacem*.

Thursday 11 December
Barbican

7pm

Musgrave, Walton and Vaughan Williams

Antoine Tamestit and Sir Antonio Pappano return for a concert in which Thea Musgrave paints with radiant colours, Walton gives flight to the viola, and Vaughan Williams dreams of London.

Welcome to tonight's group bookers
Sebastian Johns

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

iso.co.uk/groups

Contents

The Programme

- 4 Prélude à l'après-midi d'un faune
- 5 Claude Debussy
- 6 Piano Concerto in G
- 7 Maurice Ravel
- 10 Concerto for Orchestra
- 11 Witold Lutosławski
- 12 La valse

The Performers

- 14 Alexandre Bloch
- 15 Alice Sara Ott
- 16 London Symphony Orchestra

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

Details correct at time of going to print.

Editorial Photography John Davis, Atelier
Nadar, Pascal Albandopulos
Print John Good 024 7692 0059
Advertising Cabbells Ltd 020 3603 7937

Share Your Thoughts

Visit iso.co.uk/survey or scan
the QR code to complete a short
survey about tonight's concert.



Prélude à l'après-midi d'un faune

Claude Debussy



1892–94



11 minutes

Programme note
by **Kate Hopkins**

Claude Debussy took a keen interest in contemporary literature. He was especially drawn to the French Symbolist poets Paul Verlaine and Stéphane Mallarmé, and from 1887 regularly attended the latter's Tuesday cultural soirées. In 1892, he decided to create an orchestral composition based on Mallarmé's 'L'après-midi d'un faune' ('Afternoon of a Faun'). In this 1876 poem, a faun – a mythical creature, half-man, half-goat – awakes from a noontime nap on a sunny afternoon. He recalls a recent magical encounter with beautiful nymphs, but cannot decide if it was real or just a dream, and eventually falls asleep again. Debussy originally intended to write a three-movement work but, in the event, recast it as a single-movement symphonic poem.

He initially made slow progress, lamenting to his friend Ernest Chausson in 1893 that he was 'still not very sure of my aesthetic' or 'how to write masterpieces'. However, his persistence was amply rewarded by the success of the premiere of *Prélude à l'après-midi d'un faune*, which took place on 22 December 1894 at a concert organised by the Société Nationale de Musique. Some critics were dubious – like Camille Saint-Saëns, who sniffily claimed it contained 'not the slightest musical idea' – but the audience loved it, and demanded an encore. Mallarmé himself was delighted, and wrote admiringly to

the composer of 'your illustration of the Afternoon of a Faun, which presents no dissonance with my text, but goes much further, really, into nostalgia and into light, with finesse, with sensuality, with richness'. The work's fluidity of form later inspired the composer and conductor Pierre Boulez to declare that 'modern music was awakened by *L'après-midi d'un faune*'. It remains one of Debussy's most popular compositions.

The orchestration – with prominent harp and woodwind parts but no brass other than horns – reflects the poem's intimate ambience. Mallarmé depicts his faun playing the flute, and appropriately, the piece opens with a sinuous, quasi-improvisatory flute solo, answered by shimmering harp glissandi and gentle horn calls. This flute theme recurs throughout the work. Following further themes introduced by the oboe and clarinet, the music gradually builds to an ardent climax featuring an expansive melody passed between woodwind and strings. The piece's later stages include a tender duet for solo violin, first with clarinet and then with oboe, woodwind birdcalls and quiet recollections of the opening theme from the flute and a solo cello. Shimmering woodwind chords, the shadowy sound of antique cymbals and delicate plucked notes in harp and strings depict the faun returning to sleep.

Claude Debussy

1862 to 1918 (France)



Contemporaries

Richard Strauss,
Ernest Chausson

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

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

1905: Completes his major orchestral work *La mer*

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

Listen to

Pelléas et Mélisande
Isolive.co.uk

Composer profile by
Andrew Stewart

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

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

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

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

Piano Concerto in G

Maurice Ravel

Alice Sara Ott piano

- 1 **Allegrement**
- 2 **Adagio assai**
- 3 **Presto**

 1929–31

 22 minutes

Programme note by
Andrew Clements

▷ A ***divertissement*** is a light-hearted piece of music, often for a relatively small ensemble.

Maurice Ravel's two concertos for piano, this one in G major, and the Concerto in D major for the left hand, were his last major scores and evolved in parallel between 1929 and 1931. The work for left hand was prompted by a commission from the Austrian pianist Paul Wittgenstein, who had been injured in World War I, but Ravel appears to have begun the Concerto in G major simply because he wanted to write a work for Marguerite Long, who had championed his solo pieces. And perhaps it was in meeting the special technical challenges of the left-hand concerto with a dark, slightly forbidding piece that he had felt the need to provide it with a light-hearted neo-Classical counterpart.

Certainly the G major Concerto conveys nothing if not a brilliant *jeu d'esprit*, a beautifully crafted piece, thoroughly pianistic and immaculately written for the soloist, which nevertheless acquires the character of a *divertissement*. Ravel revealed something of his intentions in an interview given at the time of its composition: it was to be, he said, 'a concerto in the true sense of the word. I mean it is written very much in the same spirit as those of Mozart and Saint-Saëns. The music of a concerto, in my opinion, should be light-hearted and brilliant, and not aim at profundity or at dramatic effects'.

Elsewhere, he admitted that jazz had been a primary influence, appearing most strikingly in the

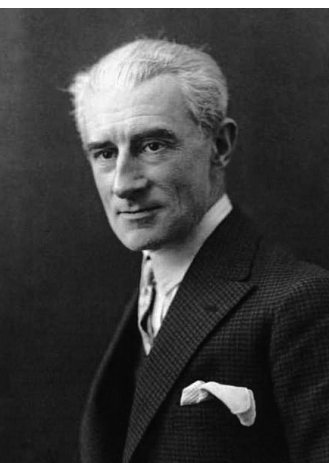
Concerto's outer movements, with their blues-inflected sideslips and syncopations. Both these movements, though, are strongly anchored in classical forms. The opening *Allegrement* is built upon a pair of themes, the first announced by a solo piccolo after an initial whipcrack and some bitonal murmurings for the piano, the second given to the horn and punctuated by wood block, while the piano constantly tries to subvert the music to its own improvisational ends. Finally, however, the soloist launches a cadenza based upon part of the second theme, and the movement careers to its close in a kind of brassy unity.

The finale is even more concise and more brilliant, grounded in a *moto perpetuo* for the piano which might have been derived from Saint-Saëns, but serves here as the platform for a sequence of almost surreal musical images, while the orchestra's opening staccato chords function throughout as a kind of returning figure.

The second movement, though, is the heart of the concerto. Its opening rapt solo for the piano was based, 'bar by bar', Ravel said, upon the *Larghetto* of Mozart's Clarinet Quintet; but here, the effect is more akin to an enchanted nocturne, which gradually draws the instruments of the orchestra into its spell, reaches a climax, and then restates its opening material, this time with the cor anglais taking the melody and the piano supplying a relaxed accompaniment.

Maurice Ravel

1875 to 1937 (France)



Contemporaries

Serge Rachmaninoff,
Manuel de Falla

Key events

1903: First major triumphs with *Shéhérazade* and the String Quartet

1911: Premiere of his first opera *L'heure espagnole*

1912: Premiere of his ballet *Daphnis et Chloé*

1914–17: Serves as an ambulance driver during World War I

1929–31: Composes two piano concertos (one for the left hand) – his last major works

Listen to

Daphnis et Chloé
Isolive.co.uk

Composer profile
by **Jo Kirkbride**

Maurice Ravel himself knew that he was not the most prolific of composers. 'I did my work slowly, drop by drop. I tore it out of me by pieces,' he said. There are no symphonies in Ravel's *oeuvre*, and only two operas, and although we often think of his music as rich and picturesque like, say, that of Debussy, Ravel conceived most of his music on the smallest of scales. Even his orchestral works and ballets often grew out of pieces for piano.

But from these small kernels, Ravel had the ability to create colour and texture like no other. He was a master of orchestration, with a fastidious eye for detail and a keen awareness of both the capabilities and the limitations of each instrument.

Though he is often categorised as an 'impressionist' (a label he disputed) thanks to the sweeping colours and textures of his scores, and their shifting, ambiguous harmonies, there is nothing vague or imprecise about his music.

Ravel drew his inspiration from the likes of Rameau, Couperin, Mozart and Haydn, and considered himself first and foremost a classicist, a master of precision and invention. He held melody in the highest regard, and whether composing his grand orchestral masterpieces like *Daphnis et Chloé* and *Boléro*, the fiendishly difficult solo piano works such as *Gaspard de la nuit* or the deceptively simply *Pavane pour une infante défunte*, this unswerving commitment to melody shines through.



Interval – 20 minutes

Find us on Instagram
[@londonsymphonyorchestra](https://www.instagram.com/londonsymphonyorchestra)



COMING IN 2025/26

Season Highlights

UP 26

Golden Age Hollywood and Beyond

with Sir Antonio Pappano

Wednesday 17 December 2025 7pm

Thursday 18 December 2025 7pm

The Makropulos Affair

concert performance with surtitles

with Sir Simon Rattle

Tuesday 13 January 2026 7pm

Thursday 15 January 2026 7pm

Chopin Piano Concerto No 2

plus Stravinsky and Borodin

with Gianandrea Noseda

and Seong-Jin Cho

Thursday 12 February 2026 7pm

Sunday 15 February 2026 7pm

Bowler The White Book

with Barbara Hannigan

and Bar Avni

Wednesday 4 March 2026 6.30pm

Thursday 5 March 2026 7pm

Explore the full season

iso.co.uk/2526

Concerto for Orchestra

Witold Lutosławski

- 1 **Intrada: Allegro maestoso**
- 2 **Capriccio notturno ed Arioso: Vivace**
- 3 **Passacaglia, Toccata e Corale: Andante con moto — Allegro giusto**



1950–54



29 minutes

Programme note
by **Kate Hopkins**

▷ A **toccata** is a fast, brilliant piece of music designed to show off players' technical skills.

In the late 1940s, Witold Lutosławski fell foul of Poland's post-war Stalinist government, who denounced his First Symphony as 'formalist' (too modern) and, in 1949, banned it. Determined to keep composing, he produced a series of more accessible short works based on his country's folk music. Then, in 1950, the Warsaw National Philharmonic Orchestra's artistic director Witold Rowicki commissioned something more substantial: a large-scale work to celebrate the orchestra's renaissance after World War II. This was the Concerto for Orchestra, which took Lutosławski four years to complete. He dedicated it to Rowicki, who conducted the premiere in Warsaw on 26 November 1954.

The Concerto is scored for a large orchestra that includes piano, celeste and a generous battery of percussion. Throughout, Lutosławski combines Polish folk melodies (some eight or more) with an adventurous harmonic language and his own take on 18th-century musical forms. The traditional tunes he uses all come from Masovia – the region of mid-north-east Poland that includes Warsaw – and were collected in the 1880s by the ethnomusicologist Oskar Kolberg. While the composer later dismissed the Concerto as a 'marginal work', its imaginative use of folk music and brilliant orchestration brought him international fame.

The Intrada opens dramatically with a reiterated F-sharp hammered out by timpani and double basses, over

which the cellos launch the first movement's catchy main theme. Textures become increasingly complex as further instrumental groups join in. The brass come to the fore in the savage central episode, which is characterised by menacing crescendos, stabbing figures and harsh harmonies. In the contrastingly placid final section, the main theme is transformed into a series of graceful woodwind and violin solos, with the pulsing F-sharp transferred to the piano (in its highest register) and triangle.

The central *Capriccio notturno* (night-time caprice) is modelled on the Classical Scherzo and Trio. Its fleet-footed outer sections, which recall Mendelssohn's fairy music in their delicacy, frame a strident central episode with noisy brass fanfares. The movement closes in ominous rumbles from the double basses and drums.

The ambitious finale is longer than the first two movements combined. Its opening section is a dark-hued passacaglia: a series of increasingly elaborate variations on a repeated bass pattern. From hushed beginnings, it builds to an anguished climax before dying away to a single violin line. The virtuoso *toccata* that follows revisits earlier material (including from the Intrada) and is alternately exuberant and agitated. A meditative chorale introduced by clarinet and oboe provides lyrical contrast, before a rapid final section recalling music from across the movement sweeps the Concerto to an exhilarating conclusion.

Witold Lutosławski

1913 to 1994 (Poland)



Contemporaries

Andrzej Panufnik
Grażyna Bacewicz

Key events

1949: First Symphony banned by Poland's pro-Stalinist government
1954: Wins Poland's State Prize for his Concerto for Orchestra
1985: Wins the Grawemeyer Award for his Third Symphony
1994: Posthumously awarded Poland's Order of the White Eagle

Listen to

Symphony No 3

Composer profile by
Edward Bhesania

Born in Warsaw in 1913, Witold Lutosławski already knew by the age of nine that 'it was my fate to compose music'. After graduating in piano and composition from the Warsaw Conservatory in 1937, his hopes of continuing his studies in Paris were dashed by military service, during which he was captured by German forces, though he escaped back to Warsaw. (His brother Henryk was seized by the Red Army and died in a Siberian labour camp soon after the start of World War II.) Lutosławski's *Variations on a Theme by Paganini* (1941) for two pianos was written for him and his composer contemporary Andrzej Panufnik. Together, they eked out a living by playing piano duos in Warsaw's cafés while the city was under Nazi rule.

After his First Symphony (1941–47), which was banned by the Communist Party and not performed in public until the 1950s, Lutosławski looked for a way 'to begin again – to work from scratch on my sound language'. He did so by writing 'functional music' – for radio plays, theatre and films, as well as children's songs and

piano music – much of it based on Polish folk songs. He turned to folk music again in the Concerto for Orchestra (1950–54), which established his national reputation, winning him the State Prize.

His fondness of aleatoric, or chance, principles – allowing performers a degree of individual choice – first presented itself in *Jeux vénitiens* (*Venetian Games*, 1961) and during the 1960s, he also began conducting his own works. After his Symphony No 2 (1965–67) and Cello Concerto (1969–70) came more consciously melodic material in the Double Concerto for oboe and harp (1980) and Symphony No 3 (1981–83), which won the Grawemeyer Award in 1985. In the 1980s, after martial law was declared, Lutosławski boycotted the government and would not conduct in Poland, reversing his stance only in 1989 after free elections had brought in a coalition government led by the Solidarity labour movement. He died a year after the 1993 premiere in Los Angeles of his Symphony No 4, having been awarded the Order of the White Eagle, Poland's highest decoration.

La valse

Maurice Ravel



1919–20



13 minutes

Programme note by
Jeremy Thurlow

The idea of celebrating the giddy glamour of the Viennese waltz had been in Maurice Ravel's mind for a long time. The elegance and hedonism of this dance was tinged with a hint of danger – the heroines of countless novels are swept off their feet in the waltz's powerfully seductive rhythms, and not always by the most honourable of gentlemen.

In 1914, his work on this piece, *La valse*, was almost immediately interrupted by the outbreak of war and it was not resumed until World War I had ended. No doubt the shattering experience of the war years, in which Ravel lost his beloved mother as well as countless friends and colleagues, caused the music to emerge differently when he returned to it towards the end of 1919. In fact, the underlying idea went back much further even than 1914. In 1906, Ravel had written to a friend, 'you know my intense feeling for [the waltz's] marvellous rhythms', shortly before planning a new orchestral work to be called *Vienne* (and later *Wien*, the final title only appearing in 1920).

The music begins mysteriously, with dancing couples glimpsed through swirling clouds. Impressionist delicacy gradually turns to sumptuousness as the full glory of the crowded ballroom is revealed. About halfway through, the music dies down and seems to begin again, tracing a similar course as dancers gradually emerge to form a brilliant circling throng. But this time their unstoppable rhythms become increasingly menacing, and towards the end, the dance seems to spiral out of control, tearing itself to pieces.

Ravel imagined the piece would be staged by the Ballets Russes, but Diaghilev refused to take it up. *La valse* has been choreographed numerous times since, but like Ravel's earlier ballet *Daphnis and Chloé*, Debussy's ballet *Jeux* and many of Stravinsky's ballets, it has particularly flourished in the concert hall.

London Symphony Orchestra

IMPRESSIONISM

Explore more dreamy classical music with our Impressionism playlist, created by LSO Live



If you were swept away by the shimmering colours of Debussy, Ravel and Lutosławski in tonight's concert, our Impressionism playlist is the perfect next step.

These composers moved beyond literal storytelling into a world shaped by mood, light and suggestion. This playlist features the very composers you've just heard, alongside others whose music paints with sound – evoking atmosphere, emotion and the beauty of ambiguity.

Available to stream now



Listen now



Explore our full catalogue at
lsolive.lso.co.uk

Alexandre Bloch

conductor



French conductor Alexandre Bloch attracted international attention when he won first prize at the 2012 Donatella Flick Conducting Competition. He has since maintained a close relationship with the London Symphony Orchestra. Admired for his musicality, enthusiasm and energy, he made his acclaimed Royal Concertgebouw Orchestra debut soon after his competition success, replacing Mariss Jansons at short notice.

Recent and upcoming guest engagements include debuts with and returns to the Israel Philharmonic, Dresden Philharmonic, Hamburg State Philharmonic, the Hallé, City of Birmingham Symphony Orchestra, Netherlands Philharmonic, Bournemouth Symphony, Seoul Philharmonic Orchestra, BBC National Orchestra of Wales, Philharmonia Orchestra, Düsseldorfer Symphoniker, Musikkollegium Winterthur, Rotterdam Philharmonic, Oslo Philharmonic, Deutsches Symphonie Orchester Berlin, Scottish Chamber Orchestra, Royal Northern Sinfonia, Royal Liverpool Philharmonic, Orchestre Philharmonique de Radio France, Deutsche Kammerphilharmonie Bremen, Orchestre National de France, Vancouver Symphony, Luxembourg Philharmonic, Adelaide Symphony Orchestra, Brussels Philharmonic, Gürzenich Orchestra Cologne, NCPA Orchestra (Beijing) and Orchestre de la Suisse Romande.

Equally at home in opera, Bloch returned to the Bavarian State Opera in Munich in 2025 for Bizet's *Carmen* and Hosokawa's *Matsukaze*. He has also appeared with the Deutsche Oper

am Rhein, Deutsche Oper Berlin, Opéra de Lyon and Opéra de Lille. He was Music Director of the Orchestre National de Lille between 2016 and 2024, and in this role, programmed and explored a diverse, thrilling range of repertoire – a full Mahler cycle, most of the Stravinsky ballets, the large-scale French and German symphonies, as well as more intimate Classical and early Romantic works by Beethoven, Mozart, Haydn, Mendelssohn and Schumann. An advocate of new music, Bloch invited composers such as Magnus Lindberg, George Benjamin and Thierry Escaich to be Artists-in-Residence in Lille or to feature in festivals.

An innovator on and off the podium, he initiated special projects attracting new audiences into the concert hall. Under Bloch's direction, the Orchestre National de Lille was nominated for a 2020 *Gramophone* Award as Orchestra of the Year and featured extensively on recordings and broadcasts for Alpha Classics/Outhere, Pentatone, Mezzo TV and France Musique Radio, among others.

Bloch has collaborated with international soloists such as Frank Peter Zimmermann, Pierre-Laurent Aimard, Patricia Kopatchinskaja, Mischa Maisky, Jean-Yves Thibaudet, Sol Gabetta, Jean-Guihen Queyras, Steven Isserlis, Sharon Kam, Alice Sara Ott, Nemanja Radulović, Veronika Eberle, Véronique Gens and Xavier De Maistre. Former Principal Guest Conductor of the Düsseldorfer Symphoniker, Bloch was an ADAMI emerging talent and a Tanglewood Conducting Fellow.

Bloch will become the Principal Conductor of the Orquesta Sinfónica y Coro de Radio Televisión Española in the 2026/27 season, following his debut with the orchestra in February 2025.

Alice Sara Ott

piano



Alice Sara Ott is one of today's most forward-thinking classical musicians, known for visionary artistic projects, globally successful albums and collaborations with the world's leading orchestras and conductors. Ott captivates audiences worldwide with her unique interpretations and technical brilliance, and her innovative recital concepts redefine classical music for the modern era. She has recorded for Deutsche Grammophon for over 16 years, leading to over half a billion album streams.

In the 2025/26 season, Ott is the Artist in Residence at Konzerthaus Berlin, following acclaimed past residencies at London's Southbank Centre, Paris' Radio France and Utrecht's TivoliVredenburg. Her residency includes opening the season with Bryce Dessner's Piano Concerto conducted by Joana Mallwitz, as well as a major European tour later in the spring.

She will also continue her recital tour across China and Europe of her John Field and Beethoven project. Other highlights of the season include a European tour with

the Orchestre Philharmonique de Radio France and Jaap van Zweden, and the debut of her new chamber music project *Papa Haydn*, a tribute to the composer and his contemporaries that explores the ways music was shared among their friends. In the 2025/26 season, Ott will perform with orchestras including the Chicago Symphony Orchestra, Orchestre de la Suisse Romande, Iceland Symphony Orchestra, Festival Strings Lucerne and Seoul Philharmonic Orchestra.

In December 2025 at the Fondation Louis Vuitton in Paris, Alice Sara Ott will star alongside Isabelle Huppert in the world premiere of a conceptually staged programme based on excerpts of the letters from John Cage to Merce Cunningham, with music by Bryce Dessner.

Ott's next recording will be an album of solo piano works by Jóhann Jóhannsson, released in 2026 on Deutsche Grammophon. This follows her recent album of John Field's complete Nocturnes (2025), which was a global success and reached No 1 on the Apple Music Classical chart for six weeks.

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

Soh-Yon Kim
Clare Duckworth
Ginette Decuyper
Laura Dixon
Olatz Ruiz de
Gordejuela
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Sylvain Vasseur
Lulu Fuller
Grace Lee
Aaron You-Xin Li
Julia Rumley

Second Violins

Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Helena Buckie
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Ingrid Button
Juan Gonzalez
Hernandez

Violas

Eivind Ringstad
Malcolm Johnston
Anna Bastow
Thomas Beer
Julia O'Riordan
Robert Turner
Mizuho Ueyama
Sally Belcher
Nancy Johnson
Annie-May Page
Alistair Scahill
Anna Dorothea Vogel

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Anna Beryl
Judith Fleet
Henry Hargreaves
Miwa Rosso
Peteris Sokolovskis

Double Basses

Blai Gumi Roca
Patrick Laurence
Thomas Goodman
Joe Melvin
Josie Ellis
Ben Griffiths
William Puhr
Hugh Sparrow

Flutes

Gareth Davies
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Drake Gritton

Clarinets

Oliver Janes
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Rachel Gough
Joshua Wilson

Contrabassoon

Martin Field

Horns

Diego Incertis
Sánchez
Angela Barnes
Timothy Jones
Jonathan Maloney
Jake Parker

Trumpets

Holly Clark
Adam Wright
Katie Smith
Imogen Whitehead
Gideon Brooks

Trombones

Simon Johnson
Jonathan Hollick
Gemma Riley

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Sam Walton
David Jackson
Patrick King
Helen Edordu
Oliver Yates
Jacob Brown
Tim Gunnell

Harps

Bryn Lewis
Lucy Wakeford

Piano

Harry Rylance

Celeste

Ian Tindale