

TONIGHT'S CONCERT

Patricia Kopatchinskaja: Artist Portrait

Sunday 18 January 2026
Barbican

7pm

Béla Bartók
Violin Concerto No 2

Interval

Béla Bartók
Five Hungarian Folksongs for
Voice and Orchestra

Manuel de Falla
The Three-Cornered Hat – Ballet

Sir Simon Rattle conductor
Patricia Kopatchinskaja violin
Rinat Shaham mezzo-soprano
London Symphony Orchestra

Concert finishes at approximately 9.10pm

Recorded for future broadcast on BBC Radio 3



Welcome



It is a pleasure to welcome you to this evening's London Symphony Orchestra concert, conducted by Sir Simon Rattle, LSO Conductor Emeritus. We are delighted to open Patricia Kopatchinskaja's LSO Artist Portrait series with a programme that reflects her creative originality and longstanding musical partnership with Sir Simon Rattle. Patricia Kopatchinskaja's sense of theatre brings a special energy to every performance. We are also pleased to be joined by mezzo-soprano Rinat Shaham, who makes her LSO debut, for Bartók's *Five Hungarian Folksongs for Voice and Orchestra*.

Tonight's programme explores vivid musical landscapes shaped by folk tradition. Bartók's *Violin Concerto No 2* combines expressive lyricism with driving rhythmic vitality, while his *Five Hungarian Folksongs for Voice and Orchestra* – very rarely performed in the UK – offer a more intimate reflection of his lifelong engagement with the traditional music of his native Hungary. After the interval, we move to Spain for de Falla's *The Three-Cornered Hat*, a ballet score rich in dance rhythms and atmosphere.

We hope you enjoy tonight's concert, which is being recorded for future broadcast on BBC Radio 3. Next week, Manfred Honeck conducts a programme of Mozart and Brahms, featuring pianist Imogen Cooper in Mozart's *Piano Concerto No 27* alongside soprano Chen Reiss, bass Gerald Finley and the London Symphony Chorus in Brahms' *German Requiem*. Patricia Kopatchinskaja returns the following week to continue her LSO Artist Portrait series, playing Márton Illés' *Vont-tér for Violin and Orchestra*, which sits alongside a performance of Rachmaninoff's *Symphony No 2*, conducted by Robert Treviño. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 29 January
Barbican

7pm

Artist Portrait: Patricia Kopatchinskaja

Violinist Patricia Kopatchinskaja continues her Artist Portrait series with a modernist masterwork by Márton Illés, followed by Rachmaninoff's tempestuous Symphony No 2, full of Romantic ardour. Robert Treviño conducts.

Sunday 8 February
Barbican

7pm

Colin Matthews and Rachmaninoff

The LSO's Principal Oboe Olivier Stankiewicz takes centre-stage for the premiere of Colin Matthews' Oboe Concerto, alongside Rachmaninoff's *Symphonic Dances*. Conducted by Elim Chan – winner of the 2014 Donatella Flick LSO Conducting Competition.

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Details correct at time of going to print.

Editorial Photography John Davis, Mark Allan, Marco Borggreve, Mody Salman
Print John Good 024 7692 0059
Advertising Cabbells Ltd 020 3603 7937

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Violin Concerto No 2

Béla Bartók

**Patricia
Kopatchinskaja**
violin

- 1 Allegro non troppo**
- 2 Andante tranquillo**
- 3 Allegro molto**



1937–38



40 minutes

Programme note
by **Jan Smaczny**

Béla Bartók's compositions of the 1930s are not noted for any air of compromise. The academic recognition he achieved by the middle of the same decade did nothing to blunt a mind which fed on the challenges offered by exploring and extending tonality. Despite his success at home and a steady stream of commissions, nowhere in Europe in this period could be described as easy for those who worked at the frontiers of artistic endeavour, and Bartók came in for his share of opprobrium from the right-wing press. One of the silliest criticisms was that Bartók's music was the product of 'a bleak and destructive soul'. None of the works composed in any period of Bartók's life would lend credibility to this sort of nonsense, least of all (of the works of the late 1930s) the Second Violin Concerto.

As far as Bartók was concerned, the Second Violin Concerto was, effectively, his only such work for public consumption. It has been placed second since the composer's death in order to avoid confusion with a much earlier work that had never been performed in Bartók's lifetime. This 'first' violin concerto was revived after Bartók's death and given its premiere in 1958. The 'Second' Concerto was written for the Hungarian violinist Zoltán Székely between 1937 and 1938 when, among other things, Bartók was engaged on writing *Contrasts* for violin, clarinet and piano. It seems that the composer

had originally intended to write a series of variations for violin and orchestra, but Székely had insisted on the three movements of the standard concerto. In the end, both artists had their own way: Székely was presented with a three-movement concerto in accordance with his wishes, but the slow movement is a set of free variations and the finale is a kind of variation fantasy on the opening *Allegro non troppo*.

As a whole, the musical language of the Concerto is more immediately approachable than much of what Bartók wrote in the 1930s, yet this does not prevent moments of extraordinary harmonic ferocity, particularly in the outer movements.

The impression at the opening of the Concerto with its pulsing B major chord, however, is one of folk-inflected lyricism. For all the gentleness of its first entry, the part for the soloist is extraordinarily taxing: both musical tensions and virtuosity reach a climax in and around the cadenza. The relaxed outer sections of the slow movement surround a brief, athletic scherzando break led by the soloist. The broadly developed finale has unconcealed affinities with the first movement, not least in the cut of its opening solo theme, but never does the resemblance lead to pointless repetition; as ever, Bartók looks beyond one range of thematic and harmonic possibilities to discover a set of new ones.

Five Hungarian Folksongs for Voice and Orchestra

Béla Bartók

Rinat Shaham

mezzo-soprano

- 1 In Prison**
- 2 Old Lament**
- 3 Yellow Pony, Harness Jingling**
- 4 Complaint**
- 5 Virág's Lamps Are Burning Brightly**



1929, arr for
orchestra 1933



11 minutes

Programme note
by **Kate Hopkins**

Béla Bartók's passion for folk music was ignited in 1904, when he heard a nursemaid singing folksongs to her charges. Over the next decade, he travelled extensively through rural Hungary and further afield, collecting and recording traditional songs and dances. He continued to transcribe and analyse his findings until his emigration to the US in 1940. He also arranged some 80 Hungarian folksongs for voice and piano, publishing most of them in four collections: *Hungarian Folksongs* (1906), *Eight Hungarian Folksongs* (1909–17), *Village Scenes* (1924) and *Twenty Hungarian Folksongs* (1929). While the early arrangements feature simple chordal piano accompaniments, the later settings are far more complex – to the extent that they can essentially be considered 'original' songs.

Musicologist Rachel Beckles Willson describes *Twenty Hungarian Folksongs* as representing 'the peak of Bartók's folksong arrangements: they demonstrate his most sophisticated handling of polyphony and harmony'. The collection is divided into four parts: Sad Songs, Dancing Songs, Diverse Songs and New Style Songs. In 1933, Bartók orchestrated two Sad Songs and three Diverse Songs to create the *Five Hungarian Folksongs for Voice and Orchestra*. This work's premiere took place on 23 October 1933, as part of a concert celebrating the 80th anniversary of the Budapest Philharmonic Society. Ernő Dohnányi conducted the Hungarian Philharmonic Society Orchestra, and the soloist was Mária Basilides.

Bartók described these songs as 'original compositions, even though they make use of old folk melodies', also noting that 'the mood and character of each song always springs from the text'. 'In Prison' evokes the hopelessness of a prisoner in a subterranean cell through orchestral motifs resembling tolling bells and falling phrases in the voice. The orchestral textures reflect images in the text – for example, in the second verse, high woodwind depict falling tears. 'Old Lament' is similarly melancholic, with distinctive 'stabbing' and 'sighing' figures in the orchestra, and a declamatory, free-flowing vocal line. 'Yellow Pony, Harness Jingling' offers much-needed cheer with its tale of a courting couple. Delicate, shimmering orchestral textures in the outer verses contrast with more luscious, string-dominated scoring in Verse 4, which describes the couple's meeting.

The mood darkens again in 'Complaint', a lyrical lament for a sick girl, characterised by dark-hued orchestral textures and a mournful oboe melody that shadows the vocal line. However, the set ends in high spirits with 'Virág's Lamps Are Burning Brightly', a witty depiction of a rustic feast whose rapid, lightly scored verses alternate with noisily exuberant orchestral episodes.



Interval – 20 minutes

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Five Hungarian Folksongs for Voice and Orchestra

Text & Translation

Original Text

A tömlöcben

*Minden ember szerencsésen,
Csak én élek keservesen,
Fejem lehajtom csendesen,
Csak úgy sírok keservesen.*

*Olyan nap nem jött az égre,
Könnyem ne hulljon a földre,
Hull a földre, hull ölembe,
Hull a gyászos kebeleme.*

*Bolthajtásos az én szobám,
Még a holdvilág sem süt rám;
Hát a fényes napsugárja
Hogy sütne hervadt orcámra!*

*Azt sohasem hittem volna,
Tömlőc oldalamat rontsa,
Piros orcám meghervassza,
Bodor hajam levásítsa.*

*Ne sírj, kedves feleségem,
Ne zokogj, édes gyermekem!
Gondodat viseli az Isten:
Kiszabadulok még innen!*

Régi keserves

*Olyan árva vagyok, mint út mellett az ág,
Kinek minden ember nekimegyen s levág;
Az én életemnek és most úgy vagyon sorsa,
Mer bokros búbánat azt igen futkossa.*

*Hervadni kezdettem, mint összel a rózsa,
Kinek nincsen sohitt semmi pártfogója;
Addig menyek, addig a kerek ég alatt,
Valamíg megnyugszom fekete föd alatt.*

Translated Text

In Prison

Everyone is blessed by fortune,
apart from me,
Quietly I bow my head low,
It's only for me, this bitter sorrow.

As the sun comes up each morning,
So my tears are falling down,
Watering the ground with grieving,
Tear-stained breast with sorrow heaving.

My room has a vaulted ceiling,
Letting through nightly moonbeams;
How I long to feel the sunshine
Warming cheeks grown pale and sunken!

I could never have predicted,
All the torments jail's inflicted,
Rosy cheeks now white and sickly,
Gone are the curls that once grew thickly.

Weep not, dear wife please be cheerful,
Little children, don't be tearful!
God takes all your cares upon him:
I will once regain my freedom!

Old Lament

Orphaned and left alone, I am a
roadside bough,
Waiting to be cut down by any passer-by;
Fate has not dealt kindly, my life is filled
with woe,
Sorrows I encounter, whichever way I go.

I've started to wither, like roses in the fall,
No one to support me, none by my side at all;
I will stumble onwards, beneath the arching sky,
Until rest is granted, beneath black earth to lie.

Sárga csikó, csengő rajta,

Sárga csikó, csengő rajta,
Vajjon hová megyünk rajta?
Huzsedáré huzsedom.

Maj elmegyünk valahova:
Kocsis Róza udvarára,
Huzsedáré huzsedom.

Betekintünk az ablakon:
Ki kártyázik az asztalon?
Huzsedáré huzsedom.

Kovács Jani ott kártyázik,
Kocsis Róza fésülködik,
Huzsedáré huzsedom.

Ugye Jani, szép is vagyok?
Éppen neked való vagyok!
Huzsedáré huzsedom.

Panasz

Beteg az én rózsám nagyon,
Talán meg is hal,
Talán meg is hal;
Ha meg nem hal, kínokat lát,
Az is nékem baj,
Ha meg nem hal, kínokat lát,
Az is nékem baj.

A te súlyos nyavalýádból
Adjál nékem is,
Adjál nékem is,
Had érezzük mind a ketten,
Érezzem én is,
Had érezzük mind a ketten,
Érezzem én is.

Yellow Pony, Harness Jingling

Yellow pony, harness jingling,
Tell me where you are going?
Uzchedaré, uzhedom.

There's a lass called Róza Kocsis:
We are heading for her cottage,
Uzchedaré, uzhedom.

Peep inside if you are able:
See whose cards are on the table?
Uzchedaré, uzhedom.

Jani Kovács deals the cards there,
Róza Kocsis combs her fair hair,
Uzchedaré, uzhedom.

Tell me Jani, am I not charming?
Just the girl to be your darling!
Uzchedaré, uzhedom.

Complaint

My poor rose is ailing tremendously,
Maybe she will die,
Maybe she will die;
If she lives, she'll surely suffer,
And then so will I,
If she lives, she'll surely suffer,
And then so will I.

Of this sickness that torments you
I would take my share,
I would take my share,
Let us bear this pain together,
Let it be my care,
Let us bear this pain together,
Let it be my care.

Five Hungarian Folksongs for Voice and Orchestra

Text & Translation

Original Text

Virágéknál ég a világ

*Virágéknál ég a világ,
Sütik már a rántott békát,
Zimezum, zimezum,
Recefice bum bum bum.*

*Váci Gábor odakapott,
Békacombot ropogtatott,
Zimezum, zimezum,
Recefice bum bum bum.*

*Puskás Mihály későn futott,
Neki csak a, csak a, a fara jutott,
Neki csak a fara jutott,
Zimezum, zimezum, zimezum,
Recefice bum bum bum.*

Translated Text

Virág's Lamps Are Burning Brightly

*Virág's lamps are burning brightly,
Frog-leg cutlets roasting nicely,
Zimezoom, zimezoom,
Retze fitze, boom, boom, boom.*

*Gábor Váci didn't trundle,
Grabbed a crispy frog-leg morsel,
Zimezoom, zimezoom,
Retze, fitze, boom, boom, boom.*

*Mihály Puskás showed up too late,
All he got was, all he got was,
All he got was scraps on his plate,
Zimezoom, zimezoom,
Retze, fitze, boom, boom, boom.*

Translation by Calvin B Cooper

Béla Bartók

1881 (Hungary) to 1945 (United States)



Contemporaries

Zoltán Kodály,
Igor Stravinsky

Key events

1904: Becomes fascinated by Hungarian folk music
1918: Premiere of only opera, *Bluebeard's Castle*
1930s: Composes some of his best-known works including *Music for Strings, Percussion and Celeste*
1940: Emigrates to the US
1944: Premiere of Concerto for Orchestra

Listen to

Piano Concerto No 3
isolve.co.uk

Composer profile
by **Andrew Mellor**

Béla Bartók was one of a handful of early-20th-century composers who recognised how indigenous folk music might fuel avant-garde concert music. He was born in an area of Europe rich in peasant culture, but was soon set on a path of intense musical training in the Western classical tradition.

Bartók was initially taught the piano by his mother. The family moved to Pressburg (now Bratislava) and in 1899, their son enrolled at what is now the Liszt Academy in Budapest, where he would eventually replace its piano professor, István Thomán.

From 1904, Bartók became increasingly interested in collecting and transcribing folk tunes and dances from Hungary, Romania, Croatia, Yugoslavia and even Turkey and North Africa. He did so, with rare dedication, for decades. These melodies and rhythms lit the fire of inspiration within Bartók, who started to conceive music that fused their characteristic elements with the highly developed musical language of the day. His works managed

to unite these two contrasting worlds with rare conviction and universality of feeling, via music of striking power and focus.

In the 1920s and 30s, Bartók became increasingly productive, creating works including the ballet *The Miraculous Mandarin*, his String Quartets Nos 3 to 6, the Sonata for Two Pianos and Percussion, the two violin sonatas, Piano Concertos Nos 1 and 2, Violin Concerto No 2 and *Music for Strings, Percussion and Celeste*.

By the 1940s, Bartók was a well-known figure, not least as a performing pianist, but he was forced to emigrate to the US at the outbreak of World War II. He struggled in the US, securing a professorship but few commissions or performing engagements, until he was thrown a creative lifeline by a fellow émigré. At the Boston Symphony Orchestra, conductor Serge Koussevitsky commissioned a string of Bartók's late masterpieces, including the signature Concerto for Orchestra. Bartók died in New York less than a month after the war had ended.

The Three-Cornered Hat – Ballet

Manuel de Falla

Rinat Shaham

mezzo-soprano

Act I

- 1 Introduction**
- 2 The Blackbird**
- 3 The Dandy and the Procession**
- 4 The Young Girl**
- 5 The Magistrate**
- 6 Dance of the Miller's Wife**
- 7 Minuet**
- 8 The Grapes**
- 9 Fandango**

Act II

- 10 Dance of the Neighbours**
- 11 Dance of the Miller**
- 12 The Arrest**
- 13 Nocturne**
- 14 Dance of the Magistrate**
- 15 The Confrontation**
- 16 The Miller's Return**
- 17 Final Dance**



1916–19



35 minutes

Programme note by **Kate Hopkins**

cante jondo ▷ a flamenco singing characterised by repeated notes and a highly emotional singing style.

In 1916, the impresario Serge Diaghilev took his Ballets Russes company on tour to Spain. He was searching for new musical collaborators, and found one when his friend Igor Stravinsky introduced him to Manuel de Falla. At the time, de Falla was writing music for a two-scene pantomime entitled *El corregidor y la molinera* (The magistrate and the miller's wife), based on Pedro Antonio de Alarcón's novel *El sombrero de tres picos* (The Three-Cornered Hat). Diaghilev suggested he extend this music to create a full-length ballet.

Due to the work's setting, the Ballets Russes decided to base its choreography on traditional Spanish dance techniques rather than those of classical ballet. Diaghilev and his choreographer Léonide Massine researched these techniques carefully, attending dance productions throughout Spain and recruiting the Spanish dancer Félix Fernández García to advise them. They also recruited a Spanish designer – none other than Pablo Picasso. The ballet received an acclaimed premiere at London's Alhambra Theatre on 22 July 1919, and subsequently became one of Diaghilev's greatest hits.

The two-act scenario depicts the futile attempts of a magistrate (wearer of the title's three-cornered hat) to seduce a miller's beautiful wife. In the first act, the miller and his wife play a trick on him: the wife teasingly offers him grapes, then runs off as her husband arrives

to chase her unfortunate suitor away. In Act II, the magistrate attempts to get revenge by disrupting a party hosted by the miller and arresting him. The miller subsequently escapes. In the ensuing confusion, the two men end up dressed in each other's clothes and are consequently mistaken for each other, while the miller briefly believes his wife has betrayed him. However, all ends happily, with the couple reunited and the magistrate soundly mocked for his lecherous behaviour.

De Falla's colourful score embraces several styles. The tuneful melodies and tonal harmonies – a far cry from, say, Stravinsky's 1913 *The Rite of Spring* – foreshadow neoclassicism, as does the use of courtly dances such as the minuet. There are delicious touches of comedy, such as Act I's chirping blackbird and the pompous bassoon solo that depicts the magistrate. And several passages – such as the miller's arrest – anticipate film scores in their gestural language. Above all, though, the work is rooted in traditional Spanish music. Its two vocal numbers employ the **cante jondo** ▷ technique of flamenco, while folk dances abound, including Act I's lively *fandango* and, in Act II, the party guests' graceful *seguidillas* and the miller's dramatic *farruca*. Most memorable of all is the closing *jota*: an energetic triple-time dance that revisits some of the ballet's earlier music, and brings the work to a brilliant conclusion.

The Three-Cornered Hat

Text & Translation

Original Text

Introducción

*Casadita, casadita, cierra con tranca la puerta;
Que aunque el diablo esté dormido
a lo mejor se despierta!*

Danza del Molinero

*Por la noche canta el cuco
Advirtiendo a los casados
que corran bien los cerrojos
que el diablo está desvelado!
Por la noche canta el cuco
Cucú! Cucú! Cucú!*

Translated Text

Introduction

Darling, darling, close the door securely;
Because although the devil is
asleep he may awaken!

Dance of the Miller

The cuckoo sings at night
Warning the spouses
to secure the bolts
because the devil is awake!
The cuckoo sings at night
Cuckoo! Cuckoo! Cuckoo!

Text by María de la O Lejárraga García (1874–1974)

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Manuel de Falla

1876 (Spain) to 1946 (Argentina)



Contemporaries

Maurice Ravel,
Enrique Granados

Key events

1905: Wins a major competition with the first version of his opera *La vida breve*

1907: Moves to Paris where he spends seven years

1915: Completes the first version of his ballet *El amor brujo*, one of his best-known works

1939: Emigrates to Argentina after the Spanish Civil War

Listen to

Nights in the Garden of Spain
(Piano Concerto)

Composer profile by
Benjamin Picard

Along with Isaac Albéniz and Enrique Granados, Manuel de Falla is considered to be one of the most influential Spanish composers of the 20th century. His music is characterised by its distinctive orchestration and musical colour, which reveals the influence of the French impressionists, and by its use of traditional Spanish, Andalusian and flamenco melodies.

De Falla's musical education started at home, where he was taught piano by his grandfather and mother. At the age of 20, he moved to Madrid to attend the Real Conservatorio de Música y Declamación, where he studied piano and composition. On his graduation in 1899, he received the conservatoire's prize for piano performance by a unanimous vote. In 1905, de Falla established himself as a major talent, winning two national competitions, one for piano performance and the other for his one-act opera *La vida breve* (Brief Life), set in Granada.

In 1907, he travelled around France, Belgium, Switzerland and Germany as part of a touring theatre company. In 1908, he received a grant from the Spanish king, Alfonso XIII, which enabled him to live in Paris while he completed the composition of

his *Pièces espagnoles*. During his time in Paris, he encountered many important musical figures including Claude Debussy, Maurice Ravel and Paul Dukas, all of whom had a profound effect on his musical development.

After several years travelling and composing, de Falla returned to Madrid in 1914. During the next few years, he composed many of his best-known works including the ballets *El amor brujo* (Love, the Magician) and *El sombrero de tres picos* (The Three-Cornered Hat). In 1922, he moved to Granada, where he organised a *cante jondo* festival and composed his puppet opera *El retablo de maese Pedro* and his Harpsichord Concerto. These later works show the influence of Stravinsky on de Falla's work in their use of dissonance and rhythmic intensity.

After General Franco's forces defeated the Republicans during the Spanish Civil War, de Falla left Spain and relocated to Argentina. There, he continued to work on his final major composition, a large-scale orchestral cantata entitled *Atlántida* (Atlantis). It was still unfinished when he died in exile in Argentina in 1946, though his compatriot Ernesto Halffter subsequently completed the work from de Falla's sketches.

Sir Simon Rattle

Conductor Emeritus



Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music. From 1980 to 1998, he was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up the position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he remained until the end of the 2017/18 season. Sir Simon was appointed Music Director of the London Symphony Orchestra in September 2017, a position he remained in until the 2023/24 season, when he became Conductor Emeritus. That same season, Sir Simon took up the position of Chief Conductor with the Symphonieorchester des Bayerischen Rundfunks in Munich. He is a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group. In 2024, he was announced as the Principal Guest Conductor, Rafael Kubelík Chair, of the Czech Philharmonic Orchestra.

Sir Simon has made over 70 recordings for EMI (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. His most recent recordings include Berlioz's *The Damnation of Faust*, Helen Grime's *Woven Space*, Debussy's *Pelléas et Mélisande*, Turnage's *Remembering* and Beethoven's *Christ on the Mount of Olives*, which were all released by the LSO's own record label, LSO Live.

Sir Simon regularly tours within Europe, the United States and Asia, and has longstanding relationships with world-leading orchestras. He regularly conducts the Staatskapelle Berlin, Berlin Philharmonic, Chamber Orchestra of Europe and the Czech Philharmonic. He has conducted opera productions at the Metropolitan Opera, Vienna State Opera, Berlin State Opera and at the Festival d'Aix en Provence.

Music education is of supreme importance to Sir Simon, and his partnership with the Berlin Philharmonic broke new ground with the education programme Zukunfts@Bphil. He and the Berlin Philharmonic were appointed International UNICEF Ambassadors in 2004, the first time this honour has been conferred on an artistic ensemble. In 2019, Sir Simon announced the creation of the LSO East London Academy, developed by the LSO in partnership with ten East London boroughs. This free programme aims to identify and develop the potential of young East Londoners between the ages of 11 and 18 who show exceptional musical talent.

Sir Simon was awarded a knighthood by Her Late Majesty Queen Elizabeth II in 1994 and received the Order of Merit in 2014. He received the Order of Merit in Berlin in 2018. In 2019, he was given the Freedom of the City of London.



Next on stage with the LSO

Thursday 21 May 7pm
Barbican
Gerhard, Strauss and Mahler

Patricia Kopatchinskaja

violin



With a combination of depth, brilliance and humour, Patricia Kopatchinskaja brings an inimitable sense of theatrics to her music. She has enjoyed artistic partnerships with living composers such as Francisco Coll, Luca Francesconi, Michael Hersch, Márton Illés, György Kurtág, Esa-Pekka Salonen and Aureliano Cattaneo, resulting in numerous world premieres. Kopatchinskaja continues to serve as Artistic Partner of the SWR Symphony Orchestra, designing her own programmes in both established and innovative staged concert formats. Among these is the staged concert *The Peace Project*, which reflects on centuries of existential suffering caused by war through a kaleidoscope of Baroque, modern and contemporary works.

Kopatchinskaja kicked off the 2025/26 season with the Staatskapelle Berlin. Following appearances with the London Symphony Orchestra for her Artist Portrait, she also celebrates a personal milestone as a composer with the performance of her double concerto for violin and cello, *Five Dreams*, at the Lucerne Festival Forward. After her debut with the New York Philharmonic last season, Kopatchinskaja also makes her debut with the Cleveland Orchestra. Two of her signature staged projects feature prominently this season. *Dies Irae* – a part-concert, part-installation presented at Princeton University – merges a fierce musical enactment of the Day of Judgement with a sharp critique of war and the climate crisis,

drawing on works by Scelsi, Biber, Crumb, Hendrix, Lotti, Dowland and Ustvolskaya. At the Salzburg Festival, she revives another signature project, *Les Adieux*, confronting the rapid deterioration of the natural world. Following her tenure as Artist-in-Residence at the Prague Spring Festival 2025, Kopatchinskaja reunites with the Czech Philharmonic and Jakub Hruša for Fišer's Violin Concerto. She also champions new music with the world premiere of a Violin Concerto by Stefano Gervasoni with the Orchestre Philharmonique de Radio France as part of the Festival ManiFeste.

Recent highlights have included major residencies at London's Southbank Centre, Philharmonie Essen, the Vienna Konzerthaus and the Elbphilharmonie Hamburg, and with the Berlin Philharmonic and the Orchestre Philharmonique de Radio France. Other highlights include performances of the Barrie Kosky production *Songs and Fragments* at the Festival d'Aix-en-Provence with soprano Anna Prohaska, and the Neo-Dada opera production *Vergeit* in collaboration with Herbert Fritsch at Theater Basel. She has also given performances of Schoenberg's Violin Concerto and *Pierrot Lunaire* to celebrate the composer's 150th anniversary, and been an Associated Artist of the SWR Experimentalstudio.

Kopatchinskaja's discography includes over 30 recordings, recent among them *Les Plaisirs Illuminés* with Sol Gabetta and Camerata Bern, which won a *BBC Music Magazine* award, and *Le monde selon George Antheil* with Joonas Ahonen (both on Alpha Classics). She has also recently released recordings of *Maria Mater Meretrix* with Anna Prohaska, a duo disc with Fazil Say and the album *Take 3* with clarinettist Reto Bieri and pianist Polina Leschenko.



Next on stage with the LSO

Thursday 29 January 7pm, Barbican
Illés and Rachmaninoff

Rinat Shaham

mezzo-soprano



Rinat Shaham is recognised internationally as one of today's finest interpreters of Bizet's *Carmen*. She first performed the role at the 2004 Glyndebourne Festival and has since portrayed *Carmen* in more than 45 productions worldwide, including in Vienna, Rome, Berlin, Munich, Hamburg, Stuttgart, Cologne, Lisbon, Toronto and New York, and most recently for the Liceu, Barcelona.

Highlights of the 2025/26 season include Margret in Berg's *Wozzeck* with the Symphonieorchester des Bayerischen Rundfunks and Flora in Verdi's *La traviata* for Bregenz Festival.

Opera highlights in recent seasons have included Euryclée in Fauré's *Pénélope*, Margret and Purcell's *Dido and Aeneas* for the Bavarian State Opera, Judith in Bartók's *Bluebeard's Castle* for the Teatro Colón, Buenos Aires, Fenena in Verdi's *Nabucco* for the Opéra Royal de Wallonie and Maddalena in Verdi's *Rigoletto* for the Liceu, Barcelona. Concert appearances

have included *The Three-Cornered Hat* with the Bavarian Radio Symphony Orchestra under Sir Simon Rattle, *Das Lied von der Erde* with the National Polish Radio Symphony Orchestra under Marin Alsop, Beethoven's Ninth Symphony with the Tokyo Metropolitan Symphony Orchestra under Alan Gilbert, Verdi's *Requiem* and Beethoven's Ninth Symphony with the Barcelona Symphony Orchestra, Bernstein's 'Jeremiah' Symphony with the ORF Vienna Radio Symphony Orchestra under Alsop, Berio's *Folk Songs* with the Rheinische Philharmonie and Mozart's *Requiem* at the Berlin Konzerthaus under Christoph Eschenbach.

Shaham has recorded excerpts from operas by Lully under William Christie for Erato, and solo discs of Gershwin and Purcell and of works by Benedetto Marcello with the viol group Fuoco E Cenere on ATMA. Her performance of *Carmen* with Opera Australia has been released on DVD. In 2001, she made her feature film debut as the Jazz Singer in István Szabó's *Taking Sides*.

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

John Mills
Clare Duckworth
Ginette Decuyper
Laura Dixon
Olatz Ruiz de Gordejuela
Maxine Kwok
Stefano Mengoli
Elizabeth Pigram
Laurent Quénélle
Harriet Rayfield
Sylvain Vasseur
Krissi Georgieva*
Grace Lee
Djumash Poulsen

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Miya Väisänen
Helena Buckie
Matthew Gardner
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Shing-Hong
Aries Chow*
Erzsébet Rácz

Violas

Eivind Ringstad
Gillianne Haddow
Anna Bastow
Steve Doman
Thomas Beer
Julia O'Riordan
Sofia Silva Sousa
Robert Turner
Sally Belcher
Nancy Johnson
Mathew Lee*

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Amanda Truelove
Hamish Jamieson*
Yaroslava Trofymchuk
Joanna Twaddle

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Thomas Goodman
Joe Melvin
Jani Pensola
Tom Amigoni*
Lars Radloff
Adam Wynter

Flutes

Gareth Davies
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Drake Gritton

Clarinets

Sérgio Pires
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Rachel Gough
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Timothy Jones
Angela Barnes
Daniel Curzon
Jonathan Maloney

Trumpets

James Fountain
Adam Wright
Katie Smith

Trombones

Simon Johnson
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Patrick King
Helen Edordu

Harp

Bryn Lewis

Piano

Elizabeth Burley

* Members of the LSO String Experience Scheme

Established in 1992, the Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extras', and receive fees in line with LSO section players. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust.