

TONIGHT'S CONCERT

LSO Artist Portrait: Patricia Kopatchinskaja

Thursday 29 January 2026
Barbican

7pm

Olivier Messiaen

Hymne

Márton Illés

'Vont-tér' for Violin and Orchestra

Interval

Serge Rachmaninoff

Symphony No 2

Robert Treviño conductor

Patricia Kopatchinskaja violin

London Symphony Orchestra

Concert finishes at approximately 9.10pm

RECOMMENDED BY
CLASSIC *f*M

Welcome



It is a pleasure to welcome you to this evening's London Symphony Orchestra concert, conducted by Robert Treviño. Returning to the LSO following his performance of Mahler's Symphony No 3 here in 2017, Robert Treviño brings a keen sense of colour and momentum to a programme that spans contemporary soundworlds in Márton Illés' *'Vont-tér' for Violin and Orchestra* and Messiaen's *Hymne* to late-Romantic intensity in Rachmaninoff's cherished Symphony No 2. Following her recent performance of Bartók's Violin Concerto No 2 earlier this month, tonight's concert forms the second instalment of violinist Patricia Kopatchinskaja's LSO Artist Portrait series, featuring a contemporary concerto that reflects her curiosity for new musical languages and a sense of theatre. We are grateful to Classic FM for recommending this concert to their listeners.

At the centre of the programme is Márton Illés' *'Vont-tér' for Violin and Orchestra*, a work commissioned and premiered by Patricia Kopatchinskaja, and one that holds deep personal significance for her. Márton Illés is a new compositional voice for the LSO. Patricia Kopatchinskaja has said, 'I see music like an ocean: it's full of mysteries we will never

understand' – a thought that resonates across the evening, from the remarkable concision of Messiaen's rarely performed *Hymne* to the sweeping lyricism of Rachmaninoff's Symphony No 2, a favourite of the LSO and with audiences.

We hope you enjoy tonight's concert. Next week, Elim Chan conducts a programme of Bartók, Rachmaninoff and the world premiere of Colin Matthews' Oboe Concerto, with LSO Principal Oboe Olivier Stankiewicz as soloist. LSO Principal Guest Conductor Gianandrea Noseda conducts Stravinsky, Chopin and Borodin the following week in two concerts, on Thursday 12 and Sunday 15 February, with pianist Seong-Jin Cho continuing his LSO Artist Portrait series in Chopin's Piano Concerto No 2. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 8 February
Barbican

7pm

Colin Matthews and Rachmaninoff

A world premiere concerto from one of Britain's finest composers, folk-inspired celebrations of dance by Bartók, plus Rachmaninoff's late and great orchestral showstopper, *Symphonic Dances*. LSO Principal Oboe Olivier Stankiewicz is the soloist in Colin Matthews' new Oboe Concerto, and Elim Chan conducts.

Thursday 12 and Sunday 15 February
Barbican

7pm

Stravinsky, Chopin and Borodin

Bask in the Romantic flavours of Borodin's folk-inspired Second Symphony, Stravinsky's sublime neo-Classical homage to Tchaikovsky, and deeply felt Chopin, with soloist Seong-Jin Cho, a previous winner of the International Chopin Piano Competition. Gianandrea Noseda conducts.

Welcome to tonight's group bookers
Janos Fabian

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Contents

The Programme

- 4** Hymne
- 5** Olivier Messiaen
- 6** 'Vont-tér' for Violin and Orchestra
- 7** Márton Illés
- 10** Symphony No 2
- 12** Serge Rachmaninoff

The Performers

- 14** Robert Treviño
- 15** Patricia Kopatchinskaja
- 16** London Symphony Orchestra

**Please switch off all phones.
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the QR code to complete a short
survey about tonight's concert.



Hymne

Olivier Messiaen



1932,
reconstructed
1947



12 minutes

Programme note
by **Timmy Fisher**

No matter the genre, the declared purpose of Olivier Messiaen's music remained consistent throughout his life: to manifest the doctrines of his deeply held Catholic faith. The *Hymne* is one of a sequence of early-career orchestral works inspired by these doctrines. Originally titled *Hymne au Saint-Sacrement*, it has a mosaic structure – a sequence of distinct panels, repeated with variations – that reflects the ritual of the Eucharist. The themes themselves represent Eucharistic concepts: in the original programme note, we are told how 'the first, laudatory theme sings the glory of the Lord', while the second 'expresses the union of love between Jesus and the communicant'. Messiaen also included a poetic preface to his score to emphasise its theology:

I sing of the gift of the
divine essence,
The flesh of Jesus Christ,
His flesh and his blood,
I sing of the banquet of
struggle and strength
(Bond of unity in love),
I sing of who is in us
(and we are in him),
The living bread descending
from heaven,
The living bread who gives life,
Eternal life!

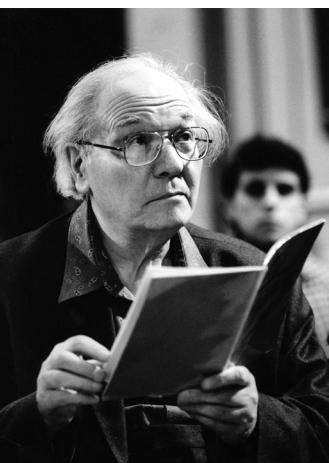
We have the conductor Leopold Stokowski to thank for the version of *Hymne* that we hear tonight. The original was lost by Messiaen's publisher during World War II. On Stokowski's request, the composer

reconstructed it from memory – a remarkable feat, considering its size and complexity. Though we cannot know exactly how faithful this version is to the original, it offers a partial window onto the young Messiaen's burgeoning style: the unanchored, modal melodies, densely wrapped in sumptuous harmonies, for example. These exhibit his interest in non-Western styles as well as an early indebtedness to Debussy. Meanwhile, the bounding, brassy climax ('the pledge of unending joy in Heaven') prefigures the ecstatic celebrations that are so central to his symphonic masterpiece, the *Turangalila Symphony*.

Hymne also provides us with a fascinating glimpse into Messiaen's synaesthesia – the way he associated different sounds with colour patterns. In a programme note written during the 1960s, he describes the piece in terms of its 'colour effects' – in other words, the harmonic shapes and their corresponding colours. The manic central panel, for example, 'combines gold and brown to orange striped with red, orange and milk white to green and gold.' Then, 'a full crescendo takes off on the blue-violets and greens, and rises up to the red and gold of the final fanfare of trumpets, which magnifies the lyric elements'. Alongside his spiritual motivations, this ability to perceive music on an entirely different plane is one of many ways Messiaen distinguished himself from his modernist contemporaries.

Olivier Messiaen

1908 to 1992 (France)



Contemporaries

Benjamin Britten,
Dmitri Shostakovich

Key events

1931: Appointed organist of Paris' Sainte-Trinité church

1941: Premiere of *Quartet for the End of Time* (in a POW camp)

1949: Premiere of the *Turangalila Symphony*

1983: Completes his only opera, *Saint Francis of Assisi*

Listen to

Turangalila Symphony

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

With the LSO

1953: UK premiere of *Turangalila Symphony*

Composer profile
by **Timmy Fisher**

Olivier Messiaen was born in Avignon and grew up in Grenoble. But the vast majority of his life was spent in Paris, bound up with two of the city's great institutions: the Conservatoire, which he entered aged eleven, and where he would later teach the likes of Iannis Xenakis and Karlheinz Stockhausen; and the Sainte-Trinité church, where he was organist from 1931 until his death.

It was while studying at the Conservatoire that he cultivated two key elements of his technique: the use of modal melodies and of irregular rhythmic cycles, inspired by non-Western musical cultures – particularly those from India. Wrapped in rich, slow-moving harmonies and presented in unusual block structures, these give his music an often ritualistic, meditative feel. Key early examples include *La Nativité du Seigneur* (1935) and *Les corps glorieux* (1939), organ works which simultaneously honour and subvert the traditions of the French symphonic school, along with the orchestral suite *L'Ascension* (1932–33).

Called up as a medical orderly during World War II, Messiaen was captured and sent to a POW

camp. While there, he wrote and premiered the *Quartet for the End of Time* (1940–41), his first work to reference birdsong. It sparked a life-long obsession that flowered in the piano cycle *Catalogue d'oiseaux* (1956–58). Another important facet of his style is the bounding, syncopated dances that suffuse his most famous orchestral work, the *Turangalila Symphony* (1946–48). This vast celebration of love, rhythm and abstraction owes much to the dazzling pianism of his second wife, Yvonne Loriod, for whom he wrote the solo piano cycle *Vingt regards sur l'Enfant-Jésus* (1944), as well as to Stravinsky, whose *Rite of Spring* was a vital touchstone.

Suffusing all his music is a profound Catholic spirituality, and his later life saw a series of monumental proclamations of faith that drew together the various aspects of his style. This includes the choral-orchestral *La transfiguration de notre Seigneur Jésus-Christ* (1965–69), the immense opera *Saint Francis of Assisi* (1975–83) and his last completed work, *Éclairs sur l'au-delà...* (1988–91), which was premiered by the New York Philharmonic in 1992, six months after his death.

'Vont-tér' for Violin and Orchestra

Márton Illés

**Patricia
Kopatchinskaja**
violin



Programme note
by **Timmy Fisher**

'Vont-tér' for Violin and Orchestra is one of several recent pieces by Márton Illés to spotlight a string instrument. At its core is the idea of taking the physicality of string playing to its extreme – exploring, across 20 minutes of splintered, explosive gestures, the instrument's infinite timbral possibilities, while also avoiding what Illés calls the 'sweetly saturated and often overused string sound'. The concerto was written for tonight's soloist, Patricia Kopatchinskaja, whose playing style was hugely inspirational for Illés. 'She gives the impression that music can be tactile, truly three-dimensional,' he says, 'to the point that you could almost touch it – that each gesture has its own colour, temperature, smell, taste.' It also resonates with Illés' wider output and his attempt to capture in music the subtleties of human reflex and body language.

A performance of this work demands power, virtuosity and utter precision. The score is stuffed with hyper-specific instructions that go well beyond the traditional set of instrumental effects. The opening passage, for example, requires the string section to play 'luftklang' – an airy timbre created by muting all the strings with the palm, though not so lightly as to produce harmonics. Elsewhere, string players make arpeggio noises 'with the backside

of four fingernails', the brass section toots through disconnected mouthpieces, and a set of crotales is beaten 'on the nipple'. (Other percussive ingredients include a pair of polystyrene plates.) And, all throughout, the players are told to 'Intone precisely!' Illés' goal: to communicate 'the content of my private, stubbornly characteristic, corporeal and gestural sound-world even more unambiguously'.

In terms of narrative, this work is cast in a single movement and shaped by a series of cat-and-mouse exchanges between soloist and orchestra. Short, nervous gestures overlap and accumulate, picking up energy and coalescing in violent outbursts. The process unfolds continuously and seamlessly, with Illés pulling at various textural levers – monody, polyphony, heterophony, homophony – as well as introducing entirely conflicting ideas, either in quick succession or directly juxtaposed. The effect is manic, tense and utterly spontaneous-sounding. Even if, as shown, a successful performance must be anything but spontaneous. And, despite the arch-modernist soundworld, there is one small concession to tradition: a cadenza that weeps, scolds, guffaws and yelps – a full-body workout before a closing, full-orchestra romp.



Interval – 20 minutes

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Márton Illés

b 1975 (Hungary)



Contemporaries

Wolfgang Rihm,
Rebecca Saunders

Key events

1981–1994: Trains in piano, composition and percussion in Győr, Hungary

2008: Wins an Ernst von Siemens Composer Prize

2010: Premiere of *Die weiße Fürstin*

Listen to

Ez-tér, for large orchestra

Composer profile
by **Timmy Fisher**

Though he was born in Budapest, Márton Illés (pictured with tonight's soloist, Patricia Kopatchinskaja) is as much a product of the 'German' compositional school as that of his native Hungary. He describes his earliest lessons – in the historic city of Győr – as being old fashioned, grounded in the music of J S Bach, Mozart and Beethoven. After enrolling at the Basel Music Academy as a teenager, he was taught by Detlev Müller-Siemens, a German and favourite pupil of Ligeti. His final period of study took place in Karlsruhe under Wolfgang Rihm, the late great Opa of contemporary German music.

There are hints of this cross-cultural upbringing in Illés' musical language. As he admits, the underlying gestures are very Hungarian – direct, corporeal, intensely expressive. He is particularly interested in reflecting the physicality of the human body – the 'energetic nature of psycho-physical processes and reflexes that are inherent in us'. But the emphasis on structure, and tight control of the most minute melodic and timbral details, could be seen as a legacy of his German avant-garde training. His scores contain a mixture of conventional, graphic and self-designed notation with

reams of specialised techniques. In terms of texture, he revels in dense polyphony, in the tension between joint and overlapping statements, and the illuminating, questioning effect of juxtaposing disparate musical ideas.

Illés' wide-ranging output covers concertos and chamber works, music theatre and electronics. He often writes for unusual combinations of instruments – as in *Mániákus Vonalak* (Manic Lines, 2008) for six clarinets and piano or *Réz-tér* (2018) for eight trumpets – further evidence of his fascination with nuanced sound combinations and interactions.

The past decade has seen his career blossom with a series of large-scale scores written for big-name soloists and ensembles: a clarinet concerto, *Re-akvarell* (2015), for Sabine Meyer; *Lég-szín-tér* (2023) for full orchestra, premiered by the Berlin Philharmonic under Kirill Petrenko; and a cello concerto, *Sírt-tér* (2023–24), for Nicolas Altstaedt. This he has combined with a successful teaching career comprising posts at Karlsruhe, Mannheim and Würzburg universities.

COMING IN 2026

Season Highlights

Frédéric Chopin Piano Concerto No 2
plus Igor Stravinsky and Alexander Borodin

with Gianandrea Noseda
and Seong-Jin Cho
Thursday 12 February 7pm
Sunday 15 February 7pm

Laura Bowler The White Book

with Barbara Hannigan
and Bar Avni
Wednesday 4 March 6.30pm
Thursday 5 March 7pm

Edward Elgar The Dream of Gerontius

with Sir Antonio Pappano
Sunday 19 April 7pm
Tuesday 21 April 7pm

Explore the full season

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UP

Symphony No 2 in E minor Op 27

Serge Rachmaninoff

- 1 **Largo – Allegro moderato**
- 2 **Allegro molto**
- 3 **Adagio**
- 4 **Allegro vivace**

 1906–07

 60 minutes

Programme note
by **Andrew Huth**

Following the performances in January 1906 of his two one-act operas *The Miserly Knight* and *Francesca da Rimini*, Serge Rachmaninoff next turned to composing an opera on Maurice Maeterlinck's *Monna Vanna*, but this ran into difficulties and remains a fragment. Then, in February 1907, he wrote to a friend about a rumour in the Russian press: 'It's true, I have composed a symphony. It's only ready in rough. I finished it a month ago, and immediately put it aside. It was a severe worry to me, and I am not going to think about it any more. But I am mystified how the newspapers got onto it.' He was bound to be wary of announcing a new symphony, for the only performance of his First Symphony, in 1897, had been a disaster.

Rachmaninoff conducted the first performance of the Second Symphony in St Petersburg on 26 January 1908, and a second performance in Moscow a week later. He went on to conduct it several times in both Europe and the US over the next six years, but never conducted it after leaving Russia in 1918, and unfortunately, never had the chance to record it.

All sympathetic listeners agree that the Second Symphony contains the very best of Rachmaninoff. Deliberately paced and rhythmically flexible, it is above all propelled by the wonderfully fertile melody of which he was such a master. The orchestral sound is full and rich, but unlike such contemporaries as Strauss and

Mahler, Rachmaninoff is relatively modest in his orchestral demands. He is also rather un-Russian in his approach to the orchestration.

Instead of the unmixed colour favoured by so many of his countrymen, from Glinka to Shostakovich, Rachmaninoff deals in varied shades and combinations, producing a full, sonorous orchestral blend, with horns and low woodwind (particularly in the melancholy cor anglais and bass clarinet) supporting the middle of the texture, and the tuba doubling the long-held bass notes that frequently underpin the music.

The slow introduction begins with an entire group of motto themes heard one after the other: the initial unison phrase on cellos and basses, ominous brass and wind chords, and the phrase passed from first to second violins. This introduction, as well as being a rich mine of thematic material, also announces the scale of what follows.

The E minor Allegro moderato emerges organically from the introduction. Its yearning first theme is carried forward with the same sequential techniques that characterise the introduction, but the quicker tempo gives the music a more positive, striving character. The second theme, beginning and ending in G major, is not designed to contrast strongly with the first, but rather to continue its melodic narrative into a different and lighter-sounding tonal area. The turbulent development, fragmenting motifs

from the introduction and the first subject, spills over into the reprise of the first subject, which then leads to the movement's most intense climax, with echoes of the music that described the infernal whirlwind in *Francesca da Rimini*. The return of the second theme marks the first appearance of E major, suggesting a major-key conclusion to the movement; but as the tempo quickens for the coda, the music darkens again and ends in a stormy E minor.

Although there is a great deal of activity in the Allegro moderato, its deliberate pacing and generally slow rate of harmonic change does not make it a truly fast movement. The quick A minor Scherzo therefore follows in second, rather than in third place. It is one of Rachmaninoff's most vigorous movements, rhythmically incisive and clear in design. The main horn theme is not only the source of the scampering contrapuntal ideas in the central section, but towards the end of the movement, declares its own derivation from the sinister wind chords in the symphony's first bars. The music dies away in an ominous murmur.

The Adagio turns from A minor vigour to A major lyricism. Its opening phrase, rising on violins, comes again from the world of *Francesca da Rimini*, this time its ecstatic love duet. It is one of the three main melodic elements in the movement, the others being the rapt clarinet solo which follows immediately, and the third being the motto violin phrase from the symphony's introduction. The presentation, and then the subtle combination of these three elements, is vocal throughout, and sustained by a rich variety of accompaniment figures.

The breadth of scale is sustained in the finale, which is so balanced that reminiscences of the preceding movements are accommodated without losing momentum. It begins in a proud, boisterous style, and this is how the symphony will eventually end.

In the course of the movement, however, there is room for many shades of feeling and also for one of the very biggest of Rachmaninoff's 'big tunes', given at each of its two appearances to massed strings.

Serge Rachmaninoff

1873 (Russia) to 1943 (United States)



Contemporaries

Igor Stravinsky,
Maurice Ravel

Key events

1901: Triumphant premiere of his Second Piano Concerto

1906–09: Lives largely in Germany, where he writes Symphony No 2

1918: Settles in the US

1940: Completes *Symphonic Dances*, his final composition

Listen to

Symphonies 1–3 and *Symphonic Dances*
Isolive.co.uk

With the LSO

1929: London premiere of Fourth Piano Concerto

Composer profile
by **Andrew Mellor**

Serge Rachmaninoff's life can appear to straddle two worlds. He was born into an aristocratic family in Imperial Russia, but died in Beverly Hills surrounded by fast cars and movie stars. He was trained in the era of Pyotr Ilyich Tchaikovsky, but died in age of the record industry, which helped make him famous.

Familial and financial breakdown saw Rachmaninoff raised by aunts and grandparents in rural Russia. The chants and bells of the Orthodox Church were among his formative musical influences, before his rocketing talents as a pianist led him to serious study in St Petersburg and Moscow. He made his name with an outstanding student opera after Pushkin, *Aleko*, shaped in part by his admiration for Sergei Taneyev (his teacher) and Tchaikovsky (his idol). From then on, composing, playing and conducting would jostle awkwardly for prominence in Rachmaninoff's career despite his increasing international reputation.

At the Revolution of 1917, Rachmaninoff left Russia, never to return. He settled in the US but kept a home on the shores of Lake Lucerne in Switzerland, while a distinctive, melancholic longing for his homeland – or his nostalgic view of it – came to saturate his music. He relished the bold, luscious sound of American symphony orchestras and forged a strong relationship with the Philadelphia Orchestra that, ultimately, kept him writing.

Among his works are four towering piano concertos, three symphonies, three operas, numerous songs, chamber music (lots for piano), unaccompanied choral works and a spectacular mystic oratorio, *The Bells*. Rachmaninoff was a reserved but generous man. But with his trademark cropped haircut and height, he could seem severe; Stravinsky once described him as 'a six-foot scowl'.

London Symphony Orchestra

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Robert Treviño

conductor



Robert Treviño has rapidly emerged as one of the most exciting US conductors of the younger generation. He is Principal Guest Conductor of the Orchestra Sinfonica Nazionale della RAI and was Chief Conductor of the Basque National Orchestra (2017–25). He was also Chief Conductor of the Malmö Symphony Orchestra (2019–21), and has taken many orchestras on international tours to countries including Germany, Austria, France and Italy. Starting with his 2026/27 season, he assumes the position of Principal Conductor of George Enescu Philharmonic Orchestra.

During the 2025/26 season, Robert Treviño conducts orchestras including the SWR Stuttgart Symphony Orchestra, the Orchestra della Svizzera Italiana, the Basel Symphony Orchestra, the Bamberger Symphoniker, the Orchestre Philharmonique de Strasbourg, the Vienna Symphony Orchestra, the Duisburger Philharmoniker, the Toscanini Orchestra and the Jerusalem Symphony Orchestra. He also returns to Japan to conduct the Osaka Philharmonic Orchestra.

Robert Treviño has also worked with orchestras including the London Philharmonic Orchestra, the City of Birmingham Symphony Orchestra, the Royal Philharmonic Orchestra, the Munich Philharmonic, the Berlin Radio Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Orchestre de Paris, the Orchestre

Philharmonique de Radio France, the Orchestre national du Capitole de Toulouse, the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Filarmonica della Scala, the Tonhalle Orchestra Zurich and the Helsinki Philharmonic, among others. He has conducted a wide range of orchestras in North America, including those of Cleveland, Cincinnati, Baltimore and San Francisco, and worked with Japanese orchestras including the NHK Symphony, the Tokyo Philharmonic, the Yomiuri Nippon Symphony Tokyo and the Tokyo Metropolitan Symphony Orchestra, with the São Paulo Symphony and with the St Petersburg Philharmonic.

Festivals at which he has appeared include the Mahler Festival Leipzig, the Enescu Festival, the Milan Mahler Festival and the Puccini Festival at Torre del Lago. His opera work has included productions at Washington National Opera, as well as recent productions at the Zurich Opera House (Puccini's *Turandot*) and La Fenice (Mozart's *Don Giovanni*).

Robert Treviño's recording contract with Ondine resulted in a complete Beethoven symphonies cycle, two Ravel albums, a Rautavaara album and *Americascapes* – a survey of little-known American masterpieces that won 'Best Recording of 2021' from Presto Music and was shortlisted for a Gramophone Award. *Americascapes 2* – *American Opus* was released in late 2024.

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 kicks off the 2025/26 season with the Staatskapelle Berlin. She 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. Following 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 Hruška 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, along with 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 with Fazıl Say and the album *Take 3* with clarinetist Reto Bieri and pianist Polina Leschenko.



Next on stage with the LSO

Thursday 26 February 7pm, Barbican
Berg Violin Concerto

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

Michael Foyle
Clare Duckworth
Ginette Decuyper
Maxine Kwok
William Melvin
Stefano Mengoli
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Shing-Hong
Aries Chow*
Morane Cohen-
Lamberger
Victoria Irish
Grace Lee
Dániel Mészöly
Hilary Jane Parker

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Miya Väisänen
Helena Buckie
Matthew Gardner
Naoko Keatley
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Ingrid Button
Djumash Poulsen
Erzsebet Racz

Violas

Michael Grolid
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Thomas Beer
Robert Turner
Mizuho Ueyama
Sally Belcher
Errika Collins
May Dolan
Nancy Johnson
Matthew Lee*
Alistair Scahill

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Daniel Gardner
Amanda Truelove
Judith Fleet
Henry Hargreaves
Orlando Jopling
Victoria Simonsen
Joanna Twaddle

Double Basses

David Desimpelaere
Patrick Laurence
Thomas Goodman
Charles
Campbell-Peek
Phoebe Clarke
Noah Daniel*
Emily Green
Adam Wynter

Flutes

Anna Wolstenholme
Imogen Royce

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Sarah Harper

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Dominic Tyler

Contrabassoon

Martin Field

Horns

Timothy Jones
Angela Barnes
Daniel Curzon
Jonathan Maloney
Kiersten Gustafson

Trumpets

James Fountain
Adam Wright
Katie Smith

Trombones

Merin Rhyd
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Sam Walton
Patrick King
Andrew Barclay
Matthew Farthing

* 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.