

# TONIGHT'S CONCERT

## Sir Antonio Pappano: Finnis and Bruckner

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Sunday 25 October 2026  
Barbican

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7pm

### **Edmund Finnis**

Cello Concerto (LSO co-commission)

Interval

### **Anton Bruckner**

Symphony No 9

(ed Benjamin-Gunnar Cohrs, Urtext Edition)

**Sir Antonio Pappano** conductor

**Sheku Kanneh-Mason** cello

**London Symphony Orchestra**

Concert finishes at approximately 9pm

Cello Concerto commissioned by the LA Philharmonic,  
London Symphony Orchestra, Melbourne Symphony  
Orchestra and Dresden Philharmonic Orchestra

The work of the Chief Conductor with the LSO is  
generously supported by **Alex & Elena Gerko**, and  
members of the **Chief Conductor's Circle**

Concert recorded for future broadcast on BBC  
Radio 3 and future release on Marquee TV



**MARQUEE TV**

# Welcome



A very warm welcome to tonight's concert, conducted by Sir Antonio Pappano, LSO Chief Conductor, with Sheku Kanneh-Mason as soloist. Sheku last performed with the Orchestra in June 2022, when he joined us for a memorable performance of Max Bruch's *Kol Nidrei* outdoors in Trafalgar Square. We're delighted to welcome him back for Edmund Finnis' Cello Concerto. Edmund has a longstanding connection with the Orchestra, having been part of the Helen Hamlyn Panufnik Composers' Scheme, and his Concerto is a co-commission between the LSO, Los Angeles Philharmonic, Melbourne Symphony Orchestra and Dresden Philharmonic Orchestra.

Edmund's new piece is followed after the interval by Bruckner's Ninth Symphony, a work the Orchestra has been performing on tour over recent weeks in concert halls from Ljubljana and Bonn to Shanghai and Tokyo.

There is much to look forward to in the coming weeks. On 29 October, Sir Antonio Pappano conducts Tchaikovsky's Fifth Symphony alongside Anatoly Liadov's *The Enchanted Lake* and the world premiere of Hannah Kendall's *I have discovered the secret of death*, commissioned by the LSO. On 5 November, Thomas Adès conducts his own piano concerto *In Seven Days*, with pianist Bertrand Chamayou, alongside Per Nørgård's *Dream Play* and Sibelius' Fifth Symphony.

Tonight's concert is recorded for future broadcast on Marquee TV and BBC Radio 3.

A handwritten signature in black ink, consisting of a large, stylized 'J' followed by a series of loops and a final 'n'.

**John Harte**  
Managing Director

# Coming Up

Thursday 29 October 7pm  
Barbican

## Tchaikovsky, Kendall and Liadov

Sir Antonio Pappano conducts the premiere of Hannah Kendall’s eagerly anticipated new work with mezzo-soprano Fleur Barron, one of today’s most versatile singers, in a programme that also includes Tchaikovsky’s Symphony No 5 and a magical work by Liadov.

Thursday 5 November 7pm  
Barbican

## Sibelius, Nørgård and Adès

Thomas Adès conducts French pianist Bertrand Chamayou in his own vibrant evocation of the Creation, as part of a programme that also includes Per Nørgård’s evocation of dreams and Sibelius’ soaring Symphony No 5.

**Welcome to tonight’s group bookers**  
Adele Friedland

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

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the QR code to complete a short  
survey about tonight’s concert.



# Cello Concerto (LSO co-commission)

Edmund Finnis

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**Sheku Kanneh-Mason**  
cello

- 1 Movement I:  
Radiant**
- 2 Movement II:  
Lamentoso**
- 3 Movement III:  
Fast, flowing**



2024–25



25 minutes

Programme note by  
**Edmund Finnis**

My Cello Concerto opens with the orchestra creating a wide, shimmering space across which the cello sounds out long, lyrical lines. Melodic patterns recur and evolve, heard at different speeds and in different guises, becoming more urgent with each iteration. Waves of energy accumulate and disperse as the movement traces a gradual overall intensification.

The central movement is a lament. Amid a nocturnal atmosphere, the cello sings a song of yearning against shifting harmonies, crying out before eventually arriving at a solitary space. Here the resonant sounds of the cello's lower strings expand and contract, like slow, deep breaths. The movement ends with a gradual descent through the moon-glow of faint string overtones.

Out of quiet origins, a sense of flowing, propulsive energy comes to define the final movement. The cello glides above the iterative patterning of the orchestra's streams of notes before assuming that sense of flowing energy itself. The outpouring music moves ever forwards, the singing out of the cello becoming radiant, ecstatic.

It was especially meaningful to write this Concerto for the instrument that I loved playing in my youth. Growing up, I spent much of my life expressing musical ideas through singing and playing the cello. This Concerto is concerned with all of those things: the cello, singing, expression, life.



**Interval – 20 minutes**

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# Edmund Finniss

b 1984 (United Kingdom)



## Contemporaries

Helen Grime,  
Nico Muhly

## Key events

**2013–16:** Composer-in-Association with the London Contemporary Orchestra

**2021:** Proms debut with *The Centre is Everywhere*

**2025:** World premiere of Cello Concerto with the LA Phil

## Listen to

*The Centre is Everywhere*

## With the LSO

LSO Helen Hamlyn Panufnik Composers' Scheme 2009/10 Alumnus

Edmund Finniss' works are regularly performed and broadcast, both in the UK and internationally. His output ranges from intimate solo and duo works to large orchestral compositions, immersive electronic pieces, ensemble music and music for film.

In 2025, Sheku Kanneh-Mason and the Los Angeles Philharmonic gave the world premiere of Finniss' Cello Concerto (co-commissioned by the LA Phil, London Symphony Orchestra, Melbourne Symphony Orchestra and Dresden Philharmonic). Other works have been performed by the BBC Scottish Symphony Orchestra, Milwaukee Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Philharmonic and the Civic Orchestra of Chicago, among others.

From 2013 to 2016, Finniss was Composer-in-Association with the London Contemporary Orchestra, which gave numerous performances of his works, including several new commissions premiered at the Roundhouse. The London Sinfonietta was also an early supporter. Since 2011, this ensemble has variously performed, toured and recorded six of Finniss' works, including four that it commissioned. More recently, Finniss has developed a close working relationship with Manchester Collective, who commissioned *The Centre is Everywhere*, a piece for twelve string players. It was performed widely, including at the BBC Proms, and was released in 2021 as the title track of Manchester Collective's debut album on the

Bedroom Community label. This was followed by another album – *Shades* (2022) – of Finniss' first two string quartets, and two further commissions: *Out of the Dawn's Mind* (a song cycle setting poems by Alice Oswald) and *Blue Divided by Blue* (for choir, strings and percussion).

Other recent pieces include a series of solo works written for some of the most prominent musicians of the younger generation. Pianist Víkingur Ólafsson gave the first performances of the piano cycle *Mirror Images* (2021) in London, Lucerne and Essen. Sheku Kanneh-Mason has performed *Preludes* (2021) in solo recital tours of the US and Europe. And saxophonist Jess Gillam performed *A Spiral Ascending* (2020) in 15 major concert halls across Europe as part of her ECHO Rising Stars tour. Other performers of Finniss' work include the cellists Abel Selaocoe and Anastasia Kobekina.

Finniss studied at the Guildhall School of Music & Drama with Julian Anderson and received a Leonard Bernstein Fellowship to study at Tanglewood. In 2012, he received a Paul Hamlyn Award, and in 2016, his Violin Concerto *Shades Lengthen* was shortlisted for an RPS Award. Since 2015, he has been a Professor of Composition at the Royal Academy of Music. His music has been recorded by labels including Pentatone, Decca, Platoon, NMC, Delphian and LSO Live, and featured on the soundtrack to the Icelandic film *Hvítur, Hvítur Dagur* (A White, White Day).

# COMING IN 2026

## Season Highlights

**Kendall, Tchaikovsky and Liadov**  
with Sir Antonio Pappano  
Thursday 29 October 7pm

**Sibelius Symphony No 5  
plus Nørgård and Adès**  
with Thomas Adès  
Thursday 5 November 7pm

**Vaughan Williams, Sibelius and Dubugnon**  
with Sir Antonio Pappano  
and Janine Jansen  
Sunday 29 November 7pm  
Thursday 3 December 7pm

**Shostakovich Violin Concerto No 2  
plus Prokofiev**  
with Gianandrea Noseda  
and Leonidas Kavakos  
Thursday 10 December 7pm

Explore the full season  
[iso.co.uk/2627](https://iso.co.uk/2627)

**UP**

A high-contrast, black and white photograph of a dark, textured surface, possibly a rock or a piece of fabric, with numerous small, bright white specks scattered across it. The word "UP" is written in large, bold, white capital letters in the upper left corner.

# Symphony No 9 in D minor

Anton Bruckner (ed Benjamin-Gunnar Cohrs,  
Urtext Edition)

- 1 **Feierlich,  
misterioso**
- 2 **Scherzo:  
Bewegt,  
lebhaft**
- 3 **Adagio:  
Langsam,  
feierlich**

 1887–96

 60 minutes

Programme note by  
**Stephen Johnson**

Anton Bruckner began work on his Ninth Symphony in August 1887. He was still working on it on the day he died, nine years later. Failing physical health was partly to blame, certainly, along with a marked increase in the nervous obsessive behaviour that had worried his friends in the past. He had also loaded himself with too many extra projects: extensive revisions of four symphonies and two symphonic masses, plus the composition of two new choral-orchestral works: a setting of the 150th Psalm and the cantata *Helgoland*. It's hard to resist the impression that Bruckner was actually looking for distractions, as creative people often do when the main task ahead is so daunting.

Bruckner had certainly set the bar high. The Ninth Symphony, he announced excitedly, was to be nothing less than a summing up of his life's achievement. There was to be no shying away from comparison with the most famous of all 'Ninths': in one of his lectures at the Vienna University, Bruckner told the class: 'I'll write my last symphony in D minor, just like Beethoven's Ninth. Beethoven won't object.' But there was more to this than arrogance. The dedication of the symphony was to be 'dem lieben Gott' (to dear God), showing that Bruckner saw the Ninth as a special expression of his lifelong Roman Catholic faith – a powerful source of sustenance and inspiration, but perhaps not as unquestioning as some have claimed. Richard Heller, Bruckner's doctor during his last 18 months, felt sure that the composer 'had drawn up a contract with his

'dear God'. If He willed that the symphony, which was indeed to be a hymn of praise to God, should be finished, He should give Bruckner the time he needed for his task; if he died too soon and his musical offering was left incomplete, God had only himself to blame.'

Tragically, that 'musical offering' was indeed left incomplete. The immense finale, much of it nearly complete in sketch-score, seems to tail off not long before the end. This has led some writers to suggest that Bruckner didn't actually know how to end the symphony – that the triumphant coda he intended couldn't be made to work, and that the world is probably better off with the piece as it stands, as a magnificent three-movement torso. And yet Dr Heller describes how Bruckner 'went over to the piano and played me parts of the symphony with shaking hands, but with undiminished accuracy and strength.' Heller's testimony isn't unique. Bruckner's biographer Max Auer claimed that he saw a page of the score – at or near the end of the finale – in which all the main themes appear 'piled on top of each other, as in the finale of the Eighth Symphony'. Alas, this crucial page has vanished, and we can only guess as to what its effect might have been.

And yet the three fully orchestrated movements Bruckner did complete really do form a remarkably satisfying and moving musical experience – like the two surviving movements of Schubert's famous 'Unfinished' Symphony – and Benjamin-Gunnar Cohrs' edition brings us closer than

any to Bruckner's unadulterated conception of the score as he left it. The structure of this 'unfinished' symphony – two long, slow-paced movements framing a shorter, faster Scherzo – is well balanced, and the climax of the Adagio is powerful enough to form the high point of an hour-long work. Best of all, the Adagio's calmly resigned coda, with its fleeting references to significant earlier works by Bruckner, can be seen as a kind of answer to the restless probing of the first movement and the nightmare visions of the Scherzo.

Restless probing, nightmare visions – this is not the kind of language one associates with 'a hymn of praise to God'. But the spiritual journey of the Ninth Symphony in its three-movement form is often a dark one. It is hard to resist the impression that thoughts of approaching death left a deep imprint on the character of this symphony. Nowhere else in Bruckner's output does one encounter such disturbingly ambiguous harmonies and tortured melodic lines – the opening theme of the Adagio, with its upward 'missed octave' leap, is as pained as anything in Gustav Mahler. The musical architecture still has that grand, spacious feeling one finds in the earlier symphonies: the quality that has led to Bruckner's symphonies being described as 'cathedrals in sound'. But getting a mental grip on that architecture can be challenging. There are times, particularly in the first movement, when one might wonder if the cathedral has been designed by that graphic master illusionist M C Escher.

In the two big outer movements, the underlying current is slow, however animated the musical surface may appear. To newcomers, the first movement's structure may seem baffling: there are so many themes, so many sudden changes of direction that the comforting outlines of what textbooks call 'sonata form' can be difficult to make out. On top of that, there are alarming moments when the tonal foundations seem to shake under our feet – all this seems closer to the later Mahler, or even to Alban Berg. After this, the pounding rhythms and grinding dissonances of the central Scherzo have invited comparison with Bartók, Prokofiev or Shostakovich.

Despite its anguished opening, the Adagio brings music of true Brucknerian nobility – especially the hymn-like elegy for the four so-called 'Wagner tubas' after the first climax. There are moments of radiance amid the striving crescendos (so often broken off, unfulfilled) and long wintry melodies. However, the final climax contains the most disturbing vision in the whole symphony, with trombones, tuba and the other bass instruments bellowing out the Adagio's opening 'missed octave' theme, and the culminating discord left hanging in the air. But then comes the coda, bringing at last a sense of peace and tonal stability. We may have glimpsed horrifying blackness and emptiness, yet at the end, the sanctuary lamp does seem to flicker back into life. This may only be the ending by default, and yet it remains one of the most moving in symphonic literature.

# Anton Bruckner

1824 to 1896 (Austria)



## Contemporaries

Richard Wagner,  
Johannes Brahms

## Key events

**1868:** Decides to devote himself to composition and moves to Vienna

**1881:** First major success with premiere of Symphony No 4

**1884:** Achieves international acclaim with premiere of Symphony No 7

## Listen to

Symphony No 4  
[isolive.co.uk](https://www.isolive.co.uk)

## With the LSO

**1929:** London premiere of Symphony No 8

Composer profile by  
**Stephen Johnson**

Born in rural Upper Austria in 1824, the son of a village schoolmaster, Anton Bruckner was an unusually late developer. When Bruckner was twelve, his father died, and his mother took him to the nearby monastery of St Florian, where he was given a thorough grounding in music. St Florian became a spiritual home for this intensely religious composer, one to which he returned regularly, especially in times of crisis.

Eventually, Bruckner's brilliance as an organist secured him a post at Linz Cathedral in 1856, and in later years, he achieved international fame as a performer, even when his compositions were still little known. At the same time, Bruckner put himself through a rigorous training in harmony and counterpoint with the famous Viennese pedagogue Simon Sechter, followed by further studies in form and orchestration. At 39, Bruckner at last pronounced himself free to compose as he wished.

Bruckner's horizons now began to broaden. He was bowled over by Wagner's *Tristan and Isolde* and Beethoven's Ninth Symphony, and was soon at work on his official Symphony No 1. As so often, creative expansion and success were followed by mental crisis. His obsessional tendencies, manageable when he was relatively stable, became alarming. Music came to his rescue. In 1867, Bruckner began his Mass in F minor (No 3), which, he told a friend, had saved him 'from the threat of madness'.

The following year, Bruckner moved to Vienna. There he found a few champions, but the city's musical establishment was indifferent to him or actively hostile, and his devotion to Wagner earned him the fierce, lifelong enmity of the influential critic Eduard Hanslick, champion of Bruckner's rival Brahms. After the catastrophic premiere of the Third Symphony in 1877, Bruckner's music was not heard again in Vienna for nearly half a decade.

With time, however, others began to recognise the originality and beauty of Bruckner's music. The tide began to turn in earnest with the premiere of the Seventh Symphony in 1884 in Leipzig. Subsequent performances of the choral-orchestral *Te Deum* (1884) and the Eighth Symphony (1890) in Vienna divided the critics, but Bruckner now had a strong following in the city, and his reputation continued to grow abroad.

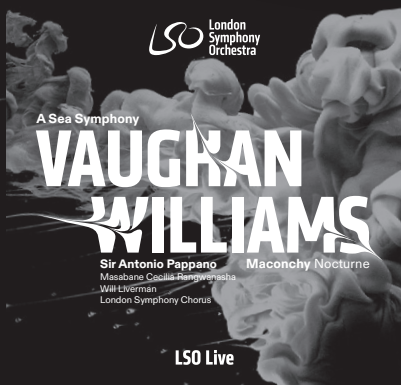
Hugely encouraged, Bruckner now began work on what was to be his most ambitious project: his Ninth Symphony, to be dedicated 'dem lieben Gott' (to dear God). But when Bruckner died in 1896, the finale survived only in extensive sketches. Fortunately for us, the three complete movements are deeply satisfying as they stand.

Hear the next chapter in the LSO's celebrated Vaughan Williams symphony cycle, featuring *A Sea Symphony* with star soloists Masabane Cecilia Rangwanasha and Will Liverman, alongside Maconchy's evocative *Nocturne for Orchestra*.

A Sea Symphony

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# Sir Antonio Pappano

Chief Conductor



## Coming up with the LSO

Thursday 29 October 7pm,

Barbican

Tchaikovsky, Kendall and Liadov

One of today's most sought-after conductors, Sir Antonio Pappano is renowned for his charismatic leadership and inspiring performances across both symphonic and operatic repertoires. He is Chief Conductor of the London Symphony Orchestra, Conductor Laureate of the Royal Opera and Ballet, Covent Garden, and Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, having held the position of Music Director at both institutions from 2002 to 2024 and 2005 to 2023, respectively. He was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera, New York; the State Operas of Vienna and Berlin; the Bayreuth and Salzburg Festivals; Lyric Opera of Chicago and the Teatro alla Scala. He has appeared as a guest conductor with many of the world's most prestigious orchestras, including the Berlin and Vienna Philharmonic Orchestras, the Staatskapelle Dresden, the Leipzig Gewandhaus, Bavarian Radio Symphony and Czech Philharmonic Orchestras, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well

as with the New York Philharmonic Orchestra, Chicago and Boston Symphonies and the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012, he was created a Cavaliere di Gran Croce of the Republic of Italy and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Sir Antonio Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.

# Sheku Kanneh-Mason

cello



Cellist Sheku Kanneh-Mason's mission is to make music accessible to all, whether that's performing for children in a school hall, at an underground club or in the world's leading concert venues.

Last season's engagements included the world premiere of Edmund Finnis' Cello Concerto, written for him, with the Los Angeles Philharmonic and Roberto González-Monjas. He gives further performances of this work in the 2026/27 season with the Dresden Philharmonic and Melbourne Symphony orchestras. In August 2026, he made his debut with the Sydney Symphony Orchestra under Simone Young at the Sydney Opera House, playing Elgar's Cello Concerto. In September, a decade after he won the BBC Young Musician of the Year award, he performed a newly commissioned Triple Concerto by Gwilym Simcock with Ben Goldscheider, Jess Gillam and the BBC Symphony Orchestra under Sakari Oramo at the BBC Proms.

Further highlights of the 2026/27 season include performances with the Rotterdam Philharmonic Orchestra and Bar Avni, Danish National Symphony Orchestra with Leonidas Kavakos, Polish National Radio Symphony Orchestra and Marin Alsop, Pittsburgh Symphony Orchestra and Manfred Honeck, Toronto Symphony Orchestra and Gustavo Gimeno, and Sinfonia of London and John

Wilson. In November, he returns to the Amsterdam Cello Biennale, and in December, he will perform Saint-Saëns' First Cello Concerto with the Royal Concertgebouw Orchestra under Semyon Bychkov. In May 2027, Kanneh-Mason will tour Europe and North America with pianist Benjamin Grosvenor. He returns to Antigua, where he has family connections, both to perform for the Commonwealth Heads of Government Gala Evening in November 2026 and as an ambassador for the Antigua and Barbuda Youth Symphony Orchestra.

Kanneh-Mason is a Decca Classics Recording Artist. His recent albums include Shostakovich's Cello Concerto No 2 and Britten and Shostakovich's Cello Sonatas (May 2025), *Song* (2022) and *Elgar* (2020), which reached No 8 in the overall Official UK Album Chart. His ninth album, *Hope in Shadow*, will be released this month.

Kanneh-Mason studied at the Royal Academy of Music with Hannah Roberts. In 2024, he was appointed the Academy's first Menuhin Visiting Professor of Performance Mentoring. He is patron of UK Music Masters, and was appointed an MBE in the 2020 New Year Honours List. His books *The Power of Music* and *Little Sheku and the Animal Orchestra* were published by Penguin Random House in 2025. He plays a Matteo Goffriller cello from 1700 which is on indefinite loan to him.

# London Symphony Orchestra

## On Stage

### Leader

Benjamin Marquise  
Gilmore

### First Violins

Sharon Roffman  
Clare Duckworth  
Ginette Decuyper  
Olatz Ruiz de  
Gordejuela  
Maxine Kwok  
Alix Lagasse  
William Melvin  
Stefano Mengoli  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quénelles  
Harriet Rayfield  
Sylvain Vasseur  
Dániel Mészöly  
Hilary Jane Parker

### Second Violins

Julián Gil Rodríguez  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Naoko Keatley  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogány  
Ingrid Button  
Juan Gonzalez  
Hernandez  
Chelsea Sharpe  
Shoshanah Sievers

### Violas

Eivind Ringstad  
Gillianne Haddow  
Malcolm Johnston  
Thomas Beer  
Germán Clavijo  
Steve Doman  
Julia O'Riordan  
Sofia Silva Sousa  
Robert Turner  
Mizuho Ueyama  
Sally Belcher  
Nancy Johnson

### Cellos

Rebecca Gilliver  
Salvador Bolón  
Laure Le Dantec  
Alastair Blayden  
Daniel Gardner  
Young In Na  
Amanda Truelove  
Joanna Twaddle  
Anna Beryl  
Raphaël Unger

### Double Basses

Rodrigo Moro Martín  
Jani Pensola  
Thomas Goodman  
Joe Melvin  
Toby Hughes  
Simon Oliver  
Jim Vanderspar  
Adam Wynter

### Flutes

Gareth Davies  
Amy Yule  
Imogen Royce

### Piccolo

Patricia Moynihan

### Oboes

Juliana Koch  
Olivier Stankiewicz  
Rosie Jenkins

### Clarinets

Chris Richards  
Chi-Yu Mo

### Bass Clarinet

Ferran Garcerà Perelló

### Bassoons

Rachel Gough  
Daniel Jemison  
Joost Bosdijk

### Contrabassoon

Martin Field

### Horns

Timothy Jones  
Angela Barnes  
Benjamin Jacks  
Jonathan Maloney  
Meilyr Hughes  
James Pillai

### Wagner Tubas

Diego Incertis  
Sánchez  
Olivia Gandee  
Jonathan Durrant  
Jonathan Maloney

### Trumpets

James Fountain  
Martin Griebel  
Adam Wright  
Katie Smith

### Trombones

Simon Johnson  
Rebecca Smith  
Jonathan Hollick

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Nigel Thomas  
Patrick King

### Percussion

Sam Walton  
David Jackson

### Harp

Anneke Hodnett