TONIGHT'S CONCERT

Sir Antonio Pappano: Kendall, Tchaikovsky and Liadov

Thursday 29 October 2026 7pm
Barbican

Anatoly Liadov
The Enchanted Lake
Hannah Kendall
I have discovered the secret of death
(world premiere, LSO commission)

Interval

Pyotr Ilyich Tchaikovsky
Symphony No 5

Sir Antonio Pappano conductor
Fleur Barron mezzo-soprano
London Symphony Orchestra

Concert finishes at approximately 8.45pm

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

Welcome



Welcome to tonight's concert, conducted by LSO Chief Conductor Sir Antonio Pappano with mezzo-soprano Fleur Barron. This evening, we present the world premiere of Hannah Kendall's *I have discovered the secret of death*, an LSO commission, alongside music by Liadov and Tchaikovsky.

We're delighted to welcome everyone attending this year's Annual City Livery Concert and reception. The concert provides an opportunity to celebrate the extraordinary wealth of music, art and culture taking place in the Square Mile, while bringing together the London Symphony Orchestra and the City's vibrant Livery community.

We're particularly grateful to Alderman Sir Andrew Parmley, in his capacity as both an Honorary Member of the LSO and Lord Mayor Locum Tenens, and to Graham Barker, Past Master of the Worshipful Company of Arts Scholars, for their continued enthusiasm for the LSO and their work in helping to build links with the City's Livery companies. We would also like to thank Sonya Zuckerman for her invaluable support in bringing this year's event together.

On Thursday 5 November, Thomas Adès conducts his own *In Seven Days*, with pianist Bertrand Chamayou, alongside works by Per Nørgård and Sibelius. On Sunday 8 November, Adès returns with the London Symphony Chorus for a programme of Sibelius, Kaija Saariaho and his own *America: A Prophecy*, with soprano Anna Dennis.



John Harte
Managing Director

Member Anniversaries

Several Members of the LSO celebrate significant milestones with the Orchestra this year. We'd like to take this opportunity to congratulate them for their years of service, and wish them all the best for future concerts, both here at the Barbican and around the world. Keep an eye on our social media channels as we mark our Member anniversaries throughout the season.

Sylvain Vasseur first violin
35 years

Laurent Quénelle first violin
30 years

Alastair Blayden cello
30 years

Rebecca Gilliver cello
25 years

Thomas Goodman double bass
25 years

Joost Bosdijk bassoon
20 years

Paul Milner bass trombone
20 years

Amanda Truelove cello
20 years

Welcome to tonight's group bookers
Aileen O'Connor

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

Details correct at time of going to print.

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The Enchanted Lake

Anatoly Liadov

1908–09

7 minutes

Programme note by **Lucy Walker**

Anatoly Liadov was at the epicentre of Russian musical life in the late 19th and early 20th centuries, a remarkably febrile and vibrant era. His reputation does not match that of contemporaries Nikolai Rimsky-Korsakov or Modest Mussorgsky, or the later Sergei Prokofiev (whom he taught) or Igor Stravinsky. But he left behind him several well-regarded and enduringly popular orchestral works, including *The Enchanted Lake*. This deliciously atmospheric piece is both a reflection of his own aesthetic preoccupations and an aural snapshot of the dazzling world around him.

The Enchanted Lake (subtitled 'A fairy-tale picture') was composed in 1908–09. Liadov drew on sketches from an abortive opera project, *Zoryushka*, set in a mythical ancient Russia full of water nymphs, ardent princes and malicious forest sprites. The extracted orchestral piece, lasting some seven minutes, was originally associated with mermaids (or 'rusalki'), but in its finished form is much less representational. Its intriguing blend of dreamlike, oscillating figures and tantalising hints of chromaticism lends it an atmosphere of mystery, even secrecy. Liadov reportedly described his musical lake as devoid of human 'pleas and complaints' and depicting 'only dead nature, cold, hostile, but fantastic, as in a fairy tale'.

It opens with a shimmer of string trills and tremolos over a low D-flat on the double bass, with occasional lush twists of harmony. Flutes punctuate the texture, followed by a soulful solo from the oboe, each floating briefly over the strings before moving out of earshot. After a build to a held chord, other instruments join the ensemble – horn calls, a sultry clarinet and the return of the flutes – before a short, sumptuous tutti. While the earlier parts of the work resemble the surging quality of Debussy's orchestral tone poem *La mer*, this later passage enters the rich territory of Wagner's *Tristan and Isolde*. Again, however, these moments swell into life, then simply drift away, followed by a return to the stillness of the opening – the double basses reminding us of the depths of this eerie, supernatural lake. Despite Liadov delivering the finished score minutes before the first rehearsal, *The Enchanted Lake* was well performed and warmly received at its premiere; its sensuous sound world, as well as its montage of musical references, remains appealing to contemporary audiences.

Anatoly Liadov

1855 to 1914 (Russia)



Contemporaries
Alexander Glazunov, Pyotr Ilyich Tchaikovsky, Leoš Janáček

Key events
1878: Appointed professor at the St Petersburg Conservatoire
1887: Befriends Pyotr Ilyich Tchaikovsky
1904: Completes the orchestral tone poem *Baba Yaga*
1912: Completes final orchestral work, *A Fragment from Apocalypse*

Listen to
Eight Russian Folksongs for Orchestra

Composer profile by **Lucy Walker**

The Russian composer Anatoly Liadov is probably better known for what he failed to achieve than for his accomplishments. Most famously, the Russian impresario Serge Diaghilev supposedly offered him a commission to write music for the ballet *The Firebird*; as the story goes, Liadov just about managed to buy manuscript paper, but failed to come up with anything else. The commission was then given, in a very consequential move, to Igor Stravinsky. Liadov's reputation for indolence partly stems from this anecdote, and partly from the fact that Nikolai Rimsky-Korsakov kicked him out of composition classes in the 1870s for failing to turn up (though he was later allowed to return). The *Firebird* story has, however, been questioned in recent years, and while Liadov was not the most productive composer in history, he has over 70 works in his catalogue, ranging from settings of Russian folk music and characterful tone poems – some hinting at 'impressionism' – to gestures towards musical modernism in the later *A Fragment from Apocalypse*.

Liadov was born into a musical family – his father was a conductor – and he was at the centre of a thriving musical scene in Russia for most of his life. He taught at the St Petersburg Conservatoire for many years, where his pupils included Sergei Prokofiev and Nikolai Myaskovsky. He was loosely associated with the 'Mighty Five' composers' group, and an advisor to the Russian music publisher Belyayev.

He was highly critical of his own works, and did not produce anything on a large scale. There are no operas or ballets, though he was preoccupied for years with an unfinished opera based on Russian mythology, *Zoryushka*. He tended more to the well-crafted miniature (such as his 'biryulki' for piano), folk-song arrangements, and orchestral works with a narrative, including the enduringly popular *The Enchanted Lake* and the small but perfectly formed *Baba Yaga*. The imaginative orchestration of both these works, and of the well-regarded *Ballade*, bears the influence of Liadov's former teacher Rimsky-Korsakov. But the delicate precision of his piano pieces, as well as the evocative 'shimmer' of much of his orchestral repertoire, is very much Liadov's own.

I have discovered the secret of death (world premiere, LSO commission)

Hannah Kendall

Fleur Barron
mezzo-soprano

2025–26

15 minutes

Programme note by
Hannah Kendall

I have been exploring various aspects of the Plantation Machine in my music for several years now. The Plantation Machine is what Cuban writer Antonio Benítez-Rojo (1931–2005) refers to as the complex, repetitious, interconnected workings of transatlantic slavery, whereby the systems created during the establishment of the plantations continue to repeat and reveal themselves as new things through time, such as colonialism, hyper-capitalism and the climate crisis. Benítez-Rojo asserts that an aspect of its complexity comes from the smaller machines that make up the overarching one. In his book *The Repeating Island*, he says, 'it was a machine made up of a naval machine, a military machine, a bureaucratic machine, a commercial machine, an extractive machine, a political machine, a legal machine, a religious machine, that is, an entire huge assemblage of machines which there is no point in continuing to name. The only thing that matters here is that it was a Caribbean machine; a machine installed in the Caribbean Sea and coupled to the Atlantic and the Pacific.' This is why the Machine's continuous repetition is impossible to disrupt. It is not one mechanism, but a multidimensional network of interlocking structures, repeating and operating in their own, yet relational ways.

Two other Caribbean writers were at the forefront of my mind whilst writing this piece. The first is Guyanese poet and political activist, Martin Carter (1927–1997). Indeed, the title *I have discovered the secret of death* comes from an untitled, uncollected 1971 poem by Carter, as do many of the words set in the piece. The manuscript is held with correspondence relating to his *Poems of Succession* (1977), so it is thought that it might have been considered for this collection. *Poems of Succession* was written in the earliest years of Guyanese independence from the UK, and themes of uncertainty, disillusionment, power, corruption and historical memory infuse these texts. For example, consider this line from his 1971 poem: 'And so I look through the savage window of the world / sitting perilously on the sills of the shoulders of the clock.' I interpret the latter part of Carter's phrase as a situation that exists outside of time, rather than within it. Benítez-Rojo speaks about this too. He describes Caribbean culture as 'a sinuous culture where time unfolds irregularly, and resists being captured by the cycles of clock and calendar.' I think this thought is also registered when Carter writes in the same 1971 poem, 'I have discovered the secret of death / which has nothing to do with the end of a life / or a soul or a heart or an ignorant brutal mouth, / can be revealed in a moment of supreme love and pain, the origin and birth of a face.' In other words, endings and beginnings are blurred. Time is suspended. Going back to the imagery of Benítez-Rojo's assemblage of machines, if they are

all repeating at various rates in their own separate time zones, it makes it very difficult to have a clear sense of time as a linear notion. I often use music boxes in my music to replicate this idea. Indeed, they themselves are tiny machines that are being wound up and down at divergent speeds all at once, collectively creating a sense of 'flexed' time.

Édouard Glissant (1928–2011), a poet and philosopher from Martinique, is the other Caribbean writer I look to. In his text *Poetics of Relation*, he also considers memory as part of this suspended time state, saying, 'memory in our works is not a calendar memory; our experience of time does not keep company with the rhythms of the month and year alone; it is aggravated by the void, the final sentence of the Plantation.' The void is the situation of the Plantation Machine, a space where time is interrupted, without centre or through-line. It is for this reason that, in the piece, I do not necessarily consider all of Carter's words and memories as being sung, spoken, or stated in the present time of the performance itself. Instead, I aim to build sound worlds that at times give the impression that Carter's contemplations are coming from another time, place, or space. Sometimes the words are communicated with clarity, yet other times they weave in and out of the orchestral textures, or they are spoken into a harmonica. The title, 'I have discovered the secret of death,' for example, is spoken into a harmonica by the mezzo-soprano. Whilst we can hear the chordal rhythm of the spoken text, and might even be able to catch fragments of the words themselves, the distance that is created gives the sense of this line having once been sung somewhere else. I know this idea will touch on a long-debated question in music about how important it is to hear and clearly decipher the words. In this case, however, if they might be coming from outside of the performance altogether, what does it mean to interpret them clearly? I come back to Glissant again, and specifically his thoughts on understanding, and 'the right to opacity.' He says, 'opacities can coexist and converge, weaving fabrics. To understand these truly one must focus on the texture of the weave and not on the nature of its components. For the time being, perhaps, give up this old obsession with discovering what lies at the bottom of natures.'

I also incorporate whistling tea kettles to build additional dimensions. In John Minton's book chapter 'Turning the Pot Down' from *Folk Music and Song in the WPA Ex-Slave Narratives*, he describes how enslaved people 'sang and prayed in pots' on the plantations, 'they had to take a kettle and turn it down bottom upward and then old master couldn't hear the singing and prayin.' Indeed, I ask the mezzo-soprano to speak to God inside a kettle, specifically reciting lines from Psalm 44, such as, 'you gave us up

I have discovered the secret of death (continued)

Hannah Kendall

to be devoured like sheep and have scattered us among the nations … Rise up and help us; rescue us because of your unfailing love.' Again, we cannot hear the words, only the frantic rhythms created as the kettle's whistle is engaged throughout the prayer. I imagine the rough, ragged sound as an echo of my ancestors' kettle prayers on the British plantations in Guyana, newly realised in the present, but fractured and distorted by time.

For the music boxes, I always use pre-programmed transcriptions of well-known classical pieces that were composed during the establishment of the plantations. It functions as a mode of engaging with Glissant's idea of 'non-calendar memory.' My hope is that hearing or remembering the melody will trigger the thought: 'What else was happening in the world when this music I know so well was being written?' In this piece, I use J S Bach's Minuet No 3, which many of us first learn how to play as children. Carter's line, 'a sweet child smiling with innocence' is not set in the work, but it is instead encapsulated when this tune plays distantly from a music box, as well as through the sound of a toy piano. It is unlikely that the minuet will be heard with clarity, as it purposely plays along with *Greensleeves*, their melodies entwined just like the smaller machines that comprise the Plantation Machine. *Greensleeves* is thought to have been written in England only 20 years or so after the first British involvement in transatlantic slavery. This is the song that the mezzo-soprano sings into her kettle. I wonder if it ever travelled across the Atlantic Ocean to the Caribbean Sea, becoming part of the plantation soundscape, and if a version of it was ever sung into a kettle as a fervent act of hope and resistance against the Machine.



Interval – 20 minutes
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I have discovered the secret of death

Text

Let my greatnesses transcend my indecencies
and let the sun that nature fashioned to make trees green
be as **nothing** to the light I fashion **to make myself nothingness**.
Because I have discovered the secret of death
which has nothing to do with the end of a life
or a soul or a heart or an ignorant brutal mouth,
can be revealed in a moment of supreme love
and pain, the origin and birth of a face.

I have seen the rain fall in so many places
that I have ceased caring where the drops come from
whether from clouds or tree tops or **the eyes of** monkeys
who would like to cry but have to howl instead.

And so I look through the savage window of the world
sitting perilously on the sills of the shoulders of the clock
While a sweet child smiling with innocence
still wonders why a frown is not so ugly.

Original poem by Martin Carter
Words included in the composition are displayed in bold
Text reprinted with kind permission of Bloodaxe Books

Hannah Kendall

b 1984 (United Kingdom)



Contemporaries
Emily Howard, Caroline Shaw

Key events
2016: Premiere of opera *The Knife of Dawn*
2017: Proms premiere of *The Spark Catchers*
2020: *Tuxedo: Vasco 'de' Gama* opens Proms season
2022: Wins the international Hindemith Prize

Listen to
Glances/I don't belong here:

With the LSO
2023: World premiere of *O flower of fire*

Composer profile by **Robin Smith**

Hannah Kendall is a British composer whose music has been described as 'boldly individual, exquisitely crafted' by *The Seattle Times* and 'searingly impactful' by *The New Statesman*. *The New York Times* has written that she 'writes music with a vocabulary of her own.' In 2022 she was awarded the Hindemith Prize for outstanding contemporary composers and, in 2023, she received the Best Large Ensemble Composition Ivor Novello Award for *shouting forever into the receiver*, commissioned by Südwestrundfunk for Ensemble Modern at Donaueschinger Musiktage. Kendall has been named the recipient of the Heidelberger Künstlerinnenpreis 2027.

Known for her attentive arrangements and immersive world-building, Kendall's music looks beyond the boundaries of composition. It bridges gaps between different musical cultures, both honouring and questioning the contemporary tradition while telling new stories through it, contrasting fine detail with limitless abandon. She has had pieces commissioned by the London Symphony Orchestra (*I have discovered the secret of death* and *O flower of fire*), the Lincoln Center and Musikkollegium Winterthur (*He stretches out the north over the void and hangs the earth on nothing*), Miller Theatre, Crash Ensemble, Barbican Centre and Ensemble Musikfabrik (*building a burning house*) and Wigmore Hall (*Tuxedo: Between Carnival and Lent*).

Her first opera, *The Knife of Dawn*, was self-produced and premiered at the Roundhouse in 2016, receiving critical acclaim for its involving and claustrophobic representation of the incarceration of Guyanese political activist Martin Carter. A second production was presented at Royal Ballet and Opera in 2020 and a third staged at Dutch National Opera in 2026. Other performances of Kendall's music have been given by Boston Symphony Orchestra, LA and New York Philharmonic, Orchestre de Paris, Royal Stockholm Philharmonic Orchestra, San Francisco Symphony, Seattle Symphony, Ensemble Intercontemporain, Klangforum Wien and London Sinfonietta. Festival appearances include Aix-en-Provence, BBC Proms, Berliner Festspiele, Borealis, Darmstädter Ferienkurse, Huddersfield Contemporary Music Festival, New Music Dublin, SONIC MATTER, Tanglewood Music Festival, Tectonics, TIME:SPANS, Warsaw Autumn and Wien Modern.

Born in London in 1984, Kendall studied music at the University of Exeter before completing a master's in composition at the Royal College of Music and a doctorate at Columbia University. Her music is published by Ricordi (Berlin).



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UP

Symphony No 5 in E minor Op 64

Pyotr Ilyich Tchaikovsky

1 **Andante – Allegro con anima**
2 **Andantino cantabile, con alcuna licenza**
3 **Valse: Allegro moderato**
4 **Finale: Andante maestoso – Allegro vivace**


1888


50 minutes

Programme note by **Andrew Huth**

Ten years separate Tchaikovsky's Fourth and Fifth symphonies, so it is hardly surprising that they are very different in character. By the end of the decade 1878–88, Tchaikovsky's personal life had become far more stable and his public career had expanded into Western Europe. He responded enthusiastically to new impressions, at the same time thinking deeply about his own approach to balancing Russian and Western styles. In 1887, he found himself in Hamburg, where he was approached by an elderly musician called Theodor Avé-Lallemant.

As Tchaikovsky recounted with a mixture of affection and amusement, the old man frankly confessed that he didn't like Tchaikovsky's music, and 'exhorted me almost tearfully to leave Russia and settle permanently in Germany, where classical traditions ... would free me from my shortcomings'.

Such a move would have been unthinkable. Tchaikovsky always felt himself intensely Russian and was usually homesick when abroad; but it was, surprisingly, to the obscure and ancient Avé-Lallemant that he dedicated his next symphony. On his return to Russia, he sketched it between May and June of 1888, completing the score in October. The Fifth Symphony has everything that listeners to Tchaikovsky's music value: clarity of ideas, a sensuous feeling for colour and a powerful directness of effect. There is little of the traditional German fondness for close motivic relationships, but the melancholy and nostalgia that is so much a part of Tchaikovsky's character is set within a firm classical structure that balances inward doubt against outward strength.

Tchaikovsky conducted the first performance on 17 November 1888 in St Petersburg. Then, after giving further performances in Russia, he introduced it to Germany in Hamburg. He found the next room in his hotel was occupied by Johannes Brahms, who had prolonged his stay to hear the rehearsal and 'was very kind. We had lunch together after the rehearsal, and quite a few drinks. He is very sympathetic and I like his honesty and open-mindedness. Neither he nor the players liked the Finale, which I also think rather horrible.' A few days later, though, Tchaikovsky wrote to his brother: 'The players by degrees came to appreciate the symphony more and more, and at the last rehearsal gave me an ovation. The concert was also a success. Best of all – I have stopped disliking the symphony. I love it again.' Unfortunately, we don't know the dedicatee's opinion: old Avé-Lallemant was too ill to come to the concert.

The overall mood of each of Tchaikovsky's symphonies is established immediately at the beginning. Here the low clarinet and strings present a motto theme that recurs throughout the symphony.

The music tells us that Tchaikovsky's idea of Fate is not the grim power that dominates the Fourth Symphony but something less hostile, holding the possibility also of happiness.

Among Tchaikovsky's sketches, there is a scribbled note that gives some idea of what was in his mind: 'Introduction. Complete submission before Fate – or (what is the same thing) the inscrutable design of Providence. Allegro: 1 Murmurs, doubts, laments... 2 Shall I cast myself into the embrace of faith?' The music tells us that Tchaikovsky's idea of Fate is not the grim power that dominates the Fourth Symphony but something less hostile, holding the possibility also of happiness.

The central movements both relate to the varying moods of the first. The horn theme of the slow movement, after the sombre introductory string chords, is obviously a love song, and highlights Tchaikovsky's outstanding sense of orchestral colour. The appearances of the motto theme are ominous, perhaps an expression of the composer's own thwarted search for love. The third movement is a waltz, subtly referring back to a passage in the first movement and reminding us that Tchaikovsky's next major work would be his ballet *The Sleeping Beauty*, with its inexhaustible wealth of dance movements.

The first three movements all open quietly; the waltz is the first to end loudly, after a subdued appearance of the motto theme. This theme, now firm and confident in the major mode, provides the long introduction to the finale. The main body of the movement is a vigorous, at times hectic Russian dance full of rough high spirits. The motto theme is eventually absorbed into its course, and dominates the coda, where it becomes exultant – or rather, shows a desire to be exultant, which is not quite the same thing, for there is something fragile even in Tchaikovsky's most positive statements.

Pyotr Ilyich Tchaikovsky

1840 to 1893 (Russia)



Contemporaries
Johannes Brahms, Nikolai Rimsky-Korsakov

Key events
1869: Completes his first masterpiece, the *Romeo and Juliet* overture
1877: Premiere of his first great ballet, *Swan Lake*
1879: Premiere of his opera *Eugene Onegin*
1892: Premieres of his final ballet *The Nutcracker* and his final opera *Iolanta*
1893: Premiere of his Sixth Symphony; he dies nine days later

Listen to
Symphony No 5
lsolive.co.uk

Composer profile by **Andrew Mellor**

Few composers maintain a stranglehold on our imagination like Pyotr Ilyich Tchaikovsky. We adore Tchaikovsky's music but we are also fascinated by the man behind it – an individual whose emotional honesty was apparently ahead of its time.

Tchaikovsky matured during a period of nationalism in Russian music. Elements of Russian folk song can be heard in the composer's work, but he was more interested in telling broader stories. Tchaikovsky would demonstrate his mastery of musical narrative and character depiction across three major strands of work: ballet (as witness the mouthwateringly saccharine Sugar Plum Fairy from *The Nutcracker*), opera (his stoic heroine Tatiana from *Eugene Onegin*) and his symphonies (semi-autobiographical reflections of himself). Tchaikovsky's apparent ability to let a work's every musical phrase become part of the whole story remains unsurpassed.

Tchaikovsky first tasted the loneliness that would colour his life when his parents sent him to the Imperial School of Jurisprudence in St Petersburg when he was ten. This loneliness, exacerbated by his existence as a homosexual man at an intolerant time, fed his artistry, itself powered by a huge intellect and an open heart. Both are laid out in one of his first works, the orchestral fantasy *Romeo and Juliet* of 1869, in which the composer bends the formal musical rules of sonata form in an acute depiction of a forbidden love with which he surely identified.

Tchaikovsky set out to speak 'truly, honestly and simply' about the joys and struggles of life. His own darkest moments produced his most powerful music, a process that only intensified as his life spiralled. His music is recognisably of the 19th century but still seems to speak for how so many of us feel, here and now, when pushed into emotional stress or bliss.

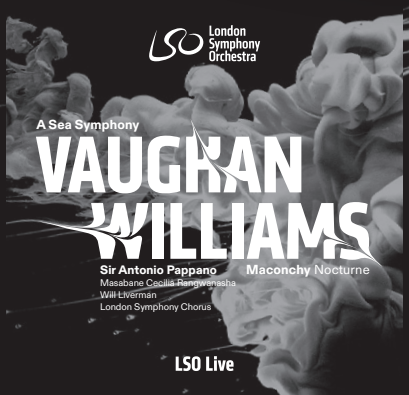
That music is marked by melodic beauty, an unremitting emotional intensity and an astonishing ear for situation. Tchaikovsky was a master orchestrator, with the snap-and-crackle that counters the embracing tenderness in his orchestra, which surely foreshadows that of Rachmaninoff. His orchestral legacy, whether heard from orchestra pits or concert stages, stands alongside Mozart's and Wagner's.

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A Sea Symphony

VAUGHAN WILLIAMS

Maconchy
Nocturne for Orchestra



London Symphony Orchestra
Sir Antonio Pappano

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Sir Antonio Pappano

Chief Conductor



Coming up with the LSO
Thursday 26 November 7pm,
Barbican
Vaughan Williams and Beethoven

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 made 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*.

Fleur Barron

mezzo-soprano



Grammy Award–winning mezzo-soprano Fleur Barron is a versatile artist whose repertoire spans Baroque works, Kurt Weill, contemporary repertoire and 19th-century French music. One of her generation's leading Mahler interpreters, she is equally known for her collaborations with living composers and for curating multidisciplinary projects that explore connections across cultures and musical styles.

Engagements in the 2026/27 season include a staged double bill of Schoenberg's *Erwartung* and Mahler's *Der Abschied* with the Los Angeles Philharmonic, Esa-Pekka Salonen and Peter Sellars; Mahler's *Das Lied von der Erde* with the Czech Philharmonic under Daniel Harding, with the Orquesta Nacional de España, with the Melbourne Symphony Orchestra, in a chamber version at Wigmore Hall and in a choreographed version with The Royal Ballet; Berio's *Folk Songs* with the Mahler Chamber Orchestra and with the Orchestra Sinfonica di Milano; Ravel's *Shéhérazade* with the Baltimore Symphony Orchestra; Lili Boulanger's *Faust et Hélène* with the Orchestre de la Suisse Romande under Harding and a tour of Mahler's *Kindertotenlieder* with the Mahler Academy Orchestra. Barron will be the soloist for the Hong Kong Philharmonic's New Year concerts, performing arias from *Carmen* and Falla's *Siete Canciones Populares*. On the opera stage, she joins Opéra de Bordeaux for a staged Mozart *Requiem* and makes her debut at Theater Basel in the world premiere of Bryce Dessner's *Herakles Mad*. She performs three recitals at Wigmore Hall and undertakes a six-city American recital tour with Trio Afiori, which she co-founded with clarinettist Anthony McGill and pianist Gloria Chien.

Last season's highlights included debuts with the New York Philharmonic under Gustavo Dudamel in David Lang's *The Wealth of Nations* and with the Berlin Philharmonic under Kirill Petrenko in Mahler's Symphony No 8, the title role of Saariaho's *Adriana Mater* in Peter Sellars' production at the Teatro dell'Opera di Roma, Cornelia in Handel's *Giulio Cesare* at Maggio Musicale in Florence and George Benjamin's *Into the Little Hill* at the Tongyeong Festival in Korea under the composer.

With the London Symphony Orchestra, Barron has performed in Stravinsky's *Pulcinella* and Claude Vivier's *Wo bist du Licht!* under Barbara Hannigan.

Barron grew up in Hong Kong and New York, and holds degrees from Columbia University (BA in Comparative Literature) and Manhattan School of Music (MM Vocal Performance). She has recorded a wide range of repertory with labels including Deutsche Grammophon and Pentatone.

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 Quénelle
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
Olivier Stankiewicz
Rosie Jenkins
Mateus Colares de Souza

Clarinets
Maura Marinucci
Chi-Yu Mo

Bass Clarinet
Ferran Garcerà Perelló

Bassoons
Rachel Gough
Daniel Jemison
Joost Bosdijk

Contrabassoon
Martin Field

Horns
Diego Incertis Sánchez
Angela Barnes
Olivia Gandee
Jonathan Maloney
James Pillai

Trumpets
James Fountain
Martin Griebl
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

Harp
Bryn Lewis

Piano
Elizabeth Burley