

TONIGHT'S CONCERT

UNSUK CHIN, SIBELIUS & BARTÓK

Thursday 6 January 2022 7-8.50pm
Barbican

UnsuK Chin Violin Concerto No 2, 'Scherben der Stille' (world premiere) *

Interval


Jean Sibelius Symphony No 7 in C major Op 105

Béla Bartók The Miraculous Mandarin – Suite

Sir Simon Rattle conductor

Leonidas Kavakos violin

*Commissioned by the London Symphony Orchestra,
Boston Symphony Orchestra and Leipzig Gewandhaus Orchestra,
with the support of the Ernst von Siemens Music Foundation

 ernst von siemens
music foundation

Streamed live on **medici.tv** and recorded
for future broadcast on **BBC Radio 3**

medici.tv



Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this evening's LSO concert with Music Director Sir Simon Rattle, and a very happy New Year.

We are delighted to start the New Year, and this programme, with a stunning new Violin Concerto by Unsuk Chin, performed by a soloist whose musicality inspired the piece's creation, Leonidas Kavakos. A regular guest with the Orchestra for a number of years, we are pleased to welcome him for the world premiere of this new Concerto, which was commissioned by the London Symphony Orchestra, the Boston Symphony Orchestra

and Leipzig Gewandhaus Orchestra, with the support of the Ernst von Siemens Music Foundation.

After the interval we hear Sibelius' Seventh Symphony, one of the Finnish composer's final and most original works, most notable (though not solely so) for its unique single-movement structure, rather than a symphony's traditional four. The concert concludes with the Suite from Bartók's pantomime ballet *The Miraculous Mandarin*, another strikingly original work.

Tonight's performance is being streamed live on [medici.tv](https://www.medic.tv), and recorded for future broadcast on BBC Radio 3.

I hope you enjoy the concert and that you will be able to join us again soon. This Sunday, Sir Simon Rattle brings together music by five very different voices, from Dvořák to Julian Anderson, as we are joined by the London Symphony Chorus and Siobhan Stagg for a new Suite from *Exiles*, two movements of which were premiered in our opening concert of the 2021/22 season. Later this month, we look ahead to a concert with Nathalie Stutzmann, conducting Tchaikovsky's Symphony No 5.

Coming Up

Sunday 9 January 7pm
Barbican

JULIAN ANDERSON, WEBERN & DVOŘÁK

Sir Simon Rattle conducts Mahler, Dvořák, Webern and Hans Rott, as well as a new suite from Julian Anderson's *Exiles*, with the London Symphony Chorus.

Friday 14 January 1pm & 6pm
LSO St Luke's

BBC RADIO 3 CONCERTS RACHMANINOFF & FRIENDS

Our regular chamber music series from LSO St Luke's, in partnership with BBC Radio 3, begins again on 14 January. Simon Crawford-Phillips and Philip Moore kick-start the new series at 1pm, followed by Trio Wanderer at 6pm.

Friday 21 January 12.30pm
LSO St Luke's

LSO DISCOVERY FREE FRIDAY LUNCHTIME CONCERT

Want to know more about classical music? Enjoy a free, 45-minute informal chamber concert, with introductions from presenter Rachel Leach. Entry is free, just turn up!

Thursday 27 January 7pm
Barbican

TCHAIKOVSKY FIFTH SYMPHONY

Sunlight, shadows and unbridled passion: Alina Ibragimova plays Mozart's Violin Concerto No 5 and Nathalie Stutzmann conducts Tchaikovsky's Fifth Symphony.

lso.co.uk/whats-on

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

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Violin Concerto No 2, 'Scherben der Stille' (world premiere)

Unsuk Chin

Leonidas Kavakos violin



2021



25 minutes

Programme note by
Unsuk Chin

With my Violin Concerto No 2, titled *Scherben der Stille* (in English, 'Shards of Silence'),

I decided to break my 'principle' of writing only one concerto for an instrument.

Given that there is such a great history with symphonic repertoire, it is always a challenge for a contemporary composer to try to add something that is new, but in a way that is idiomatic for that ingenious 19th-century invention called a symphony orchestra. Besides, I want to write for many other instruments, ensembles and set-ups, and every new project requires ample research time. To provide a slightly far-fetched comparison, the pianist Glenn Gould once remarked that he would only record a piece once, but decided to make an exception with Bach's *Goldberg Variations*, his first and last recording; both recordings are entirely different, but equally brilliant, which is fascinating.

I decided to break with this 'principle' because of my encounter with Leonidas Kavakos' unique musicianship and artistic personality, which resulted in new ideas on tackling this genre's challenges. Therefore, this work is very different from my First Violin Concerto, which I composed 20 years ago. It also reflects the manifold new experiences I have had with this instrument since then, especially and most lately in *Gran Cadenza*, a violin duo commissioned by and written for Anne-Sophie Mutter. Nevertheless, it is very different from all the other music I have written for the violin, whether in soloistic function or as part of an ensemble.

My Violin Concerto No 2 is a subjective portrait of and a dialogue with Leonidas Kavakos' musicianship, which is burningly

intense, and, at the same time, impeccable and completely focused.

The concerto is cast in one movement: the solo violin part forms the foundation of the whole score, the soloist triggering all of the orchestra's actions and impulses. The work also features a composed solo cadenza that is very virtuosic. The music is rich in contrast: the musical fabric emerges from utter silence but – hence the title of the work – is juxtaposed seamlessly with rough edges, tonal shards and incisive outbursts from which new shapes appear. A small motivic cell of five musical notes that soon turns into a line, a phrase, forms the creative nucleus of this piece, and it appears throughout, in a variety of shapes and characters.

The orchestra joins the soloist inconspicuously, starting from the almost imperceptible rustle of the beginning. Together with the soloist's actions, it results in delicate, iridescent soundscapes, the music being on the verge between emergence and decay. These minimal moves already catalyse many of the forthcoming developments. But soon, the orchestra appears with more angular textures, and the motivic proto-cell turns into a panoply of shapes: occasionally resembling a delicate song, then morphing into ritual-like repetitive pulsations, and, towards the end of the piece, into 'beats' that have a scream-like character. These changes sometimes happen through fluent transitions but, more often, with unexpected turns and even harsh contrasts.

Structurally speaking, Violin Concerto No 2 consists of different sections that merge seamlessly: the grand form of the work resembles a labyrinth.

UnsuK Chin In Profile

b 1961

UnsuK Chin was born in 1961 in Seoul, South Korea. She studied with Sukhi Kang and György Ligeti and has lived in Berlin since 1988. Her music – modern in language, but lyrical and non-doctrinaire in communicative power – has attracted the attention of international conductors. These include Sir Simon Rattle, Gustavo Dudamel, Alan Gilbert, Kent Nagano, Esa-Pekka Salonen, David Robertson, Peter Eötvös, Myung-Whun Chung, George Benjamin, Susanna Mälkki, Jukka-Pekka Saraste, François-Xavier Roth, Leif Segerstam, Hannu Lintu, Jakub Hrůša, Kazushi Ono and Ilan Volkov. Chin has received many honours, including the 2004 Grawemeyer Award for Music Composition for her Violin Concerto No 1, the 2005 Arnold Schoenberg Prize, the 2010 Prince Pierre Foundation Music Award, the 2012 Ho-Am Prize, the 2017 Wihuri Sibelius Prize, the 2019 Hamburg Bach Prize, the 2020 Kravis Prize and the 2021 Leonie Sonning Music Prize.

She has been commissioned by leading performing arts organisations and her music has been performed in major festivals and concert series in Europe, the Far East and North America by orchestras and ensembles such as the Berlin Philharmonic, Chicago Symphony Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra, Leipzig Gewandhaus Orchestra, BBC Symphony Orchestra, New York Philharmonic, Boston Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France, Gothenburg Symphony, Los Angeles Philharmonic Orchestra, Swedish Radio Symphony Orchestra, Tokyo Symphony, São Paulo Symphony Orchestra, Royal Concertgebouw Orchestra, London Sinfonietta, Royal Stockholm Philharmonic, Ensemble

Intercontemporain, Ensemble Modern, Kronos Quartet and Arditti Quartet. In addition, Chin has been active in writing electronic music, receiving commissions from IRCAM and other electronic music studios.

In 2007, Chin's first opera *Alice in Wonderland* was given its world premiere at the Bavarian State Opera as the opening of the Munich Opera Festival and was released on DVD and Blu-ray by Unitel Classica. She has been Composer-in-Residence of the Lucerne Festival, the Festival d'Automne, Stockholm International Composer Festival, Deutsches Symphonie-Orchester Berlin, the Cologne Philharmonic's Eight Bridges festival, the São Paulo Symphony, Casa da Música in Porto, BBC Symphony's Total Immersion Festival, Melbourne Symphony, the NDR Elbphilharmonie Orchestra in Hamburg, and many more. Between 2006 and 2017 Chin was Composer-in-Residence with the Seoul Philharmonic Orchestra, overseeing its contemporary music series, which she founded. She served as Artistic Director of the 'Music of Today' series of the Philharmonia Orchestra for nine seasons between 2011 and 2020. In 2022 she starts a five-year tenure as Artistic Director of the Tongyeong International Festival in South Korea. Portrait CDs of her music have appeared on Deutsche Grammophon, Kairos and Analekta.

UnsuK Chin's works are published exclusively by Boosey & Hawkes.



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INTERVAL 20 minutes

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@londonsymphony

Symphony No 7 in C major Op 105

Jean Sibelius

Adagio – Vivacissimo –
Adagio – Allegro molto
moderato – Vivace –
Presto – Adagio



1923–24



21 minutes

Programme note by
Stephen Johnson

Sounds of nature pervade Jean Sibelius' orchestral works: the calls of swans and cranes, or wind rustling through leaves and screaming through pine-tops. But Sibelius looked deeper, to the very processes of the natural world, for inspiration. Rivers fascinated him: 'I should like to compare the symphony to a river', he wrote in his diary in 1912. 'It is born from various rivulets that seek each other and in this way the river proceeds wide and powerful toward the sea.' 'But where do we get the water?', he asks. Another entry provides an answer: 'The musical thoughts – the motives, that is – are the things that must create the form and stabilise my path'.

In jottings like this, Sibelius was clearly trying to define something that he had already begun to notice in his own music. In the slow movement of his Fourth Symphony (1910–11) his 'musical thoughts' had led him to create a new kind of form – one could call it 'variations in search of a theme'. Then in the Fifth (1914–19) he arrived at a still more original idea: a moderately paced first movement which builds up momentum like a river approaching rapids, eventually boiling over into a thrilling accelerating scherzo. But it was with the Seventh Symphony (1923–24) that this process of fusing separate 'movements' into a single, organic unity was to reach its ultimate expression.

The most immediately striking feature of the Seventh Symphony – apart from its famous,

noble trombone theme – is that it is in one continuous movement. Granted, Sibelius wasn't the first composer to attempt a symphonic structure in one movement. There was already a magnificent example in Schoenberg's First Chamber Symphony (1906). In the Schoenberg, however, it is easy to pick out sections that resemble the traditional four movements of a symphony. Sibelius' Seventh follows a different, much more river-like course. The speed and the character of the music change frequently, but the different sections (if 'sections' is the right word) are so skilfully dovetailed that it is virtually impossible to say where one begins and another ends.

Arriving at this radical new kind of symphonic structure was a struggle. And when Sibelius had finished it, he was suddenly overcome with doubt: had he gone too far this time – was this really a 'symphony' at all? When the work first appeared in 1924, Sibelius cautiously gave it another title, *Fantasia Sinfonica*. But the work's success gave him courage, and he was soon referring to it as 'the Seventh Symphony'.

The Symphony's originality becomes obvious as soon as one tries to describe its form. At the very beginning, after the expectant rising string scale that starts the process, the woodwind, horn and string phrases initially seem to be moving at slightly different speeds – like objects born along on the different currents and eddies of a great river. After the trombone theme makes its

Jean Sibelius In Profile

1865 to 1957 (Finland)

climactic appearance, the initial 'Adagio' gradually mutates into a rapid, scherzo-like 'Vivacissimo'. But then the dancing string figures begin to move more smoothly, and the trombone theme is heard again, now in the minor. The strings still seem to be moving quite fast, but the trombone theme retains its original monumental grandeur; to borrow an image from Sibelius' sketchbook, it is like seeing the moon through swirling storm clouds.

After this moment of vision, the music surges on into an 'Allegro molto moderato'. This seems steady enough for a while, but then comes a pause, and a sudden gear change (the only one in the entire Symphony), leading to a long 'Presto', and a crescendo (getting louder) powered by driving string figures and the rising scale that began the Symphony (now on horns). Through these the trombone theme returns in full, this time in the original sunlit C major. There is an elemental climax, then the clouds vanish and high strings initiate a slow, chorale-like winding down. A brief reminiscence of the trombone theme leads to a moment of hush (woodwind and strings), before the music settles firmly in C major for the rock-like final cadence.

As a young boy, Jean Sibelius made rapid progress as a violinist and composer. In 1886, he abandoned his law studies at Helsinki University, enrolling at the Helsinki Conservatory and later taking lessons in Berlin and Vienna. The young composer drew inspiration from the Finnish ancient epic, the *Kalevala*, a rich source of Finnish cultural identity. These sagas of the remote Karelia region greatly appealed to Sibelius, especially those concerned with the dashing youth Lemminkäinen and the bleak landscape of Tuonela, the kingdom of the dead. The *Kalevala* provided the literary background for his early tone poems, beginning with the mighty choral symphony *Kullervo* in 1892.

The Finns swiftly adopted Sibelius and his works as symbols of national pride, particularly following the premiere of the overtly patriotic *Finlandia* – composed a few months after Finland's legislative rights had been taken away by Russia – in 1900. The public in Finland recognised the idealistic young composer as a champion of national freedom.

Although Sibelius lived to the age of 91, he effectively abandoned composition in his sixties. Heavy drinking, illness, relentless self-criticism and financial problems were among the conditions that led to his early retirement. He was, however, honoured as a great Finnish hero long after he ceased composing. His principal works remain an essential part of the orchestral repertoire.



IN BRIEF

Born 1865, Hämeenlinna

Died 1957, Ainola, Järvenpää

Musical training

Helsinki Conservatory (now the Sibelius Academy)

Musical acquaintances

Ferruccio Busoni, Gustav Mahler, Claude Debussy, Richard Strauss

Best known for

Seven symphonies, tone-poems including *En Saga*, *The Swan of Tuonela*, *Tapiola* and *Lemminkäinen's Return*, Violin Concerto, songs

Composer profile by
Andrew Stewart

The Miraculous Mandarin – Suite

Béla Bartók

- 1 Introduction (street noises); the commands of the hoodlums directed to the girl
- 2 The girl's first inviting gestures, in response to which the old gentleman appears, who gets thrown out in the end by the hoodlums
- 3 The girl's second inviting gestures, upon which appears the young lad, who is also thrown out
- 4 The girl's third inviting gestures; the Mandarin appears
- 5 The girl's seductive dance before the Mandarin
- 6 The Mandarin catches up with the girl after an ever wilder chase



1918–24



20 minutes

Programme note by
Jan Smaczny

Béla Bartók's last work for the stage originated in a 'grotesque pantomime' by the Hungarian playwright Menyhért (Melchior) Lengyel (1890–1974), which he came across in 1917. This story of sex work and violence was as remote from the fairy-tale world of his second stage work, *The Wooden Prince*, as the graphic action of that ballet had been from the dark intensity of the opera, *Duke Bluebeard's Castle*. A clear connection between the three works, however, is the composer's close attention to orchestral sonority; although Bartók completed the piano score of *The Miraculous Mandarin* by the spring of 1919, the orchestration was not finished until the autumn of 1924.

Bartók's music plots the course of Lengyel's bizarre, expressionistic tale in compelling detail and from its premiere in Cologne in 1926 a whiff of scandal shadowed the work; a staging in Budapest planned to honour Bartók's fiftieth birthday in 1931 did not survive the dress rehearsal. The presentation of the story is far from that of a conventional ballet. Indeed, the action of *The Mandarin* is propelled as much by mime as by dance. Nevertheless, Bartók's control of the dramatic structure is superbly assured.

The opening of the work evokes the sounds of the city outside the tawdry room in which the action takes place. Three hoodlums force a girl to lure men from the street whom

they intend to beat up and rob. There are three victims lured by the girl, depicted in sinuous clarinet solos: a penniless roué, an attractive young man and finally a strange Mandarin with an intense stare. He pursues and captures the girl, at which point the robbers emerge. The last part of the ballet moves from the brutally physical to the eerily metaphysical. Despite the hoodlums attempts to smother and stab the Mandarin, he refuses to die. After they hang him, he begins to glow with a greenish-blue light; the girl accepts his embrace and at last his wounds begin to bleed and he dies.

The musical style of the work is perceptibly harder edged than in the composer's earlier stage works and the expression more succinct. Moments of stillness alternate with frantic activity in a score which has more than a hint of Stravinsky's *The Rite of Spring*. As contemporary reactions showed, the accompaniment to this bizarre scenario is appallingly vivid, but it makes for compulsive listening.

Bartók prepared a concert version of the ballet almost as soon as it was completed; he intended it to be based on the scenes up to and including the Mandarin catching the girl. Rather than calling it a Suite, which would imply a conventional collection of dances, he preferred the title *Music from The Miraculous Mandarin*.

Béla Bartók In Profile

1881 (Hungary) to 1945 (US)

Born in 1881 in Hungary, Béla Bartók began piano lessons with his mother at the age of five. He studied piano and composition at the Royal Academy of Music in Budapest, where he created a number of works that echoed the styles of Brahms and Richard Strauss.

After graduating he discovered Austro-Hungarian and Slavic folk music. He travelled extensively with his friend Zoltán Kodály and recorded countless ethnic songs and dances, which began to influence his own compositions. Kodály also introduced him to the works of Debussy in 1907, the year in which Bartók became Professor of Piano at the Budapest Conservatory.

Bartók established his mature style with such scores as the ballet *The Miraculous Mandarin* and his opera *Duke Bluebeard's Castle*. He revived his career as a concert pianist in 1927 when he gave the premiere of his First Piano Concerto in Mannheim.

Bartók detested the rise of fascism and in October 1940 he quit Budapest and travelled to the US. At first, he concentrated on ethnomusicological researches, but eventually returned to composition and created a significant group of 'American' works, including the Concerto for Orchestra and his Third Piano Concerto. He died of leukaemia in New York City in 1945.

His character was distinguished by a firm, almost stubborn refusal to compromise or be diverted from his musical instincts by money or position. Throughout his working life, Bartók collected, transcribed and annotated the folk songs of many countries, a commitment that brought little financial return or recognition but one which he regarded as his most important contribution to music.



IN BRIEF

Born Nagyszentmiklós, formerly in Hungary, now in Romania

Died New York City

Musical training
Royal Academy of Music, Budapest

Musical acquaintances
Zoltán Kodály, Fritz Reiner, Georg Solti, Joseph Szigeti, Serge Koussevitzky

Best known for
Six string quartets, the ballet *The Miraculous Mandarin*, the opera *Duke Bluebeard's Castle*, Concerto for Orchestra, Music for Strings, Percussion and Celeste

Composer profile by
Andrew Stewart

Sir Simon Rattle

LSO Music Director



ON STAGE WITH THE LSO

Sunday 9 January 7pm
Barbican

JULIAN ANDERSON, WEBERN & DVOŘÁK

Thursday 3 March 8pm
Sunday 6 March 7pm
Barbican

HAYDN CREATION

Wednesday 9 March 7pm
Barbican

SIBELIUS & BARTÓK

From 1980 to 1998, Sir Simon Rattle 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 took up the position of Music Director of the London Symphony Orchestra in September 2017 and will remain there until the 2023/24 season, when he will take the title of Conductor Emeritus. From the 2023/24 season Sir Simon will take up the position of Chief Conductor of 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.

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. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received the 2009 Grammy Award for Best Choral Performance), Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker Suite*, Mahler's *Symphony No 2* and Stravinsky's *The Rite of Spring*.

From 2014 Sir Simon continued to build his recording portfolio with the Berlin Philharmonic's new in-house label, Berliner Philharmoniker Recordings, which led to recordings of the Beethoven, Schumann and Sibelius symphony cycles. Sir Simon's most recent recordings include Rachmaninoff's *Symphony No 2*, Beethoven's *Christ on the Mount of Olives* and Ravel, Dutilleux and Delage on Blu-Ray and DVD with LSO Live.

Music education is of supreme importance to Sir Simon, and his partnership with the Berlin Philharmonic broke new ground with the education programme *Zukunft@Bphil*, earning him the Comenius Prize, the Schiller Special Prize from the city of Mannheim, the Golden Camera and the Urania Medal. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in 2004 – the first time this honour has been conferred on an artistic ensemble.

Sir Simon has also been awarded several prestigious personal honours which include a knighthood in 1994, and becoming a member of the Order of Merit from Her Majesty the Queen in 2014. Most recently, he was bestowed the Order of Merit in Berlin in 2018. In 2019, Sir Simon was given the Freedom of the City of London.

Leonidas Kavakos

violin



Violinist Leonidas Kavakos works with the world's greatest orchestras and conductors, and performs as a recitalist in top recital halls and festivals worldwide.

Kavakos has developed close relationships with orchestras including the Vienna Philharmonic, Berlin Philharmonic, Royal Concertgebouw Orchestra, London Symphony Orchestra and the Gewandhausorchester, Leipzig. He also works closely with the Dresden Staatskapelle, Bavarian Radio Symphony, Munich Philharmonic and Budapest Festival orchestras, and with the Orchestre de Paris, Orchestra dell'Accademia Nazionale di Santa Cecilia and the Orchestra Filarmonica della Scala.

In recent years, Kavakos has also built a strong profile as a conductor. He has conducted the New York Philharmonic, Houston Symphony, Dallas Symphony, Gürzenich Orchester, Vienna Symphony Orchestra, Orchestre Philharmonique de Radio France, Chamber Orchestra of Europe, Orchestra of the Maggio Musicale Fiorentino, Filarmonica Teatro La Fenice and the Danish National Symphony Orchestra.

In the 2021/22 season, Leonidas Kavakos is a Perspectives Artist at Carnegie Hall in New York, where he performs a range of concerts with leading US orchestras, gives recitals with Yuja Wang, and performs a trio programme with his regular partners Emanuel Ax and Yo-Yo Ma. He is also Resident Artist at Radio France in Paris, performing as a soloist and conducting the Orchestre Philharmonique de Radio France and the Orchestre National de France.

In addition, Kavakos opened the Royal Concertgebouwworkest season in Amsterdam with an outdoor concert, and gives premieres of a new concerto written for him by leading Korean composer Unsuk Chin with the London Symphony Orchestra under Sir Simon Rattle (tonight's performance) and with the Boston Symphony Orchestra and the Gewandhausorchester Leipzig under Andris Nelsons. Other engagements include two extensive visits to Asia, where he performs with the NHK Symphony Orchestra under Herbert Blomstedt, and gives a recital of the three Brahms Sonatas at Tokyo Opera City. He will also conduct the Israel Philharmonic Orchestra for the first time.

Kavakos is an exclusive recording artist with Sony Classical. His recent releases (from the Beethoven 250th Anniversary year) include the Beethoven Violin Concerto – which he conducted and played with the Bavarian Radio Symphony Orchestra – and the re-release of his 2007 recording of the complete Beethoven Sonatas with Enrico Pace, for which he was named Echo Klassik Instrumentalist of the Year. This season, Sony Classical releases his eagerly awaited recording of the complete set of Bach Sonatas and Partitas for solo violin.

Kavakos was born and brought up in a musical family in Athens, where he now curates an annual violin and chamber music masterclass, which attracts violinists and ensembles from all over the world. He plays the 'Willemotte' Stradivarius violin of 1734.

London Symphony Orchestra

On Stage

Guest Leader

Benjamin Gilmore

First Violins

Carmine Lauri
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Elizabeth Pigram
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Victoria Irish
Dániel Mészöly

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
David Ballesteros
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogany
Andrew Pollock
Paul Robson
Miya Väisänen
Greta Mutlu

Violas

Edward Vanderspar
Gillianne Haddow
Germán Clavijo
Stephen Doman
Carol Ella
Robert Turner
Michelle Bruil
Luca Casciato
May Dolan
Nancy Johnson
Alistair Scahill

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noël Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Laure Le Dantec
Amanda Truelove
Peteris Sokolovskis

Double Basses

Ivan Zavgorodniy
Patrick Laurence
Matthew Gibson
Joe Melvin
José Moreira
Jani Pensola
Benjamin Griffiths

Flutes

Gareth Davies
Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Maxwell Spiers

Clarinets

Maura Marinucci
Chi-Yu Mo

Bass Clarinet

Laurent Ben Slimane

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoon

Martin Field

Horns

Timothy Jones
John Ryan
Angela Barnes
James Pillai
Meilyr Hughes

Trumpets

Floris Onstwedder
Aaron Akugbo
Niall Keatley

Trombones

Peter Moore
Gary MacPhee
Tom Berry

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas
Louise Goodwin

Percussion

Neil Percy
David Jackson
Sam Walton
Tom Edwards

Harp

Bryn Lewis

Piano

Elizabeth Burley

Celeste

Catherine Edwards