

TONIGHT'S CONCERT


ONDŘEJ ADÁMEK & BEETHOVEN

Thursday 16 September 2021 7-8.45pm
Barbican

Ondřej Adámek Where are You? (UK premiere)*
Ludwig van Beethoven Symphony No 6, 'Pastoral'

Sir Simon Rattle conductor
Magdalena Kožená mezzo-soprano

* Composed for Musica Viva / Bayerischer Rundfunk
and the London Symphony Orchestra, supported by
the **Ernst von Siemens Music Foundation**.

 ernst von siemens
music foundation

Generously supported by **Art Mentor Foundation Lucerne**.

ART FOUNDATION
MENTOR LUCERNE

Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this evening's LSO concert conducted by Music Director Sir Simon Rattle, who this September launches our Autumn 2021 season with four concerts from our Barbican home.

Tonight we hear the UK premiere of Ondřej Adámek's *Where are You?*, a stunning new vocal work composed for the London Symphony Orchestra and the Bayerischer Rundfunk *musica viva* festival, supported by the Ernst von Siemens Music Foundation.

It is a pleasure to welcome mezzo-soprano Magdalena Kožená, for whom Ondřej Adámek wrote this piece, which we were delighted to perform last week at Musikfest Berlin and Lucerne Festival.

Beethoven's Sixth Symphony, unique among the great composer's nine symphonies and an evocation of the countryside he was so passionate about, concludes this evening's concert, which is generously supported by the Art Mentor Foundation Lucerne.

As we mark a new season, I would like to extend sincere thanks to our loyal Patrons, Friends, Trusts, Foundations and corporate supporters, and to the City of London Corporation and Arts Council England, whose essential support has sustained the LSO through the challenges of the last 18 months, and without whom our work could not continue.

We are extremely grateful too for the donations we have received since launching our Always Playing Appeal in the autumn of 2020, and continue to receive, all of which are key to securing the future of the LSO.

It is our pleasure to be performing once again in our Barbican home, and to welcome all of you, our audience members, to join us. I hope you enjoy tonight's performance, and that you will be able to join us as the 2021/22 season continues.

Coming Up

Friday 17 September 1pm & 6pm;
1 October 1pm & 6pm
Jerwood Hall, LSO St Luke's

BBC RADIO 3 CONCERTS

With **Jean-Efflam Bavouzet** (piano), **Ashley Riches** (baritone) and **Joseph Middleton** (piano), **Trio Karenine** and the **Aris String Quartet**.

iso.co.uk/bbcradio3

Wednesday 6 October to Sunday 31 October
Barbican & LSO St Luke's

LSO ARTIST PORTRAIT ANTOINE TAMESTIT

Featuring **Martinů's** Rhapsody-Concerto for Viola and Orchestra, **Walton's** Viola Concerto and **Jörg Widmann's** Viola Concerto.

Friday 22 October; 19 & 26 November 12.30pm
Jerwood Hall, LSO St Luke's

LSO DISCOVERY FRIDAY LUNCHTIME CONCERTS

Free, 45-minute informal concerts at LSO St Luke's, with introductions from presenter Rachel Leach

iso.co.uk/autumn2021

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

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Where are You?

Ondřej Adámek

Magdalena Kožená
mezzo-soprano

- 1 Slotha – setting a trap for divine
- 2 Where are You?
- 3 Peter sent me back
- 4 Sharp point
- 5 Saeta
- 6 Confession
- 7 Ecstasy
- 8 Levitation
- 9 You are not there
- 10 Gentle whisper
- 11 Everywhere



2020



32 minutes

Programme note by
Jo Kirkbride

Texts on page 6

What does a song cycle look like in the 21st century? How does it bend to the myriad of musical styles and languages that make up the contemporary sound palette? And where does text fit into this uneven landscape? When Ondřej Adámek was asked to compose a new song cycle for the mezzo-soprano Magdalena Kožená, he began with sound itself. Not musical sound, but the sound of the voice, of language, of words. 'When I write vocal music, I spend a lot of time on the text,' he explains. 'I read it a thousand times loudly, search for its natural flow and look at the text from different perspectives: the meaning of the whole text, the meaning of each verse, of each word, but also the sound of individual syllables and phonemes.' It is a long and laborious process but it allows Adámek to delve deep into the very essence of his materials, to find their roots and their particular characteristics.

He went through the same process with Kožená's voice, exploring the sounds of her spoken register to find a power and range rarely heard on the concert platform. He recalls: 'There were funny moments, where Magdalena was hoping to have more 'singing' in the piece and I was again insisting on a half-whispered voice, low register, pronunciation of each phoneme, strict rhythm like beat-boxing.' The result is a half-spoken, half-sung piece. It makes for a dizzying and strangely hypnotic effect, more an extended dramatic showcase, or distorted monologue, than a series of songs.

And yet the integrity of the work stems from the fact that this fluid series of sounds is rooted in a common set of principles. The texts that make up *Where are You?* are taken from a range of sources, both ancient and contemporary, but each examines the

existence of God. They course through a variety of languages – Aramaic, Czech, Spanish, Moravian dialect, English, Sanskrit – but at times you would hardly know it. Adámek often reduces their words to individual phonemes, deconstructing the language and blurring its edges until text becomes sound. He unifies them, flattening out their differences until they coalesce in the purity of sound itself.

In the first song, which is based upon translations of the first two words of the Lord's Prayer in Aramaic ('Awoon dwashmeya'), Adámek spends two minutes simply exploring the contract of the first two phonemes – 'a' and 'w'. Later, he mimics the idea of repetitive inner monologue, stretching out consonants to evoke 'wind, earthquak-k-k-e, f-f-f-f-fire, l-l-l-l-landslide' as though painting with sound. While in 'Confession', he explores the spatial effect of echoes, recreating the imagined acoustics of a Baroque monastery.

Through all of this the orchestra ebbs and flows, at times – notably at the opening – little more than a distant, flickering background light, but at others surging to the fore with a blast of gutsy Eastern European folksong. In a sense the orchestra becomes illustrative, almost filmic, shaping itself into a multi-layered web of styles and ideas that are as varied as the texts themselves. For Adámek this is all part of the appeal: 'I am in love with a lot of different traditions, cultures, music, rituals and I have long dreamed of how to reproduce its authentic energy in a 'classical' concert. And the more it is impossible, the more I dream about it.'

Ondřej Adámek In Profile

b 1979

Ondřej Adámek was born in 1979 in Prague. He has received commissions for orchestral, choir, ensemble and vocal works, as well as music for instruments and electronics from prestigious ensembles, orchestras and festivals of contemporary music in Europe, resulting in works for Sir Simon Rattle and the London Symphony Orchestra with mezzo-soprano Magdalena Kožená, Isabelle Faust and the Sinfonieorchester des Bayerischen Rundfunk, Deutsches Sinfonieorchester Berlin, Ensemble Intercontemporain, Klangforum Wien, Lucerne Festival Academy Orchestra, Diotima string quartet, Ensemble Orchestral Contemporain, the Agora, Donaueschingen, Witten festivals, and the Warsaw Autumn, Les Musiques festival – Marseille.

Adámek seeks out special playing techniques for classical instruments and creates new original instruments. With his vast knowledge of new possibilities for classical instruments, he obtains a very specific sound colour that, together with a powerful rhythmic and solid formal architecture, creates very personal music with strong dramatic aspect.

Adámek graduated from the composition department of the Academy of Music in Prague in 2004 and from the Conservatoire National Supérieur in Paris in 2007. He came to Berlin in 2010 as a guest of the DAAD's Berlin Artists-in-Residence Programme, where he has been living ever since.

His music has been awarded the Synthèse Prize (Bourges 2002), Metamorphose (Brussels 2002, 2004), First Prize of Hungarian Radio, the Brandenburg Biennale prize (2006), the Prix Hervé-Dugardin – SACEM (2009), the Grand Prix Tansman (Lodz 2010), the Prix George Enesco 2011, and others. In 2014/15 Adámek was Fellow of Academie de France, Villa Medici in Rome.

Adámek is also a conductor and conducted his opera *Alles Klappt* in the Munich Biennale festival, and his opera *Seven Stones* in the opera festival in Aix-en-Provence. He has conducted the Deutsches Sinfonieorchester, Ensemble Moderne, Ensemble Musikfabrik, Kammerensemble Neue Musik, Ensemble Orchestral Contemporain, Oslo Sinfonietta, Ensemble 2E2M, Ensemble Prague Modern, Vocal Ensemble Accentus – Aix 21, Chorwerk Ruhr, Ensemble Ilinx and the Ensemble of Orchestre National de Lille.

In 2018 Adámek founded the vocal ensemble N.E.S.E.V.E.N, for which he also develops his own compositions and interdisciplinary programmes in cooperation with other ensembles. In his work as a conductor and leader of vocal ensembles, he is interested in the authenticity and originality of the voice, as well as questions of movement, gesture and theatricality on stage.

Always interested in new forms of expression and sound colours, Adámek has also developed his own installative musical instrument, Airmachine.



Where are You?

Texts and Translation

1 SLOTHA – SETTING A TRAP FOR DIVINE

Awoon dwashmeya

... blíž ...

... nejbliž ...

náš Nejbližší

náš Nejdražší

náš Nejvěrnější

náš Nejdůvěrnější

Zroditeli náš

Vdechovateli náš

Stvořiteli náš

Dárce náš života našeho

Vesmíre náš

Otče náš

Matko naše

Sílo života našeho

Dechu náš

Duchu náš

(Aramaic) our Dearest, You are everywhere

(Czech) ... close ...

... closest ...

our closest

our dearest

our most loyal

our most confidential

our birther

our inhaler

our creator

our giver of our life

our universe

our Father

our Mother

force of our life

our breath

our spirit

Choice of words from translations and studies of the meaning of the first word of the Lords Prayer in Aramaic original – Peshita manuscript: ‘Awoon’

2 WHERE ARE YOU? Inspired by 1 Kings, 12: 11

Kde jsi ?

Hledám tě ve vichru,

Tam nejsi!

Tak kde jsi?

Hledám tě v ohni, ale tam nejsi !

Tak kdepak jsi?

Hledám tě v blesku,

v hromu, v krupobití,

tam taky nejsi.

V zemětřesení nejsi.

V chumelenici, v metelici, v lavině?

Ve zpěvu, v tanci?

Ve víně!

(Czech) Where are You?

I'm looking for You in the strong wind,

You're not there!

So where are You?

I'm looking for You in fire, but you're not there!

So where are You?

I'm looking for You in lightning,

In thunder, in hailstorm,

You're not even there.

You're not in earthquake.

In snowstorm, in blizzard, in avalanche?

In song? In dance?

In wine!

3 PETER SENT ME BACK Moravian folksong, *Slovácký rok*, Kyjov 2019 & *The Life of Teresa of Avila*

Gdo víno pije,

muzice platí,

veznú ho do nebe,

andělé svatí, šecí rohatí.

(Moravian dialect)

Who drinks a good wine,

Pays good musicians,

Will be taken to heaven

By holy angels, all of them with horns.

(from life of Saint Teresa of Avila)

slast ... sladkost ...

(Czech) delight ... sweetness ...

Já vínečko pil,

muzice platil,

dyž sem šel do nebe,

Petr ně vrátil.

(Moravian folksong)

I drunk a good wine,

Paid good musicians,

When I went to paradise,

Peter sent me back.

(from life of Saint Teresa of Avila)

slast ... sladkost ...

...lahodnost...

bělost ... bolest...

(Czech) delight ... sweetness ...

... deliciousness ...

whiteness ... pain ...

4 SHARP POINT

oštěp – ostrý hrot – oheň

bodá – vbodává – probodává

vráží – trhá – vytrhává

spear – sharp point – fire

stabs – thrusts – pierces

rams – tears – plucks

5 SAETA Semana santa, traditional Easter chant, Seville

siempre Te estan alumbrando

dale Tu luz a mis penas

que yo vivo suspirando

por ver a mi Madre buena

(Spanish)

The candles are always lighted for You

Give Your light to my sorrows

As I live sighing

To see my God's Mother

Where are You?

Texts and Translation (continued)

6 CONFESSION From *The Life of Teresa of Avila*

Father, Jesus stands beside me.
How do you see Him?
How do I see Him? Father, I don't see Him at all.
How do you know it's Him?
How do I know it's Him? Father, I don't know how do I know
but I know that it's Him!
Who tells you that it's Him?
He himself told me. But I knew that it was Him before
He told me.

Watch out!! Do not trust!!! Save yourself!!!!

7 ECSTASY From *The Life of Teresa of Avila*

An angel
At my left side
Not big
Marvellously beautiful
A long golden spear in his hands
At the point a little fire
The angel thrusts the spear into my heart
It penetrates into my entrails
The angel draws out the spear
He draws out my entrails
Leaving me all on fire
Of divine love
Sweet pain
Delicious pain
Beautiful pain

8 LEVITATION Instrumental

9 YOU ARE NOT THERE Inspired by 1 Kings, 12: 11

Where are you?
I searched for you.
You were not there.
I searched for You in the typhoon. You were not there!
I searched for You in an earthquake. You were not there!
I searched for You in the fire. You were not there!
I searched for You in the storm. You were not there!
Are You there___?
Are You there___?
Are You in___?
Are You in___? ...

10 GENTLE WHISPER Inspired by 1 Kings, 12: 11

Are You in sinuous lines of smoke?
Are You in the flight of a snowflake?
In all light
In all sound
In all names
In all words?

Dwashmeya

(Aramaic) everywhere

11 EVERYWHERE From Bhagavad Gita 6: 30

*yo māṛṇ paśhyati sarvatra
sarvaṛṇ cha mayi paśhyati
tasyāhaṛṇ na praṇaśhyāmi
sa cha me na praṇaśhyati*

(Sanskrit) For those who see me everywhere
And see all things in me,
I am never lost,
Nor are they ever lost to me.

Symphony No 6 in F major Op 68, 'Pastoral'

Ludwig van Beethoven

- 1 Pleasant, cheerful feelings awakened on arrival in the countryside (Allegro ma non troppo)
- 2 Scene by the brook (Andante molto moto)
- 3 Merry gathering of country people (Allegro)
- 4 Thunder. Storm (Allegro)
- 5 Shepherds' song: glad feelings with thanks to the Godhead after the storm (Allegretto)



1807 to 1808



40 minutes

Programme note by
Lindsay Kemp

Ludwig van Beethoven loved nature and the open air. He spent most of his summers away from Vienna in the country retreats of Heiligenstadt, Mödling and Baden, where he would walk the woods and fields, notebook in hand. Even back in the city, short strolls were a regular part of his work routine. 'No-one can love the countryside as much as I do,' he once said, 'for surely woods, trees and rocks produce the echo which man desires to hear.'

But nature was not just a balm for the senses; for Beethoven it was evidence of the Creator's hand. Raised on the tolerant attitudes of the Enlightenment, he had little interest in conventional formal religion, and it was in the outdoors, amidst the wonders of the natural world, that he found himself closest to God. He was hardly alone in that – such feelings were part of the spirit of the early Romantic age – but it was perhaps his unique placing at the threshold of the Classical and Romantic eras in music that allowed such a work as the 'Pastoral' Symphony to achieve greatness.

'More an expression of feeling than painting,' said Beethoven. It is true that, while the atmosphere of the countryside pervades every bar, the Sixth Symphony can be fully enjoyed without resorting to mental pictures of shepherds, peasants and cuckoos.

Even so, members of the audience at the work's premiere in a freezing cold Theater an der Wien in December 1808 would have had little difficulty recognising the scene Beethoven was laying out before them. Musical evocations of natural phenomena such as running water, storms and birdsong were familiar at the opera house, as were

representations of the countryside's human population by means of rustic tunes and bagpipe-style drones. There had been pastoral symphonies before, but what may have struck the first listeners about the Sixth Symphony was its effortlessly laid-back character, and the air of repose with which it both begins and ends.

FIRST MOVEMENT

The first movement introduces us to two other important characteristics of the work, namely themes which seem to want to circle back on themselves in leisurely self-perpetuation, and a general contentedness with simple and slow-moving harmonies. When taking a walk in the country there is no need to hurry: a five-note descending figure borrowed from the opening theme is repeated many times over slowly changing chords, its effect like that of turning one's gaze to admire different vistas within the same landscape.

SECOND MOVEMENT

The second movement is one of Beethoven's most gorgeous inspirations, and one which he had been harbouring for some time. The watery accompaniment figure had its origin in an idea noted down in a sketchbook from 1802 to 1803, where it carried the heading: 'murmur of the brook ... the deeper the brook, the deeper the sound'. 'Deep' is the word; the richness and subtlety of Beethoven's creation give it an unparalleled power to gladden the heart, and so dreamily do we fall under its spell that it hardly seems out of place when the music twice stops sleepily near the end to allow flute, oboe and clarinet to give us birdsong imitations, identified by Beethoven as nightingale, quail and cuckoo.

FINAL MOVEMENTS

The last three movements are run together to make an uninterrupted sequence. The third movement is a robust depiction of bucolic merrymaking. Twice Beethoven pokes fun at the village band (the oboist not sure where to come in, the bassoonist only knowing three notes), and twice the music tips over into an earthier dance in which we can almost hear feet stamping.

Eventually the revelries are halted by the menacing rumble of approaching thunder, before the fourth-movement storm hits. When it has run its brief but brutal course, and the departing lightning has flashed for the last time, gentle calls given out on clarinet and horn signal the arrival of the finale before going on to form the basis of the movement's recurring main theme. This hymn of praise is no exultant shout, however, but a joyful and dignified thanksgiving, not just for the brook and the 'pleasant feelings' but for everything we have witnessed, the storm and the three-note bassoonist included. With a final majestic, swelling peroration, Beethoven ennobles them all.



Wednesday 10 November
6.30pm, Barbican

HALF SIX FIX: 'EROICA' SYMPHONY

Beethoven
Symphony No 3, 'Eroica'

François-Xavier Roth
conductor & presenter

A different way to experience the LSO, with introductions to the music, a relaxed atmosphere, and digital programme notes.

[iso.co.uk/halfsixfix](https://www.iso.co.uk/halfsixfix)

Thursday 11 November
7pm, Barbican

GOSSEC, SAINT-SAËNS & BEETHOVEN 'EROICA'

Gossec Symphonie à 17 parties
Saint-Saëns Piano Concerto No 2

Interval

Beethoven
Symphony No 3, 'Eroica'

François-Xavier Roth conductor
Bertrand Chamayou piano

[iso.co.uk/autumn2021](https://www.iso.co.uk/autumn2021)

Ludwig van Beethoven In Profile

1770 (Germany) to 1827 (Austria)



Composer profile by
Andrew Stewart

Ludwig van Beethoven showed early musical promise, yet reacted against his father's attempts to train him as a child prodigy. The boy pianist attracted the support of the Prince-Archbishop, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Ludwig became the family breadwinner as a musician at court.

Encouraged by his employer, the Prince-Archbishop Maximilian Franz, Beethoven travelled to Vienna to study with Joseph Haydn. The younger composer fell out with his renowned mentor when the latter discovered he was secretly taking lessons from several other teachers. Although Maximilian Franz withdrew payments for Beethoven's Viennese education, the talented musician had already attracted support from some of the city's wealthiest arts patrons.

His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna. He was soon able to devote his time to composition or the performance of his own works.

In 1800 Beethoven began to complain bitterly of deafness, but despite living with tinnitus, chronic stomach ailments, liver problems and an embittered legal case for the guardianship of his nephew, Beethoven created a series of remarkable new works, including the *Missa solemnis* and his late symphonies and piano sonatas. It is thought that around 10,000 people followed his funeral procession on 29 March 1827. His posthumous reputation developed to influence successive generations of composers and other artists inspired by the heroic aspects of Beethoven's character and the profound humanity of his music.

AUTUMN COMING UP

AUTUMN 2021 HIGHLIGHTS

MARTINŮ RHAPSODY-CONCERTO FOR VIOLA
& Shostakovich Symphony No 1
with Sir Simon Rattle & Antoine Tamestit
Wednesday 6 October

JÖRG WIDMANN VIOLA CONCERTO
& Dvořák with Daniel Harding
& Antoine Tamestit
Sunday 31 October

SOWETO KINCH WHITE JUJU
EFG London Jazz Festival
with Lee Reynolds & Soweto Kinch
Friday 19 November

SALLY BEAMISH DISTANS: DOUBLE CONCERTO
& Prokofiev Romeo and Juliet Suite
with Gianandrea Noseda,
Janine Jansen & Martin Fröst
Thursday 25 November

BARTÓK CONCERTO FOR ORCHESTRA
& Rózsa Violin Concerto
with Sir Simon Rattle & Roman Simovic
Thursday 9 December

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Sir Simon Rattle

LSO Music Director



ON STAGE WITH THE LSO

Sunday 19 September
7pm, Barbican

BRUCKNER'S JOURNEY TO THE ROMANTIC SYMPHONY

Wednesday 6 October
7pm, Barbican

MARTINŮ & SHOSTAKOVICH

Wednesday 8 December
6.30pm, Barbican

HALF SIX FIX: MAHLER 4

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, 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.

Magdalena Kožená

mezzo-soprano



Born in the Czech city of Brno, Magdalena Kožená studied voice and piano at the Brno Conservatory and with Eva Bláhová at Bratislava's Academy of Performing Arts.

Magdalena was signed as an exclusive artist by Deutsche Grammophon in 1999 and immediately released her first album of Bach arias. Her recital debut recording followed, an album of songs by Dvořák, Janáček and Martinů, in 2001 – the same year she was honoured with *Gramophone's* Solo Vocal Award. She was named Artist of the Year by *Gramophone* in 2004 and has since received numerous other awards, including the Echo Klassik, Record Academy Prize Tokyo and Diapason d'or. In 2017, Magdalena forged a long-term relationship with Dutch classical music label Pentatone and in May 2019 released her debut album for the label; *Il Giardino dei sospiri*. Her most recent recording, *Nostalgia*, in collaboration with Yefim Bronfman was released in August 2021.

During her illustrious career, Magdalena has worked with the world's leading conductors, including Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Sir John Eliot Gardiner, Bernard Haitink, Nikolaus Harnoncourt, Mariss Jansons, Sir Charles Mackerras and Sir Roger Norrington. Her recital partners include the pianists Daniel Barenboim, Yefim Bronfman, Malcolm Martineau, Andrés Schiff and Mitsuko Uchida, with whom she has performed at such prestigious venues as Carnegie Hall, Wigmore Hall, Alice Tully Hall, the Concertgebouw, Amsterdam, and at the Aldeburgh, Edinburgh and Salzburg festivals.

On the opera stage, Magdalena made her debut at the Salzburg Festival as Zerlina (*Don Giovanni*, Mozart) in 2002, and returned

as Idamante in 2013 – a role she has also sung at Glyndebourne Festival, in Berlin and in Lucerne. Her first appearance at New York's Metropolitan Opera was in 2003 as Cherubino (*The Marriage of Figaro*, Mozart). She has since been a regular guest, including as the title role in Jonathan Miller's production of Debussy's *Pelléas et Mélisande* (2010/11) and most recently in Strauss' *Der Rosenkavalier* as Octavia (2019/20). Also as Octavian she has appeared at Staatsoper Berlin 2009 and the Osterfestspiele Baden Baden 2015, whilst other highlights include the title role in Bizet's *Carmen* (Oster- and Sommerfestspiele Salzburg 2012), Charpentier's *Médée* (Theater Basel 2015), Martinů's *Julieta* (Staatsoper Berlin 2016) and the Waitress in Kaija Saariaho's new opera *Innocence* at the Festival d'Aix en Provence (2021).

In recent seasons, Magdalena has developed a series of projects which have toured widely in Europe and Asia, highlighting her artistry and diversity. An eclectic mix of soundworlds and influences, Magdalena's projects include concerts with Czech jazz ensemble The Melody Makers in performances of Cole Porter and other authentic swing and big band numbers from the 1930s and 1940s; semi-staged performances of the music of Claudio Monteverdi and Luciano Berio, set onstage by Ondrej Havelka; and performances with Spanish Baroque ensemble Private Musicke, and flamenco expert Antonio El Pipa with his Compañía de Flamenco. In the 2021/22 season, Magdalena revives her Cole Porter project with performances in Bratislava, Kosice, Plzeň, Prague and Ostrava.

Magdalena was appointed a Chevalier de l'Ordre des Arts et des Lettres in 2003 for her services to French music.

London Symphony Orchestra

On Stage

Leader

Natalia Lomeiko

First Violins

Clare Duckworth
Laura Dixon
Ginette Decuyper
William Melvin
Maxine Kwok
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Naoko Keatley
Takane Funatsu

Second Violins

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

Violas

Edward Vanderspar
Malcolm Johnston
Robert Turner
Germán Clavijo
Stephen Doman
Sofia Silva Sousa
Anna Bastow
Nancy Johnson

Cellos

Timothy Walden
Jennifer Brown
Noël Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Laure Le Dantec
Amanda Truelove

Double Basses

Colin Paris
Patrick Laurence
Thomas Goodman
Joe Melvin
Jani Pensola

Flutes

Gareth Davies
Patricia Moynihan
Jack Welch

Piccolo

Sharon Williams

Oboes

Juliana Koch
Rosie Jenkins

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Andrew Harper

Contrabass Clarinet

Anthony Pike

Bassoons

Daniel Jemison
Shelly Organ

Horns

Timothy Jones
Diego Incertis Sánchez
Angela Barnes
Olivia Gandee
Jonathan Maloney

Trumpets

Niall Keatley
Katie Smith
Robin Totterdell

Trombones

Rebecca Smith
Andrew Cole

Bass Trombones

Paul Milner
Dan West

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Tom Edwards
Oliver Yates

Harp

Bryn Lewis

Piano

Elizabeth Burley