

TONIGHT'S CONCERT

RÓZSA & BARTÓK

Thursday 9 December 2021 7-8.30pm
Barbican

Miklós Rózsa Violin Concerto Op 24
Interval
Béla Bartók Concerto for Orchestra

Kirill Karabits conductor
Roman Simovic violin

Recorded for future broadcast on **Marquee TV**

MARQUEE TV

Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this evening's LSO concert in our Barbican home. We are very pleased that Kirill Karabits, whom the Orchestra has been eager to work with for some time, has agreed to step in as conductor for our concerts at the Barbican in December. We send our best wishes for a full and speedy recovery to Sir Simon Rattle, who is currently isolating at home following a diagnosis of COVID-19, and therefore unable to undertake his engagements with the LSO this month.

Tonight's programme opens with the Violin Concerto by Miklós Rózsa, a Hungarian composer best known for his classic Hollywood film scores including *The Four Feathers*, a feature film landmark in 1939 with soundtrack recorded by the LSO, and *Ben-Hur*. We are thrilled that our own LSO Leader, Roman Simovic, will perform this rarely heard, sparkling Violin Concerto.

After the interval, the LSO will perform *Concerto for Orchestra* by Rózsa's fellow Hungarian Béla Bartók, so called for its soloistic and virtuosic treatment of each section of instruments. Written during Bartók's final years to a commission from the conductor Serge Koussevitzky for the Boston Symphony Orchestra, it has become one of the composer's most popular works.

At this evening's concert we say a special thank you to the LSO Friends, a group of music-lovers who are among our most committed champions throughout the year, as well as enjoying a range of opportunities to get closer to our music. We are delighted to have many Friends in the audience tonight – thank you all for your support, and if you are not yet a member of this group, please do consider joining!

Tonight's performance is being recorded for future broadcast by our media partner Marquee TV.

I hope you enjoy the concert and that you will be able to join us again soon. Next Wednesday there is another chance to hear Bartók's *Concerto for Orchestra* in a Half Six Fix performance conducted and presented by Kirill Karabits. Our final concert of the year on 16 December will be dedicated to Bernard Haitink, who passed away in October, and will include the first performance of a short piece by Mark-Anthony Turnage, written as his tribute in honour of this great musical figure and much-loved conductor.

To find out more about our LSO Friends programme, which offers opportunities to connect to our work, and a community of music-lovers, please visit Iso.co.uk/friends.

Coming Up

Thursday 16 December 7pm
Barbican

DEBUSSY, BERLIOZ & MAHLER

A concert dedicated to the late Bernard Haitink with the premiere of Mark-Anthony Turnage's *A Cortege for Bernard Haitink*, plus Mahler's Fourth Symphony.

Thursday 6 January 7pm
Barbican

UNSUK CHIN, SIBELIUS & BARTÓK

Sir Simon Rattle conducts Sibelius, Bartók's *Miraculous Mandarin Suite* and the world premiere of Unsuk Chin's Violin Concerto No 2, with Leonidas Kavakos.

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.

Iso.co.uk/whatson

TELL US WHAT YOU THINK

We always want to make sure you have a great experience, and appreciate your feedback. Visit Iso.co.uk/survey or scan the QR code to fill out a short survey about the concert.



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

Editorial Photography

Ranald Mackechnie, Konrad Cwik,
Everett Collection/Bridgeman Images

Print John Good 024 7692 0059

Advertising Cabbells Ltd 020 3603 7937

Details in this publication were correct at time of going to press.



This publication was produced to ISO 14001-2004 Environmental Management Standards and 95% of the waste created during the process is recycled. The material used includes vegetable oil inks, elemental chlorine-free pulp and fibre from certified forests and other controlled sources.

Welcome to our New Members

David Cohen and James Fountain

This month we give a warm welcome to two new Members to the LSO: David Cohen, Principal Cello, and James Fountain, Principal Trumpet. We took the opportunity to ask our newest Members a few questions.



How did you first come to music?

David (pictured left): I come from a family of musicians where everyone played an instrument – it was the Cohen Orchestra! My parents first introduced me to the piano, then I tried the violin and percussion. Next came the flute, then

the saxophone and eventually my parents decided to give up. But my grandmother, a singer, had always wanted to play the cello. So she bought me a cello for my seventh Christmas. Little by little I discovered a trusting friend in this instrument.

Now I could not imagine my life without playing the cello. I thank my grandmother every time I am on stage. It's the only place where I have always felt completely at home.

James: I grew up surrounded by music with both my mother and father playing in the local Salvation Army brass band, so there were always brass instruments around the house. I first picked up the cornet at the age of three and as a youngster played with my local brass band, The GUS Band, The National Youth Brass Band of Great Britain and then the Grimethorpe Colliery Band, before starting my studies on trumpet at the Guildhall School of Music & Drama.

What are you looking forward to most in the LSO's forthcoming season?

David: There are too many conductors, soloists and pieces that have caught my eye to mention, which is one of the aspects of the LSO that attracted me the most. But I am looking forward to Shostakovich's Symphony No 15 (with its big cello solo) in February 2022.

James: I feel extremely privileged to be joining the London Symphony Orchestra and to have the opportunity to sit in a chair that has been held by some of my brass heroes is a dream come true (one of my most important brass playing icons is the incomparable Maurice Murphy, former Principal Trumpet). The history of this famous brass section is something to be cherished and I'm incredibly proud to be a part of what I hope will be a

very exciting future. I'm especially looking forward to Mahler's Fifth Symphony with Michael Tilson Thomas next year, and hearing Håkan Hardenberger give the world premiere of Helen Grime's new Trumpet Concerto.

What advice would you give to young people wanting to pursue a musical career?

David: I am passionate about teaching music and encouraging the development of young talent. So this is a big and important question that needs careful attention, because not everyone is the same, and not everyone requires the same kind of advice or encouragement. I guess the universal advice is to be true to yourself and do what you most enjoy doing – that is what will make you happiest in your professional life and in all other aspects of your life.

James (pictured below): I would tell them not to be afraid of being out of their comfort zone and make sure to experience as many types of music-making as they possibly can. We are well and truly spoilt for concert opportunities in London, so go and listen to as many as you can.



David Cohen made his solo debut with the Belgian National Orchestra at the age of nine. He studied at the Yehudi Menuhin School and at the Guildhall School of Music & Drama under Oleg Kogan. In 2002/03 he was nominated as the ECHO 'Rising Star' by the Royal Philharmonic Society of Belgium and the Amsterdam Concertgebouw.

In his career he has performed with the St Petersburg Philharmonic Orchestra, BBC Symphony Orchestra, London Soloists Chamber Orchestra and l'Orchestre Philharmonique de Liège, among others.

James Fountain grew up surrounded by music, in particular brass bands. After moving to London in 2012 to study Trumpet at the Guildhall School of Music & Drama, James was appointed as the Principal Trumpet of the Royal Philharmonic Orchestra just three years later. After five years with the RPO, he accepted the position of Principal Trumpet with the London Philharmonic Orchestra, before moving to the LSO.

He was featured as a concerto soloist on numerous occasions with the RPO, and other solo appearances have taken him around the world, with concerts in Australia, Brazil, Canada, Kuwait, Japan and the US, as well as regular trips across Europe.

In the recording studio, James can be heard performing on several film, video game and TV soundtracks, collaborating with composers such as Danny Elfman, Hans Zimmer, Alan Menken and Howard Shore.

Best Wishes in Retirement

Dominic Morgan

We also say a fond farewell this month to Dominic Morgan, our Principal Contra Bassoon, after over 25 years.

Growing up in North London, **Dominic Morgan** studied the bassoon with Martin Gatt who, at that time, was Principal Bassoon of the LSO. He went on to study at the Royal Northern College of Music with William Waterhouse, also an ex-Principal Bassoon of the LSO. After freelancing successfully for a number of years, Dominic was appointed Sub-Principal Bassoon of the English National Opera, a position he held until joining the LSO, becoming a Member in 1994.



Never one to relish attention, Dominic Morgan has been a towering presence in the LSO for over 25 years, the rich dark tones of his contra bassoon underpinning the woodwind section. New colleagues have sometimes initially expressed surprise that the contra even possesses the possibility of the mellifluous beauty which Dominic generates unfailingly every time he plays. Both his attention to detail and sense of perfectionism have been inspirational. Those beautifully-phrased solos in Mahler's Ninth Symphony, Ravel's *Mother Goose* and Shostakovich's Fifth Symphony were there for all to hear, apparently effortlessly delivered. But perhaps the moments that remain most impressive have been those constant contributions which have helped build the LSO sound from the bass up, as it should be!

Aside from his musical exploits, Dominic has been a stalwart amongst the cycling brigade of the LSO, donning lycra and helmet to complete feats of athleticism and endurance up and down the mountains of whichever country we happen to be touring. Or if it is flat, round and about, just very fast. And all of this with plenty of time to prepare for an immaculate delivery of his contra part in the evening.

Dominic, it has been a pleasure to listen to your gorgeous playing over the years. We wish you all the very best in your new ventures.'

From Rachel Gough, LSO Principal Bassoon

Violin Concerto Op 24

Miklós Rózsa

- 1 **Allegro non troppo ma passionato**
- 2 **Lento cantabile**
- 3 **Allegro vivace**



1953



28 minutes

Programme note by
Andrew Mellor

By 1952, Miklós Rózsa was respected enough by the Hollywood milieu to be offered a new contract by his principal employer, MGM Studios. Rózsa made sure the contract included a clause granting him three months' leave every summer, during which he could work exclusively on concert music. When the first of these summers came round the following year, Rózsa turned his attention to writing a violin concerto to make good on an earlier, unpublished effort dating from his student days in Leipzig. Rózsa had met the great virtuoso Jascha Heifetz once, via the violinist's accompanist Emanuel Bay. He decided to make contact with Heifetz again, and to offer him his new concerto to perform.

Heifetz, as expected from the greatest violinist of his day, asked Rózsa to draft a first movement of the concerto and send it to him before the matter would be discussed any further. Rózsa agreed, travelling to Rapallo in Italy in the summer of 1953. There he rented a villa with his family and worked on the concerto's opening movement.

Old habits die hard: the composer – used to working quickly and under pressure in Hollywood – had finished the entire concerto within six weeks. According to anecdote, Rózsa then sent the score to Heifetz, who acknowledged receipt and agreed to provide feedback within a month. With six months elapsed, Rózsa believed the trail had gone cold and that he needed a new soloist. When Heifetz suddenly telephoned him, the composer reportedly presumed it was a prankster, proclaiming 'if you're Heifetz, I'm Mozart.'

Heifetz, it turned out, liked the concerto and worked with Rózsa on a few points of technique and some minor changes. After

a rudimentary play-through with orchestra to test the balance, the composer thinned some of the concerto's orchestral passages. On 15 January 1956, Heifetz gave the work's first performance with the Dallas Symphony Orchestra conducted by Walter Hendl.

Heifetz was no doubt drawn to the concerto's romantic spirit, which pits soaring rhapsodies against a backdrop of faint unease, all seasoned with a residue of the Hungarian folk music so dear to Rózsa, and that drew the concerto close to the world of Béla Bartók.

That sense of restlessness is apparent from the first movement, which not only oscillates between the keys of D major and D minor, but alternates 'duple' and 'triple' meters (two and three beats to the bar). Over that, the violin soloist takes flight using the melody outlined right at the start by the clarinet. Listen out for the return of this main tune later in the movement, played slower and in canon with a solo viola (one instrument starting a few beats after the other) accompanied by strings and harp.

The second, slow movement has a nocturnal mood, but rises to an impassioned climax before returning to what film music specialist Andrew Knowles has referred to as 'a twilight world seemingly far beyond our reach'.

The third movement appears to look back at that twilight mood for an instant, but its argumentative tone is otherwise driven by hard, earthy rhythms that bind soloist and orchestra in a tussle. Rózsa liked to draw a distinction between his film and concert works, but he allowed the producer Billy Wilder to persuade him to reuse this music for the 1970 movie *The Private Life of Sherlock Holmes*.

Miklós Rózsa In Profile

1907 (Hungary) to 1995 (US)

Miklós Rózsa titled his autobiography *Double Life*. He was one of the foremost film composers in Hollywood, who for three months a year wrote concert music in which form and substance were paramount.

Rózsa chose to free himself from the strict musical orthodoxies of his native Hungary by studying in Leipzig, and for a time was on the music staff of the city's Thomaskirche. A respect for the German tradition always kept the wild Hungarian elements in Rózsa's music in check.

In London, Rózsa started working for the film company of fellow Hungarian Alexander Korda, writing his first score for *Knight Without Armour* in 1937. As war loomed the following year, the company moved its entire production for *The Thief of Baghdad* to Hollywood. Rózsa went with it, and never returned.

In Hollywood, Rózsa mixed with the likes of Stravinsky, Schoenberg and Korngold while enjoying a lucrative career as a first-choice composer at MGM studios. Across some 95 films, he was nominated for 13 Oscars and won three, most notably for *Ben-Hur*.

Rózsa was the ideal film composer, able to conjure up drama with a lightness of touch, brilliant with melody and, according to the critic Konstantinos Sotiropoulos, capable of 'revealing everything that is not being shown on the screen'.

His concert works reveal a romantic spirit charged with imagination but tempered by discipline, while his interest in Hungarian folk music is unmistakable. As well as his violin concerto for Heifetz, Rózsa's *Theme, Variations and Finale* was a concert staple for decades.



IN BRIEF

Born 1907, Budapest

Died 1995, Los Angeles

Musical training
Leipzig Conservatory

Musical acquaintances
Igor Stravinsky,
Arthur Honegger,
Jascha Heifetz

Best known for
Film scores including *The Four Feathers* (recorded by the LSO), *The Thief of Baghdad*, *Spellbound*, *A Double Life* and *Ben-Hur*; concert works including *Theme, Variations and Finale*, concertos for violin and cello

Composer profile by
Andrew Mellor

INTERVAL 20 minutes

Enjoying the concert?
Let us know.



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2022

JANUARY TO JULY

COMING UP IN THE NEW YEAR

Sir Simon Rattle conducts
Sibelius, Dvořák, Bartók, Gershwin & Brahms
January, March & June

World and UK premieres
from **Unsuik Chin, Helen Grime,**
Francisco Coll & Joel Järventausta
6 January & 3 April

Haydn's *Creation* with **Lucy Crowe,**
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& the **London Symphony Chorus**
3 & 6 March

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Concerto for Orchestra

Béla Bartók

- 1 Introduzione (Introduction)
- 2 Giuoco delle coppie (Game of Pairs)
- 3 Elegia (Elegy)
- 4 Intermezzo interrotto (Interrupted intermezzo)
- 5 Finale



1943



40 minutes

Programme note by
Wendy Thompson

The *Concerto for Orchestra* was among Béla Bartók's last works. During the late 1930s he had produced some of his finest and most characteristic pieces, including the *Music for Strings, Percussion and Celeste*, the *Sonata for Two Pianos and Percussion*, the Second Violin Concerto and his last two string quartets. But such an outpouring of energy had sapped his strength, and meanwhile the political situation in Europe began to deteriorate rapidly. After Hitler's annexation of Austria in 1938, Bartók began to consider emigrating, but felt unable to leave his ailing mother. Only after her death in December 1939 could he begin to make plans, helped by a successful concert tour of the US in the spring of 1940. He and his second wife Ditta (also a concert pianist) finally left Hungary for New York in October that year.

Bartók's American agent had held out the prospect of a rosy future for him in America; but his high hopes were soon disappointed. Bartók was already unwell with early symptoms of leukaemia and tuberculosis; his finances were precarious, and the first US concerts he gave in partnership with his wife were coolly received. He took on a few private pupils, and accepted a research fellowship at Columbia University, working on a collection of Serbo-Croat folk songs. From November 1941, when he last appeared as a concerto soloist, his public appearances as a pianist were increasingly rare. His compositional efforts, too, seemed to have dried up. In the spring of 1942 he wrote despairingly to his publisher: 'I really don't know if and when

I will be able to do some composing work. Artistic creative work generally is the result of an outflow of strength, high-spiritedness, joy of life, etc – all these conditions are sadly missing with me at present'.

In the spring of 1943 Bartók accepted a visiting appointment at Harvard to present a lecture series on Hungarian folk music. After giving only three lectures he collapsed and was rushed to hospital. Two fellow Hungarian émigrés, the conductor Fritz Reiner and the violinist Jozsef Szigeti, were so concerned at his plight that they persuaded Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and director of the wealthy Koussevitzky Foundation, to offer Bartók \$1,000 for a new orchestral piece. Despite misgivings over his poor state of health, Bartók found the commission irresistible. He began work on the *Concerto for Orchestra* in mid-August 1943 while convalescing in the Adirondack Mountains, and finished it just two months later. Koussevitzky and the Boston Symphony Orchestra gave the premiere at Carnegie Hall, New York, on 1 December 1944.

Bartók stated that the concerto's title is explained by the tendency to treat the single instrument or instrument groups in a 'concertante' or soloistic manner. The virtuoso treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and especially in the second

movement, in which pairs of instruments consecutively appear with brilliant passages.

The *Concerto for Orchestra* is cast in Bartók's favourite 'arch-form' – a symmetrical plan he adopted either for individual movements or sometimes for complete works, such as the Fourth Quartet. Here the weighty first and last movements frame a pair of movements in lighter styles – a Scherzo and an Intermezzo – which in turn enclose a central Elegy in Bartók's typical 'night-music' mood.

The first movement opens with a long, slow, atmospheric introduction which contains germs of material taken from the rest of the piece, and serves as an introduction to the whole. The second movement is called 'Game of Pairs', referring to the way in which woodwind – bassoons, oboes, clarinets, flutes – and finally muted trumpets present a rather jaunty little tune sequentially in pairs. Their opening statements are followed by a chorale-like interlude on brass, before the short sections return again, this time with the instruments mixed. Bartók described the central movement, 'Elegy', as a 'lugubrious death-song', and its passionate outbursts may be interpreted as a cry from the heart of the stricken composer, lamenting both his exile and his impending death.

The lyrical string theme of the fourth movement, 'Interrupted intermezzo', was based on a Hungarian popular song by Zsigmond Vincze ('You are lovely, you are beautiful, Hungary') but Bartók interrupts

this nostalgic paean to his homeland with a brittle, savage burlesque of the march theme from Dmitri Shostakovich's Seventh Symphony, 'Leningrad', which at the time was much played on American radio as a symbol of resistance to Nazi oppression. According to Peter Bartók, Béla's son, his father found the banal 'crescendo theme' so ludicrous that he decided to make fun of it, turning it into a quickstep parody, and then getting the brass to blow raspberries at it. But one of Bartók's last letters suggests that the quotation referred to Koussevitzky's known admiration for Shostakovich; and another theory suggests that the parodied tune is actually from Franz Lehár's operetta *The Merry Widow*.

Bartók was not entirely happy with the Finale, and rewrote the ending after the first performances. The movement opens with a horn fanfare, which heralds a brilliant *moto perpetuo* (literally meaning perpetual motion) on the strings, inflected by the syncopated off-beat rhythms and inwardly-curling melodies of Central European folk music. The opening brass fanfare is subjected to masterful fugal treatment, but it is the strings which get their chance to shine in this vivacious movement.

Béla Bartók In Profile

1881 (Hungary) to 1945 (US)



IN BRIEF

Born Nagyszentmiklós, formerly Hungary, now 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

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 Johannes Brahms and Richard Strauss.

After graduating he discovered Austro-Hungarian and Slavic folk music. He travelled extensively with his friend and fellow composer Zoltán Kodály, and recorded countless ethnic songs and dances, which began to influence his own compositions. Kodály also introduced him to the works of Claude 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.

CHAMBER BBC RADIO 3 MUSIC AT LSO ST LUKE'S IN 2022

RACHMANINOFF & FRIENDS

Rachmaninoff's life and career crossed over the 19th and 20th centuries, and took him from Europe to the US. We hear his music alongside works by his friends and contemporaries, including Stravinsky, Rimsky-Korsakov and Prokofiev.

Friday 14 January 1pm
with Simon Crawford-Phillips & Philip Moore

Friday 14 January 6pm
with Trio Wanderer

Friday 11 February 1pm
with Olenoa Tokar & Igor Gryshyn

Friday 11 February 6pm
with Boris Giltburg

SAINT-SAËNS' CIRCLE

Saint-Saëns was one of the most gifted composers of his era, influencing a generation of French composers. Among his students, friends and contemporaries were Fauré and Bizet, and many more, whose music we hear paired with his own.

Friday 18 March 1pm
with Sandrine Piau

Friday 18 March 6pm
with Pavel Kolesnikov & Samson Tsoy

Friday 25 March 1pm
with the Nash Ensemble

Friday 25 March 6pm
with the Gould Piano Trio

Kirill Karabits conductor



Kirill Karabits has been Chief Conductor of the Bournemouth Symphony Orchestra for 13 years, and their relationship has been celebrated worldwide. Together they have made many critically acclaimed recordings, performed regularly at the BBC Proms and appeared together at the Barbican as part of the Beethoven celebrations in the 2019/20 season.

Kirill has worked with many of the leading ensembles of Europe, Asia and North America, including the Cleveland, Philadelphia, San Francisco and Chicago Symphony orchestras, Munich Philharmonic, Orchestre National de France, Philharmonia Orchestra, Vienna Symphonic, Rotterdam Philharmonic, Yomiuri Nippon Symphony Orchestra, Orchestra Filarmonica del Teatro La Fenice and the BBC Symphony Orchestra – including performing a concertante version of Bartók's *Duke Bluebeard's Castle* at the Barbican. Kirill enjoys a special relationship with the Russian National Orchestra with whom he returned to the Edinburgh Festival in the 2018/19 season, and more recently embarked on extensive European and North American tours with Mikhail Pletnev, with his New York debut at the Lincoln Center.

Recent highlights include Kirill's debut with the Dallas Symphony and the Russian National Youth Symphony Orchestra, as well as return visits to the Minnesota Orchestra, Bamberger Symphoniker, Orchestre National Capitole de Toulouse, Antwerp Symphony Orchestra, as well as the BBC Proms with the Bournemouth Symphony Orchestra.

Highlights of the 2021/22 season include Kirill's debut with the Prague Radio Symphony Orchestra, as well as a number of US debuts which include the Pittsburgh

Symphony, Baltimore Symphony and St Louis Symphony orchestras. This season sees Kirill return to the Orchestre Philharmonique de Strasbourg and the Opéra Montpellier for a production of Ravel's *Pelléas and Mélisande*. Kirill will also return to the Russian National Orchestra for their tour of the US.

A prolific opera conductor, Kirill has worked with the Deutsche Oper, Opernhaus Zürich and Oper Stuttgart, Glyndebourne Festival Opera, Staatsoper Hamburg, English National Opera, Bolshoi Theatre and he conducted a performance of Wagner's *The Flying Dutchman* at the Wagner Geneva Festival in celebration of the composer's anniversary. Music Director of the Deutsches Nationaltheater Weimar from 2016–19, Kirill conducted acclaimed productions of Wagner's *Die Meistersinger von Nürnberg* and *Tannhäuser* as well as Mozart's DaPonte Cycle (*The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*).

Working with the next generation of bright musicians is of great importance to Kirill. As Artistic Director of I, CULTURE Orchestra, he conducted them on their European tour in August 2015 with Lisa Batiashvili as soloist and a summer festivals tour in 2018, including concerts at the Concertgebouw in Amsterdam and the Montpellier Festival. In 2012 and 2014 he conducted the televised finals of the BBC Young Musician of the Year Award (working with the Royal Northern Sinfonia and BBC Scottish Symphony Orchestra), and has recently debuted with the National Youth Orchestra of Great Britain on a UK tour including a sold out and critically acclaimed performance at the Barbican.

Kirill was named Conductor of the Year at the 2013 Royal Philharmonic Society Music Awards.

Roman Simovic violin



Roman Simovic's virtuosity and musicality have taken him throughout all continents performing on many of world's leading stages including the Carnegie Hall, Bolshoi Hall of the Tchaikovsky Conservatory, Mariinsky Hall in St Petersburg, Grand Opera House in Tel-Aviv, Victoria Hall in Geneva, Rudolfinum Hall in Prague, Barbican Hall in London, Art Centre in Seoul, Grieg Hall in Bergen and Rachmaninov Hall in Moscow.

Roman has been awarded prizes at numerous international competitions among which are: Premio Rodolfo Lipizer (Italy, first prize winner and winner of twelve audience prizes), Sion-Valais (Switzerland), Yampolsky Violin Competition (Russia) and the Henryk Wieniawski Violin Competition (Poland).

As soloist, Roman has appeared with orchestras including the London Symphony Orchestra, Mariinsky Theatre Symphony Orchestra, Teatro Regio Torino, Symphony Nova Scotia, Franz Liszt Chamber Orchestra, Camerata Bern, Camerata Salzburg, CRR Chamber Orchestra, Poznan Philharmonia, Prague Philharmonia and North Brabant, with conductors such as Valery Gergiev, Sir Antonio Pappano, Daniel Harding, Gianandrea Noseda, Kristjan Järvi, Jiří Bělohlávek, Pablo Heras-Casado, Nikolai Znaider and Thomas Søndergård.

In the 2021/22 season Roman appears as soloist with the Quebec Symphony Orchestra, RTVE Symphony Orchestra, Zagreb Radio Orchestra with Ivan Repušić, Asturias Symphony Orchestra playing and directing, Braunschweig Staatsorchester with Srba Dinić, Ulster Orchestra with Daniele Rustioni and Zagreb Philharmonic Orchestra, among others.

A sought-after artist, Roman has been invited and continues to perform at various distinguished festivals such as the Verbier Festival, White Nights Festival St Petersburg, Vadim Repin's Trans-Siberian Art Festival, Easter Festival Valery Gergiev Moscow, Dubrovnik Summer Festival in Croatia, Kotor Art Montenegro, the BEMUS and NOMUS Festivals in Serbia, Sion Valais Switzerland, Norway's Bergen Festival, Moscow Winter Festival, Portogruaro Festival in Italy and Granada Music Festival, collaborating with such artists as Leonidas Kavakos, Yuja Wang, Gautier Capuçon, Mischa Maisky, Shlomo Mintz, François Leleux, Itamar Golan, Simon Trpčeski, Janine Jansen, Julian Rachlin, Vadim Repin, Evgeny Kissin, Antoine Tamestit, Antonio Meneses and Nikolai Lugansky.

Roman holds a visiting Professor of Violin position at the Royal Academy of Music and has extensive experience as an educator. He has presented masterclasses in the US, UK, South Korea, Japan, Australia, Italy, Sweden, Switzerland, Serbia, Montenegro, Israel, as well as at the Verbier Festival, where he frequently performs as a soloist with orchestra, and as a chamber musician and recitalist.

Roman has released a comprehensive list of recordings – most notable are four CDs directing LSO strings for the LSO Live label, as well as a CD of complete Paganini Caprices for violin solo.

Roman has been Leader of the London Symphony Orchestra since 2010. He plays a 1709 Antonio Stradivari violin which was generously given to him on loan from Jonathan Moulds.

London Symphony Orchestra

On Stage

Guest Leader

Sergey Ostrovsky

First Violins

Janice Graham
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Elizabeth Pigram
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Hilary Jane Parker
Jan Regulski

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
David Ballesteros
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Andrew Pollock
Paul Robson
Miya Väisänen
Caroline Frenkel

Violas

Germán Clavijo
Stephen Doman
Sofia Silva Sousa
Robert Turner
Lisa Bucknall
Luca Casciato
May Dolan
Errika Horsley
Nancy Johnson
Claire Maynard

Cellos

David Cohen
Jennifer Brown
Noël Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Laure Le Dantec
Amanda Truelove
Ghislaine McMullin
Peteris Sokolovskis

Double Basses

Rodrigo Moro Martin
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Simo Väisänen

Flutes

Amy Yule
Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Juliana Koch
Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Stéphane Suchanek

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Thomas Lessels

Bassoons

Daniel Jemison
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Timothy Jones
Eirik Haaland
Angela Barnes
Annemarie Federle
Clément
Charpentier-Leroy

Trumpets

James Fountain
Kaitlin Wild
David Geoghegan

Trombones

Peter Moore
Tom Berry

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton

Harps

Bryn Lewis
Helen Tunstall

Celeste

Philip Moore

LSO String

Experience Scheme

Established in 1992, the Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extras', and receive fees in line with LSO section players.

Supported by:

Idlewild Trust
Thriplow
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Barbara Whatmore
Charitable Trust

Performing tonight are:

June Lee
Lon Fon Law