

LSO

# RAVEL

Thursday 25 April 2019  
Barbican

7.30–9.35pm

LSO SEASON CONCERT  
**FRANÇOIS-XAVIER ROTH**

Ravel Rapsodie espagnole

Ravel Boléro

*Interval*

Ravel L'heure espagnole

**François-Xavier Roth** conductor

**Isabelle Druet** Concepción

**Jean-Paul Fouchécourt** Torquemada

**Thomas Dolié** Ramiro

**Edgaras Montvidas** Gonzalve

**Nicolas Cavallier** Gomez

6pm Barbican Hall

LSO Platforms: Guildhall Artists

Free pre-concert recital

Recorded by **BBC Radio 3** for broadcast on 30 April



**barbican**

Resident  
Orchestra

**London Symphony Orchestra**

# Welcome



**W**elcome to this evening's LSO concert at the Barbican. Over recent seasons, LSO Principal Guest Conductor François-Xavier Roth has been exploring French repertoire with the Orchestra and tonight we continue that quest, as we delve into Ravel's fascination with all things Spanish.

Following the *Rapsodie espagnole* and the composer's best-known work, *Boléro*, in the first half, we are joined by an exceptional cast of opera singers for the one-act comedy *L'heure espagnole*. Welcome to Isabelle Druet, Jean-Paul Fouchécourt, Thomas Dolié and Nicolas Cavallier, who all make their LSO debuts this evening, and also to Edgaras Montvidas, who recently appeared with the Orchestra and Sir Simon Rattle in a performance of Szymanowski's *Harnasie* in December 2018.

This evening we also hosted a free pre-concert recital by the Marmen Quartet from the Guildhall School, who performed one of Ravel's string quartets here in the Barbican Hall. These free LSO Platforms recitals seek to complement the repertoire in the Orchestra's main season and showcase the musicians of the future.

I would like to thank our media partner BBC Radio 3, which is recording tonight's concert for broadcast on Tuesday 30 April.

I hope that you enjoy tonight's performance, and that you are able to join us again soon. Next Wednesday Sir Simon Rattle conducts John Adams' large-scale work *Harmonielehre*, one of the great orchestral showpieces of the late 20th century, paired with Stravinsky's *Symphonies of Wind Instruments* and Harrison Birtwistle's *The Shadow of Night*.

**Kathryn McDowell CBE DL**  
Managing Director

# Latest News

## THE LSO IN LATIN AMERICA

This May, the LSO tours to Latin America for the first time in the Orchestra's history. With concerts in Bogotá, Medellín, Lima, Buenos Aires, Montevideo and Santiago, Sir Simon Rattle conducts performances of Mahler's Fifth Symphony, Berlioz's *Symphonie fantastique* and Britten's *Sinfonia da Requiem*. Later in 2019, the Orchestra tours to Ireland, California, Central Europe and Asia. Follow us on social media for behind-the-scenes updates.

## WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome two groups attending tonight's concert:  
**Sky Global Productions**  
**Bancroft's School**

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

# On Our Blog

## THE PUBLIC DOMAIN

As part of our festival of new and contemporary music LSO Futures, 500 local singers took part in a stirring performance of David Lang's *the public domain* on 24 March. We look back on the project and the participants' experiences.

## JOHN ADAMS' HARMONIELEHRE

In the age of synth pop, Live Aid and Madonna's *Material Girl*, how was a composer to write large-scale orchestral music for the concert hall? Composed in 1985, John Adams' *Harmonielehre* is one of the most significant examples of a composer grappling with the idea of a symphony in the 20th century.

## ARTIST PORTRAIT: DANIIL TRIFONOV

Pianist Daniil Trifonov tells us about his life away from the concert stage and the experiences that made him love music – from rock and jazz to the films of Andrei Tarkovsky and Scriabin's 'Poem of Ecstasy'.

Read these articles and more at  
▷ [lso.org.uk/blog](https://www.lso.org.uk/blog)

# Tonight's Concert In Brief / by Jeremy Thurlow



any French composers were attracted by the siren song of exotic Spain, not least Debussy in some of his finest orchestral and piano pieces. Ravel was no less enchanted, and his investment was more personal, thanks to his Basque, Spanish-speaking mother, though still characterised by the exquisite artifice which was fundamental to his creative personality. His most significant forays into Spanish fantasy are gathered together in tonight's concert, and display a fascinating range. Written straight after *L'heure espagnole*, the *Rapsodie espagnole* has a distinctly impressionist aura about it, with the scents and perfumes of a balmy night mingling with snatches of flamenco. Only in the final *Feria* does the boisterous energy of carnival at last come to the fore.

*Boléro* was written 20 years later, in a more self-consciously modern and technological age. It is a remarkably original tour-de-force, with a single melody of extraordinary length and hypnotic fascination repeated in a delectable array of orchestral colours as it grows in power and weight. The ending is at once exhilarating and terrifying.

In *L'heure espagnole*, Ravel's first opera, a fairytale Spain is viewed through a lens of irony and wit, as well as affection. In this

delightful farce about a footling clockmaker and his feisty wife Concepción, would-be lovers are carried up and down stairs like weights and counterbalances in a clock, passion struggles to take wing within a strictly measured hour of freedom, and the uncomplaining muleteer makes everything possible – even, in the end, the satisfaction of Concepción's desire.

## PROGRAMME CONTRIBUTORS

**Jan Smaczny** is Hamilton Harty Professor of Music at Queen's University, Belfast. A writer and broadcaster on Czech music, his most recent book is a study of Dvořák's Cello Concerto.

**Jeremy Thurlow** is a composer whose music ranges from chamber and orchestral to video-opera. Author of a book on Dutilleux and a frequent broadcaster on Radio 3, Jeremy is a Fellow of Robinson College, Cambridge.

**Andrew Stewart** is a freelance music journalist and writer. He is the author of *The LSO at 90*, and contributes to a wide variety of specialist classical music publications.

## Coming Up

Wednesday 1 May 7.30–9.20pm  
Barbican

### JOHN ADAMS

Stravinsky Symphonies of Wind Instruments  
Harrison Birtwistle *The Shadow of Night*  
John Adams *Harmonielehre*

Sir Simon Rattle conductor

Sunday 5 May 7–9.05pm  
Barbican

### BERLIOZ 150: SYMPHONIE FANTASTIQUE

John Adams *Harmonielehre*  
Berlioz *Symphonie fantastique*

Sir Simon Rattle conductor

Streamed live on the LSO's YouTube Channel and available to watch back for 90 days after the concert. Join presenter Rachel Leach from 6.30pm for an introduction to the music.

Thursday 30 May 7.30–9.40pm  
Barbican

### CONCERTO FOR ORCHESTRA

Cage *The Seasons*  
Beethoven *Violin Concerto*  
Bartók *Concerto for Orchestra*

Michael Tilson Thomas conductor  
Julia Fischer violin

6pm Barbican Hall  
LSO Platforms: Guildhall Artists  
free pre-concert recital

Sunday 2 June 7–9pm  
Barbican

### NEW ENGLAND HOLIDAYS

Ives *A Symphony: New England Holidays*  
Beethoven *Piano Concerto No 5, 'Emperor'*

Michael Tilson Thomas conductor  
Daniil Trifonov piano  
London Symphony Chorus  
Simon Halsey chorus director

# Maurice Ravel Rapsodie espagnole 1907 / note by Jan Smaczny

- 1 **Prélude à la nuit**
- 2 **Malagueña**
- 3 **Habanera**
- 4 **Feria**

Images of Spain have long been an important part of the French musical consciousness. Perhaps as an antidote to the sophistication of Paris, the lure of the exotic within easy reach of the Pyrenees evoked a powerful response across several generations of French composers, to the extent that many of the 'Spanish' works of the repertoire were composed by Frenchmen. Some of the most famous of these were by Ravel, who had recurrent bouts of 'Spanish fever' throughout his career, although none surpassed the Iberian heyday of 1907 when he wrote the *Vocalise-Etude*, the opera *L'heure espagnole* and the *Rapsodie espagnole*.

Despite partisan criticism from the critic and composer Michel-Gaston Carraud, who called it 'slender', and Pierre Lalo, who declared it 'pedantic', critical opinion was, in general, favourably impressed by the *Rapsodie* at its first performance in March 1908. It was also the composer's first important orchestral piece to come before the public and for the most part his only composition for orchestra not based on piano music or designed with some extra-musical framework in mind.

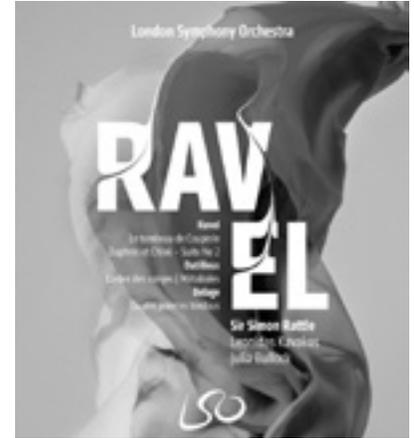
If Ravel did not use actual Spanish melody, his command of the melodic and rhythmic idioms of the style leave no doubt at all as to the setting. The contrast between dark sensuousness and the cumulative vitality of the dance can be felt immediately in the first three movements. Apart from its unforgettable colouring, the *Prélude* makes use of a descending four-note figure which recurs in all the movements apart from the **Habanera**. Although it does not partake of this unifying element, and indeed was composed some twelve years earlier as the first of the two-piano collection *Sites auriculaires*, the *Habanera* in no way fractures the composition. Rather it provides the ideal foil for the extended *Feria* movement which sums up and transcends the moods evoked earlier. □

## ▷ **HABANERA (DANCE)**



The habanera dance form (also called a contradanza) has its earliest roots in English, Scottish and French folk styles. These styles melded to form the contradanse, which was adapted by the French court in the 17th century and exported to the Americas. There it mixed with local musical styles, becoming an important genre in South American and Cuban music. By the 18th century the contradanza incorporated sub-Saharan African rhythms and Latin Spanish musical elements. The result, the habanera (dance of Havana), was the precursor to the danzon, mambo and cha-cha-cha.

## ▷ **WATCH: RAVEL ON LSO LIVE**



**Ravel** Le tombeau de Couperin  
**Ravel** Daphnis and Chloe – Suite No 2  
**Dutilleul** L'arbre de songes  
**Dutilleul** Métaboles  
**Delage** Four Hindu Poems

**Sir Simon Rattle** conductor  
**Leonidas Kavakos** violin  
**Julia Bullock** soprano

Filmed at the Barbican in January 2016.

Blu-ray and DVD available to purchase at [Isolive.co.uk](http://Isolive.co.uk)

# Maurice Ravel Boléro 1928 / note by Jeremy Thurlow



Ravel tended to speak offhandedly of *Boléro* – ‘unfortunately, there’s no music in it’ is just one of a number of bons mots – but for all his self-deprecation he was proud of its extraordinary daring and originality, and of the unerring brilliance with which its dangerously simple plan is carried through. The piece began life as a commission from dancer Ida Rubenstein to orchestrate six piano pieces from Albéniz’s *Iberia* as a ballet score to be choreographed by Bronislava Nijinska and premiered at the Opéra. They couldn’t get the rights to Albéniz’s work, however, and soon Ravel was talking about a new piece called *Fandango*, with ‘no development, no modulation (or hardly any), [just] a theme ..., rhythm and orchestration’. It was written in the autumn of 1928, in two months. It was now called *Boléro*, but Ravel’s insistent rhythm is considerably slower than an actual **bolero** ▷ – though it has now become more famous and arguably more ‘definitive’ than the dance-style it is modelled on.

In subsequent years Ravel fought battles with conductors such as Toscanini who wanted to drive the piece faster and faster as it went on, against Ravel’s insistence that holding the tempo rock-steady actually increases the tension. The melody, sinuous, long, unpredictable and yet utterly natural,

plays a crucial part, since it will be repeated without variation, except in orchestration, throughout. Its two halves contrast, the first sunnier, the second more plangent; together they trace a winding, unhurried and seductive journey which, when finally completed, immediately demands to begin again.

The music starts out pianissimo, with snare-drum and flute, changing colour for each new paragraph, bringing limelight to the orchestra’s soloists and tutti sections one by one, while inexorably gaining in weight and power. Fascinatingly, the piece is not only a hymn to sultry Orientalism but also to the age of factories and mass-production, a giant conveyor-belt to which every player is coordinated. When the whole orchestra reaches full tilt, finally, a colossal change of gear lifts the music into a new, radiant key – a dazzling transfiguration of the mechanical after which the machine can only grind to a shuddering halt. If the piece is simple, it is a flawless simplicity which conceals craft and inspiration of a very high order. □

## ▷ BOLERO (DANCE)

The term bolero refers to two distinct styles in Latin music. The older Spanish version (which influenced Ravel in composition of his *Boléro*) originated in Spain in the late 18th century and combined elements of the pre-existing sevillana and contradanza dance styles.

A bolero lilts in a moderately slow triple time, usually featuring a triplet on the second beat of the bar. This style is unrelated to the Cuban bolero which is sung and appeared in the late 19th century.

Interval – 20 minutes

There are bars on all levels.

Visit the Barbican Shop to see our range of Gifts and Accessories.

## ▷ RAVEL NEXT SEASON

Thursday 27 February 2020 7.30–9.40pm

### DAPHNIS AND CHLOE

James Hoyle Thymiaterion (world premiere)  
Rachmaninov Piano Concerto No 3  
Elizabeth Ogonek All These Lighted Things – three little dances for orchestra  
Ravel Daphnis and Chloe – Suite No 2

Elim Chan conductor  
Lukáš Vondráček piano

Sunday 8 March 2020 7–9pm

### PIANO CONCERTO & LA VALSE

Strauss Die Frau ohne Schatten – Suite  
Ravel Piano Concerto in G major  
Strauss Death and Transfiguration  
Ravel La valse

Karina Canellakis conductor  
Cédric Tiberghien piano

[iso.co.uk/201920season](http://iso.co.uk/201920season)

# Maurice Ravel *L'heure espagnole* 1911 / note by Jeremy Thurlow

**Isabelle Druet** Concepción

**Jean-Paul Fouchécourt** Torquemada

**Thomas Dolié** Ramiro

**Edgaras Montvidas** Gonzalve

**Nicolas Cavallier** Gomez



When the young playwright Francis Nohain's witty and salacious *L'heure espagnole* opened at the Théâtre de l'Odéon in 1904, it soon became a hit. A loving parody of all things Spanish with five delightfully stereotyped characters and clocks galore, the play coordinates these disparate elements with perfect precision so as to bring every one of the plot's deceptions and surprises to comic fruition.

Ravel's unique and fascinating creative personality is often described in relation to parental influence: certainly his parents were a highly unconventional couple, his Basque mother barely literate and his father a middle-class engineer and inventor of Swiss heritage. To his father's side is often attributed Ravel's perfectionist concern for detail and his crafting of music in which every component fits together like clockwork. But Ravel was also fiercely proud of his mother (who grew up in Madrid) and her Basque and Spanish inheritance. As tonight's programme demonstrates, a certain Spanish fantasy-world continued to preoccupy him throughout

his life, and while this partly reflects a widespread taste for orientalist allure it also held for Ravel a special, personal significance. Thus, the play's unlikely combination of Spanish ardour and a room full of timepieces could have been tailor-made for Ravel.

It also offered an unusual angle on the genre of opera itself. The 19th century had seen the apotheosis of opera as an all-consuming drama of passion and heroism. By the time he came to consider writing his first opera in his late 20s, Ravel had made his name with a number of exquisite, original and often challenging scores, but raw emotional power had not been a primary concern. *L'heure's* irreverent parody of lovers' ardour played to some of Ravel's very particular strengths in a way that a more typically full-blooded 'operatic' tragedy might not have done. Indeed, the characters are almost like toys for Ravel, and this must have been another source of attraction for him. Perhaps an exception needs to be made for the character of Gonzalve, a poet. Though he is ridiculous there is a humanity about him and, as Roger Nichols has suggested, Ravel may well have sympathised with the difficulties of an ultra-refined aesthete trying to express down-to-earth passion. Gonzalve is the only character whom Ravel encourages to lose himself in song.

## SYNOPSIS

The charming and ingenious plot unfolds in the shop of a pedantic and scatterbrained clockmaker, Torquemada, who is married to feisty Concepción. Every Thursday he goes out for an hour to wind up the town's municipal clocks, and Concepción takes her chance to receive amorous visitors. However, when the opera begins, Torquemada has an unexpected visitor: the muleteer Ramiro, strong as an ox, has brought in his watch for repair. Concepción reminds Torquemada that it's time for his weekly rounds but then finds herself stuck with Ramiro, who by waiting in the shop for Torquemada's return will scupper all her plans. When she asks him how many men it would take to carry one of the grandfather clocks up to her room, Ramiro is delighted at having something to do – he is no conversationalist. Hoisting it onto his shoulders he sets off up the stairs, just as her first visitor, Gonzalve, arrives.

Lost in poetic transports of rapture, dreamy Gonzalve is still rhapsodising when Ramiro returns. Concepción has now devised a plan, however. She tells Ramiro she has changed her mind about which clock she would like in her room; while he goes off to fetch the first clock back down she hides Gonzalve in a second clock, which Ramiro then cheerfully

carries off upstairs. By such means she is able to rendezvous upstairs with first Gonzalve and then a second visitor, the elderly banker Don Inigo Gomez, without Ramiro ever realising. However, Gomez proves no better a lover than Gonzalve – overweight, he gets stuck in his clock – and eventually she vents her frustration at the hopelessness of both admirers.

When Ramiro comes back down carrying the clock containing Gomez, barely breaking sweat, it dawns on Concepción that he is the real man she has been searching for: she orders him back upstairs once again, this time without any clocks.

Left downstairs, Gonzalve and Gomez are just struggling out of their clocks when Torquemada comes back; he is delighted to sell them the valuable timepieces they appear to be so interested in. Concepción and Ramiro return; Gomez remains stuck fast until Ramiro effortlessly pulls him out, and they all join, for the only ensemble in the whole opera, to draw a spurious moral: in the pursuit of love, the time will come for the muleteer!

Keeping his singers relatively close to sung conversation for the most part, Ravel captures every comic twist while giving full

# Maurice Ravel in Profile

1875–1937 / profile by Andrew Stewart

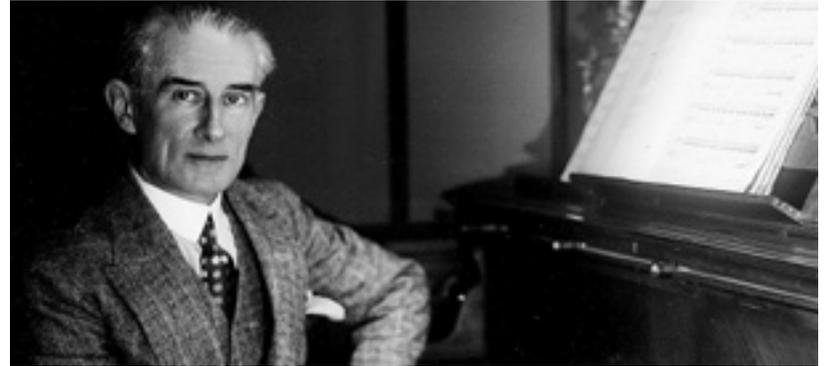
reign to his extraordinary gift for orchestral colours. From the enchanting opening, where the ticking of myriad clocks creates a magical forest of sound, to the dazzling Spanishness in the first scene with Ramiro, to the foolish ecstasies of Gonzalve, the comic indignities of Gomez and the perfect wit of the final quintet, the music is sheer delight. □



Although born in the rural Basque village of Ciboure, Ravel was raised in Paris. First-rate piano lessons and instruction in harmony and counterpoint ensured that the boy was accepted as a preparatory piano student at the Paris Conservatoire in 1889.

As a full-time student, Ravel explored a wide variety of new music and forged a close friendship with the Spanish pianist Ricardo Viñes. Both men were introduced in 1893 to Chabrier, who Ravel regarded as ‘the most profoundly personal, the most French of our composers’. Ravel also met and was influenced by Erik Satie around this time. In the decade following his graduation in 1895, Ravel scored a notable hit with the *Pavane pour une infante défunte* for piano (later orchestrated). Even so, his works were rejected several times by the backward-looking judges of the Prix de Rome for not satisfying the demands of academic counterpoint. In the early years of the 20th century he completed many outstanding works, including the evocative *Miroirs* for piano, and his first opera, *L’heure espagnole*.

In 1909 Ravel was invited to write a large-scale work for Serge Diaghilev’s Ballets Russes, completing the score to *Daphnis and Chloe* three years later. At this time he



—  
‘I’ve written only one masterpiece, *Boléro* ...  
Unfortunately, there’s no music in it.’

Ravel to composer Arthur Honegger

—  
also met Igor Stravinsky and first heard the expressionist works of Arnold Schoenberg. During World War I, he enlisted with the motor transport corps, and returned to composition slowly after 1918, completing *La valse* for Diaghilev and beginning work on his second opera, *L’enfant et les sortilèges*.

From 1932 until his death, he suffered from the progressive effects of Pick’s Disease and was unable to compose. Spain had a considerable influence on the

composer’s creative personality, and his mother’s Basque heritage is reflected in a wide variety of works, together with his liking for the formal elegance of 18th-century French art and music. □



# ALWAYS MOVING

2019/20 with the  
London Symphony Orchestra

## ROOTS & ORIGINS

### Sir Simon Rattle

#### Season Opening Concert

14 September 2019

#### Messiaen's *Éclairs sur l'au-delà*

15 September 2019

#### Brahms & Rachmaninov

18 & 19 September 2019

#### Berg & Beethoven's Seventh

16 January 2020

#### Beethoven:

#### Christ on the Mount of Olives

19 January & 13 February 2020

#### Beethoven's Ninth Symphony

16 February 2020

#### Bartók: *Duke Bluebeard's Castle*

23 April 2020

#### Mahler's Fourth Symphony

26 April 2020

#### Grainger

4 June 2020

Produced by the LSO and Barbican. Part of the LSO's 2019/20 Season and Barbican Presents.

#### Gershwin, Ives, Harris & Bernstein

6 June 2020

## 50 YEARS WITH THE LSO

### Michael Tilson Thomas

#### Berlioz: *Romeo and Juliet*

10 November 2019

#### HALF SIX FIX

#### Prokofiev: *Symphony No 5*

13 November 2019

#### Michael Tilson Thomas, Tchaikovsky & Prokofiev

14 November 2019

## SMALL SCALE

### LSO Chamber Orchestra

#### Mozart Concertos

12 & 13 October 2019,

LSO St Luke's

#### Rameau, Purcell, Handel

15 December 2019,

Milton Court Concert Hall

## RUSSIAN ROOTS

### Gianandrea Noseda

#### Shostakovich's Sixth

31 October 2019

#### Tchaikovsky's Fifth

3 & 28 November 2019

#### Shostakovich's Seventh

5 December 2019

#### Shostakovich's Ninth

30 January & 9 February 2020

#### James MacMillan: *St John Passion*

5 April 2020

## ARTIST PORTRAIT

### Antoine Tamestit

#### Jörg Widmann's *Viola Concerto*

with Daniel Harding

19 April 2020

#### Berio *Voci* with François-Xavier Roth

11 June 2020

#### Walton *Viola Concerto*

with Alan Gilbert

14 June 2020

#### BBC Radio 3 Lunchtime Concerts:

#### Antoine Tamestit & Friends

8 & 15 May; 5 & 26 June 2020, LSO St Luke's

Explore the new season at  
[iso.co.uk/201920season](https://www.iso.co.uk/201920season)

# François-Xavier Roth conductor



**F**rançois-Xavier Roth is one of today's most charismatic and enterprising conductors. He has been General Music Director of the City of Cologne since 2015, leading both the Gürzenich Orchestra and the Opera, and is the first-ever Associate Artist of the Philharmonie de Paris. He was the winner of the 2000 Donatella Flick LSO Conducting Competition, becoming Principal Guest Conductor of the LSO in 2017.

With a reputation for inventive programming, his incisive approach and inspiring leadership are valued around the world. He works with leading orchestras, including the Royal Concertgebouw, Staatskapelle Berlin, Boston Symphony, Munich Philharmonic and Zürich Tonhalle. In 2018/19, he returns to the Berlin Philharmonic and appears with the Cleveland Orchestra, San Francisco Symphony, Bavarian Radio Symphony and Montreal Symphony.

In 2003, he founded Les Siècles, an innovative orchestra performing contrasting and colourful programmes on modern and period instruments, often within the same concert. With Les Siècles, he has given concerts throughout Europe and toured to China and Japan. They recreated the original sound of Stravinsky's *The Rite of Spring* in its centenary year and, subsequently, with the Pina Bausch and Dominique Brun dance

companies in London, Paris, Frankfurt, Beijing, Nanjing, Shanghai and Tokyo. Les Siècles was nominated for *Gramophone Magazine's* first Orchestra of the Year Award in 2018.

Following the success of their explorations of Post-Romanticism and Debussy, François-Xavier Roth continues to work closely with the London Symphony Orchestra. His concerts in the 2018/19 season have featured a typically wide range of works, from Haydn through Strauss, Bartók and Scriabin to Philippe Manoury and Donghoon Shin.

In his fourth Cologne opera season, he leads new productions of Strauss' *Salome* and Offenbach's *La Grande-Duchesse de Gérolstein*, which marks the bicentenary of the composer's birth in Cologne. With the Gürzenich Orchestra, he will feature the Rhenish composer Schumann, and explore works which disrupt traditional orchestral forms and think them anew. He continues a focus on the composer Philippe Manoury, with the premiere of *Lab.Oratorium*, the third of the trilogy of works commissioned by the Orchestra, which will also be played in Hamburg and Paris. He recently took the Orchestra on tour to Turin, Zürich and Vienna, performing Mahler's Symphony No 5.

Recordings include the complete tone poems of Richard Strauss, while Principal Conductor of the SWR Sinfonieorchester Baden-Baden & Freiburg (2011–16) and, with Les Siècles, the three Stravinsky ballets (*The Rite of Spring* won German Record Critics' and Edison Klassiek Prizes). The first releases in a complete Ravel cycle for Harmonia Mundi include *Daphnis and Chloe* (Gramophone Orchestral Album of the Year 2018) and *Ma mère l'Oye. Mirages*, a vocal recital with Sabine Devieilhe for Erato, won the Victoires de la Musique Classique Recording of the Year. He has conducted two albums commemorating Debussy's centenary (including *Jeux and Nocturnes*) and the 150th anniversary of Berlioz's death (*Harold in Italy* and *Les nuits d'été*). With the Gürzenich Orchestra, he has just released Mahler's Third Symphony, following their recording of the Fifth.

A tireless champion of contemporary music, and music education, he has been conductor of the ground-breaking LSO Panufnik Composers Scheme since its outset in 2005. Roth has premiered works by Yann Robin, Georg-Friedrich Haas, Hèctor Parra and Simon Steen-Anderson, and collaborated with composers like Pierre Boulez, Wolfgang Rihm, Jörg Widmann and Helmut Lachenmann. For his achievements, François-Xavier Roth was made a Chevalier of the Légion d'honneur. □

# François-Xavier Roth in 2019/20

**The Miraculous Mandarin**  
*19 December 2019*

**HALF SIX FIX**  
**The Wooden Prince**  
*18 March 2020*

**The Wooden Prince**  
**& Stravinsky Violin Concerto**  
*19 March 2020*

**Dukas Symphony in C**  
*22 March 2020*

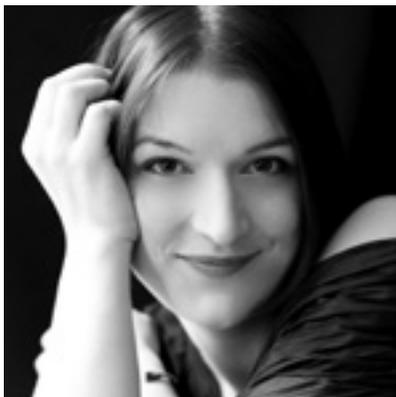
**Stravinsky's Firebird**  
*11 June 2020*

**Panufnik Composers Workshop**  
*26 March 2020, LSO St Luke's*

# BARTÓK

Explore the new season at  
[lso.co.uk/201920season](https://lso.co.uk/201920season)

## Isabelle Druet Concepción



**E**qually at home in opera as she is in recital, Isabelle Druet crosses the centuries from Monteverdi to Britten with ease.

A musician with an atypical background, she first trained in theatre before taking her first steps as a singer in contemporary and traditional music, while at the same time studying singing at the Conservatoire de Paris. Awards quickly followed, including a win at the prestigious Queen Elisabeth Competition 2008, and an award at the Victoires de la musique classique. She has sung at many of the world's leading opera houses and with the most renowned ensembles. The 2018/19 season marks her

return to the title role in Bizet's *Carmen* at the Opéra de Saint-Etienne, a role she has already performed at the Opéra National de Lorraine and Opernhaus Düsseldorf. She has once again been invited to the Opéra de Paris (where she sings Tisbé in Rossini's *La Cenerentola*), and takes up the part of Baba the Turk in Stravinsky's *The Rake's Progress* at the Opéra de Nice.

She also continues her collaboration with conductor François-Xavier Roth in several concerts, in Bach's *St John Passion* with the Gürzenich Orchester, Mahler's *Das Lied von der Erde* with the Tonhalle-Orchester Zürich, and in tonight's role as Concepción in Ravel's *L'heure espagnole* on tour in Aix-en-Provence, Grenoble and Evian.

She made her debut at the Paris Opera in 2011 in the role of Le Page in Strauss' *Salomé*. Among her many other roles on stage, in addition to Bizet's *Carmen*, she has performed the title role in Rossini's *L'italiana in Algeri* at the Opéra-Théâtre de Metz, Dido in Purcell's *Dido & Aeneas* on tour and in Brussels, Tisbé in Rossini's *La Cenerentola*, La Ciesca in Puccini's *Gianni Schicchi* and Annina in Verdi's *La traviata* at the Opéra national de Paris. □

## Jean-Paul Fouchécourt Torquemada



**J**ean-Paul Fouchécourt is one of the foremost interpreters of the French Baroque repertoire.

His performances and large discography, featuring over 100 recordings, include works by Rameau, Lully and Campra. He has also mastered repertoire from Berlioz to Offenbach, Ravel, Britten and Verdi.

His career has taken him to major opera houses and orchestras around the world. He has performed numerous roles with Les Arts Florissants under the baton of artistic director William Christie, Les Musiciens du Louvre conducted by Marc Minkowski, Netherlands Opera, Metropolitan Opera, Antwerp Opera, Paris Opera, Aix en Provence

Festival, Chorgies d'Orange, Théâtre des Champs-Élysées, Edinburgh Festival, Opera de Lyon, Geneva Opera and Salzburg Festival. He has also appeared with the Berlin Philharmonic Orchestra, at Opera de Bordeaux, Saito Kinen Festival, and with the Boston Symphony and BBC Symphony Orchestras. Fouchécourt has worked with conductors including James Levine, Marc Minkowski, William Christie, René Jacobs, Charles Dutoit, Seiji Ozawa, Myung-Whun Chung, Valery Gergiev, James Conlon and Sir Simon Rattle.

Fouchécourt is well known for his portrayal of Rameau's *Platée*, having performed the part at the Royal Opera House, Paris Opera, Opera de Bordeaux, Geneva Opera, New York City Opera, the Salzburg Whitsun Festival and with the Philharmonia Baroque Orchestra. He is also known for his King Ouff I in Chabrier's *L'Etoile* for the Cincinnati and Geneva Operas, Austin Lyric Opera, New York City Opera, the Staatsoper Berlin and recently in Bergen.

Jean-Paul Fouchécourt has recently decided to dedicate part of his time to passing on his expertise to young singers, and is now Artistic Director of the Studio de l'Opéra de Lyon. □

## Thomas Dolié Ramiro



**T**he winner of 'lyrical artist revelation' at the 2008 Victoires de la musique classique awards, Thomas Dolié is one of the most appreciated French baritones of his generation.

Following a season that included his debut at the Paris Opera as Ramiro in Ravel's *L'heure espagnole* and the role of Golaud in Debussy's *Pelléas et Mélisande* in Bremen with the Deutsche Kammerphilharmonie, Thomas Dolié's 2018/19 season saw him play the role of Fritz in Korngold's *Die tote Stadt* at the Théâtre du Capitole in Toulouse. He also appeared in the roles of Hermann and Schlemil in Offenbach's *The Tales of Hoffman* at the Musikfest Bremen with

Marc Minkowski's Musiciens du Louvre, the role of Hylas in Destouches' *Issé* with the ensemble Les Surprises at the Festival de Musique Baroque de Pontoise and at the Royal Opera of Versailles. He also performed tonight's role of Ramiro in *L'heure espagnole* with François-Xavier Roth in Les Siècles in Aix-en-Provence, Evian-les-bains, Grenoble and Soissons.

This season Dolié also sings Bach's *St John Passion* with the Accentus Choir and Insula Orchestra at the Seine Musicale, Mahler's *Lieder eines fahrenden Gesellen* at the Limoges Opera, and takes over the role of Theseus in Lemoine's *Phèdre* at the Metz Arsenal and the Limoges Opera. He continues his collaboration with conductor György Vashegyi, the Orfeo Orchestra and the Centre de Musique Baroque de Versailles, singing the roles of Danaüs in Gervais' *Hypermnestre* and Phinée in Montéclair's *Jephté*.

He has performed at the Cologne Opera House, the Komische Oper Berlin, the Zürich Opera House, the Rhine National Opera House, the Bordeaux National Opera House and the Concertgebouw in Amsterdam. □

## Edgaras Montvidas Gonzalve



**L**ithuanian-born tenor Edgaras Montvidas was educated in Vilnius before joining the Young Artists Programme at the Royal Opera House. Opera plans this season and beyond include the title role in Massenet's *Werther* for Bergen National Opera, Boris in Janáček's *Katya Kabanova* for Hamburg Opera, Pinkerton in Puccini's *Madame Butterfly* for Opéra Nationale de Lorraine, Nancy, as well as debuts at Zürich Opera, La Scala, the Bregenz Festival and Theater an der Wien.

His recent and forthcoming concert highlights include Verdi's Requiem on tour with the Monteverdi Choir and Sir John Eliot Gardiner, Berlioz's *The Damnation of Faust* with the

Lithuanian State Symphony Orchestra and Beethoven's Symphony No 9 with Les Siècles. In March 2020 he will perform Stravinsky's *Perséphone* with the Boston Symphony Orchestra and Thomas Adès.

Past opera appearances include the title role in *Werther* for the Opéra Nationale de Lorraine, Nancy; Anatol in Barber's *Vanessa* at Glyndebourne; Offenbach's *The Tales of Hoffman* in a new production by Barrie Kosky for Komische Oper Berlin; Flamand in Strauss' *Capriccio* for La Monnaie, Brussels; Edgardo in Donizetti's *Lucia di Lammermoor* for Semperoper Dresden; Ruggero in Puccini's *La rondine*; as well as roles including Lensky in Tchaikovsky's *Eugene Onegin* and Belmonte in Mozart's *Die Entführung aus dem Serail* for Bayerische Staatsoper, Munich and Glyndebourne Festival Opera. He has sung at English National Opera, the Royal Opera, Cincinnati Opera, Santa Fe Opera, Dutch National Opera and Opéra Comique in Paris.

Montvidas has been awarded the Lithuanian Order of Merit medal by President Dalia Grybauskaitė; the Badge of Honour – 'Carry Your Light and Believe' by the Lithuanian Ministry of Culture; and the Theatre Award 'The Gold Cross of the Stage' in Lithuania in 2009 for his performances as Werther. □

## Nicolas Cavallier Gomez



**N**icolas Cavallier's professional career began at Glyndebourne Festival in the role of Sarastro in Mozart's *The Magic Flute*. He now performs a broad range of repertoire, including the title roles in Mozart's *Don Giovanni* and *The Marriage of Figaro*, and Don Alfonso in *Così fan tutte*. He sings a great deal of Rossini, including the role of Selim in *Il Turco in Italia*, the Governor in *Le Comte Ory*, and Mustafa in *L'Italiana in Algeri*, which he has performed at the Paris Théâtre des Champs-Élysées. He also specialises in 19th-century French repertoire, performing Méphistophélès in Berlioz's *The Damnation of Faust*, the title role in Massenet's *Don Quichotte*, Escamillo in Bizet's *Carmen* and

Nilakantha in Delibes' *Lakmé* in Oman. Cavallier has appeared as the four villains in Offenbach's *The Tales of Hoffmann* in Geneva, Monte-Carlo and Seattle, and as Frère Laurent in Berlioz's *Romeo and Juliet*. He has also performed as Arkel in Debussy's *Pelléas et Mélisande* at Venice's Teatro la Fenice and Paris National Opera, as well as le Chevalier de la Force in Poulenc's *Dialogues des Carmélites* in Brussels, Paris' Théâtre des Champs-Élysées and Teatro Comunale di Bologna.

In the Italian repertoire, he has sung Verdi operas – Philip II in *Don Carlos*, and Zaccaria in *Nabucco* – and works by Puccini, including Scarpia in *Tosca*. In the German repertoire he has appeared in Wagner's *The Flying Dutchman* and as Orest in Strauss' *Elektra*.

During his career, Cavallier has performed at Glyndebourne Festival, Bregenz Festival, Deutsche Oper Berlin, Teatro alla Scala in Milan, Seattle Opera, and also in Vienna, Hong Kong and New York. His future plans include the title role in Rubinstein's *The Devil*, the four villains in Offenbach's *The Tales of Hoffmann* at Bordeaux National Opera, Don Alfonso in Mozart's *Così fan tutte* at Opéra National du Rhin, and Don Balthazar in the world premiere of Dalbavie's *Le Soulier de Satin* at Paris National Opera. □

# HALF SIX FIX

Early-evening  
concerts, presented  
by the conductor

**Prokofiev's Fifth Symphony**  
with Michael Tilson Thomas  
13 November 2019

**Beethoven & Berg**  
with Sir Simon Rattle  
15 January 2020

**Beethoven Ninth Symphony**  
with Sir Simon Rattle  
12 February 2020

**Bartók The Wooden Prince**  
with François-Xavier Roth  
18 March 2020

**Bartók Concerto for Orchestra**  
with Sir Simon Rattle  
22 April 2020

Find out more at  
[Iso.co.uk/halfsixfix](http://Iso.co.uk/halfsixfix)

# London Symphony Orchestra on stage tonight

## Leader

Roman Simovic

## First Violins

Carmine Lauri  
Rebecca Chan  
Maxine Kwok-Adams  
Clare Duckworth  
Ginette Decuyper  
Gerald Gregory  
William Melvin  
Elizabeth Pigram  
Claire Parfitt  
Laurent Quenelle  
Harriet Rayfield  
Sylvain Vasseur  
Julian Azkoul  
Dániel Mészöly  
Julia Rumley

## Second Violins

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
Matthew Gardner  
Julian Gil Rodriguez  
Belinda McFarlane  
Iwona Muszynska  
Paul Robson  
Louise Shackelton  
Alix Lagasse  
Csilla Pogany  
Siobhan Doyle  
Eleanor Fagg

## Violas

Dakyung Kwak  
Gillianne Haddow  
Malcolm Johnston  
German Clavijo  
Julia O'Riordan  
Robert Turner  
Catherine Bradshaw  
Luca Casciato  
May Dolan  
Stephanie Edmundson  
Cynthia Perrin  
Rachel Robson

## Cellos

Tim Hugh  
Alastair Blayden  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Hilary Jones  
Minat Lyons  
Miwa Rosso  
Victoria Simonsen  
Peteris Sokolovskis

## Double Basses

Enno Senft  
Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
José Moreira  
GyuNam Kim

## Flutes

Gareth Davies  
Joost Welch  
Clare Childs

## Piccolo

Patricia Moynihan

## Oboes

Juliana Koch  
Rosie Jenkins

## Cor Anglais

Christine Pendrill

## Oboe d'amore

Max Spiers

## Clarinets

Chris Richards  
Chi-Yu Mo

## Bass Clarinet

Katy Ayling

## Saxophones

Simon Haram  
Kyle Horch

## Sarrusophone

Jessica Rouault

## Bassoons

Rachel Gough  
Joost Bosdijk  
Lawrence O'Donnell

## Contra Bassoon

Dominic Morgan

## Horns

Timothy Jones  
Angela Barnes  
Alexander Edmundson  
Jonathan Lipton  
Tim Ball

## Trumpets

Michael Møller  
Toby Street  
Niall Keatley  
Gerald Ruddock

## Trombones

Helen Vollam  
James Maynard  
Duncan Wilson

## Bass Trombone

Paul Milner

## Tubas

Ben Thomson

## Timpani

Nigel Thomas

## Percussion

Sam Walton  
David Jackson  
Paul Stoneman  
Tom Edwards  
Oliver Yates  
Jacob Brown

## Harp

Heidi Krutzen  
Anneke Hodnett

## Celeste

Catherine Edwards

## LSO String Experience Scheme

Since 1992, the LSO String Experience Scheme has enabled young string players from the London music conservatoires 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 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

The Scheme is supported by:

The Polonsky Foundation  
Barbara Whatmore Charitable Trust  
Derek Hill Foundation  
Lord and Lady Lurgan Trust  
Angus Allnatt Charitable Foundation  
Rod Stafford

Performing tonight are **Kumi Shimizu** (viola) and **Ben Tarlton** (cello).

## Editor

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Brighton  
Festival



# Chineke!

Works by Copland, Gershwin, Ibert and Weill

**Copland** *Music for the Theatre*

**Ibert** *Divertissement*

**Gershwin** *Rhapsody in Blue* (jazz band version)

**Weill** Suite from *The Threepenny Opera*

**Copland** *Old American Songs*

**Gershwin** Songs from *Porgy and Bess*

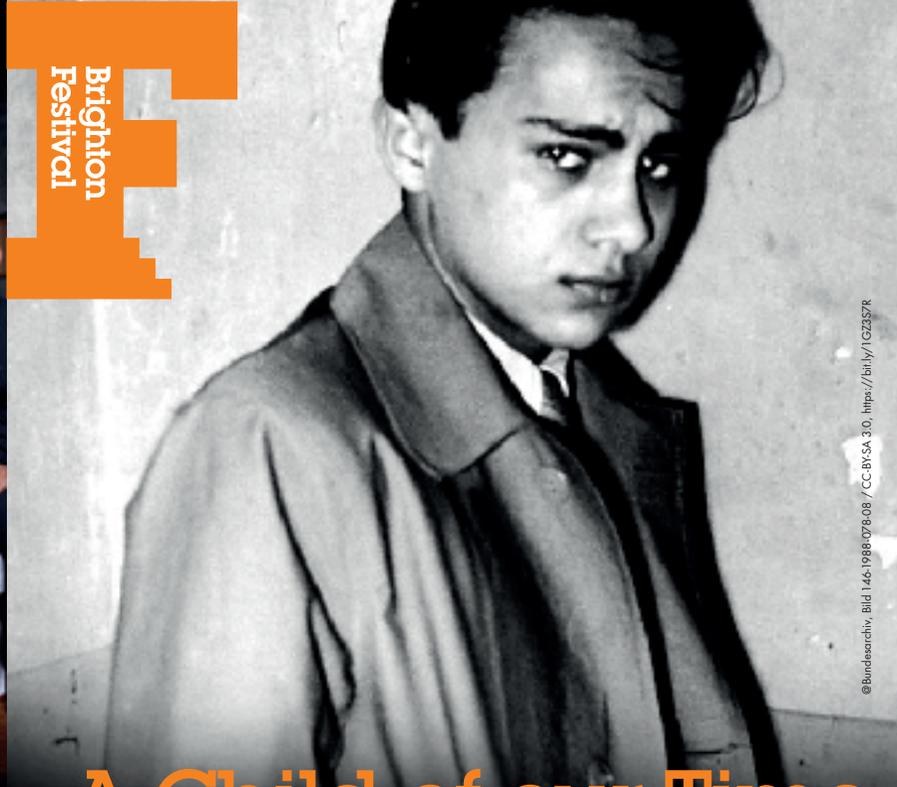
**Thu 23 May**

**Brighton Dome Concert Hall**

[brightonfestival.org](http://brightonfestival.org)



Brighton  
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# A Child of our Time

**Brighton Festival Chorus**

**Gweneth Ann Rand** soprano

**Ronnita Miller** mezzo

**Noah Stewart** tenor

**Jonathan Lemalu** bass

**Beethoven** *Piano Concerto for Violin, Cello and Piano in C major Op. w56*

**Tippett** *A Child of Our Time*

**Sun 26 May**

**Brighton Dome Concert Hall**