

Treviño: Messiaen, Illés and Rachmaninoff's Second

Thursday, January 29, 2026 · 19:00 · Barbican
Robert Treviño, conductor · Patricia Kopatchinskaja, violin

TONIGHT'S PROGRAMME		MIN
1	MESSIAEN 1908–1992 <i>Hymne (au Saint-Sacrement)</i>	12'
2	ILLÉS b. 1975 <i>'Vont-tér' for Violin and Orchestra</i>	21'
3	RACHMANINOFF 1873–1943 <i>Symphony No. 2 in E minor, Op. 27</i>	60'
TOTAL MUSIC		93'

Olivier Messiaen

1908–1992

Hymne (au Saint-Sacrement)

12 minutes

WHAT TO LISTEN FOR

Listen for the slow, contemplative, almost timeless quality of the music: Messiaen is not interested in conventional momentum or development, but in creating states of spiritual contemplation. Listen for his rich, sensuous harmonies (the young composer already finding the glowing, ‘coloured’ chords that would define his style) and for the way the music moves in waves of adoration, alternating hushed mystery with radiant, surging climaxes.

Even in this early work, you can hear the essential Messiaen: the sense of music as an act of worship, the love of bright orchestral colour, and a rhythmic freedom that makes the music seem to float outside ordinary time. At around twelve minutes it is a concentrated, glowing meditation, a window onto the spiritual world that would occupy this singular composer for the rest of his life.

Márton Illés

21 minutes

b. 1975

'Vont-tér' for Violin and Orchestra

WHAT TO LISTEN FOR

Approach this one with fresh ears. Rather than waiting for hummable themes, listen for colour, texture and gesture: the 'kaleidoscopic sounds and effects' the LSO promises. Listen to the extraordinary range of sounds Kopatchinskaja draws from the violin (she is celebrated for exactly this kind of fearless, exploratory playing), and to how those sounds are mirrored, answered and coloured by the orchestra.

Listen, too, for the 'ethereal, playful' character: moments of delicacy and wit, shimmering textures, sudden contrasts. This is music about the interplay of the solo voice and the larger ensemble, about the discovery of new sonorities, and about atmosphere. Let it draw you into its strange and vivid world: a chance to hear a living composer's music brought to life by the violinist who has made it her own.

Sergei Rachmaninoff

60 minutes

1873–1943

Symphony No. 2 in E minor, Op. 27

WHAT TO LISTEN FOR

The symphony grows from a brooding motto in the low strings at the very opening, a germinal idea that recurs throughout the work, binding its huge span together. Listen for the first movement's slow, dark introduction giving way to a surging, melancholy main movement, full of Rachmaninoff's characteristic long-spun melody.

The second movement is a vigorous scherzo: listen for the striding horn theme and the energetic drive, with a broad, sweeping lyrical contrast and a chattering fugal central section. Then comes the glory of the symphony: the Adagio, opening with a great soaring melody in the violins and, soon after, the famous long clarinet solo, one of the most beautiful melodies in all music, unfolding with seemingly endless breath. Let it wash over you. The finale is a blazing, festive movement that gathers up the symphony's themes (including a return of that ravishing

slow-movement music) and drives, through surging climaxes, to a triumphant, bell-like close in the major, the hard-won affirmation of a composer who had once thought himself finished.



CONCERT PROGRAMS

<https://concertprograms.eu/concerts/lso-2026-01-29-trevino>

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