

Rising Stars

Three to look out for...

Klaudia Kudelko *Pianist*



Born: Zamość, Poland
Career highlight: My Carnegie Hall solo debut was an unforgettable experience. I will always remember the acoustics, the sound of silence in pauses and the incredible

audience. I felt its rich history flowing from every direction, especially while playing Schumann. To play where many legendary musicians have performed was an honour.

Musical hero: I look up to many artists, but if I had to pick, it would be Vladimir Horowitz. I am inspired by 20th-century pianists. The freedom in their musical expression and lyricism is unmatched.

Dream concert: Performing Rachmaninov's Second or Third Piano Concerto at the Hollywood Bowl with Gustavo Dudamel.

Tom Fetherstonhaugh *Conductor*



Born: London, UK
Career highlight: The Bournemouth Symphony Orchestra voting for me to be its assistant conductor, an exciting opportunity to work with, and learn from, this incredible

ensemble. I can't wait to get started.

Musical hero: I have always loved listening to Jessye Norman, in particular her recording of Strauss's *Four Last Songs*. The rich and beautiful soundworld is so easy to get lost in.

Dream concert: I'd love to create a programme where every composer is linked through time to the next one in some way. You never know where you might end up.

Gity Razaz *Composer*



Born: Tehran, Iran
Career highlight: Being asked by the BBC Symphony Orchestra to compose the opening piece for the Last Night of the 2021 BBC Proms, with Sakari Oramo conducting.

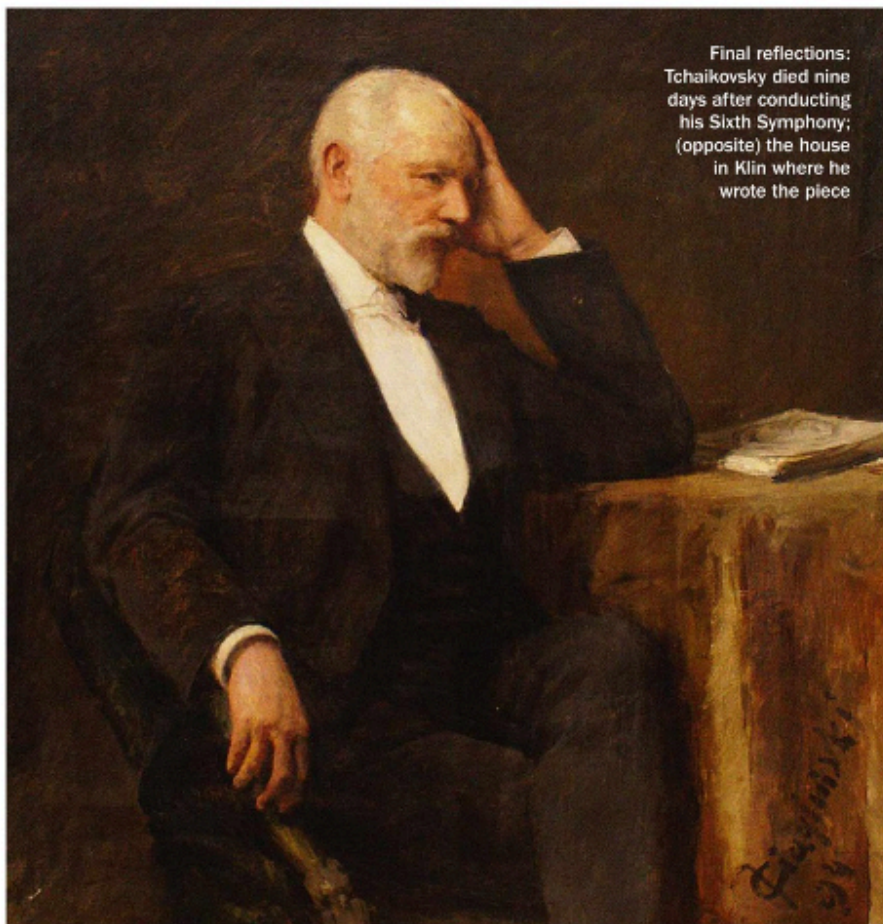
The joyousness and energy of such a majestic celebration is truly unmatched, and it was a once-in-a-lifetime opportunity.

Musical heroes: Shostakovich for drama, Sibelius for lyricism, Stravinsky and Saariaho for their inventive soundworlds.

The humanity of my generous former teachers John Corigliano and Samuel Adler is also always a source of inspiration.

Dream concert: An immersive, evening-length programme for the New York or LA Philharmonic, with live-processed Kayhan Kalhor playing the *kamancheh*.

TIMEPIECE This month in history



Final reflections: Tchaikovsky died nine days after conducting his Sixth Symphony; (opposite) the house in Klin where he wrote the piece

OCTOBER 1893

Tchaikovsky's 'Pathétique' brings his life to a close

You can't imagine how blissful I feel in the conviction that my time is not yet passed, and to work is still possible.' Tchaikovsky's comment to his nephew Vladimir 'Bob' Davydov in February 1893 captures the elation he experienced composing what would ultimately become his sixth and final symphony.

It also hints at the difficulties that writing the new work had created. A first sketch was completed before he realised he had composed it 'simply for the sake of composing something', and the music had no interest. Deflated, he

even began wondering if he should 'go into retirement and start to live out my days quietly'.

Fortunately, however, the programme Tchaikovsky had outlined for the new symphony still existed, and fermented in his imagination. 'Second part love', it read in part. 'Third disappointments; fourth ends dying away'. There, in outline, were the starting points for three of the four movements Tchaikovsky now began casting as an entirely new work in the solemn key of B minor.

From there, ideas for the music quickly germinated. 'All my thoughts