



London Philharmonic Orchestra

Rachmaninoff

The Bells

Symphonic Dances

Edward Gardner conductor

London Philharmonic Orchestra & Choir

Kristina Mkhitaryan *soprano*

Dmytro Popov *tenor*

Kostas Smoriginas *bass-baritone*

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Sergei Rachmaninoff

The Bells, Op. 35 (1913)

- 1 *Allegro ma non tanto* ('The silver sleigh-bells')
- 2 *Lento* ('The mellow wedding bells')
- 3 *Presto* ('The loud alarum bells')
- 4 *Lento lugubre* ('The mournful iron bells')

Any musical dictionary will tell you that Rachmaninoff wrote three symphonies. But his huge choral-orchestral *The Bells* is a symphony in all but name; in fact it's one of the most original choral symphonies composed since Beethoven's Ninth. Rachmaninoff's choice of poetry by Edgar Allan Poe as his text has drawn some snifty remarks from English critics – here in Britain there is a well-entrenched literary tradition of sneering at Poe's artificial rhythmic schemes and his admittedly sometimes contrived use of rhyme. But those same features can be a gift to a composer, suggesting musical possibilities to an open and unprejudiced mind. It is striking too that Poe's poetry has been much more inspirational abroad – to French and Scandinavian composers for instance – and, thanks to Konstantin Balmont's fine translations, to Russians like Rachmaninoff.

It wasn't just the sound of Balmont's Poe translations that attracted Rachmaninoff. The fatalism of Poe's 'The Bells', with its gradual but inevitable transition from

the innocent hopefulness of the first two sections, through grim experience in the third to the bleak funereal imagery of the ending, fitted Rachmaninoff's temperament like a well-worn winter coat. Moreover, hearing the awe-inspiring sound of Russian church bells had been one of the most vividly recalled experiences of his childhood. So we owe a great deal to the young cellist Maria Danilova, whose idea it was to send Balmont's version of 'The Bells' anonymously to Rachmaninoff in 1912. A year later – 'mad with joy' according to one account – Danilova read of the result: Rachmaninoff had transformed the poem into a colossal symphony. The premiere was one of Rachmaninoff's greatest successes, and *The Bells* remained one of the composer's own special favourites.

Aside from the challenging vocal writing – challenging for soloists and chorus alike – Rachmaninoff shows a new daring in his use of orchestral colour in *The Bells*. The opening evocation of 'silver sleigh-bells' on harp,

piano, celeste and glockenspiel is delicious, but the use later on of the same instruments (minus the glockenspiel) with chorus quietly humming, at the image of the 'universal slumber' that awaits us all, sends a prophetic chill through the music. The introduction to the second movement's 'mellow wedding bells' is likewise strangely chilling. The rapt luxuriant lyricism that follows doesn't quite dispel this shadow, and in the chorus's final phrases one of those shadows becomes more distinct. Rachmaninoff had a lifelong fascination with the medieval Catholic funeral chant *Dies irae* – 'Day of Wrath'. It has already been hinted at in *The Bells*, but so far this is its clearest manifestation.

The progressive darkening of the bell imagery gathers pace in the third movement, where evocation of 'loud alarum bells' builds in a long, steady dramatic *crescendo* conveying growing panic and, finally, despair. Now it is the turn of death, invoked by quietly tolling strings, harp and horns, lamenting cor anglais and a sombre priest-like bass solo. At the end, however, the music offers a kind of comfort not suggested by the words. 'There is neither rest nor respite, save the quiet of the tomb', Poe tells us; yet Rachmaninoff's finale strings, harp and quietly soaring solo flute seem to tell us that 'rest' and 'respite' are at least a possibility.

Programme note © Stephen Johnson



Sergei Rachmaninoff: The Bells

Text & translation

1 The silver sleigh-bells

Slyshish, slyshish, sani mchatsja v ryad,
mchatsja v rjad.

Kolokolchiki zvenyat,
serebristym lehkim zvonam
slukh nash sladostna tamyat
etim penem i gudenem
a zabvene govoryat.

O, kak zvonka, zvonka, zvonka,
tochna zvuchnyj smekh rebyonka,
v yasnom vozdukhe nochnom
govoryat oni o tom,
shto za dnyami zabluzhdenye
nastupayet vozrazhdenye,
shto volshebno naslazhdene,
naslazhdene nezhnym snom.

Sani mchatsya,
sani mchatsya v ryad,
kolokolchiki zvenyat,
zvyozdy slushayut,
kak sani, ubegaya,
govoryat,
i vnimaya im, goryat,
i mechtaya, i blistaya,
v nebe dukhami paryat;

Hear, hear, the sleighs fly past in line,
fly in line.

The little bells ring out,
their light silvery sound
sweetly obsesses our hearing
with their singing and their jingling
they tell of oblivion.

Oh, how clearly, clearly, clearly,
like the ringing laughter of a child,
in the clear night air
they tell the tale,
of how days of delusion
will be followed by renewal,
of the enchanting delight,
the delight of tender sleep.

The sleighs fly past,
the sleighs fly past in line,
the little bells ring out,
the stars listen,
as the sleighs fly into the distance,
with their tale,
and listening, they glow,
and dreaming, glimmering,
spread a scent in the heavens;

i izmenschivym siyanem,
molchalivym abayanem,
vmeste s zvonam,
vmeste s penem,
a zabvene govoryat.

and with their flickering radiance
and their silent enchantment,
together with the ringing,
together with the singing,
they tell of oblivion.

2 *The mellow wedding bells*

Slyshysh k svadbe zov svyatoy zolotoy.
Skolko nezhnava blazhenstva
v etoy pesne molodoy!
Slyshysh, k svadbe zov ...
Skvos spokojnyi vozdukh nochi
slovno smotryat chi-ta ochi i blestyat,
iz volny pevuchikh zvukov,
na lunu oni glyadyat.
Iz prizyvnykh divnykh keliy,
polny skazachnykh veseliy,
narastaja, upodaya,
bryzgi svetliye letyat.
Vnov potukhnut, vnov blestyat,
i ronyayut svetlyi vzglyad
na gryadushcheye,
gde dremlyet bezmyatezhnost nezhnykh snov,
vozveshchayemykh soglasem zolotykh,
zolotykh kolokolov.
Slyshysh k svadbe zov svyatoy zolotoy.

Hear the holy call to marriage of golden bells.
How much tender bliss
there is in that youthful song!
Hear the call to marriage ...
Through the tranquil night air
it is like someone's eyes glowing,
and through the waves of singing sounds,
gazing at the moon.
From beckoning, wondrous cells,
filled with fairytale delights,
soaring, falling,
fly out sparks of light.
Dimmed again, glowing again,
they shed their radiant light
on the future,
where tender dreams slumber tranquilly,
heralded by the golden harmony,
harmony of golden bells.
Hear the holy call to marriage of golden bells.

3 *The loud alarum bells*

Slyshysh, slyshysh, voyushchiyi nabat,
tochna stonet mednyi ad.
Eti zvuki, v dikoy muke,
skasku uzhasov tverdyat.
Tochna molyat im pomoch,
krik kidayut pryama v noch,
pryama v ushi temnoy nochi,
kazhdyi zvuk,
to dlinneye, to koroche, vozveshchayet svoj ispug.
I ispug ikh tak velik,
tak bezumen kazhdyi krik,
shto razorvanniye zvony,
nespasobnye zvuchat,
mogut tolko bitsya, bitsya,
i krichat, krichat, krichat,
tolko plakat o poshchade
i k pylayushchev gramade
vopli skorbi obrashchat.
A mezh tem ogon bezumnyi,
i glukhoy i mnogoshumnyi, vsyo gorit.
To iz okon, to po kryshe,
mchitsya vyshe, vyshe, vyshe,
i kak budto govorit:
– Ya khochu vyshe mchatsya, razgoratsya
vstrechu lunnamu luchu.
Il umru, il totchas vplot da mesyatsa vzlechu.
O, nabat, nabat, nabat,
yesli b ty vernul nazad
etot uzhas, eto plamy,

Hear, hear, the howling of the alarm bell,
like the groaning of a brazen hell.
These sounds, in a wild torment,
keep repeating a tale of horror.
As though begging for help,
hurling cries into the night,
straight into the ears of the dark night,
every sound,
now strange, now shorter, proclaims its terror.
And so great is their terror,
so desperate every shriek,
that the tortured bells,
incapable of ringing out,
can only batter, batter,
and shriek, shriek, shriek,
only weep for mercy
and to the thunderous blaze
address their wails of grief.
But meanwhile the raging fire,
both heedless and tumultuous, ever burns.
From the windows, on the roof,
it soars higher, higher, higher,
as though announcing:
– I want to soar higher, and aflame
meet the beams of moonlight.
I will die, or now, now fly right up to the moon.
O alarm bell, alarm bell, alarm bell,
if you could only take back
the horror, the flames,

etu iskru, etot vzglyad,
etot pervyi vzglyad ognya,
o kotorom ty veshchayesh
s voplem, s plachem, i zvenya.
A teper nam net spasenya,
vsyudu plamya i kipene
a teper nam net spasenya,
vsjudu strakh i vozmushchene.
Tvoj prizyv, dikikh zvukav nesaglasnost,
vozveshchayet nam opasnost,
to rastyot beda glukhaya,
to spadayet, kak priliv.
Slukh nash chutka lovit volny
v peremene zvukavoy,
vnov spadayet, vnov rydayet,
medno-stonushchyi priboy.

4 *The mournful iron bells*

Pokhoronnyi slyshen zvon,
dolgiy zvon!
Gorkoy skorbi slyshny zvuki,
gorkoy zhizni konchen son.
Zvuk zheleznyi vozveshchayet o pechali pokhoron.
I nevolna my drazhim,
ot zabav svoikh speshim,
i rydayem, vspominayem,
shto i my glaza smezhim.
Neizmenno monotonnyi,
etat vozglas otdalennyi,
pokhoronnyi tyazhkiy zvon, tochna ston,

the spark, the look,
that first look of the fire,
which you proclaim
with your howls and cries and wails.
But now we are past help,
the flames seethe everywhere,
but now we are past help,
everywhere is fear and wailing.
Your call, this wild, discordant noise,
proclaims our peril,
the hollow sounds of misfortune,
flowing and ebbing like a tide.
We can only hear the waves
in the changing sounds,
now ebbing, now sobbing,
of the brazen groaning surf.

Hear the funeral knell,
lengthy knell!
Hear the sound of bitter sorrow,
ending the dream of a bitter life.
The iron sound proclaims a funeral's grief.
And we unwittingly shiver,
hurry away from our amusements,
and we weep, and remember,
that we too shall close our eyes.
Unchanging and monotonous,
that faraway call,
the heavy funeral knell, like a groan,

skorbnyi, gnevnyi, i plachevnyi,
vyrastayet v dolgyi gul.
Vozveshchayet, shto stradalets
neprobudnym snom usnul.
V kolokolnykh kelyakh rzhavykh
on dlya pravyykh i nepravyykh
grozna vtorit ob odnom:
shto na sertse budet kamen,
shto glaza samknutsya snom.
Fakel traurnyi gorit,
s kolokolni kto-to kriknul,
kto-to gromko govorit.
Kto-to chyornyi tam stoit,
i khokhochet, i gremit,
i gudit, gudit, gudit.
K kolokolne pripadayet,
gulkiy kolokol kochayet,
gulkiy kolokol rydayet,
stonet v vozdukhe nemom,
i pratyazhno vozveshchayet
o pokoye grobovom.

plaintive, angry, and lamenting,
swells to a lengthy booming.
It proclaims that a sufferer
sleeps the eternal sleep.
From the belfry's rusty cells
for the just and the unjust
it sternly repeats its theme:
that a stone shall cover your heart,
that your eyes will close in sleep.
As the mourning torch burns
someone shrieks from the belfry,
someone is loudly talking.
Someone dark is standing there,
laughing and roaring,
and howling, howling, howling.
He leans against the belfry,
and swings the hollow bell,
and the hollow bell sobs
and groans through the silent air,
slowly proclaiming
the stillness of the grave.

Edgar Allan Poe (1809–49), translated into Russian by Konstantin Balmont (1867–1942)

Sergei Rachmaninoff

Symphonic Dances, Op. 45 (1940)

1 *Non allegro*

2 *Andante con moto (Tempo di valse)*

3 *Lento assai – Allegro vivace*

In the last 25 years of his life, after leaving his native Russia at the time of the Revolution to settle in the West, Rachmaninoff was forced to devote most of his time to his concert tours as pianist and conductor, and composed only a handful of major works. The last of these was his *Symphonic Dances*, written in the summer and autumn of 1940 on Long Island in New York State, where he was convalescing after an operation. He composed it first as a work for two pianos, then orchestrated it, checking the proofs in spare moments after he had resumed his touring. The orchestral version was written as a showpiece for The Philadelphia Orchestra and its conductor Eugene Ormandy, who together gave the first performance in January 1941.

The Dances are not 'symphonic' in their formal designs: each has an A–B–A outline, with a contrasting middle section and a free reprise of the opening, though each is turned into a substantial whole by the inclusion of an introduction, transitions between sections, and a coda. The adjective indicates rather their scale, their treatment

of their material, and their essentially serious nature. At one point Rachmaninoff intended to call them 'Fantastic Dances'; and he is said to have considered entitling the three movements respectively 'Noon', 'Evening' and 'Midnight' – with reference not only to times of day but also to phases of life.

The first movement is a forceful stylised march; the middle section is much slower, with a languorous melody first heard on alto saxophone, accompanied by woodwind only. The coda begins with a broad string melody derived from the motto-theme of the composer's First Symphony, a work inspired by a youthful love-affair. (This was a private reference for Rachmaninoff, who thought the work had been destroyed many years earlier; the Symphony was reconstructed only after his death.) The second movement is a crepuscular waltz in changing metres, punctuated by baleful brass fanfares; the middle section moves from elegance to melodic warmth; the coda gathers speed into a whirl, then dies away.

The finale is in the dance rhythm of the *saltarello*, but it has a slow, sombre introduction and middle section; and increasingly obvious allusions to the *Dies irae* funeral plainchant, a leitmotif of Rachmaninoff's whole composing career, suggest that it is something of a dance of death. However, another prominent melody, first heard on the cor anglais towards the end of the first section, is derived from a Russian Orthodox chant which Rachmaninoff had used in the ninth section of his 1915 *All-Night Vigil* (the so-called *Vespers*), celebrating the Resurrection of Christ; and the coda of the Dance is freely transcribed from the choral work. At the point where the choir sings 'Alleluia', Rachmaninoff wrote the word into his score; and at the end of the manuscript he added 'I thank Thee, Lord'.

Programme note © Anthony Burton

Edward Gardner *conductor*



© Jason Bell

Edward Gardner has been Principal Conductor of the London Philharmonic Orchestra since 2021. In 2024 he also became Music Director of the Norwegian Opera and Ballet, having been their Artistic Advisor since 2022.

This is Edward Gardner's fourth release on the LPO Label:

his recording of Tippett's *The Midsummer Marriage* (LPO-0124), captured live at his first concert as Principal Conductor in 2021, won a 2023 Gramophone Award for Best Opera Recording. This was followed by Berlioz's *The Damnation of Faust* (LPO-0128) and a second Tippett disc featuring Symphony No. 2 and the Piano Concerto with soloist Steven Osborne (LPO-0129).

In demand as a guest conductor, Edward has appeared with the Bavarian Radio Symphony Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, San Francisco Symphony, Rundfunk-Sinfonieorchester Berlin, Royal Stockholm Philharmonic and Vienna Symphony. He also continues his longstanding collaborations with the City of Birmingham Symphony Orchestra, where he was Principal Guest Conductor from 2010–16, and the BBC Symphony Orchestra.

Music Director of English National Opera from 2006–15, Edward has an ongoing relationship with New York's Metropolitan Opera, where he has conducted *The Damnation of Faust*, *Carmen*, *Don Giovanni*, *Der Rosenkavalier* and *Werther*. He made his debut at London's Royal Opera House in 2019 in *Káťa Kabanová*, and returned for *Werther* the following season and the world premiere of Mark-Anthony Turnage's *Festen* in February 2025. Elsewhere, he has conducted at the Bavarian State Opera, La Scala, Chicago Lyric Opera, Glyndebourne Festival Opera, Opéra National de Paris and Teatro di San Carlo.

Born in Gloucester in 1974, Edward was educated at the University of Cambridge and the Royal Academy of Music. He went on to become Assistant Conductor of the Hallé and Music Director of Glyndebourne Touring Opera. His many accolades include Royal Philharmonic Society Award Conductor of the Year (2008), an Olivier Award for Outstanding Achievement in Opera (2009) and an OBE for services to music in The Queen's Birthday Honours (2012).

Edward Gardner's position at the LPO is generously supported by Aud Jebsen.

Kristina Mkhitarian

soprano



© Diana Guledani

Kristina Mkhitarian is a graduate of the Galina Vishnevskaya Theatre Studio in Moscow. Career highlights include her 2018 Royal Opera House debut as Micaëla in Bizet's *Carmen*, a role she now sings to acclaim in major opera houses worldwide; Gilda in Verdi's *Rigoletto* with Opera Australia and Hamburg State Opera; the title

role in Handel's *Alcina* at Opéra National de Lorraine; and Armida in Handel's *Rinaldo* under the baton of Maxim Emelyanychev at the Glyndebourne Festival. She has also appeared at the Grand Théâtre de Genève as Leila in *The Pearl Fishers*; at the Vienna State Opera in productions including *La traviata*, *L'elisir d'amore* and *Turandot*; and at the Metropolitan Opera in productions of *Gianni Schicchi* and *La bohème*.

Kristina's ongoing success has recently seen her make two major role debuts: one in Dutch National Opera's acclaimed production of Donizetti's *Maria Stuarda*, and then Tatiana in Tchaikovsky's *Eugene Onegin* at the Gran Teatre del Liceu, Barcelona.

An exciting 2024/25 season sees Kristina return to the role of Tatiana in *Eugene Onegin* at the Royal Opera House (in a new production by Ted Huffman), and at the Teatro Real, Madrid. She will also make her role debut as Mimì in *La bohème* at the Metropolitan Opera, and will feature in Massenet's *Manon* at the Vienna State Opera and as the title role in Donizetti's *Maria Padilla* at the Teatro de la Maestranza, Seville.

This concert was Kristina's debut with the London Philharmonic Orchestra.

Dmytro Popov

tenor

© Anton Ovcharov



Ukrainian tenor Dmytro Popov began his career as a soloist with the Kyiv National Theatre, and came to international attention in 2013 when he sang the role of Rodolfo (*La bohème*) at London's Royal Opera House. In 2003 he was the youngest ever opera artist to be granted the title of Honoured Artist of Ukraine, which recognises

outstanding contribution to the performing arts. In 2007 he won the prestigious Plácido Domingo Operalia Competition.

Dmytro has performed many roles internationally at significant opera houses, with highlights including Alfredo (*La traviata*) at the Hamburg State Opera, Bavarian State Opera, Vienna State Opera and Metropolitan Opera; Don José (*Carmen*) at the Teatro Regio Turin, Bavarian State Opera and the 2024 Glyndebourne Festival; Pinkerton (*Madama Butterfly*) at the Opéra national de Paris and Teatro dell'Opera di Roma; Vaudemont (*Iolanta*) at the Opéra national de Paris and Teatro Real, Madrid; and The Prince (*Rusalka*) at the Bavarian State Opera. With Deutsche Oper Berlin, he has performed the roles of Cavaradossi (*Tosca*),

Rodolfo (*Luisa Miller*), Alfredo (*La traviata*) and Pinkerton (*Madama Butterfly*). 2024/25 season highlights include *Carmen* at the Teatro di San Carlo, a return to the Metropolitan Opera for their revival of *La bohème*; *Iolanta* at the Vienna State Opera; and *Rusalka* with the Norwegian Opera and Ballet.

Dmytro made his London Philharmonic Orchestra debut in 2015 as a soloist in Verdi's *Requiem* under Vladimir Jurowski at the Royal Festival Hall, and in 2018 sang the same work with the LPO under Andrés Orozco-Estrada at the BBC Proms.

Kostas Smoriginas

bass-baritone

© Monika Penkū



During 2024/25, Kostas Smoriginas sings Jochanaan in *Salome* in Hannover, Antwerp, Malmö and Zurich; Verdi's *Requiem* with the Deutsches Symphonie-Orchester Berlin; and the King's Herald in *Lohengrin* in his Bavarian State Opera debut. This concert was his debut with the London Philharmonic Orchestra.

In the 2023/24 season Kostas sang Donner (*Das Rheingold*) and Escamillo (*Carmen*) for the Royal Opera House; Escamillo in Hamburg; and Rachmaninoff's *Aleko* and *Francesca da Rimini* in concert with the Munich Radio Orchestra. Other recent engagements include concerts of *Elektra* in Rome with Sir Antonio Pappano, and *Salome* at the Bergen International Festival with Edward Gardner; the title role in *Eugene Onegin* for Opéra de Lausanne; Jochanaan in Cologne; Scarpia (*Tosca*) at Opéra de Rouen; and Kurwenal (*Tristan und Isolde*) in Valencia.

Kostas Smoriginas made his Berlin State Opera debut as Escamillo in *Carmen*, and has since sung the role with the Berlin Philharmonic under Sir Simon Rattle, and at

the Salzburg Easter Festival, Santa Fe Opera and Semperoper Dresden. Elsewhere, he has appeared at the Bregenz Festival, La Monnaie, the houses of Washington, San Francisco Opera and Santiago, Opera de Bordeaux, the Aix-en-Provence Festival and Teatro alla Scala Milan; and in concert with the London Symphony Orchestra under Valery Gergiev, the Boston Symphony Orchestra under Andris Nelsons, the Orchestre de Paris, and the City of Birmingham, BBC and Frankfurt Radio symphony orchestras.

Kostas Smoriginas represented Lithuania in the 2005 BBC Cardiff Singer of the World competition and was a member of the Jette Parker Artists Programme at the Royal Opera House.

London Philharmonic Orchestra

© Benjamin Ealovega



The London Philharmonic Orchestra is one of the world's finest orchestras, balancing a long and distinguished history with its present-day position as one of the most dynamic and forward-looking ensembles in the UK. This reputation has been secured by the Orchestra's performances in the concert hall and opera house, its many award-winning recordings, trailblazing international tours and wide-ranging educational work.

Founded by Sir Thomas Beecham in 1932, the Orchestra has since been headed by many of the world's greatest conductors, including Sir Adrian

Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. In September 2021 Edward Gardner became the Orchestra's Principal Conductor, succeeding Vladimir Jurowski, who became Conductor Emeritus in recognition of his transformative impact on the Orchestra as Principal Conductor from 2007–21.

The Orchestra is based at the Southbank Centre's Royal Festival Hall in London, where it has been Resident Orchestra since 1992. Each summer it takes up its annual residency at Glyndebourne Festival Opera where it has been Resident Symphony Orchestra for 60 years. The Orchestra performs at venues around the UK and has made numerous international tours, performing to sell out audiences in America, Europe, Asia and Australasia.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from concerts given by conductors including those with LPO Principal Conductors from Beecham and Boult, through Haitink, Solti, Tennstedt and Masur, to Jurowski and Gardner.

lpo.org.uk

London Philharmonic Choir

© Louise Kragh Photography



Gardiner, Edward Gardner, Bernard Haitink, Neeme Järvi, Vladimir Jurowski, Kurt Masur, Yannick Nézet-Séguin, Roger Norrington, Andrés Orozco-Estrada, Simon Rattle, Georg Solti, Nathalie Stutzmann and Klaus Tennstedt.

The London Philharmonic Choir has made numerous recordings for CD, radio and television. The Choir often travels overseas and in recent years it has given concerts in many European countries, Hong Kong, Malaysia and Australia.

The Choir prides itself on its inclusive culture, achieving first-class performances from its members, who are volunteers from all walks of life.

lpc.org.uk

The London Philharmonic Choir was founded in 1947 as the chorus for the London Philharmonic Orchestra. It is widely regarded as one of Britain's finest choirs and consistently meets with critical acclaim. Performing regularly with the London Philharmonic Orchestra, the London Philharmonic Choir also works with many other orchestras throughout the United Kingdom and makes annual appearances at the BBC Proms.

The Choir has performed under some of the world's most eminent conductors – among them Marin Alsop, Pierre Boulez, Semyon Bychkov, Mark Elder, John Eliot

Sergei Rachmaninoff (1873–1943)

37:32 **The Bells, Op. 35**

- 01 06:32 Allegro ma non tanto ('The silver sleigh-bells')
- 02 10:57 Lento ('The mellow wedding bells')
- 03 08:43 Presto ('The loud alarum bells')
- 04 11:20 Lento lugubre ('The mournful iron bells')

34:19 **Symphonic Dances, Op. 45**

- 05 11:41 Non allegro
- 06 09:35 Andante con moto (Tempo di valse)
- 07 13:03 Lento assai – Allegro vivace

Edward Gardner conductor

London Philharmonic Orchestra (*Leader: Pieter Schoeman*)

London Philharmonic Choir (*Artistic Director: Neville Creed*)

Kristina Mkhitaryan soprano

Dmytro Popov tenor

Kostas Smoriginas bass-baritone

Recorded at the Southbank Centre's Royal Festival Hall, London, 28 September 2024

(*The Bells*) & 4 March 2023 (*Symphonic Dances*)

Producer: Nick Parker, Floating Earth

Engineer: Mike Hatch, Floating Earth

Executive Producers: Elena Dubinets, David Burke, Graham Wood

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