Thursday 28 March 2019 7.30–9.30pm
Barbican

**LSO SEASON CONCERT**
**RUSSIAN ROOTS**

Rachmaninov Piano Concerto No 2
*Interval*
Balakirev arr Casella Islamey
Shostakovich Symphony No 1

Gianandrea Noseda  conductor
Seong-Jin Cho  piano

Streamed live at youtube.com/lso and on medici.tv

medici.tv
Welcome

Welcome to tonight’s LSO concert at the Barbican. Principal Guest Conductor Gianandrea Noseda continues his survey of Shostakovich’s symphonies with the First, in an all-Russian programme showcasing the expressive range of this rich orchestral repertoire.

Korean pianist Seong-Jin Cho makes his concert debut with the LSO in Rachmaninov’s Second Piano Concerto - a welcome return after his recording of Chopin’s First Piano Concerto made with the Orchestra in 2016. Gianandrea Noseda pairs the Concerto with Casella’s orchestral arrangement of the piano showpiece Islamey by Balakirev, picking up the theme of folk music which runs through the LSO’s 2018/19 season.

Shostakovich’s First Symphony completes the concert, an early work by the prodigious teenage composer which, at its 1926 premiere, promised one of the most prolific and varied careers of any symphonic composer.

At tonight’s concert we welcome the LSO’s wide family of generous supporters, so that members of the Orchestra can thank them personally for their commitment to our work. I add my thanks to theirs – you make our achievements possible and we are immensely grateful.

Thank you to our media partner medici.tv, who will be broadcasting this concert live to an international audience on their channel, as well as the LSO’s YouTube channel.

I hope that you enjoy the concert and that you will join us again soon. In April, Sir Mark Elder conducts a programme of Charles Ives and Beethoven, and François-Xavier Roth presents a triple-bill of Ravel’s Spanish-inspired masterpieces.

Kathryn McDowell CBE DL
Managing Director

Latest News

OUR 2019/20 SEASON

The LSO’s 2019/20 season is now on sale. Sir Simon Rattle continues his exploration of the roots and origins of music, including a look back to the influence of Beethoven in his 250th anniversary year and a focus on how folk music inspired Bartók and Percy Grainger. François-Xavier Roth conducts complementary programmes of Bartók and Stravinsky, while Gianandrea Noseda continues his survey of Russian works. We also take the opportunity to celebrate the 50th anniversary of LSO Conductor Laureate Michael Tilson Thomas’ first appearance with the Orchestra.

▷ lso.co.uk/201920season

WELCOME TO TONIGHT’S GROUPS

We are delighted to welcome the groups attending tonight’s concert:

Noble Tours
Adele Friedland and Friends
Joanna Lewis and Friends

ORA SINGERS LAUNCH RESIDENCY AT LSO ST LUKE’S

Suzi Digby, music director of the ORA Singers, explains how the choir launched their Design Series – collaborating with stage designer Nicky Shaw earlier this month – and discusses how government funding has given rise to a significant revival of singing in schools.

WATCH THE LSO ON YOUTUBE

Tonight’s concert will be streamed live on our YouTube Channel and medici.tv. The broadcast will be available to watch online for 90 days after the concert, with an introduction from Rachel Leach and interviews with musicians during the interval. The next live stream will be on Sunday 5 May, when Sir Simon Rattle conducts two vast masterpieces: John Adams’ Harmonielehre and Berlioz’s Symphonie fantastique.

▷ youtube.com/lso
▷ medici.tv

28 March 2019
Tonight’s Concert

PROGRAMME CONTRIBUTORS

Andrew Huth is a musician, writer and translator who writes extensively on French, Russian and Eastern European music.

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.

achmaninov’s Second Piano Concerto opens tonight’s concert; it is one of the most popular works in a concert pianist’s repertoire, and the success of its Moscow premiere in 1901 enabled Rachmaninov to return to composition after a period self-doubt brought on by the public failure of his First Symphony.

Afterwards comes Balakirev’s Islamey, a virtuoso piano fantasy translated for orchestra in Alfredo Casella’s vivid arrangement of 1912. The piece develops two related themes which Balakirev heard on a visit to the Caucasus mountains.

Shostakovich composed his First Symphony at the age of 19 as his graduation piece at the Petrograd Conservatory, and shortly after its premiere with the Leningrad Philharmonic it was programmed and performed by the Berlin Philharmonic and Philadelphia Orchestra. The atmospheric mood shifts of the opening reflect Shostakovich’s work as a silent film accompanist, and the Symphony’s mournful third movement joins onto a frenetic finale with hardly a pause for breath.

DAMRAU SINGS STRAUSS

Strauss Don Juan
Iain Bell The Hidden Place (world premiere)
Strauss Till Eulenspiegel
Strauss Closing Scene from ‘Capriccio’

Gianandrea Noseda conductor
Diana Damrau soprano

IVA SYMPHONY NO 2

Beethoven Piano Concerto No 3
Ives Symphony No 2

Sir Mark Elder conductor
Kirill Gerstein piano

BOLÉRO

Ravel Rhapsodie espagnole
Ravel Boléro
Ravel L’heure espagnole

François-Xavier Roth conductor
Isabelle Druet Conception
Jean-Paul Fouchécourt Torquemada
Thomas Dolé Ramiro
Edgaras Montvidas Gonzalves
Nicolas Cavallier Gomez

JOHN ADAMS & HARRISON BIRTWISTLE

Stravinsky
Symphonies of Wind Instruments (1920)
Harrison Birtwistle Shadow of Night
John Adams Harmonielehre

Sir Simon Rattle conductor
LSO Platforms: Guildhall Artists
6pm, Barbican Hall
Free entry

Tonight’s Concert

In Brief

Sunday 31 March 7–8.45pm
Barbican

DAMRAU SINGS STRAUSS

Strauss Don Juan
Iain Bell The Hidden Place (world premiere)
Strauss Till Eulenspiegel
Strauss Closing Scene from ‘Capriccio’

Gianandrea Noseda conductor
Diana Damrau soprano

Monday 14 April 7–8.45pm
Barbican

Ives Symphony No 2

Beethoven Piano Concerto No 3
Ives Symphony No 2

Sir Mark Elder conductor
Kirill Gerstein piano

Thursday 25 April 7.30–9.20pm
Barbican

BOLÉRO

Ravel Rhapsodie espagnole
Ravel Boléro
Ravel L’heure espagnole

François-Xavier Roth conductor
Isabelle Druet Conception
Jean-Paul Fouchécourt Torquemada
Thomas Dolé Ramiro
Edgaras Montvidas Gonzalves
Nicolas Cavallier Gomez

Wednesday 1 May 7.30–9.10pm
Barbican

JOHN ADAMS & HARRISON BIRTWISTLE

Stravinsky
Symphonies of Wind Instruments (1920)
Harrison Birtwistle Shadow of Night
John Adams Harmonielehre

Sir Simon Rattle conductor
LSO Platforms: Guildhall Artists
6pm, Barbican Hall
Free entry

Tonight’s Concert
Seong-Jin Cho piano

The Second Piano Concerto was the major work marking Rachmaninov’s return to composition after the period of silence and self-doubt that followed the failure of his First Symphony in 1897. He wrote the second and third movements quickly in the summer of 1900, but ran into problems with the first movement and rather surprisingly he was persuaded by his cousin, the pianist and conductor Alexander Siloti, to give a public performance of the concerto in its incomplete form – surely a risky venture for a composer so sensitive to criticism. The success of the two completed movements at a Moscow concert in December 1900 did much to re-establish Rachmaninov’s self-confidence, and the premiere of the completed concerto followed on 27 October 1901.

Each of the concerto’s three movements begins with an idea which leads subtly into the main theme. In the first movement it is the magical wide-spread piano chords, increasing in intensity until they plunge into a great surging string melody. Here, as throughout the concerto, the lasting image is that of piano and orchestra playing together; for despite all the virtuosity demanded of the soloist, the piano is rarely heard alone, and the two elements are blended in an ever-changing symphonic texture.

In the slow movement, after a hushed string introduction, it is the sound of piano and solo wind instruments that sets the mood, the varied textures masking the close relationships between the themes of the first two movements. The introduction to the finale hints at a march, but what emerges after the opening orchestral gestures and a brief piano cadenza is more in the nature of a vigorous dance which alternates with a long, vocal melody closely related to the big tune of the first movement.

The Second Piano Concerto quickly became one of the most popular works in the repertory. The piano writing draws on all the resources of a late-Romantic keyboard style, ranging from dazzling bravura to confessional intimacy. Rachmaninov always maintained that the difficulties of the Second Concerto were just as great as those of the formidable Third, composed nine years later, but were of a different order: it is not a question of the technique needed to master the notes, but of judging the exact sonority and weight of the notes in different registers to produce the gradations of tone that made the composer’s own performances so outstanding.

Rachmaninov’s Second Piano Concerto is perhaps best known as the soundtrack to David Lean’s 1945 film Brief Encounter, which narrates the consequences of a love affair between two strangers after a chance meeting at a train station. But it has also been widely quoted in popular culture over the course of the 20th century.

The 1955 film The Seven Year Itch with Marilyn Monroe uses the first movement in a fantasy scene where Monroe’s character is overcome by the music (although in reality she much prefers Chopsticks).

The Concerto has even influenced pop music, twice quoted by singer Eric Carmen in All By Myself (1975) and Never Gonna Fall in Love Again (1976). Rock band Muse, known for their classical influences, also quoted the piece in their 2001 song Space Dementia.
Melody is music,' wrote Rachmaninov, ‘the basis of music as a whole, since a perfect melody implies and calls into being its own harmonic design.’ The Russian composer, pianist and conductor’s passion for melody was central to his work, clearly heard in his *Rhapsody on a Theme of Paganini*.

Although Sergei’s father squandered much of the family inheritance, he at first invested in his son’s musical education, helping the boy win a scholarship for the St Petersburg Conservatory. Further disasters at home hindered his progress and he moved to study in Moscow, where he was an outstanding piano pupil and began to study composition.

Rachmaninov’s early works reveal his debt to the music of Rimsky-Korsakov and Tchaikovsky, although he rapidly forged a personal, richly lyrical musical language, clearly expressed in his Prelude in C-sharp minor for piano of 1892. His First Symphony of 1897 was savaged by the critics, which caused the composer’s confidence to evaporate. In desperation he sought help from Dr Nikolai Dahl, whose hypnotherapy sessions restored Rachmaninov’s self-belief and gave him the will to complete his Second Piano Concerto, widely known through its later use as the soundtrack for the classic film *Brief Encounter*. Thereafter, his creative imagination ran free to produce a string of unashamedly romantic works divorced from newer musical trends.

He left Russia shortly before the October Revolution in 1917, touring as pianist and conductor and buying properties in Europe and the United States.
The music of the East exerted a powerful fascination on many 19th-century Russian composers: it can be heard in such influential works as Glinka’s *Ruslan and Lyudmila*, Borodin’s *Prince Igor*, Rimsky-Korsakov’s *Sheherazade* and Balakirev’s *Islamey*, described as an ‘Oriental Fantasy for piano’ and composed in the autumn of 1869.

When he first thought of *Islamey*, it was intended as a sketch for a large symphonic poem which had been taking shape in his mind, but the orchestral work eventually called *Tamara* did not appear until 1882, by which time the solo piano work *Islamey* had already become famous in its own right.

The overall shape of *Islamey* is quite simple: the first section presents and develops two related themes which Balakirev had heard during his visits to the Caucasus, where he was thrilled by the landscapes, the people and their music. A slower central section is based on a Tartar melody from the Crimea, which Balakirev heard sung by an Armenian actor in Tchaikovsky’s Moscow flat in the summer of 1869 (the two men were then close friends). A third section is a varied and concentrated reprise of the first, followed by a dashing coda.

*Islamey* is one of the most notoriously difficult piano works in the repertory. The Italian composer Alfredo Casella made his orchestral transcription of it in 1907 and showed it to Balakirev, who approved and recommended it to his publisher. This version was first heard in Paris in May 1908, conducted by Casella.

Another orchestration of *Islamey* was made in 1912 by Balakirev’s pupil Lyapunov, who more closely followed Balakirev’s own orchestral practices (as heard in the two symphonies and *Tamara*), with a bold use of primary orchestral colours and an uninhibited use of percussion. Casella’s orchestration is more freely imagined: he probably did not know much about Balakirev’s orchestral style, but from the piano score he created his own orchestral showpiece exploiting all the resources of a modern virtuoso symphony orchestra.

Casella’s original compositions are characterised by an energetic, spiky neo-Classicism owing much to Stravinsky. However, he is now remembered better for his arrangements and pastiches, such as *Scarlattiana* for piano and orchestra, and *Paganiniana* for orchestra.

**ALFREDO CASELLA (1883–1947)**

- Born in Turin, Casella headed a struggle to modernise Italian music alongside Respighi, Pizzetti and others. He was fascinated and motivated by musical modernity across Europe, but also inspired by Italian culture, both its folk traditions and its Futurist movement.

**Thursday 4 April 1pm, LSO St Luke’s**
**LANG LANG SCHOLARS**
Three young pianists, hand-picked by Lang Lang, showcase their skill.

**Thursday 4 April 7.30pm, LSO St Luke’s**
**ERIC LU**
Be one of the first to hear Eric Lu, winner of ‘The Leeds’ 2018.

**Friday 5 April 7.30pm, LSO St Luke’s**
**STEVEN OSBORNE**
Steven Osborne explores Beethoven’s final, profound piano sonatas.

**Saturday 6 April 7.30pm, LSO St Luke’s**
**BARRY DOUGLAS**
Barry Douglas pairs small-scale and expansive works by Tchaikovsky, Rachmaninov and Schubert.

**On sale now at lso.co.uk/leedsinlondon**
Born in Nizny Novgorod, a city on the Volga river, the young Mily Balakirev began his musical studies with his mother. In his teenage years he was taken under the wing of wealthy landowner and music lover Alexander Ulybyshev, who gave him access to his vast library of musical scores.

Balakirev studied maths at Kazan university, meanwhile nurturing hopes for a career in music. In 1858, he made a brilliant pianistic debut in Beethoven’s ‘Emperor’ Concerto in the presence of the Tsar, and achieved popularity with his incidental music for King Lear in 1861.

Balakirev took to heart Glinka’s ambition for a tradition of Russian classical music reflecting the spirit of the country, and in 1861 he established the Free School of Music; here he nurtured the next generation of Russian composers, programming concerts of his own music alongside works by Rimsky-Korsakov, Mussorgsky, Cui and Borodin – the five of them making up Russia’s Mighty Handful.

Balakirev stepped down as director of the Free School due to frustrated relations with colleagues, but made a comeback soon after with his most popular piece, Islamey.

His next big hit was the symphonic poem Tamara, premiered in 1833, which wowed audiences with its lavish textures and distinctly Russian flavour.

Temperament and tactlessness made Balakirev enemies. He experienced spells of animosity with even his closest friends, such as Rimsky-Korsakov, and colleagues including his publisher Jurgenson, who dropped Balakirev from his roster.

Balakirev made his final appearance at the Free School conducting his First Symphony in 1898. Its success led to further compositions – the ‘Glinka’ Cantata and a Second Symphony – but these were received with indifference. Alienated from his peers, Balakirev had few friends to offer comfort in his final years.

Balakirev in Profile 1836–1910 / by Steven Doran

Valery Gergiev conducts a scintillating account of the powerful Third Symphony and Balakirev’s Russia, the epic symphonic poem based on folk melodies collected during Balakirev’s journey up the Volga.

Available to purchase in the Barbican Shop, at lsolive.co.uk, on iTunes and Amazon, or to stream on Spotify and Apple Music.
When Shostakovich’s First Symphony appeared in 1926 it was welcomed as both a revelation of a new musical voice and as the first outstanding musical work to be composed in Russia since the Revolution – an artistic justification of the Brave New World being created in the USSR. This double view – musical and political – was to be applied to Shostakovich’s music for the rest of his life, often with disastrous personal consequences for the composer, although that was not something that could be foreseen in the early 1920s.

Shostakovich was born in the year after the abortive Revolution of 1905 (which he commemorated in his Eleventh Symphony), and was just 11 years old when the Bolsheviks took power in 1917. He grew up during a period of massive social upheaval, civil war and extreme hardship. He was a naturally iconoclastic young man. Music, much of it wild and disorganised, poured out of him with amazing facility. In the First Symphony, though, he was able to write something utterly personal and at the same time win the approval (or at least the grudging respect) of his elders by organising his ideas into a large span which is truly symphonic.

Whatever definition we give the word ‘symphony’, the title still gives rise to expectations of continuity of thought over several movements, a contrast of ideas and moods, themes that can be developed and renewed, and a variety of incidents, all contained within a single, organic process. Plenty of young composers have the ideas, but only a select few have the ability to build them into such a large-scale structure.

The First Symphony was conceived in 1923, when Shostakovich, not yet 17, was already being spoken of as the most outstanding talent in the Petrograd Conservatoire. Two orchestral scherzos, composed in 1919 and 1923 had shown his instinct for orchestral writing, and when in 1924 the Conservatoire set the composition of a symphony as a graduation test piece, Shostakovich was prepared for the challenge. He completed his work in the first two months of 1925, while scraping together some sort of a living bashing away at the piano in Leningrad cinemas, accompanying silent films.

The Symphony was performed by Nikolai Malko and the Leningrad Philharmonic on 12 May 1926. A Berlin performance under Bruno Walter took place in May 1927, and it was soon taken up by Toscanini, Stokowski and Klemperer, among others. The work was always a favourite of the composer himself, and quotations from it appear in both his autobiographical Eighth String Quartet and in his last symphony, the Fifteenth.

Shostakovich’s First Symphony has the least pretentious of openings. Its wry search for a key and a theme reveals the composer’s lifelong tendency towards sparse, concentrated use of instruments, treating the orchestra as an ensemble of soloists. This is music in which every note counts, every sound stands out clearly and meaningfully.

References to march and waltz styles, tinged with irony, show the young composer’s absorption of common, popular material to his own expressive ends. The scherzo second movement, which was immediately encored at the Symphony’s premiere, adds a piano (Shostakovich’s own instrument) to the orchestra, playing a quirky individual role in the spiky humour of the movement.

In the Largo there is a breadth of thought, a superb control of phrasing and tempo which creates a sense of both space and depth. This is the movement that most clearly foreshadows some of the epic statements of Shostakovich’s later work, when his view of the world, and consequently his musical language, had become far more complex.

The finale balances the high spirits of the first two movements with the depth of the third in a virtuoso combination of contrasts. Here is a voice that would change in emphasis and style over the next half-century, but would always be recognisable. As one would expect from a youthful first symphony it is inventive and exuberant, but the music is often coloured with anxiety and at times even a sense of nervous panic.

Dmitri Shostakovich
Symphony No 1 in F minor Op 10 1925 / note by Andrew Huth

1 Allegretto – Allegro ma non troppo
2 Allegro
3 Lento
4 Allegro molto – Lento – Allegro molto
After early piano lessons with his mother, Shostakovich enrolled at the Petrograd Conservatoire in 1919. He announced his Fifth Symphony of 1937 as ‘a Soviet artist’s practical creative reply to just criticism’. A year before its premiere he had drawn a stinging attack from the official Soviet mouthpiece Pravda, in which Shostakovich’s initially successful opera Lady Macbeth of the Mtsensk District was condemned for its ‘leftist bedlam’ and extreme modernism. With the Fifth Symphony came acclaim not only from the Russian audience, but also from musicians and critics overseas.

Shostakovich lived through the first months of the German siege of Leningrad, serving as a member of the auxiliary fire service. He completed his Seventh Symphony after his evacuation and dedicated the score to the city. A micro-filmed copy was despatched by way of Teheran and an American warship to the US, where it was broadcast by the NBC Symphony Orchestra and Toscanini. In 1943 Shostakovich completed his Eighth Symphony, its emotionally shattering music compared by one critic to Picasso’s Guernica.

In 1948 Shostakovich and other leading composers, Prokofiev among them, were forced by the Soviet cultural commissar, Andrey Zhdanov, to concede that their work represented ‘most strikingly the formalistic perversions and anti-democratic tendencies in music’, a crippling blow to Shostakovich’s artistic freedom that was healed only after the death of Stalin in 1953. Shostakovich answered his critics later that year with the Tenth Symphony, in which he portrays ‘human emotions and passions’, rather than the collective dogma of Communism.

Pravda

Pravda is a Russian broadsheet newspaper which began publication in the Russian Empire in 1912. After the October Revolution of 1917 its offices were moved to Moscow, where it became an official publication of the Soviet Communist Party. Subscription to Pravda was mandatory for state run companies, the armed services and other organisations until 1989.
Gianandrea Noseda is one of the world’s most sought-after conductors, equally recognised for his artistry in both the concert hall and opera house. He was named the National Symphony Orchestra’s seventh music director in January 2016 and at the start of his second season with the NSO his contract was extended for four more years, through to the 2024/25 season.

In addition to his position with the NSO, Noseda also serves as Principal Guest Conductor of the London Symphony Orchestra and Israel Philharmonic Orchestra, Principal Conductor of the Orquestra de Cadaqués, and Artistic Director of the Stresa Festival in Italy. In July 2018, the Zurich Opera House appointed him the next General Music Director beginning in the 2021/22 season where the centrepiece of his tenure will be a new Ring Cycle directed by Andreas Homoki, the opera house’s artistic director.

Nurturing the next generation of artists is important to Noseda, shown by his ongoing work with youth orchestras, including the European Union Youth Orchestra, and his recent appointment as music director of the newly-created Tsinandali Festival and Pan-Caucasian Youth Orchestra in Georgia.

Noseda has conducted orchestras including the Berlin Philharmonic, Chicago Symphony Orchestra, Cleveland Orchestra, Munich Philharmonic, New York Philharmonic, NHK Symphony, Orchestre National de France, Philadelphia Orchestra, Vienna Symphony, and at leading opera houses and festivals such as Zurich Opera House, La Scala and the Salzburg Festival. From 2007 until 2018, Noseda was Music Director of Italy’s Teatro Regio Torino, ushering in an era of unmatched international acclaim for its productions, tours, recordings, and film projects.

Gianandrea Noseda also has a cherished relationship with the Metropolitan Opera. He returned to the Met on New Year’s Eve 2018 to lead performances of Cilea’s Adriana Lecouvreur featuring Anna Netrebko. In recent years, he has conducted Gounod’s Roméo et Juliette, which received its premiere at the New Year’s Eve Gala in 2016, and a new production of Bizet’s Les pêcheurs de perles in 2015.

He has also played a significant role working with the BBC Philharmonic, the Pittsburgh Symphony Orchestra and the Mariinsky Theatre in St Petersburg, which appointed him its first ever foreign Principal Guest Conductor in 1997. He was Principal Guest Conductor of the Rotterdam Philharmonic from 1999 to 2003 and Principal Guest Conductor of the Orchestra Sinfonica Nazionale della RAI from 2003 to 2006.

Noseda’s recording catalogue counts more than 60 CDs, many of which have been celebrated by critics and received awards. His Musica Italiana project, which he initiated more than ten years ago, has chronicled under-appreciated Italian repertoire of the 20th century and brought to light masterpieces. Conducting the Vienna Philharmonic Orchestra and the Orchestra Teatro Regio Torino, he has also recorded opera albums with celebrated vocalists such as Ildebrando d’Arcangelo, Rolando Villazon, Anna Netrebko and Diana Damrau.

A native of Milan, Noseda is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. In 2015, he was honoured as Musical America’s Conductor of the Year, and was named the 2016 International Opera Awards Conductor of the Year. In December 2016 he was privileged to conduct the Nobel Prize Concert in Stockholm.
With an overwhelming talent and innate musicality, Seong-Jin Cho is rapidly embarking on a world-class career and is considered one of the most distinctive artists of his generation. His thoughtful and poetic, assertive and tender, virtuosic and colourful playing combines panache with purity.

Seong-Jin Cho was brought to the world’s attention in 2015 when he won the First Prize at the Chopin International Competition in Warsaw. This same competition launched the careers of such world-class artists as Martha Argerich, Maurizio Pollini and Krystian Zimerman.

In January 2016, Seong-Jin signed an exclusive contract with Deutsche Grammophon. The first recording was released in November 2016 featuring Chopin’s First Concerto with the London Symphony Orchestra and Gianandrea Noseda. A solo Debussy disc was released in November 2017, followed by a Mozart album in 2018 with the Chamber Orchestra of Europe and Yannick Nézet-Séguin.

An active recitalist, he performs in many of the world’s most prestigious concert halls. In the 2018/19 season, he returns to the main stage of Carnegie Hall as part of the Keyboard Virtuoso series, where his performances sold out in 2017. He also returns to Amsterdam’s Concertgebouw in the Master Pianists series, and plays recitals at the Berlin Philharmonie Kammermusiksaal, Frankfurt’s Alte Oper, Los Angeles’ Walt Disney Hall, Zurich’s Tonhalle-Maag, Stockholm’s Konserthuset, Munich’s Prinzregententheater, Chicago’s Mandel Hall, Lyon’s Auditorium, La Roque d’Anthéron Festival, Verbier Festival, Gstaad Menuhin Festival and Rheingau Festival.

During the next two seasons, he will perform with the Los Angeles Philharmonic and Gustavo Dudamel at the Walt Disney Hall, Radio France Philharmonic Orchestra and Myung-Whun Chung at the Philharmonie de Paris, Gewandhaus Orchestra and Sir Antonio Pappano, Bayerische Rundfunk Sinfonie Orchester and Mariiss Jansons, New York Philharmonic and Hong Kong Philharmonic with Jaap van Zweden, Pittsburgh Symphony Orchestra and Manfred Honeck, Toronto Symphony Orchestra and Sir Andrew Davis, Antwerp Symphony Orchestra and Osmo Vänska, Finnish Radio Orchestra and Hannu Lintu, Philadelphia Orchestra and Yannick Nézet-Séguin, and the Budapest Festival Orchestra with Ivan Fischer.

Recently he has toured with the European Union Youth Orchestra and Gianandrea Noseda to venues including Amsterdam’s Concertgebouw, the Royal Albert Hall, and the Berlin Konzerthaus. In November 2017, Seong-jin stepped in for Lang Lang with the Berlin Philharmonic Orchestra and Sir Simon Rattle for concerts in Berlin, Frankfurt, Hong Kong and Seoul. He collaborates with conductors at the highest level such as Valery Gergiev, Esa-Pekka Salonen, Vladimir Ashkenazy, Yuri Temirkanov, Krzysztof Urbański, Fabien Gabel, Vassily Petrenko, Jakub Hrůša, Leonard Slatkin and Mikhail Pletnev.

Born in 1994 in Seoul, Seong-Jin Cho started learning the piano at six and gave his first public recital at the age of eleven. In 2009, he became the youngest ever winner of Japan’s Hamamatsu International Piano Competition. In 2011, he won third prize at the Tchaikovsky Competition in Moscow at the age of 17. In 2012, he moved to Paris to study with Michel Béroff at the Paris Conservatoire National Supérieur de Musique, where he graduated in 2015. He is now based in Berlin.
Leader
Roman Simovic

First Violins
Carmine Lauri
William Melvin
Claire Parfitt
Elizabeth Pigram
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Morane Cohen-Lamberger
Dániel Mészöly
Helena Smart

Second Violins
David Alberman
Thomas Norris
Miyu Väisänen
David Ballesteros
Matthew Gardner
Julián Gil Rodríguez
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogany
Andrew Pollock
Paul Robson
Hazel Mulligan

Violas
Rachel Roberts
Gillianne Haddow
Malcolm Johnston
Anna Bastow
German Clavijo
Stephen Doman
Lander Echevarria
Robert Turner
Luca Casciato
Cynthia Perrin
Rachel Robson
Alistair Scahill

Cellos
Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Amanda Truelove
James Barralet
Victoria Harrild

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Sam Loock
Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Josie Ellis
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E-flat Clarinet
Chi-Yu Mo

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Michael Møller
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David Geoghegan

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Caroline Jaya-Ratnam

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.

Performing tonight is Kumi Shimizu.

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