

TONIGHT'S CONCERT

WENNÄKOSKI, BEETHOVEN & SIBELIUS

Sunday 4 February 2024 7-9.20pm

Barbican

Lotta Wennäkoski Om fotspår och ljus (Of Footprints and Light –
Helsinki Variations)

Ludwig van Beethoven Piano Concerto No 5, 'Emperor'

Interval

Jean Sibelius Symphony No 2

Thomas Søndergård conductor

Leif Ove Andsnes piano

London Symphony Orchestra

RECOMMENDED BY
CLASSIC *f*M

Welcome



Welcome to tonight's LSO concert with guest conductor Thomas Søndergård, with whom we last had the pleasure of working back in 2016. Tonight he conducts a programme celebrating Finnish music from past and present, alongside a well-loved piano work by Ludwig van Beethoven.

We are delighted to be joined by Leif Ove Andsnes, a pianist with whom we have collaborated numerous times over the years at the Barbican, on tour and in recording sessions. Tonight he performs Beethoven's majestic 'Emperor' Concerto, the composer's Fifth Piano Concerto.

Lotta Wennäkoski's work has become increasingly well known over the past 15 years beyond her native Finland, and we are delighted to open the concert with a performance of her shimmering tone poem *Om fotspår och ljus* (Of Footprints and Light – Helsinki Variations). The Concerto follows, and, after the interval, we hear Jean Sibelius' daring Symphony No 2, a staple of the orchestral repertoire.

Thanks to Classic FM for recommending this concert to their listeners. This Thursday, Nathalie Stutzmann conducts Anton Bruckner's Symphony No 7, with Leif Ove Andsnes returning as soloist for Wolfgang Amadeus Mozart's Piano Concerto No 22. On Sunday, Nathalie Stutzmann continues her focus on Bruckner, in this, the 200th year of his birth, with a performance of his Ninth Symphony, followed by his choral work *Te Deum*. We hope to see you there.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 8 February 1pm
LSO St Luke's

BBC RADIO 3 LUNCHTIME CONCERT SPANISH CONNECTIONS

The Nash Ensemble launch a new series of BBC Radio 3 Lunchtime Concerts inspired by the sounds, colours and history of Spain.

Thursday 8 February 7pm
Barbican

BRUCKNER & MOZART

Quicksilver inspiration and spectacular melodies flow in Mozart's Piano Concerto No 22 (performed by Leif Ove Andsnes) and Bruckner's visionary Seventh Symphony, conducted by Nathalie Stutzmann.

Sunday 11 February 7pm
Barbican

BRUCKNER'S NINTH SYMPHONY

Nathalie Stutzmann conducts Bruckner's awe-inspiring final symphony and thrilling *Te Deum*.

Iso.co.uk/whatson

WELCOME TO TONIGHT'S GROUP BOOKERS

We are delighted to welcome groups from:

Ms Adele Friedland & Friends
Stratford Festival, Ontario

Groups of 10+ save up to 30%, with further benefits for larger groups. School groups of 10+ save with £6 tickets for under-18s.

Iso.co.uk/groups

THE PROGRAMME

- 4 Om fotspar och ljus
- 5 Lotta Wennäkoski
- 6 Piano Concerto No 5
- 8 Ludwig van Beethoven
- 10 Symphony No 2
- 12 Jean Sibelius

THE PERFORMERS

- 14 Thomas Søndergård
- 15 Leif Ove Andsnes
- 16 London Symphony Orchestra

Please switch off all phones.
Photography and audio/video recording is not permitted during the performance.

Details correct at time of going to print.

Editorial Photography John Davis,
Maarit Kytöharju, Martin Bubandt,
Helge Hansen

Print John Good 024 7692 0059

Advertising Cabbells Ltd 020 3603 7937

SHARE YOUR THOUGHTS

Visit Iso.co.uk/survey or scan the QR code to complete a short survey about tonight's concert.



Om fotspår och ljus (Helsinki Variations)

Lotta Wennäkoski



2019



11 minutes

Programme note by

Leah Broad

Om fotspår och ljus (Of Footprints and Light) quite literally begins with footsteps – Lotta Wennäkoski adds a pair of shoes to the percussion section, tapping out the work's first notes. The footsteps we hear belong to the Finnish composer Ida Moberg. Born in Helsinki in 1859, Moberg was one of the few Finnish women who built a career as a professional composer in the 19th century. Wennäkoski says that she was fascinated by 'the thought of a colleague who walked the same streets a hundred years earlier', so incorporated her predecessor's tread into her work to create a direct aural link between past and present.

Om fotspår och ljus is one of a set of 'Helsinki Variations' commissioned by the Helsinki Philharmonic Orchestra in 2019, each of which takes a Finnish work composed before 1945 as its starting point. Wennäkoski chose a scene from Moberg's unfinished opera *Asiens ljus* (The Light of Asia). Moberg was fascinated by theosophy (a

religion established in the United States during the late 19th century), and spiritualism, and the opera's libretto is based on a text by Swedish poet Viktor Rydberg about the life of the Buddha. In the scene that underpins Wennäkoski's piece, Siddhartha begs to be released from his palace to see the real world, asking, 'Why are you afraid to show me life as it really is?'

The work moves in waves, with Wennäkoski creating a cornucopia of shifting timbres and textures. Woodwind calls enliven the ensemble, and tender moments are interrupted by the orchestra suddenly exploding into more energetic material. The piece doesn't so much end as fade away into silence, closing with glissandos (slides between notes) in the violins. Moberg's romantic, lyrical music occasionally peeps through the score, as Wennäkoski weaves together the 20th and 21st centuries seamlessly.

Lotta Wennäkoski

b 1970 (Finland)



CONTEMPORARIES

Michel van der Aa,
Roxanna Panufnik

KEY EVENTS

2017: *Flounce*
premiered at the
Last Night of the
BBC Proms

2021/22: Featured
composer for the
Finnish Radio
Symphony Orchestra

WITH THE LSO

Tonight marks Lotta
Wennäkoski's
LSO debut

Composer profile by
Leah Broad

Lotta Wennäkoski's compositions usually begin with an image, a texture or the sound of a word. 'I readily take impulses from the extra-musical world,' she says. Her Flute Concerto *Soie* (2009) was inspired by the textures of cotton, linen and silk, and the title means 'silk' in French, but is similar to the Finnish word for 'sound'. Wennäkoski writes 'timbral music' imbued with 'a sense of airiness and space', but these spaces always cohere around a single central idea. 'I most definitely conceive of music as being communication,' she explains. 'I could think of nothing more wonderful than for my music to tell a story, or speak or mean something, while also being innovative.'

Born in Helsinki, Wennäkoski studied composition with tutors such as Kaija Saariaho, Louis Andriessen, Eero Hämeenniemi and Paavo Heininen. The influence of her wide-ranging tuition is evident

in her playful approach to the orchestra. She is always searching for new sounds and gestures; her expanded percussion sections have included shoes and shells, and her *Jong* concerto (2012–13) is written for juggler and chamber orchestra. Alongside this humour, though, a more serious and politically minded strain runs through Wennäkoski's output. Her monodrama *Lelele* (2010–11) is about human trafficking, and her new opera *Regine* focuses on philosopher Søren Kierkegaard's fiancée Regine Olsen.

Wennäkoski has received commissions from major institutions including the Helsinki Philharmonic Orchestra (*Om fotspår och ljus*, 2019) and the BBC Proms (*Flounce*, 2017). She was one of three featured composers for the Finnish Radio Symphony Orchestra in 2021/22, and was composer-in-residence of the Tapiola Sinfonietta in 2010/11.

Piano Concerto No 5 Op 73, 'Emperor'

Ludwig van Beethoven

Leif Ove Andsnes

piano

- 1 **Allegro**
- 2 **Adagio un poco mosso**
- 3 **Rondo: Allegro ma non troppo**



1809



41 minutes

Programme note by
Lindsay Kemp

One has to wonder whether the organisers of the concert at which Beethoven's Fifth Piano Concerto received its Viennese premiere in February 1812 – the actual premiere having taken place in Leipzig the previous November – provided the ideal audience. A contemporary report of the combined concert and art exhibition mounted by the Society of Noble Ladies for Charity tells us that 'the pictures offer a glorious treat; a new pianoforte concerto by Beethoven failed'. And it is true that, in its early years, the 'Emperor' Piano Concerto struggled for popularity. Perhaps its leonine strength and symphonic sweep were simply too much for everyone.

Cast in the same key as Beethoven's Symphony No 3, it breathes much the same majestically confident air, though in a manner one could describe as more macho. Composed in the first few months of 1809, with war brewing between Austria and France, this Concerto is Beethoven in what must have seemed an overbearingly optimistic mood.

The Concerto is certainly not reticent about declaring itself.

The first movement opens with extravagant flourishes from the piano punctuated with stoic orchestral chords, leading us with unerring sense of direction towards the sturdy first theme. This march-like tune presents two important thematic reference points: a melodic turn, and a tiny figure of just two notes (a long and a short), which Beethoven refers to constantly in the course of the movement. These two notes ushers in the chromatic scale with which the piano re-enters, and the same sequence of events later serves to introduce the development section. Here, the turn dominates, dreamily passed around the woodwind, but the two-note figure emerges ever more strongly, eventually firing off a stormy tirade of piano octaves. The air quickly clears, however, and reappearances of the turn lead back to a recapitulation of the opening material.

Towards the end of the movement, Beethoven makes his most radical formal move. In the early 19th century, it was still customary at this point in a concerto for the soloist to improvise a solo passage

(or cadenza). Beethoven did this in his first four concertos, but in the Fifth, for the first time, he includes one that is not only fully written out, but that also involves the orchestra. It was a trend that many subsequent composers, glad of the extra control, would follow.

The second and third movements together take less time to play than the first. The Adagio, in the distant key of B major, opens with a serene, hymn-like tune from the strings, which the piano answers with a theme of its own before itself taking up the opening one in ornamented form. This in turn leads to an orchestral reprise of the same theme, now with greater participation from the winds and with piano decoration. At the end, the music dissolves, then eerily drops down a semitone as the piano toys idly with some quiet, thickly scored chords. In a flash, these are then transformed and revealed to be the main theme of the bouncy Rondo finale, which has followed without a break. Physical joins between movements were a trend in Beethoven's music at this time, but so too were thematic ones.

At one point in this finale, with the main theme firmly established, the strings gently put forward the 'experimental' version from the end of the slow movement, as if mocking the piano's earlier tentativeness. The movement approaches its close, however, with piano and timpani in stealthy cahoots before, with a final flurry, the end is upon us.

The Concerto's nickname was not chosen by Beethoven, and, given the composer's angry reaction to Napoleon's self-appointment as Emperor in 1804, it may seem more than usually inappropriate. Yet there is an appositeness to it if we take the music's grandly heroic stance as a picture of what, perhaps, an emperor ought to be. Beethoven once remarked that if he had understood the arts of war as well as he had those of music, he could have defeated Napoleon. Who, listening to this Concerto, could doubt that?



INTERVAL – 20 MINUTES

Find us on Instagram
@londonsymphonyorchestra
or on X **@londonsymphony**

Ludwig van Beethoven

1770 (Germany) to 1827 (Austria)



CONTEMPORARIES

Johann Wolfgang von Goethe,
Luigi Cherubini

KEY EVENTS

1803–15: The Napoleonic Wars

LISTEN

All nine Symphonies on LSO Live, with Bernard Haitink
[Isolive.lso.co.uk](https://www.lso.co.uk)

WITH THE LSO

Symphony No 5 featured in the LSO's first concert in 1904

Composer profile by **Andrew Mellor**

When Ludwig van Beethoven was a young man, France overthrew its monarchy and rebellion spread through Europe. Riding the crest of a wave of social change, Beethoven changed not just the sound of music but the standing of the artist in society. He introduced the concept of the 'artist-hero', paving the way for Romanticism and even popular culture.

Beethoven was born in a faraway corner of what is now Germany, to an alcoholic and abusive father. He chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably associated with Wolfgang Amadeus Mozart.

From musical foundations steadied by those two figures, Beethoven led music into the first-person passions of Romanticism. He wrote in every genre, and with the possible exception of opera, transformed each of them. He reimagined the

scale and scope of the symphony and invested the string quartet with a level of psychological depth that dumbfounded his peers. Beethoven used rhythm like no other composer before him and pushed harmony to the boundaries of tangibility. He exploited the piano's technological transformation to mine entirely new expressions from the instrument.

Writing for himself and not to deadlines, Beethoven was able to be more deliberate and considered in his compositions than many of his contemporaries. But the story of his career is one of the constant overcoming of colossal obstacles. From the age of 26, the composer knew he had serious problems with his hearing and for the last seven years of his life he could hear almost nothing. That made him irritable, sensitive and withdrawn. But Beethoven always remained ever sure of himself, and consistently creative.

ALWAYS MOVING

COMING UP WITH THE LSO

Beethoven's Symphonies Nos 2 & 8
with François-Xavier Roth
Thursday 14 March

Vaughan Williams' Symphony No 5
with Sir Antonio Pappano
Thursday 18 April

Mahler's Symphony No 3
with Michael Tilson Thomas
Sunday 12 & Thursday 16 May

Explore the full season
and save up to 40% when
you book for multiple concerts

lso.co.uk/2324

Symphony No 2 in D major Op 43

Jean Sibelius

- 1 **Allegretto**
- 2 **Tempo andante, ma rubato**
- 3 **Vivacissimo**
- 4 **Finale: Allegro moderato**



1901-02



46 minutes

Programme note by
Andrew Huth

The beginning of 1901 found Jean Sibelius in Italy, his mood tense and gloomy. The death of his 16-month-old daughter Kirsti the previous year had been a severe blow, and although the First Symphony was beginning to meet with international success, he was uncertain about his musical future. Various unfocused ideas came to him. One evening, for example, he jotted down a musical phrase and over it wrote: 'Don Juan. I sit in the twilight in my castle, a guest enters. I ask who he is - no answer. I make an effort to entertain him. Still no answer. Eventually he breaks into song and then Don Juan notices who he is: Death.' Two months later he sketched another idea which he labelled 'Christus'.

These two themes later formed the basis of the Second Symphony's Andante, but Sibelius was not then thinking of a new symphony: rather of a series of four tone poems on the Don Juan legend, or perhaps something related to Dante's poem *The Divine Comedy*. 'Several of my projects will not be ready for many years,' he wrote to a friend; but after his return to Finland that summer, the Second Symphony took shape. 'I have been in the throes of a bitter struggle with this symphony,' he complained. It was nearly finished in November, but further revisions caused two postponements of

the planned premiere. It was at last completed in January 1902, and Sibelius conducted four performances that March in Helsinki.

When Finnish audiences heard Sibelius' Symphony No 1 in 1899, they expected it to reflect the world of the heroes of the Finnish epic, the *Kalevala* depicted in his earlier tone poems. In fact, Sibelius' main concern was not to illustrate anything at all, but to explore a personal approach to purely symphonic momentum. The Second Symphony marks a significant step in this direction. Nevertheless, it still looks both forward and backwards, perhaps more so than any other work by Sibelius, giving rise to some curious contradictions in the relation and balance between the four movements.

The first movement is certainly a very original structure, pointing toward the new Classicism Sibelius aimed for in later works. The cool Nordic atmosphere is unmistakable, and so is the personal character of the themes, with such Sibelius fingerprints as swelling dynamics and long held notes ending in a flourish. The freshness of the colouring is initially achieved by the use of unmixed strings, woodwind and brass. Ideas are presented in turn, then in different

combinations and changing perspectives. The movement ends modestly, with a sense of completion.

The Andante, on the other hand, is more sectional, with a fluid tempo moving from the slow, bleak opening towards passages of dissonant anguish that are almost expressionistic. At a time when Finland was an oppressed province of the Russian Empire, the Second Symphony was often regarded from a nationalistic viewpoint. Thus Sibelius' staunch champion the conductor Robert Kajanus could write:

'The Andante strikes one as the most heart-broken protest against all the injustices that threaten at the present time to deprive the sun of its light and our flowers of their scent ... The Scherzo gives a picture of frenetic preparation ... the Finale develops towards a triumphant conclusion intended to arouse in the listener a picture of lighter and confident prospects for the future.'

Sibelius either kept a sensible silence about such associations or denied them outright. The various poetic ideas that filled his mind before composing the work – Don Juan, Christ, Dante, or anything else – may not be very significant in themselves, but they certainly have nothing to do with Finnish mythology or nationalism.

Taking a stylistic position somewhere between the cool Classicism of the first movement and the unbridled Romanticism of the second, the last two movements owe a clear debt to Beethoven, and in particular his Fifth Symphony, with its transition from Scherzo to Finale. The sound of the music is, of course, very different,

and the build-up of tension towards the end of the Finale shows Sibelius as a master of symphonic momentum as the chorale theme, first announced softly by the woodwind, is subjected to repetition with suppressed dynamics and a rigidly controlled tempo before the final major-key resolution.

From the many tributes that the Symphony earned him, Sibelius was especially pleased with comments from two fellow composers. After conducting it in Berlin in 1905, he wrote to his wife: '[Ferruccio] Busoni is totally enamoured of my symphony and understands its chaste concentration. In particular he thinks the second movement the best music in existence.' Unreserved praise came after the Stockholm premiere in October 1902 from the Swedish composer Wilhelm Stenhammar:

'You have reached into the deepest depths of the unconscious and the ineffable and brought forth something of a miracle. What I suspected has been proved true: for me you emerge as the foremost, indeed the only major figure at this moment.'

Jean Sibelius

1865 to 1957 (Finland)



CONTEMPORARIES

Gustav Mahler,
Carl Nielsen

KEY EVENTS

1890: Sibelius comes across the *Kalevala* for the first time

1917: Finland gains full independence

LISTEN

All seven symphonies with Sir Colin Davis on LSO Live
[Isolive.Iso.co.uk](https://www.isolive.co.uk)

Composer profile by
Andrew Mellor

The landscape, language and culture of Finland continue to set the country apart from prevailing European norms. The same is true of music by Jean Sibelius.

In the faraway Finland of the late 19th century, it was possible to learn the basics of musical composition without having Austro-German methods baked in to your psyche. That suited Sibelius, who reimagined the structure of orchestral music by imitating the hypnotic, circular repetitions of Finland's storytelling tradition, rune singing. In so doing, Sibelius moved orchestral music away from the Germanic tradition of thematic argument and gave the Nordic region a voice of its own.

Sibelius was born to a middle-class family outside Helsinki but quickly forced his way into the city's cultural elite. He studied at the city's Music Institute and became a competent violinist, rounding off his self-directed education in Berlin and Vienna.

Sibelius' orchestral scores sound as unusual to the ear as they

look to the eye. Tunes emerge from streams of identical notes. Motifs are molded gradually, through repetition. Foreground and background are merged. Rhythmic shifts at the bottom of the orchestra tease out transformations above. The music can appear beyond human control.

Sibelius perfected those techniques in his symphonies while his tone poems formed testing grounds for them. He anticipated American minimalism and French spectralism, while his role in creating an independent Finland put orchestral music at the centre of the country's legislative agenda.

Finland took Sibelius to its heart, but the precious and pugnacious composer had an ambivalent relationship with his homeland and his place in the world. Nevertheless, he managed to produce an impressive body of work that included eight symphonies, a violin concerto, the symphonic work *Kullervo*, a number of tone poems, and many songs and chamber pieces, all of which are still performed today.



CHAMBER MUSIC

BBC
RADIO 3

LUNCHTIMES AT LSO ST LUKE'S

Spanish Connections

8, 15, 16 & 22 February

Haydn & Mozart

25 & 26 April, 9 & 10 May

Bertrand Chamayou & Friends

29 February, 1 March, 11 & 12 April

Explore the full season: lso.co.uk/radio3

Thomas Søndergård

conductor



The 2023/24 season sees Danish conductor Thomas Søndergård begin his tenure as Music Director of the Minnesota Orchestra. In addition, Søndergård continues as Music Director of the Royal Scottish National Orchestra, following six seasons as Principal Guest Conductor. Between 2012 and 2018, he served as Principal Conductor of BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra.

Søndergård opened his first season as Music Director of the Minnesota Orchestra with two weeks of concerts featuring music by Mozart, Strauss, Auerbach, Debussy, Barber and Ravel, and led the orchestra in their new-year concerts. With the RSNO this season, in addition to its subscription series, he will conduct a residency at the Grosses Festspielhaus in Salzburg, joined by Lise de la Salle, as well as an extensive European tour with Ray Chen. This season, Søndergård also makes his return to the London Symphony Orchestra, as well as his debuts with the New York Philharmonic (where he will conduct the US premiere of Olga Neuwirth's *Keyframes for a Hippogriff*), and with the Tonhalle-Orchester Zürich. In 2023/24 he also makes regular guest

appearances throughout Scandinavia, debuting with Iceland Symphony Orchestra and at the Bergen International Festival, where he leads a full staging of Ibsen's *Peer Gynt* to Grieg's complete incidental music. Return visits include performances with the Bergen Philharmonic, the Aalborg and Aarhus Symfoniorkester (a joint collaboration), and the Danish National Symphony Orchestra, celebrating his receipt of the Carl Nielsen and Anne Marie Carl-Nielsen Foundation Award for his outstanding contribution to Danish musical life.

He has appeared with notable orchestras in leading European centres such as Berlin (Berlin Philharmonic, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra, Konzerthausorchester Berlin), Munich (Symphonieorchester des Bayerischen Rundfunks), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (LSO, London Philharmonic, BBC Symphony and the Philharmonia) and Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic). He regularly works with Scandinavian orchestras such as the Oslo Philharmonic, Gothenburg Symphony, Danish National Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic.

North American appearances to date have included appearances with the symphony orchestras of Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle. He has also made highly successful tours to China, Korea, Australia and New Zealand.

Leif Ove Andsnes

piano



With his commanding technique and searching interpretations, the celebrated Norwegian pianist Leif Ove Andsnes has won acclaim worldwide, playing concertos and recitals in the world's leading concert halls and orchestras. An avid chamber musician, he is the founding director of the Rosendal Chamber Music Festival, co-artistic director of the Risør Festival of Chamber Music for nearly two decades and served as music director of California's Ojai Music Festival in 2012. He was inducted into the Gramophone Hall of Fame in July 2013, and has received honorary doctorates from New York's Juilliard School and the universities of Bergen and Oslo.

In 2023/24, Andsnes performs Beethoven's 'Emperor' Concerto with orchestras including the London Symphony Orchestra, New York Philharmonic and New World Symphony, as well as on a Japanese tour with the NHK Symphony. Other upcoming highlights include Rachmaninoff's Third Piano Concerto with the Philadelphia Orchestra, Pittsburgh Symphony, Danish National Symphony and Orchestre de Paris. He also embarks on high-profile solo recital tours of Japan and Europe, before joining the Dover Quartet for Brahms and Dohnányi piano quintets on a five-city North American tour, bookended by dates at the Kennedy Center and

Carnegie's Zankel Hall. *Leif Ove Andsnes: The Complete Warner Classics Edition 1990–2010*, a 36-CD retrospective, was released in October 2023.

Andsnes' discography comprises more than 50 titles, spanning repertoire from the Baroque to the present day, and has been recognised with eleven Grammy nominations, seven *Gramophone* Awards and many other international prizes. His recordings of Grieg's Piano Concerto with the Berlin Philharmonic and of Mozart's Piano Concertos Nos 9 and 18 were both named 'Best CD of the Year' by *The New York Times*. His Sony Classical series *A Beethoven Journey* and *Mozart Momentum 1785/86* were honoured with multiple *Gramophone* Awards, Belgium's Prix Caecilia and *BBC Music Magazine's* 'Recording of the Year'. Andsnes' other accolades include the Royal Philharmonic Society's Instrumentalist Award, the Gilmore Artist Award, and Norway's Peer Gynt Prize and Commander of the Royal Norwegian Order of St Olav. He was the first Scandinavian to curate Carnegie Hall's 'Perspectives' series and has been Pianist-in-Residence of the Berlin Philharmonic, Artist-in-Residence of the New York Philharmonic and the subject of a previous LSO Artist Portrait series.

Andsnes was born in Karmøy, Norway, in 1970, and studied at the Bergen Music Conservatory. He is currently an Artistic Adviser for the Prof Jiri Hlinka Piano Academy in Bergen, where he lives with his partner and their three children.



NEXT ON STAGE WITH THE LSO

Thursday 8 February 7pm, Barbican
Mozart Piano Concerto No 22 K482

London Symphony Orchestra On Stage

Leader

Roman Simovic

First Violins

Clare Duckworth

Ginette Decuyper

Maxine Kwok

William Melvin

Stefano Mengoli

Claire Parfitt

Elizabeth Pigram

Laurent Quénelle

Harriet Rayfield

Sylvain Vasseur

Julian Azkoul

Richard Blayden

Caroline Frenkel

Mitzi Gardner

Alexandra Lomeiko

Second Violins

Olatz Ruiz de

Gordejuela

Thomas Norris

Miya Väisänen

Matthew Gardner

Naoko Keatley

Alix Lagasse

Iwona Muszynska

Csilla Pogány

Andrew Pollock

Paul Robson

Juan Gonzalez

Hernandez

Ricky Gore

Aleem Kandour

Olwen Miles *

Erzsebet Racz

Violas

Eivind Ringstad

Gillianne Hadow

Malcolm Johnston

Matan Gilitchensky

Anna Bastow

Thomas Beer

Germán Clavijo

Julia O’Riordan

Robert Turner

Errika Collins

Philip Hall

Elisabeth Varlow

Cellos

David Cohen

Laure Le Dantec

Alastair Blayden

Ève-Marie Caravassilis

Daniel Gardner

Morwenna Del Mar

Anna Garde

Ken Ichinose

Kosta Popovic *

Peteris Sokolovskis

Joanna Twaddle

Double Basses

Burak Marlali

Patrick Laurence

Thomas Goodman

Joe Melvin

Jani Pensola

Josie Ellis

Simon Oliver

Flutes

Amy Yule

Imogen Royce

Piccolo

Sharon Williams

Oboes

Juliana Koch

Rosie Jenkins

Clarinets

Maura Marinucci

James Gilbert

Bass Clarinet

Kenny Keppel

Bassoons

Daniel Jemison

Joost Bosdijk

Horns

Timothy Jones

Angela Barnes

Olivia Gandee

Jonathan Maloney

Phillippa Koushk-Jalali

Trumpets

James Fountain

Richard Blake

Kaitlin Wild

Trombones

Peter Moore

Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy

David Jackson

Sam Walton

Harp

Bryn Lewis

* Members of the LSO String Experience Scheme

Established in 1992, the Scheme enables young string players 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 ‘extras’, and receive fees in line with LSO section players. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust.