

TONIGHT'S CONCERT

Walker, Bernstein and Walton 1

Thursday 6 February 2025
Barbican

7pm

George Walker

Sinfonia No 5, 'Visions'

Leonard Bernstein

Serenade (after Plato's 'Symposium')

Interval

William Walton

Symphony No 1

Sir Antonio Pappano conductor

Janine Jansen violin

London Symphony Orchestra

Concert finishes at approximately 9.25pm

Recorded for future broadcast on BBC Radio 3



Walton Symphony No 1 and Walker Sinfonia No 5, 'Visions'
recorded for future release on LSO Live

Welcome



Tonight's concert, conducted by Sir Antonio Pappano, LSO Chief Conductor, features music by George Walker, Leonard Bernstein, and William Walton. We look forward to performing these pieces to audiences in California, Florida and New York later this month as we embark on a major tour in the United States.

It is a pleasure to welcome Janine Jansen, a long-standing friend of the Orchestra, who has performed with the LSO both at our Barbican home and on tour multiple times since her debut in 2005. Tonight she performs Bernstein's *Serenade*, a piece for solo violin, strings and percussion that draws inspiration from Ancient Greek philosophy.

The concert opens with Walker's *Sinfonia No 5*, 'Visions', a blistering work from a composer who was under-celebrated until the final years of his life. It is a pleasure to perform the work this evening as it now takes its rightful place in the repertoire. After the interval, we hear Walton's *Symphony No 1*, an expansive piece written across a turbulent time in the composer's life.

Both of these pieces are being recorded for future release on our record label, LSO Live. Tonight's concert is also being recorded for future broadcast by BBC Radio 3.

I hope you enjoy the concert and that you will be able to join us again soon. This Sunday, Sir Antonio Pappano continues his cycle of Vaughan Williams' symphonies with the First, *A Sea Symphony*, featuring soloists Masabane Cecilia Rangwanasha and Will Liverman. We also hear Walton's *Cello Concerto* with LSO Principal Cello Rebecca Gilliver as soloist. Looking ahead to March, singer and conductor Barbara Hannigan, LSO Associate Artist, conducts three eclectic programmes featuring music from Joseph Haydn to Béla Bartók. We look forward to seeing you there.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive, with the first name "Kathryn" being larger and more prominent than the last name "McDowell".

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 9 February 7pm
Barbican

Maconchy, Walton and Vaughan Williams 1

Evocative portraits of night and the sea in an all-British programme: enigmatic Maconchy, meditative Walton, and awe-inspiring Vaughan Williams.

Thursday 13 March 7pm
Barbican

Britten and Haydn 'London' Symphony

Albert Roussel and Maurice Ravel paint vivid portraits of the animal kingdom, Benjamin Britten conjures up a savage parade, and Joseph Haydn takes a trip to London for his final symphony. Barbara Hannigan sings and conducts.

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Sinfonia No 5, 'Visions'

George Walker

 2015–16 17 minutes

Programme note by
Stephen Johnson

On July 2015, a young American white supremacist shot nine members of the Emanuel African Methodist Episcopal Church in Charleston, South Carolina. The 94-year-old composer George Walker had visited Charleston not long before this chilling, deranged event, and it shook him so deeply that he decided to channel his anger and anxiety into an orchestral composition. But this would be no simple protest song. Walker was black, and he felt the shock of this atrocity in his blood and bones.

Walker decided to channel his feelings into an orchestral work that reflected both the anxiety and unease of the times and his own sense of rage, bewilderment and grief. It became the fifth of his orchestral 'Sinfonias' – striking that the very title should both acknowledge and refuse to engage directly with the White European-American symphonic tradition. It would be an intensely political 'Fifth', like Beethoven's, yet also not like Beethoven's.

At first, Walker thought of having his Fifth Sinfonia accompanied by a video of Charleston and its tragedy, created by his friend, the photographer Frank Schramm, and with a fragmentary text sequence, read by a group of soloists. But the

video idea was eventually dropped. Sinfonia No 5 has been recorded with the recited text, and it's certainly powerful, but the music is quite strong enough to speak for itself. It's composed in a style which in many ways seems modernist: agitated, restless, it jumps and swerves from idea to idea, as though intent on defying orthodox symphonic developmental logic.

Yet the effect isn't fragmentary: the music is carried forward, it seems, by the visceral power of the emotions it taps and releases. And it's surprisingly direct in its effect – listeners who know the plays of Samuel Beckett may be reminded of the terrifying *Not I*, in which mouth, suspended in blackness, attempts manically to give form to some half-defined traumatic experience. At the head of the score, Walker wrote the words 'in memoriam' ('in memory'), a tribute to the Charleston victims, but also to the countless other victims of racial violence, and an expression of horror that such senseless crimes still continue. 'The only lesson we learn from history', said the philosopher Georg Hegel, 'is that we learn nothing from history.' George Walker's Sinfonia No 5 is the agonised expression of that terrible insight in music.

George Walker

1922 to 2018 (United States)



Contemporaries

Luciano Berio,
György Ligeti,
Natalie Hinderas

Key events

1945: Makes his New York debut as a pianist, with a programme including some of his own pieces

1996: Wins the Pulitzer Prize

Listen to

Lilacs with the London Symphony Orchestra and Nicole Cabell
[youtube.com/lso](https://www.youtube.com/lso)

With the LSO

London premiere of *Lilacs* for soprano and orchestra on 10 March 2022

Composer profile by
Jessica Duchon

George Walker was an immensely prolific composer and the first from an African-American background to win the Pulitzer Prize for Music, awarded to him for *Lilacs* in 1996.

Born in Washington, DC in 1922, he started piano lessons aged five and by the age of 14 was studying at the Oberlin Conservatory. Soon afterwards, he began to attend the Curtis Institute of Music where his instrumental and chamber music teachers included Rudolf Serkin, William Primrose and Gregor Piatigorsky. His composing was encouraged by Rosario Scalerò, who had taught Samuel Barber. Walker subsequently went to Paris to study with Nadia Boulanger. His String Quartet No 1, written in 1946, features a slow movement entitled *Lyric for Strings*, which won tremendous popularity in its orchestral version.

A celebrated pianist, Walker made his New York recital debut in 1945. He became the first black instrumentalist to perform with the

Philadelphia Orchestra and the first to be signed by a major artist management company, which arranged a European tour in 1954. Two years later he became the first black recipient of a doctoral degree from the Eastman School of Music. He taught thereafter in universities including Colorado, the Peabody Institute and finally Rutgers, where he was Professor of Music.

His output ran to more than 90 works, ranging from piano sonatas to commissions for some of the most revered orchestras in the US. He was awarded numerous composition prizes, among them Guggenheim, Rockefeller and Fulbright fellowships.

Walker possessed a sense of driven determination, endless musical curiosity and a devotion to absolute technical rigour. 'I don't know what relaxation is', he told the *Washington Post* while working on a new symphony, aged 93. He died in August 2018.

Serenade (after Plato's 'Symposium')

Leonard Bernstein

Janine Jansen violin

- 1 **Phaedrus:
Pausanias
– Lento and
Allegro**
- 2 **Aristophanes
– Allegretto**
- 3 **Eryximachus,
the doctor
– Presto**
- 4 **Agathon –
Adagio**
- 5 **Socrates:
Alcibiades –
Molto tenuto
and Allegro
molto vivace**



1954



33 minutes

Programme note by
Stephen Johnson

The original full title sounds daunting. Are we meant to approach Bernstein's *Serenade* as we would a classic philosophical text? On the whole music isn't very good at conveying abstract ideas, and musical works that require complicated intellectual explication to make their effect are rightly regarded with suspicion. In reality, the *Serenade* is a very beautiful concerto for solo violin, strings, harp and large percussion section, which can be enjoyed quite simply as such. There's really no need to dig deep into the inspirational background. But a bit of back-story might be helpful in understanding the course of the *Serenade's* five movements.

Plato's dialogue *Symposium*, the inspiration for Bernstein's *Serenade*, follows events at a drinking party for a group of eminent Athenian men. Each of the guests delivers a speech in praise of Eros. There's talk of nobility and self-sacrifice, of the distinction between baser lust and more exalted desire. Then Aristophanes, the great comic dramatist, relates how human beings were originally two souls in one body, but the gods punished them by splitting them in half, and so we spend our lives searching for our lost 'other half'. After an Adagio song of praise to the god himself, Socrates explains how Eros can be sublimated, his procreative energies directed towards higher creative endeavours. Finally, Alcibiades crashes in, and in a rising tide of drunken enthusiasm asserts that the ultimate proof of Socrates' high-mindedness is that he's never been able to seduce him!

High-minded or not, the music Bernstein wrote for Socrates and his drinking partners is some of the most lyrical, sensuously beautiful he ever created. The solo violin part can be pretty demanding, and rhythmically the *Serenade* is challenging for everyone – the influences of jazz and Stravinsky have sunk in deep. But despite the humour of the Aristophanes scherzo and the increasing wildness of the Alcibiades finale, there is in the opening Phaedrus, in Agathon's Adagio and in Socrates' hymn to ideal love, a sense of classical poise – emotion distilled as pure beauty rather than directly released – which is reminiscent of Stravinsky's *Apollon musagète*, for strings alone, which Bernstein loved.

'It's really a love piece', Bernstein remarked, but the *Serenade* is very different from the earthy, raucous amorousness of *On the Town*, or the all-too-human tragic love of *West Side Story*. For Bernstein's biographer Humphrey Burton it was essentially a portrait of Bernstein himself: 'grand and noble in the first movement, childlike in the second, boisterous and playful in the third, serenely calm and tender in the fourth, a doom-laden prophet and then a jazzy iconoclast in the finale.'



Interval – 20 minutes

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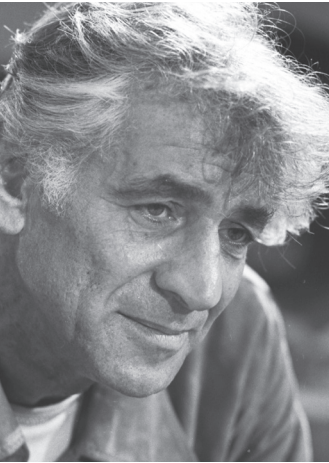
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Leonard Bernstein

1918 to 1990 (United States)



Contemporaries

Benjamin Britten,
André Previn

Key events

1942: Premiere of his First Symphony, *Jeremiah*

1942: Carnegie Hall conducting debut

1944: Premiere of his debut musical *On the Town*

1957: Premiere of *West Side Story*

Listen to

Candide on LSO Live
lsolive.co.uk

With the LSO

1966: UK premiere of the *Jeremiah* Symphony

1997: World premiere of the *White House Cantata*

Composer profile
by **Jo Kirkbride**

Leonard Bernstein is one of music's great rarities: a musician who not only excelled in every corner of an extraordinarily multi-faceted career, but who also can genuinely be said to have rewritten the rules of 'classical' music. His list of accolades – 16 Grammys, seven Emmys, two Tonys, a Lifetime Achievement Award and an RPS Gold Medal – is nearly as long as his list of specialisms: composer, conductor, pianist, author, educator and activist. But such inventories say nothing of his real achievement, which was to classicise popular music and to popularise classical, and, in doing so, to reach more new listeners than perhaps any other composer of the 20th century.

By the age of 30, Bernstein had already become a household name. His debut musical *On the Town* (1944) ran for 462 performances on Broadway and in 1949, the

Hollywood film starring Frank Sinatra and Gene Kelly followed. He would go on to write a string of hit musicals, the best known being *Wonderful Town* (1953) and *West Side Story* (1957), along with the original film score for *On the Waterfront* (1954), starring Marlon Brando, and a handful of incidental music for the theatre.

But he longed above all to be recognised as a 'serious' composer and the vast majority of his considerable output is a testament to this commitment. Far outnumbering the handful of stage works for which he is still best known are symphonies, operas, sonatas and choral works, as well as a heap of scores that defy musical norms, bridging as they do – in Bernstein's effortless way – the gap between jazz, classical and popular music that so many other composers found so unassailable.

'It was a sumptuous performance of Ravel's *Daphnis et Chloé*, so vividly and dramatically characterised that the ballet seemed to play out in my mind's eye.'

The Times

Daphnis et Chloé

RAVEL

Sir Antonio Pappano

Known for its rich harmonic textures and expansive scoring, *Daphnis et Chloé* is one of Ravel's largest and most loved orchestral masterpieces. Join the London Symphony Orchestra and Chief Conductor, Sir Antonio Pappano, on this dreamlike musical journey through Greek mythology, where passion, nature and divinity intertwine.



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Symphony No 1 in B-flat minor

William Walton

- 1 Allegro assai
– Poco meno mosso – A tempo, agitato
– Poco meno mosso – Agitato poco a poco – Animato**
- 2 Scherzo: Presto con malizia**
- 3 Andante con malinconia**
- 4 Maestoso – Allegro, brioso ed ardentemente – Vivacissimo – Agitato – Maestoso**

 1932–35

 42 minutes

Programme note by
Lewis Foreman

The 1930s was the decade in which British composers embraced the symphony. Both Elgar's symphonies and Vaughan Williams' first two date from before World War I, while Bax's First and Bliss' *A Colour Symphony* appeared soon after it. But the period between 1930 and 1939 saw the premieres of five of Bax's symphonies, Vaughan Williams' Fourth, and Moeran's Symphony in G minor, as well as Rubbra's first two symphonies. If we add other examples by Cyril Rootham, George Lloyd, Cecil Armstrong Gibbs and George Dyson's Symphony in G major, we are describing a lively scene indeed.

In the middle of all this activity, or perhaps because of it, the young William Walton, already established as a big name by his Viola Concerto (1929) and epic short oratorio *Belshazzar's Feast* (1931), produced one of the most dramatic symphonic scores of his time. The news that Walton was writing a symphony created unprecedented public interest. Indeed, the widespread attention in early performances of the symphony was subsequently only paralleled by the reception accorded Britten's *War Requiem* nearly 30 years later.

Walton had referred to his oratorio *Belshazzar's Feast* as a symphony in three movements. At a time when the symphony was considered the pre-eminent form by a British musical public that had just taken Sibelius to its heart, it is natural that Walton would wish to cast his

musical thoughts in an orchestral symphony. However, he had considerable trouble in getting the Symphony on to paper, and although he started work early in 1932, he kept getting stuck. In an interview with Edward Greenfield, he explained that the first idea to emerge was the flute tune at the beginning of the slow movement, but he only managed to write down 20 bars. As he developed his thoughts, he produced what we now know as the haunting theme of the first movement.

It is interesting to note Walton's later revelation that while the slow movement was the first to be written, at the same time he was writing what would become the end of the last movement, to be heard only after the earlier movements had been performed without it. By 1934, Walton had managed to commit to paper only the first three movements. In despair, Herbert Foss, Walton's confidant at his publisher, Oxford University Press, proposed the performance of the incomplete score, and this was given by the London Symphony Orchestra to a tremendous reception in the Queen's Hall, London, in December 1934. There would be two further incomplete performances before the finale was ready to Walton's satisfaction. Within a month of its first complete performance, on 6 November 1935, it was recorded by the Decca Record Company with Sir Hamilton Harty conducting. The Symphony opens with long-held low notes, B-flat, F and

then a G. This is characteristic of Walton's technique, as is the driving rhythm which is now introduced. Over the rhythm arches the soaring thematic outlines of the movement. Four motifs constitute the most important ideas of the first movement: the two features already mentioned, plus a falling figure in the bass near the beginning, and a theme first heard on the oboe and including a turn in the melodic line, which gives it a haunting character. Walton uses trills and wide-spanning leaps of what were then unfamiliar melodic intervals.

The dominant influence among British composers of the day was Sibelius, whose symphonies they profoundly admired. Walton was certainly susceptible to this potent influence, though he was drawn more to the Finn's tone than his actual music textures. However, Walton's voice is so personal that anything he takes from another is instantly transformed into his own.

In his First Symphony, the then new driving rhythms and seemingly dissonant harmonies are underpinned by the use of long held notes as a unifying technique, particularly in the first and third movements. At the outset, the power and span given to a passage of forward-surgant music by establishing a confident tonality over a held B-flat, which then changes to a G and then to a C, is quite amazing, setting up a symphonic tension of gripping character.

The Scherzo is of note for its unique marking 'with malice'. Its use of violent cross-rhythms and aggressive discords, while being excitingly new in 1934, is perhaps more remarkable for still sounding fresh today. The passionate intensity of the soaring lines in the slow movement that follows rises to one of Walton's most impassioned climaxes, before sinking back once more to the icy fluting of its opening.

As we have seen, Walton was aware of the character his finale would take before he could actually complete it on paper. He initially struggled with the movement's fugal textures, and with the static ceremonial fanfares that surround the fugal episode, but ultimately provided a unifying finale to this dramatic work. Brilliant and expansive, it set the tone for many of his later non-symphonic songs.

Was this work anything other than pure music? The pure musical expression of some personal drama, perhaps? Does anyone write a movement headed 'with malice' for non-programmatic reasons? 'The trouble was, Willy changed girlfriends between movements', one commentator observed. Fortunately, the First Symphony can be appreciated on totally musical grounds: one of the greatest 20th-century symphonies, it is certainly Walton's masterpiece.

William Walton

1902 (United Kingdom) to 1983 (Italy)



Contemporaries

Edmund Rubbra,
Gerald Finzi

Key events

1923: Public premiere of *Façade*

1944: Completes music for Laurence Olivier's *Henry V*, now considered one of the greatest of all film scores

Listen to

Belshazzar's Feast
[isolive.co.uk](https://www.isolive.co.uk)

With the LSO

1931: World premiere of *Belshazzar's Feast*

1934: World premiere of Walton's Symphony No 1 (first three movements)

Composer profile
by **Lewis Foreman**

William Walton was born in Oldham, Lancashire, the son of a local choirmaster and singing teacher. At the age of ten, he became a chorister at Christ Church Cathedral in Oxford, going on to become an undergraduate at the age of 16, but he never took a degree. He received encouragement from various leaders of Oxford musical life, though as a composer he remained essentially self-taught.

His earliest music still heard today is the unaccompanied choral piece *A Litany* ('Drop, drop, slow tears'), written when he was only 14. He was established as a name by the *succès de scandale* of *Façade*, a piece in which Edith Sitwell's poems were recited through a megaphone to his music. It was first heard privately at the Sitwells' home in January 1922, when the composer was 19. The ensuing press rumpus actually followed the first public performance at the Aeolian Hall in Bond Street 18 months later. Over the succeeding years, Walton gradually refined this score, its evolution marking his own emergence as an individual voice. In the long term, its royalties became a major strand of his income.

His reputation as a composer of achievement dates from the premiere of his Viola Concerto in 1929. *Belshazzar's Feast* (1931) and the Symphony No 1 in B-flat minor (1934–35) consolidated his reputation as the leading young composer of the day, the Symphony being so eagerly awaited that it was first heard without a finale, and recorded within a month of its first complete performance.

In the later 1930s and the 1940s, Walton became known for his film music (including for *Henry V*, starring Laurence Olivier), and various shorter works. These included some notable orchestral marches, starting with *Crown Imperial*, written for the Coronation of George VI in 1937. His later works included the operas *Troilus and Cressida* and *The Bear, Orb and Sceptre* for the Coronation of Queen Elizabeth II, music for Laurence Olivier's films *Hamlet* and *Richard III*, a Cello Concerto, his Second Symphony, and song cycles written for the tenor Peter Pears and the soprano Elisabeth Schwarzkopf. From the 1950s, he made his home on the Italian island of Ischia, where he died in March 1983.

Welcome to our Newest Member

Olatz Ruiz de Gordejuela, LSO Second Violin



Olatz was a member of the first violins of the Gewandhaus Orchester Leipzig until 2023. She was a student of Zakhar Bron and Yuri Volguin at the Reina Sofia School of Music in Madrid, where she was part of the Iberia Quartet.

At what age did you start playing your instrument, and what made you choose it?

I started playing the violin when I was three. My mum is a musician and my father was a doctor, who is very passionate about music. I have two older brothers, so music was a game for us at home. Whenever we came back from school, the party started; we would play music all together with my mum on the piano, and my father listening on the door. My parents never intended for us to become musicians, but funnily, in the end, we all turned out to be one!

Do you have any heroes on your instrument?

It probably sounds cliché, but it would definitely be my teacher, Klara Flieder. Her playing and teaching changed me. She transmitted a profound respect and love for violin playing and music making. She never imposed an idea on me, but instead gave me the tools and space to create my own ideas and identity. Her freedom in playing, musical ideas and knowledge overall are something I value, and I treasure our lessons and memories together. I will always be in awe of her.

What are you most looking forward to in the rest of this LSO season?

I am really excited about playing with Gustavo Dudamel in Spain, my home country. It's always emotional to play back home with a foreign orchestra, but I think it will be especially nice to play in the great halls we are playing with such an energetic conductor and repertoire. Can't wait!

If you had to pick, what is your favourite piece of orchestral music, and why?

It is not a full orchestra piece, but I would pick the second movement of Ravel's Piano Concerto. It brings me to tears every time. It is just a soft cuddle for the soul.

What piece of orchestral music would you recommend to someone who has never heard an orchestra before, and why?

The *Rosenkavalier* suite by Richard Strauss. I don't think there's anything I can say that would explain it better than just listening to it. It just has everything you probably didn't know you needed. Every emotion is there, all the possible scenarios and a full range of what an orchestra can do. It will definitely be an emotional rollercoaster, and an incredible experience. Definitely worth giving it a shot!

Sir Antonio Pappano

Chief Conductor



One of today's most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances in both symphonic and operatic repertoire, Sir Antonio Pappano is Chief Conductor of the London Symphony Orchestra and was Music Director of the Royal Opera House, Covent Garden from 2002 until 2024. He is Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome (having served as Music Director 2005–2023) and was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera, New York, the State Operas of Vienna and Berlin, the Bayreuth and Salzburg Festivals, Lyric Opera of Chicago and the Teatro alla Scala. He has appeared as a guest conductor with many of the world's most prestigious

orchestras, including the Berlin and Vienna Philharmonic Orchestras, the Staatskapelle Dresden, the Gewandhausorchester Leipzig, the Bavarian Radio Symphony Orchestra, the Czech Philharmonic Orchestra, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as with the New York Philharmonic Orchestra, Chicago and Boston Symphony Orchestra and the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award, and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012 he was created a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Sir Antonio Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.



Next on stage with the LSO

Sunday 9 February 7pm, Barbican
Maconchy, Walton and
Vaughan Williams 1

Janine Jansen

violin



Violinist Janine Jansen has long-standing relationships with the world's most eminent orchestras and conductors. This season's highlights include a major US tour with the London Symphony Orchestra under the direction of Sir Antonio Pappano, and European tours with Royal Concertgebouw Orchestra under Klaus Mäkelä and the Deutsche Kammerphilharmonie Bremen under the direction of Paavo Järvi. She continues her Artistic Partnership with Camerata Salzburg and returns to perform Vivaldi's *Four Seasons* together with Amsterdam Sinfonietta in Amsterdam and on tour across South America, including to Brazil, Argentina, Uruguay and Chile. The Vienna Musikverein features Jansen as an 'Artist in Focus' in a variety of projects throughout its 2024/25 season.

Other orchestral highlights include performances with the Bavarian Radio Symphony Orchestra under James Gaffigan, the Lucerne Symphony Orchestra under Thomas Sanderling and the NDR Elbphilharmonie under Sakari Oramo, with whom she performs the German premiere of Britta Byström's violin concerto *Shortening Days*, a work co-commissioned by the NDR Elbphilharmonie.

Together with duo partners Denis Kozhukhin and Sunwook Kim, she gives recitals across Europe, including at the Vienna Musikverein, the Paris Philharmonie and the Amsterdam Concertgebouw.

Jansen records exclusively for Decca Classics. Her latest recording, released in June 2024, features Sibelius' Violin Concerto and Prokofiev's Violin Concerto No 1 with the Oslo Philharmonic Orchestra conducted by Klaus Mäkelä. It received universally high critical acclaim.

Jansen is the Founder and Artistic Director of the International Chamber Music Festival Utrecht as well as Co-Artistic Director of Sion Festival. Since November 2023, she has been Professor of Violin Studies at Kronberg Academy, where she has performed concerts together with Gidon Kremer and Kremerata Baltica during the Kronberg Festival in October 2024. She studied with Coosje Wijzenbeek, Philippe Hirshhorn and Boris Belkin.

Jansen plays the Shumsky-Rode Stradivarius from 1715, on generous loan from a European benefactor.

London Symphony Orchestra

On Stage

Leader

Andrej Power

First Violins

Cellerina Park
Clare Duckworth
Stefano Mengoli
Ginette Decuyper
Maxine Kwok
Elizabeth Pigram
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Olatz Ruiz de
Gordejuela
Dániel Mészöly
Mabelle Park*
Hilary Jane Parker
Djumash Poulsen
Rhys Watkins

Second Violins

Julián Gil Rodríguez
Thomas Norris
Miya Väisänen
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Louise Shackelton
Ingrid Button
Mitzi Gardner
Shoshanah Sievers
Polina Makhina

Violas

Eivind Ringstad
Gillianne Hadow
Malcolm Johnston
Thomas Beer
Steve Doman
Sofia Silva Sousa
Mizuho Ueyama
Regina Beukes
Michelle Bruil
Errika Collins
Philip Hall
Martin Schaefer

Cellos

Rebecca Gilliver
Alastair Blayden
Salvador Bolón
Daniel Gardner
Amanda Truelove
Silvestrs Kalnins
Jae Min Kang*
Morwenna Del Mar
Ghislaine McMullin
Miwa Rosso
Peteris Sokolovskis

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Chaemun Im
Thomas Goodman
Joe Melvin
Jani Pensola
Matthew Gaffney
Simon Oliver
Colin Paris

Flutes

Gareth Davies
Julien Beaudiment
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Olivier Stankiewicz
Layla Baratto

Cor Anglais

Sarah Harper

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Todd Gibson-Cornish
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Diego Incertis
Sánchez
Mihajlo Bulajic
Angela Barnes
Timothy Jones
Jonathan Maloney

Trumpets

James Fountain
Thomas Fountain
Adam Wright
Katie Smith

Trombones

Helen Vollam
Merin Rhyd
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas
Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton
Patrick King
Tom Edwards

Harp

Bryn Lewis

Piano

Elizabeth Burley

* 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.