

# TONIGHT'S CONCERT

## Sir Antonio Pappano: Prokofiev and Beethoven

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Thursday 18 September 2025  
Barbican

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7pm

### **Dmitri Shostakovich**

Symphony No 9

### **Sergei Prokofiev**

Piano Concerto No 2

Interval

### **Ludwig van Beethoven**

Symphony No 5

**Sir Antonio Pappano** conductor

**Seong-Jin Cho** piano

**London Symphony Orchestra**

Concert finishes at approximately 9.30pm

Generously supported by the Huo Family Foundation

Recorded for future broadcast on BBC Radio 3  
and broadcast live on Stage+

STAGE+

BBC  
RADIO 3

# Welcome



A warm welcome to this evening's concert with Sir Antonio Pappano, LSO Chief Conductor, and pianist Seong-Jin Cho. Tonight's performance opens Seong-Jin Cho's LSO Artist Portrait series with Prokofiev's Piano Concerto No 2, a great showpiece for pianist and orchestra. Prokofiev's Concerto is set between Shostakovich's Ninth Symphony, understated and mischievous, and Beethoven's Fifth, urgent and defiant, a pairing of striking contrast.

The forthcoming Artist Portrait series showcases the whole range of Seong-Jin Cho's interests and ambitions. In November, he gives the world premiere of Donghoon Shin's Piano Concerto, a work commissioned by the London Symphony Orchestra and composed by a fellow South Korean and alumnus of the LSO's Helen Hamlyn Panufnik Composers' Scheme. The series concludes in February 2026, when he performs Chopin's Piano Concerto No 2 with Gianandrea Noseda,

LSO Principal Guest Conductor. Seong-Jin Cho has a special affinity for Chopin; his performance of Chopin's works at the 2015 International Chopin Piano Competition earned him first prize.

Thank you to the Huo Family Foundation for their generous support of this concert. The Foundation is supporting six concerts over the next two seasons, and we are very grateful for the impact they have towards helping to ensure that we can continue to deliver ambitious projects.

Throughout the 2025/26 season, we are delighted to feature Spotlight Artist Antoine Tamestit, our Artist Portrait series – including this evening's programme with Seong-Jin Cho and future performances by Patricia Kopatchinskaja – and a host of extraordinary guest artists, all guided by the inspired leadership of our family of conductors and guest conductors. Tonight's performance is recorded for broadcast on Stage+ and BBC Radio 3.

Later this week, Sir Antonio Pappano is joined by violinist Janine Jansen in a concert featuring Britten's Violin Concerto and Shostakovich's Symphony No 10. In October, Thomas Adès conducts Nordic music alongside his own work, with guitarist Sean Shibe making his LSO debut. We hope to see you there.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

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Sunday 21 September  
Barbican

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7pm

## Britten and Shostakovich

Violinist Janine Jansen showcases Britten's soulful concerto before the LSO launches into Shostakovich's scathing criticism of Stalin in his Tenth Symphony. Sir Antonio Pappano conducts.

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Sunday 19 October  
Barbican

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7pm

## Sibelius, Ruders, Paxton and Adès

Thomas Adès leads the LSO in Poul Ruders' kaleidoscopic Second Guitar Concerto – with soloist Sean Shibe – alongside Sibelius' rich, evocative Third Symphony, a UK premiere by Alex Paxton and Adès' own *Aquifer*.

### Welcome to tonight's group bookers

Ms Adele Friedland and friends  
Julie Hanson

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**are not permitted during the performance.**

Details correct at time of going to print.

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# Symphony No 9 in E-flat major Op 70

Dmitri Shostakovich

- 1 **Allegro**
- 2 **Moderato**
- 3 **Presto**
- 4 **Largo**
- 5 **Allegretto**



1945



25 minutes

Programme note by  
**Stephen Johnson**

Dmitri Shostakovich's Ninth Symphony was completed as Russia's long and devastating ordeal in World War II was drawing to a close. Reports that he was working on a Ninth had begun to circulate the previous year, but it wasn't until 16 January 1945 that Shostakovich told his students that he'd begun it, just the day before. In late April, his close friend Isaak Glikman heard him play the first ten minutes of the first movement. But soon afterwards, work stopped. It began again in July, but by now the conception appears to have changed radically, and in its new form, the Ninth Symphony was to prove one of the biggest bombshells of his career.

A bulletin from the Soviet news agency TASS announced that Shostakovich's new Ninth Symphony would be 'devoted to the Celebration of our Great Victory'. A remark Shostakovich had made the previous year was widely quoted: 'I am thinking of my next symphony, the Ninth. I would like to employ not only a full orchestra but a choir and soloists, if I can find a suitable text; in any case I don't want to be accused of drawing presumptuous analogies.' Maybe not, but that last comment effectively invited comparison with another Ninth Symphony with choir and soloists:

Beethoven's 'Choral'. Soviet Russia prepared itself for a masterpiece of national self-celebration: an 'Ode to Joy' to put beside Beethoven's with, naturally, an acknowledgement of the inspired role played in the Great Victory by the 'Great Helmsman' himself, Joseph Stalin.

In the event, the eagerly awaited 'Soviet Ninth' turned out to a very different proposition indeed. Not only was it surprisingly short (well under half an hour) and scored for a modest orchestra; its whole character seemed bizarrely misjudged. The composer Marian Koval reported 'The listeners parted, feeling very uncomfortable, as if embarrassed by the musical mischief Shostakovich had committed and displayed – committed, alas, not by a youth but by a 40-year-old man, and at a time like that!' The audience, Koval wrote, was presented with 'Old man Haydn and a regular American sergeant unsuccessfully made up to look like Charlie Chaplin', who, 'with every possible grimace and whimsical gesture galloped through the symphony's first movement'. Koval's remarks were republished in 1948, the year Shostakovich was denounced by Culture Secretary Andrei Zhdanov at the First Congress of the Union of Composers and

forced to make a humiliating public statement of repentance. That act of 'musical mischief' had evidently not been forgotten.

Deadly though Koval's review was – no doubt it was partly politically motivated – in one point he was right. Something of the spirit of the great 18th-century prankster-symphonist Joseph Haydn can be felt in Shostakovich's Ninth Symphony, and especially in the first movement. The opening Allegro is lean, athletic, quick-witted music, full of wonderful deflating humour. The second theme, a cheekily whistling piccolo tune introduced by martial percussion and a ludicrously pompous two-note 'fanfare' on trombone, is a key example: is Shostakovich thumbing his nose at Soviet pomp, and even, incredibly, at the 'great Leader and Teacher' himself?

In the recapitulation, the pompous trombone keeps trying to assert itself, but each time it is thwarted by the rest of the orchestra. Near the end of the movement, the 'mischief' threatens to turn ugly, but Shostakovich suddenly drops the curtain with two brusque full-orchestral chords – a kind of neo-Classical 'That's all, folks!' The next movement, Moderato, is dark-hued, but prevailingly

lyrical and mostly restrained – Shostakovich's response, perhaps, to some of Haydn's gently melancholic minor-key slow movements, but with distinctly Russian flavouring. Mocking humour then breaks out again in the scherzo-like Presto, now with shades of the Russian circus. But this runs out of steam and subsides darkly into the Largo. At this point, the comic mask drops completely; in fact, if this movement had turned up in one of the epic wartime symphonies that preceded the Ninth, it wouldn't sound out of place. Grim, rhythmically jagged bass brass figures twice introduce long, plaintive, recitative-like solos for high bassoon.

But then comes a typical Shostakovich reversal: just when the cheeky humour of the first and third movements seems to have been forgotten, the tempo changes to Allegretto, and the bassoon drops to its lowest register for a sly, chuckling folk-like theme. The rest of the orchestra catches the mood, but now the comedy has an increasingly nervous edge. At the end, the tempo quickens and the symphony dances wildly to its conclusion, but is this comic at all now? There's something manic about this circus – a Soviet 'Ode to Joy' it certainly isn't.

# Dmitri Shostakovich

1906 to 1975 (Russia)



## Contemporaries

Benjamin Britten,  
Mieczysław Weinberg

## Key events

**1917:** Russian  
Revolution

**1936–37:** Receives  
damning review of  
opera *Lady Macbeth  
of the Mtsensk  
District*; writes  
Symphony No 5

**1941:** Russia enters  
World War II

**1953:** Symphony No  
10 widely acclaimed

## Album Release

Complete  
Symphonies with  
Gianandrea Noseda:  
21 November 2025  
[Isolive.co.uk](https://www.isolive.co.uk)

## With the LSO

**1971:** London  
premiere of Symphony  
No 13, 'Babi Yar'

Composer profile by  
**Andrew Stewart**

After early piano lessons with his mother, Dmitri Shostakovich enrolled at the Petrograd Conservatoire in 1919. He achieved international recognition with his Fifth Symphony in 1937, announced 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 his initially successful opera *Lady Macbeth of the Mtsensk District* was condemned for its 'leftist bedlam' and extreme modernism.

Shostakovich lived through the first months of the German siege of Leningrad serving as a member of the auxiliary fire service. In July, he began work on the first three movements of his Seventh Symphony, completing the defiant finale after his evacuation in October and dedicating the score to the city. A microfilmed copy was despatched by way of Tehran and an American warship to the US, where it was broadcast by the NBC Symphony Orchestra and Arturo Toscanini.

In 1943, Shostakovich completed his emotionally shattering Eighth Symphony. In 1948, he and other leading composers, Sergei 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 powerful Tenth Symphony, in which he portrays 'human emotions and passions', rather than the collective dogma of communism.

In his later years, Shostakovich suffered from increasingly poor health. Nevertheless, he continued to produce a string of masterpieces throughout the later 1950s and the 1960s, including his Symphonies Nos 11 to 14, two cello concertos, the Piano Concerto No 2 and the Violin Concerto No 2, String Quartets Nos 6 to 12 and various songs, including the *Seven Romances on Poems by Alexander Blok* for soprano and piano trio. His compositions in the 1970s were much preoccupied with mortality and included his Symphony No 15, his final three string quartets and the *Suite on Verses of Michelangelo Buonarroti* for bass and piano (which he later arranged for bass and orchestra). His final work, the Viola Sonata, was completed just weeks before his death.



# SEONG-JIN CHO

## **Barbican**

18 September;  
20 November;  
12 & 15 February

## **LSO St Luke's**

13 February;  
2 April

### The acclaimed pianist introduces his LSO Artist Portrait.

'I have a good history with the LSO. We have performed together so many times, have toured in Europe and in Asia, and I recorded my debut studio album with the LSO in 2016, Chopin's First Piano Concerto with Gianandrea Noseda. I'm really looking forward to the season, which includes three concertos and a series of BBC Radio 3 Concerts at LSO St Luke's.

Prokofiev's Second Piano Concerto is a very special piece and I'm always amazed that he was only in his twenties when he composed it. It is very dramatic and deep, written after a close friend had died. We can feel Prokofiev's pain in the first and last movement. The solo theme is somehow very Russian; a cold wind, in cold scenery. Yet at the same time, it is so warm. And I don't think I breathe when I perform the second movement!

Chopin's Second Piano Concerto was actually written first, but published later. It is somehow more passionate to me than the First – and more like opera. Many of my conductor friends tell me that this concerto is hard to conduct because it's so free! The 'rubato' [flexibility with tempo] is crucial as, for me, music is about the art of timing, as painting is the art of space.

I will also play the world premiere of Donghoon Shin's Piano Concerto. Donghoon and I were introduced to each other by the LSO a few years ago and since then we've become really good friends. I find his music fascinating because he seamlessly interweaves influences from classic literature with his own unique voice. I believe his new Piano Concerto will be not only deeply romantic but also full of fresh charm and depth!

**Seong-Jin Cho**

# Piano Concerto No 2 in G minor Op 16

Sergei Prokofiev

**Seong-Jin Cho**

piano

- 1 **Andantino – Allegretto**
- 2 **Scherzo: Vivace**
- 3 **Intermezzo: Allegro moderato**
- 4 **Finale: Allegro tempestoso**



1912–13,  
rev 1923



30 minutes

Programme note  
by **Andrew Mellor**

Some composers had to seek out virtuoso instrumentalists to inspire their concertos. Sergei Prokofiev needed only to look in a mirror. Prokofiev graduated from the St Petersburg Conservatory with the coveted Rubinstein Prize for piano performance. He was already a budding composer but had an inkling to be a concerto soloist too. By joining the Conservatory's conducting class, he got to know the great piano concertos by Beethoven, Rachmaninoff, Saint-Saëns and Rimsky-Korsakov from the inside.

Prokofiev's own piano concertos – specifically the second, written while he was still a student – would sound entirely different. In the 1910s, the composer had fallen under the influence of a group of artistic radicals who advocated a new aesthetic embracing shock and brutality. In 1913, Stravinsky would unleash primitive musical power with *The Rite of Spring*. Four months after that work's premiere, Prokofiev's Piano Concerto No 2 was first performed by the composer himself in Pavlovsk, then a satellite town to St Petersburg.

At the time, Prokofiev was mourning his friend Maximilian Schmidhof, who had died by suicide in April 1913. A month later came *The Rite of Spring*. Prokofiev perused the score to Stravinsky's seminal piece while working on his Concerto. The two works share an uncompromising edge, but Prokofiev's combination of angularity and lyricism was his own and had been adumbrated

years earlier in a series of striking solo piano works. Added to that were the composer's ferocious abilities as a pianist.

Still, even Prokofiev struggled to play the new Concerto in 1913. Long after the score and parts were lost to a fire during the Russian Revolution in 1917, the composer set about rewriting the piece from his sketches, complaining of the tremendous difficulty of re-learning it.

There are good reasons for that. One is the concerto's high speed at various points. Another is the gigantic first movement piano solo (the cadenza), in which the pianist alone transforms and then reprises the movement's main theme in a torrent of notes so thick it is notated over three staves. Straight after that, the soloist must pour out a string of rapid semiquavers in unison octaves (in Prokofiev's Scherzo) and muster still more firepower for the fierce march of his Intermezzo.

Another sardonic march opens the final movement. This is a battle between piano and orchestra, full of projectile dissonant chords. After a sequence of reflective calm, it is the same ferocious energy, built using the movement's opening material, that rams the concerto home.



**Interval – 20 minutes**

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# Sergei Prokofiev

1891 (Ukraine) to 1953 (Russia)



## Contemporaries

Igor Stravinsky,  
Paul Hindemith

## Key events

**1917:** Premiere of his first symphony, the 'Classical'

**1936:** Return to live permanently in Russia

## Listen to

Symphony No 5  
with Gianandrea  
Noseda on LSO Live  
[Isolive.co.uk](https://www.lso.co.uk)

## With the LSO

**1922:** UK premiere  
and 1932 recording  
of Third Piano  
Concerto

Composer profile  
by **Andrew Mellor**

Sergei Prokofiev was born in Imperial Russia, now Ukraine, and died in Soviet Russia. He was raised by doting parents who took their son to operas and ballets in Moscow and St Petersburg. Aged nine, the young Prokofiev wrote text and music for his own opera *The Giant*. He would soon be studying composition with Nikolai Rimsky-Korsakov at the St Petersburg Conservatory, from where he graduated as a pianist and conductor, playing his own spiky Piano Concerto No 1.

The young Prokofiev kicked against the nationalistic conservatism at home and ventured west to Germany, France and America. There, he honed an acerbic and distinctive musical voice. But the Soviet regime knew it could lure the politically naive Prokofiev back, and eventually succeeded. In 1936, he settled permanently back in Russia having all but abandoned his Spanish wife and their two sons.

To some extent, the return suited Prokofiev's musical objectives to be clear, useful and evocative. He wrote music for children (most famously *Peter and the Wolf*), for aggrandising political events and for Soviet films – none of which forced him to fundamentally change his direct and muscular musical style, nor to move away from symphonies and operas.

In 1948, however, Prokofiev was denounced by Stalin's government for writing 'formalist' music that failed to reflect the experience of the working classes. The composer took the charge seriously, admitting that the task of 'finding a melody instantly understandable even to the uninitiated listener' had led him unwittingly into unnecessary complication. Prokofiev pressed on, but the condemnation had damaged him. And Stalin had one last rebuke in store. The two men died on the same day, meaning that Prokofiev's passing was all but ignored.

# Symphony No 5 in C minor Op 67

Ludwig van Beethoven

- 
- 1 **Allegro con brio**
  - 2 **Andante con moto**
  - 3 **Scherzo: Allegro**
  - 4 **Allegro**



1804–08



35 minutes

Programme note  
by **Andrew Mellor**

A passionate republican living in Vienna, Ludwig van Beethoven was acutely aware of the huge implications of the French Revolution. He saw an opportunity to transform not just music, but also the standing of the artist in society.

In both respects, Beethoven seized the moment. From the early 1800s onwards, music would sound different and be listened to differently – largely thanks to him. In sociological terms, Beethoven ensured that the transformation of the profession of ‘composer’ from feudal servant to autonomous artist could begin in earnest. It is perfectly feasible to trace a line from Beethoven’s actions in the early 1800s to the cultural status quo of the 21st century, in which popular musicians are held aloft as icons of expression and liberty.

Beethoven’s ever-malleable music doesn’t date and entirely lacks definitive versions. That lays it open to almost endless reinvention and subjectivity, even if much of it sounds every bit as revolutionary as the period in which it was written. Beethoven used the aristocracy when he needed them but ignored them when he didn’t. What sounds so insistent, powerful

and liberated in Beethoven’s music is, almost literally, the sound of the composer wresting musical expression from the grip of the privileged classes and reflecting the new social impulses that were surging through Europe in the aftermath of the French Revolution. The opening four notes of Beethoven’s Symphony No 5 – da da da daaa – are as close to iconic as classical music gets. Many Viennese were flabbergasted by this forceful gambit when the 37-year-old Beethoven let it loose on them in 1808. But they had been warned. Beethoven had put the cat among the pigeons in his heroic Symphony No 3, even if No 5 stepped resolutely onto new ground: an orchestra united in a call-to-arms in the strenuous key of C minor that immediately told its audience they were experiencing something more than entertainment.

That opening consists of eight notes divided into two sets of four – three Gs falling to E-flat, and three Fs falling to D (heard, surprisingly perhaps, on just strings and clarinets). This so-called ‘fate’ motif doesn’t just dominate the ensuing first movement’s music; it is referenced in almost

every bar. This cellular musical construction method provides a fascinating advancement of the established principle of thematic development, almost as if Beethoven is deconstructing and dissecting that musical motif rather than 'developing' it. The motif's rhythmic form shapes the horn call that forms the movement's more contented secondary idea. Everything is born from that same four-note idea, bringing a feeling of unity and solidity to the music.

In the 'double variation' Andante that follows, Beethoven poses alternate variations on two themes in music that can seem relatively free and improvisatory – its exquisite, charming orchestral touches betraying the influence of the composer's sometime teacher, Joseph Haydn.

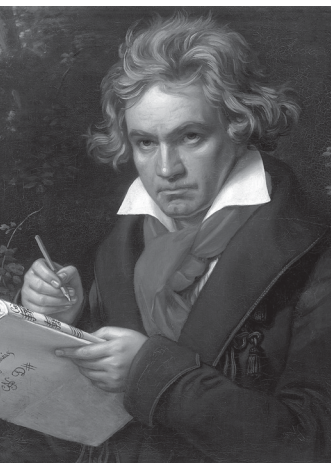
The third movement is characterised by dark humour: two brief and enigmatic gestures preface the dolefully transformed horn call remembered from the first movement, maintaining the rhythm of the Symphony's opening gesture. After the cellos' campaign to initiate a full-blown fugue (the braiding of a tune into a conversation, as different instrumental groups

introduce it at staggered intervals and at different pitches) and a delicately orchestrated airing of the horn theme, the large tuned drums at the back of the orchestra tap pregnantly before the assembled musicians explode into the fourth and final movement with the unleashing of a C major chord, in brazen defiance of the symphony's 'home' key of C minor.

The final movement continues in this joyous mode – carried forward by its own infectious enthusiasm, littered with rhythmic and harmonic references to the 'fate' motif and overcoming the cheeky reappearance of the third movement's main theme midway through (it is triumphantly rebutted by the C major chord). 'I will seize fate by the throat; it shall certainly not bend and crush me completely,' Beethoven famously said. His quashing of the fate motif with its more hopeful, major-key alternative was his musical promise to do precisely that.

# Ludwig van Beethoven

1770 (Germany) to 1827 (Austria)



## Contemporaries

Gioachino Rossini,  
Luigi Cherubini

## Key events

**1792:** Moved to  
Vienna

**1803–15:** Napoleonic  
Wars

**1824:** Premiere of  
the Ninth Symphony

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## With the LSO

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and recording of  
his rarely heard  
oratorio *Christ on  
the Mount of Olives*  
for *Beethoven 250*  
celebrations in 2020

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 also the standing of the artist in society. He introduced the concept of the 'artist-hero', paving the way for Romanticism and even for popular culture.

Beethoven was born in a faraway corner of what is now Germany to an alcoholic and abusive father, and a mother who died young. He chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably (during his first visit to the city) 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 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. 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 remained ever sure of himself, and consistently creative.

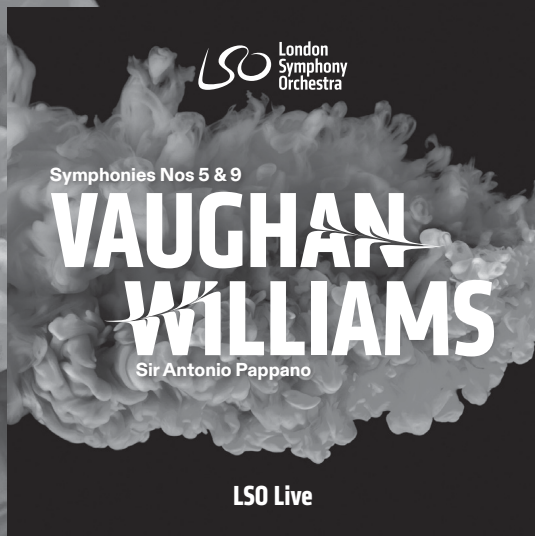
# VAUGHAN WILLIAMS

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# Sir Antonio Pappano

Chief Conductor



One of today's most sought-after conductors, Sir Antonio Pappano is renowned for his charismatic leadership and inspiring performances across both symphonic and operatic repertoires. He is Chief Conductor of the London Symphony Orchestra, Conductor Laureate of the Royal Opera and Ballet Covent Garden and Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, having held the position of Music Director at both institutions from 2002–2024 and 2005–2023, respectively. He 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 Leipzig Gewandhaus, Bavarian Radio Symphony and Czech Philharmonic Orchestras, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as with the New York Philharmonic Orchestra, Chicago and Boston Symphonies 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*.



## Coming up with the LSO

Sunday 7 December 7pm, Barbican  
Tchaikovsky and Vaughan Williams  
with Antoine Tamestit



# Seong-Jin Cho

piano



## Next on stage with the LSO

Thursday 20 November 7pm, Barbican  
Donghoon Shin Piano Concerto  
(world premiere)

The concert will also feature two further world premieres and Pierre Boulez's *Rituel In memoriam Bruno Maderna*.

Seong-Jin Cho came to international attention in 2015 when he won First Prize at the Chopin International Competition in Warsaw. In early 2016, he signed an exclusive contract with Deutsche Grammophon and, in 2023, he was awarded the prestigious Samsung Ho-Am Prize in the Arts. Cho works with the world's most prestigious orchestras, including the Berlin and Vienna Philharmonics, Concertgebouw Orchestra and Boston Symphony Orchestra. As a recitalist, he appears at the world's most prestigious concert halls, including the Concertgebouw Amsterdam, Vienna Musikverein, Alte Oper Frankfurt, KKL Luzern, Sala Santa Cecilia, Théâtre des Champs-Élysées, Rudolfinum and Suntory Hall, Tokyo, and at the Festival International de Piano de la Roque d'Anthéron and Verbier Festival. In the 2024/25 season, Cho held the position of Artist in Residence with the Berlin Philharmonic.

In the 2025/26 season, Seong-Jin Cho is part of the London Symphony Orchestra's Artist Portrait series. This sees him work with the Orchestra on multiple projects across the season, with concerto performances including the world premiere of a new Piano Concerto by Donghoon Shin, written especially for him. The position also features touring performances across Europe, as well as chamber music concerts and in recital at LSO St Luke's. Elsewhere, he returns to Pittsburgh Symphony Orchestra under Manfred Honeck with performances in Pittsburgh and Carnegie Hall, Boston Symphony Orchestra with

Andris Nelsons and Los Angeles Philharmonic under Gustavo Dudamel. Cho embarks on several international tours, including with the Czech Philharmonic with Semyon Bychkov in Taiwan and Japan, Munich Philharmonic with Lahav Shani in Korea, Japan and Taiwan, and Gewandhausorchester Leipzig with Andris Nelsons throughout Europe. In recital, he returns to Carnegie Hall, Walt Disney Concert Hall Los Angeles, Théâtre des Champs-Élysées as well as Concertgebouw Amsterdam, Musikverein Wien, Tanglewood Music Festival and on tour in Japan.

Seong-Jin Cho's latest recording for Deutsche Grammophon celebrates Ravel's 150th anniversary and features the composer's complete solo piano works and the concertos together with the Boston Symphony Orchestra and Andris Nelsons. The project marks Cho's first immersion into a single composer's complete works, and the solo piano works were recognised with an Opus Klassik Award in the 2025 'Instrumentalist of the Year' category. Other recent releases include *The Handel Project*, and Chopin's Piano Concerto No 2 and Scherzi with the London Symphony Orchestra and Gianandrea Noseda in 2021.

Born in 1994 in Seoul, Seong-Jin Cho started learning the piano at the age of six and gave his first public recital aged eleven. In 2009, he became the youngest-ever winner of Japan's Hamamatsu International Piano Competition.

# London Symphony Orchestra

## On Stage

### Leader

Andrej Power

### First Violins

Choha Kim  
Clare Duckworth  
Ginette Decuyper  
Maxine Kwok  
William Melvin  
Stefano Mengoli  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quénelle  
Olatz Ruiz de  
Gordejuela  
Harriet Rayfield  
Sylvain Vasseur  
Dániel Mészöly  
Shoshanah Sievers  
Hilary Jane Parker

### Second Violins

Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Alix Lagasse  
Iwona Muszynska  
Csilla Pogány  
Ricky Gore  
Gordon MacKay  
José Nuno Matias  
Polina Makhina  
Djumash Poulsen  
Chelsea Sharpe

### Violas

Eivind Ringstad  
Gillianne Haddow  
Malcolm Johnston  
Germán Clavijo  
Anna Bastow  
Thomas Beer  
Steve Doman  
Sofia Silva Sousa  
Robert Turner  
Mizuho Ueyama  
Nancy Johnson  
Annie-May Page

### Cellos

Timothy Walden  
Gundula Leitner  
Alastair Blayden  
Salvador Bolón  
Daniel Gardner  
Amanda Truelove  
Anna Beryl  
Judith Fleet  
Henry Hargreaves  
Joanna Twaddle

### Double Basses

Ville Väättäinen  
Marcello Sung  
Hyuck Hong  
Chaemun Im  
Joe Melvin  
Jani Pensola  
Charles  
Campbell-Peek  
Hugh Sparrow  
Adam Wynter

### Flutes

Gareth Davies  
Anna Wolstenholme  
Imogen Royce

### Piccolo

Patricia Moynihan

### Oboes

Juliana Koch  
Olivier Stankiewicz  
Emmet Byrne

### Clarinets

Sérgio Pires  
Chris Richards

### Bass Clarinet

Ferran Garcerà Perelló

### Bassoons

Rachel Gough  
Daniel Jemison  
Joost Bosdijk

### Contrabassoon

Martin Field

### Horns

Diego Incertis  
Sánchez  
Timothy Jones  
Angela Barnes  
Daniel Curzon  
Jonathan Maloney

### Trumpets

James Fountain  
Adam Wright  
Imogen Whitehead

### Trombones

Simon Johnson  
Rebecca Smith  
Jonathan Hollick

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Nigel Thomas  
Patrick King

### Percussion

Neil Percy  
David Jackson  
Sam Walton