

TONIGHT'S CONCERT

Ryan Bancroft: Gubaidulina, Shostakovich and Stravinsky

Thursday 30 October 2025
Barbican

7pm

Sofia Gubaidulina

Märchen – Poem

Dmitri Shostakovich

Violin Concerto No 1

Interval

Igor Stravinsky

The Firebird – Ballet

Ryan Bancroft conductor

Clara-Jumi Kang violin

London Symphony Orchestra

Concert finishes at approximately 9.10pm

Welcome



Tonight's London Symphony Orchestra concert, conducted by Ryan Bancroft, features a rich and colourful programme spanning Sofia Gubaidulina, Shostakovich and Stravinsky. Ryan Bancroft is Principal Conductor of the BBC National Orchestra of Wales, and this summer, he made a memorable BBC Proms appearance stepping in for Sir Simon Rattle to conduct the LSO's wind, brass and percussion in a programme of Percy Grainger and Gunther Schuller. His debut with the full LSO has been eagerly awaited, and we are also delighted to welcome violinist Clara-Jumi Kang who performs with the LSO for the first time tonight.

This evening's programme opens with Sofia Gubaidulina's *Märchen – Poem*, a concise and evocative work. Shostakovich's expressive Violin Concerto No 1 follows, a musical tour de force for the violin showcasing Clara-Jumi Kang. After the interval comes Stravinsky's *The Firebird*, a score of vivid energy that helped to establish the composer's international reputation.

Sofia Gubaidulina's *Märchen – Poem* was programmed before her death earlier this year at the age of 93, and tonight's concert offers an opportunity to celebrate her extraordinary

life and work. The LSO was privileged to perform and record many of her compositions, including a number of premieres, and we look forward to performing more of her music in the seasons ahead. She leaves a luminous and enduring legacy, with a body of work that will continue to inspire audiences and musicians.

We hope you enjoy tonight's concert. Rachel Leach presents the LSO's Family Concert on Sunday afternoon, introducing Berlioz's *Symphonie fantastique* to children and families. The following weekend, André J Thomas conducts *Symphonic Gospel: Celebration*, joined by LSO Community Voices, Soul Sanctuary Gospel Choir and the London Symphony Chorus for an evening of gospel music. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 13 November
Barbican

8pm

Soweto Kinch: Soundtrack to the Apocalypse

The saxophonist, rapper and composer Soweto Kinch presents the final instalment of a trilogy of works in collaboration with the LSO, which began with *The Black Peril* in 2019 and *White Juju* in 2021, both as part of the EFG London Jazz Festival. Conducted by Ben Palmer.

Thursday 20 November
Barbican

7pm

LSO Futures

An evening celebrating music at the forefront of composition, as we hear three world premieres, alongside Pierre Boulez's magnetic memorial to fellow composer Bruno Maderna. Maxime Pascal conducts, with Seong-Jin Cho as the soloist in Donghoon Shin's new Piano Concerto.

Welcome to tonight's group bookers
Giorgio Vintani

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

Contents

The Programme

- 4** Märchen – Poem
- 5** Sofia Gubaidulina
- 6** Violin Concerto No 1
- 8** Dmitri Shostakovich
- 10** The Firebird – Ballet
- 12** Igor Stravinsky

The Performers

- 14** Ryan Bancroft
- 15** Clara-Jumi Kang
- 16** London Symphony Orchestra

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

Details correct at time of going to print.

Editorial Photography John Davis,
Bruno Calfish, ROCHE, Benjamin
Ealovega, Marco Borggreve
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.



Märchen – Poem

Sofia Gubaidulina



1971



10 minutes

Programme note
by **Jo Buckley**

Sofia Gubaidulina is one of a precious handful of Soviet-era composers whose creativity thrived against the odds. Like Shostakovich before her, she was censured by the authorities, urged to forgo her bold approach to orchestration and spiritual leanings in favour of music more befitting the Communist regime. But with access to 'forbidden' Western scores during her years as a student ('We knew Ives, Cage, we actually knew everything on the sly'), and with encouragement from Shostakovich himself, Gubaidulina succeeded in pursuing her authentic musical identity throughout her life. When communism fell, her popularity flourished, and she has gone on to be remembered as one of the greatest Russian composers of her generation.

Her determination to stay true to herself was not without its challenges, and for many years Gubaidulina channelled her modernist leanings into an array of film scores. But her personal struggles also surfaced as a sub-text in several other works, among them her *Märchen* (*Fairytale Poem*, or *Poema-Skazka* in Russian). Originally composed for a children's radio play, based on a story by the Czech writer Miloš Macourek, it captured Gubaidulina's attention with its themes of creative oppression and personal despair.

The work tells the story of a simple piece of chalk which, as Gubaidulina describes, 'dreams that it will draw marvellous castles, beautiful gardens with pavilions, and the sea. But day after day, the chalk is forced to write boring words, numbers, and geometric shapes on the blackboard.' As the chalk loses hope, it begins to disintegrate and is eventually thrown away, consumed by a blackness that it mistakes for death itself. Until, one day, it is pulled from a child's dark pocket into the sunlight, whereupon it is used to draw the castles, gardens and sea of its dreams: 'The chalk is so happy that it doesn't even notice that it's disintegrating as it sketches this beautiful world.'

A tone poem in all but name, Gubaidulina's rendering is as colourful as the chalk's dreams. From a muted blank slate, the chalk's imagined images emerge one by one, each flicker of the woodwind hinting at a vibrant new colour — but they quickly disappear, abortive, fading back to black. It is only latterly, with the tentative, hopeful unfurling of the harp and flutes, that a shimmering new reality emerges and the orchestra at last blooms into full colour. Rich, exuberant and impassioned, the drawings burst into life with a series of new themes, burning brightly and intensely until the chalk's energy is spent, and a simple piano melody offers an elegiac postlude.

Sofia Gubaidulina

1931 (Russia) to 2025 (Germany)



Contemporaries

Alfred Schnittke,
Arvo Pärt

Key events

1981: International breakthrough with the violin concerto *Offertorium*

2000: World premiere of her *Johannes-Passion* in Stuttgart

Listen to

The Wrath of God
[youtube.com](#)

With the LSO

2007: British premiere of Violin Concerto *In tempus praesens*, with Anne-Sophie Mutter

Composer profile

**Gerard McBurney/
Boosey & Hawkes**

Sofia Asgatovna Gubaidulina was born on 24 October 1931 in Chistopol, a small town in the Tatar Autonomous Soviet Socialist Republic, part of the USSR. Her father was Volga Tatar, her mother of Russian and Polish descent, and the family language was Russian. While the composer was still a child, the family moved to the Tatar capital city of Kazan, and it was there she attended musical school, and then the Kazan Conservatory, studying piano and composition. Graduating in 1954, she transferred to the Moscow Conservatory, completing her studies in 1961.

After admission to the Composers' Union, she became a freelance composer, surviving by writing children's music and, more importantly, film scores. As a young composer in Moscow, Gubaidulina benefited greatly from the relatively open cultural atmosphere in the later Khrushchev years. She established contact with important performers, including the percussionist Mark Pekarsky (for whom she wrote many pieces, including the percussion concerto *The Hour of the Soul*, 1976, rev 1988), the bassoonist Valery Popov (*Concerto for Bassoon and Low Instruments*, 1975) and the free-bass accordionist Friedrich Lips, for whom she composed the solo piece *De profundis* (1978) and the chamber concerto *Seven Words* for free-bass accordion, cello and strings (1982), the cello part being for Vladimir Tonkha, another major champion of her music.

Even at this early period, the titles and character of her pieces made strikingly clear Gubaidulina's

fascination with religion, something which caused her trouble with the Soviet authorities, especially when her music was performed abroad. In 1980, she composed her first violin concerto, *Offertorium* (subsequently twice revised), for Gidon Kremer, who performed the piece widely across the world, thus garnering her international attention and commissions. In 1992, with the collapse of the USSR, she moved to a small village outside Hamburg, Germany.

Her musical output over the last four decades of her life included orchestral pieces from late Soviet works such as *Stimmen... verstummen...* (1986) through early post-Soviet compositions like *Zeitgestalten* (1994) and *The Light of the End* (2003) to the recent *The Wrath of God* (2020). Her later works, also included two more violin concertos, several concertos for cello and many other concertante works including one for her beloved free-bass accordion and another for Japanese instruments with symphony orchestra.

Gubaidulina's choral and orchestral works included the massive full-evening diptych of the *Johannes-Passion* (2000) and its companion piece *Johannes-Ostern* (2001). She also composed a great deal of chamber music.

Gubaidulina won many prizes, honours and awards, and in 2021, the year of her 90th birthday, there were international celebrations of her life and work in many countries. Her music is published by Boosey & Hawkes/Sikorski.

Violin Concerto No 1 in A minor Op 77

Dmitri Shostakovich

Clara-Jumi Kang
violin

- 1 **Nocturne:
Moderato**
- 2 **Scherzo:
Allegro**
- 3 **Passacaglia:
Andante –
Cadenza
(attacca)**
- 4 **Burlesque:
Allegro con
brio – Presto**

 1947–48

 39 minutes

Programme note
by **Andrew Huth**

By his early forties, Dmitri Shostakovich had produced a huge amount of music in almost every form: operas, ballets, symphonies, chamber music and several scores for the theatre and cinema. His only concerto, however, was the light (though wonderful and funny) Concerto for Piano, Trumpet and Strings of 1933. Wasn't it now time to follow his distinguished colleagues Sergei Prokofiev, Nikolai Myaskovsky and Aram Khachaturian with a violin concerto? Some prompting may have come from the great violinist David Oistrakh (1908–74), whom he had known as a friend and chamber music partner for over a decade.

The Violin Concerto was completed in March 1948, but had to wait seven and a half years before it was performed. The reason, as so often with Shostakovich, was closely bound up with Soviet musical politics. While he was in the middle of composing the finale, there came the infamous resolution from the Central Committee of the Communist Party

censoring a number of composers, Shostakovich chief among them, for such crimes as 'formalist perversions' and 'anti-democratic tendencies'. These accusations were nonsense, but it was Stalin's nonsense and the composers in question had no choice but to bow their heads and do as they were told. Shostakovich was dismissed from his teaching posts at the Leningrad and Moscow Conservatoires, and for the next five years presented himself in public as the author of much bland and politically acceptable music. But at the same time, he also wrote more personal and challenging works, putting them aside for better times. As well as the Violin Concerto, they included the Fourth and Fifth string quartets, the song cycle *From Jewish Folk Poetry* and the Tenth Symphony.

These works became known to the public only after Stalin's death in 1953, the Violin Concerto last of all. Already familiar to friends and fellow musicians from the composer's run-throughs at the

piano, it was premiered in Leningrad in October 1955 and then four months later in Moscow, conducted by Evgeny Mravinsky and played by Oistrakh, its dedicatee. Shostakovich was delighted by the performances, and later dedicated to Oistrakh both his Second Violin Concerto (1967) and Violin Sonata (1968).

The opening Nocturne gives the impression of being the most free of the four movements, a long and eloquent meditation for the violin, rising and falling in great arches of melody. The orchestra functions as accompaniment to the soloist, providing a background of brooding anxiety. Much of this movement's power derives from its measured pace and rhythm, the overall restraint producing an effect of great intensity.

Restraint is thrown aside in the following Scherzo, a remorseless nightmare of activity that hurtles onwards in a wild, frantic dance. One of the many ideas that appear in its course is the four-note DSCH

motif that the composer used as his own musical signature. Another provides the basis of the third movement, a 17-bar theme given out initially by cellos and basses, and then repeated a further eight times. This Passacaglia recalls something of the brooding intensity of the first movement, though it is more sectional in construction and offers a greater variety of expression and gesture.

A solo cadenza, of mounting tension and fearsome technical difficulty, spills into the finale, which Shostakovich originally intended to be launched by the soloist. He changed his mind, scoring it instead for the full orchestra, when Oistrakh begged for a moment of respite 'so at least I can wipe the sweat off my brow'. This finale, recalling the wild energy of the Scherzo, makes no concessions to Soviet orthodoxy or to the demands for optimism at all costs, and puts the seal on one of Shostakovich's most powerful and personal works.



Interval – 20 minutes

Find us on Instagram

@londonsymphonyorchestra

Dmitri Shostakovich

1906 to 1975 (Russia)



Contemporaries

Benjamin Britten,
Sergei Prokofiev

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
Second World War

1953: Symphony No
10 widely acclaimed

Listen to

Symphony No 13,
'Babi Yar'

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. Over the following decades, he established himself as one of the Soviet Union's leading composers. Shostakovich announced his Fifth Symphony of 1937 as 'a Soviet artist's practical creative reply to just criticism'. A year before its premiere, he had drawn a stinging attack from the official Soviet mouthpiece *Pravda*, in which Shostakovich's initially successful opera *Lady Macbeth of the Mtsensk District* was condemned for its 'leftist bedlam' and extreme modernism. With the Fifth Symphony came acclaim not only from the Russian audience, but also from musicians and critics overseas.

Shostakovich lived through the first months of the German siege of Leningrad, serving as a member of the auxiliary fire service. 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 micro-filmed 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. And in 1948, he and other leading composers, Prokofiev

among them, were forced by the Soviet Cultural Commissar, Andrei 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.

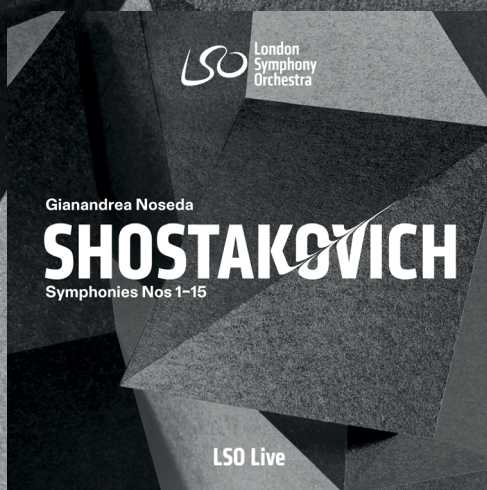
In his later years, Shostakovich suffered from increasingly poor health. Nevertheless, he continued to produce a string of masterpieces throughout the late 1950s and 60s, including his Symphonies Nos 11 to 14, two cello concertos, the Piano Concerto No 2 and the Violin Concerto No 2, String Quartets Nos 6–12, 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.

London Symphony Orchestra

'A cycle of symphonies gives the complete picture. Shostakovich started at a very early age with the First Symphony, and finished just a few years before he died with Symphony No 15, so he covered half a century. It's storytelling of his life, but also of what was going on in the world in the 20th century.'

Gianandrea Nosedà

SHOSTAKOVICH



Immerse yourself in Gianandrea Nosedà's Shostakovich recordings with the London Symphony Orchestra.

Pre-order your copy of the Complete Symphonies, out on **Friday 21 November**.



Listen on
Apple Music Classical



Available to pre-order at
lsolive.iso.co.uk

The Firebird – Ballet

Igor Stravinsky

- 1 Introduction
- 2 The magic garden of Kashchei
- 3 Appearance of the Firebird
- 4 Dance of the Firebird
- 5 Capture of the Firebird
- 6 The Firebird's supplications
- 7 The Princesses' game with the golden apples
- 8 Sudden appearance of Ivan Tsarevich
- 9 Daybreak – Ivan Tsarevich enters Kashchei's palace
- 10 Dance of Kashchei's followers under the spell of the Firebird
- 11 Infernal dance of all Kashchei's subjects
- 12 Lullaby
- 13 Kashchei's awakening – Kashchei's death – Profound darkness
- 14 Disappearance of Kashchei's palace and magic spells – The petrified warriors return to life – General rejoicing

Stravinsky was 27, and unknown outside Russia, when Serge Diaghilev commissioned him to write a ballet on the legend of the Firebird for his Russian ballet season in Paris in 1910. The only Stravinsky that had previously been heard outside Russia was a pair of Chopin arrangements which he had made for *Les Sylphides* in Diaghilev's 1909 season. These in turn had been a speculative commission by Diaghilev on the strength of a single hearing of Stravinsky's *Scherzo fantastique* at a St Petersburg concert in January 1909.

Nor was Stravinsky Diaghilev's first choice for the Firebird project. Even though the Paris press had found fault with the 1909 season for the mediocre quality of its music as compared with the brilliantly innovative dance and design, Diaghilev's first instinct was still to shuffle the old Russian musical pack: he approached Anatoly Lyadov and Alexander Tcherepnin (whose music had already been denigrated by the Paris critics), and considered asking Alexander Glazunov, among other orthodox Rimsky-Korsakov pupils, before finally taking the plunge with this largely untried son of a leading bass-baritone at the Mariinsky opera.

Nobody knew what kind of music might correspond to the dazzling stage pictures of Bakst and Benois, or the intensely exciting and expressive choreography of Michel Fokine. Even today, if we want to re-experience the frisson which ran

through Proust's Paris when *The Firebird* finally had its premiere at the Opéra in June 1910, we have to put ourselves in the position of an audience who knew no orchestral music by Scriabin, rather little by Borodin or Rimsky-Korsakov, still less by Glinka or Glazunov.

Stravinsky's music alludes, more or less directly, to these and others. *The Firebird* has the simple derivativeness of inexperience. Its debt to Rimsky-Korsakov is instantly apparent to anyone who knows the late operas of that composer. The idea of representing the oppositions good/evil and normal/magical through diatonic/chromatic harmony comes directly from *The Golden Cockerel*, but is in any case a commonplace of Russian 19th-century opera from Glinka's *Ruslan and Lyudmila* onwards. The folksong manner of the princesses' round dance ('Khorovod') and the finale is derived from the colour variation technique of the Russian nationalists (the so-called '*kuchka*', or 'mighty handful'), of whom Rimsky-Korsakov had been a leading member.

But the score also draws on the very different style of the Moscow composer Alexander Scriabin, whose work Stravinsky still admired at the time (later, he was invariably rude about it). The Firebird's dance is indebted to the gasping manner of *The Poem of Ecstasy* and *Prometheus*, subsequently described by Stravinsky as 'those severe cases of musical emphysema'.

And yet the music's brilliance and assurance as a whole are still enough in themselves to take one's breath away in a good performance. Combined with Fokine's choreography, his and Tamara Karsavina's dancing, and the intensely atmospheric designs, it had Paris at Stravinsky's feet overnight.



1910



45 minutes

Programme note by
Stephen Walsh

The story, which was handed to the young composer on a plate, is standard-issue 19th-century Russian fairy tale. Diaghilev had stunned Paris in 1909 with what has since been unkindly dubbed travel-poster Russianism, and he had no intention of disappointing expectations in his second ballet season. So Stravinsky was landed with a plot involving the usual handsome prince lost in a forest and blundering into the magic garden of an evil sorcerer who has cast a spell on a baker's dozen of beautiful princesses. The prince destroys the sorcerer with the help of the magic Firebird and marries the most beautiful of the princesses.

Stravinsky's great achievement was to match this farrago with music that seemed at the time – and in some ways can still seem – as extravagant and exotic as the scenario. In particular, his handling of the large orchestra was almost miraculous in its flair and inventiveness, perhaps in part the outcome of his student work with Rimsky-Korsakov, which had involved score-copying and possibly even some touchings-in of his own.

Igor Stravinsky

1882 (Russia) to 1971 (United States)



Contemporaries

Béla Bartók,
Arnold Schoenberg

Key events

1913: Riotous premiere of third ballet *The Rite of Spring*

1920: Premiere of his ballet *Pulcinella*, one of his first neo-Classical works

1939: Emigrates to the United States

1951: Premiere of *The Rake's Progress*, his only full-length opera

Listen to

Stravinsky Ballets
Isolive.co.uk

With the LSO

1931: UK premiere of Suite from *The Firebird*

Composer profile
by **Andrew Mellor**

Igor Stravinsky helped usher the art of notated music into the modern age, turbocharging many of the 20th century's biggest musical developments. He was a radical and an original, a composer who never settled on a particular style or way of working.

In St Petersburg, the young Stravinsky was forbidden from studying music by his musician parents. But he grew friendly with a fellow law student, Vladimir Rimsky-Korsakov, whose father happened to be Russia's most distinguished composer.

Rimsky-Korsakov senior became Stravinsky's teacher and influenced his pupil's breakthrough work, the sensual ballet score *The Firebird* (1910), which also sealed the composer's relationship with the ballet impresario Serge Diaghilev. Two more ballet scores followed, including the seminal *The Rite of Spring*.

While that piece is still associated with Stravinsky more than any other, the composer would soon move away from the elemental power of its rhythms and the

ruthless logic of its block harmonies. Living in Switzerland, France and the US (first Los Angeles, later New York), Stravinsky explored musical asceticism, neo-Classicism, film music and even his own take on twelve-note serialism, the strict schematic method pioneered by Arnold Schoenberg.

In the 1930s, Stravinsky returned to the Orthodox faith, which may have helped him through the loss of his wife and daughter (one of four children) to tuberculosis and certainly shaped his two major choral works.

Stravinsky was active for six politically turbulent decades, in which time he became a world figure. In his 80th year, he was entertained over dinner at the White House by John F Kennedy and invited on a tour of his native Russia by the Soviet leader Nikita Khrushchev. He completed his last major work, the *Requiem Canticles*, in 1966, and died five years later in New York. He is buried in Venice on the cemetery island of San Michele, alongside Serge Diaghilev.

COMING UP IN 2025

Season Highlights

Soweto Kinch:
Soundtrack to the Apocalypse
with Ben Palmer
Thursday 13 November 8pm

LSO Futures
with Maxime Pascal
and Seong-Jin Cho
Thursday 20 November 7pm

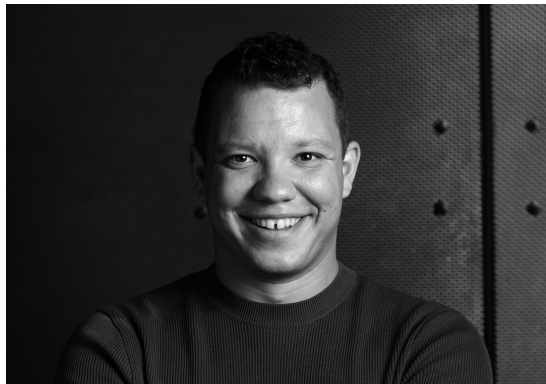
Ravel Piano Concerto in G
plus Debussy and Lutosławski
with Alexandre Bloch
and Alice Sara Ott
Thursday 27 November 7pm

Walton Viola Concerto
plus Musgrave and Vaughan Williams
with Sir Antonio Pappano
and Antoine Tamestit
Thursday 11 December 7pm

Golden Age Hollywood and Beyond
with Sir Antonio Pappano
Wednesday 17 & Thursday 18 December 7pm

Ryan Bancroft

conductor



Raised in Los Angeles, conductor Ryan Bancroft has rapidly built an international career which takes him all over the globe to work with many of the world's leading orchestras. Since September 2021, Bancroft has been Principal Conductor of the BBC National Orchestra of Wales. In September 2023, he became Chief Conductor of the Royal Stockholm Philharmonic. He also holds the position of Artist-in-Association with the Tapiola Sinfonietta in Finland.

After opening his tenure in Stockholm with the orchestra's first performance of Sven-David Sandström's *The High Mass* in 2023, Bancroft's first two seasons have included performances of Mahler and Bruckner symphonies alongside world premieres by Chrichan Larson and Zacharias Wolfe. In 25/26, Bancroft will continue to partner important Swedish composers such as Allan Pettersson, Tebogo Monnakgotla and Wilhelm Stenhammer with established works in the classical canon by Prokofiev, Berlioz and Shostakovich.

In August 2023, Bancroft returned to Los Angeles to make his debut with the Los Angeles Philharmonic at the Hollywood Bowl. In the 2025/26 season, he returns to conduct them at the Walt Disney Concert Hall in their subscription series, which follows on from

his critically acclaimed debut at the venue in April 2025. Elsewhere in the US, he makes his debuts with the St Louis, Houston and New World Symphony Orchestras, following recent debuts with the Boston Symphony Orchestra, Cleveland Orchestra, and the San Francisco and Dallas Symphony Orchestras. In Canada, he has close relationships with the Toronto Symphony and National Arts Centre, Ottawa.

Alongside his first performance at the Barbican with the LSO, Bancroft will also make a major debut with the NHK Symphony Orchestra in Tokyo with Thomas Hampson. He will also continue his relationships with orchestras such as the Philharmonia, the NDR Elbphilharmonie Orchestra, and the Orchestre National du Capitole de Toulouse.

Bancroft has conducted various other leading European orchestras, including the BBC Symphony, City of Birmingham Symphony, Swedish Radio Symphony Orchestra, Danish National Symphony, Rotterdam Philharmonic, Orchestra Sinfonica Nazionale della Rai in Turin and the Ensemble Intercontemporain. A keen advocate of contemporary music, he has performed with Amsterdam's acclaimed Nieuw Ensemble, assisted Pierre Boulez in a performance of *Sur Incises* in Los Angeles, and premiered works by Sofia Gubaidulina, Anders Hillborg and John Cage.

Bancroft studied trumpet, harp, flute, cello and Ghanaian music and dance at the California Institute of the Arts. He went on to receive an MMus in orchestral conducting from the Royal Conservatoire of Scotland and continued his conducting studies in the Netherlands. He is a graduate of the prestigious Nationale Master Orkestdirectie, run jointly by the Conservatorium van Amsterdam and the Royal Conservatoire of The Hague.

Clara-Jumi Kang

violin



Born to Korean parents and raised in Germany, Clara-Jumi Kang has received many awards and accolades, including First Prize at the Indianapolis International Violin Competition, Sendai Violin Competition and the Seoul Violin Competition.

Recent highlights include appearances at the BBC Proms and with the Los Angeles Philharmonic, and her debut at the Salzburg Festival. In the 2024/25 season, she made her debut with the Orchestra dell'Accademia Nazionale di Santa Cecilia under Daniel Harding, and gave acclaimed performances with the Munich Philharmonic and Rotterdam Philharmonic under Lahav Shani. She also made her debut with the West-Eastern Divan Orchestra under Zubin Mehta, touring China and Europe. Other recent highlights include performances with the Israel, Seoul and New York Philharmonic orchestras, the Budapest Festival Orchestra, Royal Stockholm Philharmonic, NHK Symphony Orchestra, Deutsche Kammerphilharmonie Bremen, Gürzenich Orchestra Cologne and City of Birmingham Symphony Orchestra, and recitals at the Boulez Saal in Berlin and at Hong Kong City Hall.

Engagements in the 2025/26 season include Shostakovich's Violin Concerto No 1 with the BBC National Orchestra of Wales and the Royal Stockholm Philharmonic Orchestra, Sibelius

and Mendelssohn's Violin Concertos with the Philharmonia Orchestra on tour to Korea; Mendelssohn's Violin Concerto with the BBC Symphony Orchestra; Sibelius' Violin Concerto with the Antwerp Symphony Orchestra, Lalo's *Symphonie espagnole* in Sweden, Monte-Carlo and Houston; Beethoven's Violin Concerto with the Hamburg Symphony Orchestra and Bournemouth Symphony Orchestra; Britten's Violin Concerto with the Royal Philharmonic Orchestra; and recitals and chamber performances at Schloss Elmau, in Utrecht, and at London's Wigmore Hall and the Walt Disney Concert Hall in Los Angeles.

Kang was selected as one of the top 100 'Most promising and influential people of Korea' in 2012 by *Dong-A Times* and was awarded the Daewon Music Award (2012). She has made two recordings for Decca: *Modern Solo*, featuring works by Schubert and Ysaÿe, and a Brahms-Schumann album with Yeol Eum Son. Last year, she released a cycle of Beethoven's Violin Sonatas with pianist Sunwook Kim. A dedicated chamber musician, she collaborates with musicians including Janine Jansen, Gidon Kremer and Mischa Maisky.

Kang took up the violin aged three, and a year later, enrolled as the youngest ever student at the Mannheim Musikhochschule. She made her concerto debut aged five. She went on to study with Zakhar Bron at the Lübeck Musikhochschule and at the age of seven was awarded a full scholarship to The Juilliard School to study with Dorothy DeLay. She took her bachelor's and master's degrees at the Korean National University of Arts under Nam Yun Kim and completed her studies at the Munich Musikhochschule with Christoph Poppen.

Clara-Jumi Kang plays on the 'Thunis' Stradivarius from 1702, on generous loan by KIA.

London Symphony Orchestra

On Stage

Leader

Andrej Power

First Violins

Sini Simonen
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Dmitry Khakhamov
Morane Cohen-
Lamberger
Grace Lee
Hilary Jane Parker

Second Violins

Julián Gil Rodríguez
Sarah Quinn
Miya Väisänen
Helena Buckie
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Csilla Pogány
Andrew Pollock
Louise Shackelton
Juan Gonzalez
Hernandez
Greta Mutlu
Jan Regulski

Violas

Natalie Loughran
Malcolm Johnston
Anna Bastow
Mizuho Ueyama
Thomas Beer
Steve Doman
Julia O'Riordan
Robert Turner
Lukas Bowen
Fiona Dalgiesh
May Dolan
Stephanie Edmundson

Cellos

Tim Gill
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Amanda Truelove
Danushka Edirisinghe
Morwenna Del Mar
Young In Na
Joanna Twaddle

Double Basses

David Stark
Patrick Laurence
Thomas Goodman
Jani Pensola
Ben Griffiths
William Pühr
Lars Radloff
Adam Wynter

Flutes

Gareth Davies
Imogen Royce

Piccolo

Patricia Moynihan
Rebecca Larsen

Oboes

Olivier Stankiewicz
Ruth Contractor
Maxwell Spiers

Cor Anglais

Henry Clay

Clarinets

Sérgio Pires
Chi-Yu Mo
Bethany Crouch

E-flat Clarinet

Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Joost Bosdijk

Contrabassoon

Martin Field
Michael Elderkin

Horns

Diego Incertis
Sánchez
Angela Barnes
Sarah Pennington
Jason Koczur
Elise Campbell

Off-Stage

Wagner Tubas

Timothy Jones
Daniel Curzon

Trumpets

Adrian Martinez
Richard Blake
Katie Smith

Off-Stage Trumpets

Niall Keatley
Aaron Akugbo
Benjamin Jarvis

Trombones

Dudley Bright
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ilkka Marttila

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Christopher Thomas
Matthew Farthing
Benedict Hoffnung
Rachel Gledhill

Harps

Bryn Lewis
Lucy Wakeford
Susan Blair

Piano

Elizabeth Burley

Celeste

Catherine Edwards