

TONIGHT'S CONCERT

LSO Futures

Seong-Jin Cho: Artist Portrait

Thursday 20 November 2025
Barbican

7pm

Omri Kochavi

gilufim (world premiere, LSO Helen
Hamlyn Panufnik commission)

Sasha Scott

Sly (world premiere, LSO Helen
Hamlyn Panufnik commission)

Donghoon Shin

Piano Concerto (world premiere,
LSO co-commission)

Interval

Pierre Boulez

Rituel in memoriam Bruno Maderna

Maxime Pascal conductor

Seong-Jin Cho piano

London Symphony Orchestra

Concert finishes at approximately 9.10pm

The LSO Helen Hamlyn Panufnik Composers'
Scheme is generously supported by Lady
Hamlyn CBE and The Helen Hamlyn Trust.



This programme is part of the K-Music Festival 2025,
presented in partnership with the Korean Cultural Centre UK.



Welcome



It is a pleasure to welcome you to this evening's London Symphony Orchestra concert, conducted by Maxime Pascal and featuring Seong-Jin Cho as part of his LSO Artist Portrait series. The LSO is delighted to be working with both artists again in the final concert of our tribute to Pierre Boulez in his centenary year. This performance celebrates Boulez's extraordinary influence on contemporary music and on a new generation of composers, conductors and musicians – including Maxime Pascal, who worked with him in Paris during his final years.

Tonight's concert also celebrates the 20th anniversary of the LSO Helen Hamlyn Panufnik Composers' Scheme, which has become a touchstone for creativity and innovation in composition today. We are honoured to welcome representatives of The Helen Hamlyn Trust alongside many alumni of the Scheme this evening to mark this momentous occasion.

LSO Futures is our annual celebration of music of our time, showcasing new works developed through the LSO Helen Hamlyn Panufnik Composers' Scheme. Tonight's first half features two new works that emerged

from the Scheme: Omri Kochavi opens the programme with a score that reveals a sharply etched musical imagination and transports us into an unexpected soundworld, while Sasha Scott's premiere affirms a distinctive voice with something new and fresh to communicate. The first half concludes with a world premiere by Donghoon Shin, one of the most successful and prolific alumni of the Scheme, who has gone on to build an international career. Written for Seong-Jin Cho, this new Piano Concerto is the result of a creative partnership that has developed between these two extraordinary South Korean artists, who are working together for the first time. After the interval, one of Boulez's most iconic works, *Rituel in memoriam Bruno Maderna*, brings the programme to a close.

We extend our sincere thanks to Lady Hamlyn and The Helen Hamlyn Trust for their visionary commitment and investment in supporting a generation of young composers through the LSO Helen Hamlyn Panufnik Composers' Scheme and the LSO Futures concert, and to all those who have contributed to this evening's performance.

We hope you enjoy tonight's concert. Next week, Alexandre Bloch conducts a programme of Debussy, Ravel and Lutosławski with pianist Alice Sara Ott. LSO Chief Conductor Sir Antonio Pappano conducts Tchaikovsky's Fourth Symphony the following week, alongside works by Vaughan Williams, with LSO Spotlight Artist Antoine Tamestit. We hope to see you there.

A handwritten signature in black ink, reading 'Kathryn McDowell'. The script is fluid and elegant, with a large, stylized 'K' and 'M'.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 27 November
Barbican

7pm

Debussy, Ravel and Lutosławski

Debussy's impressionistic colours give way to Ravel's dazzling Piano Concerto and wild, untamed *La valse*; Lutosławski exhilarates in his *Concerto for Orchestra*. Alexandre Bloch conducts, with Alice Sara Ott as the soloist in Ravel's Concerto.

Sunday 7 December
Barbican

7pm

Tchaikovsky and Vaughan Williams

Tchaikovsky faces his demons in the fate-filled Fourth Symphony, before the ravishing pastoral music of English composer Vaughan Williams, conducted by Sir Antonio Pappano. Antoine Tamestit (one of our Spotlight Artists) is the soloist in Vaughan Williams' *Flos Campi*, and soprano Julia Sitkovetsky and baritone Ashley Riches join the Orchestra and London Symphony Chorus for his *Dona Nobis Pacem*.

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gilufim (world premiere, LSO Helen Hamlyn Panufnik commission)

Omri Kochavi



2024–25



5 minutes

LSO Helen
Hamlyn Panufnik
Composers' Scheme
commission

Programme note
by **Tim Rutherford-
Johnson**

The word 'gilufim' is Hebrew for 'carvings'. Omri Kochavi has had some experience with the practice himself, and the concept of wood carving informed the compositional process, structure and sound of his piece from the original idea, through the 2023 LSO Helen Hamlyn Panufnik Composers' Scheme – in which *gilufim* was workshopped – and up to this final version. From the start, Kochavi was drawn to the idea of creating shape and form by carving material away rather than putting it in. Although the piece that emerged took a less linear shape than originally planned, almost everything in it was whittled out from a dense initial sketch. Wood subtly influences the sound, too: the strings play predominantly with wooden mutes, giving them a softer, smoother colour, and the first half of the work is propelled by an endlessly trotting melody for marimba (shadowed by vibraphone).

When it came to giving his original work its final form, Kochavi returned to the idea of woodworking: 'If you were to make a polished version of an earlier model,' he says, 'it is probably not the beginning or end point that would change, but actually a refined and more detailed process in between them.'

To this end, his main focus was to extend the first section of his original work. As though bringing out more of the grain of the wood, he projected and elaborated its contrasting elements of hazy imprecision and assertiveness across the whole orchestra.

Yet alongside carving, there is also burning. As with carving, Kochavi does not draw on this as a destructive force, but as a source of sound, expression and perhaps clarification. The work's first expressive marking is 'gentle and vibrant; like firewood', and in the middle of the piece, the percussionists use jazz brushes and a nut shaker to imitate the sound of a crackling fireplace.

Gradually, as if dust and chips (or perhaps ashes and embers) are being blown away, the music draws into focus. Wooden mutes are set aside, and instruments are almost all retuned; a solitary detuned trumpet persists as a reminder of the wood's original form. At the work's climax, the whole orchestra locks together to proudly reveal a shape that until now had been indistinct, before a final dissolution that brings the pitched percussion once more to the fore.

Omri Kochavi

b 1994 (Israel)



Omri Kochavi is a composer and guitarist based in London. His work draws its language from a broad range of influences, focusing on the reality of sounds, plants, people, and the interactions between them.

Alongside the premiere of *gilufim*, this year has seen the first performance of *Ladies in Bloomers* by the London Sinfonietta, EXAUDI, and gardeners from the Story Garden, conducted by Ellie Slorach – a 45-minute ‘hortimusal’ drama for ensemble, singers, and on-stage gardeners, following the radical lives of pioneering women gardeners, after Fiona Davison’s *An Almost Impossible Thing*.

Upcoming projects include a major work for singer, ensemble, and audiovisuals; a new choral work; a piece for prepared harp and audio for Chris Clarke; a semi-improvised set for solo guitar and live electronics; and a collaborative multimedia performance with Joanna Ward.

Other recent highlights include *shablulim* (2024) for brass quintet and percussion duo, performed

by members of the LSO; *anafim* (2023), performed by the Aestus Quartet and commissioned by Britten Pears Arts; and *Yam-Yabasha* (2021) and *moon on mint* (2023), two orchestral pieces commissioned by the Orchestra of Opera North.

In 2022, Kochavi was a Britten Pears Young Artist, creating works exploring his Iraqi-Jewish heritage in collaboration with poet Amira Hess, culminating in *Kishtatos for 18 voices*, premiered by the BBC Singers at the Aldeburgh Festival and later nominated for a 2023 Ivors Classical Award.

An active guitarist, Kochavi regularly performs both his own music and others’, appearing in concert series such as *Music We’d Like to Hear*, *Eternal Series*, and the *Listening Project*, and at venues including Café OTO and The Place.

He is currently undertaking a PhD in Composition at Durham University, supervised by James Weeks, and was a 2022–23 Junior Fellow at the Guildhall School of Music & Drama, studying with Julian Anderson and Laurence Crane.

Sly (world premiere, LSO Helen Hamlyn Panufnik commission)

Sasha Scott



2024–25



10 minutes

LSO Helen
Hamlyn Panufnik
Composers' Scheme
commission

Programme note
by **Tim Rutherford-
Johnson**

Sasha Scott's *Sly* has been through several iterations before reaching the final form in which it is heard tonight. When she wrote a three-and-a-half-minute version for the LSO Helen Hamlyn Panufnik Composers' Scheme in 2024, Scott began with an overall effect in mind: 'I wanted to set the piece up to feel sly, slightly devious and shifting,' she said back then, 'and then slowly wanted to introduce fragments of jittery motifs almost acting like flying sparks.'

Like that image, though, the work itself has proved slippery. It went through an interim stage in the spring, in which the music's extremes of hysteria and ambiguity were heightened, before it reached its completion here. This final version uses that 'sly, devious and shifting' imagery to stage the moment of waking from a dream: that familiar shift from being overwhelmed and disoriented to waking into a clarity while that strangeness still lingers. Gone are the fragmentary sparks; in their place is something more brooding and uncertain. Even in the music's quieter moments, says the composer now, 'there's a sense of paranoia and unease, as if something is

creeping just below the surface'. The atmosphere of the dream is established at the start with sliding bass and timpani motifs, flute breath tones and a hesitantly accelerating marimba rhythm. The mood is surreal and feverish; the sound metallic and unstable. A spiky flute melody tips the music forward, causing it to build rapidly with the addition of brass and string chords. Before long, a fire is ignited across the whole ensemble. As dreams do, the music's mood shifts rapidly and unpredictably from here; sometimes it is anxious and panicked, sometimes it relapses into comparative calm. Never does it quite settle, though. At its most feverish, the flutes – which seem to be avatars of the dream state – pant with a mechanical fury, like a frantic contortion of the opening music.

The moment of waking is marked by long piano and vibraphone chimes, although the glissando of a screwdriver against the harp signals that all is not yet right. Daylight is here, but the mind's slate has not been wiped clean. Fingments of the dream linger, like regrets, made somehow more sinister by the change in context.

Sasha Scott

b 2002 (United Kingdom)



Sasha Scott is a composer, electronic artist and violinist born and based in London. Her work moves between acoustic and electronic, often merging the two to create hypnotic, dark, metallic soundworlds that blur the lines between the organic and the synthetic.

Scott has collaborated with, and been commissioned by, the London Symphony Orchestra, 12 Ensemble, Aurora Orchestra, Sean Shibe, BBC Symphony Orchestra, Beijing Music Festival and Her Ensemble, with performances across Europe, the US and Asia.

She has performed solo live electronic sets at Hackney Empire (alongside the London Symphony Orchestra), the Purcell Room, The Pickle Factory, and TACO! Her solo EPs, *Spiral* (2023) and *Angel* (2024), were both featured in Tom Boogizm's Guest Charts for Boomkat and

broadcast on Afrodeutsche's *The People's Party* on BBC Radio 6 Music, NTS Radio, and BBC Radio 3's New Music Show.

Scott regularly plays violin with the London Contemporary Orchestra and Chineke! Orchestra. Recent credits include session work on The Smile's albums *Walls of Eyes* and *Cutouts*, and on film and television scores, including *One Battle After Another*, *Thunderbolts* and *Deadpool & Wolverine*.

As an orchestrator and arranger, she has worked on music for artists such as JADE, Loraine James, Afrodeutsche, Anna Meredith and Clark.

Scott holds a Bachelor of Music from the Royal College of Music, where she studied with Mark-Anthony Turnage, and was a winner of BBC Young Composer of the Year in 2019.

THE LSO HELEN HAMLYN PANUFNIK COMPOSERS' SCHEME

Colin Matthews reflects on the legacy of the LSO Helen Hamlyn Panufnik Composers' Scheme, as we celebrate its 20th anniversary.

When in 2004 Camilla Panufnik proposed to set up a scheme in memory of her husband, the composer Andrzej Panufnik, her goal was to give composers their first chance of working with a professional orchestra, aiming to plug a gap of which her husband was very aware. She asked me to be Composition Director for the Scheme, and in 2005, a pioneer project involving three composers proved that it was viable. Little did we think that 20 years later it would still be going strong, and that 117 composers would have had the wonderful opportunity to work with the LSO.

Every year, six composers have benefited from workshops with LSO players, leading to a rehearsal day in which their three or four minute piece is played. None of this could have happened without the remarkable and continuing support of Lady Hamlyn and The Helen Hamlyn Trust, and over the years the Scheme has been able to grow, with a commission offered for the main season

(since 2013 this has become two commissions) together with a CD every few years which covers most of the works composed for the scheme: the fourth *Panufnik Legacies* album has recently been released. Working with the composers during their time on the Scheme is always stimulating; although in some ways writing such a short piece is harder than writing at greater length, the solutions that Christian Mason (alumnus and composition support) and I encourage them to find are ingenious and often surprising. We feel that the Scheme has created an LSO 'family', which doesn't end when the composers' year is over, but continues to involve them in many ways as part of LSO Discovery.

It has been a great privilege to have been a part of this from its beginnings: I'm so glad to know that its future is secure, and I'm sure that Andrzej Panufnik would have been very proud of what has been achieved in his name.

About the Scheme

Each year, the LSO Helen Hamlyn Panufnik Composers' Scheme offers six early-career composers the opportunity to write for a symphony orchestra.



The Scheme is guided by renowned composer Colin Matthews, with support from Christian Mason. Together with additional tailored support, the Scheme enables composers to experiment with and develop their orchestral writing skills through creating a three-minute composition over twelve months.

The resulting compositions are performed by the LSO and discussed in a public workshop at the culmination of the programme. Two of the compositions are then chosen to be developed further, with commissions given for five- and ten-minute works to be premiered by the

Orchestra in an LSO concert at the Barbican. The LSO Helen Hamlyn Panufnik Composers' Scheme was devised by the Orchestra in association with Lady Panufnik, in memory of her late husband, the composer Sir Andrzej Panufnik, and generously supported by Lady Hamlyn and The Helen Hamlyn Trust.

The Scheme is particularly interested in applications from composers from historically under-represented groups such as ethnically diverse composers, women or non-binary composers, composers with disabilities and composers from outside the classical tradition.

'My composer husband, Andrzej Panufnik, received three commissions and recorded most of his symphonic music with the LSO. He worried about how young composers could nowadays attain essential experience with highest-level orchestras: this project fulfils his dream.'

Lady Panufnik

Our Schemes for Composers

Alongside the LSO Helen Hamlyn Panufnik Composers' Scheme, we run two further artist development schemes for early-career composers: Soundhub and Jerwood Composer+.



Soundhub

Soundhub is a composer-led resource, responding directly to the needs of those using it: a supportive framework for artists to try out new ideas, develop existing work and benefit from peer-to-peer networking and support. Four composers each year undertake a project with a small group of LSO players. These projects do not necessarily need to result in a finished product; the focus is on demonstrating learning and development through the creative process.

LSO Soundhub is generously supported by Susie Thomson with additional support from the Hinrichsen Foundation.



Lisa Robertson: Ceòl na Mara

Saturday 10 January 2026 7pm
LSO St Luke's

Euchar Gravina: hsejjes iduru, iduru | sounds spinning, spinning

Saturday 21 February 2026 7pm
LSO St Luke's

Soundhub Showcase

Wednesday 22 April 2026 7pm
LSO St Luke's

Jerwood Composer+

LSO Jerwood Composer+ supports early-career composers in programming, planning and delivering artistic projects over a 15-month placement. Two composers each year gain valuable knowledge and practical experience to develop their own opportunities and careers. Mentored by LSO staff, they are encouraged to develop skills ranging from planning to marketing and fundraising. They also have access to composition workshops and mentoring to develop their artistic practice.

LSO Jerwood Composer+ is generously supported by Jerwood Foundation, with additional support from the Hinrichsen Foundation and the Vaughan Williams Foundation.



London Symphony Orchestra

Jack Sheen conducts the London Symphony Orchestra on the fourth album in the Panufnik Legacies series, presenting fourteen new works from some of the most exciting emerging composers of today.

PANUFNIK LEGACIES IV



'This fourth recording is a tribute both to the composers involved and to the remarkable faith that the LSO has shown in the Helen Hamlyn Panufnik Composers' Scheme over the years.'

Colin Matthews OBE

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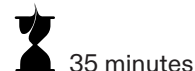
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Piano Concerto (world premiere, LSO co-commission)

Donghoon Shin

Seong-Jin Cho
piano



Programme note by
Donghoon Shin

Dedication

This Piano Concerto is dedicated to my dear friend and colleague, pianist Seong-Jin Cho. Just as I have tried to reflect myself in the music, I have also sought to capture something of his musical and human character. I extend my deep gratitude to him for learning and performing this piece, which is not only technically and physically but also musically and mentally demanding. I also wish to thank Dame Kathryn McDowell, Managing Director of the London Symphony Orchestra, who brought the two of us together.

In his twenties, Robert Schumann was deeply moved by Jean Paul's Romantic novel *Flegeljahre*. The contrasting personalities of the twin brothers, Vult and Walt, inspired Schumann to create two opposing alter egos of his own: the dreamy, introspective Eusebius and the impulsive, tempestuous Florestan. He wrote to Clara as follows:

Florestan the wild
Eusebius the mild
Tears and flames
Take them together
Both are within me
The pain and the joy

These two contrasting alter egos would go on to appear throughout Schumann's music, especially his piano works, playing distinct and vital roles. Yet it is important to remember that this duality, or doubleness, was neither solely Schumann's invention nor his exclusive domain. Rather, it is a universal aspect of human nature – perhaps even of nature itself.

My Piano Concerto also begins with this idea of universal duality or contradiction. Musically speaking, it is an experiment in weaving together highly contrasting musical elements, whether contrapuntal or harmonic, tonal or atonal. More broadly, it serves as a self-portrait of myself as both a composer and a human being. It is also, in a wider sense, an exploration of human nature. (We often witness uncontrollable darkness within ourselves. At least, I do.) The Piano Concerto consists of three movements. On the surface, it seems to follow the classical concerto format –

sonata form in the first movement, ternary form in the second, and a rondo in the third – but each of these structures is severely distorted and deconstructed.

The first movement is a homage to Schumann, my personal favourite composer of piano music. I created two main themes by quoting – though in heavily skewed form – two musical motifs from Schumann's piano works that symbolise Florestan and Eusebius respectively. These themes undergo constant transformation and development, until their original forms are almost entirely obliterated. At that moment of near-erasure, the Eusebius theme – ie the second theme in its original form – finally appears, and the movement concludes in E-flat major.

The second movement is a funeral march: extremely dark, sorrowful, and filled with cries of anguish. Towards the end of this movement, the music shifts directly attacca into the third movement, which is written with completely different harmonic material and conveys a sense of affirmation and joy, standing in total contrast to the second. Materials from the first and second movements reappear in this 'twisted rondo' and are restructured and juxtaposed in entirely new ways. It's as if one were dreaming a strange, surreal dream – part nightmare, part comedy; part farce, part tragedy.

Co-commissioned by the London Symphony Orchestra, Boston Symphony Orchestra and Bavarian Radio Symphony Orchestra.

Donghoon Shin

b 1983 (South Korea)



Contemporaries

Helen Grime,
Nico Muhly

Key events

2014: Moves to London to study at the Guildhall School of Music & Drama
2016: Wins the Royal Philharmonic Society Composition Prize
2022: Wins the Claudio Abbado Composition Prize

Listen to

Upon His Ghostly Solitude

With the LSO

Former participant in the LSO Helen Hamlyn Panufnik Composers' Scheme

Composer profile
by **Timmy Fisher**

Donhoon Shin's musical trajectory was, as he admits, unlikely. Born in South Korea, he grew up listening to classical, jazz and pop, and played synthesiser in a rock 'n' roll band. But there was little access to avant-garde music. It was an encounter with György Ligeti's Piano Concerto that inspired a shift in that direction: he enrolled at the Seoul National University to study composition and was soon taken under the wing of Unsuk Chin, 'an important mentor' – and one of Ligeti's disciples. After moving to London in 2014 to study with Julian Anderson and Sir George Benjamin, Shin began accruing awards from bodies such as the Royal Philharmonic Society, and commissions from the London Symphony Orchestra, Berlin Philharmonic and Los Angeles Philharmonic, among others.

Shin's music is colourful and controlled, every sound loaded with meaning. He tends to deal in melodic gestures rather than full-blown melody but, when he does

let rip, his music has the emotional charge of two of his great heroes, Gustav Mahler and Alban Berg. He is often inspired by literature: *Kafka's Dream* (2018–19) is an ode to the writer Jorge Luis Borges ('Through [his] works, I've learnt how to mix and juxtapose disparate things to create new meaning'); and in *Upon His Ghostly Solitude* (2023), he took the cyclical concept of W B Yeats' poem 'Nineteen Hundred and Nineteen' and applied it to the work's harmonic structure.

For a long time, Shin avoided musical references to his heritage, not wanting to be confined as an 'Asian composer', though latterly he has dabbled in that direction, with concertos for sheng (*Anecdote*, 2018–19) and sheng with accordion (*Double Act*, 2022). More authentic glimpses of his Seoul childhood might be found in the jazz rhythms and harmonies that colour works such as *Songs and Games* (2018), a boogie-woogie daydream for solo piano. Close your eyes and you'll see the young Shin, dancing to his dad's record collection.



Interval – 20 minutes

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Rituel in memoriam Bruno Maderna

Pierre Boulez



1974–75



28 minutes

Programme note
by **Jo Buckley**

It remains a mystery that Bruno Maderna, a pivotal figure in the avant-garde, has still not become a household name. Together with Luciano Berio, he formed the Studio di Fonologia Musicale at Milan Radio, one of Europe's most important laboratories for electronic music, and he was a central figure at Darmstadt, jointly directing the Kranichstein Chamber Ensemble with Pierre Boulez. When Stockhausen's monumental *Gruppen* received its premiere in 1958, it was Maderna and Boulez who stood alongside Stockhausen to each conduct one of its three orchestras.

A year after Maderna's sudden death at the age of just 53, Boulez set to work on a memorial to his friend and colleague. He went on to describe *Rituel in memoriam Bruno Maderna* as a 'ceremony of remembrance', a work fixated upon the elusive and ephemeral nature of memories, both present and absent, 'changing in profile and perspective'. *Rituel* itself is a play upon memory, incorporating material from Boulez's earlier work *... explosante-fixe ...* (1971), which was composed as a memorial to Igor Stravinsky. It may not be audible to the average listener, but Boulez bases the pitch structure for *Rituel* on the same seven notes used in the tone row for *... explosante-fixe ...*, reordered here to spell out Maderna's name.

This micro-organisation is played out at a macro level too, where the 'rule of seven' governs both

the number and grouping of the instrumentation, as well as the length of each section of the work. Structurally, seven 'verses' are interposed with seven 'responses'. The odd-numbered sections are slower, more homophonic, and always directed by the conductor; the even-numbered sections are more animated and improvisatory, cued but then undirected such that the effect appears random. The orchestra is organised by sevens too: of its eight, spatially separated groupings, the first seven are comprised, in turn, of one oboe, then two clarinets, then three flutes and so on; the eighth group, meanwhile, is comprised of 14 players (seven plus seven).

Although understanding this structural complexity might seem daunting, *Rituel* is often regarded as one of Boulez's most accessible works. As its title suggests, it is ritualistic and processional, the antiphonal effect of the verses and refrains creating waymarkers that guide the listener through the memorial. Each group also has its own percussionist (the 'supergroup' that is the eighth has two), and as the timbral complexity grows, the percussion performs an increasingly vital role, tethering the music to an audible pulse. Occasionally, however, even this rhythmic grounding disappears and our grip on reality slips: the musical landscape shifts in and out of view, small details become prominent, others fade into the background, elusive and ephemeral, just like our memories.

Pierre Boulez

1925 (France) to 2016 (Germany)



Contemporaries

György Ligeti,
Karlheinz Stockhausen

Key events

1950: Premiere
of his Second
Piano Sonata

1965: Conducts
world premiere of his
Éclat in Los Angeles

1976: Founds
Ensemble
intercontemporain

Listen to

... *explosante fixe* ...

With the LSO

1995: Debut
performance with
the LSO (Berlioz's
*Symphonie
fantastique*)

1995: 70th Birthday
Tour with the LSO

Programme note
by **Jo Buckley**

Pierre Boulez belongs to a small and select group of musicians who have singlehandedly altered the course of music history. His multifarious career as composer, conductor, teacher, mentor and polemicist left an indelible imprint on the way we listen to, write, perform and even understand music. He is the founder of IRCAM, Ensemble intercontemporain and the Lucerne Festival Academy, and he held principal conducting positions with the New York Philharmonic and BBC Symphony Orchestra. But his transformation from fiery young renegade to much-loved pillar of the establishment was not without its controversies. This is a man who said we should 'blow the opera houses up' in pursuit of experimental new stages, and who believed that 'a civilisation that conserves is one that will decay because it is afraid of going forward'.

If there is one constant that defines Boulez's diverse output, it is the dogged pursuit of change. 'I don't want my statements to be frozen in time,' he said. 'Certainly, if you

take a picture of yourself 30 years ago, that same picture cannot be used as a picture of yourself today.' How very true: his first 30 years as a composer trace a path from the fevered surrealism of his early works, through the total serialism of the 1950s, to the 'controlled chance' of the 1960s.

As his conducting career took flight in the years that followed, his compositional output dipped and several long-planned projects (including a much-anticipated opera) never came to fruition, but instead, Boulez the master revisionist emerged. Among the most notable of these transformations is his aphoristic collection of piano miniatures, *Notations* (1945), which became a lifelong orchestration project, and the 45-minute *Dérive 2* (2006), which began life as a five-minute birthday piece for Elliott Carter and ended up becoming his last major work. How incongruous it is that a composer who so fiercely insisted on pursuing the new should conclude his career by revisiting the past.

Scan here for a
timeline of Pierre
Boulez's long career,
including his work
with the LSO.



Maxime Pascal

conductor



Maxime Pascal has quickly established himself as one of the most brilliant interpreters of 20th-century and contemporary music working today. His musical journey has been driven by a passionate exploration of sound: upon entering the Paris Conservatoire, he keenly explored a vast repertoire, from Classical works to pieces by 20th-century composers such as Morton Feldman, Gérard Grisey and Pierre Boulez.

In 2008, together with five other students from the Conservatoire, he founded the ensemble Le Balcon, an innovative collective known for its amplified concerts that allow the audience to immerse themselves 'inside the sound'. Le Balcon takes its name from the play of the same name by Jean Genet, echoing the playwright's deep exploration of representation and embodiment. The ensemble has become a key player in the contemporary music scene, engaged in ambitious projects such as Karlheinz Stockhausen's monumental *Licht* cycle and Messiaen's *Saint François d'Assise*, as well as works by Gérard Grisey. Pascal considers the *Licht* cycle his life's work, with plans to present the full cycle for the composer's centenary in 2028.

A commanding presence on the operatic scene, Pascal returns to Teatro alla Scala in the 2025/26 season to conduct a new production of Debussy's *Pelléas et Mélisande*, visits Opera

di Roma for Richard Strauss' *Ariadne auf Naxos* and returns to the Tokyo Nihon Kai Opera for Berlioz's *The Damnation of Faust*. Previous appearances at La Scala include Salvatore Sciarrino's *Ti vedo, ti sento, mi perdo* in 2017, which he subsequently conducted at the Berlin State Opera, and Luca Francesconi's *Quartet* (2019). In the summer of 2023, he made his debut at the Aix-en-Provence Festival with Le Balcon and the Comédie-Française in an acclaimed production of *The Threepenny Opera* by Bertolt Brecht and Kurt Weill. Other operatic highlights include *Lulu* at the Vienna Festival, and *The Greek Passion* by Bohuslav Martinů at the Salzburg Festival, named 'Best Show of the Year 2023' by the Oper! Awards. Most recently, he conducted a new production of Péter Eötvös' *Tri Sestri* at the 2025 Salzburg Festival.

Pascal will continue his tenure as Chief Conductor of the Helsingborg Symphony Orchestra in 2025/26, leading the orchestra in two Berlioz-centred programmes, Beethoven's *Missa Solemnis* and symphonies by Mendelssohn, Beethoven and Strauss, as well as works by Kaija Saariaho and Joe Hisaishi. He returns to the London Symphony Orchestra following his debut with the orchestra in January 2025 in a Boulez centenary concert, as well as to the Hallé Orchestra, Norrköping Symphony Orchestra and the ORF Vienna Radio Symphony Orchestra.

Seong-Jin Cho

piano



Next on stage with the LSO

Thursday 12 February 7pm

Barbican

Chopin Piano Concerto No 2

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 renowned 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 recitals 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

Benjamin Marquise
Gilmore

First Violins

Savva Zverev
Clare Duckworth
Ginette Decuyper
Laura Dixon
Olatz Ruiz de
Gordejuela
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Grace Lee
Bridget O'Donnell
Djumash Poulsen
Kynan Walker

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Helena Buckie
Matthew Gardner
Alix Lagasse
Csilla Pogány
Andrew Pollock
Paul Robson
Ingrid Button

Violas

Natalie Loughran
Malcolm Johnston
Anna Bastow
Julia O'Riordan
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama
Michelle Bruil
Nancy Johnson
Alistair Scahill

Cellos

Richard Lester
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Anna Beryl
Victoria Simonsen
Peteris Sokolovskis
Joanna Twaddle

Double Basses

Rodrigo Moro Martín
Thomas Goodman
Joe Melvin
Ben Griffiths
Toby Hughes
Adam Wynter

Flutes

Claire Wickes
Camilla Marchant
Rebecca Larsen

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Rosie Jenkins
Lauren Weavers

Cor Anglais

Min Hua Chiu

Clarinets

Sérgio Pires
Chi-Yu Mo
Sonia Sielaff
James Gilbert

Bass Clarinet

Ferran Garcerà Perelló

Alto Saxophone

Kyle Horch

Bassoons

Rachel Gough
Ruby Collins
Patrick Bolton

Contrabassoon

Martin Field

Horns

Timothy Jones
Jonathan Maloney
Olivia Gandee
Finlay Bain
Elise Campbell
Jonathan Harris

Trumpets

James Fountain
Adam Wright
Katie Smith
Imogen Whitehead

Trombones

Simon Johnson
Jonathan Hollick
Benjamin Loska

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
Sam Walton
Patrick King
Andrew Barclay
Oliver Yates
Owen Gunnell
Rachel Gledhill
Matthew Farthing
Francesca Lombardelli

Harp

Bryn Lewis

Piano

Elizabeth Burley

London Symphony Orchestra

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