

LSO ST LUKES



LUNCHTIME CONCERTS

Thursday 20 November 1pm–2.05pm
Jerwood Hall, LSO St Luke's

SPOTLIGHT ON ANTOINE TAMESTIT

Antoine Tamestit
with James Ehnes &
Andreas Brantelid

Ernő Dohnányi

Serenade in C major

Wolfgang Amadeus Mozart

Divertimento for String Trio in E-flat major

James Ehnes violin

Antoine Tamestit viola

Andreas Brantelid cello

Recorded for future broadcast on BBC Radio 3



STILL TO COME

Thomas Dunford and Friends

December 2025 to April 2026

Charismatic lutenist Thomas Dunford performs with a group of close musical collaborators.

Vaughan Williams and his Circle

January 2026 to March 2026

Marking the enduring legacy of Ralph Vaughan Williams, this series explores the vibrant world of his contemporaries and musical circle.

Spotlight on Seong-Jin Cho

February 2026 to April 2026

Seong-Jin Cho takes centre stage in this spotlight series, alongside his Artist Portrait series at the Barbican. Contemporaries and musical circle.

Sir Antonio Pappano and Friends

March 2026

A rare chance to hear Sir Antonio Pappano away from the conductor's podium.

[iso.co.uk/bbcradio3](https://www.iso.co.uk/bbcradio3)

The Hawksmoor Space

The Hawksmoor Space is open from one hour before the concert and during the interval (where applicable), selling hot and cold drinks. Please note we can accept card payments only. Only cold drinks will be permitted inside the Jerwood Hall.

Programme Note Writer

Alexandra Wilson received her PhD from Royal Holloway, University of London in 2002. In addition to writing about music, she is Professor of Music at Jesus College, University of Oxford, and has a special interest in research that straddles the disciplines of music and history.

In accordance with the requirements of Islington Council persons shall not be permitted to stand or sit in any gangway.

The taking of photographs and the use of recording equipment are strictly forbidden without formal consent from LSO St Luke's.

Please make sure that digital watch alarms and mobile phones are switched off during the performance.

Please recycle this programme after use.

Serenade in C major

Ernő Dohnányi

- 1 **Marcia: Allegro**
- 2 **Romanza: Adagio non troppo**
- 3 **Scherzo: Vivace**
- 4 **Tema con variazioni:
Andante con moto**
- 5 **Rondo (Finale): Allegro vivace**



1902



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The composer and pianist Ernő Dohnányi (1877-1960) was central to the development of a Hungarian school of composition, though his music also owes inspiration to composers of other nationalities, notably Brahms. Dohnányi's oeuvre includes two symphonies, concertos for piano and violin and a range of chamber and instrumental works, predominantly for strings, with occasional forays into opera and choral music. He also enjoyed an international career as a pianist and conductor and established a new life in the US after World War II.

Dohnányi drew on elements of Hungarian folk music, but to a lesser extent than his contemporaries Bartók and Kodály, whose works he championed. His music is essentially late Romantic in style. The Serenade in C major, which he composed in 1902 and which was premiered in Vienna two years later, is among the best-known of his works. It comprises five movements. The first, 'Marcia', is exuberant, full of jaunty rhythms and sinuous melodies with chromatic inflections. In the second

movement ('Romanza'), a gentle, reflective melody unwinds to a pizzicato accompaniment. This gives way to a stormier, passionate passage, which in due course subsides into tranquillity.

In the third movement, 'Scherzo', the instruments are given spiky, dissonant lines which seem to play a game of cat and mouse. The opening minor-key theme of the fourth movement, a theme and variations, is stately and dark-hued, but it develops in ever more optimistic and dynamic ways, concluding in a mood of ethereal lyricism. The finale, a Rondo, brings the Serenade to a sprightly, folk-influenced close.

Divertimento for String Trio in E-flat major

Wolfgang Amadeus Mozart

- 1 **Allegro**
- 2 **Adagio**
- 3 **Menuetto**
- 4 **Andante**
- 5 **Menuetto**
- 6 **Allegro**



1788



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Wolfgang Amadeus Mozart (1756 – 1791) was a child prodigy who toured the courts of Europe with his family, gaining exposure to a variety of different European styles. He spent a period working at the court and cathedral in Salzburg, but was soon on the move again, chasing commissions in a number of central European cities, before arriving in Vienna, where he tried and failed to secure a permanent post at the Imperial court. Mozart was forced to eke out an existence as a freelance musician, earning a living from teaching, publishing and performance, latterly obtaining a minor position writing music for court balls. Mozart earned reasonable sums but had difficulties managing money and famously died a pauper at the age of 35.

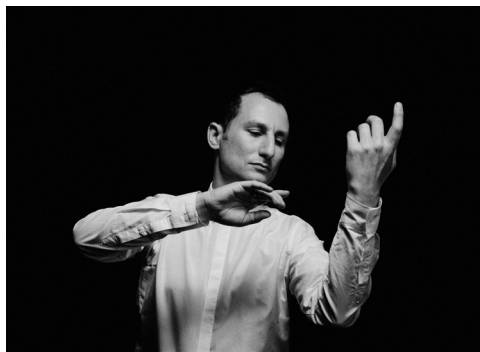
Mozart's compositional output was prodigious. He wrote large numbers of symphonies, concertos, chamber works, choral music and operas, all of which have historically been regarded as seminal works epitomising the Classical style. The Divertimento for String Trio in E-flat major, which dates from 1788, is the only work that Mozart completed for the combination of violin, viola and cello,

and a truly epic work of chamber music. A 'divertimento' is a piece simply written for entertainment or diversion, but this is a work of substance from the mature Mozart.

The Divertimento comprises six movements. The outer two, energetic in character, are both entitled Allegro: movement one is in sonata form and movement six in sonata rondo form. Movement two is a stately slow movement, richly expressive and at times almost sombre. Similarly expansive is movement four, a theme and variations whose dignified initial theme is developed in ever more inventive ways. The third and fifth movements are both minuets: cheerful in mood, often subverting the listener's expectations in terms of phrase lengths, for this is late Mozart, which seems to anticipate aspects of the Romantic style. The work received its first performance in 1789 in Dresden with Mozart himself playing what was often said to have been his favourite instrument: the viola.

Antoine Tamestit

viola



© Julien Mignot

Antoine Tamestit opened his 25/26 season at the Tanglewood Music Festival in a recital with Leonidas Kavakos, Yo-Yo Ma and Emanuel Ax and follows this with return visits to the Chicago Symphony Orchestra, Royal Concertgebouw Orchestra, Cleveland Orchestra, Gewandhausorchester Leipzig and Orchestre de la Suisse Romande. Further highlights include his debut with Filarmonica della Scala and Israel Philharmonic Orchestra; a chamber residency with SWR Linie 2; and the Finnish premiere of John Williams' Viola Concerto with the Helsinki Philharmonic Orchestra.

In recent seasons, Antoine has performed with orchestras including the Berlin Philharmonic, New York Philharmonic, Wiener Symphoniker, Orchestre Philharmonique de Radio France, Tonhalle-Orchester Zürich and NHK Symphony Orchestra, among many others. He performs regularly with major conductors including Sir John Eliot Gardiner, Daniel

Harding, Paavo Järvi, Klaus Mäkelä, Yannick Nézet-Séguin, Sir Antonio Pappano, Kirill Petrenko, Sir Simon Rattle, François-Xavier Roth, Christian Thielemann and Jaap van Zweden.

Antoine has premiered major contemporary works by composers such as Jörg Widmann, Thierry Escaich, Bruno Mantovani, Gérard Tamestit and Olga Neuwirth. Recent premieres include Marko Nikodijević's *Psalmody* with the SWR Symphonieorchester and Francesco Filidei's Viola Concerto with the Bavarian Radio Symphony Orchestra. A passionate advocate for new music, Tamestit believes that performing contemporary works is essential to keeping the viola repertoire vibrant and evolving – an artistic responsibility he embraces as both an interpreter and a collaborator.

He was a founding member of Trio Zimmermann with Frank Peter Zimmermann and Christian Poltera, performing in Europe's most prestigious concert halls for more than ten years. As a passionate chamber musician, Antoine performs regularly with Emmanuel Ax, Martin Fröst, Leonidas Kavakos, Yo-Yo Ma, Emmanuel Pahud, Yuja Wang, Shai Wosner and the Quatuor Ébène.

Antoine Tamestit plays on the very first viola made by Antonio Stradivari in 1672, generously loaned by the Habisreutinger Foundation.

James Ehnes

violin



© Benjamin Ealovega

James Ehnes' recent and upcoming orchestral highlights include appearances with the Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, NDR Elbphilharmonie Orchestra, London Philharmonic Orchestra, NHK Symphony, LA Philharmonic, Boston Symphony, Chicago Symphony Orchestra and Cleveland Orchestra.

A devoted chamber musician, James is the Artistic Director of the Seattle Chamber Music Society and the leader of the Ehnes Quartet. As a recitalist, he performs regularly at Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Verbier Festival, Dresden Music Festival and Festival de Pâques in Aix.

James has an extensive discography and has won many awards for his recordings, including two Grammys, three Gramophone Awards and twelve Juno Awards, the most of any classical musician in history.

In 2021, James was announced as the recipient of the coveted Artist of the Year award at the 2021 Gramophone Awards, which celebrated his recent contributions to the recording industry, including the launch of a new online recital series entitled 'Recitals from Home' which was released in June 2020 in response to the COVID-19 pandemic and subsequent closure of concert halls. James recorded the six Bach Sonatas and Partitas and six Sonatas of Ysaÿe from his home with state-of-the-art recording equipment, and released six episodes over the period of two months. These recordings have been met with great critical acclaim by audiences worldwide and James was described by *Le Devoir* as being 'at the absolute forefront of the streaming evolution'.

James Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin aged nine, and made his orchestral debut with the Montreal Symphony Orchestra aged 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997. He is a Member of the Order of Canada and the Order of Manitoba, a Fellow of the Royal Society of Canada and an Honorary Fellow of the Royal Academy of Music, where he is a Visiting Professor. Since 2024, he has been Professor of Violin at Indiana University's Jacobs School of Music.

Andreas Brantelid

cello



© Ida Wang

Andreas Brantelid was born in Copenhagen in 1987 to Swedish/Danish parents. After receiving early tuition from his father Ingemar, Andreas made his solo debut at the age of 14 in a performance of the Elgar Cello Concerto with the Royal Danish Orchestra in Copenhagen. Today, Andreas is one of the most sought-after performing artists from Scandinavia, winning worldwide critical acclaim for his ability to make the music not only sound but speak, dance and sing.

Highlights of recent orchestra engagements include appearances with the London Philharmonic, City of Birmingham Symphony, BBC Symphony and BBC Philharmonic Orchestras, Tonhalle Orchester Zurich, Mahler Chamber Orchestra, Brussels Philharmonic, Yomiuri Nippon Symphony, Netherlands Radio Philharmonic, Seattle Symphony, Frankfurt Radio Symphony Orchestra, Leipzig Radio Symphony, Hamburger Symphoniker, Orchestre des Champs-Élysées, Scottish Chamber

Orchestra and Munich Chamber Orchestra, as well as all the major orchestras in the Nordic countries. He has worked with many distinguished conductors including Andris Nelsons, Esa-Pekka Salonen, Philippe Herreweghe, Vasily Petrenko, Thomas Dausgaard, Pablo Heras-Casado, Andrew Manze, Sakari Oramo, Jukka-Pekka Saraste, Robin Ticciati and Heinrich Schiff.

Among the musicians who inspired and strongly influenced Andreas are pianist Bengt Forsberg and violinist Nils-Erik Sparf, both of whom Andreas has played with since 2002 in different chamber music formats. Andreas has also collaborated with artists such as Daniel Barenboim, Gidon Kremer, Joshua Bell, Vadim Repin, Nikolaj Znaider, Lawrence Power and Paul Badura-Skoda. Recently, he formed a trio with Austrian violinist Benjamin Schmid and Norwegian pianist Christian Ihle Hadland. Together with Hadland, he has been Artistic Director of Stavanger International Chamber Music Festival in Norway since 2018.

Andreas Brantelid plays the 1707 'Boni-Hegar' Stradivari, which has been made available to him by the generous support of Norwegian art collector Christen Sveaas. Andreas Brantelid lives with his wife and four daughters in Nærum near Copenhagen.

FUTURE CONCERTS

21 November 2025
Jerwood Hall, LSO St Luke's

1pm–2.05pm

SPOTLIGHT ON ANTOINE TAMESTIT

Antoine Tamestit & Alexandra Preucil

Johann Sebastian Bach

Cello Suite in C major

Béla Bartók

Selected Duos

Johann Sebastian Bach

Selected Two-Part Inventions

Alexandra Preucil violin

Antoine Tamestit viola

Recorded for future broadcast on BBC Radio 3



5 December 2025
Jerwood Hall, LSO St Luke's

1pm–2.05pm

THOMAS DUNFORD AND FRIENDS

Thomas Dunford & Niamh O'Sullivan

John Dowland

Come again; Flow my tears; Can
she excuse my wrongs

Thomas Dunford & Doug Balliett

Blind man; Sometimes; That's so you;
We are the ocean; Love will find a way

The Beatles

Something; Blackbird; Let it be

Henry Purcell

If Love's a sweet passion; Strike
the viol; An Evening Hymn; Ah
Belinda; Dido's Lament

John Lennon

Imagine

Thomas Dunford lute

Niamh O'Sullivan mezzo-soprano

Recorded for future broadcast on BBC Radio 3