

TONIGHT'S CONCERT

**Elim Chan:
Bartók, Matthews
and Rachmaninoff**

Sunday 8 February 2026
Barbican

7pm

Béla Bartók
Dance Suite
Colin Matthews
Oboe Concerto
(world premiere, LSO commission)
Interval
Serge Rachmaninoff
Symphonic Dances

Elim Chan conductor
Olivier Stankiewicz oboe
London Symphony Orchestra

Concert finishes at approximately 8.50pm

Welcome



Welcome to this evening's London Symphony Orchestra concert, conducted by Elim Chan, and featuring works by Bartók, Colin Matthews and Rachmaninoff. Since winning the Donatella Flick LSO Conducting Competition in 2014, Elim Chan has forged an international career of significance and breadth – including conducting both the First Night of the BBC Proms in 2024 and the Last Night in 2025. It is a pleasure to welcome her back to the Barbican stage with the LSO. We are delighted to have Olivier Stankiewicz, LSO Principal Oboe since 2015, perform as soloist in Colin Matthews' Oboe Concerto, which was written especially for him at the suggestion of the composer.

At the heart of tonight's programme is the world premiere of Colin Matthews' Oboe Concerto. This evening, the LSO are thrilled to celebrate his 80th birthday, which takes place on 13 February. Long associated with the Orchestra, Colin Matthews has played a vital role in shaping contemporary music over many decades, not only through his own distinctive compositional voice but also through his commitment to nurturing new talent. He has been Composition Director of the LSO Helen Hamlyn Panufnik Composers' Scheme

since its inception 20 years ago, guiding and inspiring successive generations of composers. His decision to write an oboe concerto for Olivier Stankiewicz reflects a truly shared commitment to contemporary music-making.

The programme is framed by two works of striking rhythmic energy and expressive range. Bartók's *Dance Suite* opens the concert with music that draws on folk traditions from across Eastern Europe, transformed into a vivid orchestral tapestry. After the interval, we hear Rachmaninoff's *Symphonic Dances*, his final orchestral work and a favourite with orchestras and audiences since its first performance.

We hope you enjoy tonight's concert. Next week, LSO Principal Guest Conductor Gianandrea Noseda conducts Stravinsky, Chopin and Borodin in two concerts, on Thursday 12 and Sunday 15 February, with pianist Seong-Jin Cho continuing his LSO Artist Portrait series in Chopin's Piano Concerto No 2. Later in February, following the LSO's return to London from our Spanish tour, Gianandrea Noseda conducts Rachmaninoff's Symphony No 1 in a Half Six Fix performance. We hope to see you there.

Kathryn McDowell

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 26 February
Barbican

7pm

Debussy, Berg and Rachmaninoff

Gianandrea Noseda conducts two of Debussy's restless, impressionistic Nocturnes, Berg's transcendent Violin Concerto (with soloist Patricia Kopatchinskaja) plus Rachmaninoff's sweeping early symphony, full of youthful energy.

Wednesday 4 March
Barbican

6.30pm

Half Six Fix: Laura Bowler

Hear Barbara Hannigan perform Laura Bowler's new work for voice and orchestra in this Half Six Fix UK premiere, conducted by Bar Avni and featuring an exclusive on-stage talk with the composer.

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Editorial Photography John Davis,
Kevin Leighton, Marco Borggreve
Print John Good 024 7692 0059
Advertising Cabbells Ltd 020 3603 7937

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Dance Suite

Béla Bartók

- 1 **Moderato**
- 2 **Allegro molto**
- 3 **Allegro vivace**
- 4 **Molto tranquillo**
- 5 **Comodo**
- 6 **Finale: Allegro**



1923



17 minutes

Programme note
by **Leah Broad**

Reflecting on his artistic goals, Béla Bartók wrote in 1931 that his most treasured hope was for a 'brotherhood of peoples, a brotherhood despite all war and strife. I try to serve this idea in my music'. This utopian idea comes to the fore in the *Dance Suite*, which was commissioned for the 50th anniversary celebration of Buda and Pest being united as one city – Budapest, capital of Hungary.

Despite this celebration, in 1923 the dream of a peaceful, united Hungary seemed fairly remote. This was a period of immense political instability and bloodshed. After World War I and the collapse of the Austro-Hungarian monarchy, the country had seen the violent overthrow of successive brief governments. In October 1918, the Aster Revolution had resulted in the First Hungarian People's Republic, which was swiftly replaced by the Hungarian Soviet Republic, in turn met by a counter-revolution that escalated into the White Terror.

Under the 1920 Treaty of Trianon, Hungary lost significant amounts of land, and from this point forward, the government's main priority was to limit violent uprisings within the newly drawn national borders. What about 'the poor people, the actual residents and workers in the contentious pieces of land?', Bartók lamented. 'They wait ... for the end of the conflict and the new beginning of a peaceful life.'

In his *Dance Suite*, Bartók turned to folk music to realise his musical vision of an imagined united brotherhood. He had travelled widely with his friend and fellow composer Zoltán Kodály, transcribing and recording melodies, but for this Suite, he wrote his own tunes to create what he described as 'a sort of idealised folk music', taking inspiration from the music of Hungary, Wallachia, Slovakia and Algeria.

He wrote his own tunes to create what he described as 'a sort of idealised folk music', taking inspiration from the music of Hungary, Wallachia, Slovakia and Algeria.

All six movements are played without pause, giving the impression of a continuous whole. The ominous first movement gives way to violence and aggression in the Allegro molto, with slides in the brass and strings set against a driving, propulsive beat. The dance-like Allegro vivace is much more optimistic, and two restrained slow movements move us towards the finale, which unites all of the Suite's themes.

Béla Bartók

1881 (Hungary) to 1945 (United States)



Contemporaries

Zoltán Kodály,
Igor Stravinsky

Key events

1904: Becomes fascinated by Hungarian folk music
1918: Premiere of only opera, *Bluebeard's Castle*
1930s: Composes some of his best-known works including *Music for Strings, Percussion and Celeste*
1940: Emigrates to the US
1944: Premiere of Concerto for Orchestra

Listen to

Piano Concerto No 3
isolve.co.uk

Composer profile
by **Andrew Mellor**

Béla Bartók was one of a handful of early-20th-century composers who recognised how indigenous folk music might fuel avant-garde concert music. He was born in an area of Europe rich in peasant culture, but was soon set on a path of intense musical training in the Western classical tradition.

Bartók was initially taught the piano by his mother. The family moved to Pressburg (now Bratislava) and, in 1899, their son enrolled at what is now the Liszt Academy in Budapest, where he would eventually replace its piano professor, István Thomán.

From 1904, Bartók became increasingly interested in collecting and transcribing folk tunes and dances from Hungary, Romania, Croatia, Yugoslavia and even Turkey and North Africa. He did so, with rare dedication, for decades. These melodies and rhythms lit the fire of inspiration within Bartók, who started to conceive music that fused their characteristic elements with the highly developed musical language of the day. His works managed

to unite these two contrasting worlds with rare conviction and universality of feeling, via music of striking power and focus.

In the 1920s and 30s, Bartók became increasingly productive, creating works including the ballet *The Miraculous Mandarin*, his String Quartets Nos 3 to 6, the Sonata for Two Pianos and Percussion, the two violin sonatas, Piano Concertos Nos 1 and 2, Violin Concerto No 2 and *Music for Strings, Percussion and Celeste*.

By the 1940s, Bartók was a well-known figure, not least as a performing pianist, but he was forced to emigrate to the US at the outbreak of World War II. He struggled in the US, securing a professorship but few commissions or performing engagements, until he was thrown a creative lifeline by a fellow émigré. At the Boston Symphony Orchestra, conductor Serge Koussevitsky commissioned a string of Bartók's late masterpieces, including the signature Concerto for Orchestra. Bartók died in New York less than a month after the war had ended.

Oboe Concerto (world premiere, LSO commission)

Colin Matthews

Olivier Stankiewicz

oboe



2026



17 minutes

Programme note
by **Tim Rutherford-Johnson**

When asked by the LSO – an orchestra he has known for 35 years – to write a concerto for one of its players, Colin Matthews had little hesitation before deciding to write for its principal oboist since 2015, Olivier Stankiewicz. The choice was not that difficult: Matthews has written for the oboe many times before, including two relatively early oboe quartets. Stankiewicz – whose playing Matthews describes as ‘wonderful’ – has the second of these already in his repertoire; the composer notes that he has also been ‘an exceptionally helpful representative of the Orchestra’ during its annual Helen Hamlyn Panufnik Composers’ Scheme workshops for young composers.

The oboe is one of the orchestra’s most flexible instruments, equally adept at graceful elegance and almost clownish agility. With both a strong low register and a piercing high, it is well capable, despite its size, of holding its own against all but the largest orchestra. (Matthews reins his in only a little, with a modest percussion section and sparing use of the brass.) Here, it is cast as an independent spirit, set somewhat apart from its orchestral colleagues. There is little in Matthews’ Concerto of the languorous pastoralism of the Vaughan Williams, or the gossipy nostalgia of the Strauss. Instead, Stankiewicz is thrown into the teeth of a storm that, while it ebbs and flows, never fully relents.

Although played without a break, the 17 minute Concerto falls into perhaps five clear sections that roughly follow the course of a traditional concerto.

A tempestuous first section establishes the terms of the debate: while the orchestra continually shape-shifts and reforms, the oboe persists on its own path, seeking handholds in flurries, syncopation and piercing held notes – all ways to maintain its identity in the face of its eruptive companion.

A more flowing second section is heralded by a brief duet with the cor anglais – a rare moment of agreement between orchestra and soloist – and uneasily lolling orchestral rhythms. This is followed by a slow third section in which the oboe’s lyrical qualities are for once allowed to shine through, before a jagged scherzo casts soloist and orchestra into an almost hocketing game of call and response, in which neither side seems ready to relinquish its position. The closing pages of the work reprise several of the concerto’s earlier moments before ending abruptly, as if still in the midst of negotiations.



Interval – 20 minutes

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Colin Matthews

b 1946 (United Kingdom)



Contemporaries

David Matthews,
Robin Holloway

Key events

1984: First Cello Concerto performed at the BBC Proms (Proms commission)

1992–99: Associate Composer with the LSO

2001–10: Composer in Residence with the Hallé

2025: First opera performed at the Aldeburgh Festival

Listen to

Machines and Dreams
[youtube.com/lso](https://www.youtube.com/lso)

With the LSO

1989: World premiere of *Quatrains*

Colin Matthews was born in London in 1946. He studied with Arnold Whittall and Nicholas Maw; in the 1970s, he was assistant to Benjamin Britten, and worked for many years with Imogen Holst. His collaboration with Deryck Cooke on the performing version of Mahler's Tenth Symphony lasted from 1963 until its publication in 1975.

Over five decades, his music has ranged from solo piano music through six string quartets and many ensemble and orchestral works. From 1992 to 1999, he was Associate Composer with the LSO, writing a cello concerto for Rostropovich, among other works. In 1997, his choral/orchestral *Renewal*, commissioned for the 50th anniversary of BBC Radio 3, was given a Royal Philharmonic Society Award.

Orchestral works since 2000 include *Reflected Images* for the San Francisco Symphony Orchestra, *Berceuse for Dresden* for the New York Philharmonic, *Turning Point* for the Concertgebouw Orchestra and *Traces Remain* for the BBC Symphony Orchestra. Matthews was Composer-in-Association with the Hallé – for whom he completed his orchestrations of Debussy's 24 Preludes in 2007 – from 2001 to 2010. He is now the orchestra's Composer Emeritus.

His Horn Concerto for Richard Watkins and the Philharmonia was first performed in 2001, and a Violin Concerto for Leila Josefowicz and

the CBSO premiered in 2009. In 2011, he completed works for the London Sinfonietta, City of London Sinfonia and Leipzig Gewandhaus. He wrote his Fourth String Quartet (for the Elias Quartet) in 2012 and his Fifth (for the Tanglewood Music Center) in 2015. *Spiralling* was written for Spira Mirabilis in 2014; *The Pied Piper*, a collaboration with Michael Morpurgo, was performed by the London Philharmonic Orchestra in 2015.

Three recent major vocal works are *Spleen: A Land of Rain* for the BCMG (2017), *As time returns* for the London Sinfonietta (2018) and *Seascapes* for the Nash Ensemble (2020), recorded in June 2025 for the Onyx label. A large-scale orchestral work, *Mosaics*, was composed in 2020 and performed by the LSO in May 2023. His opera, *A Visit to Friends*, with a libretto by William Boyd, was first performed at the 2025 Aldeburgh Festival.

Matthews is Founder and Executive Producer of NMC Recordings, Executive Administrator of the Holst Foundation and Music Advisor and Joint President of Britten-Pears Arts. With Oliver Knussen, he founded the Aldeburgh Composition Course in 1992, and he has been composition director of the LSO Helen Hamlyn Panufnik Composers' Scheme since 2005. He holds honorary posts with the Universities of Nottingham and Manchester and is Prince Consort Professor of Composition at the Royal College of Music.

BIRTHDAY WISHES COLIN MATTHEWS

As the composer of tonight's Oboe Concerto joins us to celebrate his 80th birthday, friends and Members of the LSO look back over his long relationship with the Orchestra, and his significant contribution to the LSO Helen Hamlyn Panufnik Composers' Scheme.

All possible birthday congratulations to my very dear friend and colleague Colin, this unique, hugely admired and widely loved figure in British music.

George Benjamin

It is a great honour and privilege to premiere Colin Matthews' new Oboe Concerto, adding to his wonderful and extensive body of work for the instrument. I have known Colin's music for many years, since joining the LSO, and it has always been a pleasure to work under his guidance with the young composers of the LSO Helen Hamlyn Panufnik Composers' Scheme. I wish you the happiest of birthdays, Colin, and I hope to live up to your expectations in this new piece.

Olivier Stankiewicz

Happy birthday, dearest Colin, and I wish you a fruitful and healthy 2026. Thank you always for your kind comments and advice on my music, which give me much food for thought, and for your devotion to the younger generation. So many young composers thrive thanks to your guidance! I'm so sorry I can't make it to the world premiere of your Oboe Concerto, but I am sending you big hugs and lots of love from Berlin and very much look forward to listening to the recording of the piece soon.

Donghoon Shin

Dear Colin, it has been an ongoing inspiration – and education! – to work alongside you on the LSO Helen Hamlyn Panufnik Composers' Scheme for more years than I care to count. But not just me – you have supported and guided generations of composers with such continual generosity. Your music, like your person, remains fresh and vital, and I can't wait to hear this latest Oboe Concerto, not to mention all the works still to come ... With my warmest wishes for your 80th birthday!

Christian Mason

Happy Birthday, Colin! Thank you for your generosity, wisdom, and unwavering support. Your mentorship during the LSO Helen Hamlyn Panufnik Composers' Scheme, and your guidance through my BMW Classics Trafalgar Square commission, have meant more to me than words can capture. You have been a constant source of encouragement, insight, and inspiration, helping me navigate the challenges and joys of my compositional journey. Your music is a gift that transcends genres, generations, and boundaries, and your dedication to nurturing young composers makes you a true national treasure. I feel deeply fortunate to have learned from you.

Ayanna Witter-Johnson



Symphonic Dances Op 45

Serge Rachmaninoff

- 1 **Non allegro**
- 2 **Andante con moto (Tempo di valse)**
- 3 **Lento assai – Allegro vivace**



1940



36 minutes

Programme note
by **Andrew Huth**

Did Serge Rachmaninoff realise that the *Symphonic Dances* would be his last work? Whether he had such a premonition or not, few composers have ended their careers with such appropriate music, for the *Symphonic Dances* contain all that is finest in Rachmaninoff, representing a compendium of a lifetime's musical and emotional experience.

The work's composition was preceded by a big public retrospective of his triple career as composer, pianist and conductor. On 11 August 1939, Rachmaninoff gave his last performance in Europe and, shortly afterwards, left with his family for the US, one of many artists driven from Europe by the approach of war. In the following winter season, the Philadelphia Orchestra gave five all-Rachmaninoff concerts in New York to mark the 30th anniversary of his American debut (in 1909, he had premiered his Third Piano Concerto in New York, first with Walter Damrosch and then with Gustav Mahler conducting); Rachmaninoff appeared as pianist and conductor.

In the summer of 1941, he wrote to Eugene Ormandy offering him and the Philadelphia Orchestra the first performance of three 'Fantastic Dances'; when the orchestration was completed two months later, the title had been finalised as 'Symphonic Dances'. The work exists in two versions: for large orchestra, and for two pianos. Rachmaninoff, although an expert orchestrator, was always anxious to have the bowings and articulations of the string parts checked by a

professional player, and in this case, he enjoyed the assistance of no less a violinist than Fritz Kreisler.

Rachmaninoff was usually reluctant to talk about his music, and so we know almost nothing about the background to the composition of the *Symphonic Dances*. We do know that others of his works owe their existence to some visual or literary stimulus – *The Isle of the Dead*, for example, or several of the *Études-tableaux* for solo piano, and it is highly likely that the composer invested the *Symphonic Dances* with a poetic and even autobiographical significance which we can guess at, but which he never divulged. One clue is perhaps provided by the titles he suggested for each movement. Since Michel Fokine had devised a successful ballet using the score of the *Rhapsody on a Theme of Paganini* (Covent Garden, 1939), a further collaboration was now suggested. Rachmaninoff played the *Symphonic Dances* to the choreographer, and explained that they followed the sequence Midday – Twilight – Midnight.

The first dance is a three-part structure, with fast outer sections. It is marked by an extraordinary and, at times, even eccentric use of the orchestra. After the stamping opening section, with its use of the piano as an orchestral instrument and piercingly strident woodwind calls, the central section offers gently undulating woodwind lines, against which appears a great Rachmaninoff melody given at first to a solo alto saxophone – an eerie, melancholy sound, unique

in his music. Towards the end of this first dance, a calm spreads over the music, with a broad new theme in the strings against a chiming decoration of flute, piccolo, piano, harp and bells, a quotation from Rachmaninoff's ill-fated First Symphony, withdrawn (and the score apparently lost) after its disastrous first and only performance in 1897. The failure of this work had been a crippling blow to the young composer, who for some years afterwards had been incapable of further composition. There is no knowing what private significance this quotation now had for Rachmaninoff at the end of his life. Was it an exorcism, perhaps, or a recollection of the early love affair that had lain behind the Symphony?

A snarl from the brass opens the second of the dances. This is a symphonic waltz in the tradition of Berlioz, Tchaikovsky and Mahler; and, as in movements by those composers, the waltz, that most social and sociable of dances, at times takes on the character of a *danse macabre*. The title, 'Twilight', is perfectly suited to this shadowy music, haunted by spectres of the past.

In the third dance, the theme from the First Symphony has a further significance when the first four notes form the first notes of the *Dies irae* plainchant, that spectre of death which haunts so much of Rachmaninoff's music. Once again, the dance is in a three-part structure, the central section imbued with a lingering, fatalistic chromaticism; the outer sections, by contrast, contain

some of the most dynamic music Rachmaninoff ever wrote. Another significant self-quotation is the appearance of a chant from the Russian Orthodox liturgy which Rachmaninoff had set in his 1915 *All-Night Vigil* (usually referred to as the Vespers). This chant and the *Dies irae* engage in what is virtually a life-against-death struggle; and towards the end, Rachmaninoff wrote in the score the word 'Alliluya' (Rachmaninoff's spelling, in Latin and not Cyrillic characters). At the end of his life, then, and with the last music he composed, Rachmaninoff seems finally to have exorcised the ghost that stalks through all his music, summed up in the phrase by Pushkin that Rachmaninoff had set nearly half a century earlier in his opera *Aleko*: 'Against fate there is no protection.'

The first performance was given on 3 January 1942 by the Philadelphia Orchestra under Eugene Ormandy. The work had a mixed reception. Apart from the hardly relevant question of whether the musical language was too old-fashioned or not, what seems to have confused everyone at the time was an elusive quality to the piece, an uncomfortable ambiguity of aims and expression. With the passage of time, the *Symphonic Dances* have gradually come to be recognised as one of Rachmaninoff's finest achievements, where the high level of invention and the orchestral brilliance are only further enhanced by a deep sense of mystery that lies at the heart of the work.

Serge Rachmaninoff

1873 (Russia) to 1943 (United States)



Contemporaries

Igor Stravinsky,
Maurice Ravel

Key events

1901: Triumphant premiere of his Second Piano Concerto
1906–09: Lives largely in Germany, where he writes Symphony No 2
1918: Settles in the US
1940: Completes *Symphonic Dances*, his final composition

Listen to

Symphonies 1–3 and *Symphonic Dances*
[Isolive.co.uk](http://isolive.co.uk)

With the LSO

1929: London premiere of Fourth Piano Concerto

Composer profile
by **Andrew Mellor**

Serge Rachmaninoff's life can appear to straddle two worlds. He was born into an aristocratic family in Imperial Russia, but died in Beverly Hills surrounded by fast cars and movie stars. He was trained in the era of Pyotr Ilyich Tchaikovsky, but died in the age of the record industry, which helped make him famous.

Familial and financial breakdown saw Rachmaninoff raised by aunts and grandparents in rural Russia. The chants and bells of the Orthodox Church were among his formative musical influences, before his rocketing talents as a pianist led him to serious study in St Petersburg and Moscow. He made his name with an outstanding student opera after Pushkin, *Aleko*, shaped in part by his admiration for Sergei Taneyev (his teacher) and Tchaikovsky (his idol). From then on, composing, playing and conducting would jostle awkwardly for prominence in Rachmaninoff's career despite his increasing international reputation.

Upon the Revolution of 1917, Rachmaninoff left Russia, never to return. He settled in the US but kept a home on the shores of Lake Lucerne in Switzerland, while a distinctive, melancholic longing for his homeland – or his nostalgic view of it – came to saturate his music. He relished the bold, luscious sound of American symphony orchestras and forged a strong relationship with the Philadelphia Orchestra that, ultimately, kept him writing.

Among his works are four towering piano concertos, three symphonies, three operas, numerous songs, chamber music (lots for piano), unaccompanied choral works and a spectacular mystic oratorio, *The Bells*. Rachmaninoff was a reserved but generous man. But with his trademark cropped haircut and height, he could seem severe; Stravinsky once described him as 'a six-foot scowl'.

London Symphony Orchestra

THE LSO MIXTAPE

Hear the February playlist, curated by Elim Chan



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Elim Chan

conductor



One of the most sought-after artists of her generation, conductor Elim Chan embodies the spirit of contemporary orchestral leadership with her crystalline precision and expressive zeal. She served as Principal Conductor of the Antwerp Symphony Orchestra between 2019 and 2024 and Principal Guest Conductor of the Royal Scottish National Orchestra between 2018 and 2023.

Having conducted the First Night of the Proms with the BBC Symphony Orchestra in 2024, Chan returned to the series in 2025 to conduct the renowned Last Night of the Proms. The 2025 summer period also saw her reunite with the Boston Symphony Orchestra, the Los Angeles Philharmonic and The Cleveland Orchestra, as well as touring with the Concertgebouw Orchestra Young and making her debut at the Musikfest Berlin with the Staatskapelle Berlin.

Highlights in the 2025/26 season include return engagements with the Royal Concertgebouw Orchestra, New York Philharmonic, Los Angeles Philharmonic, The Cleveland Orchestra, Toronto Symphony Orchestra, ORF Radio-Symphonieorchester

Wien, Staatskapelle Dresden, Luxembourg Philharmonic and Orchestre de Paris, to mention just a few. She also makes her subscription debut with the Philadelphia Orchestra and debuts with the Munich Philharmonic, Orchestra of the Zurich Opera House, Bamberger Symphoniker and Orchestre symphonique de Montréal.

Previous debuts include those with the San Francisco Symphony, Chicago Symphony and Pittsburgh Symphony orchestras, Philharmonia Orchestra, Hong Kong Philharmonic, Vienna Symphony Orchestra and Deutsches Symphonie-Orchester Berlin.

Born in Hong Kong, Chan studied at Smith College in Massachusetts and at the University of Michigan. In 2014, she became the first female winner of the Donatella Flick LSO Conducting Competition and went on to spend her 2015/16 season as Assistant Conductor at the London Symphony Orchestra, where she worked closely with Valery Gergiev. In the following season, Chan joined the Dudamel Fellowship programme of the Los Angeles Philharmonic. She also owes much to the support and encouragement of Bernard Haitink, whose masterclasses she attended in Lucerne in 2015.

Olivier Stankiewicz

oboe



Described as 'pretty sensational' by *The Times* and 'peerless' by *The Arts Desk*, Olivier Stankiewicz has been Principal Oboe of the London Symphony Orchestra since 2015. An artist in residence at Wigmore Hall during the 2024/25 season, he is widely sought after as a soloist, chamber musician and teacher, performing throughout Europe, Japan and the United States. During his Wigmore Hall residency, he curated concerts with artists including Lucy Crowe, Thomas Dunford, Alasdair Beatson and Liza Ferschtman.

As a soloist, Stankiewicz has appeared with the Chamber Orchestra of Europe and Orchestre National de France, collaborating with conductors such as Paavo Järvi, Tugan Sokhiev and Jaime Martín. He has performed Zimmermann's Oboe Concerto with François-Xavier Roth and the LSO and is deeply engaged in contemporary music. Colin Matthews' Oboe Concerto is the third concerto written for and premiered by him, which follows works by Benjamin Attahir and Laurent Durupt. He has also commissioned and premiered many solo pieces, by composers including Tonia Ko and Januibe Tejera, and appeared as a soloist with Ronnie Scott's big band.

A committed chamber musician, he has given recitals at the Morgan Library (New York), Auditorium du Louvre (Paris), Toppan Hall

(Tokyo) and the Phillips Collection (Washington, DC), and has appeared at venues and festivals including Snape Maltings, the Delft Chamber Music Festival and Musikdorf Ernen. At Wigmore Hall, he performed with Michael Collins and Stephen Hough, and alongside Renaud Capuçon at the Easter Festival in Aix-en-Provence. His Proms debut recital with Huw Watkins was broadcast live by BBC Radio 3.

His recordings have received critical acclaim from *BBC Music Magazine*, *Gramophone*, and *Radio France Musique*. Releases include Mozart violin sonatas with Jonathan Ware (Delphian), Mozart's Oboe Concerto for LSO Live and, in 2024, the complete Zelenka Trio Sonatas alongside Armand Djikoloum, Théo Platt, Satoko Doi and Jordi Carrasco-Hjelm (Challenge Records/ BR Klassik), as well as the world premiere recording of Bruce Broughton's Oboe Concerto (*And on the Sixth Day*) with the LSO (Naxos).

Born in Nice in 1989, Stankiewicz studied in Paris with David Walter and Jacques Tys. He won the 10th International Oboe Competition of Japan in 2012 and was a prize-winner at the YCAT International Auditions in London and the YCA auditions in New York. He is currently Professor of Oboe at the Royal College of Music in London and regularly gives masterclasses worldwide.

London Symphony Orchestra

On Stage

Leader

Andrej Power

First Violins

Phoebe Gardner
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénélle
Sylvain Vasseur
Haim Choi
Lyrit Milgram
Bridget O'Donnell
Hilary Jane Parker
Djumash Poulsen

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Miya Väistänen
David Ballesteros
Helena Buckie
Matthew Gardner
Alix Lagasse
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Ingrid Button
Eleanor Fagg
Kristina Georgieva*
Erzsebet Racz

Violas

Eivind Ringstad
Gillianne Haddow
Anna Bastow
Thomas Beer
Germán Clavijo
Steve Doman
Julia O'Riordan
Mizuho Ueyama
Felicity Matthews
Annie-May Page
Alistair Scahill
David Vainsot

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Peteris Sokolovskis
Henry Hargreaves
Victoria Harrild
Aristide du Plessis
Yaroslava Trofymchuk

Double Basses

Graham Mitchell
Thomas Goodman
Joe Melvin
Jani Pensola
Charles
Campbell-Peek
Noah Daniel*
Evangeline Tang
Ville Vaatainen
Adam Wynter

Flutes

Anna Wolstenholme
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

James Hulme
Rosie Jenkins

Cor Anglais

Maxwell Spiers

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Alto Saxophone

Simon Haram

Bassoons

Rachel Gough
Elena Comelli

Contrabassoon

Martin Field

Horns

Timothy Jones
Angela Barnes
Daniel Curzon
Jonathan Maloney
Kiersten Gustafson

Trumpets

James Fountain
Adam Wright
Katie Smith

Trombones

Simon Johnson
Gemma Riley

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton
Helen Edordu
Jeremy Cornes
Jacob Brown

Harps

Bryn Lewis
Lucy Wakeford

Piano

Harry Rylance

Celeste

Zeynep Özsüca

* Members of the LSO String Experience Scheme

Established in 1992, the Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extras', and receive fees in line with LSO section players. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust.