

LSO ST LUKES



# LUNCHTIME CONCERTS

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Friday 13 February 1–2.05pm  
Jerwood Hall, LSO St Luke's

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**SPOTLIGHT ON SEONG-JIN CHO**

## **Donghoon Shin and Brahms**

**Donghoon Shin**

My Shadow

**Johannes Brahms**

Piano Quartet No 1 in G minor Op 25

**Andrej Power** violin

**Julián Gil Rodríguez** violin

**Eivind Ringstad** viola

**David Cohen** cello

**Chris Richards** clarinet

**Seong-Jin Cho** piano

Recorded for future broadcast on BBC Radio 3



# STILL TO COME

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## Vaughan Williams and his Circle

**26 February & 5 March**

Concerts centred around the music of Vaughan Williams and his contemporaries, including Maconchy and Britten.

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## Sir Antonio Pappano and Friends

**19, 20 & 26 March**

LSO Chief Conductor Sir Antonio Pappano swaps his baton for the piano in a series of collaborations with LSO musicians and tenor Allan Clayton, in music that spans centuries and styles.

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## Simon Crawford-Phillips and Friends

**10 & 17 April; 1 May**

Pianist Simon Crawford-Phillips showcases works from Bach transcriptions to Schubert and Clarke.

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

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.

# My Shadow

Donghoon Shin

**Andrej Power** violin

**Julián Gil Rodríguez** violin

**David Cohen** cello

**Chris Richards** clarinet

**Seong-Jin Cho** piano

The written word is an important source of inspiration for Donghoon Shin. Works by Jorge Luis Borges and W B Yeats have left a deep imprint on the South Korean composer's output. *My Shadow* takes its name from a children's poem by another literary figure, Robert Louis Stevenson. This delicate chamber work sets a chorus of bowed and blown instruments – two violins, a cello and a clarinet – in opposition to the more percussive piano. Shin's aim is to unpack and illuminate their timbral differences. The piano sits independently within the texture, flitting between imitation, contrast and domination – like Stevenson's titular 'shadow': 'For he sometimes shoots up taller like an india-rubber ball, / And he sometimes gets so little that there's none of him at all.'

But where Stevenson's poem is lighthearted, Shin's soundworld is nocturnal and mysterious. Sighing, moonlit evocations are met with scurrying gestures and murky outbursts. A sense of unease is further heightened by the work's stop-start nature, divided as it is into ten 'contrapuntal miniatures', as the composer calls them. This reflects Shin's other goal: to write 'a contemplation on the dark side of the soul'. Yet, as in all his music, an inherent, tightly controlled lyricism and flair for instrumental colour knits the miniatures together, giving *My Shadow* an emotional potency reminiscent of one of Shin's great heroes, Alban Berg.

# Piano Quartet No 1 in G minor Op 25

Johannes Brahms

**Andrej Power** violin

**Eivind Ringstad** viola

**David Cohen** cello

**Seong-Jin Cho** piano

- 1 Allegro**
- 2 Intermezzo: Allegro ma non troppo – Trio: Animato**
- 3 Andante con moto**
- 4 Rondo alla Zingarese: Presto**

If *My Shadow* demonstrates a composer confident and settled in his style, Johannes Brahms' First Piano Quartet exhibits the German master in a period of intense study and self-scrutiny, caught between the turbulence of his early works and the more considered, Classical stance of his late twenties. He conceived the work as early as 1857, sketching it out while working as a teacher and conductor at the ducal court in Detmold, but it wasn't finished until 1861. This was not long after a draft manifesto condemning the 'Music of the Future' (ie, the literary-orientated works of Liszt and his circle), written with his friend Joseph Joachim, was leaked to the press, causing great embarrassment to both.

Brahms' reverence for past models, and his commitment to innovation within them, is on full display here. The opening Allegro is his most expansive sonata-form movement yet. Its exposition has a whopping five thematic groups, the first of which is then condensed and ruthlessly developed, bringing tensions to boiling point. When the relief of recapitulation arrives, it begins in G major (rather than the tonic, G minor),

# Piano Quartet in G minor

Johannes Brahms

and with the middle (rather than initial) segment of the opening theme. In another deviation, Brahms chooses for his second movement a gently bubbling Intermezzo (instead of, say, a scherzo). It's a form he would later make his own, most famously in the Intermezzo in A major for solo piano. This yearning, melancholy mood offers the perfect platform for a spot of youthful pining: the main theme reworks Robert Schumann's 'Clara' motif, symbolising Brahms' hopeless love for the wife of his mentor.

Any tension is soon dissolved in the third-movement Andante con moto, a proud, soldierly march that paves the way for the vivacious rondo finale. Here, Brahms demonstrates his love of Hungarian folk music, which he first encountered as a teenager in Hamburg and which was later reinforced by his Hungarian violinist friends Joachim and Eduard Reményi. Irregular rhythms, heavy rubato and an extravagant cadenza make for a virtuosic display, building on a tradition of finales that stretches back to Haydn. The last, thumping chord concludes a work whose symphonic architecture and astonishing expressive range Schoenberg would recognise 70 years later when he made his own flamboyant orchestration.

## Programme Note Writer

Timmy Fisher is an editor within the BBC Proms Publications team and co-host of *The Classical Music Pod*. His arts journalism has appeared in *BBC Culture*, *The i Paper*, *the Financial Times*, *Radio Times* and *VAN*.

# Seong-Jin Cho

piano



© Stephan Rabold

Seong-Jin Cho has established himself worldwide as one of the leading pianists of his generation and most distinctive artists on the current music scene. With an innate musicality and consummate artistry, his poetic, virtuosic and colourful playing can combine panache with purity and is driven by an impressive natural sense of balance.

Cho is celebrated unanimously across the globe for his expressive magic and illuminative insights. He was brought to the world's attention in 2015 when he won First Prize at the Chopin International Competition in Warsaw, and his career has rapidly ascended since. In early 2016, he signed an exclusive contract with Deutsche Grammophon. Cho was awarded the prestigious Samsung Ho-Am Prize in the Arts in

2023, in recognition of his exceptional contributions to the world of classical music. An artist high in demand, he works with the world's most prestigious orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Concertgebouworkest, and Boston Symphony Orchestra.

Conductors he regularly collaborates with include Myung-Whun Chung, Gustavo Dudamel, Andris Nelsons, Yannick Nézet-Séguin, Gianandrea Noseda, Sir Antonio Pappano, Sir Simon Rattle, Santtu-Matias Rouvali, Esa-Pekka Salonen and Lahav Shani. In the 2024/25 season, Cho held the position of Artist in Residence with the Berlin Philharmonic.

# Andrej Power

violin

Andrej Power became Leader of the LSO in 2023. He is also Principal Concertmaster of the Royal Stockholm Philharmonic Orchestra. Power is frequently invited to guest lead orchestras including the Swedish Radio Orchestra, BBC Symphony Orchestra, Orchestre de Paris and the Mahler Chamber Orchestra. He plays the 1708 Regent Stradivarius violin on generous loan from Tarisio.

# Julián Gil Rodríguez

violin

A violinist from Bogotá, Colombia, Julián Gil Rodríguez has held positions in the Orquesta Sinfónica de Colombia and Orquesta Sinfónica de Galicia, Spain. Since 2013, he is a proud member of the LSO, with whom he has had the pleasure of travelling the world making music. Rodríguez tremendously enjoys the popular music scene which has led him to perform in London venues such as Ronnie Scott's and Jazz Café.

# Eivind Ringstad

viola

Norwegian viola player Eivind Ringstad, an LSO Member since 2024, enjoys a varied career as soloist, orchestra and chamber musician. He made his breakthrough after winning First Prize at Eurovision Young Musicians 2012 in Vienna, and has since been performing as a soloist with orchestras including Oslo

Philharmonic, Mozarteum Orchester Salzburg, Lahti Symphony Orchestra and the BBC Symphony Orchestra.

# David Cohen

cello

An LSO Member since 2021, David Cohen made his solo debut with the Belgian National Orchestra at the age of nine. He studied at the Yehudi Menuhin School and then at the Guildhall School of Music and Drama, where he studied under Oleg Kogan. He has won more than 25 prizes in International Cello Competitions, including the Gold Medal of the GSMD in London, the Geneva International Cello Competition, J S Bach International Competition and many others. During the 2002/03 season, he was nominated as the ECHO Rising Star by the Royal Philharmonic Society of Belgium and the Concertgebouw.

# Chris Richards

clarinet

Chris Richards studied at the Guildhall School of Music and Drama with Julian Farrell, Joy Farrall and Thea King. He reached the finals of the 2001 Shell/LSO competition, performing as a soloist with the LSO, and after his studies was appointed Principal Clarinet with the Royal Northern Sinfonia. Chris joined the LSO as Principal Clarinet in 2010.

# SEASON HIGHLIGHTS

## At The Barbican

### **Debussy, Berg and Rachmaninoff**

with Gianandrea Noseda  
and Patricia Kopatchinskaja  
Thursday 26 February 7pm

### **Laura Bowler The White Book**

with Barbara Hannigan  
and Bar Avni  
Wednesday 4 March 6.30pm  
Thursday 5 March 7pm

### **Edward Elgar The Dream of Gerontius**

with Sir Antonio Pappano  
Sunday 19 April 7pm  
Tuesday 21 April 7pm

### **Beethoven, Wagner and Strauss**

with Nathalie Stutzmann  
and Leif Ove Andsnes  
Thursday 14 May 7pm

### **Explore the full season**

**[iso.co.uk/2526](http://iso.co.uk/2526)**

# FUTURE **BBC** **3** RADIO **CONCERTS**

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Thursday 26 February 2026 1–2.05pm  
Jerwood Hall, LSO St Luke's

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**VAUGHAN WILLIAMS AND HIS CIRCLE**

**Kitty Whately &  
William Vann**

**Ralph Vaughan Williams**

Four Poems by Fredegond Shove; The  
Sky Above the Roof; Four Last Songs

**Rebecca Clarke**

Return of Spring; Colour of  
Life; Tears; The Seal Man

**Elizabeth Maconchy**

In Fountain Court; Ophelia's  
Song; The Woodspurge

**Grace Williams**

Black-Eyed Susan from 'The  
Billows of the Sea'

**Kitty Whately** mezzo-soprano  
**William Vann** piano

Recorded for future broadcast on BBC Radio 3

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Thursday 5 March 2026 1–2.05pm  
Jerwood Hall, LSO St Luke's

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**VAUGHAN WILLIAMS AND HIS CIRCLE**

**Geneva Lewis &  
Sam Armstrong**

**Elizabeth Maconchy**

Violin Sonata No 2

**Grace Williams**

Violin Sonata

**Benjamin Britten**

Reveille: Concert Study  
for Violin and Piano

**Ralph Vaughan Williams**

The Lark Ascending

**Geneva Lewis** violin

**Sam Armstrong** piano

Recorded for future broadcast on BBC Radio 3