

LSO ST LUKES

BBC
RADIO 3

LUNCHTIME CONCERTS

Thursday 19 March 1–2.05pm
Jerwood Hall, LSO St Luke's

SIR ANTONIO PAPPANO AND FRIENDS

Shostakovich with LSO Musicians

Dmitri Shostakovich

Cello Sonata in D minor Op 40
Piano Quintet in G minor Op 57

Benjamin Marquise Gilmore violin

Julián Gil Rodríguez violin

Gillianne Haddow viola

David Cohen cello

Sir Antonio Pappano piano

Recorded for future broadcast on BBC Radio 3

LSO

STILL TO COME

Simon Crawford-Phillips and Friends

10 & 17 April; 1 May

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

Thomas Dunford and Keyvan Chermirani

16 April

Lute and percussion share the stage in the final instalment of Thomas Dunford's series of lunchtime concerts, featuring percussionist Keyvan Chemirani.

Antoine Tamestit and Bertrand Chamayou

30 April

Two extraordinary late works from Brahms and Shostakovich, written for the evocative, earthy tones of the viola.

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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.

Cello Sonata in D minor Op 40

Dmitri Shostakovich

- 1 **Allegro non troppo**
- 2 **Allegro**
- 3 **Largo**
- 4 **Allegro**

Dmitri Shostakovich (1906–75) wrote his Cello Sonata in 1934, towards the end of what music historians typically refer to as the first period of his career, and dedicated it to the cellist Viktor Kubatsky. This was a period of personal strife for Shostakovich. He had separated, albeit only temporarily, from his wife and also recently experienced a significant career setback, when his opera *Lady Macbeth of the Mtsensk District* was subjected to a savage anonymous review in the newspaper *Pravda*, which characterised the work as ‘Muddle Instead of Music’.

The Cello Sonata, by comparison, was a far less controversial work. The opening movement, *Allegro non troppo*, is characterised by strong contrasts: long lyrical lines are juxtaposed with moments of high energy and drama. The second movement, *Allegro*, is frenzied, with more than a hint of folk dance, imaginatively passing lines back and forth between cello and piano. *Largo*, the third movement, stands in total contrast to those that have gone before, beginning with an austere, almost desolate mood, and moving into profound introspection. The Cello Sonata concludes with an energetic *Allegro*, full of unusual cello techniques, which seems to hark back to earlier musical eras but with a distinctively modern dissonance.

Piano Quintet in G minor Op 57

Dmitri Shostakovich

- 1 **Prelude: Lento**
- 2 **Fugue: Adagio**
- 3 **Scherzo: Allegretto**
- 4 **Intermezzo: Lento Appassionato**
- 5 **Finale: Allegretto**

Shostakovich's Piano Quintet dates from 1940, prior to the USSR's entry into World War II, and was written at a time when he had a particular interest in chamber music. The older composer Sergei Prokofiev wrote a harsh review of the work, accusing Shostakovich of 'never taking a single risk', but the Piano Quintet was very popular with audiences. It was given official sanction by the authorities when it was awarded the inaugural Stalin Prize, winning its composer a significant cash prize.

Shostakovich added a piano part to what might well otherwise have been a quartet with the ambition of touring with the piece himself. He took inspiration from Baroque forms. The opening (Prelude: Lento) is reminiscent of Baroque counterpoint, but set in the context of a far more astringent harmonic language. Movement two (Fugue: Adagio) presents musical ideas of extreme delicacy. The third movement (Scherzo: Allegretto) is up-tempo, playful and dynamic, recalling dance music and calling for much virtuoso playing from all of the musical forces involved. Movement four (unusually referred to as an Intermezzo: Lento Appassionato) has a mesmeric quality, setting long lyrical lines against a steady 'walking bass', heard sometimes in pizzicato string accompaniment and sometimes in the piano part. The final movement

(Finale: Allegretto) is characterised by a certain stateliness and ends quietly, with an air of contented insouciance.

Shostakovich studied music as a child with his pianist mother before attending the Saint Petersburg (Petrograd) Conservatoire, where he specialised in composition and piano. He was a product of the Soviet system, which lavished generous state funding on artists but with the trade-off that they must comply with the communist regime's demands.

Shostakovich found himself largely in favour with the authorities, though some of his works became drawn into ideological controversy. Being cut off from western Europe meant that he did not embrace the full-blown modernist innovations of some of his contemporaries, but his music is nevertheless known for a certain harmonic mordancy and the use of dissonance as an expressive gesture. His output was large and extremely varied, including symphonies, operas, string quartets, concertos, chamber and instrumental works, cantatas, oratorios and film scores.

Programme Note Writer

Professor Alexandra Wilson is a Senior Research Fellow at Jesus College, Oxford. She is a regular cultural commentator, frequently writing for national newspapers and magazines, appearing on the BBC, and working with all the UK's major opera companies.

Benjamin Marquise Gilmore

LSO Leader



Benjamin Marquise Gilmore enjoys a busy life as an orchestral and chamber musician, joining the LSO as Leader in August 2023. He was concertmaster of the Philharmonia Orchestra between 2019 and 2023, and has been a member of the Navarra Quartet since 2021. He is also a member of the Chamber Orchestra of Europe and from 2016 to 2019 was Leader of the Scottish Chamber Orchestra, to which he continues to return as Guest Leader and Director. A lover of opera, he is also a frequent Guest Concertmaster with the Orchestra of the Royal Opera House.

Benjamin studied with Natalia Boyarskaya at the Yehudi Menuhin School and with Pavel Vernikov in Vienna, and received further guidance and inspiration from Julian Rachlin and Miriam Fried. He won prizes at the Oskar Back, Joseph Joachim and Salzburg Mozart competitions, and has participated in festivals such as Kuhmo, Prussia Cove and Ravinia.

Julián Gil Rodríguez

LSO Principal Second 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 has been a proud member of the LSO, with whom he has had the pleasure of travelling the world making music. Julián tremendously enjoys the popular music scene which has led him to perform in London venues such as Ronnie Scott's and Jazz Café. In his free time, he can be found on his bike trying to keep up with his friends.

According to Julián, 'I come from a big musical family and grew up between rehearsals and instruments. When I was five years old I started playing percussion, then switched six years later to the violin. And here we are!'

Gillianne Haddow

LSO Co-Principal Viola



Gillianne Haddow joined the LSO just in time to record on her first day: the soundtrack to *The Phantom Menace*. For several years, she combined her position within the Orchestra with that of Principal Viola in the acclaimed Scottish Ensemble, often performing Mozart's *Sinfonia Concertante* with violinist Clio Gould. While in Scotland, Gillianne attracted solo commissions from composers such as Edward Maguire and Sally Beamish, performed with the Hebrides Ensemble, and appeared as Guest Principal Viola with the BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra and Scottish Chamber Orchestra.

Gillianne has appeared as Guest Principal Viola with the Philharmonia, London Philharmonic Orchestra, Orchestra of the Royal Opera House and London Mozart Players. In 2012, she was invited to perform the role of Sancho Panza from Strauss' *Don Quixote* with the Bournemouth Symphony Orchestra on their UK tour. Gillianne plays on an 1812 Italian Rivolta viola, lent to her by the LSO.

David Cohen

LSO Principal Cello



David Cohen has established a reputation as one of the most charismatic and exciting cellists of today. He has been hailed by critics as 'Magnificent' (*Gramophone*), a musician who 'demonstrates total commitment, combining vitality with expressive feeling in the most spontaneous manner' (*The Strad*), and 'an individual, and an exceptionally gifted one' (*New York Stereo Review*).

David 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 & Drama where he studied under Oleg Kogan. He has won more than 25 prizes in International Cello Competitions including the Gold Medal of the Guildhall School of Music & Drama, the Geneva International Cello Competition, JS Bach International Competition and many others.

Sir Antonio Pappano

Piano / LSO Chief Conductor



One of today's most sought-after conductors, Sir Antonio Pappano is renowned for his charismatic leadership and inspiring performances across both symphonic and operatic repertoires. He is Chief Conductor of the London Symphony Orchestra, Conductor Laureate of the Royal Ballet and Opera Covent Garden and Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, having held the position of Music Director at both institutions from 2002–2024 and 2005–2023, respectively. He was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera, New York, the State Operas of Vienna and Berlin, the Bayreuth and Salzburg Festivals, Lyric Opera of Chicago and the Teatro alla Scala.

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

Friday 10 April 2026 1–2.05pm
Jerwood Hall, LSO St Luke's

SIMON CRAWFORD-PHILLIPS AND FRIENDS

Vers la vie nouvelle

Nadia Boulanger

Vers la vie nouvelle

Lili Boulanger

Nocturne and Cortège

Gabriel Fauré

Les berceaux

Camille Saint-Saëns

Violons dans le soir

Gabriel Fauré

Mandoline

Francis Poulenc

Sonata for Violin and Piano

Jeanne Landry

Mort quand tu me viendras prendre

Charlotte Sohy

Chants de la lande, Op 4: No 3, 'Anathème'

Lili Boulanger

Le retour

Nadia Boulanger

D'un matin de printemps;

Soleils couchants

Simon Crawford-Phillips piano

Mary Bevan soprano

Malin Broman violin

Recorded for future broadcast on BBC Radio 3

Thursday 16 April 2026 1–2.05pm
Jerwood Hall, LSO St Luke's

THOMAS DUNFORD AND FRIENDS

Thomas Dunford & Keyvan Chemirani

John Dowland

A selection of works for solo lute

Keyvan Chemirani

To Bandégui; Improvisation

Zarb; Shérazade; Dawar

Thomas Dunford

She is a mystery; Now I see

you; Trust the wind

The Beatles

A better love

Marin Marais

L'Américaine

J S Bach

Prelude, Sarabande and Minuets

from Cello Suite No 1 BWV 1007

Thomas Dunford lute

Keyvan Chemirani percussion

Recorded for future broadcast on BBC Radio 3