

LSO ST LUKES

BBC
RADIO 3

LUNCHTIME CONCERTS

Friday 20 March 1–2.05pm
Jerwood Hall, LSO St Luke's

SIR ANTONIO PAPPANO AND FRIENDS

Hindemith, Poulenc & Beethoven with LSO Musicians

Paul Hindemith

Sonata for Flute and Piano

Francis Poulenc

Trio for Oboe, Bassoon and Piano

Ludwig van Beethoven

Quintet for Piano and Winds in E-flat major Op 16

Gareth Davies flute

Olivier Stankiewicz oboe

Sérgio Pires clarinet

Daniel Jemison bassoon

Angela Barnes horn

Sir Antonio Pappano piano

Recorded for future broadcast on BBC Radio 3

LSO

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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.

Thomas Dunford and Keyvan Chemirani

16 April

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

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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.

Sonata for Flute and Piano

Paul Hindemith

- 1 Heiter bewegt**
- 2 Sehr langsam**
- 3 Sehr lebhaft – Marsch**

Paul Hindemith (1895–1963) was a German composer and music theorist. He began his career as a performer: he was a talented violinist and leader of the orchestra of the Frankfurt Opera from 1915 to 1923. Roughly simultaneously with this, he began to write chamber music; later he would turn his hand to the larger forms of symphony, concerto and opera. Some of Hindemith's musical choices were unusual, such as when he wrote works for schoolchildren or pieces for newly invented mechanical instruments. Like many of his contemporaries, he was appalled by the rise of the Nazis – who condemned his music

as 'degenerate' – and migrated to the US before World War II, where he taught at Yale University.

Hindemith wrote a substantial body of works for flute. His Sonata for Flute and Piano dates from 1936, by which point the Nazis had banned performances of his works. It is divided into three movements, headed 'Heiter bewegt' (Cheerfully moved), 'Sehr langsam' (Very slow) and 'Sehr lebhaft – Marsch' (Very lively – march), the latter in two sharply contrasting sections. Although the Sonata has only a hazy sense of key, Baroque counterpoint is as much an influence as the modern musical language of the composer's contemporaries.

Trio for Oboe, Bassoon and Piano

Francis Poulenc

- 1 Presto**
- 2 Andante con moto**
- 3 Rondo**

Francis Poulenc (1899–1963) was a French composer and pianist. Although he received no formal conservatoire training, studies with the pianist Ricardo Viñes encouraged him to start writing his own music and introduced him to other notable young composers such as Georges Auric and Erik Satie. With Auric, Poulenc became a member of the Parisian group of young avant-garde composers known as 'Les Six'. Poulenc's early compositions were primarily chamber works, with some forays into orchestral writing. A commission from Sergei Diaghilev encouraged him to write ballets, an interest in choral music followed from the 1930s, and

he turned towards opera in the 40s and 50s. His music is often tuneful and light-hearted, though his idiom became more serious from the 30s.

The Trio for Oboe, Bassoon and Piano, which Poulenc wrote over two years, is one of the most substantial chamber works of his early career and was received positively in Paris in 1926. In three movements – a Presto that juxtaposes expressivity with passages of mischief, a soothing Andante con moto and an impish Rondo – it eschews an 'episodic' approach to thematic development. Neo-Baroque and neo-Classical influences such as playful nods to Lully and Gluck are in abundance.

Quintet for Piano and Winds in E-flat major Op 16

Ludwig van Beethoven

- 1 **Grave – Allegro ma non troppo**
- 2 **Andante cantabile**
- 3 **Rondo: Allegro ma non troppo**

Ludwig van Beethoven (1770–1827) studied initially in his native Bonn, but settled in Vienna, where he fostered a career as a pianist. Piano works dominated his early compositional output, but he soon turned his hand to the symphony, becoming arguably the major exponent of the genre. He also composed concertos, string quartets and an opera, *Fidelio*. During his mid career, he adopted what has often been called a ‘heroic’ style. His works sit at the juncture between the Classical and Romantic eras in music; they were progressive for his time, yet already clearly being recognised as masterpieces.

The Piano Quintet in E-flat major Op 16 is an early Beethoven work, written in 1796. At times, Beethoven writes what feels almost like a miniature concerto, as if pitting a solo piano against a wind ensemble, though the latter is never purely accompanimental. The Quintet is often seen as a homage to an identically scored work by Mozart and is characterised by much grace and elegance.

Programme Note Writer

Professor Alexandra Wilson is a Senior Research Fellow at Jesus College, Oxford. Her research straddles the disciplines of Music and History. Professor Wilson received her PhD from Royal Holloway, University of London in 2002. 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. She was elected a Fellow of the Royal Historical Society in 2022.

Gareth Davies

LSO Principal Flute



Gareth Davies is one of the flautists of his generation. He studied at the Guildhall School of Music & Drama and joined the Bournemouth Symphony Orchestra as Principal Flute after graduating. After five years on the south coast, he joined the London Symphony Orchestra where he has been Principal Flute for 21 years. He has recorded several solo works and can be heard on many LSO Live recordings including two versions of Debussy's *Prélude à l'après-midi d'un faune* as well as *Daphnis and Chloe*. In the studio, he appears on several of the *Harry Potter* and *Star Wars* soundtracks as well as many other film and TV shows.

Gareth is in demand as a teacher around the world, is currently Visiting Professor at the Guildhall School of Music and Drama, and has given regular classes in Tokyo, New York, Beijing and at the Galway Academy in Weggis.

Olivier Stankiewicz

LSO Principal Oboe



Olivier Stankiewicz has been Principal Oboe of the London Symphony Orchestra since 2015. Sought after as a soloist, chamber musician and teacher, Olivier has performed widely in Europe, Japan and the US. Recent highlights include his BBC Proms debut at Cadogan Hall with Huw Watkins, concerts at Wigmore Hall with pianists Alasdair Beatson and Stephen Hough (broadcast by BBC Radio 3), and a recital for the Phillips Collection (Washington DC) exploring the dialogue between music and visual art.

Committed to new music, he has premiered concertos by Benjamin Attahir and Laurent Durupt, as well as solo and chamber music by Januibe Tejera and Tonia Ko, among others. In 2021, Delphian Records released his recording of Mozart's violin sonatas. LSO Live released his recording of Mozart's Oboe Concerto in C major with the LSO conducted by Jaime Martín, to great critical acclaim.

Sérgio Pires

LSO Principal Clarinet



Sérgio Pires, LSO Principal Clarinet since 2024, is a winner of more than a dozen prizes at international competitions. As a soloist, he has performed with renowned orchestras including the Bremen Philharmonic, Chamber Orchestra Basel, Musikkollegium Winterthur, Orchestra Filarmonică de Stat Transilvania, Basel Symphonic Orchestra, Silesian Chamber Orchestra, Sinfonieorchester Wuppertal, Berlin Symphonic and Argovia Philharmonic, playing pieces by Mozart, Stamitz, Maria von Weber, Rossini, Penderecki, Danzi, Copland and Nielsen.

As a chamber musician, Sérgio is invited regularly to festivals in many countries around the world, including South Korea, Brazil, Chile, Colombia and Japan, sharing the stage with famous artists like Heinz Holliger, Albrecht Mayer, Radovan Vlatkovic, Valentin Erben, Emmanuel Pahud, Krzysztof Chorzelski, Emmanuel Abbuehl and many others.

Daniel Jemison

LSO Principal Bassoon



Daniel Jemison studied Music at Clare College, Cambridge before deciding to pursue a career as a bassoonist. He was taught by Sergio Azzolini, Robin O'Neill, Graham Sheen and Ian Denley. Before joining the LSO, Daniel was Principal Bassoon with the English National Opera, Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra and Co-Principal Bassoon with the Deutsche Kammerphilharmonie.

Daniel has recorded Mozart's Bassoon Concerto in B-flat major with the Royal Philharmonic Orchestra and can be heard on many film soundtracks, including *Harry Potter*, Marvel's *Avengers* and *Star Wars*. When not scraping reeds, Dan enjoys going for a run and trying to catch his dog.

Angela Barnes

LSO Horn



Having started horn lessons with her mother aged eight, Angela Barnes went on to study at Chetham's School of Music and the Guildhall School of Music and Drama, where she has been invited to return as Professor of Horn. During her final year of study, she was offered the Second Horn position with the LSO, and upon joining became the first female member of the brass section.

A keen chamber musician, Angela features in the second instalment of Cala Records' London Horn Sound series and appears alongside tenor Allan Clayton in Britten's *Canticle III*, recorded for BBC Radio 3 as part of the New Generation Artists scheme. Solo appearances include Strauss' Horn Concerto No 2 in E-flat major with the BBC Symphony Orchestra as part of the BBC YMOTY 2002 Final and as part of the solo quartet in Schumann's *Konzertstück* with the LSO. She is very much a cat person, currently besotted by her cross-eyed ginger tom, Eddie.

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.