

LSO ST LUKES

BBC
RADIO 3

LUNCHTIME CONCERTS

Friday 1 May 1-2.05pm
Jerwood Hall, LSO St Luke's

SIMON CRAWFORD-PHILLIPS AND FRIENDS

Simon Crawford-Phillips & Philip Moore

Johann Sebastian Bach arr György Kurtág

Gottes Zeit ist der allerbeste Zeit

Franz Schubert

Variations on an Original Theme in A-flat major

Johann Sebastian Bach arr György Kurtág

Sonata in E-flat major

Franz Schubert

Fantasia in F minor

Johann Sebastian Bach arr György Kurtág

O Lamm Gottes, unschuldig

Simon Crawford-Phillips piano

Philip Moore piano

Recorded for future broadcast on BBC Radio 3

LSO

Coming Up in 2026/27

Prokofiev Sonatas

18 September & 5 November 2026
21 January 2027

A series exploring Prokofiev's sonatas for flute, cello and piano, performed by leading international artists.

Mahan Esfahani & Friends

26 November 2026
4 & 11 February 2027

Harpichordist Mahan Esfahani curates a three-concert journey from dynamic chamber partnerships to solo recital.

Kaleidoscope Chamber Collective

22 January, 11 March & 3 June 2027

From rediscovered voices to established masterpieces, Kaleidoscope Chamber Collective traces the piano quartet from Hérítte-Viardot and Saint-Georges to Fauré and Dvořák.

Save with Multibuy Discounts

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

The Hawksmoor Space is open from one hour before the concert, selling hot and cold drinks. Please note, we can accept card payments only.

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.

Programme Note

There is a long tradition of transcribing J S Bach's (1685–1750) organ music for piano. Franz Liszt was one of the first to do so – part of the Romantic-era 'rediscovery' of Bach that saw many thousands of performances and reinterpretations of the German master's music. **György Kurtág**, who turned 100 in February, began transcribing Bach in the 1970s for himself and his wife, Márta, to perform. Their joint recitals became the stuff of legend, famous for their intimate atmosphere, often given on an upright piano with the soft 'practice' pedal permanently depressed.

Kurtág's transcriptions show some similarities to those made by Liszt. Both composers operate with restraint, showing deep reverence for the original material while replicating the organ sound and style in pianistic terms. In his reworking of the opening Sonata from Bach's Cantata BWV106 (**Gottes Zeit ist der allerbeste Zeit**), for example, Kurtág introduces doublings which convincingly reproduce the colour of the organ's overtone stops. But where Liszt belongs to a line of virtuoso pianist-composers – one that ends with Busoni, whose fiendish transcriptions furnish Bach's musical framework with a plush exterior – Kurtág approaches his task from a place of introspection. Hungarian musicologist Gergely Fazekas calls them 'analytical transcriptions' because they offer performers a means of getting right inside the music, to appreciate all its complexity in ways that can't necessarily be perceived

by the listener. Audiences will notice how hands often cross in performance. In the primo (top) part of the Chorale Prelude BWV1085 (**O Lamm Gottes, unschuldig**), the right hand is permanently crossed beneath the left. Here, Kurtág is interested in how the minute differences in the hands' physiology impacts musical expression: what nuances of colour emerge when their roles are switched? These gymnastics also encourage both players to consider the work as a whole, and how certain lines interact and complement each other.

The cosy, domestic atmosphere of the Kurtágs' recitals in many ways reflects the early days of piano duets. Emerging in the mid 18th century, the genre offered a semi-public, socially acceptable form of intimacy that would have otherwise been hard to come by. It was championed by Mozart and raised to a whole new level of sophistication by **Franz Schubert** (1797–1828), forming a major pillar of the composer's output (his first surviving work is a fantasia for piano duet). The **Variations on an Original Theme in A-flat major** forms part of a trio of piano duets written in the summer of 1824, when Schubert was staying at the country estate of Count Johann Esterházy. These duets may well have been written for the Count's two daughters, one of whom – 18-year-old Caroline – Schubert was clearly attracted to. If so, the sisters must have been exceptional musicians. The eight variations, based on a curious, march-like theme, contain some of Schubert's most complex contrapuntal piano writing – they were possibly inspired by Beethoven's monumental 'Diabelli' Variations. While most of the variations reflect his warm,

Programme Note (continued)

playful surroundings, there are hints in Nos 3, 5 and 7 of the deep pathos that runs through his then recently completed A minor and D minor string quartets.

Since contracting syphilis, essentially a death sentence at the time, Schubert had coped with crippling anxiety, and it is hard not to hear in much of his subsequent music an internal struggle to find, in his own words, 'happiness and peace within myself'. Dedicated to Caroline and written in the final year of his life, the **Fantasia in F minor** is another case in point. Its opening theme is simple and devastating, which is in many ways archetypal Schubert. He then leads us down a wandering path, passing without pause through a brief, lyrical Largo and a wild Scherzo, before returning to the opening theme which, after a brief fugal interlude, seals a desolate coda.

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*.

Simon Crawford-Phillips

piano



© Matthew Johnson

Simon Crawford-Phillips has built a unique career as a conductor, pianist and creative programmer. He has held positions such as Chief Conductor of Västerås Sinfonietta (2016–28) and Conducting Fellow of the NDR Elbphilharmonie, and in 2023 made a critically acclaimed debut with the Stockholm Royal Opera conducting Britten's *A Midsummer Night's Dream*. In 2025, he was made Artistic Director of the Swedish National Orchestral Academy (SNOA) at Gothenburg University. His revealing and eclectic programming is reflected in an extraordinarily varied career and a passion for championing contemporary and undiscovered repertoire.

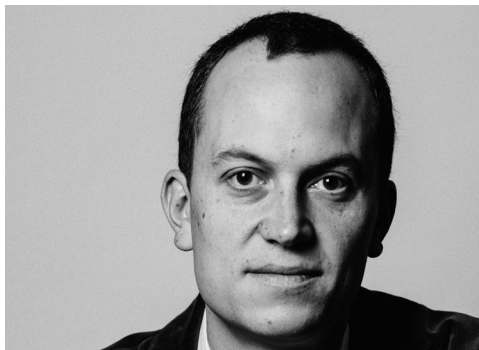
His chamber ensembles include The Nash Ensemble (he is Co-Artistic Director alongside Adrian Brendel),

The Kungsbacka Piano Trio and Stockholm Syndrome Ensemble. He is the Artistic Director of the Change Music Festival in Sweden, Co-Artistic Director of the Wye Valley Chamber Music Festival and has directed his own series, 'Musikaliska Möten', at the unique Musikaliska Kvarteret – Stockholm's oldest concert hall!

Crawford-Phillips regularly collaborates with artists such as Daniel Hope, Torleif Thedéen, Lawrence Power, Roderick Williams, Carolyn Sampson, Pekka Kuusisto, Colin Currie, Konstantin Krimmel, Andrew Staples and Malin Broman in repertoire from Haydn and Schumann to contemporary works.

Philip Moore

piano



Philip Moore is originally from the Vale of Evesham. He studied at the Royal Academy of Music with Hamish Milne. Upon leaving, he was awarded the Meaker Fellowship and was subsequently appointed an Associate of the RAM. He is a Steinway Artist.

Moore has appeared as concerto soloist with The Hallé, Academy of St Martin in the Fields, Philharmonia Orchestra, Britten Sinfonia, Royal Philharmonic Orchestra and BBC Scottish Symphony Orchestra. He is perhaps best known for his piano duo with Simon Crawford-Phillips, which has won international prizes and awards, including a Borletti-Buitoni Trust Fellowship in 2004. They have given world premieres of Detlev Glanert's Concerto for Two Pianos; Anna Meredith's Concerto for Two Pianos (at the 2009 BBC Proms); and Steve Reich's Quartet for Two Pianos and Two Vibraphones, with Colin Currie and Sam

Walton, at Carnegie Hall (listed as one of 'The Ten Best Classical Performances of 2014' by *New York Magazine*). They have performed together at Tokyo Opera City, Kölner Philharmonie, Cité de la Musique and other major international venues. Their recording for Nonesuch Records was one of Andrew Clements' 'Top 10 classical releases of 2018' in the *Guardian*.

As a chamber musician and ensemble player, Moore has performed and broadcast throughout Europe, America and the Far East. He is a member of the Colin Currie Group, the former pianist of Hebrides Ensemble, and a frequent guest of London Sinfonietta, the Nash Ensemble and Chamber Orchestra of Europe. In 2018, he and Joseph Havlat made the first recording and gave the London premiere of John Adams' *Roll Over Beethoven* for two pianos, with subsequent performances in Tokyo (Japanese premiere) and Osaka.

JUST ANNOUNCED

2026/27 at The Barbican

Mahler 2 and Fujikura

with Sir Antonio Pappano
Sunday 18 October 2026 7pm
Thursday 22 October 2026 7pm

Edmund Finnis and Bruckner

with Sir Antonio Pappano
and Sheku Kanneh-Mason
Sunday 25 October 2026 7pm

Tchaikovsky, Kendall and Liadov

with Sir Antonio Pappano
and Fleur Barron
Thursday 29 October 2026 7pm

Sibelius, Nørgård and Adès

with Thomas Adès
and Bertrand Chamayou
Thursday 5 November 2026 7pm

Debussy, Filidei and Prokofiev

with Sir Simon Rattle
and Antoine Tamestit
Thursday 15 April 2027 7pm

Explore the full season

[iso.co.uk/2627](https://www.iso.co.uk/2627)

Coming Up at LSO St Lukes

Simon Crawford-Phillips and Friends: Bach, Kurtág and Schubert

Friday 1 May 1pm

Johann Sebastian Bach arr György Kurtág

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Sonata in E-flat major

O Lamm Gottes unschuldig

Franz Schubert

Variations on an Original

Theme in A-flat major

Fantasia in F minor

Simon Crawford-Phillips piano Philip Moore piano

Relaxed Friday Lunchtime Concert: Orchestral Artistry Showcase

Friday 8 May 12.30pm

A short concert designed for learning disabled and neurodiverse audiences, and for anyone who benefits from a more flexible sensory or communication environment.

Benjamin Britten

Fanfare for St Edmundsbury

Gene Koshinski

Get It!

Grażyna Bacewicz

Duets on Folk Themes

Oscar Navarro

Sevilla from 'Juego de Ladrones'

Heitor Villa-Lobos

Aria from 'Bachianas Brasileiras No 6'

Holly Harrison

Swoop

Orchestral Artistry Musicians from the Guildhall School of Music and Drama

LSO St Luke's Open Morning

Saturday 9 May

Interactive Drama Experience: Jobs on the Docks with London Museum Docklands

10.30am, 11.15am & 12pm

Step into the bustling docks in an interactive drama experience designed especially for children under 5!

Interactive Music Workshops

10.30am & 11.30am

Get stuck into a music workshop designed especially for young people, run by amateur Natasha Zielazinski.

Come and Sing! Workshop with Soul Sanctuary Gospel Choir

11.45am

The inspiring Soul Sanctuary Gospel Choir share their passion for collective singing in this short, inclusive workshop.

Family Trail

All Morning

Explore the building and learn more about our history by following this self-guided trail.

Free Performances

10.15am, 11am & 12pm

Enjoy chamber music by LSO Conservatoire Scholars and uplifting gospel music by the Soul Sanctuary Gospel Choir.

lso.co.uk/lso.stlukes