

LSO ST LUKES

BBC
RADIO 3

LUNCHTIME CONCERTS

Thursday 2 April 1–2.05pm
Jerwood Hall, LSO St Luke's

SPOTLIGHT ON SEONG-JIN CHO

Solo Recital

A selection of works by **Frédéric Chopin**

Seong-Jin Cho piano

Recorded for future broadcast on BBC Radio 3

LSO

Today's Programme

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.

Frédéric Chopin

Nocturne in E-flat major Op 9 No 2

Waltz in E minor Op posth

Waltz No 4 in F major Op 34 No 3

Waltz No 6 in D-flat major

Op 64 No 1, 'Minute'

Waltz No 9 in A-flat major

Op 69 No 1, 'Farewell'

Waltz No 7 in C-sharp minor Op 64 No 2

Waltz No 11 in G-flat major Op 70 No 1

Waltz No 10 in B minor Op 69 No 2

Grande valse brillante in

A minor Op 34 No 2

Waltz No 8 in A-flat major Op 64 No 3

Waltz No 12 in F minor Op 70 No 2

Waltz No 13 in D-flat major Op 70 No 3

Waltz in A-flat major Op 42

Grande valse brillante in

A-flat major Op 34 No 1

Grande valse brillante in E-flat major Op 18

Programme Note

Chopin was raised on the so-called 'brilliant style' of pianism heard in the salons and dance halls of his hometown, Warsaw. Here, the waltz reigned supreme as the *dance à la mode*. It was foreign, exciting, flirtatious even, demanding sustained eye contact and a tight embrace. For the teenage Chopin it encompassed all that was lighthearted and playful in music-making, which goes some way to explaining his scepticism of the genre. 'Waltzes are regarded as works here!', he wrote to his teacher, Józef Elsner, during a brief stint in Vienna. Indeed, of the 26 or so Chopin waltzes that we know of, over half he withheld from publication, often gifting them instead. All of which suggests that Chopin saw the waltz as a largely social, rather than 'artistic', undertaking.

The programme opens, however, with the **Nocturne in E-flat major**, whose ornate, bel canto melody and gently undulating accompaniment present a more inward, lyrical counterpart to the waltzes that follow. The **Waltz in E minor** continues this introspective tone, its subdued character blurring the line between dance and lament, before the **Waltz No 4 in F major** introduces a lighter, more capricious spirit.

A different kind of brilliance characterises the **Waltz No 6 in D-flat major**, coined the 'Minute' waltz, whose perpetual motion refines the charm of the dance into something more concentrated. The **Waltz No 9 in A-flat major**, 'Farewell', introduces a more personal tone, its final section

punctuated with tenuto stresses on the second beat of the bar in the style of a Polish mazurka, before the **Waltz No 7 in C-sharp minor** deepens this expressive world with its yearning melodies and myriad subtleties.

A more intimate, inward quality characterises the **Waltz No 11 in G-flat major**, while the **Waltz No 10 in B minor**, one of Chopin's earliest essays in the genre (inspired – appropriately – by his youthful passion for the soprano Konstancja Gładkowska), returns to a more subdued lyricism. The **Grande valse brillante in A minor** continues Chopin's exploration of contrast within the genre, setting more turbulent material against moments of lyric respite.

And yet, far from sitting separately within his output, the waltzes offer a neat case study for Chopin's overall style. His bel canto approach to melody, for example, in which phrasing, fingering, pedaling and techniques such as rubato combine to create a top line evocative of the Italian opera he so loved. Chopin also exploits the idea of play – so central to the genre's appeal – by stuffing his waltzes with musical witticisms. For example, the opening theme of the Waltz No 5 in A-flat major, a chromatic whirligig whose right-hand emphasis on the first and fourth quavers of the bar creates the feeling of duple time, or the opening theme of the **Waltz No 8 in A-flat major**, heard next, in which Chopin gleefully undermines tonal stability by cycling through as many keys as possible.

Programme Note (continued)

A sense of intimacy returns in the **Waltz No 12 in F minor** and the **Waltz No 13 in D-flat major**, before the **Waltz in A-flat major** restores a more extrovert brilliance, combining virtuosity with rhythmic ingenuity.

The programme concludes with two of Chopin's most brilliant essays in the genre: the **Grande valse brillante in A-flat major** and **Grande valse brillante in E-flat major**, the first waltz he published.

Here, all the traditional waltz hallmarks are present: a call-to-dance introduction, a chordal accompaniment and a glut of memorable themes, all wrapped up in a contrasting A–B–A structure. But, the care with which these elements are treated is unprecedented. The opening melody, for example, has an elegant, undulating shape that captures the whirling motion of dancers, set against a B-section punctuated by syncopations and stutters (one theme is so stuffed with grace notes that the whole passage seems to lollap along like a dancer with two left feet), before a sentimental 'dolce' passage prepares the return of the main theme.

Taken together, these works show how Chopin elevates a seemingly light, social form into something far more searching and profound, proving Schumann's claim that these are waltzes 'for souls much more than waltzes for bodies'.

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 one of the most distinctive artists on the current music scene. With an innate musicality and consummate artistry, his poetic, virtuosic and colourful playing combines 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, Royal Concertgebouw Orchestra 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.

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 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.

Antoine Tamestit and Bertrand Chamayou

30 April

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

Save with MultiBuy Discounts

£12 tickets when you book
3+ concerts

[Iso.co.uk/bbcradio3](https://www.iso.co.uk/bbcradio3)

LSO St Luke's Open Morning

Saturday 9 May 10am

Join us for a morning of free performances, workshops and refreshments. Everyone is invited!

LSO St Luke's is the London Symphony Orchestra's venue and the home of LSO Discovery, our music education and community programme.

We're throwing open our doors on 9 May for a free open morning, showcasing just some of the activities that take place in our venue. Whether you're a regular at our events, or stepping foot inside for the first time, this is the perfect opportunity to take part and discover something new. We can't wait to welcome you!

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

SEASON HIGHLIGHTS

At The Barbican

Elgar's 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

Wagner's Siegfried Idyll & Excerpts from Götterdämmerung

with Sir Simon Rattle

Sunday 24 May 7pm

Thursday 28 May 7pm

LSO on Film: Blockbusters

with Dirk Brossé

Sunday 7 June 7pm

Explore the full season

[iso.co.uk/2526](https://www.iso.co.uk/2526)

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

Soleils couchants

Lili Boulanger

D'un matin de printemps

Sophie Bevan soprano

Malin Broman violin

Simon Crawford-Phillips piano

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; 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