

TONIGHT'S CONCERT

Sir Antonio Pappano: Britten, Bernstein and Tchaikovsky

Sunday 10 May 2026
Barbican

7pm

Benjamin Britten

Sinfonia da Requiem

Leonard Bernstein

The Age of Anxiety
(Symphony No 2) for piano and orchestra

Interval

Pyotr Ilyich Tchaikovsky

Symphony No 6, 'Pathétique'

Sir Antonio Pappano conductor

Denis Kozhukhin piano

London Symphony Orchestra

Concert finishes at approximately 9.20pm

The work of the Chief Conductor with the LSO is
generously supported by Alex and Elena Gerko, and
members of the Chief Conductor's Circle

Recorded for broadcast on BBC Radio 3

Welcome



Welcome to tonight's London Symphony Orchestra concert, conducted by Sir Antonio Pappano, LSO Chief Conductor. Following recent tours across Europe and the UK, Sir Antonio Pappano returns to the Barbican this evening with the LSO in a programme that brings together Britten, Bernstein and Tchaikovsky.

Britten's *Sinfonia da Requiem* opens the concert with music of searing intensity, composed in the shadow of war and shaped by grief, reflection and hope. Bernstein's Symphony No 2, 'The Age of Anxiety', unfolds at the centre of the programme as a work for orchestra and solo piano, its restless, searching character hinting at the spirit of his Symphony No 3, 'Kaddish', which Sir Antonio Pappano conducted with the LSO in September of 2025. After the interval, Tchaikovsky's Symphony No 6, 'Pathétique', brings the evening to a powerful close.

We are delighted to be joined tonight by past members of the LSO for their annual reunion. It is always special to reconnect with those who have been part of the Orchestra's story and to celebrate the shared history and friendships that remain such an important part of the LSO's life.

We hope you enjoy tonight's concert, which will be recorded for broadcast by BBC Radio 3. Next week, Nathalie Stutzmann conducts a programme of Beethoven, Wagner and Strauss, with pianist Leif Ove Andsnes as soloist in Beethoven's Piano Concerto No 3. Sir Simon Rattle conducts Mahler's Symphony No 4, with soprano Lucy Crowe, in a Half Six Fix performance the following week. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Michael Tilson Thomas

1944–2026



The London Symphony Orchestra was deeply saddened to hear of the death of its Conductor Laureate and former Principal Conductor Michael Tilson Thomas.

MTT, as he was universally known by his friends and colleagues, first conducted the LSO in 1970 when he stepped in at the last minute for Gennady Rozhdestvensky. He immediately became a regular guest, and 17 years later, in 1987, was appointed LSO Principal Conductor, taking up the position and succeeding Claudio Abbado in September 1988.

In 1995 MTT took up the post of Music Director of the San Francisco Symphony, which he held for a remarkable 25 years, becoming their Music Director Laureate in 2020. It is a measure of the esteem with which he was held at the LSO that he was immediately given the title of LSO Principal Guest Conductor in 1995, which ensured his regular appearances with the Orchestra continued.

In 2016, MTT accepted the post of LSO Conductor Laureate and visited regularly in subsequent years, bringing his customary thrilling programmes and sold-out halls. His final concerts with the LSO took place in 2024, memorable performances of Mahler's Second and Third Symphonies, the former in celebration of his 80th birthday.

We extend our sympathy and condolences to all of Michael's family, friends and colleagues around the world and send them our love at this sad time.

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**Please switch off all phones.
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are not permitted during the performance.**

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Sinfonia da Requiem Op 20

Benjamin Britten

- 1 **Lacrymosa**
(Andante ben misurato)
- 2 **Dies irae**
(Allegro con fuoco)
- 3 **Requiem aeternam**
(Andante molto tranquillo)



1940



20 minutes

Programme note
by **Lucy Walker**

In April 1939, Benjamin Britten crossed the Atlantic, embarking on an exploratory trip to the US. He had vague plans to stay for a few months: he ended up staying until 1942. Far from home, Britten found himself musically unleashed, and composed within 18 months a series of darkly expressive orchestral works: the Violin Concerto, *Diversions* (for piano and orchestra) and *Sinfonia da Requiem*. The last was written in memory of his parents (with movement titles taken from the Requiem mass) and with the conscious aim of being as ‘anti-war as possible’.

However, the original commission was – literally – miles away from such inspirations. The British Council had been approached by the Japanese government to nominate a British composer to contribute to the celebrations of the Mikado dynasty’s 2,600th anniversary. The Council in turn approached Britten’s publisher Ralph Hawkes, who forwarded the request to Britten. Britten agreed, partly because he already had the bare bones of a ‘symphonic’ work in mind, and he somewhat stubbornly chose to develop this, rather than working to the Japanese brief. The result was one of his most uninhibitedly demonstrative works – part political statement, part memorial – and had nothing whatsoever to do with the Mikado dynasty. Not surprisingly, the Japanese government rejected the work and it was premiered in New York.

Like the Violin Concerto written the previous year, *Sinfonia da Requiem* is rooted in the key of D, a tonal centre Britten was constantly pulled towards during his ‘American’ years. The first movement has an astonishing power: after its dramatic opening (a subterranean D and thumping timpani), scraps of themes gradually emerge, building from two notes to five, eventually expanding into an elegiac melody across the whole orchestra. A counter-melody, initially on the saxophone, rises and falls in a series of sobs, and later builds to a lacerating intensity. Indeed, the title ‘Lacrymosa’ is apt: it is a movement of great mourning, with an unusually – for Britten – heightened emotional content.

The ‘Dies Irae’ is angrier, with biting brass and flutter-tongued woodwind, resembling the sounds of gunfire. The saxophone reappears, with an insistent, climbing melody, taken up shortly – in canon – by the orchestra. After a ferocious climax, the orchestral texture is ripped into shreds, the broken pieces flung down to the bottom of its register. What follows is a sorrowful, but more accepting ‘Requiem aeternam’, opening with a gentle waltz-figure. The soaring melodic lines in the final section are expansive and apotheosis-like, and the work concludes with another low ‘D’, but softer, all passion finally spent.

Benjamin Britten

1913 to 1976 (United Kingdom)



Contemporaries

Dmitri Shostakovich,
Michael Tippett

Key events

1937: Meets the
tenor Peter Pears

1945: Premiere of his
opera *Peter Grimes*

1948: Co-founds the
Aldeburgh Festival
with Peter Pears
and Eric Crozier

1962: Premiere of
his *War Requiem*

Listen to

Spring Symphony and
Sinfonia da Requiem

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With the LSO

1946: World
premiere of *The
Young Person's
Guide to the
Orchestra*

Composer profile
by **Philip Reed**

Benjamin Britten received his first piano lessons from his mother, who encouraged her son's earliest efforts at composition. In 1924, he heard Frank Bridge's tone poem *The Sea*, and three years later began to study composition with Bridge. In 1930, he gained a scholarship to the Royal College of Music, where he studied composition with John Ireland and piano with Arthur Benjamin.

In 1934, Britten attracted wide attention when he conducted the premiere of his *Simple Symphony*. He worked for the innovative GPO Film Unit and various progressive theatre companies, collaborating with such writers as W H Auden and Christopher Isherwood. His lifelong relationship and working partnership with the tenor Peter Pears developed in the late 1930s. At the beginning of World War II, Britten and Pears remained in the US, but on their eventual return, they registered as conscientious objectors and were exempted from military service.

The first performance of the opera *Peter Grimes* in 1945 opened the way for a series of magnificent stage works mainly conceived for the English Opera Group. In June 1948, Britten founded the Aldeburgh Festival of Music and the Arts, for which he subsequently wrote many new works. By the mid-1950s, he was generally regarded as the leading British composer, helped by the international success of operas such as *Albert Herring*, *Billy Budd* and *The Turn of the Screw*. One of his greatest masterpieces, the *War Requiem*, was first performed on 30 May 1962 for the festival of consecration of St Michael's Cathedral, Coventry, its anti-war message reflecting the composer's pacifist beliefs.

A remarkably prolific composer, Britten completed works in almost every genre and for a wide range of musical abilities, from those of schoolchildren and amateur singers to such artists as Mstislav Rostropovich, Julian Bream and Peter Pears.

The Age of Anxiety (Symphony No 2) for piano and orchestra

Leonard Bernstein

Denis Kozhukhin
piano

Part 1

- 1 **The Prologue**
- 2 **The Seven Ages (Variations I–VII)**
- 3 **The Seven Stages (Variations VIII–XIV)**

Part 2

- 1 **The Dirge**
- 2 **The Masque**
- 3 **The Epilogue**



1948–49,
rev 1965



30 minutes

Programme note by
Timmy Fisher

Leonard Bernstein was a composer interested in juxtaposition – between the epic and the everyday, the classical and the vernacular. *West Side Story* sees Shakespeare removed to New York’s urban jungle. The *Chichester Psalms* set ancient Hebrew texts to tunes from an abandoned Broadway musical. A symphony inspired by ‘The Age of Anxiety’ is another case in point. W H Auden’s Pulitzer Prize-winning poem resets the tradition of a shepherd’s dialogue, or ‘eclogue’, by recounting the wartime reflections of four strangers who meet in a New York bar.

Bernstein – a fan of Auden since at least his late teens – read the poem in 1947, the year it was published, and immediately saw its musical potential. He found a deep affinity with its angsty, existential themes, and invented a novel symphonic form to suit his own understanding of them: ‘I imagine that the conception of a symphony with piano solo emerges from the extreme personal identification of myself with the poem,’ he wrote. ‘In this sense, the pianist provides an almost autobiographical mirror in which he sees himself, analytically in the modern ambience. The work is therefore no concerto, in the virtuosic sense.’

The symphony’s musical shoots date back much earlier than this. In a 1944 letter to Serge Koussevitzky, then Music Director of the Boston Symphony Orchestra, Bernstein included a sketch that he hoped would grow ‘into a composition

worthy of your greatness’. This was itself based on material from a 1939 score Bernstein had written for a Harvard University production. By 1949, it had flowered into the plaintive clarinet duet that opens the work, symbolising Auden’s four lonely characters as they embark upon ‘a kind of symposium on the state of man’. This is followed by two sets of lively, stylistically wide-ranging variations – though not in the traditional sense: instead of picking apart a single theme, in each variation Bernstein develops an idea introduced in the previous one. The drama builds to an anxious conclusion as the four drinkers emerge ‘united through a common experience (and through alcohol)’.

The second half of the symphony is also split into three continuous sections: a lament to lost faith, a bluesy scherzo (featuring a melody pinched from his musical *On the Town*) and a triumphant coda in which Bernstein reasserts a sense of faith and determination.

Completed in a mad scramble in March 1949, *The Age of Anxiety* was premiered the following month to great acclaim, with Koussevitzky conducting the BSO and Bernstein himself at the piano.



Interval – 20 minutes

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Leonard Bernstein

1918 to 1990 (United States)



Contemporaries

Benjamin Britten,
Stephen Sondheim

Key events

1944: Premiere of his Symphony No 1, 'Jeremiah'. Debut musical *On the Town* opens on Broadway

1957: Premiere of *West Side Story*

1985: Wins a Grammy Lifetime Achievement Award

1987: Becomes President of the LSO

Listen to

Candide (operetta)
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With the LSO

1966: UK premiere of Symphony No 1, 'Jeremiah'

Composer profile
by **Jo Kirkbride**

Leonard Bernstein is one of music's great rarities: a musician who not only excelled in every corner of an extraordinarily multi-faceted career, but who can genuinely be said to have rewritten the rules of 'classical' music. His list of accolades – 16 Grammys, seven Emmys, two Tonys, a Lifetime Achievement Award and an RPS Gold Medal – is nearly as long as his list of specialisms: composer, conductor, pianist, author, educator and activist. But such inventories say nothing of his real achievement, which was to classicise popular music and to popularise classical, and in doing so to reach more new listeners than perhaps any other composer of the 20th century.

By the age of 30, Bernstein had already become a household name. His debut musical *On the Town* (1944) ran for 462 performances

on Broadway and in 1949, the Hollywood film starring Frank Sinatra and Gene Kelly followed. He would go on to write a string of hit musicals, the best known being *Wonderful Town* (1953) and *West Side Story* (1957), the original film score for *On the Waterfront* (1954), starring Marlon Brando, and a handful of incidental music for the theatre. But he longed above all to be recognised as a 'serious' composer, and the vast majority of his considerable output is a testament to this commitment. Far outnumbering the handful of stage works for which he is still best known are his symphonies, operas, sonatas and choral works, as well as a heap of scores that defy musical norms, bridging as they do – in Bernstein's effortless way – the gap between jazz, classical and popular music that so many other composers found so unassailable.

Discover more about the LSO's decades-long relationship with Leonard Bernstein, including our involvement in the film *Maestro* starring Bradley Cooper.





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Symphony No 6 in B minor Op 74, 'Pathétique'

Pyotr Ilyich Tchaikovsky

- 1 **Adagio – Allegro non troppo**
- 2 **Allegro con grazia**
- 3 **Allegro molto vivace**
- 4 **Finale: Adagio lamentoso**



1893



47 minutes

Programme note
by **Andrew Huth**

When 19th-century composers wrote minor-key symphonies, they generally followed the 'darkness-to-light' model set by Ludwig van Beethoven; and even if the finale ended in a dark minor key (like Johannes Brahms' Fourth) it would normally be a fast, passionate movement, more defiant than tragic. The quiet, despairing ending of Tchaikovsky's Sixth Symphony was unprecedented. This Symphony is the record of a deeply personal experience, expressed with a power that leaves one in no doubt either of Tchaikovsky's musical mastery or the intensity of his feelings; but it is certainly not music for people who are embarrassed by the expression of strong emotions.

In the autumn of 1892, Tchaikovsky sketched a new symphony but soon put it aside, feeling that something was wrong: he realised that he had been writing out of habit, without any deep commitment, and it was an altogether different sort of symphony that he needed to compose. The sketches were recycled into a third piano concerto, and by the following February, the new work was well underway. He completed the orchestration on the last day of August and immediately wrote to his brother Anatoly: 'I'm very proud of the Symphony, and I think it's the best of my works'.

He conducted the first performance on 28 October 1893 in St Petersburg. The response was polite, but apparently not enthusiastic. Tchaikovsky, who was usually extremely sensitive to audiences' reactions, was not

upset on this occasion: 'It's not that it displeased, but it produced some bewilderment. As far as I myself am concerned, I take more pride in it than in any other of my works', he wrote to his publisher.

When composing it, Tchaikovsky had admitted that it was a symphony 'with a programme, but with a programme of a kind which remains an enigma to all – let them guess it who can'. We cannot know exactly what Tchaikovsky had in mind; he never wanted to 'explain' his music in any other terms, and when the work was performed, it was simply billed as Sixth Symphony, B minor. On the morning after the first performance, about to send the score for engraving, Tchaikovsky could not make up his mind whether to give it a title at all. He didn't like the idea of either 'Tragic Symphony' or 'Programme Symphony', and it was his brother Modest who suggested a title in French: 'Pathétique'. It sounds odd in English, with its suggestion of weakness or inadequacy. In French and Russian ('Pateticheskaya'), the word is more serious, implying the expression of deep feeling and suffering.

The first movement of the 'Pathétique', from its opening bassoon crawling up from the depths to its hushed ending, includes a wide variety of musical images. As always in Tchaikovsky, it is the lyrical idea that propels the music; and the economy of texture, rhythmic vitality and clarity of instrumentation ensure that these images strike the listener with immediate force.

It is a drama of contrasts, of personal passion struggling against hostile forces.

There is lightness and some sort of happiness in the two inner movements, though it is not untroubled. The second movement is calm and urbane, redolent of the world of Tchaikovsky's ballets. It sounds like a waltz, although it is not written in a triple-time waltz metre but with a strangely unsettled five beats to the bar. The following march is as brilliant and thrilling as anything Tchaikovsky wrote, but for all its frantic activity, there is a deliberate lack of melodic focus: it is long before the march rhythms and orchestral ferment settle down to reveal an actual tune. In both these inner movements, there appears the figure of a downward scale that is heard so often in Tchaikovsky's music, and which he associated with Fate, that power which the composer believed ruled his life and which he once grimly described as: 'the fatal force which prevents our hopes of happiness from being realised, and which watches jealously to see that our bliss and happiness are never complete and unclouded ... it is inescapable and it can never be overcome'.

This descending 'Fate' figure shapes both themes of the Finale. On its first appearance, the second theme begins consolingly in the major mode and rises to a climax of passionate protest – perhaps a last desperate attempt to find love and happiness. On its reappearance, it sinks lower and lower, ebbing away into darkness and silence.

Five days after conducting the 'Pathétique', Tchaikovsky was taken ill, and he died four days later.

The official version of events was that he drank a glass of unboiled water, always a rash thing to do in St Petersburg, and contracted cholera. There were vague rumours of suicide, and in the 1970s, a strange story emerged from Russia (passed down by word of mouth) that Tchaikovsky had been summoned to a 'court of honour' composed of ex-students of the Imperial School of Jurisprudence, where he had studied as a young man. This court, apparently, presented Tchaikovsky with the public exposure of an affair he had been having with a young nobleman, and the grim options of probable criminal proceedings or suicide.

For all its implausibilities and the absence of any corroborating evidence, it's an attractive story for those who would like to hear the Sixth Symphony as a premonition of a dramatic ending to an unhappy life. Whatever the truth of the events surrounding Tchaikovsky's death, though, there is no evidence at all of suicidal thought during the time he planned and composed the Sixth Symphony. The obvious pride he took in it suggests, on the contrary, a rare period when his art was able to compensate for the loneliness of his life, when the perfect musical expression of his own character allowed him greater peace of mind than he had enjoyed for many years. All the same, it is hard to hear the bleak ending of the Symphony without wondering whether he was right about Fate.

Pyotr Ilyich Tchaikovsky

1840 to 1893 (Russia)



Contemporaries

Johannes Brahms,
Nikolai Rimsky-Korsakov

Key events

1869: Completes his first masterpiece, the *Romeo and Juliet* overture

1877: Premiere of his first great ballet, *Swan Lake*

1879: Premiere of his opera *Eugene Onegin*

1892: Premieres of his final ballet *The Nutcracker* and his final opera *Iolanta*

1893: Premiere of his Sixth Symphony. He dies nine days later

Listen to

Symphony No 5
[Isolive.co.uk](https://www.isolive.co.uk)

Composer profile
by **Andrew Mellor**

Few composers maintain a stranglehold on our imagination like Pyotr Ilyich Tchaikovsky. We adore Tchaikovsky's music but we are also fascinated by the man behind it – an individual whose emotional honesty was apparently ahead of its time.

Tchaikovsky matured during a period of nationalism in Russian music. Elements of Russian folk song can be heard in the composer's work, but he was more interested in telling broader stories. Tchaikovsky would demonstrate his mastery of musical narrative and character depiction across three major strands of work: ballet (as witness the mouth-wateringly saccharine Sugar Plum Fairy from *The Nutcracker*), opera (his stoic heroine Tatiana from *Eugene Onegin*) and his symphonies (semi-autobiographical reflections of himself). Tchaikovsky's apparent ability to let a work's every musical phrase become part of the whole story remains unsurpassed.

Tchaikovsky first tasted the loneliness that would colour his life when his parents sent him to the Imperial School of Jurisprudence in St Petersburg when he was ten. This loneliness, exacerbated by his existence as a homosexual

man at an intolerant time, fed his artistry, itself powered by a huge intellect and an open heart. Both are laid out in one of his first works, the orchestral fantasy *Romeo and Juliet* of 1869, in which the composer bends the formal musical rules of sonata form in an acute depiction of a forbidden love with which he surely identified.

Tchaikovsky set out to speak 'truly, honestly and simply' about the joys and struggles of life. His own darkest moments produced his most powerful music, a process that only intensified as his life spiralled. His music is recognisably of the 19th century but still seems to speak for how so many of us feel, here and now, when pushed into emotional stress or bliss.

That music is marked by melodic beauty, an unremitting emotional intensity and an astonishing ear for situation. Tchaikovsky was a master orchestrator, with the snap-and-crackle that counters the embracing tenderness in his orchestra which surely foreshadows that of Rachmaninoff. His orchestral legacy, whether heard from orchestra pits or concert stages, stands alongside Mozart's and Wagner's.

London Symphony Orchestra

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Sir Antonio Pappano

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 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 to 2024 and from 2005 to 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. He has appeared as a guest conductor with

many of the world's most prestigious orchestras, including the Berlin and Vienna Philharmonic Orchestras, the Staatskapelle Dresden, the Leipzig Gewandhaus, Bavarian Radio Symphony and Czech Philharmonic Orchestras, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as with the New York Philharmonic Orchestra, Chicago and Boston Symphonies and the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award, and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012, he was created a Cavaliere di Gran Croce of the Republic of Italy and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Sir Antonio Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.



Coming up with the LSO

Wednesday 1 and Sunday 12 July 7pm,
Barbican
Wagner: Tristan and Isolde

Denis Kozhukhin

piano



A pianist of exceptional technique, emotional depth and sophistication, Denis Kozhukhin has gained significant recognition through his powerful performances, establishing himself as one of the most accomplished musicians of his generation.

In the 2025/26 season, Kozhukhin has returned to the Royal Festival Hall with the Philharmonia Orchestra, to the Concertgebouw with the Netherlands Philharmonic on a nationwide tour led by their Chief Conductor Lorenzo Viotti, and to the Megaron in Athens to perform all Rachmaninoff's concertos on consecutive nights. Other recent and future highlights of the season include debuts with the Toronto Symphony and Baltimore Symphony Orchestras under Music Directors Gustavo Gimeno and Jonathon Heyward, respectively, and performances with the Hallé Orchestra, SWR Symphony Orchestra Stuttgart, Barcelona Symphony Orchestra, Orchestre National de Lille and Iceland Symphony Orchestra, along with an Asian tour that includes performances with the NSO Taiwan and Hong Kong Sinfonietta, and recitals in Pohang, Daegu and Tokyo.

Highlights from recent seasons include performances with the Oslo Philharmonic, NHK Symphony Orchestra, Washington's

National Symphony Orchestra, Danish National Symphony Orchestra, Camerata Salzburg, Royal Philharmonic Orchestra, BBC Scottish Symphony Orchestra, the Dallas, Melbourne and San Francisco Symphonies, Royal Stockholm Philharmonic Orchestra and WDR Symphony Orchestra Cologne. Kozhukhin has recently collaborated with conductors Rafael Payare, Ryan Bancroft, Alain Altinoglu, Jakub Hrůša, Paavo Järvi, Cristian Măcelaru, Daniel Barenboim, Hannu Lintu, Sir Simon Rattle, Dalia Stasevska and Santtu-Matias Rouvali, among others. As a recitalist, he has recently appeared at Carnegie Hall, Concertgebouw Amsterdam, Bozar in Brussels, Vienna's Musikverein, the Philharmonies of Paris and Cologne, Stockholm's Konserthus and Berlin's Boulez Saal, as well as at Wigmore Hall. Away from the piano, Kozhukhin has also begun to appear as a conductor, a growing area of his musicianship.

Since winning the Queen Elisabeth Competition in 2010, Kozhukhin has also performed with the Rotterdam Philharmonic Orchestra and Staatskapelle Berlin, among many other orchestras. A sought-after recitalist and chamber musician, he regularly appears at prominent music festivals including the Verbier, Gstaad, Grafenegg, Dresden, Intonations, Tsinandali, Klavier Ruhr, Lanaudiere and Jerusalem Music Festivals, as well as the BBC Proms. As a Pentatone recording artist, he has released a discography spanning works by Haydn, Mendelssohn, Tchaikovsky, Grieg, Ravel and Gershwin.

A graduate of the Reina Sofia School of Music in Madrid, under the guidance of Dmitri Bashkurov and Claudio Martínez-Mehner, Kozhukhin further honed his skills at the Piano Academy at Lake Como, where he received advice from notable pianists such as Fou Ts'ong, Stanislav Ioudenitch, Peter Frankl, Boris Berman, Charles Rosen and Andreas Staier. He also studied with Kirill Gerstein in Stuttgart.

London Symphony Orchestra

On Stage

Leader

Gordan Nikolitch

First Violins

Savva Zverev
Clare Duckworth
Ginette Decuyper
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Lulu Fuller
Dániel Mészöly
Hilary Jane Parker
Djumash Poulsen

Second Violins

Julián Gil Rodríguez
Sarah Quinn
Miya Väisänen
David Ballesteros
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Mitzi Gardner
Juan Gonzalez
Hernandez
José Nuno Matias
Polina Makhina
Lyrit Milgram
Chelsea Sharpe

Violas

Natalie Loughran
Gillianne Haddow
Anna Bastow
Germán Clavijo
Thomas Beer
Steve Doman
Julia O’Riordan
Robert Turner
Mizuho Ueyama
Sally Belcher
Lukas Bowen
Anna Dorothea Vogel

Cellos

Timothy Walden
Alastair Blayden
Salvador Bolón
Daniel Gardner
Joanna Twaddle
Joachim Birman
Silvestrs Kalnins
Victoria Simonsen
Simon Thompson
Deborah Tolksdorf

Double Basses

Rodrigo Moro Martín
Jani Pensola
Lars Radloff
Axel Bouchaux
Johane Gonzalez
Simon Oliver
William Pühr
Adam Wynter

Flutes

Gareth Davies
Amy Yule
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Sarah Harper

Clarinets

Sérgio Pires
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Alto Saxophone

Simon Haram

Bassoons

Daniel Jemison
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Timothy Jones
Ben Hulme
Angela Barnes
Daniel Curzon
Jonathan Maloney
Finlay Bain

Trumpets

James Fountain
Sérgio Pacheco
Adam Wright
Katie Smith

Trombones

Simon Johnson
Merin Rhyd
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas
Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton
Mark McDonald
Matthew Farthing

Harps

Bryn Lewis
Anneke Hodnett

Piano

Elizabeth Burley