TONIGHT'S CONCERT

Nathalie Stutzmann: Beethoven, Wagner and Strauss

Thursday 14 May 2026 7pm
Barbican

Ludwig van Beethoven
Piano Concerto No 3
Richard Wagner
Overture: Rienzi

Interval

Richard Strauss
Der Rosenkavalier – Suite

Nathalie Stutzmann conductor
Leif Ove Andsnes piano
London Symphony Orchestra

Concert finishes at approximately 8.45pm

Welcome

Welcome to tonight's London Symphony Orchestra concert, conducted by Nathalie Stutzmann, and featuring pianist Leif Ove Andsnes in Beethoven's Piano Concerto No 3. Having performed Mozart's Piano Concerto No 22 together with the LSO at the Barbican in February of 2024, Nathalie Stutzmann and Leif Ove Andsnes reunite here in a programme centred on Austro-German repertoire.

Beethoven's Piano Concerto No 3 opens the programme this evening, combining dramatic urgency with moments of inward lyricism, its slow movement among the composer's most inspired creations. After the interval, Wagner's *Rienzi* Overture brings a sense of grandeur and theatrical sweep, with Strauss' Suite from *Der Rosenkavalier* bringing the concert to a glorious conclusion.

We hope you enjoy tonight's concert. Next week, Sir Simon Rattle conducts Mahler's Symphony No 4 with soprano Lucy Crowe in a Half Six Fix performance, before returning the following evening for a full programme of Gerhard, Strauss and Mahler. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 24 and Thursday 28 May 7pm
Barbican

Wagner: Siegfried Idyll and Excerpts from Götterdämmerung

Four soul-stirring moments from the final chapter of Wagner's mighty operatic *Ring* cycle, alongside the composer's affectionate birthday gift to his wife. Two renowned Wagnerians, Anja Kampe and Elizabeth DeShong, sing the roles of the Valkyrie Brünnhilde and her sister Waltraute with the LSO and its Conductor Emeritus, Sir Simon Rattle.

Sunday 7 June 7pm
Barbican

LSO on Film: Blockbusters

Dirk Brossé returns for the final instalment in our *LSO on Film* series. From *Superman* to *Star Wars* – spectacular cinematic scores from some of the biggest and most celebrated movies of all time, all originally recorded by the London Symphony Orchestra.

Welcome to tonight's group bookers
Ryan Lorenz
Kenton Zandee

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Piano Concerto No 3 in C minor Op 37

Ludwig van Beethoven

Leif Ove Andsnes
piano

1 Allegro con brio
2 Largo
3 Rondo: Allegro

 1800–03

 33 minutes

Programme note by **Andrew Mellor**

The third of Ludwig van Beethoven's piano concertos is one of the first pieces in which we can tangibly feel the composer starting to disassemble the old musical order. While some of its material dates from the late 1790s, the piece is effectively Beethoven's first large-scale 19th-century orchestral creation. It was mostly written in 1800 but had to wait until 5 April 1803 for its first performance, at the Theater an der Wien in Vienna.

More significant than the calendar date is the concerto's timing in the composer's own life. Beethoven was at work on the piece when he began to realise that his growing hearing difficulties were likely to develop into complete deafness. This realisation shot entirely new sentiments and concepts into his music, starting with this piece. One of the most obvious implications of the composer-pianist's impending deafness was his potential inability to perform and improvise on stage with an orchestra.

For that reason, the soloist's part in the Third Concerto is that bit more defined. The pianist takes on a noticeably more individual, imposing and energetic role. Cadenzas (elaborate passages in which the soloist would traditionally improvise) are written out in full: instructions for future pianists to obey long after Beethoven himself could no longer issue demonstration performances. The pianist's more controlling role is also felt in the first movement's coda. Here, Beethoven's solo piano joins in with the orchestra, a strikingly presumptuous act with only one tentative precedent, in a concerto by Mozart.

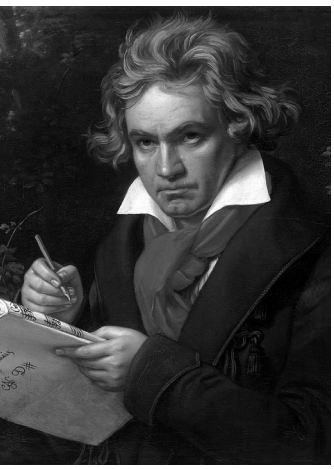
In fact, Mozart's Concerto K491 looms over many aspects of Beethoven's Third – key, first movement shape and themes built on the interval of the 'third', to name but a few. But the feelings of heroic conflict and tension in this piece are entirely new. In Beethoven's Concerto, the piano initiates a stand-off against the orchestra in a manner unusual even for this composer. Major keys tussle with minor ones throughout the opening movement, marked Allegro con brio.

In the Largo, Beethoven reaches for expressive tools that can only be described as Romantic. The key (E major) is radiant but, together with its G major successor, quite distant from the C minor 'home' key; the result is a feeling of the pianist taking us to a private place of their own choosing. All the while, the meditative qualities of the movement's main musical material conjure up a picture of Beethoven clinging dearly to music's beauty, aware he might soon not be able to hear at all.

However, he does his listeners the service of sending them out with a gregarious final movement. Impish and witty this may sound, but its main theme, stated initially by the piano and immediately thereafter by the oboe, clarinet and horn, stretches to a whole eight bars. That makes it the longest Beethoven used in any of his concertos – about right for a concerto longer than any that had gone before it. Truly, this score heralds one of music history's most potent revolutions.

Ludwig van Beethoven

1770 (Germany) to 1827 (Austria)



Contemporaries
Gioachino Rossini, Luigi Cherubini

Key events
1792: Moves to Vienna
1803–15: Napoleonic Wars
1824: Premiere of the Ninth Symphony

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With the LSO
Performance and recording of his rarely heard oratorio *Christ on the Mount of Olives* for Beethoven 250 celebrations in 2020

Composer profile by **Andrew Mellor**

When Ludwig van Beethoven was a young man, France overthrew its monarchy and rebellion spread through Europe. Riding the crest of a wave of social change, Beethoven changed not just the sound of music but also the standing of the artist in society. He introduced the concept of the 'artist-hero', paving the way for Romanticism and even for popular culture.

Beethoven was born in a faraway corner of what is now Germany to an alcoholic and abusive father, and a mother who died young. He chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably (during his first visit to the city) associated with Wolfgang Amadeus Mozart.

From musical foundations steadied by those two figures, Beethoven led music into the first-person passions of Romanticism. He wrote in every genre and, with the possible exception of opera, transformed each of them. He reimagined the scale and scope of the symphony and invested the string quartet with a level of psychological depth that dumbfounded his peers. Beethoven used rhythm like no composer before him and pushed harmony to the boundaries of tangibility. He exploited the piano's technological transformation to mine entirely new expressions from the instrument.

Writing for himself and not to deadlines, Beethoven was able to be more deliberate and considered in his compositions. But the story of his career is one of the constant overcoming of colossal obstacles. From the age of 26, the composer knew he had serious problems with his hearing, and for the last seven years of his life he could hear almost nothing. That made him irritable, sensitive and withdrawn. But Beethoven remained ever sure of himself, and consistently creative.

Interval – 20 minutes
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Overture: Rienzi

Richard Wagner

1838–40

12 minutes

Programme note by **Alexandra Wilson**

Richard Wagner's *Rienzi, der Letzte der Tribunen* (Rienzi, The Last of the Tribunes) was the composer's third complete opera, after *Die Feen* and *Das Liebersverbot*. Its inspiration was a relatively recent novel by Edward Bulwer-Lytton set in Rome in the 14th century. It focuses upon the revolutionary leader Cola di Rienzi, who incites a popular insurrection and defeats the nobility, only later to see his own followers turn against him.

Writing his own libretto, Wagner set about composing a Grand Opera in five acts that would rival the then-fashionable works of Giacomo Meyerbeer, Daniel Auber and Gaspare Spontini. He wrote the opera over the course of 1838 to 1840, in a variety of locations as he travelled around Europe, and initially envisaged that it would be premiered in Paris, where Grand Opera was all the rage.

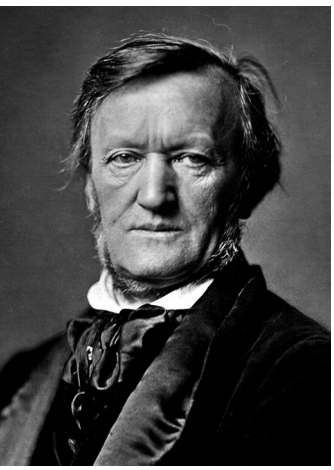
Ultimately, however, the opera would receive its first performance in 1842 at the Royal Saxon Court Theatre, Dresden, where it was given a rapturous welcome, despite its extraordinary length of around six hours. Over the subsequent years, Wagner would make cuts and experiment with a variety of different versions of this unwieldy work – even splitting it over two nights – and it continued to be adapted with the blessing of his wife Cosima after his death in 1883 and performed regularly in bowdlerised versions until the early 20th century. The original manuscript score – which was said to be in the possession of Adolf Hitler during World War II – is now missing.

Although *Rienzi* is rarely performed today, not least because of the difficulties in realising it faithfully, but also because of its uneasy association with the Nazis, its overture, which assembles a potpourri of themes from the opera, has enjoyed a separate existence as a concert piece.

It begins with a simple trumpet call, which is joined by quiet, gentle strings. A slow, expansive supplicating melody emerges, (which will return in the fifth act of the opera as Rienzi's prayer 'Allmächt'ger Vater'), first heard in the strings, then passing the melody to the brass section, supported by ascending flourishes from the strings. After a dramatic drum roll, the music turns towards the minor, before shifting to a brighter major key, alternating majestic fanfares and energetic dance-like passages. Periodically, the solo trumpet returns, contrasting with exuberant, whirling passages for full orchestra, and concluding with a military march. Wagner's talent not only for orchestration but also for writing appealing extended melodies was apparent from the outset.

Richard Wagner

1813 (Germany) to 1883 (Italy)



Contemporaries
Giuseppe Verdi, Robert Schumann

Key events
1843: Premiere of *The Flying Dutchman*
1849: Flees Germany following participation in the Dresden Uprising
1876: Bayreuth Festival inauguration with premiere of *Der Ring des Nibelungen*

Listen to
Wagner: Preludes and Overtures
lsolive.co.uk

Coming up:
1 & 12 July 2026
Tristan and Isolde
with Sir Antonio Pappano

Composer profile
by **Timmy Fisher**

Egotistical, profligate, adulterous and anti-Semitic, Richard Wagner remains one of history's most controversial composers. And yet, he was also capable of great generosity, and his remarkable contribution to opera has made him an inescapable, undeniable artistic force.

Wagner was born in Leipzig in 1813. Though he would later try to cultivate notions of an untutored genius, he had a reasonable musical education and as a young man cut his teeth as a music director with several theatre companies in Germany and Latvia (then part of the Russian Empire). He completed his first opera, *Die Feen* (The Fairies) in 1834, though his first true German Romantic opera, *The Flying Dutchman* (1840–41), was written several years later in Paris, where he had fled to escape creditors.

After taking a post at the King of Saxony's court in Dresden, Wagner then wrote *Tannhäuser* (1842–45) and *Lohengrin* (1845–48). But his watershed years came in Zurich, where he fled in 1849, following his role in Dresden's failed May Uprising. Here, in a series of essays, he detailed a new form of music drama – a *Gesamtkunstwerk* ('complete artwork') – that fused music with poetry and drama.

The embodiment of his theories came in the four-opera cycle *Der Ring des Nibelungen* (The Ring of the Nibelung, 1854–74) and in his medieval romance *Tristan and Isolde* (1857–59). Steeped in myth and utopian ideas of redemption through love, expressed in music of intoxicating power, these works remain his most popular today.

Wagner's next opera, the romantic comedy *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremberg), was completed on the shores of Lake Lucerne, where he eventually settled in 1865 with his soon-to-be second wife, Cosima (Franz Liszt's daughter). Now living off a stipend from the King of Bavaria, he embarked on a long-held ambition to establish a festival dedicated to the unveiling of his *Ring*.

The foundation stone of the Bayreuth Festival Theatre was laid in 1872, and four years later, three *Ring* cycles were given there, attended by many of Europe's leading musicians. Wagner's final opera, *Parsifal*, was premiered at Bayreuth in 1882. He died in Venice the following year, of heart disease. His widow, Cosima, took on the directorship of the Bayreuth Festival, which continues to be run by the Wagner family to this day.

Welcome to Our Newest Members

Amy Yule, Principal Flute

Amy Yule grew up in south-east London and began her musical education in the orchestras and bands at the Bromley Youth Music Trust. She gained her master's degree from the Royal Academy of Music, where she studied flute with Michael Cox and Karen Jones and piccolo with Pat Morris. Prior to this, Amy studied at the Royal Northern College of Music.

Do you have any heroes on your instrument?
All of my teachers, in particular Laura Jellicoe and Michael Cox, who have been real mentors and role models for me. They are both phenomenal musicians and amazing human beings with a really special way of communicating through the flute.

If you had to pick, what is your favourite piece of orchestral music, and why?
It's impossible to choose just one, but certainly Bach's B minor Mass would be high up on the list. Brahms, Berlioz and Prokofiev are also favourites, and I particularly enjoyed recording Mendelssohn's *Elijah* last year with Sir Antonio Pappano.

What piece of orchestral music would you recommend to someone who has never heard an orchestra before, and why?
Bartók's *Concerto for Orchestra* is full of character and totally captivating; it's a real showcase for all the different instruments on the stage. A live performance of that – or even a video online – would be a great way to experience the variety and energy an orchestra can communicate for the first time. You also get a real sense of the section dynamics and team work of orchestral playing when watching that piece.

Does your instrument have an interesting story or history behind it?
It doesn't have a particular story, but I've played on the same instrument since I was about 16 years old. I feel very lucky that it's still going and putting up with me!

Joanna Twaddle, Cello

Born in Leeds, Joanna began playing the cello at the age of five, studying with Mary Cawood in Huddersfield before continuing her studies with Sue Lowe in York. She completed her bachelor's degree at the Guildhall School of Music and Drama in London in 2019, where she studied with Tim Lowe. During her time in London, she won first prize at the Muriel Taylor Cello Competition.

At what age did you start playing your instrument, and what made you choose it?
My mother is an amateur violinist, so music was always a big part of our home life. I'm one of four children, and when my two older brothers both started learning the violin, it quickly felt like the violin section of the family was already full. I decided I wanted to play the cello instead – partly because it balanced things out, but mostly because it was bigger and I absolutely loved the sound of it!

If you could go back, what advice would you give your younger self as an aspiring musician?
I would tell my younger self to keep pushing and keep striving. The music profession is full of highs and lows – you won't win every competition or play perfectly every time – but resilience is key. Stay committed, keep learning and trust that every challenge is part of your growth as a musician.

If you had to pick, what is your favourite piece of orchestral music, and why?
My favourite orchestral piece is *Ein Heldenleben* by Richard Strauss. It's thrilling yet intimate, with a cello part that never gets boring to play. I've been incredibly fortunate to play it with both Sir Simon Rattle and Sir Antonio Pappano!

Does your instrument have an interesting story or history behind it?
My cello, Geraldine, was made in 2013 by Wolfgang Schnabl. The back is made from wood that's been in his family for over 100 years, so she looks older than she really is. I named her Geraldine after one of my hamsters!

Der Rosenkavalier – Suite

Richard Strauss

1 **Prelude (Act 1)**
2 **Presentation of the Rose (Act 2)**
3 **Baron Ochs' Waltz (Act 2)**
4 **Trio (Act 3)**
5 **'Ist ein Traum' (Act 3)**
6 **Waltz (reprise)**

 1945

 21 minutes

Programme note by **Stephen Johnson**

In the first decade of the 20th century, Richard Strauss was probably the world's most notorious musical modernist. His operas *Salome* (1905) and *Elektra* (1908) were both colossal and scandalous successes, their violence and dark sensuality delighting some, disgusting others. Indignation spread far beyond the opera houses. After the American premiere of *Salome*, a newspaper ran the headline: '4,000 survive the most appalling tragedy ever shown on the musical stage.' And according to Sir Thomas Beecham, a performance of a suite from *Elektra* by the Band of the Grenadier Guards elicited this response from King George V: 'His Majesty does not know what the Band has just played, but it is never to be played again.'

Strauss' next opera, *Der Rosenkavalier* (The Cavalier of the Rose) came as a very different kind of shock to the musical world. At the first performance in 1911, there were one or two complaints concerning the action – especially in the opening scene, where the Marschallin (the wife of the Field Marshal) and her 17-year-old lover Octavian are discovered in bed together. But musically, Strauss now appeared to have turned his back on the modernism of *Salome* and *Elektra*. *Der Rosenkavalier* was a sophisticated comedy, set in aristocratic mid-18th-century Vienna, its music richly, nostalgically romantic. This time, it was the modernists who protested. Strauss had let them down – deserted the cause. Those who knew Strauss well were not so surprised. It seems he had been getting bored with what he called his earlier 'green horror' vein. 'Next time,' he told a friend after the 1909 Viennese premiere of *Elektra*, 'I'll write a Mozart opera.'

If *Der Rosenkavalier* rarely sounds like Mozart, one can still see what Strauss meant. Something of the spirit of *The Marriage of Figaro* can be felt in its witty exposure of the absurdities of old-fashioned class distinction, and in the warmth and tender pathos of

the music for the Marschallin. Such was the opera's success that Strauss eventually bowed to pressure and gave his blessing to two concert suites based on the opera: the 1944 Waltz Sequence (which he arranged himself) and the 1945 Suite performed here. Some doubt remains as to who compiled the Suite. According to Boosey & Hawkes, who published the score, the arranger was probably the American conductor Artur Rodziński, a much-admired interpreter of Strauss' operas and orchestral works. The Suite has come in for some criticism, but for listeners who don't know *Der Rosenkavalier*, it paraphrases the story effectively (though not quite in the order set out in the opera), as well as managing to include a fair amount of the score's best-loved moments.

The Suite opens with the opera's orchestral prelude – the ardent, voluptuous music that depicts the Marschallin and Octavian's lovemaking. After this comes the Presentation of the Rose, in which Octavian offers a silver rose to Sophie, daughter of the socially ambitious Faninal. The rose is intended as a token of her engagement to the boorish Baron Ochs, but Octavian falls in love with Sophie himself. An exquisitely scored chordal figure for flutes, celeste, harps and three solo violins symbolises both the rose and the sweetness of young love. Next, Octavian, defending Sophie's right to choose her own suitor, wounds Ochs. It's only a graze, but we hear Ochs' roars of pain and anger; then his pride gradually returns, accompanied by *Rosenkavalier*'s most delicious waltz. A backward glance to the lively prelude to Act 2 leads to the climax of the opera: the great Act 3 Trio in which Sophie and Octavian are united, while the Marschallin takes leave of her young lover and slips away unnoticed. Ochs' defeat is celebrated in the return of his waltz tune, then the anonymous arranger brings the Suite to a close with Octavian's theme from the Act 1 Prelude sounding triumphantly in the full orchestra.

Richard Strauss

1864 to 1949 (Germany)

Contemporaries
Gustav Mahler, Claude Debussy

Key events
1889: Triumphant premiere of *Don Juan*
1905: First operatic success with *Salome*
1911: Premiere of his opera *Der Rosenkavalier*
1945–48: 'Indian Summer', during which he produces several masterpieces

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Eine Alpensinfonie
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With the LSO
1953: UK premiere of *Symphonic Fragment, The Legend of Joseph*

Composer profile by
Andrew Stewart

Richard Strauss was born in Munich in 1864, the son of Franz Strauss, a brilliant horn player in the Munich court orchestra. It is therefore perhaps not surprising that some of the composer's most striking writing is for the French horn. Strauss had his first piano lessons when he was four, and he produced his first composition two years later, but surprisingly, he did not attend a music academy; rather, his formal education ended at Munich University, where he studied philosophy and aesthetics, continuing with his musical training at the same time.

Following the first public performances of his work, he received a commission from Hans von Bülow in 1882 and, two years later, was appointed Bülow's Assistant Musical Director at the Meiningen Court Orchestra, the beginning of a career in which Strauss was to conduct many of the world's great orchestras, in addition to holding positions at opera houses in Munich, Weimar, Berlin and Vienna. While at Munich, he married the singer Pauline de Ahna, for whom he wrote many of his greatest songs.

Strauss' greatest achievements were his operas, songs and magnificent symphonic poems.

Scores such as *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Juan* and *Ein Heldenleben* demonstrate his supreme mastery of orchestration. The thoroughly modern operas *Salome* and *Elektra*, with their Freudian themes and atonal scoring, are landmarks in the development of 20th-century music, and his fifth opera, *Der Rosenkavalier* (1911), has become one of the most popular operas of the century. His later operatic masterpieces include *Ariadne auf Naxos*, *Die Frau ohne Schatten*, *Arabella* and the 'conversation piece in music' *Capriccio*, his final opera.

From the final years of the war until 1948, Strauss experienced a remarkable late flowering, during which he composed works including *Metamorphosen* for strings, the Oboe Concerto and the much-loved *Four Last Songs*. From late 1945 until summer 1948, he and his wife lived in self-imposed exile in Switzerland, waiting to be officially cleared of complicity in the Nazi regime. In June 1948, they returned to their home in Garmisch-Partenkirchen, where Strauss died in 1949, shortly after his widely celebrated 85th birthday.


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Nathalie Stutzmann

conductor

Nathalie Stutzmann is the Music Director of the Atlanta Symphony Orchestra and the second woman in history to lead a major American orchestra. Her tenure has been extended through the 2028/29 season. Starting from the 2026/27 season, she will also be the Artistic and Musical Director of the Orchestre Philharmonique de Monte-Carlo, the first woman to hold this position. Stutzmann was Principal Guest Conductor of the Philadelphia Orchestra from 2021 to 2024.

Stutzmann's 2025/26 season has so far included major debuts with the Bavarian Radio Symphony Orchestra, Staatskapelle Berlin and the Royal Concertgebouw Orchestra. She has also returned to conduct the Swedish Radio Symphony Orchestra and Oslo Philharmonic. In Atlanta, her season has featured major Romantic works including Bruckner's Symphony No 6, Schubert's Symphony No 9, Strauss' *Ein Heldenleben* and Beethoven's Symphony No 9, which concludes the Beethoven Project, a cycle she began in the previous season. Her remaining engagements with the orchestra this season include Tchaikovsky's Symphony No 6 and Mahler's Symphony No 2.

Stutzmann has developed a close, ongoing connection with the Bayreuth Festival, where she conducted Wagner's *Tannhäuser* in 2023 and 2024. Her interpretation was met with exceptional acclaim, and she was named Best Conductor of the Year at the 2024 Oper! Awards. In 2026, she returns to Bayreuth for the Festival's 150th anniversary to lead, for the first time at the Festspielhaus, a new production of *Rienzi*. Other recent operatic engagements include opening the 2025/26 season at the Dutch National Opera in Amsterdam with Puccini's *Tosca*, making her debut at the Bavarian State Opera with Gounod's *Faust* in February 2026 and conducting Bizet's *Carmen* at La Monnaie, Brussels during the 2024/25 season.

An exclusive recording artist with Warner Classics/Erato, Stutzmann released her first symphonic disc for the label – Dvořák's Symphony No 9 and *American Suite* with the Atlanta Symphony – in August 2024; it received OPUS Klassik nominations for both Best Conductor and Best Symphonic Recording of the Year. This followed her 2023 OPUS Klassik win for Concerto Recording of the Year, awarded for her album with Xavier de Maistre and the WDR Symphony Orchestra Cologne, which featured Glière and Mosolov harp concertos. In 2022, she also released the complete Beethoven piano concertos with Haochen Zhang and the Philadelphia Orchestra.

Stutzmann learnt piano, bassoon and cello from a very young age, and studied conducting with the legendary Finnish teacher Jorma Panula. As one of the world's most celebrated contraltos, she has made over 80 recordings and received numerous international accolades. She has been named a Chevalier de la Légion d'Honneur and Commandeur dans l'Ordre des Arts et des Lettres by the French government, and in 2025 was appointed an Honorary Member of the Royal Academy of Music.

Leif Ove Andsnes

piano

The *New York Times* calls Leif Ove Andsnes 'a pianist of magisterial elegance, power and insight', and the *Wall Street Journal* names him 'one of the most gifted musicians of his generation'. With his commanding technique and searching interpretations, the celebrated Norwegian pianist has won acclaim worldwide, performing recitals and concertos in the world's leading concert halls and with its foremost orchestras, as well as being an active recording artist. Andsnes' discography comprises more than 50 titles. Spanning repertoire from the Baroque to the present day, these discs have been recognised with eleven Grammy nominations, seven Gramophone Awards, and numerous other international honours. His latest release presents music by the Norwegian composer Geirr Tveitt including the 'Sonata etere', *Folk Tunes* and various songs, for which he partners with his sister for the first time, singer Solveig Andsnes.

An avid chamber musician, Andsnes was the Founder-Director of the Rosendal Chamber Music Festival for a decade, Co-Artistic Director of the Risør Festival of Chamber Music for nearly two decades and served as Music Director of California's 2012 Ojai Music Festival. He was inducted into the *Gramophone* Hall of Fame in 2013, and has received honorary doctorates from New York's Juilliard School and Norway's University of Bergen. As first Artistic Partner of the Mahler Chamber Orchestra, Andsnes led the ensemble from the keyboard in two major multi-season projects – *The Beethoven Journey* and *Mozart Momentum 1785/86* – both of which resulted in award-winning Sony Classical sets.

Engagements so far in the 2025/26 season have included recital tours to Brazil, Asia and North America, Beethoven's Piano Concerto No 3 with Nathalie Stutzmann and the Atlanta Symphony Orchestra and with Jakub Hrůša and the Chicago Symphony, the world premiere of Ørjan Matre's Piano Concerto (composed for him) with the Oslo Philharmonic and Thomas Søndergård, performances of the same work with the Bergen Philharmonic and Edward Gardner, and Brahms' Piano Concerto No 2 with the Vienna Symphony and Karina Canellakis. This summer, he performs Beethoven's Piano Concerto No 3 with the Berlin Philharmonic and Kirill Petrenko at the Salzburg Festival.

The recipient of both the Royal Philharmonic Society's Instrumentalist Award and the Gilmore Artist Award, Andsnes has also received Norway's Commander of the Royal Norwegian Order of St Olav and the prestigious Peer Gynt Prize. He has curated Carnegie Hall's 'Perspectives' series, been a subject of the London Symphony Orchestra's Artist Portrait Series and undertaken season-long artistic residencies with the Berlin Philharmonic, New York Philharmonic and Sweden's Gothenburg Symphony Orchestras.

Andsnes studied at the Bergen Music Conservatory under Jirí Hlinka, also receiving invaluable advice from Jacques de Tiège. Today, he lives with his wife and their three children in Bergen, where he is an Artistic Adviser at the city's Prof Jirí Hlinka Piano Academy.

London Symphony Orchestra

On Stage

Leader
Benjamin Marquise Gilmore

First Violins
Ying Xue
Ginette Decuyper
Olatz Ruiz de Gordejuela
Stefano Mengoli
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Eleanor Fagg
Catherine Haggo
Izzy Howard
Grace Lee
Alexandra Lomeiko
Hilary Jane Parker
Djumash Poulsen
Julia Rumley

Second Violins
Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Csilla Pogány
Andrew Pollock
Ingrid Button
Cindy Foster
Caroline Durham*
Mitzi Gardner
Juan Gonzalez Hernandez
José Nuno Matias

Violas
David Gaillard
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Germán Clavijo
Steve Doman
Sofia Silva Sousa
Mizuho Ueyama
Michelle Bruil
Errika Collins
Philip Hall
Matthew Lee*
Felicity Matthews

Cellos
Rebecca Gilliver
Laure Le Dantec
Alastair Blayden
Amanda Truelove
Joanna Twaddle
Anna Beryl
Judith Fleet
Victoria Harrild
Silvestrs Kalnins
Morwenna Del Mar

Double Basses
Rodrigo Moro Martín
Patrick Laurence
Joe Melvin
Ruohua Li
Simon Oliver
Will Priest
William Puhr
Adam Wynter

Flutes
Amy Yule
Clare Childs

Piccolo
Helen Benson

Oboes
Juliana Koch
Rosie Jenkins

Cor Anglais
Sarah Harper

Clarinets
Sérgio Pires
Chi-Yu Mo
Stefan Bulyha

Bass Clarinet
Ferran Garcerà Perelló

Bassoons
Rachel Gough
Elena Comelli

Contrabassoon
Martin Field

Horns
David Pyatt
Angela Barnes
Daniel Curzon
Jonathan Maloney
Alex Harris

Trumpets
Holly Clark
Adam Wright
Katie Smith
Imogen Whitehead

Trombones
Simon Johnson
Jonathan Hollick

Bass Trombone
Paul Milner

Tuba
Ben Thomson

Timpani
Nigel Thomas

Percussion
Sam Walton
David Jackson
Patrick King
Helen Edordu
Rachel Gledhill
Matthew Farthing

Harps
Bryn Lewis
Lucy Wakeford

Celeste
Catherine Edwards

* Members of the LSO String Experience Scheme
Established in 1992, the Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extras', and receive fees in line with LSO section players. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust and The Thistle Trust.