

# TONIGHT'S CONCERT

## TALES OF THE NORTH

Thursday 26 & Sunday 29 January 2023 7-9.10pm  
Barbican

**Ludwig van Beethoven** Overture: Coriolan

**Jean Sibelius** Violin Concerto

*Interval*

**Sergei Prokofiev** Symphony No 6

**Gianandrea Noseda** conductor

**Janine Jansen** violin

**London Symphony Orchestra**

Prokofiev Symphony No 6 recorded for **LSO Live**

29 January recorded for future broadcast on **BBC Radio 3**



RECOMMENDED BY  
CLASSIC *f*M

# Welcome



**A** warm welcome to these LSO concerts conducted by Gianandrea Noseda, LSO Principal Guest Conductor. He conducts Prokofiev's Sixth Symphony, alongside Sibelius, and the Coriolan Overture by Beethoven, which opens the concert.

It is a pleasure to welcome Janine Jansen, a long-standing friend of the Orchestra, who has performed with the LSO both at our Barbican home and on tour multiple times since her debut in 2005. In these concerts she performs Sibelius' Violin Concerto.

I hope you enjoy the performance. Sunday's concert is being recorded for future broadcast on 14 February by our media partner BBC Radio 3. Prokofiev's Sixth Symphony is also being recorded for future release on our record label, LSO Live. We thank our media partner Classic FM for recommending these concerts to their listeners.

Our next concert takes place on Thursday 2 February with Xian Zhang conducting Tchaikovsky's Symphony No 5, Hummel's Trumpet Concerto in E-flat major with LSO Principal Trumpet James Fountain as soloist, and *Primal Message* by Nokuthula Ngwenyama. Gianandrea Noseda returns at the end of March to continue his Prokofiev cycle with the Third Symphony.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

**Kathryn McDowell** CBE DL  
Managing Director

# Coming Up

Thursday 2 February 1pm  
LSO St Luke's

## BBC RADIO 3 LUNCHTIME CONCERT BASICALLY BEETHOVEN: QUATUOR MODIGLIANI



Quatuor Modigliani perform Beethoven's epic first 'Razumovsky' quartet, plus Spanish passion in a quartet by Joaquín Turina.

Thursday 2 February 7pm  
Barbican

## STRAIGHT TO THE HEART: XIAN ZHANG CONDUCTS TCHAIKOVSKY

Xian Zhang conducts Tchaikovsky's Fifth Symphony and the LSO's own James Fountain plays the happiest of all trumpet concertos by Hummel, raising the roof and lifting the spirits.

Wednesday 8 February 6.30pm  
Barbican

## HALF SIX FIX: BEETHOVEN AND BROADWAY

Marin Alsop introduces music that spans two centuries, and the Atlantic ocean, in a 60-minute Half Six Fix concert.

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*Please switch off all phones.  
Photography and audio/video recording  
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# Overture: Coriolan Op 62

Ludwig van Beethoven



1807



9 minutes

Programme note by  
**Kate Hopkins**

Ludwig van Beethoven wrote eleven overtures in all, including four for his only opera *Fidelio*, and several to open plays. His reason for composing *Coriolan* remains unclear. The piece was inspired by a popular play of 1802 by Heinrich Joseph von Collin, with whom the composer was planning an operatic collaboration. (Topics they discussed included Shakespeare's *Macbeth*.) But it is far from certain that Beethoven intended *Coriolan* to be performed in the theatre. He wrote no additional incidental music for the play, and the first performance of the overture in March 1807 was in an orchestral concert organised by his patron Prince Lobkowitz, which also featured the Fourth Piano Concerto and Fourth Symphony. True, the overture did open one performance of Collin's play, on 24 April 1807; but since then it has been performed exclusively in the concert hall.

The plot of Collin's *Coriolan* is similar to that of Shakespeare's *Coriolanus*; both were inspired by the *Life of Coriolanus* by the Greek writer Plutarch. Gaius Marcius Coriolanus is an aristocratic Roman warrior who ill-advisedly gets involved

in politics. He falls out with the Senate, and is banished. In his fury, he forms an alliance with Rome's enemies, the Volscians, and leads them in an assault on his native city. His mother, Volumnia, urges him to desist and make peace, and he eventually agrees. In Shakespeare, this leads to his death at the hands of the Volscians; in Collin, he takes his own life.

Beethoven's overture is notable for its unflagging energy and dramatic dynamic contrasts. It contains two principal themes. The fierce and restless first theme depicts the war-like Coriolan; the warmly lyrical second, with its prominent woodwind parts, represents Volumnia's pleading. As the piece progresses the music grows increasingly volatile, and the two themes struggle for supremacy. The 'Coriolan' theme initially dominates, but in the final section the melodious 'Volumnia' theme gets the upper hand, its shift from the major to the minor lending it extra poignancy. The resolute 'Coriolan' theme begins to fragment, and in the closing bars fades into nothing: a musical representation of the once-proud hero's lonely death.

# Ludwig van Beethoven In Profile

## 1770 (Germany) to 1827 (Austria)



### IN BRIEF

#### Musical training

Private study with Joseph Haydn

#### Contemporaries

Franz Schubert, Gioachino Rossini

#### Signature style

Initially heroic, impulsive and sometimes witty; later works are more introspective and experimental

#### Listen to

Violin Concerto, Piano Concerto No 5, Symphony No 9

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 the standing of the artist in society. He introduced the concept the 'artist-hero', paving the way for Romanticism and even popular culture.

Beethoven was born in a faraway corner of what is now Germany. His father was alcoholic and abusive.

Beethoven chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably 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 other 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 was almost completely deaf. That made him irritable, sensitive and withdrawn. But Beethoven always remained ever sure of himself, and consistently creative.

### MORE BEETHOVEN WITH THE LSO

**Piano Concerto No 4** with Eric Lu  
Thursday 9 February 7pm

**Symphony No 5**  
Thursday 16 February 7pm

**Violin Concerto** with Lisa Batiashvili  
Thursday 30 March 7pm

**Piano Concerto No 5**  
with Simon Trpčeski  
Sunday 2 April 7pm

[lso.co.uk/beethoven](http://lso.co.uk/beethoven)

# Violin Concerto in D minor Op 47

Jean Sibelius

Janine Jansen violin

- 1 **Allegro moderato**
- 2 **Adagio di molto**
- 3 **Allegro, ma non tanto**



1903–04,  
revised 1905



34 minutes

Programme note by  
**Stephen Johnson**

**A**s a young man, Jean Sibelius had dreamed of a career as a violin virtuoso. His violin teacher at Helsinki University, Mitrofan Vasiliev, pronounced him a 'genius'. But nerves seem to have got the better of him, and his technique suffered. For a while Sibelius thought of giving up music altogether, 'and living the life of an idiot, for which I'm well qualified'. But the urge to create music was too strong. Sibelius bowed to the inevitable – he was to be a composer, not a violinist – but not without lasting regret.

Then, at the turn of the century, Sibelius met the man who was to become one of his most important friends, Axel Carpelan. Carpelan was full of ideas: Sibelius should seek creative renewal in Italy, he should write more symphonies, music for Shakespeare's plays, a violin concerto ... Sibelius did all of this; but one can imagine how mixed his feelings must have been when he came to the Violin Concerto. Significantly, the time immediately before and during Sibelius' work on the Concerto was marked by one of his worst periods of alcoholism. The central slow movement was apparently sketched out during a three-day hangover. Sibelius' explanation was simple: 'When I am standing in front of a grand orchestra and have drunk a half-bottle of champagne, then I conduct like a young god. Otherwise I am

nervous and tremble, feel unsure of myself, and then everything is lost. The same is true of my visits to the bank manager.'

Yet there is little evidence of 'weakness' in the Violin Concerto. Nowhere is this the kind of music one would describe as self-indulgent or rambling. The violin writing is superb – an indication of how thoroughly Sibelius understood his instrument. Some of it is ferociously difficult, but on the whole it presents the kind of challenges that excite rather than intimidate virtuosos. In fact, the idea of mastery extends to every dimension of the Violin Concerto. The musical framework is taut, the long lyrical paragraphs (like the floating, soaring violin line at the very beginning) are always beautifully shaped. There are moments, such as the impassioned second theme of the first movement, or virtually the whole of the central Adagio di molto, where the mood is achingly nostalgic, even pained. But the hand of Sibelius the great symphonist, the master of organic logic, is always in evidence. And after the emotionally probing first and second movements comes an energetic, resolute polonaise-like finale. The stormy but unambiguously major-key ending suggests inner darkness confronted and defied. For Sibelius the man, such self-mastery may have been pure fantasy; but as art it is stirringly convincing.

# Jean Sibelius In Profile

## 1865 to 1957 (Finland)



### IN BRIEF

#### Musical training

Helsinki Music Institute, and in Berlin and Vienna

#### Contemporaries

Gustav Mahler, Edward Elgar, Claude Debussy

#### Signature style

Varied; his orchestral works chart gradual transformations like great rivers

#### Listen to

En Saga, Symphony No 5, Tapiola

Composer profile by  
**Andrew Mellor**

The landscape, language and culture of Finland continue to set the country apart from prevailing European norms. The same is true of music by Sibelius.

In the faraway Finland of the late 1800s, it was possible to learn the basics of musical composition without having Austro-German methods baked into your psyche. That suited Sibelius, who reimagined the structure of orchestral music by imitating the hypnotic, circular repetitions of Finland's storytelling tradition, rune singing. In so doing, Sibelius moved orchestral music away from the Germanic tradition of thematic argument and gave the Nordic region a voice of its own.

Sibelius was born to a middle-class family outside Helsinki but quickly forced his way into the city's cultural elite. He studied at the city's Music Institute and became a competent violinist, rounding off his self-directed education in Berlin and Vienna.

Sibelius' orchestral scores sound as unusual to the ear as they look

unusual to the eye. Tunes emerge from streams of identical notes. Motifs are molded gradually through repetition. Foreground and background are merged. Rhythmic shifts at the bottom of the orchestra tease out transformations above. The music can appear beyond human control.

Sibelius perfected those techniques in his symphonies while his tone poems formed testing grounds for them. He anticipated American minimalism and French spectralism, while his role in creating an independent Finland put orchestral music at the centre of the country's legislative agenda.

Finland took Sibelius to its heart, but the pugnacious composer had an ambivalent relationship with his homeland and his place in the world. Alcoholism didn't help. Nevertheless, he was generous in his opinions of fellow composers, and remained much admired by colleagues and audiences both at home and abroad. His death was commemorated internationally.

### INTERVAL – 20 MINUTES

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# Meet Rodrigo Moro Martin

## LSO Principal Double Bass, starting September 2023



We are thrilled that from September 2023, Rodrigo Moro Martin will join the LSO as Principal Double Bass.

Born in Salamanca, Rodrigo began playing the double bass aged eight at the Antonio Machado School with Professor Javier Gil Ajero. He has won numerous prizes in international competitions, has collaborated with orchestras in the UK and Spain, and is Principal Double Bass at the Orquesta Nacional de España and the Mahler Chamber Orchestra. He was recently announced as a professor of double bass at the Royal College of Music from September 2023.

### **Why did you choose the double bass?**

When I first saw a double bass I picked it immediately – for me it looked like the biggest toy ever, so obviously I wanted one. I was also always fascinated by low, deep sounds, so it seemed like a perfect fit.

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### **When did you realise you wanted to make performing your career?**

When I started playing in the youth orchestra of Salamanca at the age of 12, that's when I realised that I would love to do this for my career. It was amazing to have the opportunity to play great repertoire at a young age in the great environment we had there.

In the 2013/14 academic year I was part of the LSO String Experience Scheme. It was the first time in my life I had played with a professional orchestra, so you can imagine how important the LSO is to me and the impact it had on my career path. I learned so much playing in the double bass section, and all the section members made me feel very welcome.

### **Do you have any double bass heroes?**

I was lucky that when I was studying we started to have more access to the internet, and so I was able to take inspiration from many great players around the world. The last two Principals of the LSO, Rinat Ibragimov and Joel Quarrington, had a great influence on me. To have them around when I was studying in London was a particularly huge inspiration.

### **What advice would you give to young people hoping to pursue a career as an orchestral musician?**

Work hard, practice and you will be rewarded. It is very important to be persistent and constant. The process is tough and there will be many difficulties, but the reward is great. I know it sounds very obvious, but it's the only way.



# ALWAYS MOVING

Coming up with the LSO

**Strauss' *Ein Heldenleben*** with Sir Antonio Pappano  
Sunday 12 February 7pm

**Stravinsky's *The Firebird*** with Rafael Payare  
Thursday 23 February 7pm

**Brilliant Beethoven**  
with Marin Alsop, Gianandrea Noseda,  
& François-Xavier Roth  
February to June

**Prokofiev & Shostakovich**  
with Gianandrea Noseda  
March & April

**Mahler Symphonies Nos 4 & 7**  
with Barbara Hannigan & Sir Simon Rattle  
March & April

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# Symphony No 6 in E-flat minor Op 111

Sergei Prokofiev

- 1 **Allegro moderato**
- 2 **Largo**
- 3 **Vivace**



1945–47



44 minutes

Programme note by  
**David Nice**

The two years following the end of World War II ought to have been good ones for Prokofiev. In January 1946 he was awarded two Stalin Prizes – one for the colossally successful Fifth Symphony along with the altogether more introspective Eighth Piano Sonata, the other for music to Part One of Eisenstein’s film of *Ivan the Terrible*. They were followed in July by a third prize, for the ballet *Cinderella*. His 55th birthday was a cause for national celebration.

Yet the war and Stalin’s regime had taken their toll, as the composer intimated: ‘each of us has wounds that cannot be healed. Some have lost those dear to them, others have lost their health’. Years of disappointment and nervous tension culminated in a fall, several days after the triumphant premiere of the Fifth Symphony in January 1945, which led to concussion of the brain. His doctors advised complete rest, but he continued to compose, slowly but surely. Writing that summer to his colleague Nikolai Myaskovsky from his composers’ retreat in the countryside, where the children of his neighbour and friend Shostakovich teased him so

mercilessly, he was able to report that the headaches which had plagued him recurred only on ‘rare days’ and that he was ‘working for an hour or an hour and a half each day, and I’ve completed nearly two movements of the Sixth Symphony’.

As the work finally reached its completion a year and a half later, other storm clouds were gathering. The attacks made by Andrei Zhdanov – Stalin’s right-hand man – on theatre, literature and film in 1946, claiming among their victims the ‘unhistorical’ Part Two of *Ivan the Terrible*, had signalled a return to the bad old days before the war. And sure enough, Soviet music became the target of a decree under the Zhdanov Doctrine in 1948.

Sandwiched in between these years was the Leningrad premiere of the Sixth Symphony on 11 October 1947, conducted by the great Evgeny Mravinsky. The Symphony’s tragic tone was accepted by musicologists as a war memorial imbued with ‘the creative spirit of Soviet humanism’. Yet it was blacklisted even before the sweeping prescriptions of 1948 could do their worst, and in the revised opinion dictated by the notorious

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head of the Composers' Union Tikhon Khrennikov, it now belonged instead to the sphere of 'the abnormal, the repellent and the pathological'.

Suffering is certainly the keynote, but the underlying humanism surely takes its cue from the lines of Dante so often quoted by Russians in the later Stalin years: 'There is no greater sorrow than to recall times of happiness in misery.' Once the vicious brass parody of a military goose-step has shocked us into attention at the start, the first movement's realm is one of private sadness lodged in remote minor keys. Both its principal themes have a limping, maimed beauty about them. The first, on muted violins and violas, is threatened by shrill woodwind cries; the second, given to the two oboes and, later, cor anglais, retreats into the world of dreams. Menace surfaces in a brief eruption of violence before the development begins with another helpless melody, tenacious against the ominous ticking of bassoon and tuba. The first theme, screwed up to fever pitch, shatters against the swelling, unsteady pulse of horns, an extraordinary effect which Prokofiev admitted was supposed to sound like 'asthmatic wheezing'. The trumpet holds an uneasy truce in the last few bars against the piano's distant protests.

Hypertense, steely-scored declamation tells us that horror is still on the loose at the start of the slow movement, but the long and noble melody which then unfolds takes on a surprising Wagnerian hue. This connection to composer

Richard Wagner is made explicit when Prokofiev rounds it off with a quotation, in the same colouring, of the music associated with Amfortas in Wagner's last opera *Parsifal* – the ultimate 'wound that cannot be healed'. Strenuousness eases with a more wistfully nostalgic second theme (the consolation here is love, as hints of Wagner's *Tristan and Isolde* reveal). Anguish returns in a nightmare outburst and is soothed again with a nocturne for four horns and the fairy-tale consolations of harp and celeste. The full force of the big melody and the steely declamation finally yield, too, to Prokofiev's most heartbreaking and personal dying fall.

Prokofiev's characteristic sleight of hand then surprises us, as the strings propose a happy finale, undermined a little by a coarse, galumphing figure from the lower instruments. Malign presences lurk, too, behind a second, bright and breezy woodwind tune: a mocking echo on tuba, sinister brass chorales raising earlier spectres. The jollity becomes ever more bitter before it simply folds up and leaves us alone with the sad and dreamy oboe theme from the first movement, even more withdrawn this time around. The answers to that are two terrifying screams towards which the Largo had been tending (they are in the same edgy orchestration). In final pride of place, the galumphing rhythm drives the Symphony towards a last E-flat major chord, which signals not victory, but total catastrophe.

# Sergei Prokofiev In Profile

1891 (Ukraine, then Russia) to 1953 (Russia)



## IN BRIEF

### Musical training

St Petersburg Conservatory

### Contemporaries

Igor Stravinsky,  
Dmitri Shostakovich,  
Bohuslav Martinů

### Signature style

Melodious, with distinctive long tunes laced with citric harmonies, and driving rhythms

### Listen to

*Romeo and Juliet*,  
Symphony No 5,  
Piano Sonata No 8,

Composer profile by  
**Andrew Mellor**

**S**ergei Prokofiev was raised by doting parents who took their son to operas and ballets in Moscow and St Petersburg. Aged nine, the young Prokofiev wrote text and music for his own opera *The Giant*. He would soon be studying composition with Nikolai Rimsky-Korsakov at the St Petersburg Conservatory, from where he graduated, as a pianist and conductor, playing his own spiky Piano Concerto No 1.

The young Prokofiev kicked against the nationalistic conservatism at home and ventured west to Germany, France and the US. There, he honed a sharp and distinctive musical voice. But the Soviet regime knew it could lure the politically naive Prokofiev back, and eventually succeeded. In 1936, he settled permanently back in Russia having all but abandoned his Spanish wife and their two sons.

To some extent, the return suited Prokofiev's musical objectives to be clear, useful and evocative. He wrote music for children (most famously *Peter and the Wolf*), for aggrandising

political events and for Soviet films – none of which forced him to fundamentally change his direct and muscular musical style, nor to move away from symphonies and operas.

In 1948, however, Prokofiev was denounced by Stalin's government for writing 'formalist' music that failed to reflect the experience of the working classes. The composer took the charge seriously, admitting that the task of 'finding a melody instantly understandable even to the uninitiated listener' had led him unwittingly into unnecessary complication. Prokofiev pressed on, but the condemnation had damaged him. And Stalin had one last rebuke in store. The two men died on the same day, meaning Prokofiev's passing was all but ignored.

## MORE PROKOFIEV WITH THE LSO

### Symphony No 3

Thursday 30 March 7pm

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# Gianandrea Noseda

## LSO Principal Guest Conductor



**G**ianandrea Noseda is one of the world's most sought-after conductors, equally recognised for his artistry in both the concert hall and opera house. The 2022/23 season marks his sixth as Music Director of the National Symphony Orchestra at the Kennedy Center in Washington DC. He became General Music Director of the Zurich Opera House in September 2021.

Noseda has been Principal Guest Conductor of the London Symphony Orchestra since the 2016/17 season. In addition to regular appearances with the LSO at the Barbican and on tour, he has an extensive discography on LSO Live. He and the LSO are in the midst of a multi-year project to record the complete Shostakovich symphonies, along with other works.

Noseda's artistic leadership has inspired and reinvigorated the US National Symphony Orchestra. This artistic partnership continues to flourish with a new recording label distributed by LSO Live. Upcoming releases include Washington DC native George Walker's *Five Sinfonias* and a Beethoven cycle. Noseda's critically acclaimed discography counts more than 70 recordings on a range of labels including Chandos and Deutsche Grammophon.

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As part of his commitment to working with the next generation of musicians, in 2019 he became Music Director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra in the village of Tsinandali, Georgia.

Noseda has conducted the world's leading orchestras, and at leading opera houses and festivals. Some of his significant roles with international institutions include leading the BBC Philharmonic from 2002 to 2011; Principal Guest Conductor of the Israel Philharmonic Orchestra from 2011 to 2020; Principal Guest Conductor (Victor de Sabata Chair) of the Pittsburgh Symphony Orchestra from 2010 to 2014; and Principal Guest Conductor of the Mariinsky Theatre from 1997 to 2007.

From 2007 to 2018, Noseda served as Music Director of Italy's Teatro Regio Torino, where he ushered in a transformative era for the company matched with international acclaim for its productions, tours, recordings and film projects. His leadership resulted in a golden era for this opera house.

A native of Milan, Noseda is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. He has been honoured as *Musical America's* Conductor of the Year (2015) and International Opera Awards Conductor of the Year (2016).

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### ON STAGE WITH THE LSO

#### **Beethoven and Prokofiev**

Thursday 30 March 7pm

#### **Beethoven and Shostakovich**

Sunday 2 April 7pm

# Janine Jansen

## violin



Violinist Janine Jansen works regularly with the world's most eminent orchestras and conductors. This season's highlights include engagements with the Tonhalle Orchestra and Paavo Järvi, the Swedish Radio Symphony Orchestra, and the Orquesta Nacional de España and David Afkham. As part of her artist residency with the Orchestre de Paris, she joins the ensemble on a major European concert tour under Music Director Klaus Mäkelä, as well as in subscription concerts in Paris.

In the 2022/23 season, the Royal Concertgebouw Orchestra invite Jansen on two occasions: for performances of Mozart's Violin Concerto No 4 with Herbert Blomstedt, and for performances of Sally Beamish's concerto *Distans* together with Martin Fröst and Klaus Mäkelä. The work was jointly commissioned by the orchestra. She joins the Chamber Orchestra of Europe and Sir Antonio Pappano for an extensive tour across Europe, and in spring 2023 she joins the Camerata Salzburg for a series of European performances presenting Mozart's Violin Concertos.

Jansen records exclusively for Decca Classics. Her latest recording *12 Stradivari*, released in September 2021, is a unique exploration of twelve great Stradivarius violins and the repertoire these

extraordinary instruments inspired. The chosen repertoire is specially curated by Jansen to showcase the unique qualities of each violin. Her discography includes Bartók's Violin Concerto No 1 with the London Symphony Orchestra, Brahms' Violin Concerto with the Orchestra dell'Accademia Nazionale di Santa Cecilia conducted by Pappano, and Vivaldi's *Four Seasons*. Other recording highlights include Beethoven and Britten with Järvi, Mendelssohn and Bruch with Riccardo Chailly, Tchaikovsky with Daniel Harding and Prokofiev's Violin Concerto No 2 with Vladimir Jurowski, as well as two recordings featuring works by J S Bach. Jansen has also released several chamber music discs, including Schubert's String Quintet and Schoenberg's *Verklärte Nacht*, along with sonatas by Debussy, Ravel and Prokofiev with pianist Itamar Golan.

She is Guest Artistic Director at the International Chamber Music Festival Utrecht, which she founded back in 2003. Since 2019 she has been Professor of Violin at the HÉMU Sion (Haute École de Musique Vaud Valais Fribourg).

Janine's numerous prizes include the Vermeer Prize 2018 awarded by the Dutch government, five Edison Klassiek Awards, der Preis der Deutschen Schallplattenkritik, NDR Musikpreis for outstanding artistic achievement and the Concertgebouw Prize. She has been given the VSCD Klassieke Muziekprijs for individual achievement and again in 2022 for best performance, and the Royal Philharmonic Society Instrumentalist Award for performances in the UK. In September 2015 she was awarded the Bremen MusikFest Award. Jansen studied with Coosje Wijzenbeek, Philipp Hirshhorn and Boris Belkin. Jansen plays the Shumsky-Rode Stradivarius violin from 1715, on generous loan from a European benefactor.

# London Symphony Orchestra On Stage

## Leader

Carmine Lauri

## First Violins

Clare Duckworth  
Ginette Decuyper  
Laura Dixon  
Maxine Kwok  
William Melvin  
Elizabeth Pigram  
Claire Parfitt  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Morane Cohen-  
Lamberger  
Yuriko Matsuda \*  
Stefano Mengoli  
Dániel Mészöly

## Second Violins

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
Matthew Gardner  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogany  
Andrew Pollock  
Paul Robson  
Emmanuel Bach  
Madeleine Pickering

## Violas

Edward Vanderspar  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Steve Doman  
Julia O'Riordan  
Sofia Silva Sousa  
Robert Turner  
Stephanie Edmundson  
Felicity Matthews

## Cellos

David Cohen  
Alastair Blayden  
Eve-Marie Caravassilis  
Amanda Truelove  
Daniel Gardner  
Laure Le Dantec  
Ken Ichinose  
Wayne Kwon

## Double Basses

Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Joe Melvin  
Josie Ellis  
Rodrigo Moro Martin  
William Puhr \*  
Evangeline Tang

## Flutes

Gareth Davies  
Patricia Moynihan

## Piccolo

Sharon Williams

## Oboes

Olivier Stankiewicz  
Rosie Jenkins

## Cor Anglais

Holly Randall

## Clarinets

Oliver Janes  
Chi-Yu Mo  
James Gilbert

## E-flat Clarinet

Chi-Yu Mo

## Bass Clarinet

Ferran Garcerà Perelló

## Bassoons

Rachel Gough  
Joost Bosdijk

## Contra Bassoon

Michael Elderkin

## Horns

Anna Douglass  
Angela Barnes  
Lindsay Kempley  
Jonathan Maloney  
Jo Withers

## Trumpets

James Fountain  
Simon Cox  
Thomas Nielsen

## Trombones

Peter Moore  
Jonathan Hollick

## Bass Trombone

Paul Milner

## Tuba

Ben Thomson

## Timpani

Nigel Thomas

## Percussion

Neil Percy  
David Jackson  
Sam Walton  
Tom Edwards

## Harp

Byrn Lewis

## Piano

Elizabeth Burley

### \* 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. Supported by the Lord and Lady Lurgan Trust and the Barbara Whatmore Charitable Trust.