

LONDON SYMPHONY ORCHESTRA

Pappano in Hanoi: Liadov, Mozart's Sinfonia Concertante and Tchaikovsky's Fifth

Friday, October 2, 2026 · 20:00 · Ho Guom Opera House

Antonio Pappano, conductor · Benjamin Marquise Gilmore, violin ·
Eivind Ringstad, viola

TONIGHT'S PROGRAMME		MIN
1	LIADOV 1855–1914 <i>The Enchanted Lake, Op. 62</i>	8'
2	MOZART 1756–1791 <i>Sinfonia concertante for Violin, Viola and Orchestra in E-flat major, K. 364</i>	30'
3	TCHAIKOVSKY 1840–1893 <i>Symphony No. 5 in E minor, Op. 64</i>	48'
4	TCHAIKOVSKY 1840–1893 <i>Polonaise from Eugene Onegin, Op. 24</i>	5'
TOTAL MUSIC		91'

Anatoly Liadov

1855–1914

The Enchanted Lake, Op. 62

8 minutes

ABOUT THE WORK

Anatoly Liadov was one of the great perfectionists of Russian music. He worked slowly, wrote small, and left a modest catalogue, but his best orchestral pieces are gems. *The Enchanted Lake*, which he called a “fairy-tale scene”, was first heard in St Petersburg in 1909 and is the most loved of them. It lasts only about eight minutes and does something unusual for a Russian fairy-tale piece: it tells no story at all.

WHAT TO LISTEN FOR

Don't wait for a tune. There isn't really one, and that is the point. Listen instead to texture: the soft, rocking figures in the strings that suggest ripples on still water, and the way they keep moving without ever going anywhere.

Listen for the flecks of light on top: the harp, the celesta and the flute, placed with great care, like starlight or moonlight caught on the surface. Notice the harmony too. The chords slide and shift gently, never settling into a firm key for long, which keeps the mood suspended and a little uncanny.

The music is quiet almost all the way through. It swells once, gently, and then sinks back into stillness and fades away. Let it wash over you, and marvel at how much magic Liadov conjures from such quiet means.

Wolfgang Amadeus Mozart

1756–1791

Sinfonia concertante for Violin, Viola and Orchestra in E-flat major, K. 364

30 minutes

ABOUT THE WORK

Mozart's *Sinfonia concertante* for violin, viola and orchestra is one of the most loved works of his early maturity and one of the great double concertos. He wrote it in Salzburg in 1779, soon after returning from a long and painful journey to Mannheim and Paris. That trip had failed to win him a job, and during it his mother had died in Paris. Yet it had also shown him the most advanced orchestral music in Europe, and he came home full of new ideas.

WHAT TO LISTEN FOR

First movement (*Allegro maestoso*). The orchestra opens with a grand, confident introduction. Listen for the famous “Mannheim crescendo”, a long, gradual build-up over repeated notes, a trick Mozart learned on his travels.

Then the two soloists enter together, not one after the other. They begin with a long, high note that seems to float out of the orchestral texture. From then on, listen for the conversation: one instrument states a phrase, the other answers it, and then they combine. The cadenza, which Mozart wrote out himself, is a duet rather than a solo.

Second movement (Andante). This movement, in C minor, is the heart of the work, and one of the most sorrowful pieces Mozart had yet written. It is often linked with the death of his mother the year before, although Mozart left no word about it. The violin and viola trade long, grieving phrases, each echoing and extending the other, before joining in a closing duet. Listen for the moment when the viola takes up the violin's melody: the lower, darker instrument makes the same music sound even sadder.

Third movement (Presto). Sorrow gives way to joy in a quick, sparkling finale. The orchestra starts a cheerful, dance-like tune, and the soloists join in with running passages. They chase each other higher and higher, trade quick figures, and finally race together to a brilliant close.

Pyotr Ilyich Tchaikovsky

1840–1893

Symphony No. 5 in E minor, Op. 64

48 minutes

ABOUT THE WORK

Tchaikovsky wrote his Fifth Symphony in the summer of 1888, about ten years after the Fourth. He had been worried that he had written himself out, and the new symphony was partly a test of his own powers. He conducted the premiere in St Petersburg that November. The critics were cool, and Tchaikovsky himself soon had doubts, complaining that there was something false and overdone about it. Audiences disagreed almost at once, and it has become one of the best-loved symphonies ever written.

WHAT TO LISTEN FOR

First movement (Andante; Allegro con anima). Fix the opening in your mind: the clarinets, low and dark, play the fate motto over hushed strings. It is the thread that ties the whole symphony together. The music then quickens into a restless Allegro, driven by a swaying, march-like theme. Listen for the contrast with a warm, yearning string melody, and for how the movement ends quietly, sinking back into the gloom.

Second movement (Andante cantabile, con alcuna licenza). After a few dark chords in the low strings, a solo horn sings one of the most beautiful melodies Tchaikovsky ever wrote. The oboe and then the cellos take up the conversation, and the music grows into an impassioned love song. Twice, at the height of the emotion, the fate motto crashes in on the brass and shatters the mood.

Third movement (Valse: Allegro moderato). In place of a scherzo, Tchaikovsky writes a graceful, slightly melancholy waltz, with a busier, scurrying middle section in the strings. Near the end, listen for the fate motto stealing in quietly in the clarinets and bassoons, like a figure glimpsed across the ballroom.

Fourth movement (Finale: Andante maestoso; Allegro vivace). The motto returns in the major key, now noble and hymn-like, played by the full strings. Then a fierce, driving Allegro breaks out. The music surges through a long struggle and seems to come to an end, but it is a false ending, and audiences often clap too soon. After the pause the motto returns as a blazing triumphal march on full brass. The symphony ends with a rush of tempo and a final quotation of the first movement's theme, now in the major.

Pyotr Ilyich Tchaikovsky

1840–1893

Polonaise from Eugene Onegin, Op. 24

5 minutes

ABOUT THE WORK

Eugene Onegin, based on Alexander Pushkin's verse novel, is Tchaikovsky's best-loved opera. He called it "lyrical scenes" rather than an opera. It was first performed by students of the Moscow Conservatory in 1879, and it soon became the cornerstone of Russian opera. The story follows Tatyana, a young country girl who pours out her heart in a letter to the aloof, worldly Onegin, only to be coldly rejected. Years later he meets her again, now a married princess in St Petersburg society, and falls desperately in love with her, too late.

WHAT TO LISTEN FOR

The piece begins with a burst of fanfares on the brass, as if announcing the arrival of the guests. Then the polonaise rhythm takes over: a stately triple time with a characteristic, emphatic accent. Listen for the dignified main tune in the full orchestra, full of pride and swagger, and for a lighter, more lyrical middle section that gives the dancers a moment of grace. The opening music returns in

full splendour, and the piece ends in a blaze of brass and percussion that captures the grandeur and polish of aristocratic society.

Tonight's artists

Benjamin Marquise Gilmore *violin*

Mozart's Sinfonia concertante is a conversation between two equal voices, and it gains a great deal when the soloists already play together every week. Benjamin Marquise Gilmore, one of the LSO's leaders and a keen chamber musician, steps out from the front desk of the orchestra to take the violin part, with the orchestra's principal viola beside him.

Benjamin Marquise Gilmore has been a Leader of the London Symphony Orchestra since August 2023. He studied at the Yehudi Menuhin School and in Vienna, and won prizes at the Oskar Back, Joseph Joachim and Salzburg Mozart competitions. He led the Scottish Chamber Orchestra from 2016 to 2019 and was concertmaster of the Philharmonia Orchestra from 2019 to 2023. He is also a member of the Chamber Orchestra of Europe and of the Navarra Quartet.

Eivind Ringstad *viola*

The viola is often the quiet inner voice of the orchestra, but in the Sinfonia concertante Mozart makes it an equal partner to the violin, and gives it some of the most moving music in the slow movement. Eivind Ringstad, the LSO's principal viola and an experienced concerto soloist, takes the part alongside his colleague Benjamin Marquise Gilmore.

Eivind Ringstad is a Norwegian viola player, born in 1994, and principal viola of the London Symphony Orchestra, which he joined in 2024. His breakthrough came when he won first prize at Eurovision Young Musicians in Vienna in 2012, and he has since appeared as a soloist with orchestras including the Oslo Philharmonic, the Mozarteum Orchestra Salzburg, the Lahti Symphony Orchestra and the BBC Symphony Orchestra. He is also a professor of viola at the Royal College of Music.

CONCERT PROGRAMS

<https://concertprograms.eu/concerts/lso-2026-10-02-pappano>

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