

TONIGHT'S CONCERT

BEETHOVEN, BEAMISH, PROKOFIEV

Thursday 20 June 2024 7-8.50pm

Barbican

Ludwig van Beethoven Overture: Leonore No 3

Sally Beamish Distans: Concerto for Violin and Clarinet (UK premiere)

Interval

Sergei Prokofiev Symphony No 7 in C-sharp minor

Gianandrea Noseda conductor

Janine Jansen violin

Martin Fröst clarinet

London Symphony Orchestra

Recorded for future broadcast on **Marquee TV** on 11 July

MARQUEE TV

Prokofiev's Symphony No 7 recorded for future release on **LSO Live**

Welcome



Tonight we are delighted to be joined by Gianandrea Noseda, Principal Guest Conductor, who continues his Sergei Prokofiev symphonic cycle alongside music by Ludwig van Beethoven and Sally Beamish.

We are excited to welcome violinist Janine Jansen and clarinettist Martin Fröst for the UK premiere of Sally Beamish's *Distans*, a Concerto for Violin and Clarinet, which was specifically written for them. After the pandemic delayed its initial performance, we are delighted to finally bring this piece to LSO audiences at the Barbican.

The concert opens with Beethoven's *Leonore* Overture No 3. After the interval, we hear Prokofiev's Symphony No 7 – the composer's final symphony – a profound work that captures the charm of youth, reflecting its commission by the Soviet state radio for children. This performance of the Symphony is being recorded for future release on our record label, LSO Live, with the whole concert also being recorded for future broadcast by our partners, Marquee TV.

I hope you enjoy the concert, and that you will be able to join us again soon. Over the next week, Gianandrea Noseda, rounds off the season with Dmitri Shostakovich's Symphony No 3 and Carl Orff's choral classic *Carmina Burana*. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 23 & Tuesday 25 June 7pm
Barbican

CARMINA BURANA

You may recognise Carl Orff's endlessly hummable cantata, but you've never heard it quite like this.

Friday 12 July 1pm
LSO St Luke's

BBC RADIO 3 LUNCHTIME CONCERT KIRILL GERSTEIN

Wonder, passion and pure delight, as pianist Kirill Gerstein brings both heart and mind to bear on the music of Chopin, Schumann, Poulenc and Liszt.

Wednesday 11 September 7pm
Barbican

MACMILLAN AND SIBELIUS 1

Sir Antonio Pappano opens a new chapter as Chief Conductor of the LSO, conjuring stunning landscapes from Nielsen and Sibelius – and a world premiere by Sir James MacMillan.

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Please switch off all phones.
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Details correct at time of going to print.

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Overture: Leonore No 3

Ludwig van Beethoven

 1806

 14 minutes

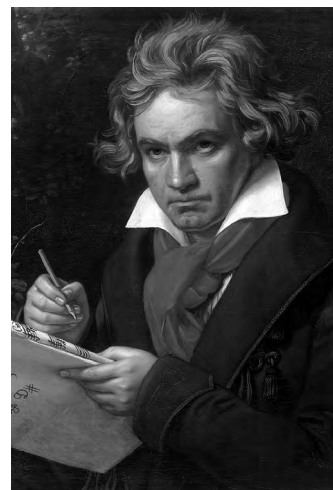
Programme note by
David Matthews

Ludwig van Beethoven's only opera, *Fidelio*, took ten years to reach its final state. In its first two versions, which were staged in 1805 and 1806, it was called *Leonore*; the overture known as *Leonore* No 2 was played at the 1805 production in Vienna, and an expanded and enhanced revision, *Leonore* No 3, in 1806 (confusingly, the overture *Leonore* No 1 was written later, probably for a production in Prague that never took place). Beethoven was not satisfied with either of these versions of his opera and, in 1814, made an extensive revision, which was performed with a new title, *Fidelio*, and with a new overture, which is the one played with the opera today.

The second and third *Leonore* overtures share the same musical material and, like many operatic overtures, offer an overview of the plot. *Leonore* No 3 begins in the darkness of the dungeon in which the hero Florestan has been unjustly imprisoned; the main Allegro reflects his aspirations

for political justice and his love for his wife, Leonore. An offstage trumpet, sounding twice, presages his release, and the overture ends in rejoicing. Beethoven, deciding that he had given too much away, went on to write the overture *Leonore* No 1, which has a looser connection with the opera, and finally, in *Fidelio*, a completely independent overture which nonetheless leads smoothly into the first scene.

Because *Leonore* No 3 contains such magnificent music, some conductors, including Gustav Mahler, have played it between the two scenes of Act 2 of the opera, but this reduces the effect of the final scene and is hardly ever done nowadays. Mahler also made revisions to the score of *Leonore* No 3, his common practice with Beethoven and with other composers he conducted, doubling the size of the woodwind from eight to 16 to balance the strings, making many changes to the dynamics and some adjustments to the scoring.



CONTEMPORARIES

Johann Wolfgang von Goethe,
Luigi Cherubini

KEY EVENTS

1803–15: The Napoleonic Wars
1824: Premiere of the Ninth Symphony

LISTEN TO/WATCH

Complete Symphonies with Bernard Haitink on LSO Live

WITH THE LSO

Fifth Symphony featured in the LSO's first concert (1904)

Composer profile by
Andrew Mellor

Ludwig van Beethoven

1770 (Germany) to 1827 (Austria)

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 of the 'artist-hero', paving the way for Romanticism and even popular culture.

Beethoven was born in a faraway corner of what is now Germany, to an alcoholic and abusive father. He chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably associated briefly 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 than many of his contemporaries. 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 always remained sure of himself, and consistently creative.

Distans (UK premiere)

Sally Beamish

Janine Jansen violin
Martin Fröst clarinet

- 1 Calling
- 2 Echoing
- 3 Journeying



2020



25 minutes

Programme note by
Sally Beamish

▷ *Distans* was commissioned by the Royal Concertgebouw Orchestra, Swedish Radio Symphony Orchestra, London Symphony Orchestra and Oslo Philharmonic Orchestra. Thanks to Nynke Beamish-Vis for Dutch research, and to Peter Thomson for dramaturgy.

Written for a Swedish and a Dutch soloist, and drawing on my own Scottish and Swedish connections, this work touches on the folk music of Scandinavia, the Netherlands and Scotland, going back to ancient times. *Distans* was written during the 2020 COVID-19 lockdown and explores ideas of connection and isolation. Two of my three Scottish children and my grandson live in Sweden, and another son was still in Scotland as I wrote the piece.

What began as an exploration of the musics of three countries became an expression of longing at a time when many of us were separated from loved ones. The music is also deeply inspired by Janine Jansen and Martin Fröst, both exceptional and virtuosic communicators with compelling onstage presences.

The first movement opens with antiphonal horns and trumpets, reminiscent of Scandinavian lurs – the wooden horns traditionally used to call across great distances. The soloists call to each other from offstage, a little like *'kulning'* – the high-pitched singing of women calling the cows on remote pastures. From the cow-calling come cowbells, heralding a fast dance as the soloists join the orchestra. The violinist invites the clarinetist to join in a second dance – the rhythms and colours inspired by the Swedish *nyckelharpa*. The *nyckelharpa* is a fiddle with keys and many

sympathetic strings, which give the instrument an extraordinary resonance. I have reflected these sounds by using sustained notes in the orchestral strings, picking up the solo violin's notes. After a playful cadenza, the soloists lead us back into the fast dance music, and the movement ends with a flourish. The second movement is an extension of the violin and clarinet duo (*The Flittin'*) I wrote in 2018 to explore ideas for this Concerto. It reflected my mixed feelings on leaving Scotland after 30 years. In Scots, 'to flit' means to move house – similar to the Swedish *'flytta'*. I couldn't have known then how the separation from my family would intensify due to the pandemic. The music is based on drones and echoes and expresses longing.

A Renaissance-inspired march, led by the clarinet, and a 13th-century Dutch troubadour song form the material for the final movement. The song is the only melody I quote directly. It tells of a princess who sets out on her horse to hear a famous troubadour sing. He turns out to be a murderer, but she outwits him, decapitates him and returns home triumphant with his severed head. Though gruesome, the song signifies homecomings, reunions and triumph over adversity. The Concerto ends as it began, with voices calling to each other across a distanced landscape.



CONTEMPORARIES

Judith Weir,
Kaija Saariaho

KEY EVENTS

1993: Receives a Paul Hamlyn Foundation Award
2020: Awarded an OBE for services to music

LISTEN TO

Partita with the Academy of St Martin in the Fields

WITH THE LSO

World premiere of *Equal Voices* in 2014

Composer profile by
Timmy Fisher

Sally Beamish

b 1956 (United Kingdom)

Sally Beamish holds a treasured place in the UK contemporary music scene. As a viola player, she has performed with the London Sinfonietta and the Academy of St Martin in the Fields (as did her mother). Alongside various chamber and stage works, her compositional output encompasses some 30 concertos written for many of the UK's most respected soloists, while her carol 'In the stillness' has proved perennially popular, and was featured in 2021 and 2023's *Carols from King's*. She is currently Composer in Residence at the Yehudi Menuhin School of music in Surrey, and in 2020 she was awarded an OBE for services to music, and became a Fellow of the Royal Swedish Academy in 2022.

Born in London, Beamish studied viola at the Royal Northern College of Music. Having worked as a performer for over a decade, in 1990 she moved to Scotland to devote more time to composing. That country would have a profound effect, providing inspiration for works such as the First Piano Concerto, *Hill Stanzas* (2016),

written in the Cairngorms National Park, and *The Singing* (2006), an accordion concerto that incorporates Gaelic working songs. It would also lead to important partnerships with Celtic musicians, such as 2011's *Seavaigiers* – a collaboration with fiddler Chris Stout and harpist Catriona McKay – and, in 2015, her recognition as a Fellow of the Royal Society of Edinburgh.

Beamish's other influences include literature and the natural world, particularly birdsong. These often come in combination, as in *Hover* (2018), inspired by Gerard Manley Hopkins' poem 'The Windhover', which depicts a falcon wheeling in the morning air. Her inspirations are often presented explicitly. In her 1994 Violin Concerto, for example, percussive shellfire and German folk song nod to passages from the Erich Maria Remarque novel, *All Quiet on the Western Front*. Beamish's evocative source material imbues her music with a raw, expressionist edge. Yet running through it all is a chamber-like intimacy and ready openness, perhaps owing to her own experience as an instrumentalist.



INTERVAL – 20 MINUTES

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Symphony No 7 in C-sharp minor

Sergei Prokofiev

- 1 **Moderato**
- 2 **Allegretto – Allegro**
- 3 **Andante espressivo**
- 4 **Vivace – Moderato marcato**



1952



30 minutes

Programme note by
Andrew Mellor

We tend to divide Russian composers of the mid-20th century into two groups: those who stayed (Dmitri Shostakovich, Dmitri Kabalevsky) and those who left (Igor Stravinsky, Serge Rachmaninoff). Sergei Prokofiev doesn't fall into either camp. Upon the Revolution of 1917, he left the Russian Empire into which he had been born (in what is now part of Ukraine), but life in America, France and Germany wasn't as easy for him as it had proved for other émigrés.

On a concert tour of Russia in 1927, Prokofiev sensed he was still valued by a Soviet regime that counted his success abroad as a victory for the people back home. Nine years later, the composer returned to Russia permanently. He knew his music would be subjected to the whims of Joseph Stalin. To some extent, the arrangement suited Prokofiev, who had always prized clarity, usefulness and direct evocation in his works (these being the musical priorities set out by the regime).

Prokofiev wrote some of his greatest works during the last two decades of his life back home, starting with *Romeo and Juliet* and his Symphony No 5. Eventually, though, things soured in Soviet music. In 1948, the Georgian composer Vano Muradeli presented his new opera *The Great Friendship*

at the Bolshoi Theatre in Moscow. Stalin went along to see it, disliking the music and perceiving a personal criticism in the drama. He hit the roof.

A great purge of Russian musicians began, with not even Prokofiev immune. His first wife was sent to Siberia on an espionage charge. Prokofiev's Symphony No 6 was condemned for 'decadent formalism' – music that didn't convey sufficient optimism, glorify the regime enough or express itself with adequate simplicity. The last five years of the composer's life became a struggle, with scarce opportunities.

Prokofiev's is an interesting moral case, as he tended to emphasise the musical characteristics the regime demanded in his music anyway, irrespective of politics. In 1952 he began work on his last major creation: an apparently straightforward symphony for the Soviet Children's Radio Division. A symphony for children; who could argue with that? In October of that year, his Symphony No 7, his last, was given its first performance by the All-Union Radio Orchestra conducted by Samuel Samosud (it was also Prokofiev's last appearance in public).

Underneath the Symphony's surface simplicity are more complex expressive currents, as suggested by its shadowy key of C-sharp minor. Prokofiev may have hoped the score would win him the Stalin Prize (he needed the money). But posterity sniffs out insincerity, and there are good reasons his work is still performed. Its fairy-tale magic is stalked by a sadness effectively and characteristically handled by Prokofiev, while the idea of writing for children allowed him to indulge a springing, freewheeling lyricism that glances back to some of his most enchanting earlier works.

Some hear nostalgia for lost youth in the Symphony's music, as if Prokofiev, nearing his end, were dreaming of his own childhood or retreating into a fantasy of it as he considered his own mortality. One conductor recently described the score's final bars as resembling a 'stopwatch ticking towards death'.

The Symphony's four movements are more or less equal in length. After the wistful main string theme of the first movement, marked Moderato (at a moderate speed) we hear a passage on flute and glockenspiel that you may want to keep in your head – it will return, in another guise, in the Symphony's last bars. The movement's secondary theme is

one of apparently endless expanse, a continuous motor propelling it again and again from its origins in the depths of the orchestra.

The second movement is an animated waltz, seasoned with magical instrumental effects and made irresistible by Prokofiev's ability to set up harmonic expectations and then abruptly yank the music in another direction entirely. In the third movement, Andante espressivo (slower than Moderato, and with feeling), a single theme recurs multiple times against apparently changing backdrops.

For the final movement, the Symphony is sprung into a rambunctious gallop. The music appears to be heading for a rollicking conclusion. In the version first heard in 1952, tailored for Stalin, that's what happened. But Prokofiev insisted that after his death, his true intentions and original ending be heard. As the music begins an inexorable and ominous tick-tock, the flute and glockenspiel motif from the opening movement returns – riven with harmonic instability and taunted by antagonistic brass as it tries over and over to stop the apparently inevitable course of the music, which it cannot.

Sergei Prokofiev

1891 (Ukraine) to 1953 (Russia)



Sergei Prokofiev was born in Imperial Russia, now Ukraine, and died in Soviet Russia. He 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 America. There, he honed an acerbic 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 that Prokofiev's passing was all but ignored.

CONTEMPORARIES

Igor Stravinsky,
Paul Hindemith

KEY EVENTS

1917: Premiere of his first symphony, the 'Classical'
1936: Return to live permanently in Russia

LISTEN TO

Symphony No 5 with Gianandrea Noseda on LSO Live

WITH THE LSO

UK premiere and 1932 recording of Third Piano Concerto

Composer profile by
Andrew Mellor

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Richard Strauss

Salome

Sir Simon Rattle

Johannes Brahms

Symphony No 4

Leoš Janáček

The Excursions of Mr Brouček

Plus

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LSO Artist Portrait with **Lisa Batiashvili**

LSO on Film: The French Connection

Gianandrea Noseda

LSO Principal Guest Conductor



Gianandrea Noseda is one of the world's most sought-after conductors, equally recognised for his artistry in the concert hall and the opera house. The 2023/24 season marks his eighth season as Principal Guest Conductor of the London Symphony Orchestra, and seventh season as Music Director of the National Symphony Orchestra.

In addition to his performances at the Barbican and LSO St Luke's, Noseda has toured with the LSO to the United States, China, Europe and Edinburgh. His recordings on LSO Live include Britten's *War Requiem*, Mussorgsky's *Pictures at an Exhibition*, Verdi's *Requiem*, and ongoing multi-year recording projects of the complete symphonic cycles of Prokofiev, Shostakovich and Tchaikovsky.

Noseda's leadership at the NSO has reinvigorated the orchestra, which makes its home at the Kennedy Center in Washington, D.C. The renewed recognition has garnered invitations to Carnegie Hall and international concert halls, and led to streaming projects and a record label distributed by LSO Live. The NSO's recent recordings include the complete *Sinfonias* by Pulitzer Prize-winning Washington, D.C. native George Walker and a Beethoven symphony cycle.

Noseda became General Music Director of the Zurich Opera House in September 2021. A milestone there has been his first performances of Wagner's *Ring* cycle in May 2024. In February 2023, he was recognised as 'Best Conductor' by the German OPER! AWARDS.

From 2007 to 2018, Noseda served as Music Director of the Teatro Regio Torino, where his leadership marked a golden era. He has conducted leading international orchestras, and at major opera houses and festivals, and had significant roles at the BBC Philharmonic (Chief Conductor), Israel Philharmonic Orchestra (Principal Guest Conductor), Mariinsky Theatre (Principal Guest Conductor), Orchestra Sinfonica Nazionale della RAI (Principal Guest Conductor), Pittsburgh Symphony Orchestra (Victor de Sabata Chair), Rotterdam Philharmonic (Principal Guest Conductor) and Stresa Festival (Artistic Director).

Noseda has made over 80 recordings for various labels, including Deutsche Grammophon and Chandos, where his recordings included works of neglected Italian composers on his *Musica Italiana* series.

Noseda has a strong commitment to working with young artists. In 2019, he was appointed the founding Music Director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra in the village of Tsinandali, Georgia.

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 Conductor of the Year by both *Musical America* (2015) and the International Opera Awards (2016). In 2023, he received the Puccini Award.

Janine Jansen

violin



Violinist Janine Jansen has long-standing relationships with the world's most eminent orchestras and conductors. This season's highlights include tours with the London Symphony Orchestra under the direction of Sir Antonio Pappano, the Dresden Staatskapelle with Christian Thielemann, and the Oslo Philharmonic with Klaus Mäkelä. As part of her Artistic Partnership with Camerata Salzburg, Jansen will also join two major tours across Europe focusing on Mozart's violin concertos. In March 2024 the Concertgebouw Amsterdam hosted the first Janine Jansen Bach Festival, comprising a number of orchestral, choral and chamber concerts programmed, inspired and performed by Jansen and her musical partners.

Other orchestral highlights include engagements with the Czech Philharmonic Orchestra under Sir Antonio Pappano, Tonhalle Orchestra under Paavo Järvi, Rotterdam Philharmonic under Lahav Shani, and Orchestre de la Suisse

Romande under Charles Dutoit. She also performs the world premiere of Britta Byström's Violin Concerto, co-commissioned by the Royal Stockholm Philharmonic Orchestra.

Jansen records exclusively for Decca Classics. Her latest recording features the violin concertos by Sibelius and Prokofiev together with Klaus Mäkelä and Oslo Philharmonic Orchestra and was released earlier this month.

She is the Founder and Artistic Director of the International Chamber Music Festival Utrecht, which celebrated its 20th anniversary in December 2023. Together with Martha Argerich and Mischa Maisky, she gives a number of trio performances across Europe and continues her fruitful recital collaboration with pianist Denis Kozhukhin. Further chamber music projects are planned at Sion and Røros Festivals, as well as at London's Wigmore Hall, where she is Artist-in-Residence during the 2023/24 season.

Since 2019 she has been Professor of Violin at the HÉMU Valais-Wallis in Sion, Switzerland. Since November 2023 she has taught violin at Kronberg Academy. Jansen studied with Coosje Wijzenbeek, Philippe Hirschhorn and Boris Belkin.

Jansen plays the Shumsky-Rode Stradivarius from 1715, on generous loan from a European benefactor.

Martin Fröst

clarinet



Clarinetist, conductor and Sony Classical recording artist Martin Fröst is an artist who constantly seeks new ways to challenge and reshape the classical music arena. His repertoire encompasses mainstream clarinet works, as well as various contemporary pieces that he has personally championed. He is the 2014 winner of the prestigious Léonie Sonning Music Prize, the first clarinetist to be given the award. In 2022 he was made Artist of the Year at the International Classical Music Awards.

This season Fröst is Artist in Residence with the Orchestre de la Suisse Romande and Orquesta Sinfónica de Castilla y León. He continues his activities as Chief Conductor of the Swedish Chamber Orchestra, including SCO Festival Fröstivalen, concerts with international guest artists and a tour in October 2023. After successful premieres of Anna Clyne's Clarinet Concerto with the Royal Concertgebouw Orchestra and Philharmonia Orchestra, he gives further performances of that work with the Helsinki Philharmonic Orchestra and Antwerp Symphony Orchestra. In the 2023/24 season, Martin Fröst also gives the first performances of a new clarinet concerto written for him by Swiss composer Michael Jarrell with the Orchestre de

la Suisse Romande and Orchestre National du Capitole de Toulouse. Other highlights of the season include returns to the Swedish Radio Orchestra and Orchestre de Paris.

As a soloist, Fröst has performed with some of the world's greatest orchestras, including the Royal Concertgebouw Orchestra, the New York and Los Angeles Philharmonic orchestras, the Leipzig Gewandhaus Orchestra, the Munich Philharmonic, the Philharmonia Orchestra and the NDR Elbphilharmonie Orchestra. He regularly collaborates with international artists including Yuja Wang, Janine Jansen, Leif Ove Andsnes, Roland Pöntinen and Antoine Tamestit. Fröst has appeared in some of the world's most important concert venues, including Carnegie Hall, Concertgebouw Amsterdam and Konzerthaus Berlin. He was Artist in Residence with the Royal Concertgebouw Orchestra for the 2022/23 season, the first wind player to be given that honour.

Together he and the Swedish Chamber Orchestra have embarked on a journey that explores Mozart's historic footprint in Europe through his travels. The project, set to be recorded by Sony Classical over a period of four years, is the orchestra's first comprehensive green tour initiative.

A keen advocate of the importance of music education, in 2019 Fröst launched the Martin Fröst Foundation with the support of the world's largest manufacturer of wind instruments, Buffet Crampon. Its purpose is to provide resources that can improve and enable children's and young people's access to music education and instruments. The Foundation aims to join forces with non-profit organisations and sponsors across the world.

London Symphony Orchestra On Stage

Leader

Andrej Power

First Violins

Saskia Otto
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
Will Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Caroline Frenkel
Dániel Mészöly
Julia Rumley

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Erzsebet Racz
Magdalena Riedl *

Violas

Victoria Powell
Gillianne Haddow
Anna Bastow
Thomas Beer
Germán Clavijo
Steve Doman
Julia O’Riordan
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama
Regina Beukes
Elisabeth Varlow

Cellos

David Cohen
Alastair Blayden
Ève-Marie Caravassilis
Daniel Gardner
Amanda Truelove
Anna Beryl
Louise McMonagle
Ghislaine McMullin
Kosta Popovic *
Lavinia Rae
Victoria Simonsen

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Thomas Goodman
Joe Melvin
Jani Pensola
Ben Griffiths
Ruohua Li *
Evangeline Tang
Adam Wynter

Flutes

Gareth Davies
Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Clément Noël

Clarinets

Sérgio Pires
Sonia Sielaff

Bass Clarinet

Martino Moruzzi

Bassoon

Rachel Gough
Joost Bosdijk

Contra Bassoon

Martin Field

Horns

Diego Incertis Sánchez
Timothy Jones
Angela Barnes
Jonathan Maloney
Zachary Hayward

Trumpets

James Fountain
Adam Wright
Niall Keatley

Trombones

Matthew Gee
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Patrick King
Tom Edwards

Harp

Bryn 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. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust.