

MACMILLAN & SIBELIUS

WEDNESDAY 11 SEPTEMBER 2024 7PM

Carl Nielsen

Helios Overture

Sir James MacMillan

Concerto for Orchestra, 'Ghosts' (world premiere; LSO co-commission)

Interval

Jean Sibelius

Symphony No 1

Sir Antonio Pappano conductor

London Symphony Orchestra

Concert finishes at approximately 9.10pm

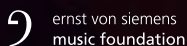
MARQUEE TV



Concert recorded for future broadcast by Marquee TV and BBC Radio 3

Concerto for Orchestra, 'Ghosts' commissioned by the London Symphony Orchestra, Melbourne Symphony Orchestra, Singapore Symphony Orchestra, Auckland Philharmonia Orchestra and the Royal Stockholm Philharmonic Orchestra, with the support of the Ernst von Siemens Foundation

Celebratory drinks kindly provided by Nyetimber



Welcome



A very special welcome to the start of the London Symphony Orchestra's 2024/25 season with Sir Antonio Pappano, who joins us for his first Barbican concerts as Chief Conductor of the LSO – a set of programmes which reflect his musical passions and the virtuosity and sound of the LSO.

We are thrilled to mark this occasion with a new work by Sir James MacMillan, which was co-commissioned by the LSO with the generous support of the Ernst von Siemens Music Foundation and written to celebrate the Orchestra itself as a *Concerto for Orchestra*. We are delighted to have again the opportunity to champion Sir James MacMillan's work after a long history of collaborations, and we look forward to giving the London premiere of his Second Violin Concerto with Nicola Benedetti in April of next year.

On 11 September, the world premiere of his Concerto for Orchestra, 'Ghosts' is paired with two Nordic works: Jean Sibelius' First Symphony and Carl Nielsen's *Helios* Overture, aptly reflecting the dawn of a new era. In celebration of this special occasion, we are partnering with the Barbican to invite all members of our audience to join us for a complimentary glass of Nyetimber sparkling wine before this concert or during the interval.

The season opening continues on 12, 15 and 19 September, as Sir Antonio Pappano celebrates his interest in British repertoire with Gustav Holst's *The Planets*, to which we are delighted to welcome Tenebrae to provide the ethereal wordless chorus. Hector Berlioz's colourful *Roman Carnival*, Karol Szymanowski's Concert Overture and Gustav Mahler's First Symphony, also feature across the week, each showcasing the musicians of the LSO.

A warm welcome to all the guest artists who join the Orchestra on stage throughout these concerts – including Vilde Frang as soloist for Elgar's Violin Concerto, with whom we were thrilled to share the stage on tour last month; Anna Lapwood, who makes her debut with the Orchestra in Saint-Saëns' 'Organ Symphony'; and Yuja Wang, who performs Rachmaninoff's First Piano Concerto and Chopin's Piano Concerto No 2. We look forward to taking these latter programmes on tour to Japan, South Korea and China later this month.

There are many opportunities to enjoy these concerts, both live at the Barbican or outside the concert hall: 11 September and 19 September will be recorded for future broadcast by Marquee TV and BBC Radio 3 and the 12 September performance will be recorded for future broadcast by Mezzo and medici.tv. Thanks to Classic FM for recommending the 12 September performances to their audiences. Sincere thanks to all our media and broadcast partners, who allow us to share the LSO's music-making with more people than ever.

The opening weeks of the season offer an opportunity to see different dimensions of the LSO's work. Before the concerts you can enjoy free foyer performances from a wide range of our LSO Discovery programmes – from young brass musicians to members of our LSO Create group, and more. There is also chamber music, with three BBC Radio 3

Stay In Touch

Lunchtime and Rush-Hour Concerts at LSO St Luke's on 12 and 19 September, each featuring alumni of the New Generation Artists scheme.

I would like to extend our heartfelt thanks to our patrons and friends, corporate supporters, and trusts and foundations who so generously support the LSO and who play a key part in our success. We especially thank the Huo Family Foundation for their generous support of the concert on 15 September and across the year. We also welcome all those who join us for our Annual City Livery Concert on 19 September, and especially Alderman Sir Andrew Parmley and Graham Barker for championing this occasion. Thank you also to Arts Council England and the City of London Corporation for their support of the LSO's Residency at the Barbican Centre.

And thanks to all our audiences for being present at the start of this new concert season. I hope you enjoy these performances, and that you will be able to join us throughout the year ahead. Chief Conductor Sir Antonio Pappano returns in December for two concert performances of Giacomo Puccini's opera *La rondine*, with an all-star cast of soloists and the London Symphony Chorus. On 15 December, he continues his Ralph Vaughan Williams Symphonic Cycle with the Ninth, alongside Elgar's Cello Concerto, performed by LSO Principal Cello David Cohen. We round off the year with two festive concerts on the 18 and 19 December, featuring music by Tchaikovsky, Gershwin and Bernstein. We look forward to seeing you at many more concerts.



Dame Kathryn McDowell DBE DL
Managing Director

Follow



[londonsymphonyorchestra](#)



[londonsymphonyorchestra](#)



[londonsymphony](#)



[londonsymphonyorchestra](#)



[londonsymphonyorchestra](#)

Subscribe

Get our latest updates delivered to your inbox.
[iso.co.uk/elist](https://www.iso.co.uk/elist)

Visit Again

Find LSO performances at the Barbican, our Old Street venue LSO St Luke's, or on tour.
[iso.co.uk/whatson](https://www.iso.co.uk/whatson)

**Please switch off all phones.
Photography and audio/video recording
is not permitted during the performance**

Details correct at time of going to print.

Editorial Photography Mark Allan, Roy J Baron, John Davis, Kevin Leighton, Andy Paradise, Marc Marnie Francis Marshall, Brown's Hotel, Marco Borggreve, Sim Canetty-Clarke, Julia Wesely & Doug Peters
Print Impress 01932 236100
Advertising Cabbells Ltd 020 3603 7937


Share your thoughts

Visit [iso.co.uk/survey](https://www.iso.co.uk/survey) or scan the QR code to complete a short survey about tonight's concert.



Helios Overture

Carl Nielsen

 1903 12 minutes

Programme note
by **Andrew Mellor**

Carl Nielsen was raised in relative poverty on a Danish island. His formative musical experiences were provided by his father's travelling wedding band, in which he played the fiddle, and the local barracks band, in which he played the bugle.

Like Jean Sibelius from Finland, six months his junior, Nielsen set out to give his homeland a musical voice that was locally distinctive but internationally relevant. He made it his mission to move Danish music away from what he called the 'gravy and grease' of the German musical tradition, imagining a new sort of music that would fuse perceptions of the high and low in art.

In April 1903, Nielsen and his wife were in Athens, stocking up on sunshine following the dark Danish winter. In a room overlooking the Aegean Sea, Nielsen designed an overture that would depict the journey of the sun from dawn to dusk. 'The sun rises to joyful songs of praise, wanders its golden way, and sinks silently into the sea', wrote the composer of his new work, the *Helios Overture*.

Nielsen needn't have gone to Athens to experience the concept of sun worship. A revival in ancient Greek ideas had made it as far as the island where he'd been raised – Funen – with its broad, open-skied views across flat arable landscapes. The Nordic region was awash with notions of nature, health and physical wellbeing at the start of the 20th century but Danish 'Hellenism' added something else: the idea of an artistic re-birth; a radiant sunrise of creativity.

Nielsen's career would prove central to that awakening, and *Helios* would form the start of a nine-year obsession with solar energy culminating in the composer's third symphony. But the Overture became something of a touchstone for Denmark, too: it remains the first piece of music played on Danish radio at the start of each New Year. Much of its freshness comes from Nielsen's preferences for plain, powerful harmonies built on intervals of the third and fifth.

'The sun rises to joyful songs of praise, wanders its golden way, and sinks silently into the sea.'

The Overture is born of a dark void – a low C, from which first light appears courtesy of a soft horn call. Eventually the horns arrive at a chorale-like theme that soars above the orchestra – the arrival of dawn, perhaps – before the whole ensemble brings the colour and activity of day. After violins initiate a scurrying fugue – the braiding of a single melody into an elaborate conversation – the orchestra suddenly retreats. The sun, softer than in the morning, dips behind the horizon once more.

Carl Nielsen

1865 to 1931 (Denmark)



Contemporaries

Jean Sibelius,
Anne Marie
Brodersen

Key events

1871: Gifted a violin by his mother whilst suffering from the measles

1890: Wins the Ancker grant, an educational scholarship of 1800 kroner which allows him to travel around Europe for a year

1931: Becomes director of the Royal Conservatory

Listen to

All six symphonies with Sir Colin Davis on LSO Live
[isolive.iso.co.uk](https://www.isolive.co.uk)

Composer profile

by Stephen Johnson

From whichever angle you view him, Carl Nielsen was the exception that breaks the rule. He's often described as a 'nationalist', and yes, his role in Denmark's rise to musical nationhood is without parallel. Not only so, but quite a few of the songs modern Danish schoolchildren are still taught as national treasures were actually composed by Nielsen. But after World War I, Nielsen turned against nationalism, describing it pungently as a 'spiritual syphilis'. Having hymned nationhood in his Third Symphony (1911) he portrayed its decline from the 'high and beautiful' into 'senseless hate' in the mechanistic strutting march-rhythms of the Fifth (1922).

But in any case, Nielsen's national consciousness – musically and personally – was of a very different kind from that of most late 19th- and early 20th-century national composers. It is often said that 19th century nationalism was a creation of the educated middle-classes, but Nielsen's background couldn't have been much poorer or more socially humble. His family were Danish peasants on the island of Funen (Fyn) and his father was leader of a village band. Young Carl soon joined in as a violinist, and his first efforts at compositions were dance tunes. This is crucial, because it means that, unlike the vast majority of nationally inclined composers of his time – his exact contemporary Sibelius for instance – Nielsen didn't have to 'discover' his country's indigenous culture: it was in his blood. There was no need to undertake extensive folksong



researches, as Sibelius, Ralph Vaughan Williams and Béla Bartók did – it was the music he knew best. If he needed a folk tune in one of his symphonies or concertos, all he had to do was compose one; it could hardly be more authentic.

Nielsen's musical education was pretty unusual too. As one of ten children he could hardly expect his parents to support him for long, so at 14 he enrolled in the army as a trumpeter. He made himself useful in military bands by learning a wide range of instruments. How and when he first encountered classical music isn't clear, but by the age of 19 he'd become accomplished enough as performer and composer to impress the Principal of the Copenhagen Conservatory, the composer Niels Gade, and gain entry as a student – a testimony to his determination and mental application.

Throughout his life Nielsen remained a fascinating mixture of earthy simplicity and intellectual sophistication. He read widely and deeply, and made sure he was up to date with what was happening in music. There were periods of instability, and his marriage to the sculptress Anne Marie Brodersen was troubled. But friends and family remember him as a kind, hospitable and immensely entertaining man with a sizeable comic talent. In short, the freshness, warmth and impish humour one meets in the music were there in the man too – definitely the kind of man to invite to a dinner party.

Concerto for Orchestra, 'Ghosts' (world premiere)

Sir James MacMillan

 2023–24 25 minutes

Programme note by
Sir James MacMillan

Concerto for Orchestra, 'Ghosts' commissioned by the London Symphony Orchestra, Melbourne Symphony Orchestra, Singapore Symphony Orchestra, Auckland Philharmonia Orchestra and the Royal Stockholm Philharmonic Orchestra, with the support of the Ernst von Siemens Foundation.

My *Concerto for Orchestra* was written in 2023/24 and is in one continuous, through-composed movement, lasting about 25 minutes. It has a subtitle – Ghosts – as the music seems to be haunted by other, earlier musical spirits and memories. Right from the start of the opening section we can hear allusions to folk-dance forms, an eastern European hymn and Scottish traditional music.

Various chamber groups emerge from within the orchestral fabric and there is much deliberate focus on soloistic playing throughout. Duets and trios are important – the work opens with an eleven-note theme being thrown between two trombones, and later there are other duos for clarinets, piccolo and tuba, and two violas.

Trios are also prominent – three bassoons at one point, as well as a quotation from Ludwig van Beethoven's 'Ghost Trio' (which gives this work its subtitle), and allusions to the famous Claude Debussy trio of flute, viola and harp. Also in the spotlight at various points is a string quartet, a wind quintet and a brass sextet.

The work has four main interlocking sections. The first is fast and presents most of the initially important materials. The second section is slow and elegiac, and operates like a two-part canon, presenting many different combinations of the two lines, sometimes fully orchestral, other times soloistic and in chamber dimensions.

The third section, a scherzo, is marked presto. Its main 'refrain' is an energetic, rhythmic theme based on my memories of the dance forms my children used to listen to when they were teenagers. The episodes between these focus on some of the chamber groups mentioned above. Eventually we hear a brief moment from the Beethoven 'Ghost' Trio, but the piano is replaced by a celeste. This is then smudged into the Debussy memory and finally a new trio (cor anglais, bass clarinet and vibraphone) joins, all forming a trio of trios.

'Right from the start of the opening section we can hear allusions to folk-dance forms, an eastern European hymn and Scottish traditional music.'

The *Concerto* culminates in an Allegro finale, based on an unsettled and compulsive compound rhythm, containing nasal fanfares on horns and counter-rhythmic interjections on trumpets, piccolo and xylophone. The music eventually subsides to a more serene conclusion, where the hymnic theme (which has haunted the music throughout) is given its final statement.



Interval – 20 minutes

Find us on Instagram
@londonsymphonyorchestra
or X @londonsymphony

Sir James MacMillan

b 1959 (United Kingdom)



Premieres with the LSO

1994: Brittonia
1996: Cello Concerto
1996: The World's Ransoming
1997: Symphony Vigil
2003: A Deep But Dazzling Darkness
2007: Stomp (with Fate and Elvira)
2008: St John Passion
2010: Violin Concerto
2018: Trombone Concerto (UK premiere)

Listen to

St John Passion, The World's Ransoming and The Confession of Isobel Gowdie on LSO Live

[isolive.lso.co.uk](https://www.isolive.lso.co.uk)

Read more and watch Sir James MacMillan discuss his new *Concerto for Orchestra* [lso.co.uk/macmillan](https://www.lso.co.uk/macmillan)

Sir James MacMillan is one of today's most successful composers and performs internationally as a conductor. His musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music, and is distinctive for its rhythmic excitement and powerful emotional communication.

MacMillan first became internationally recognised after the extraordinary success of *The Confession of Isobel Gowdie* at the BBC Proms in 1990. His prolific output has since been performed and broadcast around the world. His major works include percussion concerto *Veni, Veni, Emmanuel*, a Cello Concerto for Mstislav Rostropovich and five symphonies. Recent major works include his Percussion Concerto No 2 for Colin Currie, Violin Concerto No 2 for Nicola Benedetti and his Symphony No 5, written for The Sixteen, which was premiered at the Edinburgh International Festival in 2019 as part of a major feature to celebrate his 60th birthday year. Most recently, several new works for chorus and orchestra have been premiered including his *Christmas Oratorio* in 2021 and *Timotheus, Bacchus and Cecilia*, a celebration of the power of music, in 2023.

MacMillan enjoys a successful career as conductor of his own music alongside a range of contemporary and standard repertoire, and is praised for the composer's insight he brings to each score. He has conducted orchestras such as

the Rotterdam Philharmonic, Munich Philharmonic, Danish Radio Symphony, Gothenburg Symphony, Netherlands Radio Philharmonic, Frankfurt Radio Symphony, BBC Symphony, Royal Scottish National Orchestra and NHK Symphony Orchestra. He was Principal Guest Conductor of the Netherlands Radio Chamber Philharmonic until 2013 and Composer/Conductor of the BBC Philharmonic until 2009.

Highlights of the 2024/25 season include world premieres of MacMillan's new concerto for euphonium, *Where the Lugar meets the Glaisnock*, by the David Childs and BBC National Orchestra of Wales conducted by MacMillan; and his Duet for Horn and Piano, performed at Middle Temple Hall. This year's Stockholm Philharmonic Composer Festival is dedicated to MacMillan, including performances of his Trombone Concerto, *Concerto for Orchestra*, Violin Concerto No 2 and a variety of chamber works.

MacMillan has conducted many of his own works on disc for Chandos, BIS and BMG. His recent release on Harmonia Mundi conducting Britten Sinfonia included his Oboe Concerto and won the 2016 *BBC Music Magazine Award*. In 2017, The Sixteen's recording of MacMillan's *Stabat Mater* was nominated for a *Gramophone Award* and won the *Diapason d'Or Choral Award*.

MacMillan was awarded a CBE in 2004 and a Knighthood in 2015. He was appointed a Fellow of the Ivors Academy in 2024.

Symphony No 1 in E minor Op 39

Jean Sibelius

- 1 Andante ma non troppo – Allegro energico
- 2 Andante ma on troppo lento
- 3 Scherzo: Allegro
- 4 Finale (Quasi una fantasia): Andante – Allegro molto



1899



42 minutes

Programme note
by **Andrew Mellor**

Sir Antonio Pappano biography

Read on page 70

For half of Sibelius' life, Finland was part of the Russian Empire. Then as now, a political and cultural gulf separated Finland from the gargantuan country with which it shares an 830-mile land border.

By the 1890s, Finland was bristling under Russian rule. There was talk of independence, but the final nail was driven into the coffin of good relations with Russia with the arrival in Helsinki, in 1898, of a new Governor-General from St Petersburg, Nikolai Bobrikov.

At the start of 1899, Bobrikov started to enforce Tsar Nicholas II's so-called February Manifesto, tightening Russian control over Finland. The decree effectively stripped the Finnish parliament of its legislative power and proposed Russian as an official language. Feelings ran high among those who had pinned their hopes on Finnish independence, and were delving into their own singular linguistic heritage for inspiration. Sibelius was among them.

When the composer's Symphony No 1 was first played in Helsinki on 26 April 1899, plenty of patriots heard the work as a gesture of defiance against what was now considered a Russian occupation. On a tour of mainland Europe in 1900, Sibelius was happy to tout the symphony as a hymn of protest against the Russians.

That is not quite how he conceived the music. Sure, Sibelius did plan the work as a programmatic one: a symphony telling of his homeland's topography and the triumph of

Christianity over paganism. But seven years after the success of his major work based on Finnish folklore *Kullervo*, friends and critics were urging Sibelius to think in more rigorous symphonic terms. A potentially independent Finland, they argued, needed art that was more international than parochial – a symphony that stood its ground on musical terms alone.

Already in this symphony, Sibelius is handling his material in new and wholly distinctive ways.

This was the thinking that gave Sibelius' First Symphony its musical weight, irrespective of context. Already in this symphony, Sibelius is handling his material in new and wholly distinctive ways. In his student days in Vienna and Berlin, the composer's teachers had stressed on their student the importance of working through musical themes – lathing them continuously until they were fit for purpose.

We hear the result in the misty clarinet solo that opens the work. This gesture doesn't just prepare us for the shock of the movement's fast-paced Allegro; it infiltrates the score's musical ideas like nutrients in its soil. The shape of the clarinet theme can be detected in numerous fragments right up to the work's last bars. The final movement

launches with a transfigured version of it on thrusting strings.

That gesture speaks of another fundamental difference in Sibelius' concept of musical design: his response to the colours and capabilities of individual instruments. In a departure from traditional Germanic symphonic argument – which would always make sense on a piano – Sibelius allowed the particular colour of instruments and instrumental groups to shape the music he wrote for them.

There are plenty of examples beyond the symphony's opening clarinet solo. The bass 'pedal' notes in the slow *Andante* movement – low, held notes fixed steady to underpin more mobile, higher-pitched activity above – and the pizzicatos of the *Scherzo* are two more. It was design features like these that led the critic Ernest Newman to write that 'every page [of the symphony] breathes of another manner of thought, another way of living, even another landscape.'

That 'other way of living' can be rationalised. The use of recitation – a note repeating itself, like something half-sung – has its roots in Finland's musical storytelling tradition, rune singing. This gives the first movement's main theme the feeling of a chant. More recently, musicologists have noted the *Scherzo*'s distinctive Finnish sense of bravado. Others have heard something distinctly Russian in the fur-wrapped

melancholy of the slow movement and in the feverish way in which the final '*Allegro molto*' erupts.

In this movement, Sibelius sounds particularly distinctive. The organic treatment of themes continues (the movement opens with a version of the clarinet solo, now on strings, and closes with the same E minor pizzicato chords that closed the first movement). In the end, a force-field created by Sibelius' characteristic pitting of energy against stasis throws up a rousing, hymn-like tune. It has the distinct character and shape of the rune songs through which Finnish folklore was recounted, and brings the symphony to its exhilarating conclusion.

Jean Sibelius

1865 to 1957 (Finland)



Contemporaries

Gustav Mahler,
Carl Nielsen

Key events

1890: Sibelius comes across the Kalevala for the first time
1917: Finland gains full independence

Listen to

All seven symphonies with Sir Colin Davis on LSO Live
Isolive.[Iso.co.uk](https://www.isolive.co.uk)

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 in to 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 minimalism from the United States 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 precious and pugnacious composer had an ambivalent relationship with his homeland and his place in the world.

Watch the new season of
London Symphony Orchestra

Bring the Arts Home

MARQUEE TV

THEATER

OPERA

BALLET

DANCE

MUSIC

JAZZ

DOCUMENTARY

30% OFF
Annual Subscription



code: 30LSO

MARQUEE TV

www.marquee.tv

Sir Antonio Pappano

Chief Conductor



One of today's most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances in both symphonic and operatic repertoire, Sir Antonio Pappano is Chief Conductor of the London Symphony Orchestra and was Music Director of the Royal Opera House Covent Garden from 2002 until 2024. He is Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome (having served as Music Director from 2005–2023) and was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera New York, the State Operas of Vienna and Berlin, the Bayreuth and Salzburg Festivals, Lyric Opera of Chicago and the Teatro alla Scala. He has appeared as a guest conductor with many of the world's most prestigious orchestras, including the Berlin and Vienna Philharmonic Orchestras, the Staatskapelle Dresden, the Gewandhausorchester Leipzig, the Bavarian Radio, the Czech Philharmonic Orchestra, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as the New York Philharmonic Orchestra,

Chicago and Boston Symphonies and the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

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

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

London Symphony Orchestra

On Stage

Leader

Benjamin Gilmore

First Violins

Cellerina Park
Clare Duckworth
Ginette Decuyper
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Julian Azkoul
Caroline Frenkel
Emma Lisney
Dániel Mészöly

Second Violins

Julián Gil Rodríguez
Sarah Quinn
Thomas Norris
Miya Väisänen
David Ballesteros
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Sabrina Bradford
Juan Gonzalez
Hernandez
Olatz Ruiz de
Gordejuela
Chelsea Sharpe

Violas

Eivind Ringstad
Malcolm Johnston
Thomas Beer
Germán Clavijo
Steve Doman
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama
Nancy Johnson
Cynthia Perrin
Annie-May Page
David Vainsot

Cellos

Rebecca Gilliver
Alastair Blayden
Salvador Bolón
Daniel Gardner
Amanda Truelove
Ève-Marie Caravassilis
Henry Hargreaves
Ken Ichinose
Silvestrs Kalniņš
Joanna Twaddle

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Thomas Goodman
Chaemun Im
Joe Melvin
Jani Pensola
Toby Hughes
Hugh Sparrow
Adam Wynter

Flutes

Gareth Davies
Amy Yule
Imogen Royce

Piccolos

Sharon Williams

Oboes

Juliana Koch
Olivier Stankiewicz
Imogen Davies

Bass Oboe

Adrian Rowlands

Cor Anglais

Maxwell Spiers

Clarinets

Sérgio Pires
Chris Richards
Chi-Yu Mo
Sarah Thurlow

E-flat Clarinet

Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoons

Martin Field

Horns

Diego Incertis
Sánchez
Timothy Jones
Angela Barnes
Olivia Gandee
Jonathan Maloney
Lindsay Kempley
Jonathan Durrant
Jake Parker

Trumpets

James Fountain
Gareth Small
Adam Wright
Imogen Whitehead
Kaitlin Wild

Trombones

Vicente Climent
Calatayud
Byron Fulcher
Jonathan Hollick

Bass Trombone

Paul Milner

Euphonium

Byron Fulcher

Tuba

Ben Thomson

Timpani

Nigel Thomas
Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton
Benedict Hoffnung

Harp

Bryn Lewis
Daniel De-Fry

Piano

Elizabeth Burley

Celeste

Catherine Edwards
Elizabeth Burley

Organ

Richard Gowers