

BERLIOZ, RACHMANINOFF, & SAINT-SAËNS

SUNDAY 15 SEPTEMBER 2024 7PM

Hector Berlioz

Roman Carnival

Serge Rachmaninoff

Piano Concerto No 1

Interval

Camille Saint-Saëns

Symphony No 3, 'Organ Symphony'

Sir Antonio Pappano conductor

Yuja Wang piano

Anna Lapwood organ

London Symphony Orchestra

Concert finishes at approximately 9.05pm

Generously supported by The Huo Family Foundation

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

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Roman Carnival

Hector Berlioz



1844



10 minutes

Programme note
by **Lucy Walker**

Hector Berlioz is one of the most colourful characters in musical history, with a freewheeling approach to musical formats and an ability to create extraordinary sounds from a symphony orchestra. He had an extravagant, seemingly entirely unedited personality, which often caused him to be at odds with 19th-century French society. His music, similarly, was often met with a combination of bafflement and disdain, not truly finding its audience until the following century. The sparkling *Roman Carnival* was, however, popular in his own lifetime – even though it recycles material from one of his more disastrous works.

In 1838 Berlioz composed the opera *Benvenuto Cellini*, based (very loosely) on the life of the Florentine sculptor of the same name. According to the composer, it was ‘hissed with admirable energy and unanimity’ at its premiere, and Berlioz found the wholesale rejection of his opera similar to being ‘stretched on the rack’. He had, optimistically, composed a new second-act overture for what he believed was to be the likely revival of *Benvenuto*; when that did not come forth, he presented it as the concert overture *Roman Carnival* in 1844. As music writer Herbert Glass put it, ‘Berlioz, like the better French chefs, never threw anything away’ and used several melodies from *Benvenuto* in the Overture, including the beautiful ‘love’ theme presented early on by the cor anglais.

[Berlioz] had an extravagant, seemingly entirely unedited personality, which often caused him to be at odds with 19th-century French society.

The Overture begins with an attention-grabbing burst before slowing – heralded by horn, then clarinet – for the cor anglais theme. After reaching a romantic peak, a sparkling whirl from the woodwind reintroduces a faster pace, and a breathless sense of anticipation: this is a section borrowed from the opera in which a wild Roman carnival takes place, and is appropriately boisterous. It builds to what appears to be a peak, with crashing interjections from the full percussion section, only to reduce to a woodwind whisper. This is followed by an increasingly diabolical fugue – a rising figure, played by different instruments or sections in turn. The Overture continues in this spirited vein, threatening to come completely off the rails by the end in an absolutely exhilarating gallop to the finish line.

Hector Berlioz

1803 to 1869 (France)



From the LSO archive 1999–2000:

Sir Colin Davis conducts and records the Berlioz *Odyssey* – a series of all Berlioz’s major works.

Listen to

Sir Colin Davis’ complete recordings on LSO Live

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

Coming up next

Symphonie fantastique with Sir Antonio Pappano
21 & 22 May
2025, Barbican

Composer profile

by Lucy Walker

Throughout his life, Hector Berlioz seemed determined to follow only one rule: that there are no rules. His compositions and his actions were consistently at odds with the conventions in which they existed. Contemporary critics would often describe him as a ‘lunatic’. Yet Leonard Bernstein, introducing a concert of Berlioz’s *Symphonie fantastique* in New York in May 1969 (three months before Woodstock) remarked that it was the ‘first psychedelic symphony in history ... written 130 odd years before The Beatles’. Berlioz would find his true time decades after his death.

Like many mavericks, Berlioz came from a traditional background. His father was a doctor who wanted Berlioz to follow in his footsteps. But music was Berlioz’s obsession from an early age, and despite his father cutting off his allowance, he abandoned medicine for the Paris Conservatoire. His time there was a feverish whirl of composition, exposure to culture from all over Europe – notably Shakespeare – and falling obsessively in love.

His *Symphonie fantastique* premiered in 1830. Building on its success (and notoriety) Berlioz became a well-known figure in Paris over the following decade, writing the convention-busting seven-movement symphony *Romeo and Juliet* as well as the ‘viola’ symphony *Harold in Italy*. In financial straits in the 1840s, he travelled widely – and very successfully – as a conductor


and gave relatively little time to composition, though he did compose the beautiful song-cycle *Les nuits d’été*. In the mid-1850s, once more aiming for monumental size, he wrote the five-act opera *The Trojans*, but struggled to get it performed. In his final decade he compiled his colourful memoirs, full of anecdotes and thoughts on life, love and music. The latter two were inextricably intertwined for him: ‘Love cannot give an idea of music; music can give an idea of love ... They are the two wings of the soul.’


Piano Concerto No 1 in F-sharp minor Op 1

Serge Rachmaninoff

Yuja Wang
piano

- 1 Vivace
- 2 Andante
- 3 Allegro Vivace

 1890–91
rev 1917

 26 minutes

Programme note
by **Andrew Huth**

Unlike many great pianists, Serge Rachmaninoff was not a child prodigy, and indeed was quite lazy as a boy. It was the years of rigorous training in Moscow under the formidable teacher Nikolay Zverev that revealed his true talents, as well as instilling him with self-discipline and a capacity for hard, concentrated work that never left him – to the end of his life he practised slowly and meticulously.

His early model was Anton Rubinstein (1829–94), who played with enormous power but was above all famous for the poetry of his playing. Among his contemporaries in later life he most admired Joseph Hofmann, the dedicatee of the Third Piano Concerto, who in a tribute written two years after Rachmaninoff's death, wrote that he 'was made of steel and gold: steel in his arms, gold in his heart'.

Rachmaninoff began his First Piano Concerto in the summer of 1890, completing it the following July, when he was just 18. It was an enormously ambitious work for a young man with so little experience of large forms or of orchestral textures. He played the first movement at a student concert at the Moscow Conservatoire on 17 March 1892, but never apparently played the complete work in its original form, although it was taken up by his cousin the pianist and conductor Alexander Siloti. The Concerto was published thanks to the advocacy of Pyotr Ilyich Tchaikovsky, whose encouragement was a great help to the young Rachmaninoff.

Self-critical from the start, however, Rachmaninoff soon began to have doubts about many aspects of the Concerto and several times said he wanted to revise it, although he never managed to find time until the fatal year 1917. That November all his plans were suspended as Russia descended into chaos. The chaos imposed idleness on him, and this idleness proved the perfect opportunity to revise his Concerto: 'I sat at the writing desk or piano all day without troubling about the rattle of machine guns and rifle shots'.

The entire Concerto was re-orchestrated and given a more flexible and colourful orchestral style; the piano writing was elaborated and the formal shape of the third movement considerably altered. What remained unchanged was the work's 'youthful freshness' – Rachmaninoff's own phrase.

The cascading piano cadenza that breaks into the opening brass fanfare, for instance, is a wonderfully bold challenge to the openings of the Grieg and Schumann concertos, and the first movement's main theme, introduced by the strings, announces a new voice in Russian music. The harmonic shifts in the nocturne-like second movement give a sense of a young composer exploring the expressive horizons of his new world, while vigour returns in the finale, with its bouncing rhythms and dashing bravura.

Serge Rachmaninoff

1873 (Russia) to 1943 (US)



Contemporaries

Maurice Ravel,
Alexander Scriabin

Key events

1901: Triumphant premiere of his Piano Concerto No 2

1917: Russian Revolution, forcing Rachmaninoff to leave his homeland

Listen to

Symphony No 2
on LSO Live

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

Composer profile

by Andrew Mellor

Serge Rachmaninoff's life can appear to straddle two worlds. He was born into an aristocratic family in Imperial Russia, but died in Beverly Hills surrounded by fast cars and movie stars. He was trained in the era of Pyotr Ilyich Tchaikovsky, but died in age of the record industry which helped make him famous.

Familial and financial breakdown saw Rachmaninoff raised by aunts and grandparents in rural Russia. The chants and bells of the Orthodox Church were among his formative musical influences, before his rocketing talents as a pianist led him to serious study in St Petersburg and Moscow. He made his name with an outstanding student opera after Pushkin, *Aleko*, shaped in part by his admiration for Sergei Taneyev (his teacher) and Tchaikovsky (his idol). From then on, composing, playing and conducting would jostle awkwardly for prominence in Rachmaninoff's career, despite his increasing international reputation.

After the Revolution of 1917, Rachmaninoff left Russia, never to return. He settled in America but kept a home on the shores of Lake Lucerne in Switzerland, while a distinctive, melancholic longing for his homeland – or his nostalgic view of it – came to saturate his music. He relished the bold, luscious sound of American symphony orchestras and forged a strong relationship with the Philadelphia Orchestra that, ultimately, kept him writing.

Among his works are four towering piano concertos, three symphonies, three operas, numerous songs, chamber music (lots for piano), unaccompanied choral works and a spectacular mystic oratorio, *The Bells*. Rachmaninoff was a reserved but generous man. But with his trademark cropped haircut and height, he could seem severe; Igor Stravinsky once described him as 'a six-foot scowl'.



Interval – 20 minutes

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Symphony No 3 in C minor, 'Organ Symphony' Op 78

Camille Saint-Saëns

Anna Lapwood
organ

- 1 Adagio
- 2 Allegro moderato



1886



35 minutes

Programme note
by **Lucy Walker**

**Sir Antonio
Pappano biography**
Read on page 70

Camille Saint-Saëns was not known for having a jaunty, effervescent character – he was often prickly, rude and even downright offensive – yet much of his music is buoyant, charming, and full of a bracing optimism. His 'Organ Symphony' was composed more or less at the same time as his playful and perennially popular *The Carnival of the Animals*, and tracks a course from stormy opening to triumphant conclusion in a radiant C major.

It proved to be a great success, both at its premiere in London – it had been commissioned by the Philharmonic Society – and back at home, giving Saint-Saëns a much-needed boost after a string of less successful works. The composer was a proud Frenchman and had founded the Société Nationale de Musique with the aim of promoting the music of contemporary French composers.

The Symphony's 'Frenchness' can be strongly felt in its elegant melodies and the clarity of the orchestral texture, and especially in its distinctive use of the organ. Saint-Saëns himself was a well-known organist; on hearing him play, the Hungarian composer Liszt had declared him the best organist in the world (Saint-Saëns later dedicated the Symphony to Liszt). Including the organ in a Symphony was an unconventional touch – there is also a part for piano – and the composer was aware it might limit performance possibilities. Despite the unusual requirements, however, it is one of his most regularly programmed works.

In a further unconventional move, the Symphony is not in the standard four movements but two, though each is divided into two contrasting sections. The Symphony starts in a dark place: a hushed opening and agitated first section, which includes the ominous 'Dies Irae', or 'day of wrath', theme (originally from the plainchant mass for the dead) on the trombones. The substantial Adagio section is lush and warmly lyrical, with only a brief moment of disquiet introduced by plucked strings and a hint of the 'Dies Irae'.

The second movement brings back the turbulent atmosphere of the opening, and welcomes the piano – at times requiring an extra player – for some elaborate capering up and down the keyboard. The triangle and cymbal are then brought to the fore, bringing with them a more festive atmosphere. The organist has to wait a while for the big moment, which comes at the start of the final section (though there is an appearance in the Adagio, gently augmenting the orchestral texture). And it is big indeed: a simply gigantic C major chord. With some energetic support from the pianists, the organ part gathers in prominence, eventually soaring over the often huge orchestral sound and bringing the work to a joyful conclusion.

Camille Saint-Saëns

1835 (Paris) to 1921 (Algeria)



Musical training

Paris Conservatoire

Musical acquaintances

César Franck,
Franz Liszt,
Gabriel Fauré,
André Messager

Known for

Samson and Delilah,
Danse macabre,
The Carnival of the Animals,
Cello Concerto No 1

Composer profile by

Edward Bhesania

In a life that began only eight years after the death of Ludwig van Beethoven and extended almost until the birth of Pierre Boulez, Camille Saint-Saëns was involved in practically every sphere of musical activity: as well as a composer, he was a pianist, organist, conductor, teacher, critic and editor.

Brought up by his mother and a great aunt, he was a prodigy, making his concerto debut in 1845 aged ten. He entered the Paris Conservatoire three years later and in 1855 became organist at La Madeleine in Paris, a post he held for 20 years. He composed 13 operas (of which *Samson and Delilah* remains the most popular), incidental music, three symphonies (concluding with the 'Organ' Symphony), ten concertos (five for piano, two for cello, three for violin), as well as sacred music and hundreds of songs. He composed rapidly, and himself acknowledged that 'I produce music as an apple tree produces apples.'

He taught for four years at the École Niedermeyer in Paris, where future composers Gabriel Fauré and André Messager were among his pupils, both of them becoming close friends. His frequent travels, especially to North Africa, influenced a number of his works, including his first opera *La princesse jaune* (1872), his last Piano Concerto (the 'Egyptian', No 5) and the *Suite algérienne* (1880).

For fear it would stain his reputation as a serious composer, he forbade performances of his humorous 'grand zoological fantasy' *The Carnival of the Animals* – by far the most popular of his works – until after his death.

His music generally displays clarity and simplicity. In his spare time, Saint-Saëns was a man of varied intellectual pursuits that included archaeology and natural history; he also wrote poetry and plays.

Yuja Wang

piano



Yuja Wang is celebrated for her charismatic artistry, emotional honesty and captivating stage presence. She has performed with the world's most venerated conductors, musicians and ensembles, and is renowned not only for her virtuosity, but her spontaneous and lively performances, famously telling *The New York Times*, 'I firmly believe every programme should have its own life, and be a representation of how I feel at the moment'.

Her skill and charisma were recently demonstrated in a marathon Rachmaninoff performance at Carnegie Hall alongside conductor Yannick Nézet-Séguin and Philadelphia Orchestra. This historic event, celebrating 150 years since the birth of Rachmaninoff, included performances of all four of his piano concertos plus the *Rhapsody on a Theme of Paganini* in one afternoon, and saw queues around the block for tickets on the day. The last season also saw Wang perform the world premiere of Magnus Lindberg's Piano Concerto No 3 in San Francisco, with further performances of the work in North America.

Wang was born into a musical family in Beijing. After childhood piano studies in China, she received advanced training in Canada and at the Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007, when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. Two years later, she signed an exclusive contract with Deutsche Grammophon, and has since established her place among the world's leading artists, with a succession of critically acclaimed performances and recordings. She was named Musical America's Artist of the Year in 2017, and in 2021 received an Opus Klassik Award for her world-premiere recording of John Adams' *Must the Devil Have all the Good Tunes?* with the Los Angeles Philharmonic under the baton of Gustavo Dudamel.

Last season Wang embarked on a highly-anticipated international recital tour, performing in world-class venues across North America, and Europe, astounding audiences once more with her flair, technical ability and exceptional artistry in a wide-ranging programme including Beethoven, Ligeti and Schoenberg.

Anna Lapwood MBE

organ



Anna Lapwood MBE is an organist, conductor and broadcaster, and holds the positions of Director of Music at Pembroke College (Cambridge), Associate Artist of the Royal Albert Hall (London) and Artist in Association with the BBC Singers. In 2023 she was awarded the prestigious 'Gamechanger' Award from the Royal Philharmonic Society, and signed to SONY Classical as an exclusive recording artist.

Having made her debut for the BBC Proms as a soloist in Saint-Saëns 'Organ Symphony' with The Hallé conducted by Sir Mark Elder in 2021, Lapwood gave her Proms recital debut with her programme 'Moon and Stars' in July 2023. She regularly performs concertos with leading symphony orchestras and conductors, has guested at Classic FM Live and collaborated with artists including Alison Balsom, Raye, Bonobo and Benedict Cumberbatch. Highlights of 2023/4 include concerts on the East and West coast of the United States including her recital debut at Walt Disney Concert Hall in Los Angeles.

Lapwood's debut solo organ album *Images* was released on Signum Records in 2021 and features her transcription for organ of Britten's *Four Sea Interludes* from 'Peter Grimes'. Three further albums with The Choirs of Pembroke College have also been released on Signum to great acclaim. Under her direction, the Choirs guested on *To Shiver*

the Sky on Decca with multi-Grammy-winning composer Christopher Tin, recorded at Abbey Road Studios. Signing exclusively to SONY in 2023, the relationship launched with an EP - *Midnight Sessions at the Royal Albert Hall*. Her first album on SONY Classical, *LUNA*, was released in September 2023.

Making her TV presenting debut hosting coverage of *BBC Young Musician*, she went on to present a televised Prom from the Royal Albert Hall. In 2022, she served as Chair of the Jury for *BBC Young Musician* and an adjudicator for the televised Welsh choral competition, *Côr Cymru*. As a radio broadcaster, she is a regular contributor to BBC Radio 3 and Radio 4 alongside independent stations and has been featured in multiple global television and radio programmes and podcasts.

Lapwood's passion for the organ is matched by her mission to support girls and women in music. She was the first female in Magdalen College Oxford's 560-year history to be awarded the Organ Scholarship and since then has run regular organ workshops for young players around the country, hosted the Cambridge Organ Experience for Girls and organised an annual 24-hour 'Bachathon' to raise money to support musicians in Zambia. Having spent some years being encouraged to 'play like a man', she is proud and humbled to see so many adopt her hashtag #playlikeagirl.

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