

SZYMANOWSKI, CHOPIN & MAHLER

**THURSDAY 19 SEPTEMBER
2024 7PM**

Karol Szymanowski
Concert Overture
Frédéric Chopin
Piano Concerto No 2

Interval

Gustav Mahler
Symphony No 1

Sir Antonio Pappano conductor
Yuja Wang piano
London Symphony Orchestra

Concert finishes at approximately 9.30pm

MARQUEE TV



Recorded for future broadcast on Marquee TV and BBC Radio 3

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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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Concert Overture Op 12

Karol Szymanowski



1904–05



13 minutes

Programme note
by **Lucy Walker**

As an example of a ‘curtain-raiser,’ Karol Szymanowski’s *Concert Overture* is an absolute masterclass. From its opening note, the first two minutes are a breathless whirl of orchestral activity. A less hectic pace follows, but with no let-up in intensity or instrumental invention.

Szymanowski – born in Ukraine, musically trained in Poland – composed the Overture in 1904–5, at a time of exciting change for Polish musicians. The Warsaw Philharmonic Orchestra had been established in 1901, not long after Szymanowski arrived in the capital. Shortly afterwards, disappointed by the somewhat conservative repertoire the orchestra was playing, Szymanowski joined forces with a group of fellow composers to lobby for more contemporary, national music to be played and – crucially – published. The group, known as the ‘Young Poland’ composers had the backing of the influential Prince Lubomirski, and the *Concert Overture* was first performed at a concert sponsored by the Prince in 1906. Its first draft was published around the same time.

Along with his ‘Young Poland’ comrades, Szymanowski was influenced by the orchestral music of their slightly older contemporary Richard Strauss, a composer whom Szymanowski declared had ‘to be numbered among the great musicians’. The recklessly heroic figures of the German composer’s tone poems – such as *Don Juan* or *Til Eulenspiegel* – with their bold musical motifs

and outrageous self-confidence, seem to have wandered into the *Concert Overture*. The opening few bars comprise a sequence of energetic themes, each rising higher than the last, and involving the entire (huge) orchestra. The hectic activity continues for a couple of minutes, until a gentle swoop from the harp introduces a slower, more languorous section – yet still populated by themes which surge ever-upwards. A darker mood briefly intrudes, with some sultry solos for woodwind, yet segues into full-blooded, romantic territory shortly afterwards.

The second half of the Overture sees the intermittent return of the rising motifs from the start, sometimes tinged with a more turbulent spirit, driving the music to increasingly dramatic peaks, yet alternating with further passages of sumptuous Romanticism. The irrepressible spirit of the opening returns in the final 30 seconds, bringing the Overture to a breathless conclusion.

Karol Szymanowski

1882 (Poland) to 1937 (Switzerland)



Musical training

Warsaw
Conservatory

Contemporaries

Béla Bartók,
Alexander Scriabin,
Igor Stravinsky

Listen to

King Roger,
Symphony No 2,
*The Love Songs
of Hafiz*,
Violin Concerto No 2

Coming up next

Violin Concerto
No 1 with Sir Antonio
Pappano and Lisa
Batiashvili
22 May 2025,
Barbican

Composer profile by
Fabienne Morris

Karol Szymanowski was born in Tymoszwówka (modern-day Ukraine) in the former kingdom of Poland. He was first taught music by his father, who instilled in the young composer an acute and ardent sense of patriotic duty, which would influence his entire life and career. At the age of 19, he began composition and piano lessons in Warsaw, but struggled to find a suitable outlet in a city that was, by all accounts, far from a thriving cultural capital.

Until 1911, Szymanowski published his own works under the auspices of the Young Polish Composers' Publishing Company, a group founded by him and some friends in 1905.

He supported Polish music throughout his life and served as Director of the Warsaw Conservatoire from 1927 to 1929. Szymanowski's output falls loosely into three periods. Before World War I he followed the style of Richard Strauss and Richard Wagner, with big, densely chromatic symphonies. By 1914 he was moving towards an aesthetic similar to that explored by Claude Debussy and Alexander Scriabin, which came out of his fascination with Arabic cultures.

When Poland gained independence in 1918, this rekindled Szymanowski's patriotic sentiments, and suddenly his works were infused with elements of traditional Polish folklore – the *Stabat Mater*, Symphony No 4 and Violin Concerto No 2 are prime examples. The enduring characteristic of his works is undoubtedly their intense expressionism, tempered by a deep-seated spirituality.

Piano Concerto No 2 in F minor Op 21

Frédéric Chopin

Yuja Wang
piano

- 1 Maestoso
- 2 Larghetto
- 3 Allegro vivace



1829–30



30 minutes

Programme note
by **Lucy Walker**

Yuja Wang's biography
Read on page 58

Frédéric Chopin was a pianist of remarkable abilities, and in his relatively short life would expand both the solo repertoire and the expressive possibilities of the piano, just as the instrument itself was evolving towards the modern construction we recognise today. Yet in the 1800s, if you wished to make a name for yourself in concert-going circles, you were strongly advised to write an opera or a piano concerto – or both – as they were the most popular musical forms in Europe at the time. Chopin composed his two concertos between 1829 and 1830, aged 19 and 20, partly in an attempt to launch himself into public consciousness. (No 2 was in fact composed first, but published second – hence its designation as ‘2’). Both proved to be hugely successful. No 2 in F minor was received so rapturously after its Warsaw premiere on 17 March 1830 that a further performance in a larger venue was hastily arranged only five days later.

The two works were born into a long-standing tradition of piano concertos, including those by Mozart and Beethoven, and of the more ‘virtuosic’ style by such performer-composers as Friedrich Kalkbrenner. They both have the traditional three-movement structure – fast-slow-fast – and an abundance of themes, batted back and forth between pianist and orchestra. Yet they have at times been dismissed as ‘merely’ virtuoso vehicles for the soloist, implying the orchestra is a kind of backing group, simply there to provide the exhibitionist piano-player with a rest. The piano part of

No 2 certainly is challenging, partly because its extraordinary flurries of notes are required to be played with the lightest of touches. But as John Rink has pointed out, there is an innovative, improvisational style to the solo part due to Chopin’s habit of composing for his own highly-skilled hands at the keyboard. Chopin is no slouch with the orchestra either. There is some beautifully sensitive scoring for woodwind throughout, as well as colourful solos and an atmospheric passage of *col legno* (using the wood of the bow) for the strings in the finale.

The first movement, the longest of the three, has some fiendishly difficult and strenuous passages. But it also periodically lets its hair down in these ‘improvisatory’ moments, especially in the final third of the work where the strict rhythmic quality of the opening relaxes into a more free-wheeling mode. This mood is taken further in the gloriously romantic second movements, with its searching theme by turns melancholy and rapturous. It was inspired by Chopin’s infatuation with Polish soprano Konstancja Gładkowska, whom he described as his ‘ideal’; while fellow composer and pianist Franz Liszt, extravagantly complimentary towards music he admired, wrote that the movement itself was ‘a perfection almost ideal’. In the spirited finale, the principal theme is an earworm of a Polish-style melody, in a jaunty waltz-time. Towards the end, a solo horn heralds, somewhat playfully, perhaps the fiercest passage for the pianist in the entire work.

Frédéric Chopin

1810 (Poland) to 1849 (France)



Contemporaries

Eugène Delacroix,
Franz Liszt,
Hector Berlioz,
George Sand

Key events

1830: Moved to Paris, aged 21; uprising in Poland
1836–1847: Relationship with George Sand
1848: Paris Revolution

Listen to

Fantaisie-Improvisation,
Nocturne in C-sharp minor Op posth.,
24 Preludes,
Etudes Op 10,
Piano Concerto No 1,
Nocturnes Op 9

Composer profile by
Andrew Stewart

Chopin grew up at a time when the piano was becoming the predominant solo instrument and a prerequisite for domestic music-making. His father, a Frenchman who migrated to Poland in 1787, supported his wife and four children by teaching French language and literature in Warsaw; he also ensured that young Frédéric received a good education and encouraged the boy's prodigious musical talents.

Largely self-taught as a pianist, Chopin was soon in demand to perform in the salons of Warsaw's upper classes. He gave his first public concert in 1818. At high school he received composition lessons from Józef Elsner and later enrolled as his pupil at the Warsaw Conservatory. Although Chopin's improvisatory, rhapsodic style of piano writing avoided the usual strict rules of composition, Elsner encouraged him to follow his instincts.

Public performances in Vienna in August 1829 and concert tours of Germany and Italy prefaced Chopin's move to Paris in 1831, where he declared he would create 'a new world of music'.

The young musician swiftly became a favourite with salon society, allowing him to survive on the income from giving piano lessons to wealthy pupils. He gradually withdrew from performing in public and became known principally as a composer, many of his works being published and widely distributed during his lifetime.

In 1836 he met writer Aurore Dudevant, alias George Sand, eventually falling in love with her. The couple spent time together in Majorca, where Chopin finished his 24 Preludes. Despite ill health, he found comfort at Sand's house at Nohant where he restricted the business of composition to the summer months. The intensity of the relationship between Sand and Chopin did not last and they finally parted in 1847. The Paris Revolution of the following year caused Chopin to accept a concert tour of England. Here his health declined and he gave what was to be his final public concert at London's Guildhall on 16 November. Chopin returned to Paris to die, where his funeral service attracted almost 3,000 mourners.



Interval – 20 minutes

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Symphony No 1 in D major

Gustav Mahler

- 1 Langsam.
Schleppend
(Slow. Dragging) –
Immer sehr
gemächlich
(Always at a very
leisurely pace)
- 2 Kräftig bewegt,
doch nicht zu
schnell (With strong
movement, but not
too fast)
Trio:
Recht gemächlich
(Quite leisurely)–
- 3 Feierlich und
femessen, ohne
zu schleppen
(Solemn and
measured,
without dragging)
- 4 Stürmisch
bewegt (Stormy)



1884–88,
rev 1893–96



55 minutes

Programme note by
Stephen Johnson

When Gustav Mahler began his First Symphony in 1884, ‘modern music’ meant Richard Wagner, while the standard by which new symphonies were judged was that of Johannes Brahms, the arch ‘Classical-Romantic’. In a Brahmsian symphony there was little room for Wagnerian lush harmonies or sensational new orchestral colours. In fact the orchestral forces Brahms employed were basically the same as those used by Ludwig van Beethoven and Franz Schubert in their symphonies, three-quarters of a century earlier.

So, for audiences brought up on Brahms, hearing Mahler’s First Symphony would have been like stepping into a new world. The opening can still surprise even today: one note, an A, is spread through almost the entire range of the string section, topped with ghostly violin harmonics. Other unusual colours follow: distant trumpet fanfares, high clarinet cuckoo-calls, a plaintive cor anglais, the bell-like bass notes of the harp. All this would have been startlingly new in Mahler’s time. And there’s nothing tentative or experimental about this symphonic debut: at 24, Mahler knows precisely the sound he wants, and precisely how to get it.

Still, there’s much more to Mahler’s First Symphony than innovative orchestral colours and effects. When the Symphony was first performed it had a title, ‘Titan’, taken from the once-famous novel by the German Romantic writer Jean Paul (the pen name of Johann Paul Richter). For Richter the ‘Titan’, the true genius, is a ‘Heaven-Stormer’ (*Himmelsstürmer*) an obsessive, almost recklessly

passionate idealist. The idea appealed strongly to Mahler, but so too did Richter’s vividly poetic descriptions of nature.

For the premiere, Mahler set out his version of the Titan theme in an explanatory programme note, which told how the Symphony progressed from ‘the awakening of nature at early dawn’, through youthful happiness and love, to the sardonic gloom of the funeral march, and then to the finale, subtitled ‘From Inferno to Paradise’. And it was clear that Mahler’s interest in Richter’s theme was more than literary. Behind the Symphony, he hinted to friends, was the memory of a love affair that had ended, painfully, at about the time he began work on the piece.

But Mahler soon began to lose faith in programmes. ‘I would like it stressed that the Symphony is greater than the love affair it is based on’, he wrote. ‘The real affair became the reason for, but by no means the true meaning of, the work.’ In later life he could be blunt: when someone raised the subject at an evening drinks party, Mahler is said to have leapt to his feet and shouted, ‘Perish all programmes!’. But for most listeners, music that is so passionate, dramatic and so full of the sounds of nature can’t be fully explained in the detached terms of ‘pure’ musical analysis. Fortunately the First Symphony is full of pointers to possible meanings beyond the notes.

First Movement

The main theme of the first movement – heard on cellos and basses after the slow atmospheric

'dawn' introduction – is taken from the second of Mahler's four *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), written as a 'memorial' to his affair with the singer Johanna Richter (no relation of the novelist, but the name connection is striking).

In the song, a young man, jilted in love, sets out on a beautiful spring morning, hoping that nature will help his own heart to heal. For most of the first movement, Mahler seems to share the young man's hope. The ending seems cheerful enough. But at the heart of the movement comes a darkly mysterious passage, echoing the 'dawn' introduction, but adding sinister new sounds: the low, quiet growl of a tuba, ominous drum-beats, and a repeated sighing figure for cellos. For a moment, the music seems to echo the final words of the song: 'So will my joy blossom too? No, no; it will never, never bloom again.'

Second Movement

Dance music dominates the second movement, especially the robust, earthy vigour of the *Ländler* (the country cousin of the sophisticated urban Waltz). There are hints here of another, earlier song, *Hans und Grete*, in which gawky young Hans finds a sweetheart at a village dance – all innocent happiness. But the slower, more reflective Trio brings more adult expression: nostalgia and, later, sarcasm shown by the shrill high woodwind.

Third Movement

The third movement is in complete contrast. This is an eerie, sardonic funeral march, partly inspired by

a painting by Jacques Callot, 'The Huntsman's Funeral', in which a procession of animals carry the hunter to his grave. One by one, the orchestral instruments enter quietly, playing a famous old nursery tune, *Frère Jacques* – which sounds like another interesting name connection, except that Austrians like Mahler would have known the tune to the words 'Brother Martin, are you sleeping?'. At the heart of this movement, Mahler makes a lengthy quotation from the last of the *Lieder eines fahrenden Gesellen*. The song tells in soft, gentle tones of how a young man, stricken with grief at the loss of the girl he loves, finds consolation in the thought of death. This is the dark heart of the First Symphony.

Finale

But this is not the end of the story. In the finale Mahler strives onward – in the words of the discarded programme, 'From Inferno to Paradise'. At first, all is turbulence, but when the storm has died down, strings present an ardent, slower melody – unmistakably a love theme. There's a brief memory of the first movement's 'dawn' music, then the struggle begins again. Eventually massed horns introduce a new, radiantly hopeful theme, strongly reminiscent of 'And he shall reign' from George Frideric Handel's oratorio *Messiah*. More reminiscences and still more heroic struggles follow, until dark introspection is finally overcome, and the Symphony ends in jubilation. Mahler's hero has survived to live, and love, another day.

Gustav Mahler

1860 (Bohemia) to 1911 (Austria)



Contemporaries

Richard Strauss,
Sigmund Freud

Key events

1895: Premiere of his Second Symphony – his first major success

1897: Appointed Director of the Vienna Court Opera

Coming up next

Mahler Symphony No 2 with Michael Tilson Thomas
20 & 23 October 2024, Barbican

Mahler Symphony No 7 with Daniel Harding and Daniil Trifonov
2 February 2025
Barbican

Composer profile by
Stephen Johnson

Gustav Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'. Mahler's symphonies can seem almost over-full of intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experiences. Similar themes can also be found in his marvellous songs and song cycles, though there, the intensity is, if anything, still more sharply focused.

Mahler was born the second of 14 children. His parents were apparently ill-matched (Mahler remembered violent scenes), and young Gustav grew up dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact, his first composition (at age ten) was a Funeral March with Polka – exactly the kind of extreme juxtaposition one finds in his mature works. For most of his life, Mahler supported himself by conducting, but this was no mere means to an end. Indeed, his evident talent and energetic, disciplined commitment led to successive appointments

in Prague, Leipzig, Budapest, Hamburg and, climactically, in 1897, at the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods – when most of his massive symphonies were written – is astonishing. His workload in no way decreased after his marriage to the charismatic and intelligent Alma Schindler in 1902.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. Mahler can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are the better for it.

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