

TONIGHT'S CONCERT

Nature's Heart

Thursday 21 November 2024
Barbican

7.30pm

Anna Clyne

This Midnight Hour

Ludwig van Beethoven

Symphony No 6, 'Pastoral'

Interval

seed.

Solo Set

Cassie Kinoshi

HEART (world premiere)

Ben Gernon conductor

Cassie Kinoshi's seed.

London Symphony Orchestra

Concert finishes at approximately 10pm

Part of the EFG London Jazz Festival



Welcome



Tonight's concert is part of the EFG London Jazz Festival, and we thank the Festival for their support. For this evening's performance, we are thrilled to be joined by saxophonist and composer Cassie Kinoshi, an alumnus of the Helen Hamlyn Panufnik Composers' Scheme, which, since the Scheme began in 2005, has provided opportunities for the creativity of many early-career composers to flourish.

Following on from Kinoshi's *Fanfares*, a brass piece that was specially commissioned for the LSO concert celebrating the 40th birthday of the Barbican in 2022, we are thrilled to commission tonight's piece: *HEART*. This work weaves together musical styles to showcase the beauty of nature while underscoring the urgency of the climate emergency. For this piece, the Orchestra performs alongside Kinoshi's Mercury Prize-nominated ensemble seed.. We also welcome visual artist Aiko Roudette, who has created a visual projection to respond to the piece's themes.

The concert opens with Anna Clyne's *This Midnight Hour*, a vibrant piece full of cinematic flair, which seems to almost sound a warning for what is to come for the planet. Ludwig van Beethoven's 'Pastoral' Symphony follows, which reflects the composer's heartfelt ode to nature.

We are delighted that this concert is conducted by Ben Gernon, a former finalist in the Donatella Flick LSO Conducting Competition, with whom we have had the pleasure of working across our LSO Discovery programme and through commercial sessions.

Thank you for joining us for this evening's performance, and we hope to see you again soon. We continue our 'Beethoven and Modernism' series at the end of this month with the thrilling Seventh Symphony, paired with Helmut Lachenmann's *My Melodies*, featuring members of the LSO Horn section. Looking ahead to December, Chief Conductor Sir Antonio Pappano returns 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 cycle of Vaughan Williams symphonies with the Ninth, alongside Elgar's Cello Concerto, with LSO Principal Cello David Cohen. We round off the year with two festive concerts on 18 and 19 December, featuring music by Tchaikovsky, Gershwin and Bernstein. We look forward to seeing you there.

A handwritten signature in black ink that reads 'Kathryn McDowell'. The script is fluid and cursive, with a large, stylized 'K' and 'M'.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Wednesday 18 & Thursday 19 December 7pm
Barbican

Christmas Swing

Classical meets jazz with some Christmas favourites – plus a riotous ride with Kapustin, Gershwin’s most swinging tunes and Bernstein at his exuberant best, conducted by Sir Antonio Pappano.

Sunday 12 January 2025 7pm
Barbican

Tippett, Turnage and Vaughan Williams 5

Sir Simon Rattle presents an all-British programme inspired by opera and jazz – including an unmissable world premiere featuring guitarist John Scofield.

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

Details correct at time of going to print.

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Share Your Thoughts
Visit iso.co.uk/survey or scan the QR code to complete a short survey about tonight’s concert.



This Midnight Hour

Anna Clyne



2015



12 minutes

Programme note
by **Timmy Fisher**

As with so many of Anna Clyne's orchestral works, *This Midnight Hour* takes inspiration from non-musical sources, in this case two poems. The first is Charles Baudelaire's much-anthologised 'Harmonie du soir' (Evening Harmony) from the 1857 collection *Les fleurs du mal*. Stuffed with sensory observations and evocative similes – floral scent, tortured violins, a drowning, blood-clotted sun – the poem comprises a series of woozy repetitions that fold in on themselves like a hall of mirrors. The second is a three-line fragment from the Nobel Prize-winning Spanish poet Juan Ramón Jiménez. In a translation by Robert Bly, it reads: 'Music;/a naked woman/running mad through the pure night.'

Despite its twelve-minute length, this concert opening is packed full of melody and character ...

Rather than slavishly narrating the texts, Clyne borrows specific images and uses them as a starting point for her own 'visual journey'. Baudelaire's 'melancholy waltz and languid vertigo', for example, prompts a surprise passage at the halfway point of the work, in which the viola section is split in two, with one half instructed to play a quarter tone sharp 'to emulate the sonority of an accordion playing a Parisian-esque waltz'.

The Jiménez, meanwhile, Clyne chose to interpret 'with outbursts of frenetic energy' – as in the work's opening passage. Here the strings, divided into sub groups, play furious cascading figures that shift from left to right in stereo effect – a typical example of Clyne's tendency to paint with thick layers of orchestral sound, as well as a nod to her early-career explorations in electroacoustic music. (Clyne does something similar in her Cello Concerto *DANCE*, in which the orchestra 'essentially acts as one giant looping pedal'.)

Clyne places a firm emphasis on the string writing in *This Midnight Hour*. The work was written while she was Composer-in-Residence with the Orchestre National d'Île-de-France, a group renowned for its powerful low string section. Right from the frenetic opening, Clyne pushes the cellos and basses to the front of the texture with punchy, lively themes. Various solo instruments also have their moment in the sun, with flute, clarinet and double bass helping to shape the more intimate, chamber music-like moments. But it's the brass that has the final say: at the work's reflective close, a lyrical, folk-like tune is intoned over a modal accompaniment, evoking an eerie, faux-Tudor pathos cut dead with a bass drum. Despite its twelve-minute length, this concert opening is packed full of melody and character, unfolding in the style of a miniature tone poem and ending, quite literally, with a bang.

Anna Clyne

b 1980 (United Kingdom)



Contemporaries

Jess Gillam,
Jyll Bradley

Key events

1991: First composition performed at the Oxford Youth Prom (aged eleven)

2009: Made co-composer in residence of the Chicago Symphony Orchestra

2019: Appointed Associate Composer with the Scottish Chamber Orchestra

Listen to

Abstractions with the Baltimore Symphony Orchestra

Programme note by **Timmy Fisher**

Born and raised in the UK but based in the United States for most of her professional life, Anna Clyne has proved a hugely popular composer on both sides of the Atlantic. Her approachable, almost filmic compositional style and collaborative ethos has led to fruitful residencies with, among others, the BBC, Chicago, Helsinki, and Castile and León Symphony orchestras, as well as a clutch of new-music hits, not least *Night Ferry* (2012) and the double violin concerto *Prince of Clouds* (2012), both of which featured in the 2015 Grammy nominations.

While hugely varied, Clyne's output often demonstrates her interest in translating ideas from one artistic medium into another. Two works for voices and ensemble, *As Sudden Shut* (2012) and her recent BBC Proms commission *The Gorgeous Nothings* (2024), draw on poems by Emily Dickinson; the structure of *The Seamstress* (2014–15), an 'imaginary ballet' for violin and orchestra, is modelled on the ten lines of W B Yeats'

poem 'A Coat'; her Piano Concerto *ATLAS* (2023) was inspired by a collection of photographs and sketches by German artist Gerhard Richter; while *This Moment* (2023) reflects on the calligraphy of Vietnamese Zen Master and peace activist Thich Nhat Hanh.

Clyne's music is also characterised by an imaginative use of sound. Many of her earlier works, such as *<<rewind>>* (2005–06) and *1987* (2008), flirted with electroacoustics. More recently, *The Gorgeous Nothings* makes use of software, developed with sound designer Jody Elff, that allows orchestral timbre and pitch to be modified in real time. Evocative acoustic effects also abound: the same piece features a bicycle wheel with playing cars attached to the spokes so that, when spun, it creates a fluttering sound, bringing to life Emily Dickinson's 'Wheels of Birds'. Still, such effects always serve a musical end, and Clyne's modernist instincts are tempered by her love of folkish melody, lyricism and drama.

Symphony No 6 in F major Op 68, 'Pastoral'

Ludwig van Beethoven

- 1 **Pleasant, cheerful feelings awakened on arrival in the countryside: Allegro ma non troppo**
- 2 **Scene by the brook: Andante molto moto**
- 3 **Merry gathering of country folk: Allegro**
- 4 **Thunder, Storm: Allegro**
- 5 **Shepherd's song: benevolent feelings, combined with thanks to the deity, after the storm: Allegretto**



1807–08



40 minutes

Programme note
by **Lindsay Kemp**

Ludwig van Beethoven loved nature and the open air. He spent most of his summers away from Vienna in the country retreats of Heiligenstadt, Mödling and Baden, where he would walk the woods and fields, notebook in hand. Even back in the city, short strolls were a regular part of his work routine. 'No one can love the countryside as much as I do,' he once said, 'for surely woods, trees and rocks produce the echo which man desires to hear.'

But nature was not just a balm for the senses; for Beethoven, it was evidence of the Creator's hand. Raised on the tolerant attitudes of the Enlightenment, he had little interest in conventional formal religion, and it was in the outdoors, amidst the wonders of the natural world, that he found himself closest to God. He was hardly alone in that – such feelings were part of the spirit of the early Romantic age – but it was perhaps his unique placing at the threshold of the Classical and Romantic eras in music that allowed such a work as the 'Pastoral' Symphony to achieve greatness.

'More an expression of feeling than painting,' said Beethoven, and it is true that, while the atmosphere of the countryside pervades every bar, the Sixth Symphony can be fully enjoyed without resorting to pictures of shepherds, peasants and cuckoos.

Even so, members of the audience at the work's premiere in a freezing cold Theater an der Wien in

December 1808 would have had little difficulty recognising the scene Beethoven was laying out before them. Musical evocations of natural phenomena such as running water, storms and birdsong were familiar from the opera house, as were representations of the countryside's human population by means of rustic tunes and bagpipe-style drones. There had been pastoral symphonies before, while Joseph Haydn's two great late oratorios *The Creation* and *The Seasons*, with their own evocations of the natural world, were regular fixtures in the Viennese concert calendar. What may have struck the first listeners of Beethoven's 'Pastoral' Symphony as more radical was its effortlessly laid-back character, and the air of repose with which, uniquely in a Beethoven symphony, it both begins and ends.

'No one can love the countryside as much as I do, for surely woods, trees and rocks produce the echo which man desires to hear.'

The first movement introduces us to two other important characteristics of the work, themes which seem to want to circle back on themselves in leisurely self-perpetuation, and a general contentedness with simple and

slow-moving harmonies. When taking a walk in the country there is no need to hurry, as Beethoven proves in the central development section, where a five-note descending figure borrowed from the opening theme is repeated many times over slowly changing chords, its effect like that of turning one's gaze to admire different vistas within the same landscape.

The second movement is one of Beethoven's most gorgeous inspirations, and one which he had been harbouring for some time. The watery accompaniment figure had its origin in an idea noted down in a sketchbook from 1802–03, where it carried the heading: 'Murmur of the brook ... the deeper the brook, the deeper the sound.' Deep is the word; the richness and subtlety of Beethoven's creation give it an unparalleled power to gladden the heart, and so dreamily do we fall under its spell that it hardly seems out of place when the music twice sleepily stops near the end to allow flute, oboe and clarinet to give us birdsong imitations identified by Beethoven as nightingale, quail and cuckoo.

The last three movements are run together to make an uninterrupted sequence. The third movement is the Symphony's scherzo, and a robust depiction of bucolic merrymaking. Twice Beethoven pokes fun at the village band (the oboist not sure where to come in, the bassoonist only knowing three notes), and twice the music tips over into an earthier dance in which we can almost hear feet

stamping. Eventually, the revelries are halted by the menacing rumble of approaching thunder before the fourth-movement storm hits. When it has run its brief but brutal course, and the departing lightning has flashed for the last time, gentle calls given out on clarinet and horn signal the arrival of the finale before going on to form the basis of the movement's recurring main theme. This hymn of praise is no exultant shout, however, but a joyful and dignified thanksgiving, not just for the brook and the 'pleasant feelings' but, we realise, for everything we have witnessed, the storm and the three-note bassoonist included. With a final majestic, swelling peroration, Beethoven ennobles them all.



Interval – 20 minutes

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Ludwig van Beethoven

1770 (Germany) to 1827 (Austria)



Contemporaries

Gioachino Rossini,
Luigi Cherubini

Key events

1792: Moved to
Vienna

1803–15: Napoleonic
Wars

1824: Premiere of
the Ninth Symphony

Listen to

Symphonies
Nos 2 & 6 with
Bernard Haitink
[Isolive.co.uk](https://www.isolive.co.uk)

With the LSO

Performance
and recording of
his rarely heard
oratorio *Christ on
the Mount of Olives*
for Beethoven 250
celebrations in 2020

Composer profile
by **Andrew Mellor**

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 also the standing of the artist in society. He introduced the concept of the 'artist-hero', paving the way for Romanticism and even for popular culture.

Beethoven was born in a faraway corner of what is now Germany to an alcoholic and abusive father, and a mother who died young. He chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably (during his first visit to the city) associated 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 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. 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 remained ever sure of himself, and consistently creative.

A photograph of three musicians playing violins. In the foreground, a woman with long dark hair is shown in profile, focused on her instrument. Behind her, a man with glasses is also playing a violin. To the right, another woman is partially visible, also playing. They are all wearing dark clothing. The background is dark and out of focus.

LSO DISCOVERY

Throughout London in 2025

For much of 2025, LSO St Luke's – our venue, learning and rehearsal space on Old Street – will be closed for a programme of works and upgrades. So we're taking LSO Discovery, our learning and community programme, on tour all over London, bringing free lunchtime concerts, cutting-edge contemporary sounds and more to venues throughout the city.

Find out more at lso.co.uk/discovery-on-tour



JAZZ

WITH THE LSO

Wednesday 18 & Thursday 19 December 2024 7pm

Kapustin Piano Concerto No 4
plus Gershwin, Bernstein and Ellington

Sir Antonio Pappano
Frank Dupree

Saturday 15 March 2025 7pm

Marsalis Symphony No 4, 'The Jungle'

Sir Antonio Pappano
Jazz at Lincoln Center Orchestra
with Wynton Marsalis

Produced by the LSO and the Barbican

barbican
Resident Orchestra

HEART (world premiere)

Cassie Kinoshi

Cassie Kinoshi's seed.

Aiko Roudette
visual artist

- 1 indolence
- 2 dream
and dream
- 3 golden hours
- 4 beauty of a tree
- 5 wild flowers



2024



30 minutes

Programme note
by **Cassie Kinoshi**

HEART (2024) takes its title and inspiration from the 1931 poem 'Nature's Heart' by Jamaican writer and activist Una Marson. The first Black woman BBC Radio presenter and a pioneering voice in literature, feminism and anti-colonial activism, Marson's work is renowned for celebrating the beauty of nature while addressing social injustices. This piece seeks to sonically express both the profound wonder of our natural world and the urgent necessity of confronting the climate crisis, with a particular focus on the Caribbean, a region increasingly vulnerable to the impacts of climate change and our neglect in preserving our planet. As rising sea levels, intensifying storms, and threats to biodiversity continue to escalate, *HEART* aims to convey sonically both the fragility and resilience of our planet.

HEART also serves as a tribute to the indigenous communities and marginalised groups disproportionately affected by environmental injustice and illegal occupation over the centuries. These populations often find themselves at the forefront of environmental degradation due to a legacy of injustice that places landfills, incinerators, hazardous waste facilities and deforestation sites in their homelands. Indigenous peoples, whose ways of life are deeply interconnected with the earth, and communities of colour are now being displaced from ancestral territories by unsustainable and often violent practices. This piece recognises the

importance of environmental justice and honours the plight of those whose voices are continually silenced.

'HEART aims to convey sonically both the fragility and resilience of our planet.'

The structure consists of five movements exploring five distinct sound worlds, each taking its title from a verse, phrase or word within Marson's poem. Together, these movements form a journey through different soundscapes that capture the essence of nature and the temperamental relationship humans have with it.

HEART is a call to action and invites us to reflect on our collective responsibility to protect and nurture both our planet and the diverse communities that call it home.

We must have the heart to come together as a global community, the heart to preserve and take care of our planet, the heart to embrace diversity and uphold justice for all beings, and the heart to forge a future where compassion and understanding guide our every action.

Cassie Kinoshi



Cassie Kinoshi is a Mercury Prize-nominated (2019) and Ivors Academy Award-winning (2018) Berlin/London-based composer, arranger and alto saxophonist, with a focus on creating multidisciplinary and genre-blending performance work in various audio-visual contexts. As a bandleader, she writes for and performs with her ten-piece ensemble *seed.*, which features many top London-based improvising musicians. She is a composition graduate of the Trinity Laban Conservatoire of Music and Dance, where she studied with Andrew Poppy and Stephen Montague.

An in-demand composer for contemporary dance, film, visual art and theatre, her production credits including the Park Avenue Armory NYC (*Euphoria*), National Theatre (*Top Girls*), Globe Theatre (*The Tempest*), BalletBoyz (*England on Fire* and *Bradley 4:18*) and Southbank Centre (Drew McConie's *The Nutcracker*). She has been commissioned by orchestras and ensembles such as London Sinfonietta, BBC Philharmonic, London Contemporary Orchestra, Chineke! Orchestra, The Ligeti Quartet, Manchester Camerata and initiatives such as Renaud Capuçon's Festival Nouveaux Horizons in Aix-en-Provence, France.

With a keen interest in audio-visual, installation and combined-genre ensemble performance, in 2021, Kinoshi was Artist in Residence for London Unwrapped festival at Kings Place.

Her residency included the world premiere of *Three Suns Suite* for Aurora Orchestra, featuring members of *seed.*; *Synthesis*, a night curated by Kinoshi of forward-reaching artists from London; and *echo*, an immersive installation created in collaboration with visual artist Anne Verheij. The score features electronic soundscapes, field recordings and members of Chineke! Orchestra.

Her 2023 commission *gratitude*, accompanied by visuals by Birmingham and Belgrade-based artist GURIBOSH, was written for members of the London Contemporary Orchestra in combination with *seed.* and award-winning turntablist NikNak, and premiered to a sold-out Purcell Room at Southbank Centre. It was released as part of her album *gratitude* in March 2024 by Chicago-based label International Anthem.

Kinoshi is also very passionate about working as an educator and workshop leader, with outreach forming an integral part of her performance work. In 2020 and 2021, she arranged and conducted a community ensemble for EFG London Jazz Festival's *She is Jazz: Womxn Make Music* performance at Southbank Centre and Kings Place; and as part of her 2023 Southbank Centre commission, she led a series of workshops and invited students to attend the premiere of *gratitude*.

seed.



Formed in early 2016, seed. (formerly known as SEED Ensemble) is a Hyundai Mercury Award 2019-nominated ten-piece ensemble led by composer and alto saxophonist Cassie Kinoshi.

A dynamic group of musicians pushing the boundaries of contemporary jazz, seed. merges influences from various musical traditions to create a unique sonic experience.

Alto Saxophone

Cassie Kinoshi

Trumpet and Flugelhorn

Jack Banjo Courtney

Trumpet

Joseph Oti-Akenteng

Tenor Saxophone

Deji Ijishakin

Trombone

Joe Bristow

Tuba

Anna Carter

Guitar

Shirley Tetteh

Piano

Deschanel Gordon

Double Bass

Rio Kai

Drums

Patrick Gabriel-Boyle

Ben Gernon

conductor



British conductor Ben Gernon has been praised for his effortless authority on the podium, his drive and command of the orchestra and his incisive, heartfelt and evocative interpretations. Gernon has already conducted many of the world's major orchestras, including the Czech Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Oslo Philharmonic and BBC Symphony orchestras, alongside world-leading opera houses.

He recently made his Glyndebourne Festival debut conducting Donizetti's *L'elisir d'amore*, having previously conducted Mozart's *Don Giovanni* and Rossini's *The Barber of Seville* for Glyndebourne Touring Opera. He conducted Simon McBurney's production of Mozart's *The Magic Flute* for the ENO, *The Marriage of Figaro* for Stuttgart Opera, and Puccini's *Madame Butterfly* and *The Magic Flute* revival for Royal Swedish Opera.

Gernon has a long-standing relationship with the BBC Philharmonic since he became one of the youngest conductors to be

appointed by the BBC, as their Principal Guest Conductor from 2017–2020. He continues to work with them in concert and in the studio. For the BBC Proms, he has appeared regularly with the BBC Philharmonic, and also with the Scottish Chamber Orchestra to celebrate the 80th birthday of the composer Sir Peter Maxwell Davies.

His most recent recording with the London Philharmonic Orchestra and Choir, the *3D Classical Collection*, was released by Warner Classics and includes a selection of popular classical music spanning four centuries. It has had over 100 million streams. Other releases include recordings with the Czech Philharmonic, BBC Philharmonic, BBC Scottish Symphony and Royal Scottish National Orchestras.

Gernon studied at the Guildhall School of Music and Drama with Sian Edwards, with whom he still works closely, and with Sir Colin Davis, who was a profoundly influential figure in his musical development.

Aiko Roudette

visual artist



Aiko Maya Roudette is award-winning filmmaker, curator, creative consultant, producer and the founder / director of the Hairouna Film Festival; an organisation committed to the development of the film sector in her home country St Vincent and the Grenadines. Her work is concerned with the power of film to create positive social and personal transformation particularly applied to the Caribbean region.

During her 12-year film-making career she has worked as a cinematographer for documentary, director, sound recordist, editor, production manager and producer. Her client list includes Soho House Group, Warner Music Entertainment, Quest Love's OkayPlayer and Oscar award-winning company Little Monster Films among others. Her work has been included in festivals and screenings across North America, Europe and the Caribbean. She also presently serves at the Chair of the Creative Sector for the Prime Ministerial Youth Advisory Council in St Vincent and the Grenadines.

London Symphony Orchestra

On Stage

Leader

John Mills

First Violins

Clare Duckworth
Stefano Mengoli
Elizabeth Pigram
Claire Parfitt
Laurent Quénelle
Sylvain Vasseur
Caroline Frenkel
Aleem Kandour
Olatz Ruiz de
Gordejuela

Second Violins

Thomas Norris
Miya Väisänen
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Mitzi Gardner

Violas

Malcolm Johnston
Mizuho Ueyama
Steve Doman
Julia O'Riordan
Thomas Beer
Robert Turner

Cellos

David Cohen
Laure Le Dantec
Salvador Bolón
Daniel Gardner
Ghislaine McMullin

Double Basses

Nicholas Bayley
Patrick Laurence
Thomas Goodman

Flutes

Anna Wolstenholme
Imogen Royce

Piccolo

Sharon Williams

Oboes

Thomas Hutchinson
Rosie Jenkins

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Martin Field

Contra Bassoon

Martin Field

Horns

Diego Incertis
Sánchez
Angela Barnes
Timothy Jones
Jonathan Maloney

Trumpets

James Fountain
Adam Wright

Trombones

Mark Templeton
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Stephen Calow

Timpani

Patrick Thomas

Percussion

Neil Percy
David Jackson

Harp

Helen Tunstall