

# TONIGHT'S CONCERT

## Elgar and Vaughan Williams 9

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Sunday 15 December 2024  
Barbican

7pm

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**Ralph Vaughan Williams**  
Symphony No 9

Interval

**Edward Elgar**  
Cello Concerto

**Arnold Bax**  
Tintagel

**Sir Antonio Pappano** conductor  
**David Cohen** cello  
**London Symphony Orchestra**

Concert finishes at approximately 8.45pm

Vaughan Williams Symphony No 9 and Bax's *Tintagel* recorded  
for future release on LSO Live

**LSO Friends' Supported Concert**

# Welcome



A special welcome to tonight's concert, with Chief Conductor Sir Antonio Pappano, who continues his exploration of British repertoire with three influential 20th-century composers.

We are delighted that David Cohen, LSO Principal Cello, makes his concerto debut at the Barbican this evening with Edward Elgar's elegiac Cello Concerto, a staple of the instrument's repertoire.

Sir Antonio Pappano continues his cycle of Ralph Vaughan Williams' symphonies with Symphony No 9, which opens this evening's performance. The concert closes with Arnold Bax's evocative symphonic poem *Tintagel*, painting an image of both the Cornish Castle and local legends. Both of these pieces are being recorded for future release on our record label, LSO Live.

Tonight, we are pleased to welcome a group of family and friends of Jenny Hardie, a longstanding member of the LSO family who sadly passed away last year and who is very fondly remembered by us all. It is also our annual Friends' Supported Concert, when we say a special thank you to the LSO Friends, a group of over 500 music lovers and our

biggest community of supporters for 70 years and counting. We are thrilled to have many Friends in the audience tonight – thank you all for your support. To find out more about our Friends programme, including gift memberships, please see page 7.

I hope you enjoy the concert, and that you will be able to join us again soon. Next week, we round off the year with two festive concerts on 18 and 19 December, featuring music by Tchaikovsky, Gershwin and Bernstein. Looking ahead to 2025, Conductor Emeritus Sir Simon Rattle returns to the Barbican in early January to celebrate his 70th birthday, with performances of Brahms and Boulez alongside world premieres by George Benjamin and Mark-Anthony Turnage. We look forward to seeing you there.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

Wednesday 18 & Thursday 19 December 7pm  
Barbican

## Christmas Swing: Gershwin, Bernstein and Tchaikovsky

Classical meets jazz with some Christmas favourites – plus a riotous ride with Kapustin, Gershwin's most swinging tunes, and Bernstein at his exuberant best, all conducted by Sir Antonio Pappano. Pianist Frank Dupree joins the LSO for the Kapustin.

Sunday 12 January 7pm  
Barbican

## Tippett, Turnage and Vaughan Williams 5

An all-British programme of Tippett, Turnage and Vaughan Williams inspired by opera and jazz – including an unmissable world premiere with guitarist John Scofield to celebrate Sir Simon Rattle's 70th birthday.

### Ralph Vaughan Williams Society

Thank you to the Ralph Vaughan Williams Society for promoting this concert. The Society was founded in 1994 to address the many gaps in performances and recordings of the composer's works.

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# Symphony No 9 in E minor

Ralph Vaughan Williams

- 1 **Moderato maestoso**
- 2 **Andante sostenuto**
- 3 **Scherzo: Allegro pesante**
- 4 **Finale: Andante tranquillo**



1956–57



30 minutes

Programme note  
by **Nigel Simeone**

▷ A **scherzo** is a lively piece of music, usually in triple time. It often forms the third movement of a symphony.

Ralph Vaughan Williams began serious work on his Ninth Symphony in 1956, but it was not until 4 August 1957 that he wrote to his assistant, Roy Douglas:

‘I think I told you, though it is still a secret, that I am having a flirtation with a symphony. Will you, and can you give me your usual help? ... I can’t play it myself at all and I am not sure what some of it sounds like.’

Even close friends were unaware of the new symphony. Vaughan Williams wrote to John Barbirolli in October 1957, telling him that the Royal Philharmonic Society was planning the first performance, to be conducted by Malcolm Sargent,

though in typically self-deprecating fashion, he added, ‘if Malcolm likes my new tune’.

A week later, he invited friends including Arthur Bliss and Herbert Howells to a run-through (played by Roy Douglas) before embarking on extensive revisions. Unusually for him, he kept his sketches and drafts for this symphony, telling his publisher that these included: ‘12 rough notebooks and a rough full score, two rough copies in some cases. Then the final, so-called fair copy ... I usually destroy my rough copies, but I have kept these as I thought it might be useful to show the scaffolding.’ Some sketches included references to Thomas Hardy’s *Tess of the D’Urbervilles* – the first two movements were headed ‘Wessex Prelude’ and ‘Tess’ – but these were all subsequently deleted, and Vaughan Williams insisted that the Symphony should be heard as absolute music, without any programmatic distractions.

The premiere, conducted by Sargent, was given at the Royal

Festival Hall on 2 April 1958. The audience was respectful rather than enthusiastic and it was only later that this visionary but elusive music came to be understood as a remarkable musical farewell: too late for Vaughan Williams, who died on 26 August 1958, a few hours before Adrian Boult and the London Philharmonic Orchestra made the work’s first recording.

The orchestration has two surprising elements: a flügel horn (a kind of valved bugle with a mellower tone than either a trumpet or a cornet), and a trio of saxophones – and these unusual instruments are deployed to memorable effect. In an article written before the premiere, Vaughan Williams remarked that the Moderato maestoso was not in strict sonata form but followed its ‘principles of statement, contrast and repetition’. The Andante sostenuto opens with a haunting flügel horn solo followed by what the composer called ‘a barbaric march theme’ and a ‘romantic episode in triple time’, before ‘a menacing stroke of the gong’

heralds recollections of earlier themes and the return of the flügel horn, supported by hushed strings. The **Scherzo** ▷ often spiky and rugged, is interrupted at one point by a saxophone chorale (Vaughan Williams wrote that ‘this is where the demented cats come in’). Saxophones also bring the movement to a close, with a side drum which ‘quietly taps itself to death’.

The Finale, marked Andante tranquillo, opens with a lyrical violin theme, answered by violas and clarinet. A new theme is heard on the horn and both themes are repeated and developed. Under high violin notes, the violas introduce a new cantabile melody to begin the last part of the movement, building to a richly scored climax and arriving in the key of E major, where the Symphony ends on luminous chords (swelling from soft to loud and back again), with unearthly echoes from the saxophones.



## Interval – 20 minutes

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# Ralph Vaughan Williams

1872 to 1958 (United Kingdom)



## Contemporaries

Gustav Holst,  
Maurice Ravel

## Key events

**1910:** First big successes with *Fantasia on a Theme by Thomas Tallis* and *A Sea Symphony*

**1914–18:** Serves in World War I

**1935:** Awarded the Order of Merit

## Listen to

Symphonies  
Nos 4 and 6 with  
Sir Antonio Pappano  
[Isolive.co.uk](http://Isolive.co.uk)

## With the LSO

**1910:** World premiere of *Fantasia on a Theme by Thomas Tallis*

Composer profile by  
**Stephen Connock**

Born in Gloucestershire on 12 October 1872, Ralph Vaughan Williams moved to Dorking in Surrey at the age of two, on the death of his father. Here, his maternal grandparents, Josiah Wedgwood – of the pottery family – and his wife Caroline, who was the sister of Charles Darwin, encouraged a musical upbringing. Vaughan Williams attended Charterhouse School, and in 1890 he enrolled at the Royal College of Music, becoming a pupil of Sir Hubert Parry. Weekly lessons at the RCM continued when he entered Trinity College, Cambridge, in 1892.

Vaughan Williams' first composition to make any public impact, the song 'Linden Lea', was published in 1902. His 'discovery' of folk song in 1903 was a major influence on the development of his style. A period of study with Maurice Ravel in 1908 was also very successful, with Vaughan Williams learning, as he put it, 'how to orchestrate in

points of colour rather than in lines'. The immediate outcome was the song cycle *On Wenlock Edge*. The *Fantasia on a Theme by Thomas Tallis*, using a tune he had studied while he was editing the English Hymnal, was first performed in Gloucester Cathedral in 1910. With these works, he established a reputation which subsequent compositions, such as the 'Pastoral' Symphony, *Flos Campi* and the Mass in G minor, served to consolidate.

In 1921, he became conductor of the Bach Choir, alongside his professorship at the RCM. Over his long life, he made notable contributions to all musical forms, including film music. However, it is in his nine symphonies, spanning a period of almost 50 years, that the greatest range of musical expression is evident. Vaughan Williams died on 26 August 1958, just a few months after the premiere of his Ninth Symphony.



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# Cello Concerto in E minor Op 85

Edward Elgar

David Cohen cello

- 1 **Adagio – Moderato**
- 2 **Lento – Allegro molto**
- 3 **Adagio**
- 4 **Allegro – Moderato – Allegro ma non troppo – Poco più lento – Adagio – Allegro molto**



1919



30 minutes

Programme note by **Nigel Simeone**

▷ **Moto Perpetuo** literally means 'perpetual movement'; in music, it is associated with passages of rapid notes

In the wake of World War I, Edward Elgar was in melancholy spirits, writing to a close friend that 'the world is a changed place and I am awfully tired of it'. The Cello Concerto, completed in August 1919, seems to encapsulate that mood of disillusion, and a sense – as Michael Kennedy put it – of the composer 'belonging to a dying era'. Even so, Elgar recognised that this was an important composition, as is clear from a letter dated 26 June 1919 to his friend Sidney Colvin, asking about the dedication:

'I am frantically busy writing and have nearly completed a Concerto for Violoncello – a real large work and I think good and alive ... Would Frances & you allow me to put on the title page simply: *To Sidney and Frances Colvin?* Your friendship is such a real and precious thing that I should like to leave some record of it.'

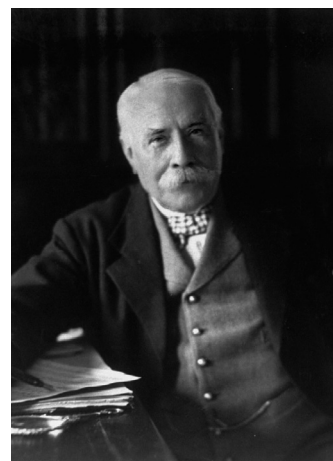
During June and July, Elgar had several meetings with the cellist Felix Salmond to try out the new

Concerto, and he asked him to give the first performance. This took place with the LSO on 27 October 1919, conducted by Elgar. Albert Coates, who conducted the rest of the programme, took up most of the rehearsal time, so the Concerto was woefully underprepared. Ernest Newman in *The Observer* described the performance as 'lamentable' but the work itself as 'a fine spirit's lifelong wistful brooding upon the loveliness of the earth'. The Concerto quickly recovered from this unpromising start with performances by Beatrice Harrison (who made two recordings with Elgar) and John Barbirolli (who had played in the orchestra at the premiere). Once Barbirolli took up conducting, he championed the work with other soloists, most famously Jacqueline du Pré, while Pablo Casals performed and recorded it with Sir Adrian Boult. After a shaky start, the future of the Cello Concerto was secure.

It is in four movements. After a rhetorical flourish, the first movement opens with a wistful theme (first jotted down when Elgar returned from a hospital stay in 1918) which dominates the musical argument. The second movement is scherzo-like, the cellist's main theme developing into an urgent **Moto Perpetuo** ▷. The Adagio is the concerto's expressive heart, a nobly restrained song without words. The finale is complex, moving from energetic defiance to moments of reflection and musings on earlier ideas, including a heartfelt reminiscence of the Adagio and a brief recall of the opening, before orchestra and soloist hurtle to a brusque close.

# Edward Elgar

1857 to 1934 (United Kingdom)



## Contemporaries

Ethel Smyth, Frederick Delius, Gustav Mahler

## Key events

**1899:** Premiere of the *Enigma Variations*

**1900:** Premiere of *The Dream of Gerontius*

**1904:** Is Knighted

**1911:** Becomes Principal Conductor of the LSO

## Listen to

*Enigma Variations* with Sir Colin Davis [Isolive.co.uk](https://www.isolive.co.uk)

## With the LSO

Many premieres, including the 1919 premiere of the Cello Concerto

Composer profile by **Andrew Stewart**

Edward Elgar's father, a trained piano tuner, ran a music shop in Worcester in the 1860s. Young Edward, the fourth of seven children, showed musical talent but was largely self-taught as a player and composer. During his early freelance career, which included work conducting the staff band at the County Lunatic Asylum in Powick, he suffered many setbacks. He was forced to continue teaching long after the desire to compose full-time had taken hold. A picture emerges of a frustrated, pessimistic man, whose creative impulses were restrained by his circumstances and apparent lack of progress. The cantata *Caractacus*, commissioned by the Leeds Festival and premiered in 1898, brought the composer recognition beyond his native city.

At the end of March 1891, Elgar and his wife were invited to travel to Bayreuth for that summer's festival of Wagner's operas, a prospect that inspired Edward to immediately compose three movements for

string orchestra: the *Serenade*. The *Variations on an Original Theme*, 'Enigma' (1898–99) and his oratorio *The Dream of Gerontius* (1900) cemented his position as England's finest composer, crowned by two further oratorios, a series of ceremonial works, two symphonies and concertos for violin and cello.

Elgar, who was knighted in 1904, became the LSO's principal conductor in 1911 and premiered many of his works with the orchestra. Shortly before the end of World War I, he entered an almost cathartic period of chamber-music composition, completing the peaceful slow movement of his String Quartet soon after Armistice Day. The Piano Quintet was finished in February 1919, and reveals the composer's deep nostalgia for times past. In his final years, he recorded many of his works with the LSO and, despite illness, managed to sketch movements of a Third Symphony. This was eventually completed by the composer Anthony Payne in 1997.

# Tintagel

Arnold Bax



1917–19



13 minutes

Programme note by  
**Alexandra Wilson**

Arnold Bax wrote his symphonic poem *Tintagel* between 1917 and 1919. It was inspired by a prolonged visit to Cornwall he had made in 1917, during a period when he was much attracted to its landscape and legends, and was keenly interested in Celtic culture in general.

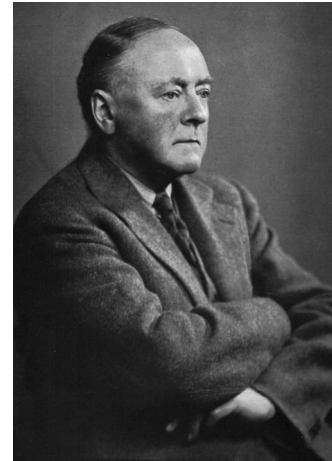
Though Bax wrote that the piece is 'only in the broadest sense programme music', *Tintagel* is every bit as evocative of the sea as other maritime pieces such as Claude Debussy's *La mer* (1905) or Vaughan Williams' *A Sea Symphony* (1910). The rising and falling of the waves can clearly be heard, as can seabird calls in the opening bars.

Bax wrote of wanting to create an impression of the cliffs, castle and sea on a 'sunny but not windless summer day'. The piece moves through a sequence of sections, some calmer, some more restless, with themes (some of which are later reprised) representing the ruined castle, the expansive

ocean and waves gathering force as they crash against the craggy rocks. Effective use is made of a wide range of colouristic orchestral effects, including opulent string themes, vibrant brass fanfares and harp glissandi.

The mood of the piece is passionate. Bax visited Tintagel in the company of the pianist Harriet Cohen, with whom he was in the throes of an intense love affair, and to whom the piece is dedicated. In emulating a Wagnerian style – full of surging melodies, and quoting from *Tristan und Isolde* – Bax makes a nod to an opera that was also both based on Cornish legend and written by a composer infatuated by a woman who was not his wife.

*Tintagel* was first performed in 1921 in Bournemouth – an appropriately nautical location – by the town's Municipal Orchestra. It was warmly received, went on to be regularly recorded, and remains Bax's best-loved work today.



## Contemporaries

Igor Stravinsky,  
George Butterworth

## Key events

**1912:** Meets pianist Harriet Cohen, later to become his mistress and muse

**1916–19:** Composes three symphonic poems (including *Tintagel*) which establish his reputation

**1921–39:** Composes a set of seven symphonies

**1942:** Appointed Master of the King's Music

## With the LSO

**1922:** World premiere of Bax's Symphony No 1

Composer profile by  
**Alexandra Wilson**

# Arnold Bax

1883 (United Kingdom) to 1953 (Ireland)

Arnold Bax was a prolific British composer of the early 20th century, yet his works are relatively little known today. Blessed with independent family wealth, he was able to follow his muses free from the pressure of having to earn a living.

When studying at the Royal Academy of Music, Bax fell under the spell of Richard Wagner, Richard Strauss and Claude Debussy, and developed a passion for Irish literature, particularly the works of W B Yeats. He moved to Ireland and pursued literary ambitions of his own, returning to England at the outbreak of World War I. Ill health excused him from active service, but he composed abundantly, producing works influenced both by Celtic themes and Slavic culture, the latter inspired by a pre-war visit to Russia and Ukraine. His style was essentially post-Romantic, rich in chromatic harmony and luxuriant melody.

Bax led a complicated personal life. He married in 1911, but soon

left his wife and their children after he began an affair with the pianist Harriet Cohen. Bax and Cohen would remain in a close relationship until his death and he would write many pieces for her – though by the mid-1920s, he was also romantically involved with a third woman, Mary Gleaves.

Bax wrote in many musical genres, and was arguably Britain's leading symphonist of the interwar period, his style now more taut, less mystical and, in places, bearing the influence of Jean Sibelius. He also wrote symphonic poems, concertos, chamber works, instrumental pieces, songs and choral works, many of them secular.

Being appointed Master of the King's Music seemed to sit at odds with his status outside the musical establishment, but composing the film score for David Lean's *Oliver Twist* proved an interesting and lucrative retirement project. Bax died in 1953 on a visit to his beloved Ireland and was buried in Cork.

# 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 Symphony Orchestra, 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 made 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*.



## Next on stage with the LSO

Wednesday 18 & Thursday  
19 December 7pm, Barbican  
Bernstein, Gershwin,  
Tchaikovsky and Kapustin

# David Cohen

cello



David Cohen has established a reputation as one of the most charismatic and exciting cellists of today. He has been hailed by critics as 'magnificent' (*Gramophone*), and as a musician who 'demonstrates total commitment, combining vitality with expressive feeling in the most spontaneous manner' (*The Strad*).

Cohen made his solo debut with the Belgian National Orchestra at the age of nine. He studied at the Yehudi Menuhin School, and at the Guildhall School of Music & Drama under Oleg Kogan. He has won more than 25 prizes in international cello competitions, including the Gold Medal of the GSMD in London, the Geneva International Cello Competition and the J S Bach International Competition.

His international career as a soloist has included performances with the Saint Petersburg Philharmonic Orchestra, the BBC Symphony Orchestra, the London Soloists Chamber Orchestra, l'Orchestre Philharmonique de Liège, l'Orchestre Symphonique de la VRT, the Beethoven Academy Orchestra, l'Orchestre National de Lille, the Zurich Chamber Orchestra, l'Orchestre de Chambre de Lausanne, l'Orchestre Royal de Chambre de Wallonie, l'Orchestre de la Suisse Romande, l'Orchestre Symphonique de Grenoble, the Polish Philharmonic Orchestra, the Sinfonia Varsovia, the Philharmonia Orchestra, the Seoul Philharmonic and the NHK Symphony Orchestra, as well as the BBC Concert Orchestra.

He has worked as a soloist with some of the most distinguished conductors in the industry, including Lord Menuhin, Mstislav Rostropovich, Walter Weller, Sir Charles Mackerras, Vladimir Ashkenazy, Christoph von Dohnányi, Pedro Halffter and Martyn Brabbins. His triumphant solo debut in Japan with the NHK Symphony Orchestra and Vladimir Ashkenazy, performing Tchaikovsky's *Rococo Variations* in June 2007, led him to be immediately re-invited for the 2009/10 season.

In March 2001, Cohen was appointed Principal Cello of the Philharmonia Orchestra, becoming the youngest Principal Cello in history. During the 2002/03 season, he was nominated as an ECHO 'Rising Star' by the Royal Philharmonic Society of Belgium and the Concertgebouw. He became Principal Cello of the London Symphony Orchestra in 2022.

Cohen is the Artistic Director of the Melchior Ensemble and the founder and Artistic Director of the chamber music festival Les Sons Intensifs in Lessines, Belgium. He is also a professor at the Conservatoire Royal de Musique de Mons in Belgium, a position he has held since 2000, and at Trinity Laban in London.

He plays on the 'Ex-Pergamenschikow' cello, a magnificent Dominicus Montagnana circa 1735, thanks to the kindness and generosity of Mrs Pat Morton and the help of the Razumovsky Trust.

# Welcome to Our Newest Members

Eivind Ringstad, Principal Viola



Norwegian viola player Eivind Ringstad enjoys a varied career as soloist, orchestra and chamber musician. He studied at the Barratt Due Music Institute in Oslo, Norway, with Soon-Mi Chung, where he also took lessons with Henning Kraggerud. Before coming to the LSO, he served as Co-Principal Viola with the Oslo Philharmonic Orchestra.

## **At what age did you start playing your instrument, and what made you choose it?**

I started playing the violin at the age of five. It was my parents who chose it for me at that early age. Ten years later I discovered the viola and I started playing it in my local youth string orchestra and then I became part of a formed string quartet as well. I really loved the darker sound of the viola, but also the role a violist has, especially in the string quartet since I get to play not just accompaniment but also melodies and even bass lines. I believe it was around this time I decided that I wanted to become a musician.

## **Do you have any heroes on your instrument?**

Yes, and they have all influenced my playing. I remember some of my first CDs I got from my parents of viola player was Yuri Bashmet and Lars Anders Tomter. Both made a big impression

on me early on when I started playing viola myself. But at the end of the day it is impossible for me to choose one violist over another, as they all inspire me in different ways. I think it's great that we have some many great viola players today, and I get inspired listening to their recordings and seeing them perform in concerts.

## **What are you most looking forward to in the rest of this LSO season?**

I am looking forward to our big tour in February and March to the US with our Chief Conductor Sir Antonio Pappano. One of the soloists on this tour is violinist Janine Jansen, and I can't wait to experience her performing with the LSO in Carnegie Hall.

## **If you had to pick, what is your favourite piece of orchestral music, and why?**

The symphonic works by Stravinsky, Brahms and Mozart have been big favourites of mine through my whole life. But recently I have started to really admire Serge Rachmaninoff and his orchestral pieces. I find the *Symphonic Dances*, the three symphonies and four piano concertos such a joy to both play and listen to. And in my opinion, the LSO performs Rachmaninoff's music with such dynamism and energy.

Ferran Garcerà Perelló, Principal Bass Clarinet



Ferran Garcerà Perelló began his studies in Valencia at the age of seven. Before joining the LSO, Ferran was Principal Bass Clarinet in 22/23 and 23/24 with the Orchestra of Gran Teatre del Liceu in Barcelona.

## **At what age did you start playing your instrument, and what made you choose it?**

I started playing the clarinet when I was seven because of my grandfather, who was an amateur clarinetist. I come from a region (València) where wind bands are deeply rooted in society and have a very strong cultural relevance, so a lot of families have members who are wind musicians. I remember taking part in great concerts, trips and experiences with friends during my studies at an early age which made me consider music as a beautiful path for my life. I am really thankful for my parents, who always encouraged me and showed me support in every decision I made.

## **Do you have any heroes on your instrument?**

I have many clarinet heroes, and each one of them has things that have inspired me in many ways. However, the ones that have influenced me the most are my teachers José Vicente Mañes, David Martínez, Emilio Ferrando, Franck Amet and Nicolas Baldeyrou.

## **If you could go back, what advice would you give your younger self as an aspiring musician?**

I would tell myself to stay curious and be confident, and to always try to give opportunities to yourself. It is a very competitive world so it is important to work hard and to be humble enough to accept when something did not work well – and to balance all this with living a complete and happy life, and not being too worried about the future.

## **If you had to pick, what is your favourite piece of orchestral music, and why?**

I would say that the one that has memories is the Mozart *Requiem*, but I also love Shostakovich's symphonies and *La valse* by Ravel.



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# London Symphony Orchestra

## On Stage

### Leader

Andrej Power

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Clare Duckworth  
Ginette Decuyper  
Maxine Kwok  
Stefano Mengoli  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Caroline Frenkel  
Dmitry Khakhamov  
Alison Kwok  
Djumash Poulsen  
Hilary Jane Parker  
Julia Rumley

### Second Violins

Thomas Norris  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Naoko Keatley  
Alix Lagasse  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogány  
Andrew Pollock  
Paul Robson  
Helena Buckie  
Eleanor Fagg  
Mitzi Gardner  
Magdalena Riedl \*

### Violas

Eivind Ringstad  
Gillianne Hadow  
Thomas Beer  
Germán Clavijo  
Steve Doman  
Julia O'Riordan  
Robert Turner  
Mizuho Ueyama  
Errika Collins  
Amanda Verner  
Anna Dorothea Vogel  
Matthias Wiesner

### Cellos

Laure Le Dantec  
Alastair Blayden  
Salvador Bolón  
Ève-Marie Caravassilis  
Daniel Gardner  
Amanda Truelove  
Judith Fleet  
Victoria Simonsen  
Peteris Sokolovskis  
Charles Zandieh

### Double Basses

Rodrigo Moro Martín  
Patrick Laurence  
Chaemun Im  
Joe Melvin  
Jani Pensola  
Simon Oliver  
Evangeline Tang  
Adam Wynter

### Flutes

Gareth Davies  
Imogen Royce

### Piccolo

Sharon Williams

### Oboes

Juliana Koch  
Rosie Jenkins

### Cor Anglais

Rixon Thomas

### Clarinets

Chris Richards  
Chi-Yu Mo

### Bass Clarinet

Ferran Garcerà Perelló

### Alto Saxophones

Simon Haram  
Amy Green

### Tenor Saxophone

Kyle Horch

### Bassoons

Rachel Gough  
Joost Bosdijk

### Contra Bassoon

Martin Field

### Horns

Diego Incertis  
Sánchez  
Angela Barnes  
Timothy Jones  
Jonathan Maloney  
Sarah Pennington

### Trumpets

James Fountain  
Adam Wright  
Juan Martínez  
Escribano

### Trombones

Mark Templeton  
Jonathan Hollick  
Merin Rhyd

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Patrick King

### Percussion

Neil Percy  
David Jackson  
Sam Walton  
Tom Edwards

### Harps

Bryn Lewis  
Lucy Wakeford

### Celeste

Elizabeth Burley

\* Members of the LSO String Experience Scheme

Established in 1992, the Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extras', and receive fees in line with LSO section players. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust.