



LSO

THE JUNGLE

**Jazz at Lincoln Center Orchestra
with Wynton Marsalis**

Sir Antonio Pappano

Saturday 15 March 2025

Free Programme

London Symphony Orchestra



ARTS COUNCIL
ENGLAND

barbican
Resident Orchestra



TONIGHT'S CONCERT

The Jungle

Saturday 15 March 2025
Barbican

7pm

Duke Ellington

Selections

Interval

Wynton Marsalis

Symphony No 4, 'The Jungle' (UK premiere)

Sir Antonio Pappano conductor
Jazz at Lincoln Center Orchestra
with **Wynton Marsalis**
London Symphony Orchestra

Generously supported by The Jeremy and
John Sacher Charitable Trust.

Co-produced by the Barbican and the LSO

barbican

Welcome



Dame Kathryn McDowell DBE DL
Managing Director
London Symphony Orchestra

A special welcome to the Barbican for tonight's concert with Wynton Marsalis and his world-renowned Jazz at Lincoln Center Orchestra alongside the LSO, conducted by Sir Antonio Pappano. Together, we will be performing the UK premiere of Marsalis' 'Jungle' Symphony, a musically vivid portrait of New York City.

The concert opens with a selection of work by celebrated pianist and band leader, Duke Ellington, played by Jazz at Lincoln Center Orchestra, directed by Wynton Marsalis, as part of their residency at the Barbican. Last spring, we had the pleasure of performing Wynton Marsalis' remarkable Trumpet Concerto, with Alison Balsom as soloist. This concert is generously supported by The Jeremy and John Sacher Charitable Trust, to whom we are very grateful.

We are proud that the LSO has been Resident Orchestra at the Barbican since the centre opened in 1982, and supported by the City of London. The Barbican Centre is a creative catalyst that sparks surprising collaborations and enables artists, audiences and communities to flourish. Tonight's performance adds another creative endeavour to a long history of the LSO and Barbican showcasing extraordinary work together.



Helen Wallace
Head of Music
Barbican

We are so delighted to be hosting Wynton Marsalis and the Jazz at Lincoln Center Orchestra tonight, alongside our treasured Resident Orchestra, the LSO, with Sir Antonio Pappano. The Barbican's relationship with JLCO goes back to 2008 and in the intervening years, there have been a string of enriching residencies, collaborations with the LSO, premieres, outreach projects and unforgettable performances.

Tonight offers you the chance to hear the UK premiere of Wynton Marsalis' dazzling new portrait of New York, 'The Jungle', a celebration of the power of its multiple identities. This evening you will have already heard the talented members of the JLC Youth Orchestra performing in the foyer, along with the Mouse Band from the Guildhall School of Music and Drama. Both organisations came together for a concert in the hall last night. JCLYO musicians have also been working with pupils from Hackney primary schools and Hackney Music Hub at the Bridge Academy. They promise a bright future for Jazz at Lincoln Center as it nears its fifth decade.

Tomorrow, JLCO returns with Marsalis' *The Democracy! Suite*, whose message could hardly be more urgent. As Wynton observes: 'Jazz music is the perfect metaphor for democracy.'

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Photography and audio/video recording
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Details correct at time of going to print.

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



Selections by Duke Ellington

**Jazz at Lincoln
Center Orchestra with
Wynton Marsalis**



25 minutes

Programme note
by **Timmy Fisher**

'I think all musicians should get together on a certain day, get down on their knees and thank Duke.' Miles Davis, speaking in 1955, sums up Duke Ellington's standing in the jazz world. A musician's musician, Ellington led his band for over 50 years, composing and arranging countless hits and helping to popularise the genre across the globe. More recently, thanks in part to the advocacy of musicians such as Wynton Marsalis, his reputation beyond jazz circles has grown too, with performances of his concert hall pieces increasingly common.

In fact, it was classical and parlour music that Ellington was first exposed to. His parents, amateur musicians, counted the composer Will Marion Cook among their circle, and the young Edward – nicknamed Duke by friends for his elegant demeanour – took piano lessons from the age of 7. It wasn't until he was a teenager that Ellington discovered ragtime. From that point his rise to Jazz Age stardom was rapid. Moving to New York in 1923 he formed The Washingtonians, landing a job playing floor shows at the Hollywood Inn. Three years later the band had their breakthrough recording hit, *East St Louis Toodle-o*, leading to a residency at Harlem's famous (and segregated) Cotton Club.

From the 1930s the band toured extensively, bringing Ellington international fame and a string of hits including *Mood Indigo*, *Sophisticated Lady* and *In a Sentimental Mood*. He had already begun to flirt with longer forms, such as the eight-minute *Creole Rhapsody* and the score to the

short film *Symphony in Black*, and in 1941 Carnegie Hall contracted him for a series of annual concerts – each of which was to include the premiere of an extended work. The first of these, *Black, Brown and Beige*, puzzled critics but represented the beginning of a rich period of cross-genre experimentation that spawned the *Perfume*, *Queen's* and *Nutcracker* suites, incidental music for *Timon of Athens*, the (optionally) orchestral tone-poem *Harlem* and the symphonic ballet *Night Creature*. Following a slump in popularity during the 1950s, Ellington was 'rediscovered', solidifying his reputation as the godfather of jazz. His tours became diplomatic as well as musical affairs, and he continued to perform and compose right up until his death.

Although Ellington composed for a wide range of mediums, and drew from a mix of jazz, avant-garde, classical and Tin Pan Alley, he was consistent in two key respects. His music, always bluesy and seductive, tows a delicate line between composition and improvisation, structure and spontaneity. 'You can't just throw a paintbrush against the wall and call whatever happens art,' he said. 'My music fits the tonal personality of the player. I think too strongly in terms of altering my music to fit the performer to be impressed by accidental music.' He also had a remarkable ear for colour and texture, voicing chords (always four or five notes at least) in a way that entranced listeners. As Billy Strayhorn, his great composer-arranger colleague, once said: 'Ellington plays piano but his real instrument is his orchestra.'

Symphony No 4, 'The Jungle' (UK premiere)

Wynton Marsalis

-
- 1 **The Big Scream (Black Elk Speaks)**
 - 2 **The Big Show**
 - 3 **Lost in Sight (Post-Pastoral)**
 - 4 **La Esquina**
 - 5 **Us**
 - 6 **Struggle in the Digital Market**



2016



65 minutes

Programme note
by **Timmy Fisher**

New York City: 'the most fluid, pressure-packed and cosmopolitan metropolis the modern world has ever seen', according to Wynton Marsalis. And he should know, having lived there on and off since 1979, when he arrived from New Orleans to study at the Juilliard School. Tapping into this near 40-year relationship, in 2016 the New York Philharmonic commissioned Marsalis to write a work on 'New York-inspired themes' for its 175th-anniversary season. The result, a sprawling, 65-minute symphony subtitled 'The Jungle', pays loving homage to the city, capturing its melting-pot culture and frenetic energy across six movements.

Marsalis announces the work with a burst of orchestral cacophony that quickly morphs into a sequence of intense, driving passages. This 'Big Scream' represents the city's 'nervous energy', its 'primal soul as maintained across time'. And you can hear that in the confrontational texture Marsalis sets up between different sections of the orchestra, as they compete for space amid the narrow lanes of musical traffic. The combative atmosphere is also an attempt to reflect Native American displacement (the title's Black Elk was an Oglala Lakota holy man) and the 'many forms of strife we have endured in an attempt to negotiate this small space with and without each other'.

The restless mood doesn't let up in 'The Big Show', a razzle-dazzle tribute to Broadway. Here we trace 'the European immigrant's transition to New Yorker via the

syncopated spirit of early 20th-century dance'. Only when we reach the third movement does the momentum (partly) let up. 'Lost in Sight' juxtaposes the swank of the previous movement with passages of forlorn introspection – a nod to New York's 'ubiquitous and invisible' homeless population. 'Their presence,' Marsalis says, 'connects us to the 19th century and our legacy of slavery' – a theme which he explored to great effect in his Pulitzer Prize-winning jazz oratorio *Blood on the Fields*.

Latin music is a regular fixture in Marsalis' hodge-podge sound world (see the Tuba Concerto for a boogaloo masterclass). In 'La Esquina', he basks in Afro-Latin culture – so foundational to New York life – embracing complex, swirling rhythms, screaming trumpets and a battery of clacking percussion. Night time then takes hold in the penultimate movement, 'Us', a slick, sophisticated fancy that sees hot bodies pressed up tight against one other, dancing to the dazzle of the New York skyline.

We end with the same intense momentum and tension-building that opened the symphony. Here, rather than channeling universal themes of hope or redemption, as Marsalis does in his first three symphonies, he takes the opportunity to challenge the city's carnivorous capitalism and 'the myth of unlimited growth'. The struggle asks: 'Will we seek and find more equitable long-term solutions ... or perish?'

Wynton Marsalis



Wynton Marsalis (Music Director, Trumpet) is the Managing and Artistic Director of Jazz at Lincoln Center. Born in New Orleans, Louisiana, in 1961 to a musical family, Marsalis was gifted his first trumpet at age six by Al Hirt. By eight, he began playing in the famed Fairview Baptist Church Band led by Danny Barker. Yet it was not until he turned twelve that Marsalis began his formal training on the trumpet. Subsequently, Marsalis began performing in bands all over the city, from the New Orleans Philharmonic and New Orleans Youth Orchestra to a funk band called the Creators. His passion for music rapidly escalated. As a young teenager fresh out of high school, Marsalis moved to New York City in 1979 to attend The Juilliard School to study classical music. Once there, however, he found that jazz was calling him. His career quickly launched when he traded Juilliard for Art Blakey's band, The Jazz Messengers. By 19, Marsalis hit the road with his own band and has been touring the world ever since. From 1981 to date, he has performed 4,777 concerts in 849 distinct cities and 64 countries around

the world. Marsalis made his recording debut as a leader in 1982 and has since recorded 110 jazz and classical albums, four alternative records, and released five DVDs. In total, he has recorded 1,539 songs at the time of this writing. Marsalis is the winner of nine Grammy Awards, and his oratorio *Blood on the Fields* was the first jazz composition to win the Pulitzer Prize for Music. He's the only musician to win a Grammy Award in two categories, jazz and classical, during the same year (1983 and 1984).

Marsalis has solidified himself as an internationally acclaimed musician, composer and bandleader, educator and advocate of American culture. As a composer, his body of work includes over 600 original songs, eleven ballets, four symphonies, eight suites, two chamber pieces, one string quartet, two Masses, one violin concerto and, in 2021, a tuba concerto. Included in this rich body of compositions is *Sweet Release; Jazz: Six Syncopated Movements; Jump Start and Jazz; Citi Movement/Griot New York; At the Octoroon*

Balls; In This House, On This Morning and Big Train. As part of his work at Jazz at Lincoln Center, Marsalis has produced and performed countless new collaborative compositions, including the ballet *Them Twos*, for a 1999 collaboration with the New York City Ballet. That same year, he premiered the monumental work *All Rise*, commissioned and performed by the New York Philharmonic along with the Jazz at Lincoln Center Orchestra and the Morgan State University Choir. *All Rise* was performed with the Tulsa Symphony Orchestra as part of the remembrance of the centennial anniversary of the Tulsa Race Massacre in June 2021. Since the onset of the COVID-19 pandemic, Marsalis and the Jazz at Lincoln Center Orchestra have released seven full-length albums and four singles on Blue Engine Records.

Marsalis is also a globally respected teacher and spokesman for music education. For jazz, he led the effort to construct Jazz at Lincoln Center's new home – Frederick P Rose Hall – the first education, performance and broadcast facility devoted to jazz, which opened in October 2004. He conducts educational programs for students of all ages and hosts the popular *Jazz for Young People* concerts produced by Jazz at Lincoln Center.

In addition to his work at JALC, Marsalis is also the Founding Director of Jazz Studies at The Juilliard School. He has written and is the host of the video series *Marsalis on Music*, the radio series *Making the Music* and a weekly conversation series titled *Skain's Domain*. He has written and co-written nine books, including two children's books, *Squeak, Rumble, Whomp! Whomp! Whomp!* and *Jazz ABZ: An A to Z Collection of Jazz Portraits*, both illustrated by Paul Rogers. Marsalis has received such accolades as having been appointed Messenger of Peace by United Nations Secretary-General Kofi Annan (2001), The National Medal of Arts (2005) and The National Medal of Humanities (2016). In December 2021, Marsalis and Jazz at Lincoln Center were awarded the Key to New York City by Mayor Bill de Blasio. Marsalis has received honorary doctorates from 39 universities and colleges throughout the US, including Harvard, Yale, Princeton and Tulane University in New Orleans.

Wynton Marsalis' core beliefs and foundation for living are based on the principles of jazz. He promotes individual creativity (improvisation), collective cooperation (swing), gratitude and good manners (sophistication) and faces adversity with persistent optimism (the blues).

Jazz at Lincoln Center Orchestra



With the world-renowned Jazz at Lincoln Center Orchestra and guest artists spanning genres and generations, Jazz at Lincoln Center produces thousands of performances, education, and broadcast events each season in its home in New York City (Frederick P Rose Hall, 'The House of Swing') and around the world, for people of all ages. Jazz at Lincoln Center is led by Chairman Clarence Otis, Managing and Artistic Director Wynton Marsalis and Executive Director Greg Scholl.

The Jazz at Lincoln Center Orchestra (JLCO), comprising 15 of the finest jazz soloists and ensemble players today, has been the Jazz at Lincoln Center resident orchestra since 1988 and spends over a third of the year on tour across the world. Featured in all aspects of Jazz at Lincoln Center's programming, this remarkably versatile orchestra performs and leads educational events in New York, across the US and around the globe; in concert halls; dance venues; jazz clubs; public parks; and with symphony orchestras; ballet

troupes; local students and an ever-expanding roster of guest artists. Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Benny Goodman, Charles Mingus, and current and former Jazz at Lincoln Center Orchestra members Wynton Marsalis, Wycliffe Gordon, Ted Nash, Victor Goines, Sherman Irby, Chris Crenshaw and Carlos Henriquez.

Throughout the last decade, the Jazz at Lincoln Center Orchestra has performed with many of the world's leading symphony orchestras, including the New York Philharmonic; Cleveland Orchestra; Philadelphia Orchestra; Czech Philharmonic; Berlin Philharmonic; Boston Symphony Orchestra; London Symphony Orchestra; Chicago Symphony Orchestra; Sydney Symphony Orchestra; Melbourne

Symphony Orchestra; St Louis Symphony Orchestra; Los Angeles Philharmonic and many others. Marsalis' three major works for full symphony orchestra and jazz orchestra, *All Rise – Symphony No 1* (1999), *Swing Symphony – Symphony No 3* (2010), and *The Jungle – Symphony No 4* (2016), continue to be the focal point of Jazz at Lincoln Center Orchestra's symphonic collaborations.

The Jazz at Lincoln Center Orchestra has also been featured in several education and performance residencies in the last few years, including those in Melbourne; Sydney; Chautauqua, New York; Prague; Vienna, Austria; London; São Paulo and many others.

Education is a major part of Jazz at Lincoln Center's mission; its educational activities are coordinated with concert and Jazz at Lincoln Center Orchestra tour programming. These programmes, many of which feature Jazz at Lincoln Center Orchestra members, include the celebrated Jazz for Young People family concert series; the Essentially Ellington High School Jazz Band Competition & Festival; the Jazz for Young People Curriculum; Let Freedom Swing educational residencies; workshops; and concerts for students and adults worldwide. Jazz at Lincoln Center educational programmes reach over 110,000 students, teachers and general audience members.

Jazz at Lincoln Center, NPR Music and WBGO have partnered to create the next generation of jazz programming in public radio: *Jazz Night in America*. The series

showcases today's vital jazz scene while also underscoring the genre's storied history. Hosted by bassist Christian McBride, the programme features hand-picked performances from across the country, woven with the colourful stories of the artists behind them.

In 2015, Jazz at Lincoln Center launched Blue Engine Records, a new platform to make its vast archive of recorded concerts available to jazz audiences everywhere. The label is dedicated to releasing new studio and live recordings as well as archival recordings from past Jazz at Lincoln Center performances, and its first record – *Live in Cuba*, recorded on a historic 2010 trip to Havana by the Jazz at Lincoln Center Orchestra with Wynton Marsalis – was released in October 2015. *Big Band Holidays* was released in 2015, *The Abyssinian Mass* came out in 2016, *The Music of John Lewis* and the JLCO's *Handful of Keys* in 2017. Blue Engine's *United We Swing: Best of the Jazz at Lincoln Center Galas* features the Wynton Marsalis Septet and an array of special guests, with all proceeds going toward Jazz at Lincoln Center's education initiatives. Blue Engine's most recent album releases include 2020's *A Swingin' Sesame Street Celebration* and 2021's *The Democracy! Suite* featuring the JLCO Septet with Wynton Marsalis.

Sir Antonio Pappano

Chief Conductor, London Symphony Orchestra



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 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 with the New York Philharmonic Orchestra, Chicago and Boston Symphony Orchestra 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*.

COMING UP IN 2025

Season Highlights

Shostakovich Symphony No 12
MacMillan Violin Concerto No 2
with Gianandrea Noseda
and Nicola Benedetti
Thursday 3 April 7pm

Janáček The Excursions of Mr Brouček
with Sir Simon Rattle
Sunday 4 & Tuesday 6 May 7pm

Mozart Violin Concerto No 5
Strauss Ein Heldenleben
with Sir Antonio Pappano
and Lisa Batiashvili
Sunday 25 May 7pm

LSO On Film: The French Connection
with Dirk Brossé
Sunday 22 June 7pm

Jazz at Lincoln Center Orchestra with Wynton Marsalis

On Stage

**Music Director,
Trumpet**
Wynton Marsalis

Trumpets
Ryan Kisor
Marcus Printup
Kenny Rampton

Trombones
Chris Crenshaw
Vincent Gardner
Elliot Mason

**Soprano Saxophone
Alto Saxophone
Flute
Clarinet**
Sherman Irby

**Soprano Saxophone
Alto Saxophone
Flute
Clarinet**
Alexa Tarantino

**Soprano Saxophone
Tenor Saxophone
Clarinet
Bass Clarinet**
Chris Lewis

**Soprano Saxophone
Tenor Saxophone
Clarinet**
Abdias Armenteros
The Zou Family Chair
in Saxophone

**Soprano Saxophone
Baritone Saxophone
Clarinet
Bass Clarinet**
Paul Nedzela

Piano
Isaiah J Thompson
The Zou Family Chair in Piano

Bass
Carlos Henriquez
The Mandel Family Chair in
honor of Kathleen B Mandel

Drums
Obed Calvaire

London Symphony Orchestra

On Stage

Leader

Benjamin Marquise
Gilmore

First Violins

Sharon Roffman
Stefano Mengoli
Ginette Decuyper
Maxine Kwok
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Caroline Frenkel
Mitzi Gardner
Dmitry Khakhamov
Grace Lee
Julia Rumley

Second Violins

Julián Gil Rodríguez
Sarah Quinn
Miya Väisänen
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Csilla Pogány
Andrew Pollock
Paul Robson
Olatz Ruiz de
Gordejuela
Helena Buckie
Eleanor Fagg
Aleem Kandour
Djumash Poulsen

Violas

Gillianne Hadow
Anna Bastow
Mizuho Ueyama
Germán Clavijo
Julia O'Riordan
Sofia Silva Sousa
Robert Turner
Michelle Bruil
Stephanie Edmundson
Carol Ella

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Ève-Marie Caravassilis
Daniel Gardner
Silvestrs Kalnins
Young In Na

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Chaemun Im
Thomas Goodman
Joe Melvin
Philip Nelson
Simon Oliver

Flutes

Gareth Davies
Imogen Royce

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Thomas Davey

Clarinets

Sérgio Pires
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Dominic Tyler

Contrabassoon

Martin Field

Horns

Timothy Jones
Angela Barnes
Daniel Curzon
Jonathan Maloney

Trumpets

James Fountain
Adam Wright
Toby Street

Trombones

Peter Moore
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Sam Walton
David Jackson
Tom Edwards
Matthew Farthing
Calum Crosbie

The London Symphony Orchestra

Patron

His Majesty The King

Chief Conductor

Sir Antonio Pappano CVO

Conductor Emeritus

Sir Simon Rattle OM CBE

Principal Guest Conductors

Gianandrea Noseda

François-Xavier Roth

Conductor Laureate

Michael Tilson Thomas

Associate Artists

Barbara Hannigan

André J Thomas

Assistant Conductor

Nicolò Umberto Foron

At the London Symphony Orchestra we believe that extraordinary music should be available to everyone, everywhere – from orchestral fans in the concert hall to first-time listeners all over the world.

The LSO was established in 1904 as one of the first orchestras shaped by its musicians. Since then, generations of remarkable talents have built the Orchestra's reputation for quality, daring, ambition and a commitment to sharing the joy of music with everyone. Today, the LSO is ranked among the world's top orchestras, reaching well over 100,000 people in London, more on stages around the world, and millions through streaming, downloads, radio and television.

As Resident Orchestra at the Barbican since the Centre opened in 1982, we perform some 70 concerts there every year with our family of artists: Chief Conductor Sir Antonio Pappano, Conductor Emeritus Sir Simon Rattle, Principal Guest Conductors Gianandrea Noseda and François-Xavier Roth, Conductor Laureate Michael Tilson Thomas, and Associate Artists Barbara Hannigan and André J Thomas. The LSO has major artistic residencies in Paris, Tokyo and at the Aix-en-Provence Festival, and a growing presence across Australasia.

Through LSO Discovery, our learning and community programme, 60,000 people each year experience the transformative power of music, in person, on tour and online. Our musicians are at the heart of this unique programme, leading workshops, mentoring bright young talent, working with emerging composers, visiting children's hospitals, performing at free concerts for the local community and using music to support neurodiverse adults. Concerts for schools and families introduce children to music and the instruments of the orchestra, with an ever-growing range of digital resources and training programmes supporting teachers in the classroom.

LSO registered charity
in England number 232391
Barbican Centre, Silk Street,
London, EC2Y 8DS

The ambition of LSO Discovery is to share inspiring, inclusive opportunities with performers, creators and listeners of all ages. The home of much of this work is LSO St Luke's, our venue on Old Street. In autumn 2025, following a programme of works, we will be re-opening the venue's unique spaces to more people than ever before, with new state-of-the-art recording facilities and dedicated spaces for LSO Discovery's programme.

Our record label LSO Live celebrates its 25th anniversary in 2024/25, and is a leader among orchestra-owned labels, bringing to life the excitement of a live performance. The catalogue of over 200 acclaimed recordings reflects the artistic priorities of the Orchestra – from popular new releases, such as Janáček's *Katya Kabanova* with Sir Simon Rattle, to favourites like Vaughan Williams' Symphonies with Sir Antonio Pappano and Verdi's *Requiem* with Gianandrea Noseda.

Throughout its history, LSO Live has always been at the forefront of digital recording, sharing the LSO's performances with millions of people around the world every month through streaming services, digital partnerships and an extensive programme of live-streamed and on-demand online broadcasts.

The LSO has been prolific in the studio since the infancy of orchestral recording, and has made more recordings than any other orchestra – over 2,500 projects to date – across film, video games and bespoke audio collaborations. Recent highlights include the Mercury-Music-Prize-nominated *Promises* collaboration with Floating Points and Pharoah Sanders, appearing on screen and on the soundtrack for the Oscar-nominated film *Maestro*, and an Emmy- and Grammy-nominated performance of *Love Will Survive* with Barbra Streisand.

Through inspiring music, learning programmes and digital innovations, our reach extends far beyond the concert hall. And thanks to the generous support of The City of London Corporation, Arts Council England, corporate supporters, trusts and foundations, and individual donors, the LSO is able to continue sharing extraordinary music with as many people as possible, across London, throughout the UK, and around the world.

London Symphony Orchestra Members

First Violins

Benjamin Marquise Gilmore Leader

Andrej Power Leader

Playing a 1708 'Regent' Stradivari on generous loan from Tarisio

Roman Simovic Leader †

Playing a Stradivari violin kindly loaned by Jonathan Moulds

Clare Duckworth

Ginette Decuyper

Laura Dixon

Maxine Kwok

William Melvin

Stefano Mengoli

Claire Parfitt

Elizabeth Pigram

Laurent Quénelle ‡

Harriet Rayfield

Sylvain Vasseur



Joined 2023



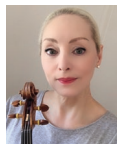
Joined 2023



Joined 2010



Joined 2014



Joined 1994



Joined 2018



Joined 2001



Joined 2014



Joined 2023



Joined 1988



Joined 1989



Joined 1997



Joined 1995



Joined 1992

Second Violins

Julián Gil Rodríguez Principal

Thomas Norris Co-Principal

Sarah Quinn Sub-Principal

Miya Väisänen

David Ballesteros

Matthew Gardner

Naoko Keatley

Alix Lagasse

Belinda McFarlane

Iwona Muszynska

Csilla Pogány

Andrew Pollock

Paul Robson

Olatz Ruiz de Gordejuela

Louise Shackelton



Joined 2013



Joined 1998



Joined 1998



Joined 2005



Joined 2000



Joined 1996



Joined 2014



Joined 2019



Joined 1991



Joined 2008



Joined 2019



Joined 1985



Joined 1991



Joined 2024



Joined 2001

Violas

Eivind Ringstad Principal +
Gillianne Haddow Co-Principal
Malcolm Johnston Sub-Principal *
Anna Bastow
Thomas Beer
Germán Clavijo ‡
Steve Doman
Julia O’Riordan
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama



Joined 2024



Joined 1999



Joined 1996



Joined 2011



Joined 2023



Joined 2009



Joined 2018



Joined 2014



Joined 2020



Joined 1995



Joined 2023

Cellos

David Cohen Principal *
Rebecca Gilliver Principal ‡
Laure Le Dantec Co-Principal
Alastair Blayden Sub-Principal +
Salvador Bolón
Ève-Marie Caravassilis
Daniel Gardner
Amanda Truelove +



Joined 2022



Joined 2002



Joined 2019



Joined 1997



Joined 2024



Joined 2013



Joined 2009



Joined 2007

Double Basses

Rodrigo Moro Martín Principal +
Patrick Laurence
Thomas Goodman †
Chaemun Im
Joe Melvin
Jani Pensola



Joined 2023



Joined 1982



Joined 2001



Joined 2024



Joined 2014



Joined 2009

† Professor, Royal Academy of Music
+ Professor, Royal College of Music
‡ Professor, Guildhall School of Music & Drama
* Professor, Trinity Laban

London Symphony Orchestra Members

Flutes and Piccolo

Gareth Davies Principal ‡
Chair endowed in memory of Manja Leigh

Imogen Royce

Sharon Williams Principal Piccolo



Joined 2000



Joined 2024



Joined 2001

Oboes

Juliana Koch Principal +

Olivier Stankiewicz Principal +

Rosie Jenkins +



Joined 2018



Joined 2015



Joined 2016

Clarinets

Sérgio Pires Principal

Chris Richards Principal †

Chi-Yu Mo Clarinet & Principal E-flat Clarinet †

Ferran Garcerà Perelló Principal Bass Clarinet



Joined 2024



Joined 2010



Joined 1998



Joined 2024

Bassoons and Contrabassoon

Rachel Gough Principal

Chair endowed by Brian & Susan Dickie

Daniel Jemison Principal ‡

Joost Bosdijk +

Martin Field Principal Contrabassoon +



Joined 1999



Joined 2013



Joined 2007



Joined 2023

Horns

Diego Incertis Sánchez Principal +

Timothy Jones Principal +

Angela Barnes ‡

Jonathan Maloney +



Joined 2023



Joined 1986



Joined 2005



Joined 2022

Trumpets

James Fountain Principal +

Adam Wright



Joined 2021



Joined 2024

Trombones

Jonathan Hollick
Paul Milner Principal Bass Trombone +



Joined 2023



Joined 2007

Tuba

Ben Thomson Principal ‡



Joined 2019

Timpani

Nigel Thomas Principal ‡ *
Patrick King Co-Principal



Joined 2004



Joined 2023

Percussion

Neil Percy Principal †
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Joined 1990



Joined 1996



Joined 2012

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Bryn Lewis Principal ‡



Joined 1994

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gsmd.ac.uk



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barbican



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