

TONIGHT'S CONCERT

Susanna Mälkki: Perry, Stravinsky and Bartók

Sunday 18 May 2025
Barbican

7pm

Julia Perry

A Short Piece for Orchestra

Igor Stravinsky

Violin Concerto

Interval

Béla Bartók

Concerto for Orchestra

Susanna Mälkki conductor

Leila Josefowicz violin

London Symphony Orchestra

Concert finishes at approximately 9pm

Welcome



A warm welcome to tonight's performance. The LSO is delighted to see Susanna Mälkki return to conduct Bartók's *Concerto for Orchestra*. To open the programme, she brings a bold, colourful orchestral work, *A Short Piece for Orchestra*, which she has championed, by the American composer Julia Perry. It is also a pleasure to work with violinist Leila Josefowicz once again, this time in Stravinsky's Violin Concerto. She last performed at the Barbican with the LSO in September 2019, playing Colin Matthews' Violin Concerto.

We hope you enjoy this concert and that you will be able to join us again soon. Next week, LSO Chief Conductor Sir Antonio Pappano conducts a programme that includes Szymanowski's Violin

Concerto No 1 – the second concert in violinist Lisa Batiashvili's LSO Artist Portrait series – and Berlioz's *Symphonie fantastique*. Sir Antonio Pappano returns a few days later to conduct Mozart's Violin Concerto No 5, again with Lisa Batiashvili, as well as Strauss' *Ein Heldenleben* and *Till Eulenspiegel*. We hope to see you there.

A handwritten signature in black ink that reads "Kathryn McDowell". The script is fluid and cursive.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 22 May 7pm
Barbican

Szymanowski and Symphonie fantastique

Sir Antonio Pappano conducts a programme inspired by dreams and fantasies, from Szymanowski's enigmatic Violin Concerto No 1 (performed by Lisa Batiashvili) to Berlioz's most rock 'n' roll work, the *Symphonie fantastique*.

Friday 11 July 7pm
Sunday 13 July
Barbican

Strauss' Salome

Sir Antonio Pappano conducts a concert performance of Strauss' scandalous opera *Salome*, with soprano Asmik Grigorian in the title role.

Welcome to tonight's group bookers
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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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survey about tonight's concert.



A Short Piece for Orchestra

Julia Perry



1952



8 minutes

Programme note
by **Philip Clark**

Julia Perry wrote *A Short Piece for Orchestra* – also known as *Study for Orchestra* – in 1952, and the work was premiered by the Turin Symphony Orchestra under Dean Dixon; thanks to her studies with Luigi Dallapiccola, Italy would remain forever close to Perry's heart. She scored the piece for chamber orchestra, adding harp, piano doubling celeste, and an arsenal of supplementary percussion (xylophone, side drum, bass drums, cymbals) to a Mozartian-sized orchestra with pairs of woodwind and brass. A short piece? Yes, indeed, although only in terms of actual duration. Perry compressed everything she could do inside its nine-minute, cannily structured compositional arc; think of *A Short Piece for Orchestra* as her compositional calling card.

Even without knowing its composer's identity, you might guess the opening fanfares to be the work of an American composer and think this is precisely the sort of music you'd expect of a symphonically minded American of the early 1950s. Perry's marching rhythms and shrill scoring evoke something of the pomp of John Philip Sousa, even as her shifting, displaced time signatures anticipate the rhythmic lurches of Leonard Bernstein's *Candide* Overture, written four years later.

But then the piece starts to walk along wholly unexpected pathways. Following a brief wind-down of the impetus unleashed by her fanfares, all the energy pixelating towards solo timpani, Perry moves her focus to a delicate, fine-spun theme in solo flute, which she mirrors with pared-down accompanying ripples in the strings. Her theme passes to oboes, then to clarinets and horns, to denote music of determined contrast to the drill-bit intensity of the opening. This new music unfurls at leisure, finding its form by breezily reaching across octaves and bouncing balletically off the bar lines.

The argument Perry then pursues pits music characterised by tightly coiled tension against the relief of those spacious, meandering lines, which feel reluctant to settle or solidify into regular shapes. Versions of the opening material punctuate, each time as though viewed from a slightly different perspective. And after each energetic disruption, dialogues between solo woodwind and strings became increasingly detailed and elongated until the music staggers towards a point of near stasis – but quicksilver flurries in violas and cellos, recalling the very first gesture of the piece, wind up the tension for a final time as Perry chases her music towards its final, door-slam chord.

Julia Perry

1924 to 1979 (United States)



Contemporaries

Ned Rorem,
Doreen Carwithen

Key events

1952: Studies in Paris with Nadia Boulanger, writes *A Short Piece for Orchestra*

1956: Awarded her second Guggenheim Fellowship

1960–61: Composes the experimental work *Homunculus C.F.*

1965: Wins an American Academy of Arts and Letters Prize for her opera-ballet *The Selfish Giant*

Listen to

Stabat Mater
[youtube.com](https://www.youtube.com)

Composer profile
by **Philip Clark**

Born in 1924, the composer Julia Perry arrived on America's music scene during the early 1950s with impeccable modernist credentials. She had studied with the Italian twelve-tone composer Luigi Dallapiccola at Tanglewood and, in 1952, relocated to Paris to further her studies with the more classically minded Nadia Boulanger.

Her music – by turns neo-Classical, engaged with her African-American heritage, and unafraid to re-root conventional tonality to suit her expressive needs – managed to reconcile all her stylistic points of departure. Perry's earliest pieces tended towards meditating upon Black spirituals, but then she took the decision to work with a larger canvas and, in 1951, scored her *Stabat Mater* for contralto voice and strings. This was widely considered to be the moment she began her experiments with modernist harmonic thinking more consciously, as she packed this new piece with 'dissonant' harmonies stacked in fourths – in the manner of Paul Hindemith and Igor Stravinsky – overriding more usual, and tonally amenable, thirds. But perhaps the pained harmonic

resolutions typical of spirituals had already taught her about the power of the lingering dissonance.

During her lifetime, Perry enjoyed many successes. She was awarded two Guggenheim Fellowships. The piece on this evening's programme, *A Short Piece for Orchestra*, was recorded by the New York Philharmonic conducted by William Steinberg in 1965; another work – *Homunculus C.F.* – for percussion ensemble, pegged around a tonality-busting 15-note chord, showing Perry at her most extravagant, was recorded that same year. But in 1970, aged only 46, she suffered a stroke and the fight to promote her music gave way to a fight for her health. After her death in 1979, her visibility evaporated almost immediately, leaving vast amounts of music – including an Oscar Wilde-based opera, *The Selfish Giant*, a *Requiem for Orchestra* (based on themes by Vivaldi), and no fewer than twelve symphonies (including *Symphony in One Movement*, composed for violas and double basses) – ripe for rediscovery.

Violin Concerto in D major

Igor Stravinsky

Leila Josefowicz
violin

- 1 Toccata**
- 2 Aria I**
- 3 Aria II**
- 4 Capriccio**



Programme note by
Wendy Thompson

Stravinsky's Violin Concerto belongs to the central phase of his long career, generally regarded as his neo-Classical period. Surrounded by works such as the *Capriccio* for piano and orchestra, the *Symphony of Psalms* and the melodrama *Perséphone*, the Violin Concerto was commissioned in November 1930 by Willy Strecker, a director of the Mainz-based publishing house of Schott, which published five major Stravinsky pieces during the 1930s. A wealthy American, Blair Fairchild, who had helped Stravinsky financially in the difficult years after World War I, introduced Strecker to his protégé and adopted son, the Russian-born violinist Samuel Dushkin, and in 1930, the fortunes of all four men – entrepreneur, publisher, composer and performer – coincided when Stravinsky met the talented violinist.

Stravinsky was at first reluctant to undertake a violin concerto, pleading ignorance of violin technique. But Strecker persuaded him that with Dushkin on hand to give practical advice, the task would be achievable. Stravinsky's initial sketches for the piece date from November 1930, and were made on the back of a hotel bill in Amsterdam, where he was negotiating an agreement with the Concertgebouw Orchestra to include the premiere of the Concerto in a Stravinsky season the following autumn. But to Stravinsky's embarrassment, Strecker had simultaneously promised the first performance to the Berlin Radio Symphony Orchestra, which did finally give the premiere on 23 October 1931, conducted by the composer.

When the Concertgebouw Orchestra learned of this faux pas, they immediately cancelled their proposed Stravinsky series; and to make matters worse, the Berlin premiere was marred by poor orchestral playing. Some people also questioned whether Dushkin was up to the task. Stravinsky, however, thought highly of his playing, and the two went on tour together in the early 1930s, performing and recording both the Concerto and the *Duo concertante* for violin and piano.

Like the concertos by Alban Berg and Edward Elgar, Stravinsky's had a secret, intimate significance. Since 1921, he had been passionately in love with the dancer and costume designer Vera Sudeikina, a liaison apparently accepted by his delicate, tubercular wife Catherine. But Stravinsky clearly suffered from a crushing burden of guilt, which reached a crisis in the 1930s, a few years before his wife's death; and the Violin Concerto – especially its third, slow movement – expresses the anguish he felt at Catherine's suffering, and his desire for her forgiveness.

Like many of Stravinsky's neo-Classical works, the Violin Concerto is structured along 18th-century lines. There are four movements, all beginning with the same wide-spaced chord on the violin – the passport to the Concerto, as Stravinsky told Dushkin. Two fast-moving and lively outer movements, entitled 'Toccata' and 'Capriccio', enclose a pair of intensely passionate Arias, the first a dark-hued scherzo, the second an emotional cry from the heart.

Igor Stravinsky

1882 (Russia) to 1971 (United States)



Contemporaries

Béla Bartók,
Arnold Schoenberg

Key events

1913: Riotous premiere of third ballet *The Rite of Spring*

1920: Premiere of his ballet *Pulcinella*, one of his first neo-Classical works

1939: Emigrates to the United States

1951: Premiere of *The Rake's Progress*, his only full-length opera

Listen to

Stravinsky Ballets
Isolive.co.uk

With the LSO

1931: UK premiere of Suite from *The Firebird*

Composer profile
by **Andrew Mellor**

Igor Stravinsky helped usher the art of notated music into the modern age, turbocharging many of the 20th century's biggest musical developments. He was a radical and an original, a composer who never settled on a particular style or way of working.

In St Petersburg, the young Stravinsky was forbidden from studying music by his musician parents. But he grew friendly with a fellow law student, Vladimir Rimsky-Korsakov, whose father happened to be Russia's most distinguished composer.

Rimsky-Korsakov senior became Stravinsky's teacher and influenced his pupil's breakthrough work, the sensual ballet score *The Firebird* (1910), which also sealed the composer's relationship with the ballet impresario Serge Diaghilev. Two more ballet scores followed, including the seminal *The Rite of Spring*.

While that piece is still associated with Stravinsky more than any other, the composer would soon move away from the elemental power of its rhythms and the

ruthless logic of its block harmonies. Living in Switzerland, France and the US (first Los Angeles, later New York), Stravinsky explored musical asceticism, neo-Classicism, film music and even his own take on twelve-note serialism, the strict schematic method pioneered by Arnold Schoenberg.

In the 1930s, Stravinsky returned to the Orthodox faith, which may have helped him through the loss of his wife and daughter (one of four children) to tuberculosis and certainly shaped his two major choral works.

Stravinsky was active for six politically turbulent decades, in which time he became a world figure. In his 80th year, he was entertained over dinner at the White House by John F Kennedy and invited on a tour of his native Russia by the Soviet leader Nikita Khrushchev. He completed his last major work, the *Requiem Canticles*, in 1966, and died five years later in New York. He is buried in Venice on the cemetery island of San Michele, alongside Serge Diaghilev.



Interval – 20 minutes

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Season Highlights



UP 26

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Katharina Konradi and

Dame Felicity Palmer

Sunday 14 September 2025 7pm

Sibelius Symphony No 3

plus Ruders, Paxton and Adès

with Thomas Adès

and Sean Shibe

Sunday 19 October 2025 7pm

Chopin Piano Concerto No 2

plus Stravinsky and Borodin

with Gianandrea Noseda

and Seong-Jin Cho

Thursday 12 February 2026 7pm

Sunday 15 February 2026 7pm

Mahler Symphony No 4

plus Gerhard and Strauss

with Sir Simon Rattle

and Lucy Crowe

Thursday 21 May 2026 7pm

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Concerto for Orchestra

Béla Bartók

- 1 **Introduzione:**
Andante
non troppo –
Allegro vivace
- 2 **Presentando le**
coppie: Allegro
scherzando
- 3 **Elegia: Andante**
non troppo
- 4 **Intermezzo**
interrotto:
Allegretto
- 5 **Finale: Presto**



1943, rev 1945



40 minutes

Programme note by
Wendy Thompson

The *Concerto for Orchestra* was among Béla Bartók's last works. During the late 1930s, he had produced some of his finest and most characteristic pieces, but such an outpouring of energy had sapped his strength, and meanwhile, the political situation in Europe began to deteriorate rapidly. After Hitler's annexation of Austria in 1938, Bartók began to consider emigrating, but felt unable to leave his ailing mother. Only after her death in December 1939 could he begin to make plans, helped by a successful concert tour of the US in the spring of 1940. He and his second wife Ditta (also a concert pianist) finally left Hungary for New York in October that year.

Bartók's American agent had held out the prospect of a rosy future for him in the US; but his high hopes were soon disappointed. Bartók was unwell, his finances were precarious, and the first US concerts he gave in partnership with his wife were coolly received. From November 1941, when he last appeared as a concerto soloist, his public appearances as a pianist were increasingly rare. His compositional efforts, too, seemed to have dried up. In the spring of 1942, he wrote despairingly to his publisher: 'I really don't know if

and when I will be able to do some composing work. Artistic creative work generally is the result of an outflow of strength, high-spiritedness, joy of life, etc – all these conditions are sadly missing with me at present.'

In the spring of 1943, Bartók accepted a visiting appointment at Harvard to present a lecture series on Hungarian folk music. After giving only three lectures, he collapsed and was rushed to hospital. Two fellow Hungarian émigrés, the conductor Fritz Reiner and the violinist József Szigeti, were so concerned at his plight that they persuaded Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and director of the wealthy Koussevitzky Foundation, to offer Bartók \$1,000 for a new orchestral piece. Despite misgivings over his poor state of health, Bartók found the commission irresistible. He began work on the *Concerto for Orchestra* in mid-August 1943 while convalescing in the Adirondack Mountains, and finished it just two months later. Koussevitzky and the Boston Symphony Orchestra gave the premiere at Carnegie Hall, New York, on 1 December 1944.

The *Concerto for Orchestra* is in Bartók's favourite 'arch-form' – a symmetrical plan he adopted either for individual movements or sometimes for complete works. Here, the weighty first and last movements frame a pair of movements in lighter styles, and a central Elegy.

The first movement opens with a long, slow, atmospheric introduction which contains germs of material taken from the rest of the Concerto. The second movement is called 'Game of Pairs', referring to the way in which woodwind – bassoons, oboes, clarinets, flutes – and, finally, muted trumpets present a rather jaunty little tune sequentially in pairs. Their opening statements are followed by a chorale-like interlude on brass, before the short sections return again. Bartók described the central Elegy as a 'lugubrious death-song', and its passionate outbursts may sound like a cry from the heart of the stricken composer, lamenting both his exile and impending death. The lyrical string theme of the fourth movement was based on a Hungarian popular song by Zsigmond Vincze, 'You are lovely, you are beautiful, Hungary', but Bartók interrupts this nostalgic paeon to his homeland with a brittle, savage burlesque of the

march theme from Shostakovich's Seventh Symphony ('Leningrad'), which, at the time, was much played on American radio as a symbol of resistance to Nazi oppression. According to Peter Bartók, his father Béla found the banal 'crescendo theme' in the Seventh Symphony so ludicrous that he decided to make fun of it, turning it into a quickstep parody, and then getting the brass to blow raspberries at it. But one of Bartók's last letters suggests that the quotation referred to Koussevitzky's known admiration for Shostakovich; and another theory suggests that the parodied tune is actually from Franz Lehár's operetta *The Merry Widow*.

Bartók was not entirely happy with the Finale, and rewrote the ending after the first performances. It opens with a horn fanfare, which heralds a brilliant passage on the strings, inflected by the syncopated rhythms and inwardly curling melodies of Central European folk music. It is the strings who really get their chance to shine in this vivacious movement.

Béla Bartók

1881 (Hungary) to 1945 (United States)



Contemporaries

Zoltán Kodály,
Igor Stravinsky

Key events

1905: With Zoltán Kodály, begins a major study of Central European folk music

1917: Successful premiere of his ballet *The Wooden Prince*

1920s: Several European tours as a pianist. Writes String Quartets Nos 3 and 4

1940: Leaves Hungary for the US

1944: World premiere of the *Concerto for Orchestra*

Listen to

Violin Concerto No 2

isolive.co.uk

Composer profile by
Andrew Stewart

Born in 1881 in Hungary, Béla Bartók began piano lessons with his mother at the age of five. He studied piano and composition at the Royal Academy of Music in Budapest, where he created a number of works that echoed the style of Brahms and Richard Strauss.

After graduating, he discovered Austro-Hungarian and Slavic folk music, travelling extensively with his friend Zoltán Kodály and recording countless ethnic songs and dances, which began to influence his own compositions. Kodály also introduced him to the works of Debussy in 1907, the year in which he became Professor of Piano at the Budapest Conservatory.

Bartók established his mature style with such scores as the ballet *The Miraculous Mandarin* and his opera, *Duke Bluebeard's Castle*. He revived his career as a concert pianist in 1927, when he gave the premiere of his First Piano Concerto in Mannheim. During the late 1920s and the 1930s, he

produced a series of masterpieces, including String Quartets Nos 3 to 6, *Music for Strings, Percussion and Celeste*, the Sonata for Two Pianos and Percussion, the Second Piano Concerto and the Second Violin Concerto.

Bartók detested the rise of fascism and in October 1940 he quit Budapest and travelled to the US. At first, he concentrated on ethno-musicological research, but eventually returned to composition and created a significant group of 'American' works, including the *Concerto for Orchestra* and his Third Piano Concerto.

His character was distinguished by a firm, almost stubborn refusal to compromise or be diverted from his musical instincts by money or position. Throughout his working life, Bartók collected, transcribed and annotated the folk songs of many countries, a commitment that brought him little financial return or recognition, but one which he regarded as his most important contribution to music.



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Susanna Mälkki

conductor



Susanna Mälkki is sought-after at the highest level, performing with top orchestras worldwide. She is Chief Conductor Emeritus of the Helsinki Philharmonic (having served as Chief Conductor from 2016 to 2023) and was Principal Guest Conductor of the Los Angeles Philharmonic (2017–22). She has also conducted the Philadelphia Orchestra, the Cleveland Orchestra, the New York Philharmonic, Chicago Symphony, Boston Symphony, Staatskapelle Berlin and Staatskapelle Dresden, Leipzig Gewandhaus Orchestra, Symphonieorchester des Bayerischen Rundfunks and the Berlin Philharmonic. By invitation of Pierre Boulez, Mälkki was the Music Director of the Ensemble intercontemporain from 2006 until 2013.

Equally in-demand with major opera houses, her past notable appearances include performances with the Metropolitan Opera, Vienna State Opera, Teatro alla Scala, the Royal Opera House,

Opéra national de Paris, Gran Teatre del Liceu and the Festival d'Aix-en-Provence. Upcoming productions showcase her versatility with works including Mozart's *The Marriage of Figaro*, Beethoven's *Fidelio*, Fauré's *Pénélope*, Wagner's *Tristan and Isolde* and Saariaho's *Innocence*.

Mälkki was awarded the Pro Finlandia Medal of the Order of the Lion of Finland (2011), Officier (2014) and Commandeur de l'Ordre des Arts et des Lettres (2022), Chevalier of the Légion d'honneur (2016) and Fellow of the Royal Academy of Music. She is also a member of the Kungliga Musikaliska Akademien in Stockholm. Named *Musical America's* 2017 Conductor of the Year, she received the Nordic Council Music Prize in 2017 and an honorary doctorate from Uniarts Helsinki in 2024.

Leila Josefowicz

violin



A favourite of living composers, and a passionate advocate of contemporary music, Leila Josefowicz has premiered many concertos, including ones by Colin Matthews, Luca Francesconi, John Adams and Esa-Pekka Salonen, all written especially for her. Her 2024/25 season includes performances of Luca Francesconi's *Duende – The Dark Notes* with the New York Philharmonic and Susanna Mälkki, and the British premiere of Helen Grime's Violin Concerto with the BBC Symphony Orchestra and Sakari Oramo at the Aldeburgh Festival.

Further engagements include performances with the Minnesota Orchestra, Gulbenkian Orchestra, and Houston, San Diego, KBS, Singapore, City of Birmingham, Prague and BBC Symphony Orchestras. Highlights of recent seasons include appearances with the Berlin Philharmonic, Tonhalle-Orchester Zürich, Royal Concertgebouw Orchestra, Konzerthausorchester Berlin, the London, Oslo, Helsinki and Los Angeles Philharmonic Orchestras, NDR Elbphilharmonie, the Chicago and San Francisco Symphony Orchestras, the Cleveland and the Philadelphia Orchestras. She has worked with conductors including Paavo Järvi, Matthias Pintscher, John Storgårds, Cristian Măcelaru, Thomas Søndergård, Esa-Pekka Salonen, Dalia Stasevska, Hannu Lintu and John Adams.

Josefowicz enjoyed a close working relationship with the late Oliver Knussen, performing various concertos, including his Violin Concerto, together over 30 times. Other premieres have

included Matthias Pintscher's *Assonanza* with the Cincinnati Symphony Orchestra, John Adams' *Scheherazade.2* with the New York Philharmonic, Luca Francesconi's *Duende – The Dark Notes* with the Swedish Radio Symphony Orchestra and Steven Mackey's *Beautiful Passing* with the BBC Philharmonic.

Together with John Novacek, with whom she has enjoyed a close collaboration since 1985, Josefowicz has performed recitals at world-renowned venues such as New York's Zankel Hall and Park Avenue Armory, Washington DC's Kennedy Center and Library of Congress, as well as in Reykjavik, Trento, Bilbao and Chicago. This season, their collaboration continues with a return to London's Wigmore Hall for the world premiere of Charlotte Bray's new commission *Mriya*. Other chamber collaborations for 2024/25 include performances with Alexei Tartakovsky at Newport Classical, and with Paul Watkins, with whom she will premiere a new violin/cello work by Sean Shepherd, at the Great Lakes Chamber Music Festival, Santa Fe Chamber Music Festival and Chamber Music Northwest.

Josefowicz has released several recordings, notably for Deutsche Grammophon, Philips/Universal and Warner Classics, and was featured on Touch Press's acclaimed iPad app, The Orchestra. Her latest recording, released in 2019, features Bernd Alois Zimmermann's Violin Concerto with the Finnish Radio Symphony Orchestra conducted by Hannu Lintu. She has previously received nominations for Grammy Awards for her recordings of *Scheherazade.2* with the St Louis Symphony conducted by David Robertson, and Esa-Pekka Salonen's Violin Concerto with the Finnish Radio Symphony Orchestra conducted by the composer.

In recognition of her outstanding achievement and excellence in music, she won the 2018 Avery Fisher Prize and was awarded a prestigious MacArthur Fellowship in 2008, joining prominent scientists, writers and musicians who have made unique contributions to contemporary life.

London Symphony Orchestra

On Stage

Leader

Andrej Power

First Violins

Natalia Lomeiko
Clare Duckworth
Maxine Kwok
William Melvin
Elizabeth Pigram
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Olatz Ruiz de
Gordejuela
Sylvain Vasseur
Iona Allan
Julian Azkoul
Haim Choi
Emma Lisney
Hilary Jane Parker

Second Violins

Thomas Norris
Sarah Quinn
Matthew Gardner
Naoko Keatley
Helena Buckie
Belinda McFarlane
Csilla Pogány
Andrew Pollock
Paul Robson
Ingrid Button
Juan Gonzalez
Hernandez
Polina Makhina
Jose Nuno Matias
Joonas Pekonen

Violas

Emma Wernig
Gillianne Haddow
Anna Bastow
Germán Clavijo
Steve Doman
Sofia Silva Sousa
Mizuho Ueyama
Michelle Bruil
Lukas Bowen
Fiona Dalgliesh
Alistair Scahill
Natalie Taylor

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Amanda Truelove
Henry Hargreaves
Silvestrs Kalnins
Ghislaine McMullin
Joanna Twaddle

Double Basses

David Stark
Chaemun Im
Thomas Goodman
Joe Melvin
Josie Ellis
Johane Gonzalez
Ben Griffiths
Will Pühr

Flutes

Michael Cox
Imogen Royce

Piccolo

Robert Looman

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Sarah Harper

Clarinets

Sérgio Pires
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Diego Incertis
Sánchez
Angela Barnes
Amadea Dazeley-Gaist
Jonathan Maloney

Trumpets

James Fountain
Adam Wright
Holly Clark

Trombones

Merin Rhyd
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton

Harps

Bryn Lewis
Helen Tunstall

Piano

Harry Rylance