

TONIGHT'S CONCERT

Sir Antonio Pappano: **Symphonie fantastique**

Thursday 22 May 2025
Barbican

7pm

Hector Berlioz

Overture: Le corsaire

Karol Szymanowski

Violin Concerto No 1

Interval

Hector Berlioz

Symphonie fantastique

Sir Antonio Pappano conductor

Lisa Batiashvili violin

London Symphony Orchestra

Concert finishes at approximately 8.55pm

Welcome



Welcome to this evening's performance, conducted by Sir Antonio Pappano, LSO Chief Conductor, and featuring violinist Lisa Batiashvili. We are pleased to welcome Lisa Batiashvili back for the second concert in her Artist Portrait series, following her performance of Schnittke's Violin Concerto No 1 with Gianandrea Noseda, LSO Principal Guest Conductor, last month.

Tonight's concert is performed in memory of Sir Ian Stoutzker, an esteemed Honorary Member of the LSO and Chair of our Advisory Council for over 30 years. We extend a warm welcome to Sir Ian's wife Mercedes and the family and friends who join us in the audience.

This evening, we also celebrate all those who support the LSO through annual donations, corporate partners, trusts and foundations and public funders. Our work, both on the concert platform and in the community, through LSO Discovery, would not be possible without these

groups and we are very grateful for their support. To find out about opportunities to be part of our family of supporters, please visit our website.

We hope you enjoy this concert and that you will be able to join us again soon. Later this week, Sir Antonio Pappano conducts Mozart's Violin Concerto No 5, again with Lisa Batiashvili as soloist, as well as Strauss' *Till Eulenspiegel* and *Ein Heldenleben*. Next month, we return to Trafalgar Square for our annual open-air concert, BMW Classics, on 15 June, which is conducted this year for the first time by Sir Antonio Pappano. We hope to see you there.

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

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 25 May
Barbican

7pm

Mozart and Strauss Ein Heldenleben

Sir Antonio Pappano conducts Lisa Batiashvili in the final concert of her Artist Portrait series, comprising tone poems from a magician of orchestral colour, Richard Strauss – plus a young Mozart dancing on the violin.

Sunday 22 June
Barbican

7pm

LSO on Film: The French Connection

Dirk Brossé returns to conduct a selection of film music by French composers, recorded by the LSO, including scores by Philippe Sarde, Philippe Chany and Guillaume Roussel.

Welcome to tonight's group bookers
Hannah Jenkins

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is not permitted during the performance.**

Details correct at time of going to print.

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Share Your Thoughts

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



Sir Ian Stoutzker

In Memory, 1929–2024



Tonight's concert is performed in memory of Sir Ian Stoutzker, a loyal supporter and valued friend of the LSO for over 30 years, who passed away last year at the age of 95.

Sir Ian was a leading philanthropist and a dedicated supporter of the arts. He studied the violin at the Royal College of Music, before studying at the London School of Economics and establishing a successful career as a financier.

Throughout his career, Sir Ian championed music and young musicians. He was Chair of the LSO's Advisory Council between 1992 and 2007, and was respected deeply by our supporters, musicians and artists. He remained a much-valued Honorary Member of the LSO after he stepped back from active involvement in 2007.

Sir Ian also served as Chairman, later President, of the Philharmonia Orchestra between 1972 and 1979; Trustee of Help Musicians for over

20 years; Co-Chair of the Board of the European Youth Orchestra between 2014 and 2020; fellow of the Royal Academy of Music, Royal Welsh College of Music and Drama, and fellow and Vice President of the Royal College of Music. In 1977, he co-founded Live Music Now with his friend Yehudi Menuhin, taking live music to 150,000 people with reduced access each year, including those in care homes, schools, hospitals, hospices and community settings.

Sir Ian was awarded a CBE in 2012, and received the Prince of Wales Medal for Philanthropy in 2013. In 2019, he was awarded a knighthood in Her Late Majesty The Queen's Birthday Honours in recognition of his lifelong commitment to the arts and music. He will be remembered by all at the LSO as a loyal supporter and a great friend, and we celebrate his life tonight with gratitude and affection.

Overture: Le corsaire

Hector Berlioz



1844 rev 1851



8 minutes

Programme note
by **Lucy Walker**

In the 1840s, Hector Berlioz was often to be found away from Paris, touring Europe or holidaying in the south of France, and the title of his 1844 *Overture: Le corsaire* travelled almost as much as he did.

From initially being *Le tour de Nice* (he composed it on holiday nearby), it became *Le corsair rouge* (the translated title of a James Fenimore Cooper novel about pirates) to finally *Le corsaire*, in reference to Lord Byron's tale *The Corsair*. Berlioz had read Byron feverishly on a previous European trip to Rome in 1830, attracted to the poet's racy lifestyle, and in the throes of personal heartbreak (during which he planned to murder his sweetheart's new husband, but that's a whole other story). Whichever was the main inspiration – landscapes of southern France, the rackety life of the pirate or Byron's notorious behaviour – *Le corsaire* packs an extraordinary amount of variety, drama and colour into its eight or so minutes of running time.

As might be expected after such a narrative build-up, the overture opens with a flurry of great excitement, all scurrying strings and syncopated woodwind.

Yet this sparkling introduction lasts only 20 seconds or so. It gives way to an adagio passage introduced by a solemnly beautiful melody, though its calm surface is periodically troubled by a curious chromatic figure. The bustle of the beginning returns, leading to a passage resembling a glorious chorale for organ, and a new theme heard first in the low strings, helped out by trombones, and then elaborated on by everybody else. A breathless gallop for bassoon leads to a version of the adagio theme, complete with chromatic slides and heckled by staccato bursts from the woodwind.

And so it continues, Berlioz apparently tumbling over himself to get his musical ideas down on paper. The remaining minutes comprise variations on either the opening themes or the adagio, arranged and rearranged into ever more colourful orchestrations. After a brief diversion into a stormy minor key, the piece ends in a triumphant C major. While flirting with chaos, *Le corsaire* never completely comes off the rails. As Berlioz scholar David Cairns has put it, 'The effect is of an upheaval of sea and sky, the musical equivalent of a Turner storm at sea.'

Hector Berlioz

1803 to 1869 (France)



Contemporaries

Franz Liszt,
Robert Schumann

Key events

1822: Takes composition lessons with Jean-François Le Sueur
1830: Wins the Prix de Rome. Premiere of the *Symphonie fantastique*
1840s: Tours Europe to acclaim as a conductor. Writes 'dramatic legend' *The Damnation of Faust*
1858: Completes his most ambitious composition: the opera *The Trojans*

Listen to

Romeo and Juliet
[Isolive.co.uk](https://www.isolive.co.uk)

Composer profile
by **Lucy Walker**

Throughout his life, Hector Berlioz seemed determined to follow only one rule: that there are no rules. His compositions and his actions were consistently at odds with the conventions in which they existed. Contemporary critics would often describe him as a 'lunatic', and it could be said that Berlioz found his true time decades after his death.

Like many mavericks, Berlioz came from a traditional background. His father was a doctor who wanted Berlioz to follow in his footsteps. But music was Berlioz's obsession from an early age, and despite his father cutting off his allowance, he abandoned medicine for the Paris Conservatoire. His time there was a feverish whirl of composition, exposure to culture from all over Europe – notably Shakespeare – and falling obsessively in love.

His *Symphonie fantastique* premiered in 1830. Building on its success (and notoriety), Berlioz became a well-known figure in

Paris over the following decade, writing the convention-busting seven-movement symphony *Romeo and Juliet* as well as the 'viola' symphony *Harold in Italy*.

In financial straits in the 1840s, he travelled widely – and very successfully – as a conductor and gave relatively little time to composition, though he did compose the beautiful song cycle *Les nuits d'été*. In the mid-1850s, once more aiming for monumental size, he wrote the five-act opera *The Trojans*, but struggled to get it performed. In his final decade, he compiled his colourful memoirs, full of anecdotes and thoughts on life, love and music. The latter two were inextricably intertwined for him: 'Love cannot give an idea of music; music can give an idea of love ... They are the two wings of the soul.'

An abstract, high-contrast black and white graphic. It features a stylized, open-mouthed face or mask in the center, with musical notes and sound waves emanating from it. The background is dark with various geometric shapes and lines, creating a sense of movement and energy.

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Violin Concerto No 1

Karol Szymanowski

Lisa Batiashvili
violin

 1916

 26 minutes

Programme note
by **Adrian Thomas**

Karol Szymanowski died of tuberculosis in Lausanne on the night of 28/29 March 1937 and was accorded two funerals, one in Warsaw and one in Kraków, where he was buried in the 'Crypt of the Distinguished' in St Stanisław's Church, alongside other Polish luminaries. Szymanowski had bitterly commented how he felt isolated from and neglected by Polish culture, although he rightly predicted that he would have a magnificent funeral.

20 years earlier, he had been isolated in a quite different way. He and his family had been cut off in their home in Ukraine by the events of World War I and subsequently the Russian Revolution. Yet, remarkably, Szymanowski produced some of his most enduring masterpieces from 1914 to 1918. His early works, particularly those for orchestra such as the *Concert Overture* and First and Second Symphonies, had drawn on current Austro-German sound worlds, but in the years

immediately preceding World War I, he had also travelled to the Mediterranean (Italy and North Africa). There he had soaked up not only its exotic atmosphere but also the many cross-currents of its ancient cultures. Coupled with his new-found love of contemporary French music, this experience sustained him through the dark months of the war, and he produced over a dozen luminous compositions in rapid succession.

One of these was his First Violin Concerto. This is no ordinary concerto. It is cast in a single span, lasting some 26 minutes. Rather than follow any familiar structural pattern, it weaves a fantasy-like web of associated themes in a way which defies conventional analysis. A strong influence may well have been a poem by Szymanowski's near-contemporary Tadeusz Miciński, whose poetry he had first set a decade earlier. The poem in question is 'May Night', a fantastical evocation of faeries, ephemerae and nereids, with 'Pan playing his

pipes in the oak wood'. It opens:
'Donkeys in crowns settle on the
grass – Fireflies kiss the wild rose
– While death flickers over the
pond – And plays a wanton song.'

Szymanowski's newly developed
orchestral skill is evident from the
outset, the darting instruments
providing a wonderful backdrop
for the soaring lyricism of the solo
violin. Compared with his previous
orchestral works, the orchestral
palette is delicate, the musical
ideas fleet of foot. This is a concerto
not of conflict but of almost
conspiratorial companionship, now
mischievous and fast-moving,
now introverted, now impassioned.

A substantial reflective section
occurs after the first proper
orchestral tutti and features
not only a part stepwise, part
triadic melodic figure, which
subsequently informs the
Concerto's major tuttis, but also an
accompanied improvisation for
the soloist. Here, as elsewhere,
the interplay between solo violin

and solo orchestral instruments is
intimate and recalls Szymanowski's
chamber music of the time, such
as 'The Fountain of Arethusa' from
Myths, for violin and piano. The
moments of deepest intimacy
come after the central climax, in
a second reflective section led
off by a repeated-note figure.
This culminates in a sweet lullaby
motif in solo violin harmonics
which also concludes the work.

The cadenza was written by
Szymanowski's friend, the Polish
violinist Paweł Kocharński, to
whom the Concerto is dedicated.
Kocharński advised him on the violin
writing both in this work and in
the Second Concerto (1932–33).
After the premiere, which did not
take place until 1922, Szymanowski
wrote to Kocharński: 'It is my
greatest triumph.' It is a testament
to Szymanowski's creative
imagination that a work of such
enchantment could have emerged
at a time of such darkness.



Interval – 20 minutes

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Karol Szymanowski

1882 (Poland) to 1937 (Switzerland)



Contemporaries

Maurice Ravel,
Igor Stravinsky

Key events

1911–14: Lives in Vienna, where he writes the opera *Hagith*

1914–17: Returns to Poland, studies Islamic and Ancient Greek culture

1918–24: Composes the opera *King Roger*

1927: Becomes Director of the Warsaw Conservatory

1930: Begins serious study of Polish folk music

Listen to

Symphonies Nos 3 and 4, *Stabat Mater*
Isolive.co.uk

Composer profile by
Fabienne Morris

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

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

He supported Polish music throughout his life and served as Director of the Warsaw Conservatoire from 1927 to

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

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



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Symphonie fantastique

Hector Berlioz

- 1 **Rêveries – Passions**
(Daydreams – passions)
Largo – Allegro agitato e appassionato assai – Religiosamente
- 2 **Un bal**
(A ball)
Valse: Allegro non troppo
- 3 **Scène aux champs**
(Scene in the country)
Adagio
- 4 **Marche au supplice**
(March to the scaffold)
Allegretto non troppo
- 5 **Songe d’une nuit de sabbat**
(Dream of a night of the sabbath)
Larghetto – Allegro



1830



52 minutes

Programme note
by **Lucy Walker**

idée fixe ▷

A recurring theme that forms the basis or structure of a composition

Hector Berlioz seemed to inhabit a different time zone to most of his contemporaries. His music, and the *Symphonie fantastique* in particular, perhaps found its most receptive listeners some 100 years after his death. In a talk on the *Symphonie* in May 1969, Leonard Bernstein remarked:

‘Those sounds you’re hearing come from the first psychedelic symphony in history, the first musical description ever made of a trip, written 130-odd years before the Beatles.’

The references to psychedelia are not purely a product of the Woodstock era. While the first three movements of the *Symphonie* depict a poet gripped by obsessive love, the terrifying events depicted in the final two are caused by an opium trip.

In his extensive, colourful programme notes for early performances of the work, Berlioz described the first movement as being in a ‘state of melancholic reverie, interrupted by a few fits of unmotivated joy, [towards]

one of delirious passion’. The *Symphonie* certainly opens in a curiously halting manner, scored for muted strings, and periodically grinding to a halt before restarting. The strings then throw off their mutes, and briefly spring into livelier action before returning to the more hesitant mood of the start. The first appearance of the **idée fixe** ▷ arrives in the Allegro section, heard on the flute and violins. It is a substantial and ardent theme, easy enough to detect in its ever-rising melodic line.

The ‘delirium’ Berlioz mentions might well refer to the highly caffeinated, restless approach to what in other more conventional symphonies is called the ‘development’ section. Here, motifs and scraps of melody are flung down next to each other, forming a melting pot of musical content. Other themes come and go, but the *idée fixe* components are never far from the surface. For example, towards the end of the movement, a beautiful oboe theme is given the spotlight, but agitated scraps of the *idée fixe* rumble perpetually below, gathering into a chaotic wall of sound, followed by a hectic, triumphant burst for full orchestra.

The first movement is such a wild ride that by the end, it feels like an entire symphony has taken place. But there is considerably more. The second movement, ‘The Ball’, opens with a wonderful,

curtain-raising solo for both harps before the orchestra launches into a waltz. In the midst of what Berlioz called (in emphatic capitals) the 'TUMULT OF A FESTIVITY', an image of the beloved appears before the poet, the *idée fixe* converted into three beats to a bar.

The third movement aspires to bucolic serenity as the poet finds himself in the countryside. A duet between cor anglais and offstage oboe evokes a *ranz des vaches* (a tune played by Swiss herdsmen). The principal theme of the movement is played on flute and violin (the instrumentation of the first *idée fixe* in the opening movement), while shivering tremolandos and a creeping chromatic figure in the double basses herald the arrival of the actual *idée fixe* on flute and oboe. At the close of the movement, the opening melody returns, but in desolate form: the cor anglais plays its part of the dialogue but there is no answer from the oboe, only ominous rumblings of thunder.

In 'The march to the scaffold', the poet, now believing his love to be futile, takes opium. He dreams he has killed his beloved, and is to be executed. The timpani introduce the ominous march while low instruments figure strongly in this sinister movement along with noisy outbursts from the brass. The *idée fixe* is heard only once, into a sudden silence

on high clarinet, before the poet's life (as he dreams it) is brought to a violent end.

The diabolical finale takes place at a witches' sabbath, where monsters have gathered for the poet's funeral. Fragments of instrumental colour gather into a version of the *idée fixe*, which is transformed into a grotesque, squawking dance on the C clarinet. In a subsequent version on the higher E-flat instrument, it builds to a peak as the dream-beloved joins what Berlioz terms the 'devilish orgy'. It is interrupted by bells and that most ominous of themes, the Dies Irae (day of wrath) plainchant. In the final minutes, low brass, hand-stopped horns and double basses build towards a tutti, the Dies Irae blasting over everything. Eerie *col legno* ('with the wood') strings contribute to the final, terrifying atmosphere. Bernstein pointed out that not only is this one of the most extraordinary symphonies in the repertoire, but there is also no glory, nor any redemption, of our poet at the end. As he put it: 'You take a trip, you wind up screaming at your own funeral.'

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 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*.



Next on stage with the LSO

Sunday 25 March 7pm, Barbican

Mozart: Violin Concerto No 5

Richard Strauss: *Till Eulenspiegel*

and *Ein Heldenleben*

Lisa Batiashvili

Violin



Next on stage with the LSO

Sunday 25 March 7pm, Barbican

Mozart: Violin Concerto No 5

Lisa Batiashvili, the Georgian-born German violinist, is praised by audiences and fellow musicians for her virtuosity. An award-winning artist, she has developed longstanding relationships with the world's leading orchestras, conductors and musicians.

In 2021, Batiashvili formed the Lisa Batiashvili Foundation, which she continues to lead and which serves her lifelong dream and commitment in supporting young, highly talented Georgian musicians.

In the 2024/25 season, she tours with the Tonhalle Orchestra Zurich, the Royal Concertgebouw Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia and the London Symphony Orchestra. She also returns to the Orchestre de Paris, Los Angeles Philharmonic, New York Philharmonic and the National Symphony Orchestra, among others.

Recent recordings in her impressive discography includes *Visions of Prokofiev* (Chamber Orchestra of Europe under Yannick Nézet-Séguin), which won an Opus Klassik Award. Earlier recordings include the concertos of Tchaikovsky and Sibelius (Staatskapelle Berlin under Daniel Barenboim), Brahms (Staatskapelle Dresden under Christian Thielemann) and Shostakovich (Bavarian Radio Symphony Orchestra under Esa-Pekka Salonen).

Her 2020 recording, *City Lights*, marks a musical journey that takes listeners around the world to eleven cities with an autobiographical connection, with music ranging from J S Bach to Morricone, and Dvořák to Charlie Chaplin. Batiashvili's latest album for Deutsche Grammophon, *Secret Love Letters*, was released in August 2022, with Yannick Nézet-Séguin and the Philadelphia Orchestra.

Batiashvili has won a number of awards including the MIDEM Classical Award, Choc de l'année, Accademia Musicale Chigiana International Prize, Schleswig-Holstein Music Festival's Leonard Bernstein Award and the Beethoven-Ring. Batiashvili was named *Musical America's* Instrumentalist of the Year in 2015, was nominated as *Gramophone's* Artist of the Year in 2017, and in 2018 was awarded an Honorary Doctorate from the Sibelius Academy (University of Arts, Helsinki).

In 2025, she was honoured with the Kaiser Otto Prize of the City of Magdeburg for her commitment to speaking out against war and anti-semitism and for promoting the European democratic values.

Batiashvili lives in Berlin and plays a Joseph Guarneri 'del Gesu' from 1739, generously loaned by a private collector.

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

Nikola Pancic
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Stefano Mengoli
Elizabeth Pigram
Claire Parfitt
Harriet Rayfield
Sylvain Vasseur
Shuyang Josh Jia*
Dmitry Khakhamov
Dániel Mészöly
Lyrit Milgram
Julia Rumley

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Mitzi Gardner
Juan Gonzalez
Hernandez
Aleem Kandour
Djumash Poulsen

Violas

Eivind Ringstad
Malcolm Johnston
Germán Clavijo
Thomas Beer
Steve Doman
Julia O'Riordan
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama
Michelle Bruil
Alistair Scahill
David Vainsot

Cellos

Timothy Walden
Alastair Blayden
Salvador Bolón
Daniel Gardner
Danushka Edirisinghe
Henry Hargreaves
Silvestrs Kalnins
Jae Min Kim Kang*
Ghislaine McMullin
Peteris Sokolovskis
Joanna Twaddle

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Chaemun Im
Jani Pensola
Harry Atkinson
Ben Griffiths
Hugh Sparrow
Adam Wynter

Flutes

Gareth Davies
Amy Yule
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Olivier Stankiewicz
Thomas Hutchinson
Rosie Jenkins

Cor Anglais

Jérémy Sassano

Clarinets

Sérgio Pires
Chris Richards
Chi-Yu Mo
Bethany Crouch

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Diego Incertis
Sánchez
Timothy Jones
Angela Barnes
Olivia Gandee
Jonathan Durrant

Trumpets

James Fountain
Thomas Nielsen
Adam Wright
Juan Martinez
Escribano
Jack Wilson

Trombones

Simon Johnson
Rebecca Smith
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson
Richard Evans

Timpani

Nigel Thomas
Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton
Helen Edordu

Harps

Bryn Lewis
Elizabeth Bass

Piano

Catherine Edwards

Celeste

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* Members of the LSO String Experience Scheme

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