

# TONIGHT'S CONCERT

## Thomas Adès: Paxton, Ruders, Sibelius and Adès

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Sunday 19 October 2025  
Barbican

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7pm

### **Alex Paxton**

World Builder, Creature (UK premiere)

### **Poul Ruders**

Paganini Variations for Guitar and  
Orchestra (Guitar Concerto No 2)

Interval

### **Jean Sibelius**

Symphony No 3

### **Thomas Adès**

Aquifer

**Thomas Adès** conductor

**Sean Shibe** guitar

**London Symphony Orchestra**

Concert finishes at approximately 9pm

# Welcome



It is a pleasure to begin a new series of concerts with Thomas Adès, who both conducts this evening's London Symphony Orchestra performance and curates the series around Nordic and British music. Spanning two concerts this season, including tonight, the series will continue into the LSO's 2026/27 season. We are delighted that it includes a number of his own works, conducted by the composer himself, and offers his perspective on Nordic music, which has influenced him in many different ways. This evening, we also welcome guitarist Sean Shibe for his debut with the LSO at the Barbican.

Chosen by Thomas Adès to launch the series, the programme opens with the UK premiere of *World Builder, Creature* by Alex Paxton, a former participant in the LSO's Helen Hamlyn Panufnik Composers' Scheme. We are then joined by Sean Shibe as the soloist for Poul Ruders' spirited *Paganini Variations for Guitar and Orchestra*. After the interval, Sibelius' Third Symphony, a taut work from a composer at the height of his powers, is followed by Thomas Adès' own *Aquifer*, a work of real virtuosity and orchestral colour.

Next week, Thomas Adès conducts the second programme in this series, featuring Sibelius' Symphonies Nos 4 and 6, his own *The Origin of the Harp*, and Johan Dalene's LSO debut in Rautavaara's *Deux Sérénades*. Ryan Bancroft takes to the podium the following week to conduct a programme featuring Gubaidulina's *Märchen – Poem*, Shostakovich's Violin Concerto No 1 with Clara-Jumi Kang, and Stravinsky's *The Firebird*. We hope to see you there.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

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Thursday 23 October  
Barbican

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7pm

## Music from the North: Sibelius, Adès and Rautavaara

Thomas Adès leads us through Sibelius' Finland and conjures magical images in his own evocation of a Celtic legend. The Swedish-Norwegian violinist Johan Dalene joins for Rautavaara's poignant *Deux Sérénades*.

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Thursday 30 October  
Barbican

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7pm

## Stravinsky's Firebird, Shostakovich and Gubaidulina

Stravinsky and Gubaidulina breathe vivid, visceral life into Russian fairy tales, plus Shostakovich's most beautiful and riveting concerto, with violinist Clara-Jumi Kang. Ryan Bancroft conducts.

**Welcome to tonight's group bookers**  
Mrs Adele Friedland and Friends  
Ester Rudhart and Friends

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

Details correct at time of going to print.

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the QR code to complete a short  
survey about tonight's concert.



# World Builder, Creature (UK premiere)

Alex Paxton



2024



15 minutes

Programme note  
by **Tim Rutherford-  
Johnson**

‘Orchestra-yness’ is not a word, but then it is not uncommon when writing about Alex Paxton’s music to find that the dictionary comes up short. This is music that is unique in its construction and effect, both approachable and baffling, made of the most familiar materials yet utterly unusual in how it deploys them.

And yet write we must. The orchestra has been central to Paxton’s artistic development: he describes early works for the medium as moments when he found his voice. He worked for a time as a commercial orchestrator and ranks orchestration alongside melody and harmony as a key element of his technique. And he enjoys writing for orchestral musicians; part of the appeal of writing *World Builder, Creature*, he says, was to ‘bring what I do into that world or grow it through that medium’.

He is also fascinated by the orchestra in a cultural sense. Like any creature, the orchestra is the expression of a particular and ongoing evolutionary path. And the world that it creates and occupies is as much MGM, *Tom and Jerry* and *James Bond* as it is Beethoven, Bruckner or Copland. This puts it in a powerful place within our musical consciousness. A single film composer (John Williams, say, or Hans Zimmer) can alter our entire musical outlook, argues Paxton, simply through how they handle an orchestra.

And so, it is the orchestra-yness of an orchestra that is the theme of *World Builder, Creature*. An orchestra is world-building in the sense that it creates a complete and immersive environment for itself: sets of rules, physical properties, characters, locations and relationships. (It is notable how often the orchestra has been used as an expression of landscape, perhaps because spread out across the stage in ridges and plateaus, it even looks like a landscape.) And it is a creature in the sense that it is a composite organism of musicians, instruments and musical instructions. It has preferences, patterns of behaviour, ways of sensing and reacting, an unruliness and a logic. That landscape sprawl also creates limbs that tickle, dance and embrace. It is a creature made of sensations – the way instruments feel in the hands or between the lips, the way one melody corresponds with another, the way balance arises from a metabolism of action and reaction.

‘I love how the orchestra lives here,’ says Paxton, referring to its cultural presence within the community. ‘And it’s joined with songs and humour and love and expression.’ It can sometimes be easy for the weight of history and tradition – the very ‘orchestra-yness’ of it all – to overshadow a direct, emotional response to a new orchestral work. Sometimes it is better to set that aside and take joy in what it is.

# Alex Paxton

b 1990 (United Kingdom)



Alex Paxton is an award-winning composer and jazz-trombonist. His scores are published by Ricordi (Berlin).

He and his music have been described as ‘highly innovative ... of exceptional creative imagination and musical energy, packed with life force unlike anything else’ (*BBC Music Magazine*/Ivor Novello British Composer Awards). *The Financial Times* hailed him as ‘a magician of sound’ whose works are ‘hyperkinetic, rainbow-hued’ and full of ‘joy and freedom’. *The New York Times* praised ‘the most joyous sound I’ve heard in ages’, while *Neue Zeitschrift für Musik* called him ‘a system-crasher of genre ... highly complex, sophisticated and extremely entertaining’.

His music has been awarded an Ivor Novello Award, the Paul Hindemith Prize, the Ernst von Siemens Composer Prize, the Elbphilharmonie’s Claussen Simon Composition Prize, the Royal Philharmonic Society Prize, the Dankworth Jazz Prize, a Leverhume Art Scholarship (with the London Philharmonic Orchestra) and the Harriet Cohen Memorial Music Award.

Paxton has released three critically acclaimed albums: *Music for Bosch People* (Birmingham Record Company/NMC label), *ilolli-pop* (non-classical) and *Happy Music for Orchestra* (Delphian) as well as

many smaller releases. Each has been widely reviewed and featured in the UK, US and Europe in broadsheets and music magazines. He is a commissioned contributor to John Zorn’s *Arcana X 2021*. Releases in 2025 include *Delicious* and *Candyfolk Space Drum*.

As a jazz trombone soloist, ‘Paxton is a monster improviser’ (*Bandcamp*). He has performed concerto-like pieces of his own with WDR Symphony Orchestra Cologne, Ensemble Modern, London Sinfonietta, Askó: Schoenberg, Riot Ensemble, Ensemble Klang, the Philharmonia Orchestra, Royal Scottish National Orchestra & ensemble x.y., and has been called ‘secretly one of the greatest trombone players in the world’ (*BBC Music Magazine*).

He is on the professorial composition staff at Trinity Laban Conservatoire and has worked as lead composition tutor (and workshop leader) for the National Youth Orchestra. He also has taught and lectured in composition and improvisation at conservatories including the Royal Academy of Music, the Royal College of Music, the Guildhall School of Music & Drama, the Royal Conservatoire The Hague and multiple universities. Paxton studied at the Royal Academy of Music and the Royal College of Music.

# Paganini Variations for Guitar and Orchestra (Guitar Concerto No 2)

Poul Ruders

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**Sean Shibe** guitar

 2000

 16 minutes

Programme note  
by **Poul Ruders**

There is a solid tradition in the history of Western music of turning the theme of Nicolò Paganini's 24th Caprice for solo violin into a set of variations endemic to the time and style of each individual composer – Franz Liszt, Johannes Brahms, Serge Rachmaninoff and Witold Lutosławski being the most prominent names.

When asked by David Starobin to write a concerto for him, I thought 'Well, why not have a go at it?' – bearing in mind that not only is Paganini the most celebrated violin wizard of all time, but he was also a more-than-accomplished guitarist.

There are 22 variations in all, numbers 1 to 16 – all adhering strictly to the 16-bar pattern – laid down by Paganini himself. From variation 17, though, the writing becomes more symphonic and the rigid 16-bar regime is not strictly followed any more. However, the last variation, 'Finale Prestisimo', is a white-knuckle ride spanning six 16-bar sections, in which the hitherto soloistic role of the guitar gives way to that of 'primus inter pares', ie 'first among equals'.

As with another set of variations of mine, *Concerto in Pieces* (based on a tune by Purcell), the nature and shape of the *Paganini Variations* may be compared to a stroll through a hall of mirrors: the 'portrait' – the theme – is gradually being distorted out of all recognition, but it is still the same 'original' walking by.

'The nature and shape of the *Paganini Variations* may be compared to a stroll through a hall of mirrors: the 'portrait' – the theme – is gradually being distorted out of all recognition, but it is still the same 'original' walking by.'



**Interval – 20 minutes**

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# Poul Ruders

b 1949 (Denmark)



## Contemporaries

John Adams,  
Per Nørgård

## Key events

**1995:** BBC

Symphony Orchestra  
commissions

*Concerto in Pieces*

**2000:** International  
breakthrough with

the opera *The  
Handmaid's Tale*

**2012:** Grammy  
Award nomination  
for Piano Concerto  
No 2

**2022:** Release of  
portrait album of  
his chamber works

## Listen to

Symphony No 2 with  
the Danish National  
Symphony Orchestra  
[youtube.com](https://www.youtube.com)

How does one describe a phenomenon like Poul Ruders? No sooner have you found the *mot juste* than something in the music clamours to contradict it. He can be gloriously, explosively extrovert one minute; withdrawn, haunted, intently inward looking the next. Super-abundant high spirits alternate with pained, almost expressionistic lyricism, simplicity and directness with astringent irony.

Try and restrict the language to technical matters and the paradoxes continue: few composers on the contemporary scene are so versatile, so accomplished, so obviously in command of their tools and materials, and yet the music can give the impression of dancing on the edge of a precipice. It is a language of extremes, commandingly integrated – and perhaps all the more startling for that.

Finding his voice has taken him longer than many other composers, he admits, but it

has also been an adventure – a period of experimentation and discovery which has led him in all manner of directions, metaphorically and literally. For Ruders, perhaps, ‘the one true path’ is that there is no path at all.

In the opera *The Handmaid's Tale* (1996–98), more than in any of his other works, Ruders draws together the themes which have preoccupied him for so long: the apocalyptic, the elemental and the human, aching tenderness, grotesque irony, despair; however, also, as in the closing pages of *Symphony No 1* (1989), a flicker of hope.

*The Handmaid's Tale* is one of the miniscule handful of contemporary operas to remain in the repertoire; its dark but compassionate message seems even more relevant now than when it first appeared. Now well into his seventies, Ruders shows no sign that his adventure well be ending any time soon.

Composer profile by  
**Stephen Johnson**

# LSO ST

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# LUKES

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Thursday 20 November 1pm

Friday 21 November 1pm

**BBC Radio 3 Lunchtime Concerts:  
Spotlight on Antoine Tamestit**



Saturday 15 November 10.30am & 12pm

**Musical Storytelling for Under-5s**

Friday 28 November 12.30pm

**Relaxed Free Friday Lunchtime Concert**

# Symphony No 3 in C major Op 52

Jean Sibelius

- 1 **Allegro moderato**
- 2 **Andantino con moto, quasi allegretto**
- 3 **Moderato – Allegro ma non tanto**

 1904–07

 29 minutes

Programme note  
by **Kate Hopkins**

Jean Sibelius' Third Symphony is very different to his heroic Second. It marked an important stage in the composer's attempts to distance himself from what he perceived as the excesses of late Romanticism, as manifested in, say, Gustav Mahler's massive symphonies. The two men outlined their contrasting attitudes to symphonic music at their only meeting in Helsinki in 1907, soon after the Third Symphony's premiere. While Mahler believed that a symphony 'must be like the world – it must be all-embracing', Sibelius was drawn to the medium for its 'severity of form' and the 'profound logic that create[s] an inner connection between all the motifs'.

Sibelius began the Third Symphony in the autumn of 1904. It took him longer to compose than his previous two symphonies, not least as initially he was also working on a symphonic poem and an oratorio, both of which he abandoned in 1905. (Musicologists now believe these works had some influence on the Symphony's music.) Only in December 1906 did he declare to his publisher that 'now I must put all my energy towards the Third Symphony – my entire soul is filled by it'. In fact, he finished the third movement just a few days before the premiere, which he conducted in Helsinki on 25 September 1907. Many early listeners, including the composer Nikolai Rimsky-Korsakov, were bewildered by the work's compact design and lean textures. However, it has since become much admired for its structural inventiveness and melodic beauty.

The first movement's main themes are an energetic opening tune for cellos and basses, a jaunty string–woodwind dialogue, exuberant horn calls and a soulful cello melody. In the mysterious central section, fragments of these themes alternate with birdsong-like woodwind figuration. Following a jubilant reprise of his opening material, Sibelius concludes the movement with a majestic chorale-like melody introduced by wind and brass. The reflective second movement is a series of variations on a gentle waltz-like theme initiated by the flutes. Two contrasting episodes – in which the music shifts from triple to duple time – feature string and woodwind exchanges, the first reflective, the second restless. Throughout, delicate textures and hushed dynamics create a mood of great intimacy.

Sibelius described the third movement as 'the crystallisation of ideas from chaos'. Essentially, it is a scherzo and finale combined. The restless scherzo section recalls music from the first two movements, and is characterised by sudden changes in dynamics and fragmentary melodies. Out of these gradually emerges the main theme of the finale section: a noble hymn-like tune initially heard in the strings, and later given radiant full-orchestral treatment. Three mighty C major chords bring the work to an exultant close.

# Jean Sibelius

1865 to 1957 (Finland)



## Contemporaries

Richard Strauss,  
Claude Debussy

## Key events

**1889–91:** Studies in  
Berlin and Vienna

**1902:** Hugely  
successful premiere  
of the Second  
Symphony

**1917:** Finland  
declares its  
independence

**1924:** Premiere of  
his Seventh (and  
final) Symphony

## Listen to

Complete  
Symphonies,  
*Kullervo*, *The  
Oceanides* and  
*Pohjola's Daughter*,  
conducted by  
Sir Colin Davis  
**isolive.co.uk**

Composer profile  
by **Andrew Mellor**

The landscape, language and culture of Finland continue to set the country apart from prevailing European norms. The same is true of music by Jean Sibelius.

In the faraway Finland of the late 1800s, it was possible to learn the basics of musical composition without having Austro-German methods baked in to your psyche. That suited Sibelius, who reimagined the structure of orchestral music by imitating the hypnotic, circular repetitions of Finland's storytelling tradition, rune singing. In so doing, Sibelius moved orchestral music away from the Germanic tradition of thematic argument and gave the Nordic region a voice of its own.

Sibelius was born into a middle-class family outside Helsinki, but he quickly forced his way into the city's cultural elite. He studied at the city's Music Institute and became a competent violinist, rounding off his self-directed education in Berlin and Vienna.

Sibelius' orchestral scores sound as unusual to the ear as they look unusual to the eye. Tunes emerge from streams of

identical notes. Motifs are molded gradually through repetition. Foreground and background are merged. Rhythmic shifts at the bottom of the orchestra tease out transformations above. The music can appear beyond human control.

Sibelius perfected those techniques in his symphonies, while his tone poems formed testing grounds for them. He anticipated American minimalism and French spectralism, while his role in creating an independent Finland put orchestral music at the centre of the country's legislative agenda.

Finland took Sibelius to its heart, but the precious and pugnacious composer had an ambivalent relationship with his homeland and his place in the world. Alcoholism did not help. Nevertheless, he completed a considerable body of work: alongside seven symphonies, his oeuvre includes more than a dozen symphonic (tone) poems, much incidental music for the theatre, a string quartet and many ravishing songs.

London Symphony Orchestra

# THE LSO MIXTAPE

Hear the October playlist, curated by Thomas Adès



Introducing the LSO Mixtape – a new monthly playlist from the London Symphony Orchestra. Each edition features a handpicked selection of tracks from a guest artist, offering a personal lens into their musical world.

Thomas Adès curates a journey through northern landscapes, where icy beauty, ancient myths and soulful melodies intertwine. Echoing themes from his October concerts with the LSO, this playlist captures the spirit and mystery of music shaped by the cold and the light.



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# Aquifer

Thomas Adès



2024



17 minutes

Programme note  
by **Timmy Fisher**

For Thomas Adès, an aquifer is analogous to the way a composer steers a musical impulse.

The strength and direction of groundwater, flowing beneath us, is dictated by geology – layers of rock with varying degrees of permeability. So must musical material be channelled through a series of compositional tools: structure, harmony, orchestration and so on. It is from this process that *Aquifer* gets its title – representing a kind of inverse programme, in which the music informs the subject. Here, Adès enlists the full gamut of his considerable compositional technique to steer, contain and ultimately unleash a musical wave.

The work falls into seven continuous sections loosely distinguished by speed and quality of motion. Welling up from the orchestra's depths, the opening section is marked by an expansive, twice-repeated theme topped by flutes. In the third section, menacing chromatic bustle in the lower instruments gradually builds, evoking the slow mounting of flood water. The fourth section is a fast-flowing release – a waterfall of sound featuring a soaring melody in the horns. This is reprised in the coda, which ends on a radiant, whole-orchestra C major chord ('I've got this theory that that's the ideal condition of any piece, that it should end in C major').

Several main themes ebb and surge across the seven sections, reappearing but never in the exact same way. This fluid structure is mirrored in the makeup of the melodies themselves, which are often stepwise or chromatic. The sixth section, for example, features a sequence of viscous sliding phrases doubled in the strings and trombones – an unusual combination and a good example of Adès' keen ear for arresting sonority. And, by keeping the entire orchestra busy throughout, with complex, layered scoring, criss-crossing voices and dramatic articulations and dynamics (*sforzatissimo*, *fortissimo*–*piano*, etc), Adès creates a sense of constant, nervous bubbling – 'underground rivers', as he calls it.

The inevitable climax comes with a sense of relief. Ever sensitive to dramatic context, Adès keeps his audience on a string to the last: 'I wanted the pressure of it to be so great that ... the whole orchestra is like a big instrument, quivering, on the verge of exploding in saturation.' And, ever playful, Adès punctures his climax with a private joke: *Aquifer* was commissioned by the Bavarian Radio Symphony Orchestra to mark Sir Simon Rattle's inaugural season as Chief Conductor, and so the closing bars feature a raucous cameo from – what else? – a big rattle.

# Thomas Adès

conductor



## Next on stage with the LSO

Thursday 23 October 7pm,  
Barbican  
Music from the North: Sibelius,  
Adès and Rautavaara

The composer, conductor and pianist Thomas Adès was born in London in 1971. His works include three operas: he conducted the premiere of the most recent, *The Exterminating Angel*, at the 2016 Salzburg Festival, and subsequently at the Metropolitan Opera, New York and the Royal Opera House, London, and in a new production at the Opéra Bastille. He has conducted his second opera *The Tempest* at the Royal Opera House, the Metropolitan Opera, the Vienna State Opera and La Scala, Milan, and his ballet *The Dante Project* in its 2021 world premiere at the Royal Opera House and at the Opéra Garnier in Paris.

His many orchestral works include *Asyla* (1997), *Tevot* (2007), *Polaris* (2010), the violin concerto *Concentric Paths* (2005), *In Seven Days* for piano and orchestra (2008), *Totentanz* for mezzo-soprano, baritone and orchestra (2013) and Piano Concerto (2019). Other recent works include *Shanty – Over the Sea* for strings (2020), *Märchentänze* for solo violin with piano, and in a separate orchestral version (2021), *Air – Homage to Sibelius* (a Roche commission for Anne-Sophie Mutter) for violin and orchestra (2022) and *Aquifer*, commissioned by the Bavarian Radio Symphony Orchestra, with support from Carnegie Hall and the Gesellschaft der Musikfreunde in Vienna.

His 2025/26 season includes debuts with the Swedish Radio Symphony Orchestra and the Gürzenich-Orchester Köln. He will also return

to conduct the BBC Symphony Orchestra (BBC Proms), Hallé, Czech Philharmonic, Concertgebouw, New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Orchestre Philharmonique de Radio France and Vienna Radio Symphony Orchestra. Thomas will also serve as the Creative Chair of the Tonhalle Orchestra Zürich and celebrate the 100th birthday of György Kurtág at the Budapest Music Centre.

As a conductor, Adès has also appeared with the Berlin, New York and Vienna Philharmonics, the Cleveland Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia and all the UK's major orchestras, among others. He has conducted *The Rake's Progress* at the Royal Opera House and Zurich Opera, the Los Angeles world premieres of Gerald Barry's *The Importance of Being Earnest* and *Alice's Adventures Under Ground* and the European premiere of the latter opera at Covent Garden.

The world premiere recording of his ballet score *Dante*, with Gustavo Dudamel and the Los Angeles Philharmonic, won a Grammy Award in 2024. He has released multi-award-winning CD and DVD recordings of *The Tempest*. As a pianist, Adès' recordings include an album of Janáček's solo piano music (which won the 2018 Janáček Medal) and a live album of *Winterreise* with Ian Bostridge. In 2023, Adès was awarded the BBVA Foundation 'Frontiers of Knowledge' prize.

# Sean Shibe

guitar



Highlights of Sean Shibe's 2025/26 season include the world premiere of Mark Simpson's electric guitar concerto *ZEBRA* at the 2025 BBC Proms; a residency at the Southbank Centre, including his debut with the Philharmonia Orchestra under Marin Alsop; a residency at Porto's Casa da Música; and recital tours across the UK, Europe and the US. This season, he premieres works by Tyshawn Sorey, Poul Ruders, Carola Bauckholt and Ben Nobuto.

Recent engagements include a residency at Wigmore Hall, with a special programme for Pierre Boulez's centenary, including *Le marteau sans maître* (a programme which also went to Elbphilharmonie Hamburg, Aldeburgh Festival and the BBC Proms). Shibe also toured the UK with folk fiddler Aidan O'Rourke; collaborated with mezzo-soprano Ema Nikolovska in an innovative exploration of the Orlando myth; and joined tenor Karim Sulayman for an acclaimed US tour of their programme *Broken Branches*. He also made debuts in Shanghai and Hong Kong, and toured Australia with the Australian Chamber Orchestra, performing Cassandra Miller's concerto *Chanter*.

In recent years, Shibe has collaborated with the Hallé, BBC Scottish Symphony and BBC Philharmonic Orchestras, Scottish Chamber Orchestra, Royal Philharmonic Orchestra, Royal Northern Sinfonia, Britten Sinfonia, The King's Singers, Manchester Collective, Dunedin Consort, Quatuor Van Kujik, Danish String

Quartet, LUDWIG, and conductors Thomas Adès, Krzysztof Urbanski, Anja Bihlmaier, Delyana Lazarova and Andrew Manze. He has also collaborated with flautist Adam Walker, violist Timothy Ridout, singers Allan Clayton, Ben Johnson, Robert Murray and Robin Tritschler and performance artist Marina Abramović.

Shibe has given many world premieres, including of works by Thomas Adès, Oliver Leith, Cassandra Miller, Sasha Scott, Daniel Kidane, David Fennessy, Shiva Feshareki, David Lang, Freya Waley-Cohen, James Dillon and Mark Simpson. He is equally committed to the canon, regularly pairing new pieces with his own transcriptions of J S Bach's lute suites and 17th-century Scottish lute manuscripts.

Shibe's latest solo album, *Profesión*, was awarded the 2024 BBC Music Magazine Award. His collaboration with tenor Karim Sulayman – *Broken Branches* – was nominated for the 2024 Grammy Award for Best Classical Solo Vocal Album, and his solo album *Lost & Found* was awarded the OPUS Klassik 2023 Award for Solo Instrument. His 2026 Pentatone release, *Vesper*, features world premiere recordings of works by Thomas Adès, Harrison Birtwistle and James Dillon.

Shibe studied at the Royal Conservatoire of Scotland with Allan Neave, at the Kunst-Universität Graz and in Italy under Paolo Pegoraro. He is a Guitar Professor at the Guildhall School of Music & Drama. He is a former BBC New Generation Artist, a 2012 Borletti-Buitoni Trust Fellowship recipient, winner of the 2018 Royal Philharmonic Society Young Artist Award and the 2022 Leonard Bernstein Award and a former ECHO Rising Star.

# London Symphony Orchestra

## On Stage

### Leader

Benjamin Marquise  
Gilmore

### First Violins

Soh-Yon Kim  
Clare Duckworth  
Laura Dixon  
Olatz Ruiz de  
Gordejuela  
William Melvin  
Elizabeth Pigram  
Laurent Quénelle  
Harriet Rayfield  
Izzy Howard  
Dmitry Khakhamov  
Grace Lee  
Dániel Mészöly  
Lyrit Milgram  
Joonas Pekonen  
Helena Smart

### Second Violins

Julián Gil Rodríguez  
Thomas Norris  
David Ballesteros  
Helena Buckie  
Matthew Gardner  
Naoko Keatley  
Belinda McFarlane  
Csilla Pogány  
Andrew Pollock  
Mitzi Gardner  
Juan Gonzalez  
Hernandez  
Polina Makhina  
José Nuno Matias  
Mabelle Park\*  
Erzsebet Racz

### Violas

Gillianne Haddow  
Anna Bastow  
Germán Clavijo  
Julia O'Riordan  
Sofia Silva Sousa  
Robert Turner  
Mizuho Ueyama  
Stephanie Edmundson  
Nancy Johnson  
Elisabeth Varlow  
Anna Dorothea Vogel  
Jenny Lewisohn

### Cellos

David Cohen  
Laure Le Dantec  
Alastair Blayden  
Salvador Bolón  
Daniel Gardner  
Ghislaine McMullin  
Young In Na  
Henry Hargreaves  
Daniel Schultz\*  
Victoria Simonsen  
Joanna Twaddle

### Double Basses

Blai Gumi Roca  
Patrick Laurence  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Ben Griffiths  
Toby Hughes  
Adam Wynter

### Flutes

Imogen Royce  
Michael Cox

### Piccolo

Patricia Moynihan

### Oboes

Juliana Koch  
Rosie Jenkins

### Cor Anglais

Maxwell Spiers

### Clarinets

Sérgio Pires  
Chi-Yu Mo

### Bass Clarinet

Ferran Garcerà Perelló

### Bassoons

Daniel Jemison  
Dominic Tyler

### Contrabassoon

Martin Field

### Horns

Diego Incertis  
Sanchez  
Angela Barnes  
Timothy Jones  
Jonathan Maloney

### Trumpets

Sam Dusingher  
Adam Wright  
Imogen Whitehead  
Aaron Akugbo

### Trombones

Merin Rhyd  
Jonathan Hollick

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Nigel Thomas

### Percussion

Sam Walton  
David Jackson  
Owen Gunnell  
Matthew Farthing  
Rachel Gledhill  
Laura Bradford

### Harp

Bryn Lewis

### Piano

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.