

# TONIGHT'S CONCERT

## Antoine Tamestit: Spotlight Artist

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Thursday 11 December 2025  
Barbican

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7pm

**Thea Musgrave**  
Phoenix Rising  
**William Walton**  
Viola Concerto

Interval

**Ralph Vaughan Williams**  
A London Symphony

**Sir Antonio Pappano** conductor  
**Antoine Tamestit** viola  
**London Symphony Orchestra**

Concert finishes at approximately 9.05pm

Ralph Vaughan Williams' *A London Symphony*  
recorded for future release on LSO Live

Recorded for future broadcast by Marquee TV

**MARQUEE TV**

*Phoenix Rising* is supported by the Royal Philharmonic Society, with a grant from the RPS Thea Musgrave Fund.



# Welcome



It is a pleasure to welcome you to this evening's London Symphony Orchestra concert, conducted by Sir Antonio Pappano. Following on from his performances last week in Vaughan Williams' *Flos Campi*, we are delighted to have LSO Spotlight Artist Antoine Tamestit with us tonight. Walton's Viola Concerto offers a wonderful opportunity to hear his expressive range on the viola.

Tonight's programme brings together three distinctive voices in British music. Thea Musgrave's *Phoenix Rising* opens the concert with vivid orchestral writing and a strong sense of dramatic momentum. We are grateful to the Royal Philharmonic Society for their support of this work through the RPS Thea Musgrave Fund. Walton's Viola Concerto follows – a work by turns introspective, playful and deeply personal. After the interval, we hear Vaughan Williams' *A London Symphony*, a portrait of the city in all its atmosphere and variety, from quiet reflection to sweeping grandeur.

Our thanks go to all those taking part in this evening's performance, filmed for broadcast by Marquee TV, and to everyone here tonight for sharing it with us. Next week, Sir Antonio Pappano conducts *Golden Age Hollywood and Beyond* – a concert that celebrates the music of some of cinema's most influential composers, with performances on 17 and 18 December. LSO Conductor Emeritus Sir Simon Rattle returns to the Barbican in the new year for concert performances of Janáček's *The Makropulos Affair* on 13 and 15 January. 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

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Wednesday 17 & Thursday 18 December 7pm  
Barbican

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## Golden Age Hollywood and Beyond

From *Ben Hur* and *Gone with the Wind* to *The Godfather* and *Cinema Paradiso*, relive the golden age of Hollywood and beyond with music by some of cinema's most brilliant and influential composers. Sir Antonio Pappano conducts with LSO Leader Roman Simovic as soloist.

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Tuesday 13 & Thursday 15 January 7pm  
Barbican

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## The Makropulos Affair

A 300-year-old woman confronts mortality, identity and lost love in this concert performance of Janáček's intense operatic drama. Sir Simon Rattle conducts the fourth in an acclaimed series of Janáček operas in concert, with Marlis Petersen as the world-weary Emilia Marty, and tenor Aleš Briscein – a veteran of Janáček's distinctive musical style – as Albert Gregor, the young lawyer enamoured of her.

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Details correct at time of going to print.

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# Phoenix Rising

Thea Musgrave



1997



23 minutes

Programme note by  
**Lucy Walker**

In the mid-1960s, Thea Musgrave's approach to orchestral writing evolved into what she termed 'dramatic-abstract'. By 'dramatic', she did not mean storytelling in a conventional sense, but the depiction of confrontations between instruments or sections of the orchestra. As Musgrave wrote, 'I used certain ideas that are dramatic ones, either in the way the performers are seated, or in the way certain players can take over and become almost like characters in a drama.' *Phoenix Rising* (1997), composed some three decades later, is a brilliantly crafted example of this 'dramatic-abstract' style, quasi-cinematic in its scope. The 1998 premiere at the Royal Festival Hall was conducted by the work's dedicatee Sir Andrew Davis, a central figure in British music for many decades, recognised particularly for his tenure as Chief Conductor of the BBC Symphony Orchestra, with whom he gave the premiere.

It opens in a bleak landscape, dominated by a timpani – the aggressive overlord of the opening passages. A solo horn takes on a heroic role, rallying its comrades, and ushering in the possibility of regeneration, symbolised by the rising of the phoenix. The musical language itself is transformed from jagged dissonance to uninhibited passion, before finally concluding in a shimmering coda.

The opening section (subtitled 'Dramatic, violent') introduces the timpani, which seems bent on controlling the musical texture. It noisily interrupts themes from

elsewhere in the orchestra, and engenders a frenetic, convulsive atmosphere. As the music eventually begins to subside, a piccolo and solo violin lead the orchestra into the following section, marked 'Desolate'. A cor anglais – so often symbolising loneliness in orchestral works – plays a melancholy solo. A solo horn sounds (initially offstage), yet is almost instantly confronted by the timpani. The horn then arrives onstage, and gears up for the following section, appropriately titled 'Aggressive'. Horn and timpani not only lock horns in this passage, but also attempt to recruit their instrumental colleagues to join the fight, while the rest of the ensemble provides heated commentary on the proceedings. Eventually, as Musgrave puts it, 'the solo horn prevails', and the timpanist storms off.

At this point, marked 'mysterious' in the score, the phoenix rises and quells the storm with delicate, hushed scoring for harp and pitched percussion. The following passage, described as 'peaceful', conjures up a completely different world, with warm solos from the horn and lushly scored strings. The mood is not, however, entirely calm: a turbulent build to a passionate climax emphasises how hard-won such peace can be. Yet the 'floating and luminous' coda finally establishes the longed-for serenity, magically orchestrated for solo violin, harp and silvery cascades of percussion. The timpani is heard faintly offstage, reminding the ensemble of its savage regime – but also of its defeat.

# Thea Musgrave

b 1928 (United Kingdom)



## Contemporaries

Peter Maxwell  
Davies, Pierre Boulez

## Key events

**1973:** Premiere of  
Viola Concerto at  
the BBC Proms

**1977:** Premiere of  
opera *Mary, Queen  
of Scots* at the  
Edinburgh Festival

**2017:** Awarded  
The Queen's  
Medal for Music

**2018:** Many  
performances  
to celebrate her  
90th birthday

## Listen to

*The Seasons*

## With the LSO

Recording of  
Clarinet Concerto

Composer profile  
by **Lucy Walker**

Thea Musgrave's style has undergone many transformations over her long life. Yet what she has maintained from an early age is a fascination with not only the sound music makes, but also its physical properties: what's under the bonnet, so to speak. She once recalled a very early piano lesson, in which her teacher opened up the top of the piano and invited the young Musgrave to observe the action of the hammers. Some years later, she studied in Paris with Nadia Boulanger, from whom she learned that it was not enough to combine instrumental timbres to make an exquisite sound; it was important also to establish their role in a larger structure – and to render the structure exquisite as well. The immaculate construction of Musgrave's works, as well as her empathic understanding of every moving part, constitutes their remarkable appeal.

Musgrave was born in Barnton, in the north-west of Edinburgh, in 1928. After leaving school, she initially read medicine at Edinburgh University, but found her attention distracted from the dissection of frogs by the more intriguing inner workings of music. She studied composition with Hans Gál, whose formidable technique in handling multiple musical lines had a huge impact on her. After working with

Boulanger, Musgrave travelled to Tanglewood, US to study with Aaron Copland. Returning to the UK, she became active in the burgeoning British music scene starting in the 1950s. She formed a productive relationship with William Glock, Controller of Music at the BBC, taught at both Dartington and Morley Colleges, and was commissioned by – among many other institutions – Britten's Aldeburgh Festival.

She was increasingly drawn to stage works from the 1950s onwards, turning her hand to ballets, operas and incidental music. This in turn fostered an interest in dramatic encounters in her orchestral music. Complex psychological dynamics play out in even the most 'abstract' of her pieces, such as her Viola Concerto (1973), which depicts an uprising among the viola section, and its subsequent suppression by the brass. She is perhaps best known for her operas, which are performed to this day: a 2025 revival of *Mary, Queen of Scots* (1977) received glowing reviews, and is a characteristically deep study of interrelationships. Prolific and with seemingly boundless energy, she has been composing into her tenth decade, including a Trumpet Concerto written in 2019.

# Viola Concerto (rev 1961–62)

William Walton

**Antoine Tamestit**  
viola

- 1 **Andante comodo**
- 2 **Vivo, con molto preciso**
- 3 **Allegro moderato**



1929, rev  
1961–62



27 minutes

Programme note  
by **Kate Hopkins**

In 1928, the conductor Sir Thomas Beecham suggested to the 26-year-old William Walton that he write a work for the virtuoso violist Lionel Tertis (who later invented the rich-toned ‘Tertis Viola’). Walton was intrigued, largely due to his liking for Berlioz’s *Harold in Italy*, a viola concerto in all but name. He also felt the new work might offer him the chance to escape the reputation as a modernist enfant terrible he had acquired through such pieces as the witty ‘musical entertainment’ *Façade* (1923) and the jazzy overture *Portsmouth Point* (1926). He composed the concerto during the winter of 1928–29 while staying with his friends the Sitwells on the Amalfi coast.

On his return to England in the spring of 1929, he sent it to Tertis – who promptly, and ironically, rejected it as ‘too modern’.

An upset Walton toyed with the idea of rewriting the piece for violin. However, BBC music producer Edward Clark suggested he send it to the violist and composer Paul Hindemith (whose *Kammermusik* No 5 for viola and chamber orchestra, Walton later admitted, had inspired his own piece).

Hindemith liked the work, and gave it its premiere on 3 October 1929 at the Queen’s Hall in London with the Henry Wood Symphony Orchestra, conducted by the composer.

Walton felt the new work might offer him the chance to escape the reputation he had acquired as a modernist enfant terrible.

Walton’s Viola Concerto comprises a pensive opening movement, a rapid scherzo and a large-scale, complex finale. The Andante comodo is in a compressed sonata form. The first theme (‘the first subject’) is a yearning melody passed between the viola and the oboe. For the calmer second theme (‘the second subject’), the viola is accompanied by pizzicato (plucked) strings. The mercurial middle (development) section includes two dramatic orchestral outbursts, a

brief tango-like episode and a short cadenza-like passage for viola with tremolo (extremely rapid) string accompaniment. In the final section (the recapitulation, which returns to material from the opening section), the viola's flowing triplets accompany the orchestral melody.

The short *Vivo*, *con molto preciso* is by contrast lively, characterised by dance-like syncopated rhythms and dramatic fluctuations in dynamics and textures. Noisy full-orchestral passages alternate with lightly accompanied, virtuosic viola solos featuring copious double-stopping (two notes played simultaneously). The concluding bars are delightfully playful.

The ambitious finale opens with a cheeky theme introduced in the bassoon, reminiscent of the ironic mood of *Façade*. The second theme could not be more different: a tender dialogue between viola and woodwind with (in the 1962 version) harp accompaniment, it recalls Walton's beloved Elgar at his most lyrical. The two themes' ensuing struggle for supremacy culminates in a massive orchestral interlude that includes a fugue.

The viola's re-entrance recalls music from the Concerto's opening, and leads into a dreamy final section that Walton's biographer Michael Kennedy believed was 'the single most beautiful passage in all his music, sensuous yet full of uncertainty'.

The premiere of the Viola Concerto met with much acclaim, and established Walton's reputation as a leading British composer. Lionel Tertis admitted he had misjudged the work and, from 1930, performed it many times. However, Walton himself was not wholly satisfied. In 1961–62, he revised it, creating a more intimate scoring, adding a harp, reducing the triple winds to double and cutting the tuba and one of the trumpets. It is this version – which received its premiere in 1962 and is now considered definitive – that is performed tonight.



### **Interval – 20 minutes**

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# William Walton

1902 (United Kingdom) to 1983 (Italy)



## Contemporaries

Benjamin Britten,  
Michael Tippett

## Key events

**1923:** Premiere of his 'musical entertainment' *Façade*

**1944:** Composes music for Laurence Olivier's film *Henry V*

**1951:** Awarded a knighthood

**1954:** Premiere of his full-length opera *Troilus and Cressida*

## Listen to

Symphony No 1  
[Isolive.co.uk](https://www.isolive.co.uk)

## With the LSO

**1931:** Premiere of his oratorio *Belshazzar's Feast*

**1976:** Premiere of *Varii Capricci*

Composer profile by  
**Andrew Stewart**

William Walton was born in Oldham, Lancashire, the son of a local choirmaster and singing teacher. At the age of ten, he became a chorister at Christ Church Cathedral in Oxford, and at the age of 16, an undergraduate, but he never took a degree. He received encouragement from various leaders of Oxford musical life, though as a composer he remained essentially self-taught.

His earliest music still heard today is the unaccompanied choral piece *A Litany* ('Drop, drop, slow tears') written when he was only 14. He was established as a name by the succès de scandale of *Façade*, Edith Sitwell's poems recited through a megaphone to his music, first heard privately at the Sitwells' home in January 1922 when the composer was 19. The ensuing press rumpus actually followed the first public performance at the Aeolian Hall in Bond Street 18 months later. Over the succeeding years, Walton gradually refined this score, its evolution marking his own emergence as an individual voice. In the long term, its royalties became a

major strand of his income. His other early works included the orchestral pieces *Portsmouth Point* (1925–26) and *Siesta* (1926).

Walton's reputation as a leading composer of his day dates from the premiere of his Viola Concerto in 1929. *Belshazzar's Feast* (1931) and the Symphony No 1 in B-flat minor (1934–35) consolidated this reputation further; the Symphony was so eagerly awaited that it was first heard without a finale, and recorded within a month of its first complete performance. In 1937, Walton composed the march *Crown Imperial* for the Coronation of George VI. From the late 1930s onwards, he also found success as a composer of film music, including for Laurence Olivier's famous 1944 film of *Henry V*.

His major compositions post-World War II included the operas *Troilus and Cressida* (1947–54, revised 1963 and 1976) and *The Bear* (1965–67), *Orb and Sceptre* for the Coronation of Elizabeth II, the Cello Concerto (1956–57), the Second Symphony (1957–60) and *Varii Capricci* for orchestra (1975–76).



# COMING UP IN 2026

## Season Highlights

**Janáček The Makropulos Affair**

concert performance with surtitles  
with Sir Simon Rattle

Tuesday 13 January 7pm

Thursday 15 January 7pm

**Chopin Piano Concerto No 2  
plus Stravinsky and Borodin**

with Gianandrea Noseda  
and Seong-Jin Cho

Thursday 12 February 7pm

Sunday 15 February 7pm

**Bowler The White Book**

with Barbara Hannigan  
and Bar Avni

Wednesday 4 March 6.30pm

Thursday 5 March 7pm

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# A London Symphony (rev 1920)

Ralph Vaughan Williams

- 
- 1 **Lento –  
Allegro risoluto**
  - 2 **Lento**
  - 3 **Scherzo  
(Nocturne):  
Allegro vivace**
  - 4 **Andante  
con moto  
– Epilogue:  
Andante  
sostenuto**



1911–13,  
rev 1933



44 minutes

Programme note by  
**Stephen Johnson**

Despite the breakthrough success of his choral *A Sea Symphony* in 1910, Ralph Vaughan Williams still held back from writing a purely orchestral symphony. But his friend and fellow composer George Butterworth urged him on, until the idea came to him of taking some sketches he'd made for a symphonic poem about London and reworking them into a highly unusual four-movement symphony. Once the idea had taken root, it took shape quickly and by 1913, the score was finished.

Vaughan Williams wasn't an out-and-out Gustav Mahler fan, and yet the conception of his *London Symphony* is actually very Mahlerian: for Mahler, a symphony had to 'be like the world. It must embrace everything!' Vaughan Williams presents a wonderfully vibrant collage of sounds and impressions – street vendors' cries, tavern music, the kaleidoscopic bustle of busy streets and, framing it all, the eternal ebb and flow of the city's great river. At the same time, it's a triumph of symphonic engineering, with many cuts made for the 1920 version we hear tonight, and even further revisions for the familiar version of 1933 (which Vaughan Williams regarded as definitive). What we're listening to here isn't simply an illustrative tone poem; there's a current, like that of the River Thames itself, which not only carries the ideas forward, but also challenges us to seek out deeper meanings.

When it came to explaining what his music was 'about', Vaughan Williams was famously evasive, but he did compare the symphony's

ending and that of H G Wells' novel *Tono-Bungay*: 'The river passes – London passes, England passes.' What Vaughan Williams doesn't tell us is that the novel's hero is sailing away in a destroyer, and that his last look back at the Imperial capital is dark-edged. *Tono-Bungay* contains a grim depiction of a hunger march, and the increasingly tragic march in the *London Symphony* is surely Vaughan Williams' response to that. London here stands for life itself, in all its glory, but also in its pain and sadness.

A proverbial London fog lies over the Thames at the Symphony's opening, through which the muffled chimes of Big Ben can be heard. Then the city bursts into life, harshly at first, but with growing tenderness towards its heart, and culminating in a great shout of joy. Vaughan Williams described the moody second movement as 'Bloomsbury Square on a November afternoon'; in this 'pastoral of grey skies', a lavender-seller's cry can be heard on viola – a hauntingly lonely, fragile voice. Westminster Embankment at night, 'with its crowded streets and flaring lights', is the scene for the nocturnal Scherzo, bustling at first, but hushed and troubled towards its end. Then the finale begins its tragic procession, climaxing in a great shout of grief and rage; but then comes stillness, Big Ben chimes again, and night descends as the river's current carries the listener steadily away.

# Ralph Vaughan Williams

1872 to 1958 (United Kingdom)



## Contemporaries

Maurice Ravel,  
Arnold Bax

## Key events

**1910:** Acclaimed premieres of *A Sea Symphony* and *Fantasia on a Theme by Thomas Tallis*

**1914–18:** Serves in World War I

**1935:** Receives Order of Merit

**1948:** Writes film score for *Scott of the Antarctic*

## Listen to

Symphonies Nos 5 & 9  
[Isolive.co.uk](https://www.isolive.co.uk)

## With the LSO

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

Composer profile by  
**Alexandra Wilson**

Born in the Gloucestershire countryside and famous for pastoral works such as *The Lark Ascending*, Vaughan Williams is revered as one of the most quintessential of British composers, his works seeming to many listeners to sum up something fundamental about the British landscape. He was certainly not inimical to foreign influences: after training at the Royal College of Music and Cambridge University, he pursued studies in Berlin with Max Bruch and in Paris with Maurice Ravel. However, his works certainly represent a very different sort of 20th-century music from the extreme modernist innovations of the Second Viennese School.

In 1903, the young Vaughan Williams started collecting folk songs (ultimately compiling over 800) and began reworking them and incorporating their harmonic language into his own music, an enthusiasm he shared with Gustav Holst, who became a lifelong friend. Another point of reference was Elizabethan and

Jacobean music and we can see Vaughan Williams' response to this influence in the famous *Fantasia on a Theme by Thomas Tallis*.

There were, however, many other sides to Vaughan Williams. He is one of the most important British composers of symphonies, writing nine, and was also a significant figure in the creation of a British school of opera in the 20th century. In addition, he composed ballets, chamber, choral and vocal works and latterly film scores. Although some of his works have an unmistakable stylistic fingerprint, he was not afraid to assume quite eclectic musical voices, nor to push at generic conventions. He did unusual things with familiar genres, employing voices in orchestral works and blending 'popular' and 'serious' styles. Although some of his works were concert pieces pure and simple, others were written as a vehicle for social and political comment. He was keenly interested in the lives of ordinary people and his music is intensely 'human'.

# Sir Antonio Pappano

Chief Conductor



One of today's most sought-after conductors, Sir Antonio Pappano is renowned for his charismatic leadership and inspiring performances across both symphonic and operatic repertoires. He is Chief Conductor of the London Symphony Orchestra, Conductor Laureate of the Royal Opera and Ballet Covent Garden and Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, having held the position of Music Director at both institutions from 2002–2024 and 2005–2023, respectively. He 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 Leipzig Gewandhaus, Bavarian Radio Symphony and Czech Philharmonic Orchestras, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as with the New York Philharmonic Orchestra, Chicago and Boston Symphonies and the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012, he was 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 with the LSO

Wednesday 17 and Thursday  
18 December 7pm, Barbican  
Golden Age Hollywood and Beyond



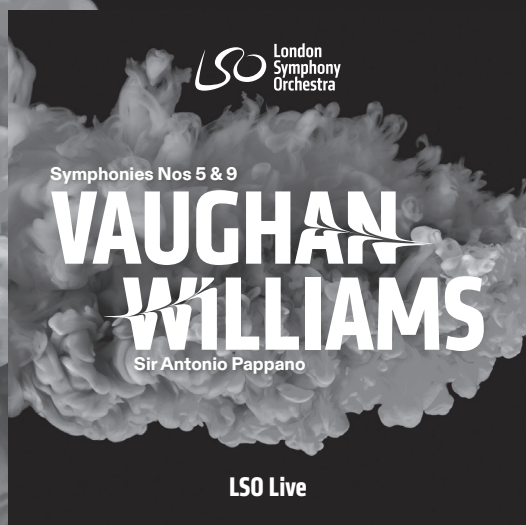
# VAUGHAN WILLIAMS

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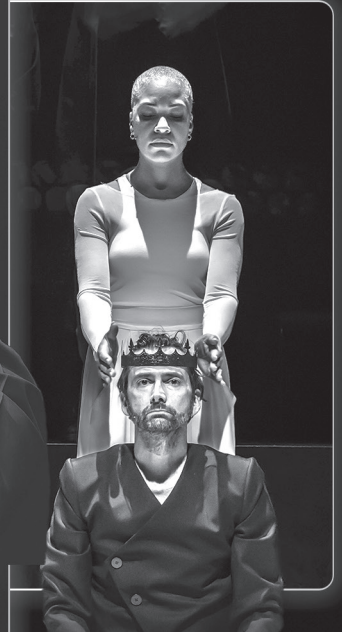
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*London Symphony Orchestra*



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# Antoine Tamestit

viola



## Coming Up

Brahms and Shostakovich  
BBC Radio 3 Lunchtime Concert,  
Thursday 30 April 1pm,  
LSO St Luke's

Tamestit opens the 25/26 season at the Tanglewood Music Festival in a recital with Leonidas Kavakos, Yo-Yo Ma and Emanuel Ax followed by returns to the Chicago Symphony Orchestra, Royal Concertgebouw Orchestra, Cleveland Orchestra, Gewandhausorchester Leipzig and Orchestre de la Suisse Romande. Further highlights include his chamber residency with SWR Linie 2 and the Finnish premiere of John Williams' Viola Concerto with the Helsinki Philharmonic Orchestra.

In recent seasons, Tamestit has performed with orchestras including the Berlin Philharmonic, New York Philharmonic, Wiener Symphoniker, Orchestre Philharmonique de Radio France, Tonhalle-Orchester Zürich and NHK Symphony Orchestra among many others. He performs regularly with major conductors including Sir John Eliot Gardiner, Daniel Harding, Paavo Järvi, Klaus Mäkelä, Yannick Nézet-Séguin, Sir Antonio Pappano, Kirill Petrenko, Sir Simon Rattle, Francois-Xavier Roth, Christian Thielemann and Jaap van Zweden.

A passionate advocate for new music, Tamestit has premiered major contemporary works by composers such as Jörg Widmann, Thierry Escaich, Bruno Mantovani, Gérard Tamestit and Olga Neuwirth. Recent premieres include Marko Nikodijević's *Psalmodyja* with the SWR Symphony Orchestra and Francesco Filidei's Viola Concerto with the Bavarian Radio Symphony Orchestra.

Tamestit served for ten years as Programming Director of Viola Space Festival in Japan, where he focused on expanding the viola repertoire and creating diverse educational initiatives. Previously, he held professorships at the Musikhochschule in Cologne and the Paris Conservatoire. He currently teaches at the Kronberg Academy.

Tamestit's acclaimed discography spans a wide range of repertoire, from cornerstone works by Bach, Berlioz and Hindemith to contemporary concertos and chamber music. His award-winning recordings feature works by Brahms, Schubert, Schoenberg, Telemann and Widmann. Most recently, he recorded Joe Hisaishi's newly written *Viola Saga* with Deutsche Grammophon.

Born in Paris, Tamestit studied with Jean Sulem, Jesse Levine and Tabea Zimmermann. In 2022, he received the prestigious triennial Hindemith Prize of the City of Hanau.

Tamestit plays on the very first viola made by Antonio Stradivarius in 1672, generously loaned by the Habisreutinger Foundation.

# London Symphony Orchestra

## On Stage

### Leader

Benjamin Marquise  
Gilmore

### First Violins

Seohee Min  
Clare Duckworth  
Olatz Ruiz de  
Gordejuela  
Maxine Kwok  
William Melvin  
Stefano Mengoli  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quénelle  
Sylvain Vasseur  
Grace Lee  
Dániel Mészöly  
Djumash Poulsen  
Julia Rumley  
Kynan Walker

### Second Violins

Julián Gil Rodríguez  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Helena Buckie  
Matthew Gardner  
Naoko Keatley  
Alix Lagasse  
Iwona Muszynska  
Csilla Pogány  
Paul Robson  
Louise Shackelton  
Juan Gonzalez  
Hernandez

### Violas

Eivind Ringstad  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Thomas Beer  
Germán Clavijo  
Steve Doman  
Julia O'Riordan  
Sofia Silva Sousa  
Nancy Johnson  
Jenny Lewisohn  
Elisabeth Varlow

### Cellos

Floris Mijnders  
Richard Birchall  
Alastair Blayden  
Salvador Bolón  
Daniel Gardner  
Amanda Truelove  
Jessie Ann Richardson  
Henry Hargreaves  
Lavinnia Rae  
Joanna Twaddle

### Double Basses

David Desimpelaere  
Patrick Laurence  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Charles  
Campbell-Peek  
Ben Griffiths  
Evangeline Tang

### Flutes

Gareth Davies  
Imogen Royce

### Piccolo

Patricia Moynihan

### Oboes

Juliana Koch  
Rosie Jenkins

### Cor Anglais

Sarah Harper

### Clarinets

Chris Richards  
Chi-Yu Mo

### Bass Clarinet

Ferran Garcerà Perelló

### Bassoons

Daniel Jemison  
Joost Bosdijk

### Contrabassoon

Martin Field

### Horns

Diego Incertis  
Sánchez  
Timothy Jones  
Angela Barnes  
Oliver Johnson  
Jonathan Maloney

### Trumpets

Adrian Martinez  
Adam Wright  
Katie Smith

### Cornets

Thomas Fountain  
Katie Smith

### Trombones

Merin Rhyd  
Jonathan Hollick

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Nigel Thomas

### Percussion

Neil Percy  
David Jackson  
Patrick King  
Helen Edordu

### Harps

Bryn Lewis  
Anneke Hodnett