

# GOLDEN AGE HOLLYWOOD AND BEYOND

## Sir Antonio Pappano

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Wednesday 17 December 2025

7pm

Thursday 18 December 2025

7pm

Barbican

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### **Miklós Rózsa**

Prelude, The Mother's Love and Parade  
of the Charioteers from 'Ben Hur'

Movements 2 & 3 from Violin Concerto

### **Bernard Herrmann**

Scène d'amour from 'Vertigo'

### **David Raksin**

Laura from 'Laura'

Love is for the Very Young from

'The Bad and the Beautiful' – Suite

### **Max Steiner arr John Wilson**

Music from 'Gone with the Wind'

Interval

### **William Walton**

Selections from 'Henry V' – Suite

### **Nino Rota**

Waltz from 'The Godfather'

### **Ennio Morricone**

Gabriel's Oboe from

'The Mission' (Concert Version)

Music from 'Cinema Paradiso'

Music from 'Once Upon a Time in America'

**Sir Antonio Pappano** conductor

**Roman Simovic** violin

**London Symphony Orchestra**

Concert finishes at approximately 9.10pm

# Welcome



It is a pleasure to welcome you to these London Symphony Orchestra concerts, conducted by Sir Antonio Pappano, LSO Chief Conductor. This programme brings the LSO's long-standing relationship with film music to the fore, with soundtracks that have shaped cinema's golden age and resonated across generations. We are delighted to be joined by Roman Simovic, a Leader of the LSO since 2010, as violin soloist in Miklós Rózsa's Violin Concerto.

These concerts celebrate the power of music to define mood, deepen storytelling and capture the emotional heart of a film. Rózsa, Herrmann, Steiner and Raksin were among the composers who helped forge a distinctly cinematic language in mid-century Hollywood. Alongside them, we hear from European composers whose music made an equally enduring impact beyond the screen. Together, they offer a vivid portrait of film music at its most evocative.

We hope that you enjoy this concert. In the new year, Sir Simon Rattle, LSO Conductor Emeritus, returns to the Barbican to conduct two concert performances of Janáček's *The Makropulos Affair* on 13 and 15 January. Later that week, violinist Patricia Kopatchinskaja appears as part of her Artist Portrait series alongside mezzo-soprano Rinat Shaham, in a programme of Bartók and de Falla conducted by Sir Simon Rattle. The LSO sends its warmest wishes for the festive season, and we look forward to welcoming you back in 2026.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive, with the first name "Kathryn" and last name "McDowell" clearly legible.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

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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.

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Sunday 7 June 2026 7pm  
Barbican

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## LSO on Film: Blockbusters

Dirk Brossé returns for the final concert in our *LSO on Film* series, conducting spectacular cinematic scores from some of the biggest and most celebrated movies of all time – all originally recorded by the London Symphony Orchestra.

### Welcome to tonight's group bookers

Jerina van den Berg  
Adele Friedland  
Marion Mestiri  
Georgina Williams

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# Contents

## The Programme

4 Golden Age Hollywood and Beyond

## The Performers

14 Sir Antonio Pappano  
15 Roman Simovic  
16 London Symphony Orchestra

**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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### Share Your Thoughts

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# Programme Note

Neil Brand

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## Miklós Rózsa

Prelude, The Mother's Love and Parade of the Charioteers from 'Ben Hur'

Movements 2 & 3 from Violin Concerto

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Roman Simovic  
violin

Our selection this evening ranges across 47 years, from classic Hollywood film scores to later works by some of the greatest composers of all time. The scores we are performing embrace so many genres: romance, war, gangsters, Shakespeare, thrillers and historical epics. The one thing they all have in common is their pre-eminent ability to use music to create timeless stories that still resonate with us today. So sit back and be transported by some of the most immersive narrative music ever written, and then head home to watch the films again. The music will jump out at you, I promise!

Hungarian-born Miklós Rózsa was introduced to film scoring in 1934 by his Parisian friend Arthur Honegger, who had just enjoyed a big success with the epic production of *Les Misérables*. He travelled to England in 1937 where fellow Hungarian Alexander Korda, head of London Films, hired him to score *Knight Without Armour*, the first of nearly 100 scores over the ensuing decades. By the end

of the 1950s, Rózsa had already scored *Quo Vadis* (1951) and most of MGM's 50s historical films from *Ivanhoe* to *Julius Caesar*, so the coming of the Roman behemoth **Ben Hur** in 1959 held few qualms for him. He diligently researched ancient Greek and Roman music in preparation for the vast composition, and personally conducted the 100-piece MGM Symphony Orchestra through the 72 hours of 6-channel stereo recording needed for the final three hours (only 150 minutes were used) of score, at the time the longest movie score ever composed.

It is considered by many to be his greatest score, showing off as it does his extraordinary ability to create heartbreaking melodies alongside complex harmonic and thematic motifs, full of emotional strength and authenticity. Within its first 32 bars, the attention-grabbing 'Prelude' gives away the film's two primary themes, representing in fanfares the strutting power of Ancient Rome and resolving into the even greater power of nascent

# ‘... sit back and be transported by some of the most immersive narrative music ever written ...’

Christianity, complete with reverent bells and mystical compassion. His deep research into ancient music served him best when underscoring the quiet warmth of scenes at home with the title character's mother and lover. The beautiful, keening piece 'The Mother's Love' conjures up Judah Ben-Hur's mother Miriam's sorrow at her son's imprisonment, and carries echoes in its building intensity of Rózsa's brilliant earlier work with film noirs of the 1940s such as *Double Indemnity* and *The Lost Weekend*.

The most famous scene in the film is the chariot race, which took a year to prepare and boasted a young Sergio Leone amongst its second unit directors. Director William Wyler decided to shoot the pageantry of the arena before the race itself, and 'The Parade of the Charioteers' underscores the long sequence as the chariots take turns around the jaw-droppingly large Circus Maximus course in advance of the famous race.

At the same time as he was creating his greatest historical scores, Rózsa became convinced that, in his mid-40s, he was of an age to attempt a **Violin Concerto**, and set out to secure a virtuoso star worthy of the commission.

The greatest player of his day was Jascha Heifetz, who responded positively suggesting Rózsa sent him just one movement. Rózsa's spirits sank, as Heifetz was known for refusing composers' work on only hearing the first movement. In fact, the complete Concerto was finished in six weeks, and Heifetz gave the premiere in Dallas in 1956.

The second movement is a mournful series of digressions through tonalities familiar from Rózsa's earlier film noirs, whilst the third is a violent chase full of fireworks at breakneck speed. Rózsa adapted the concerto for Billy Wilder's 1970 *The Private Life of Sherlock Holmes*, its main themes coming to represent the emotionally conflicted detective and his undoubtedly virtuosic violin.



Kim Novak and James Stewart in *Vertigo* (1958)

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**Bernard Herrmann**  
Scène d'amour  
from 'Vertigo'

**David Raksin**  
Laura from 'Laura'

Love is for the  
Very Young from  
'The Bad and the  
Beautiful' – Suite

**Max Steiner arr**  
**John Wilson**  
Music from  
'Gone with the Wind'

**Vertigo** (1958) is often voted the greatest film ever made, and its story, based on a chilling tale concocted by French writers Pierre Boileau and Thomas Narcejac, seems to have struck a chord with both the director and his composer.

Alfred Hitchcock wrote copious notes to his collaborators before and during filming, and this was very much the case with *Vertigo*, a haunting tale of a detective (James Stewart) who falls in love with his friend's wife, Madeleine (Kim Novak), only to see her fall to her death. He subsequently meets a girl, Judy, who is the image of his dead lover (because she was the one originally hired to impersonate Madeleine so that her husband could contrive his wife's death), and persuades her to dress up as the dead woman. Regarding the long scene where she finally walks out of a green mist dressed as Madeleine, Hitchcock wrote to the sound designer '... we should let all traffic noises fade, as Mr Herrmann may have something to say here.'

Boy, did he. A contemplative, building aria referencing Wagner's *Tristan and Isolde* begins small and cyclical on strings, the lack of other sound meaning the music takes us deep inside Scotty's head. The music builds remorselessly, refusing to resolve until the full orchestra finally explodes into a passionate and tender love theme of tremendous proportions, which has been hinted at from the start of the film. This cue is one of Herrmann's greatest creations for a film that seems to have inspired him more than any other he scored, the music full of yearning, warning and deep desire. As Hitchcock's camera whirls relentlessly around the embracing couple they seem to move impossibly through space and time, propelled by this exquisite music, an unforgettable scene in a movie that retains its shocking power to this day.

David Raksin began his career as an arranger for major New York publishers and Broadway musicals, even assisting Charlie Chaplin in 1936 with creating his

ambitious modernist score for *Modern Times*. Otto Preminger's 1944 film noir **Laura** was born out of multiple disagreements between producer Darryl Zanuck and the tempestuous Preminger, but has since become a copper-bottomed classic, a slick, chic murder mystery with killer twists and superb performances. Those back-room disagreements extended to the score, as Preminger wanted Duke Ellington's *Sophisticated Lady* for the titles and David Raksin refused. Preminger gave the composer a weekend to come up with something better, and according to legend, that very weekend Raksin's wife announced she was leaving him. The result, a haunting theme that Raksin claimed 'seemed to write itself' from his misery and isolation, was this fantastic earworm we hear tonight, full of bitter glamour, which has since gone on to become a jazz standard. Even the great Cole Porter, when asked what piece of music he most regretted not having composed replied, '*Laura*'.

Like *Laura*, David Raksin's theme song to Vincente Minnelli's 1952 **The Bad and the Beautiful** was born out of controversy, both the director and the film's producer rejecting the piece when they first heard it. It took legendary Broadway partnership Adolph Comden and Betty Green to convince them the song worked, and almost inevitably, this tune also became a jazz standard. The music sums up the world of contemporary Hollywood the film set out to celebrate and satirise, and the conflicted and glamorous personalities surrounding an uncompromising film director played by Kirk Douglas. In the style of MGM's genius arranger, Conrad Salinger, Raksin's soaring melodies intertwine in complex webs of

glorious tonality, full of jazz chording and memorable melodies, carried by trumpet, saxophone and full orchestra.

Max Steiner can reasonably be called the father of the film score. His music for 1933's *King Kong* was the first fully original film score, and in the process of creating it, Steiner developed a method of synchronising music to picture that involved making small cuts in the film strip that sounded as clicks on the soundtrack, and became known as the 'clicktrack'. He went on to write over three hundred film scores, winning Oscars for three and scoring perennial favourite *Casablanca* in the same year he landed the job of scoring the biggest release of 1939, David Selznick's **Gone with the Wind**.

Work on that enormous film took him three months and utilised folk songs of the period, as well as Civil War marching songs across 99 separate music cues. In creating 'Tara's Theme', summing up the family home at the centre of the epic Civil War drama and featured in these opening titles, Steiner wrote probably his finest ever movie theme. Its sweep and power are evident from the first, and as the film's opening credits and introductory text take all of four minutes to scroll past, Steiner grabs the opportunity for a symphonic overture, including minor variations on the theme, here arranged with typically lush authenticity by John Wilson.



### Interval – 20 minutes

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# COMING IN 2026

## Season Highlights

### **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

Explore the full season

**[iso.co.uk/2526](https://iso.co.uk/2526)**





UP

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**William Walton**  
Selections from  
'Henry V' – Suite

**Nino Rota**  
Waltz from  
'The Godfather'

**Ennio Morricone**  
Gabriel's Oboe  
from 'The Mission'  
(Concert Version)

Winston Churchill himself asked Laurence Olivier to make a film of Shakespeare's **Henry V** as a morale booster for the country nearing the end of a brutal war, its production coinciding with the 1944 allied invasion of Normandy. Olivier had met Walton while filming *As You Like It* in 1935, the composer already being known for complex and quirky pre-war masterpieces such as *Faade* and *Belshazzar's Feast*, and his memorable patriotic score for 1942's *The First of the Few*. He worked slowly, revising his modernist concert music continuously until he was happy with it, but when occasion demanded, such as scoring for opera, ballet or films, he could write to a deadline.

Such a grave responsibility as scoring *Henry V* brought out Walton's finest film work, his completely original yet authentic-sounding melodies seamlessly woven into Shakespeare's verse, but breaking out into stunning set-pieces with the charge of the French knights, the death of

Falstaff and the siege of Harfleur. Often cited as the greatest British film score of all time, the music has lived on away from the film in several concert Suites of the music, despite Walton's own conviction that film music was ineffective away from the screen. This superb Suite proves him wrong.

Nearly 30 years later, a solo, full-throated trumpet announced the opening notes of a mournful, Italianate waltz, eventually accompanied by slow, doom-laden chords and a sprightly pizzicato and accordion three-time motif. The tune is taken up by violin, mandolin and oboe, and we are into the blood-soaked tale of revenge and family politics that is Francis Ford Coppola's 1972 masterpiece **The Godfather**.

Composer Nino Rota wrote more than 150 scores for Italian and international productions from the 1930s onward, being the collaborator of choice for legendary Italian directors Federico Fellini and Luchino Visconti.



Marlon Brando, Salvatore Corsitto and James Caan in *The Godfather* (1972)

# ‘Winston Churchill himself asked Laurence Olivier to make a film of Shakespeare’s *Henry V* ...’

He was the master of memorable theme tunes, as well as a skilled employer of pastiche when the occasion demanded. Rota’s simple waltz tune for *The Godfather* evolves into a keenly romantic counter melody as a ‘middle-eight’, and, used as it is throughout the film, this lovely waltz speaks of Vito Corleone’s (Marlon Brando) humble beginnings in rural Sicily.

Arguably one of the greatest film composers of all time, Morricone began his career playing jazz trumpet before becoming a studio arranger for RCA Victor, then a composer for radio, theatre and pop charts. He had great success writing for the big singing stars of the day, including Paul Anka, Françoise Hardy and innumerable Italian pop performers, showing not only his incredible gift for melody but his ability to work with quirky, unusual and witty sounds. These, of course, included vocalisations, which would come to the fore with the films that made him famous, Sergio Leone’s spaghetti westerns

beginning with *A Fistful of Dollars*. Incredibly, director Leone and composer Morricone had attended the same primary school in Rome!

Morricone was unaware that he was not the first choice to score Roland Joffe’s **The Mission**, a gruelling 1986 tale of 19th-century Jesuit missionaries in the Brazilian jungle. Leonard Bernstein had already been approached but had not replied to the invitation, which if Morricone had known, would almost certainly have meant him turning down the score as he wasn’t best pleased at being second choice!

As it was, the story brought out one of his greatest scores, not least with the piece we will hear tonight, the wandering purity of ‘Gabriel’s Oboe’, referencing the instrument played in the film by the wholly good Father Gabriel (Jeremy Irons) and underscoring the moments where the indigenous people and the monks work together, literally, in harmony.

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**Ennio Morricone**  
Music from  
'Cinema Paradiso'

Music from  
'Once Upon a  
Time in America'

In 1988, Giuseppe Tornatore embarked on a semi-autobiographical coming-of-age tale of a young boy growing up in a small, Catholic-dominated rural town in the 1940s and learning the ways of the world from an old projectionist, played in the movie by Philippe Noiret. Morricone responded to this movie, steeped in an Italian history that he himself had lived through, with one of his finest scores, composed with his son, Andrea. **Cinema Paradiso** used a small local Sicilian cinema as the centrepiece of its bittersweet story, part romance, part social history, and Morricone's music is full of his signature melodies, dripping with nostalgia and a deep love and understanding of cinematic fantasies.

Despite being a flop in its native Italy before it won the Grand Prix in Cannes, *Cinema Paradiso* has gone on to become a classic around the world, winning the best Foreign Language Oscar, and now widely credited with reviving Italy's waning film industry. Morricone's score matches the action shot for shot as the central character grows through lived and romantic experiences, particularly in the chase and fire scenes, but it is the beguiling 'Love Theme' that you will come away humming.

After directing 1971's *A Fistful of Dynamite* (also known as 'Duck, you Sucker!') in the US, Sergio Leone took a back seat into production of other directors' films, whilst planning a new 'Once Upon a Time' film of his own, based on the novel *The Hoods* by former mobster Harry Grey.

Although **Once Upon a Time in America** was not released until 1984, Morricone had completed its main themes in 1976, when director Sergio Leone first began thinking of his New York gangland movie which was to go through multiple incarnations, including a six-hour original cut. As he had done before, Morricone's music transformed a genre piece starring Robert de Niro, James Woods and Elizabeth McGovern into an operatic and timeless tale of violence and friendship, greed and heartbreak. Once again, his uncanny ability to create music that goes straight to the heart is obvious in the heartbreaking 'Deborah's Theme', as well as the main title which, like Steiner's for *Gone with the Wind*, speaks to the passionate emotions at the heart of the story, rather than the conflicts surrounding it.



# LSO ON FILM BLOCK BUSTERS

Sunday 7 June 2026 7pm  
Barbican

From *Superman* to *Star Wars*: Spectacular cinematic scores from some of the biggest and most celebrated movies of all time – all originally recorded by the London Symphony Orchestra.





# 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

Sir Antonio Pappano and Friends  
19, 20 & 26 March 2026, 1pm  
LSO St Luke's

# Roman Simovic

violin



Roman Simovic's virtuosity and musicality have taken him throughout all continents, performing on many of the world's leading stages including the Carnegie Hall, Mariinsky Hall St Petersburg and Grand Opera House Tel-Aviv. As soloist, he has appeared with world-leading orchestras and conductors. He has served as a Leader of the LSO since 2010.

Simovic has been awarded prizes at numerous international competitions, among which are Premio Rodolfo Lipizer, Sion-Valais, Yampolsky Violin Competition and the Henryk Wieniawski Violin Competition, placing him among the foremost violinists of his generation. A sought-after artist, he has been invited and continues to perform at various distinguished festivals.

Simovic holds a visiting professor of violin position at the Royal Academy of Music in London, and has extensive experience as an educator. He has presented masterclasses in the US, UK, South Korea, Japan, Australia, Italy, Sweden, Switzerland, Serbia, Montenegro and Israel, as well as at the Verbier Festival, where he frequently performs as a soloist with orchestra, as chamber musician and recitalist.

Simovic has released a comprehensive list of recordings. Most notable are four CDs directing the LSO String Orchestra for LSO live, as well

as a CD of the complete Paganini Caprices for solo violin. In November 2024, LSO live released a new CD with Simovic as soloist, performing Miklós Rózsa's Violin Concerto as well as Béla Bartók's Violin Concerto No 2, conducted by Sir Simon Rattle and Kevin John Edusei. LSO Live released his latest CD in August 2025, with six solo sonatas by Eugene Ysaye. The Rózsa and Ysaye recordings are nominated for the prestigious ICMA award.

During 2024, Simovic performed as a soloist on tour with São Paulo State Orchestra (OSESF), with conductor Thierry Fischer at the opening of Musikfest Berlin in the Great Hall of the Berlin Philharmonic, and at festivals in Edinburgh, São Paulo, Granada, Tübingen and Hanover. This year, he has performed with the Buenos Aires Philharmonic, Aalborg Symphony Orchestra, OSPA, Athens State Orchestra, Toscanini Philharmonic, Transylvania State Orchestra and Liszt Chamber Orchestra. The 2026/27 season will bring concerts with Weimar Staatskapelle, tours in Brazil and Japan and recordings for NHK.

Simovic plays a 1709 Antonio Stradivari violin which was generously loaned to him by Jonathan Moulds.

# London Symphony Orchestra

## On Stage

### Leader

Roman Simovic

### First Violins

Natalia Lomeiko  
Soh-Yon Kim  
Clare Duckworth  
Ginette Decuyper  
Laura Dixon  
Maxine Kwok  
William Melvin  
Stefano Mengoli  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Dániel Mészöly  
Julia Rumley

### Second Violins

Julián Gil Rodríguez  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Helena Buckie  
Matthew Gardner  
Naoko Keatley  
Alix Lagasse  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogány  
Andrew Pollock  
Paul Robson

### Violas

Jane Atkins  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Thomas Beer  
Germán Clavijo  
Steve Doman  
Julia O'Riordan  
Robert Turner  
Michelle Bruil  
Errika Collins  
Elisabeth Varlow

### Cellos

David Cohen  
Laure Le Dantec  
Alastair Blayden  
Salvador Bolón  
Daniel Gardner  
Amanda Truelove  
Jessie Ann Richardson  
Morwenna Del Mar  
Henry Hargreaves  
Silvestrs Kalnins

### Double Basses

Rodrigo Moro Martín  
Patrick Laurence  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Thomas Kaufman  
Simon Oliver  
Adam Wynter

### Flutes

Gareth Davies  
Imogen Royce

### Piccolo

Patricia Moynihan

### Oboes

Juliana Koch  
Rosie Jenkins

### Cor Anglais

Maxwell Spiers

### Clarinets

Sérgio Pires  
Chi-Yu Mo  
Sonia Sielaff

### Bass Clarinet

Ferran Garcerà Perelló  
Thomas Lessels

### Alto Saxophone

Simon Haram

### Bassoons

Daniel Jemison  
Joost Bosdijk

### Contrabassoon

Martin Field

### Horns

Diego Incertis  
Sánchez  
Angela Barnes  
Zachary Hayward  
Jonathan Maloney  
Alex Harris

### Trumpets

Matthew Williams  
Adam Wright  
Katie Smith  
James Nash

### Trombones

Simon Johnson  
Jonathan Hollick  
Gemma Riley

### Bass Trombone

Paul Milner  
Eddie Curtis

### Tubas

Ben Thomson  
Lee Tsarmaklis

### Timpani

Nigel Thomas

### Percussion

Neil Percy  
David Jackson  
Sam Walton  
Patrick King

### Harps

Bryn Lewis  
Lucy Wakeford

### Piano

Elizabeth Burley

### Celeste

Catherine Edwards

### Guitar

Tom Ellis

### Mandolin

Huw Davies

### Accordion

Ian Watson