

TONIGHT'S CONCERT

Tarmo Peltokoski and Yuja Wang: Rautavaara and Wagner

Sunday 1 March 2026
Barbican

7pm

Einojuhani Rautavaara
Piano Concerto No 1

Interval

Richard Wagner arr Henk de Vlieger
The Ring: An Orchestral Adventure

Tarmo Peltokoski conductor
Yuja Wang piano
London Symphony Orchestra

Concert finishes at approximately 9.10pm

Generously supported by The Huo Family Foundation

Welcome



Tonight's London Symphony Orchestra concert is conducted by Tarmo Peltokoski, with pianist Yuja Wang as soloist, in a programme pairing Rautavaara's Piano Concerto No 1 with Henk de Vlieger's arrangement of Wagner's *Ring* cycle. We are delighted to welcome Tarmo Peltokoski this evening for his LSO debut and to be joined once again by Yuja Wang, a much-loved frequent collaborator with the LSO at home and abroad.

Rautavaara's Piano Concerto No 1 is a work of rhythmic propulsion and luminous colour, written in 1969 at the height of the composer's creative confidence. After the interval, the programme enters Wagner's mythic soundworld, as Henk de Vlieger's virtuosic arrangement of the *Ring* cycle traces a dramatic arc through this vast operatic epic in a symphonic version that Tarmo Peltokoski has championed in recent years.

The LSO is extremely grateful to the Huo Family Foundation for their generous support of tonight's concert and throughout the season.

We hope you enjoy tonight's concert. Next week, LSO Associate Artist Barbara Hannigan performs the UK premiere of Laura Bowler's *The White Book* in a Half Six Fix performance, with an introductory talk by the composer. The following evening, there is a further performance of *The White Book*, alongside Barbara Hannigan conducting Ligeti's *Lontano* and Strauss' *Also sprach Zarathustra*. We hope to see you there.

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

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Wednesday 4 March
Barbican

6.30pm

Half Six Fix: Laura Bowler

Hear Barbara Hannigan perform Laura Bowler's new work for voice and orchestra in this Half Six Fix UK premiere, conducted by Bar Avni and featuring an exclusive on-stage talk with the composer.

Thursday 26 March
Barbican

7pm

Bernstein, Liebermann and Dvořák

An American dream: Dvořák's symphonic ode to the US and Bernstein's gritty portrait of New York frame a new concerto by Lowell Liebermann, with Gareth Davies, the LSO's Principal Flute, as soloist. The programme is conducted by one of today's most dynamic and engaging conductors, Anja Bihlmaier.

Welcome to tonight's group bookers

Richard Deng
Adele Friedland
Giorgio Vintani
Jieru Ying

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**Please switch off all phones.
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are not permitted during the performance.**

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



Piano Concerto No 1 Op 45

Einojuhani Rautavaara

Yuja Wang piano

- 1 Con grandezza**
- 2 Andante**
- 3 Molto vivace**



1969



20 minutes

Programme note
by **Andrew Mellor**

‘For me, a concerto has always been a drama, a conflict between the individual and the collective.’ Einojuhani Rautavaara’s comment from 1980 can be applied to each of the 15 instrumental concertos he wrote. Almost always, the soloist represents not just an individual against the collective, but a particular individual: Rautavaara himself.

Nowhere is that truer than in the first of the composer’s three piano concertos, written in 1969. This was the only concerto Rautavaara wrote for himself to play, conscious of his strengths as a pianist. The solo part might not demand particularly finger-twisting virtuosity. What it does demand, in spades, is character and authority.

Rautavaara had an agenda in this piece. ‘I was disappointed at that time with the strict academic structuring of serialist music and the ascetic mainstream style of piano music, which I found anaemic,’ he confessed in his own programme note for the work, continuing: ‘In the Concerto, therefore, I returned to the aesthetics of expressiveness and a sonorous, grand-style keyboard technique.’

The composer referred to the Concerto as ‘a post-modern work created before anyone had invented the term’. He was referring to its apparent mix of styles – a characteristic of Rautavaara’s search, in the 1960s and 70s, for his natural musical style. Many of the composer’s most fascinating

scores are characterised by a synthesis of the aesthetics he had explored, including neo-Classical music, serial music and neo-Romantic music.

This Concerto contains unequivocal celebrations of all of those aesthetics. It launches with a powerful eruption from the solo pianist, whose psychedelic ripples spreading to the highest and lowest reaches of the keyboard are punctuated by clusters in which the pianist lands the palm of the hand on the keyboard (when these clusters return later, they are played by the whole forearm). When the orchestra enters, it responds to the piano’s challenge with its own more engulfing power. In the florid wind and brass solos and deep harmonic colour that start to punctuate the conversation, we hear glimpses of the musical style for which Rautavaara would become famous.

‘From the beginning of the second movement to the end of the work,’ writes Rautavaara, ‘there is a continuous escalation.’ The movement expands a hymn-like chorale emphatically laid out by the piano until it births a soaring melody. A cadenza – the soloist’s expressive monologue – leads headlong into the final movement, whose distinctive gait (3 beats plus 2 beats plus 3 beats) is a Rautavaara hallmark. The composer described it later in life as ‘a Gershwinian samba’, referring to the American composer of *Rhapsody in Blue*, George Gershwin.

Einojuhani Rautavaara

1928 to 2016 (Finland)



Contemporaries

Mieczysław
Weinberg,
Betsy Jolas

Key events

1954: Wins a scholarship to study at the Juilliard School
1972: Composes the internationally popular orchestral work *Cantus Arcticus*
2003: Premiere of his ninth and final opera, *Rasputin*

Listen to

Symphony No 8,
'The Journey'

With the LSO

2025: Performance of *Deux Sérénades*

Composer profile
by **Andrew Mellor**

Finland's most popular composer after Jean Sibelius grew up at a difficult time. His nation was trying to reinvent itself after the chaotic carnage of World War II, while Sibelius was still overwhelmingly dominant – and alive.

Finland's patriarch composer, however, proved vital for Rautavaara, and not just in aesthetic terms. On Sibelius' 90th birthday, the Koussevitzky Foundation asked him to nominate a young composer for a prestigious grant, allowing them to study in Tanglewood, Massachusetts. Sibelius pointed to Rautavaara. 'I had to go to America to learn what it was to be European,' said Rautavaara of the experience. The streets of Manhattan, where he later studied at the Juilliard School, are as much a feature of his works as rural birdsong.

Rautavaara's florid, neo-Romantic music has become as immediately recognisable as his distinctive name. It is characterised by harmonic richness, arch-like grandeur, angelic luminosity and a touch of mysticism.

Rautavaara searched ardently for that musical style, which only fully emerged in the 1980s. He started writing neo-Classical music shaped by the principles of Bach and Mozart, before switching to serial music, in which content was decided by systematic rules. The signature style he finally embraced feels, nonetheless, like a synthesis of all three. Rautavaara believed that in combining supposedly opposing aesthetics, he had broken their taboos and found his authentic voice.

Rautavaara wrote eight symphonies, nine operas and twelve instrumental concertos. Many of his orchestral works explore the imagery of the angel, including his Symphony No 7, 'Angel of Light', which became a best-selling record in 1994 and made Rautavaara's name outside Finland. The 'angelic' in the composer's music is more than figurative. He handles the orchestra with a particular shimmer and serenity, as if he can see another world to which the rest of us are blind.



Interval – 20 minutes

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The Ring: An Orchestral Adventure

Richard Wagner arr Henk de Vlieger

-
- 1 **Prelude**
 - 2 **The Rhine Gold**
 - 3 **Nibelheim**
 - 4 **Valhalla**
 - 5 **The Valkyries**
 - 6 **Magic Fire**
 - 7 **Forest Murmurs**
 - 8 **Murmurs**
 - 8 **Murmurs's Heroic Deed**
 - 9 **Brünnhilde's Awakening**
 - 10 **Siegfried and Brünnhilde**
 - 11 **Siegfried's Rhine Journey**
 - 12 **Siegfried's Death**
 - 13 **Funeral Music**
 - 14 **Brünnhilde's Sacrificial Act**



1853–74

(Wagner),
1991 (Henk
de Vlieger)



68 minutes

Programme note
by **Nigel Simeone**

During his lifetime, Richard Wagner himself often conducted extracts from his operas in concert performances, including a memorable series of London concerts at the Royal Albert Hall in May 1877, when he shared the podium with Hans Richter. As well as music from Wagner's earlier operas, the programmes for this festival included scenes from *Der Ring des Nibelungen*, which had been seen and heard complete for the first time at the Bayreuth Festival just a year earlier, in 1876.

In his review for *The Examiner* in May 1877, the critic Francis Hueffer (a devoted Wagnerite) reflected on the experience of hearing Wagner in the concert hall – and the potential advantages of encountering it that way, here referring to *Das Rheingold*, the first of the *Ring* operas:

'Here was no darkened theatre, no invisible orchestra, no elaborate machinery – merely a few ladies and gentlemen, in ordinary evening dress, and in ordinary concert-room surroundings. And the rushing and gushing of the mighty river, enlivened by the merry gambols of the water-maidens, was placed before the imagination with a distinctness, perhaps all the more vivid as the ear alone conveyed the charm to the mind.'

Close to 150 years later, the music is no longer the astonishing novelty it must have been, but Hueffer's observations about the effect of

this music in a concert setting without any stage distractions – its impact being 'all the more vivid' – still hold true. What Wagner and Richter performed on those occasions in 1877 was a series of extracts – the kind of highlights that Donald Francis Tovey memorably described as 'bleeding chunks'. Since then, a number of musicians have attempted more ambitious ways of presenting Wagner in a purely orchestral guise, sometimes assigning important vocal lines to instruments. The conductor Leopold Stokowski first recorded his 'symphonic synthesis' of *Tristan and Isolde* as long ago as 1938, and he made a similar arrangement of music from *Parsifal*. In 1940, Stokowski's colleague Arturo Toscanini presented his own continuous suite of music from *Parsifal* (an opera he had conducted at Bayreuth in 1931), performing an orchestral selection running to some 50 minutes of music.

The four operas that comprise the *Ring* cycle constitute a still more daunting challenge: distilling 16 hours of music into a manageable orchestral work. Lorin Maazel did this with his *Ring Without Words*, which he recorded with the Berlin Philharmonic in 1988. In 1991, Henk de Vlieger attempted something more ambitious with his *The Ring: An Orchestral Adventure*. This was first performed in February 1992 by the Netherlands Radio Philharmonic, conducted by Edo de Waart, to whom De Vlieger dedicated his transcription. In essence, De Vlieger set himself

the task of creating a kind of hour-long tone poem, devising a symphonically coherent whole which also maintained some of the narrative arc of the operas. In his own words, De Vlieger wanted 'to unite the most important parts of the *Ring* in order to create a solid one-movement symphonic work in which the main plot lines, as in a symphonic poem, are clearly recognisable.' This not only required careful selections from Wagner's scores, but also some delicate and ingenious surgery on De Vlieger's part, to compose convincing transitions from one section to the next while preserving as much as possible of Wagner's original.

The music chosen by De Vlieger is presented in the order in which it appears in the operas. The first section is devoted to four passages from *Das Rheingold*, starting with the Prelude, which emerges from the depths of the Rhine. After an evocation of Nibelheim, the *Rheingold* music culminates – as it does in the opera – with the gods traversing the Rainbow Bridge to enter their magnificent new fortress of Valhalla. The music from *Die Walküre* inevitably includes the 'Ride of the Valkyries', but concludes with the 'Magic Fire Music', after Wotan, ruler of the gods, has put the Valkyrie Brünnhilde to sleep on a rock and surrounded her with fire.

De Vlieger's selections from *Siegfried* provide a more reflective episode, notably through the use of the music for the 'Forest Murmurs' and the passage where Brünnhilde

is awoken by the hero Siegfried. *Götterdämmerung* already contains long stretches of purely orchestral writing – notably Siegfried's Rhine Journey and his Funeral March, both included here – but this part of De Vlieger's adventure also includes the Brünnhilde–Siegfried love duet from the Prologue, and ends – as it must – with Brünnhilde's overwhelmingly powerful Immolation Scene: the music which brings the whole cycle to a glorious conclusion as Brünnhilde is consumed by flames. The Rhine overflows its banks, and two of the Rhinemaidens drag the villainous Hagen into the depths while the third holds up the reclaimed Ring. For the orchestral peroration of this scene – and of the cycle – it is worth quoting part of Wagner's own stage directions:

'Through the bank of clouds which lie on the horizon a red glow breaks forth with increasing brightness. Illumined by this light, the three Rhinemaidens are seen, swimming in circles, merrily playing with the ring on the calmer waters of the Rhine, which has gradually returned to its natural state. From the ruins of the fallen hall, the men and women look on at the growing firelight in the heavens. As this glows with the greatest brightness, the interior of Valhalla is seen, in which the gods and heroes sit assembled. Bright flames consume the home of the gods. As they become entirely hidden by the flames, the curtain falls.'

Richard Wagner

1813 (Germany) to 1883 (Italy)



Contemporaries

Giuseppe Verdi,
Robert Schumann

Key events

1843: Premiere
of *The Flying
Dutchman*

1849: Flees
Germany following
participation in the
Dresden Uprising
1876: Bayreuth
Festival inauguration
with premiere of *Der
Ring des Nibelungen*

Listen to

*Wagner: Preludes
and Overtures*
[isolive.co.uk](https://www.isolive.co.uk)

Coming up:

24 & 28 May 2026
Siegfried Idyll and
Götterdämmerung
extracts

Composer profile
by **Timmy Fisher**

Egotistical, profligate, adulterous and anti-Semitic, Richard Wagner remains one of history's most controversial composers. And yet, he was also capable of great generosity, and his remarkable contribution to opera has made him an inescapable, undeniable artistic force.

Wagner was born in Leipzig in 1813. Though he would later try to cultivate notions of an untutored genius, he had a reasonable musical education and as a young man cut his teeth as a music director with several theatre companies in Germany and Latvia (then part of the Russian Empire). He completed his first opera, *Die Feen* (The Fairies) in 1834, though his first true German Romantic opera, *The Flying Dutchman* (1840–41), was written several years later in Paris, where he had fled to escape creditors.

After taking a post at the King of Saxony's court in Dresden, Wagner then wrote *Tannhäuser* (1842–45) and *Lohengrin* (1845–48). But his watershed years came in Zurich, where he fled in 1849, following his role in Dresden's failed May Uprising. Here, in a series of essays, he detailed a new form of music drama – a *Gesamtkunstwerk* ('complete art-work') – that fused

music with poetry and drama. The embodiment of his theories came in the four-opera cycle *Der Ring des Nibelungen* (The Ring of the Nibelung, 1854–74) and in his medieval romance *Tristan and Isolde* (1857–59). Steeped in myth and utopian ideas of redemption through love, expressed in music of intoxicating power, these works remain his most popular today.

Wagner's next opera, the romantic comedy *The Mastersingers of Nuremberg*, was completed on the shores of Lake Lucerne, where he eventually settled in 1865 with his soon-to-be second wife, Cosima (Franz Liszt's daughter). Now living off a stipend from the King of Bavaria, he embarked on a long-held ambition to establish a festival dedicated to the unveiling of his *Ring*.

The foundation stone of the Bayreuth Festival Theatre was laid in 1872, and four years later, three *Ring* cycles were given there, attended by many of Europe's leading musicians. Wagner's final opera, *Parsifal*, was premiered at Bayreuth in 1882. He died in Venice the following year, of heart disease. His widow, Cosima, took on the directorship of the Bayreuth Festival, which continues to be run by the Wagner family to this day.

Henk de Vlieger

b 1953 (Netherlands)



Composer profile
by **Nigel Simeone**

Henk de Vlieger was born in Schiedam, Netherlands, in 1953. He is a leading Dutch percussionist who played for many years with the Netherlands Radio Philharmonic, becoming the orchestra's principal percussionist in 1986. In 2011, he became an artistic adviser to the orchestra. The earliest of his transcriptions (made in 1981 for his fellow students at the Rotterdam Conservatoire and revised in 1989) was a version of Modest Mussorgsky's *Pictures at an Exhibition* for percussion ensemble.

His numerous arrangements have ranged from orchestral versions of Johannes Brahms' *Four Serious Songs* and *Eleven Chorale Preludes* to works by César Franck (the *Pièce héroïque*, originally for organ) and music by Alban Berg, Claude Debussy, Antonín Dvořák and Robert Schumann.

His most ambitious transcriptions have been a series of symphonic works based on Richard Wagner's operas. Following *The Ring: An Orchestral Adventure* in 1991, he produced three sequels: *Parsifal: An Orchestral Quest* (1993), *Tristan and Isolde: An Orchestral Passion* (1994), and *Die Meistersinger: An Orchestral Tribute* (2005). Since retiring from the Netherlands Radio Philharmonic in 2013, he has worked as a full-time arranger.

De Vlieger is also a composer in his own right, often taking delight in using unusual instrumental combinations. His *Mobile* (1977) is scored for twelve flutes placed in a circle around the audience. *Trittico* (1980) and *Fresco* (1989) are written for barrel organ, and other pieces have included music for carillon and orchestra, solo harmonium, and *Aulos* (2021) for two bassoons.

Tarmo Peltokoski

conductor



In the 2025/26 season, Finnish conductor Tarmo Peltokoski begins his tenure as Music Director of the Orchestre National du Capitole de Toulouse, having served as Music Director Designate in the 2024/25 season. In 2022, he became the first conductor to hold the title of Principal Guest Conductor with the Deutsche Kammerphilharmonie Bremen. In the same year, he was named Music and Artistic Director of the Latvian National Symphony Orchestra. He began his tenure in the 2022/23 season and, after three years, became Conductor Laureate. He was subsequently named Principal Guest Conductor of the Rotterdam Philharmonic Orchestra. In the 2026/27 season, Peltokoski will become Music Director of the Hong Kong Philharmonic Orchestra, having served as Music Director Designate in 2025/26. This season, he also begins a three-year residency as Exclusive Artist at Konzerthaus Dortmund.

In recent seasons, Peltokoski has made debuts with the Orchestra dell'Accademia Nazionale di Santa Cecilia, Los Angeles Philharmonic, Orchestre Philharmonique de Radio France, Hong Kong Philharmonic, Israel Philharmonic, Toronto Symphony, NHK Symphony Orchestra, London Philharmonic Orchestra, BBC Symphony Orchestra, Swedish Radio Symphony Orchestra and Gothenburg Symphony Orchestra, as well as the SWR Symphony Orchestra at the Pflingstfespiele Baden-Baden, the Deutsches Symphonie-Orchester Berlin and the Bavarian State Orchestra.

In August 2022, at the age of 22, Peltokoski conducted Wagner's *Der Ring des Nibelungen* for the first time, at the Eurajoki Bel Canto Festival. In 2023, he returned to the Festival for Wagner's *Tristan und Isolde*, and conducted Wagner's *Siegfried* with the Latvian National Symphony Orchestra. Other opera appearances have included Mozart's *Don Giovanni* at the Finnish National Opera, Wagner's *Götterdämmerung* and *Parsifal* in Riga and Wagner's *The Flying Dutchman* in Luxembourg and Brussels.

Along with his tenured positions, highlights of the 2025/26 season include Wagner's *Tristan and Isolde* for Dutch National Opera, *Parsifal* for Deutsche Oper Berlin and Mozart's *The Magic Flute* with the Deutsche Kammerphilharmonie at the Elbphilharmonie Hamburg, Konzerthaus Dortmund, in Bremen and at the Enescu Festival in Bucharest.

Peltokoski began his studies with Professor Emeritus Jorma Panula at the age of 14. He also studied with Sakari Oramo at the Sibelius Academy, and has been taught by Hannu Lintu, Jukka-Pekka Saraste and Esa-Pekka Salonen. He is also an acclaimed pianist, studied piano at the Sibelius Academy with Antti Hotti and has appeared as a soloist with the major Finnish orchestras.

In 2023, Peltokoski signed an exclusive recording contract with Deutsche Grammophon. He released his debut album in 2024. He has received the 2022 Lotto Prize at the Rheingau Musik Festival, and in 2023, received an Opus Klassik for his recording with the Deutsche Kammerphilharmonie Bremen. His new album, which will be released in March 2026, is a recording of Wagner's *The Ring – An Orchestral Adventure* together with the Hong Kong Philharmonic Orchestra.

Yuja Wang

piano



Pianist Yuja Wang is celebrated for her charismatic artistry, emotional honesty and captivating stage presence. She has performed with the world's most venerated conductors, musicians and ensembles, and is renowned not only for her virtuosity, but also for her spontaneous and lively performances, famously telling the *New York Times*: 'I firmly believe every program should have its own life, and be a representation of how I feel at the moment.' She is Artistic Partner of the Mahler Chamber Orchestra.

Wang was born into a musical family and began studying the piano at the age of six. She received advanced training in Canada and at the Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007, when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. Two years later, she signed an exclusive contract with Deutsche Grammophon and has since established her place among the world's leading artists, with a succession of critically acclaimed performances and

albums. Her recordings have garnered multiple awards, including five Grammy nominations and her first Grammy win for Best Classical Instrumental Solo with her 2023 release of *The American Project*. For this, she also won an Opus Klassik award in the Concerto category.

Recent projects include a collaborative project with David Hockney at London's Lightroom, play-direct tours with the Mahler Chamber Orchestra to Europe and South America, an international duo recital tour with pianist Vikingur Ólafsson and a residency with the New York Philharmonic Orchestra.

The 2025/26 season has seen Wang open the seasons of many major US orchestras, including the San Francisco Symphony, the Philadelphia Orchestra and at Carnegie Hall, where she played and directed Tchaikovsky's Piano Concerto No 1. Among her orchestral performances, she embarks on a major European tour with the Swedish Radio Orchestra. Other orchestral appearances this season include performances with the Royal Concertgebouw Orchestra, the New York Philharmonic, the Cleveland Orchestra and the Rotterdam Philharmonic. Her play-directing continues with tours with the Mahler Chamber Orchestra to Spain and the US, and she gave a recital tour throughout Asia. In November 2025, *Playing with Fire: An Immersive Odyssey with Yuja Wang* opened at the Paris Philharmonie. This groundbreaking, multi-sensory installation took visitors behind the scenes and offered a rare perspective on the emotion and artistry behind her performances.

London Symphony Orchestra

On Stage

Leader

Benjamin Marquise
Gilmore

First Violins

Rebecca Chan
Savva Zverev
Clare Duckworth
Laura Dixon
Olatz Ruiz de
Gordejuela
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Laurent Quénelle
Sylvain Vasseur
Morane Cohen-
Lamberger
Grace Lee
Dániel Mészöly
Djumash Poulsen

Second Violins

Tania Mazzetti
Sarah Quinn
Miya Väisänen
Helena Buckie
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Ingrid Button
Juan Gonzalez
Hernandez
Gordon MacKay
Greta Mutlu
Joonas Pekonen

Violas

David Gaillard
Gillianne Hadow
Anna Bastow
Germán Clavijo
Thomas Beer
Steve Doman
Julia O'Riordan
Robert Turner
Mizuho Ueyama
Errika Collins
Felicity Matthews
David Vainsot

Cellos

David Cohen
Richard Birchall
Alastair Blayden
Salvador Bolón
Amanda Truelove
Penny Driver
Judith Fleet
Victoria Harrild
Orlando Jopling
Lavinnia Rae
Jessie Ann Richardson
Joanna Twaddle

Double Basses

Rodrigo Moro Martin
Mehdi Nejjoum-
Barthélémy
Patrick Laurence
Thomas Goodman
Joe Melvin
Paul Sherman
Hugh Sparrow
Adam Wynter

Flutes

Gareth Davies
Imogen Royce

Piccolos

Patricia Moynihan
Helen Benson

Oboes

Juliana Koch
Emmet Byrne
Kara Battley

Cor Anglais

Drake Gritton

Clarinets

Sérgio Pires
Chi-Yu Mo
Bethany Crouch

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Diego Incertis
Sánchez
Timothy Jones
Angela Barnes
Daniel Curzon
Jonathan Maloney
David Pyatt
Olivia Gandee
Joel Ashford
Flora Bain

Wagner Tubas

David Pyatt
Olivia Gandee
Joel Ashford
Jonathan Maloney

Trumpets

James Fountain
Adam Wright
Katie Smith

Bass Trumpet

Byron Fulcher

Trombones

Simon Johnson
Jonathan Hollick

Bass Trombone

Paul Milner

Contrabass

Trombone
Simon Minshall

Tuba

Ben Thomson

Timpani

Nigel Thomas
Patrick King

Percussion

Sam Walton
David Jackson
Tom Edwards
Oliver Yates

Harp

Bryn Lewis
Anneke Hodnett
Fiona Clifton-Welker
Heather Brooks