

TONIGHT'S CONCERT

Seong-Jin Cho: Artist Portrait

Thursday 12 and Sunday 15 February 2026 7pm
Barbican

Igor Stravinsky

Divertimento from 'The Fairy's Kiss' (rev 1949)

Frédéric Chopin

Piano Concerto No 2

Interval

Alexander Borodin

Symphony No 2

Gianandrea Noseda conductor

Seong-Jin Cho piano

London Symphony Orchestra

Concert finishes at approximately 9.05pm

Borodin Symphony No 2 recorded for future release on LSO Live

15 February concert broadcast live on Stage+

STAGE⁺

Welcome



Welcome to these London Symphony Orchestra concerts, conducted by LSO Principal Guest Conductor Gianandrea Noseda, and featuring works by Stravinsky, Chopin and Borodin. These performances mark the final concerts in pianist Seong-Jin Cho's LSO Artist Portrait series in the Barbican Hall. Seong-Jin Cho, winner of the 2015 International Chopin Piano Competition, performs Chopin's Piano Concerto No 2 this evening, a work by a composer to whom he feels a particularly close affinity. Following his competition success, he and Gianandrea Noseda first worked together with the LSO in 2016. It is a pleasure to have them together on the Barbican stage for these concerts, and to have followed Seong-Jin Cho's career over the past decade, enjoying tremendous support from audiences in London and around the world.

Seong-Jin Cho's LSO Artist Portrait series has reflected the breadth and depth of his musical interests. Earlier in the season, he gave a memorable performance of Prokofiev's Piano Concerto No 2 and the world premiere of fellow South Korean Donghoon Shin's Piano Concerto. Alongside these orchestral appearances, he also performs a series of chamber music at LSO St Luke's, our venue on

Old Street, with both lunchtime and evening concerts tomorrow, followed by a solo recital focusing on Chopin waltzes on 2 April.

Tonight's programme brings together three works that reflect different facets of 19th and 20th-century musical imagination. Stravinsky's Divertimento from *The Fairy's Kiss* offers a neo-Classical homage to Tchaikovsky, reframing Romantic material with elegance and clarity. Chopin's Piano Concerto No 2 places the piano at the centre of an intimate soundworld, with a slow movement that is considered among the composer's most deeply expressive music. After the interval, Borodin's Symphony No 2 (recorded for future release on LSO Live) closes the concert with music of muscular lyricism and rhythmic drive, a cornerstone of the Russian symphonic tradition whose bold melodic language proved influential for generations of composers who followed.

We hope you enjoy these concerts, the latter of which will be broadcast live on Stage+. Following the LSO's return from a Spanish tour, Gianandrea Noseda conducts a Half Six Fix performance of Rachmaninoff's Symphony No 1 on 25 February. The following evening, Gianandrea Noseda returns in a programme of Debussy, Berg and Rachmaninoff, with violinist Patricia Kopatchinskaja performing Berg's Violin Concerto. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 26 February
Barbican

7pm

Debussy, Berg and Rachmaninoff

Gianandrea Noseda conducts two of Debussy's restless, impressionistic Nocturnes, Berg's transcendent Violin Concerto (with soloist Patricia Kopatchinskaja) plus Rachmaninoff's sweeping early symphony, full of youthful energy.

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.

Welcome to tonight's group bookers
Peter Straus

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Divertimento from ‘The Fairy’s Kiss’

Igor Stravinsky

-
- 1 **Sinfonia**
 - 2 **Danses suisses**
 - 3 **Scherzo**
 - 4 **Pas de deux:**
Adagio –
Variation
– Coda



1928, arr 1934,
rev 1949



20 minutes

Programme note
by **Timmy Fisher**

Igor Stravinsky was one of the 20th century’s great tastemakers. His new works generally came as a surprise – and few more so than *The Fairy’s Kiss*, a ballet based on music by Pyotr Ilyich Tchaikovsky. The Romantic master was, at the time, firmly old hat. He seemed to embody all that modernist Stravinsky eschewed: decadence, lyricism, sentimentality. And yet, when the work was unveiled at the Paris Opéra – performed by former Ballets Russes dancer Ida Rubinstein’s new company – it eluded these criticisms. Stravinsky, it seems, had taken the old hat and made it vintage.

In fact, the idea came from stage designer Alexandre Benois, with whom Stravinsky had collaborated for *Petrushka* (1911) and *The Nightingale* (1908–14). But clearly it struck a chord with the composer, by now well into his neo-Classical period. Indeed, he had already found in Tchaikovsky an early model for this new direction, as demonstrated in the 1921 operetta *Mavra*. Like that work, *The Fairy’s Kiss* is a heartfelt tribute to a composer who had played a vital role in Stravinsky’s St Petersburg childhood, and whose works Stravinsky often conducted alongside his own.

The ballet comprises some 17 songs and piano pieces woven together with Stravinsky’s own elaborations and linking passages.

Tonight’s suite, devised several years later and titled *Divertimento*, fuses long sections from each of the ballet’s four scenes. Unlike another of Stravinsky’s neo-Classical re-compositions, *Pulcinella* (1919–20), which keeps its sources largely intact, here the composer pulls them apart, re-jigging melodies and harmonies and making virtues out of supposed Tchaikovskyan ‘defects’ such as sequence and unvaried repetition. And while the orchestrations are generally in the harder-edged, modernist mould, he doesn’t shy away from a sweeping tune – as in the climax of the third tableau, which is based on Tchaikovsky’s famous song ‘None but the lonely heart’. As a result, it is hard to tell what is borrowed and what is new.

The ballet’s scenario is based on a story by Hans Christian Andersen: a young boy is kissed by an Ice Maiden who, years later, on the eve of his wedding, returns to claim him as her own. This was Stravinsky’s idea. He saw in the story an allegory for Tchaikovsky’s own life: a young man branded with a fatal kiss – ie the taint of vulgarity and excess – ‘whose mysterious imprint made itself felt in all the work of this great artist’, as he wrote in the score’s dedication. In this context, *The Fairy’s Kiss* might be seen as an attempt by Stravinsky to clear Tchaikovsky’s name, to highlight his craft and originality, and in so doing, repay a childhood debt.

Igor Stravinsky

1882 (Russia) to 1971 (United States)



Contemporaries

Béla Bartók,
Arnold Schoenberg

Key events

1913: Riotous premiere of third ballet *The Rite of Spring*

1920: Premiere of his ballet *Pulcinella*, one of his first neo-Classical works

1939: Emigrates to the United States

1951: Premiere of *The Rake's Progress*, his only full-length opera

Listen to

Stravinsky Ballets
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With the LSO

1931: UK premiere of Suite from *The Firebird*

Composer profile
by **Andrew Mellor**

Igor Stravinsky helped usher the art of notated music into the modern age, turbocharging many of the 20th century's biggest musical developments. He was a radical and an original, a composer who never settled on a particular style or way of working.

In St Petersburg, the young Stravinsky was forbidden from studying music by his musician parents. But he grew friendly with a fellow law student, Vladimir Rimsky-Korsakov, whose father Nikolai happened to be Russia's most distinguished composer.

Rimsky-Korsakov senior became Stravinsky's teacher and influenced his pupil's breakthrough work, the sensual ballet score *The Firebird* (1910), which also sealed the composer's relationship with the ballet impresario Serge Diaghilev. Two more ballet scores followed, including the seminal *The Rite of Spring*.

While that piece is still associated with Stravinsky more than any other, the composer would soon move away from the elemental power of its rhythms and the

ruthless logic of its block harmonies. Living in Switzerland, France and America (first Los Angeles, later New York), Stravinsky explored musical asceticism, neo-Classicism, movie music and even his own take on twelve-note serialism, the strict schematic method pioneered by Arnold Schoenberg.

In the 1930s, Stravinsky returned to the Orthodox faith, which may have helped him through the loss of his wife and daughter (one of four children) to tuberculosis and certainly shaped his two major choral works.

Stravinsky was active for six politically turbulent decades, in which time he became a world figure. In his 80th year, he was entertained over dinner at the White House by John F Kennedy and invited on a tour of his native Russia by the Soviet leader Nikita Khrushchev. He completed his last major work, the *Requiem Canticles*, in 1966, and died five years later in New York. He is buried in Venice on the cemetery island of San Michele, alongside Serge Diaghilev.

Piano Concerto No 2 in F minor Op 21

Frédéric Chopin

Seong-Jin Cho

piano

- 1 Maestoso**
- 2 Larghetto**
- 3 Allegro vivace**



1829–30



30 minutes

Programme note
by **Lucy Walker**

Frédéric Chopin was a pianist of remarkable abilities, and in his relatively short life would expand both the solo repertoire and the expressive possibilities of the piano, just as the instrument itself was evolving towards the modern construction we recognise today. Yet, in the 1800s, if you wished to make a name for yourself in concert-going circles, you were strongly advised to write an opera or a piano concerto – or both – as they were the most popular musical forms in Europe at the time. Chopin composed his two concertos during 1829 and 1830, aged only 19 and 20, partly in an attempt to launch himself into public consciousness. (No 2 was in fact composed first, but published second – hence its designation as ‘2’.) Both proved to be hugely successful. No 2 in F minor was received so rapturously after its Warsaw premiere on 17 March 1830 that a further performance in a larger venue was hastily arranged only five days later.

The two works were born into a long-standing tradition of piano concertos, including those by Wolfgang Amadeus Mozart and Ludwig van Beethoven, and of the more ‘virtuosic’ style by such performer-composers as Friedrich Kalkbrenner. They both have the traditional three-movement structure – fast-slow-fast – and an abundance of themes, batted back and forth between pianist and orchestra. Yet they have at times been dismissed as ‘merely’ virtuoso vehicles for the soloist, implying the orchestra is a kind of backing group, simply there to provide the exhibitionist

piano-player with a rest. The piano part of No 2 certainly is challenging, partly because its extraordinary flurries of notes are required to be played with the lightest of touches. But as scholar John Rink has pointed out, there is an innovative, improvisational style to the solo part, due to Chopin’s habit of composing for his own highly skilled hands at the keyboard. Chopin is no slouch with the orchestra either. There is some beautifully sensitive scoring for woodwind throughout, as well as colourful solos and an atmospheric passage of *col legno* (using the wood of the bow) for the strings in the finale.

The first movement, the longest of the three, has some fiendishly difficult and strenuous passages. But it also periodically lets its hair down in ‘improvisatory’ moments, especially in the final third of the work, where the strict rhythmic quality of the opening relaxes into a more free-wheeling mode. This mood is taken further in the gloriously romantic second movement with its searching theme, by turns melancholy and rapturous. It was inspired by Chopin’s infatuation with Polish soprano Konstancja Gładkowska, whom he described as his ‘ideal’; his fellow composer Franz Liszt, extravagantly complimentary towards music he admired, wrote that this movement itself was ‘a perfection almost ideal’. In the spirited finale, the principal theme is an earworm of a Polish-style melody, in a jaunty waltz-time. Towards the end, a solo horn heralds, somewhat playfully, perhaps the fiercest passage for the pianist in the entire work.

Frédéric Chopin

1810 (Poland) to 1849 (France)



Contemporaries

Robert Schumann,
Franz Liszt

Key events

1829–30: Graduates from Warsaw Conservatory and writes two piano concertos

1831: Settles in Paris

1836: Begins relationship with writer George Sand (Aurore Dupin)

1838–39: Composes works including Preludes and Second Piano Sonata

1848: Last concert appearances, in London

Listen to

Études and Preludes

Composer profile
by **Leah Broad**

Few composers have had such an extraordinary impact on piano composition as Frédéric Chopin. Writing during the Industrial Revolution, which transformed piano production, Chopin was able to revolutionise the instrument's repertoire thanks to its new expressive capacities. His was a language of extremes, spanning the explosive power of his epic Ballades to the fleeting, epigrammatic beauty of his Preludes and Mazurkas. As his lover, the writer George Sand (Aurore Dupin), put it: 'He made a single instrument speak a language of infinity.'

Born in a village outside Warsaw, Chopin received his first piano lessons from his mother, and later studied at the Warsaw Conservatory. Although he was recognised as a child prodigy, he hated public performance and gave few concerts. He far preferred the intimacy of the salon, where he felt more freedom to improvise and experiment. Much of Chopin's distinctiveness as a composer came from his ability

to bring this improvisatory quality to his formal compositions. All his works, especially the Nocturnes, are imbued with a feeling of whimsicality and lyricism, but his innovative approach to melody is matched by a structural clarity that came from his love of Classical and Baroque music.

Even though Chopin died when he was only 39, in his lifetime he had already been immortalised as one of the era's most important composers. Much of this was down to fellow artists Sand, Franz Liszt and Robert Schumann. Their writings circulated the legend of Chopin the tortured genius, whose 'miraculous' and 'divine' music transfigured 'the anguished cries of Poland' into 'a mysterious, indefinable poetry'. Such Romantic tropes helped to build Chopin's reputation, but they have proved far less durable than his music itself. He remains one of the world's most popular composers, his unique combination of depth and simplicity challenging both performers and listeners like.



Interval – 20 minutes

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Symphony No 2 in B minor

Alexander Borodin

-
- 1 **Allegro moderato**
 - 2 **Scherzo: Molto vivo**
 - 3 **Andante**
 - 4 **Finale: Allegro**

 1869–76

 30 minutes

Programme note
by **Leah Broad**

In 1870, Alexander Borodin was struggling to write a new opera. At first he had been enthusiastic, but as he composed, he found himself doubting everything, from the pacing of the libretto to his own skills as a dramatist. 'I can't be bothered with opera,' he admitted. 'I am by nature a lyricist and a symphonist.'

Eventually, Borodin proved himself both symphonist and dramatist. The semi-abandoned opera became *Prince Igor* (which received its premiere in 1890, three years after the composer's death) and the symphonic forms that lured him away from its composition became the Second Symphony. Borodin may not have thought of himself as a naturally theatrical composer, but his stage works left their mark on this Symphony. This is an overtly dramatic piece, with much material that would be well suited to the stage, its power and dynamism earning the work the nickname 'Heroic'.

The first movement begins with a strident statement of its main theme, hammered out in the low strings with punctuating brass. Sitting between B minor and D major, its tonal ambiguity gives it an internal momentum that drives the whole Symphony forward — resolution will not be achieved satisfactorily until the finale. This ominous first theme is met by a more optimistic second

one, but it's the opening material that dominates, its obsessive repetition giving the whole movement a menacing air.

Moving to a more playful mood, the Scherzo is a virtuoso showcase for the orchestra. Borodin passes the main theme continuously among the sections, creating a shimmering palette of orchestral colour. The demands he made of the brass in the Symphony's first version contributed to its calamitous premiere, but it was also this movement that led Franz Liszt to champion the symphony. 'Do not listen to those who would deter you from following your own way,' Liszt told Borodin. 'Go on working, even if your works are not performed or published, even if they get bad reviews.' Reassured, Borodin revised the movement rather than discard it, and produced the final version that we hear today.

The frenetic pace is suspended temporarily in the slow movement, with a sumptuous opening melody for horn and clarinet that blossoms out into the rest of the woodwind and brass. Nonetheless, the first movement's main theme looms, its persistent return unsettling the Andante's more tranquil moments. The finale finally lays this material to rest, sweeping it away in a thundering dance-like movement that brings the Symphony to a flamboyantly exuberant close.

Alexander Borodin

1833 to 1887 (Russia)



Contemporaries

Modest Mussorgsky,
Nikolai Rimsky-Korsakov

Key events

1862: Becomes a member of 'The Five' (or 'Mighty Handful'), a group of Russian nationalist composers

1864: Becomes a professor of chemistry in St Petersburg

1869: Premiere of Symphony No 1

1882: Premiere of String Quartet No 2

1890: Posthumous premiere of his opera *Prince Igor*

Listen to

Polovtsian Dances
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Composer profile
by **Andrew Mellor**

As a part-time musician, Alexander Borodin left behind a double legacy. The world of industry remains indebted to the chemist who developed a workable method for synthesising brominated hydrocarbons. The world of music, meanwhile, cherishes a composer whose distinctive melodies, rhythmic brilliance, organic forms and general vitality and colour provided an alternative path for Russian nationalism.

Borodin was the son of a Georgian prince and one of his housekeepers, taking the name of another household servant who posed as his father. The prince installed Borodin and his mother in a house overlooking a military parade ground where marching bands would practise. The young Borodin would reproduce the band music he heard at the piano with astonishing accuracy and was soon taking music lessons with one of its members. But a fascination for homemade fireworks soon propelled him onto another path. He became a doctor and chemist, working for a while as a surgeon at a military hospital.

The latter job didn't suit the squeamish Borodin, but the hospital's steady churn of human

traffic put him in touch with Modest Mussorgsky and Mily Balakirev – two composers who were busy redirecting the future of Russian music. Borodin proved more interested in writing instinctively evocative music than he did in adhering to the strict dictates of the nationalists (aged nine, he had written an ode to his first love, Helen).

With his loyalties divided, the adult Borodin finished few works. His magnum opus, the opera *Prince Igor*, had to be completed by others. But he was distinguished by having written the first truly successful Russian symphony (two more followed), two exceptional string quartets and orchestral tableaux that evoke faraway places, with an ear for the exotic.

The composer and musicologist Boris Asafyev wrote of Borodin's music that it 'embodies a harmonious and healthy appreciation of life, a joy in the very awareness of existence'. Tchaikovsky commented on the composer's kindness and gentility, a sentiment reinforced by Borodin's tireless championing of women's rights. He established Russia's first university course for female scientists.

Gianandrea Noseda

Principal Guest Conductor



Gianandrea Noseda is one of the world's most sought-after conductors, equally recognised for his artistry in the concert hall and the opera house. The 2025/26 season marks his tenth season as Principal Guest Conductor of the London Symphony Orchestra, and ninth season as Music Director of the National Symphony Orchestra.

In addition to his performances at the Barbican and LSO St Luke's, Noseda has toured with the LSO to the United States, China, Europe and Edinburgh. His recordings on LSO Live include Britten's *War Requiem*, Mussorgsky's *Pictures at an Exhibition*, Verdi's *Requiem*, and multi-year recording projects of the complete symphonic cycles of Prokofiev, Shostakovich and Tchaikovsky.

Noseda's leadership at the NSO has reinvigorated the orchestra, which makes its home at the Kennedy Center in Washington, DC. The renewed recognition has garnered invitations to Carnegie Hall and international concert halls, and led to streaming projects and a record label distributed by LSO Live. The NSO's recent recordings include the complete Sinfonias by Pulitzer Prize-winning Washington, DC native George Walker and a Beethoven symphony cycle.

Noseda became General Music Director of the Zurich Opera House in September 2021. In February 2023, he was recognized as 'Best Conductor' by the German OPER! AWARDS.

From 2007 to 2018, Noseda served as Music Director of the Teatro Regio Torino, where his leadership marked a golden era. He has conducted leading international orchestras, opera houses and festivals, and had significant roles at the BBC Philharmonic (Chief Conductor), Israel Philharmonic Orchestra (Principal Guest Conductor), Mariinsky Theatre (Principal Guest Conductor), Orchestra Sinfonica Nazionale della RAI (Principal Guest Conductor), Pittsburgh Symphony Orchestra (Victor de Sabata Chair), Rotterdam Philharmonic (Principal Guest Conductor) and Stresa Festival (Artistic Director).

Noseda has made over 80 recordings for various labels, including Deutsche Grammophon and Chandos, where recordings have included works of neglected Italian composers on his *Musica Italiana* series. Noseda has a strong commitment to working with young artists. In 2019, he was appointed the founding Music Director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra in the village of Tsinandali, Georgia.

A native of Milan, Noseda is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. He has been honoured as Conductor of the Year by both *Musical America* (2015) and the International Opera Awards (2016). In 2023, he received the Puccini Award. He received the Ambrogino d'Oro (Certificate of Merit) City of Milan in December 2024.



Next on stage with the LSO

Thursday 26 February 7pm

Barbican

Debussy, Berg and Rachmaninoff

Seong-Jin Cho

piano



Next on stage

Thursday 2 April 1pm, LSO St Luke's
BBC Radio 3 Lunchtime
concert of Chopin waltzes

Seong-Jin Cho came to international attention in 2015 when he won First Prize at the Chopin International Competition in Warsaw. In early 2016, he signed an exclusive contract with Deutsche Grammophon and, in 2023, he was awarded the prestigious Samsung Ho-Am Prize in the Arts. Cho works with the world's most prestigious orchestras, including the Berlin and Vienna Philharmonics, Concertgebouw Orchestra and Boston Symphony Orchestra. As a recitalist, he appears at the world's most prestigious concert halls, including the Concertgebouw Amsterdam, Vienna Musikverein, Alte Oper Frankfurt, KKL Luzern, Sala Santa Cecilia, Théâtre des Champs-Élysées, Rudolfinum and Suntory Hall, Tokyo, and at the Festival International de Piano de la Roque d'Anthéron and Verbier Festival. In the 2024/25 season, Cho held the position of Artist in Residence with the Berlin Philharmonic.

In the 2025/26 season, Seong-Jin Cho is part of the London Symphony Orchestra's Artist Portrait series. This has seen him work with the Orchestra on multiple projects across the season, with concerto performances including the world premiere of a new Piano Concerto by Donghoon Shin, written especially for him. The position also features touring performances across Europe, as well as chamber music concerts and in recital at LSO St Luke's. Elsewhere, he returns to Pittsburgh Symphony Orchestra under Manfred Honeck with performances in Pittsburgh and Carnegie

Hall, Boston Symphony Orchestra with Andris Nelsons and Los Angeles Philharmonic under Gustavo Dudamel. Cho embarks on several international tours, including with the Czech Philharmonic with Semyon Bychkov in Taiwan and Japan, Munich Philharmonic with Lahav Shani in Korea, Japan and Taiwan, and Gewandhausorchester Leipzig with Andris Nelsons throughout Europe. In recital, he returns to Carnegie Hall, Walt Disney Concert Hall Los Angeles, Théâtre des Champs-Élysées as well as Concertgebouw Amsterdam, Musikverein Wien, Tanglewood Music Festival and on tour in Japan.

Seong-Jin Cho's latest recording for Deutsche Grammophon celebrates Ravel's 150th anniversary and features the composer's complete solo piano works and the concertos together with the Boston Symphony Orchestra and Andris Nelsons. The project marks Cho's first immersion into a single composer's complete works, and the solo piano works were recognised with an Opus Klassik Award in the 2025 'Instrumentalist of the Year' category. Other recent releases include *The Handel Project*, and Chopin's Piano Concerto No 2 and Scherzi with the London Symphony Orchestra and Gianandrea Noseda in 2021.

Born in 1994 in Seoul, Cho started learning the piano at the age of six and gave his first public recital aged eleven. In 2009, he became the youngest-ever winner of Japan's Hamamatsu International Piano Competition.

London Symphony Orchestra

On Stage

Leader

Andrej Power

First Violins

Phoebe Gardner
Clare Duckworth
Ginette Decuyper
Olatz Ruiz de
Gordejuela
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Dmitry Khakhamov
Dániel Mészöly
Djumash Poulsen
Ugnė Liepa Žuklytė*

Second Violins

Julián Gil Rodríguez
Thomas Norris
Miya Väisänen
David Ballesteros
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Juan Gonzalez
Hernandez
Gordon MacKay
Lyrit Milgram
Chelsea Sharpe

Violas

Eivind Ringstad
Gillianne Hadow
Malcolm Johnston
Germán Clavijo
Thomas Beer
Steve Doman
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama
Michelle Bruil
Martin Schaefer
David Vainsot

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Amanda Truelove
Anna Beryl
Victoria Simonsen
Peteris Sokolovskis
Joanna Twaddle

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Thomas Goodman
Joe Melvin
Tom Amigoni*
Axel Bouchaux
Simon Oliver
Ville Vaatainen
Jim Vanderspar

Flutes

Gareth Davies
Imogen Royce

Piccolo

Diomedes
Demetriades

Oboes

Juliana Koch
Thomas Hutchinson
Rosie Jenkins

Cor Anglais

Patrick Flanagan

Clarinets

Sérgio Pires
Chris Richards
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Horns

Timothy Jones
Angela Barnes
Daniel Curzon
Jonathan Maloney
Tommaso Rusconi

Trumpets

James Fountain
Holly Clark
Adam Wright
Katie Smith

Trombones

Simon Johnson
Rupert Whitehead
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas
Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton

Harp

Bryn Lewis

* 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.