

# TONIGHT'S CONCERT

## LSO Artist Portrait: Patricia Kopatchinskaja

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Thursday 26 February 2026  
Barbican

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7pm

### **Claude Debussy**

Nuages & Fêtes from 'Three Nocturnes'

### **Alban Berg**

Violin Concerto

Interval

### **Serge Rachmaninoff**

Symphony No 1

**Gianandrea Noseda** conductor

**Patricia Kopatchinskaja** violin

**London Symphony Orchestra**

Concert finishes at approximately 9.15pm

Generously supported by The Jeremy and  
John Sacher Charitable Trust

Rachmaninoff Symphony No 1 recorded for future  
release on LSO Live

Recorded for future broadcast on BBC Radio 3



# Welcome



Welcome to this evening's London Symphony Orchestra concert, conducted by Gianandrea Noseda, LSO Principal Guest Conductor. Tonight marks the final instalment in the LSO Artist Portrait series of violinist Patricia Kopatchinskaja, an artist who brings an incredible imagination, integrity and creative conviction to the concert platform. This Artist Portrait series has traced a striking musical journey: from Bartók's Violin Concerto No 2 and Márton Illés' *Vont-tér for Violin and Orchestra* in January to tonight's deeply personal performance of Berg's Violin Concerto. Together, these works reveal an artist unafraid to move between tradition and searching contemporary expression.

Patricia Kopatchinskaja shapes Berg's Violin Concerto within a carefully considered musical framework of her own. Acknowledging the musical references that Berg embedded into the Concerto, she begins with a Carinthian folk tune, *A Vogerl auf'm Zwetschgenbaum* – leading straight into Berg's Violin Concerto – and closes with Bach's chorale *Es ist genug*. This expanded arc invites us to hear Berg's Concerto in the context of a broader emotional journey.

The programme is bookended by two works that are close to Gianandrea Noseda's heart. Debussy's *Nuages* and *Fêtes* from 'Three Nocturnes' open the concert in a world of shifting light and colour. After the interval, we hear Rachmaninoff's Symphony No 1 – a youthful, turbulent work whose dramatic intensity and sweeping ambition make it one of the composer's most compelling early statements. This Symphony is being recorded for future release on LSO Live, with the performance also being recorded for future broadcast on BBC Radio 3.

We are extremely grateful to The Jeremy and John Sacher Charitable Trust for their generous support of tonight's performance and throughout the season.

We hope you enjoy tonight's concert. Later this week, Tarmo Peltokoski conducts a programme of Rautavaara's Piano Concerto No 1, with pianist Yuja Wang as soloist, alongside Henk de Vliieger's fascinating arrangement of Wagner's *Ring cycle*. The following week, a Half Six Fix concert brings the UK premiere of composer Laura Bowler's *The White Book*, inspired by author Han Kang's book of the same name, with Barbara Hannigan, soprano and presenter, sharing the stage with the conductor Bar Avni. We hope to see you there.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

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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.

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Thursday 26 March  
Barbican

7pm

## Bernstein, Liebermann and Dvořák

Gareth Davies, the LSO's Principal Flute, takes to the stage for the UK premiere of Liebermann's new Concerto, alongside *Symphonic Dances* from *West Side Story* and Dvořák's 'New World' Symphony.

### Welcome to tonight's group bookers

Jo Hatton  
Aisling Marsh  
Helen McPhun

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**Please switch off all phones.  
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Details correct at time of going to print.

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### Share Your Thoughts

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# Nuages & Fêtes from 'Three Nocturnes'

Claude Debussy

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1 Nuages  
2 Fêtes



1897–99



14 minutes

Programme note  
by **Andrew Huth**

'Light' and 'colour' in music are metaphors, but no composer was more intensely aware of the correspondences between visual and aural sensations than Claude Debussy. He hated discussing technicalities – his idea of hell was musicians talking about music. He was responsive to all artistic forms and many of his friends were painters and writers. Louis Laloy, who published the earliest book on Debussy's music in 1909, suggested that 'The Nocturnes are paintings not of objects or of actual beings, but of the reflections that their vibrations communicate into the air, their activity in a moving space ... It is possible that the Nocturnes are the masterpiece of Impressionism'.

Although Debussy's music is often called 'impressionist' by analogy with those painters who moved away from realism in order to capture the poetry of light and shade rather than the prose of clearly defined outlines, the composer himself preferred to compare his music with the art of the symbolist poets like Stéphane Mallarmé, who aimed at an alchemy of all the senses, an art of association and suggestion, where combinations of familiar ideas would give birth to entirely new images and sensations. Mystery was an essential ingredient, analysis the great enemy: 'Let us at all costs maintain the magic peculiar to music, for

of all the arts it is the one most susceptible to magic ... In the name of all the gods, let us not attempt to destroy it or explain it.'

Debussy began work on the Nocturnes soon after the first performance of *Prélude à l'après-midi d'un faune* in 1894, when he was 32 years old and also embarking on his opera, *Pelléas et Mélisande*. The final version was composed between 1897 and 1899. 'Nuages' and 'Fêtes' were first performed in 1900, the complete set in the following year.

As with many of Debussy's works, the titles are suggestive rather than explicit. The overall title of 'Nocturne' probably derives from the paintings of James McNeill Whistler, while we have the composer's own thoughts on the mood of the individual movements. 'Nuages', with its undulating lines and overall stillness ending in a low whisper, suggests 'the unchanging aspect of the sky and the slow, solemn motion of the clouds'. 'Fêtes', more vigorous and in a more recognisable ABA form, evokes 'the vibrating, dancing rhythm of the atmosphere ... with its blending of music and luminous dust participating in the cosmic rhythm'. The final piece (not performed tonight), incorporating a wordless female chorus, portrays 'the sea and its countless rhythms ... the mysterious song of the sirens as they laugh and pass on'.

# Claude Debussy

1862 to 1918 (France)



## Contemporaries

Richard Strauss,  
Ernest Chausson

**1894:** Premiere of his orchestral work *Prélude à l'après-midi d'un faune*

**1902:** Premiere of his only opera *Pelléas et Mélisande*

**1905:** Completes his major orchestral work *La mer*

**1914–18:** World War I, during which he begins to compose six instrumental sonatas

## Listen to

*Pelléas et Mélisande*  
[Isolive.co.uk](http://Isolive.co.uk)

Composer profile by  
**Andrew Stewart**

Despite an insecure family background (his father was imprisoned as a revolutionary in 1871), Claude Debussy took piano lessons and was accepted as a pupil of the Paris Conservatoire in 1872, but failed to make the grade as a concert pianist. The gifted musician directed his talents towards composition, eventually winning the coveted Prix de Rome in 1884 and spending two years in Italy.

During the 1890s, he lived in poverty with his mistress Gabrielle Dupont, eventually marrying the dressmaker Rosalie (Lily) Texier in 1899. His *Prélude à l'après-midi d'un faune*, although regarded as a revolutionary work at the time of its premiere in December 1894, soon found favour with concert-goers and the habitually conservative French press. Late in the summer of the previous year, he had begun work on the only opera he completed, *Pelléas et Mélisande*, which was inspired by Maeterlinck's play. It was an immediate success after its first production in April 1902.

In 1904, he met Emma Bardac, the wife of a successful financier, and moved into an apartment with her, separating from his wife, Lily Texier. Debussy and Bardac had a daughter and were subsequently married (following Bardac's divorce) in January 1908. The composer's volatile domestic life did not affect the quality of his work, with such magnificent scores as *La mer* for large orchestra and the first set of *Images* for piano produced during this period. Debussy's ballet *Jeux* was first performed by Diaghilev's Ballets Russes in May 1913, a fortnight before the premiere of Stravinsky's *The Rite of Spring*.

Debussy was diagnosed with cancer in 1909, but continued to work, producing some of his best piano compositions between 1909 and 1913, including his two books of *Préludes*. During World War I, he managed to complete the first three of a projected set of six instrumental sonatas. He died at his Paris home in March 1918 and was buried at Passy cemetery.

# Violin Concerto

Alban Berg

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**Patricia Kopatchinskaja**  
violin

- 1 **Andante – Allegretto**
- 2 **Allegro – Adagio**



Programme note  
by **Paul Griffiths**

▷ In Schoenberg's **twelve-tone technique**, developed in the 1920s, all twelve notes of the chromatic scale are treated as equally important, and are ordered in systems known as 'tone rows', or 'series'.

In February 1935, Alban Berg was visited in Vienna by Louis Krasner, a violinist born in Ukraine and raised in the US, who was determined to get a concerto out of the composer. Berg, at a time when his music's prospects in Germany looked dubious, might well have warmed to this invitation from across the Atlantic. In any event, he put his opera *Lulu* on hold and turned to Krasner's concerto.

Then, in April, there was a sad loss within Berg's circle: the 18-year-old Manon Gropius, daughter of composer Gustav Mahler's widow Alma and her second husband Walter Gropius, architect and founder of the Bauhaus school. Berg decided to memorialise Manon in his Concerto. This 'angelic gazelle', who 'radiated timidity even more than beauty', would be at once described and enacted by the violin, in a work to be subtitled: 'To the memory of an angel'.

More than one angel, however, sings wordlessly in Berg's music. Telling the story of Alma's daughter, Berg remembered his own child, born of his teenage liaison with a kitchen maid at his family's summer place in Carinthia. At the same time, the Concerto draws electricity from his passionate involvement with the sister of Alma Mahler's third husband (the writer Franz Werfel): Hanna Fuchs-Robettin, married to a businessman and living in Prague. Her initials and the composer's are musically woven into the score, as are numbers Berg associated with each of them.

The calamity that overtakes the Concerto is partly that of the death of an angelic adolescent, partly that of an impossible love.

For paradoxes of grief and adoration, Berg found a perfect language in composer Arnold Schoenberg's **twelve-tone technique** ▷. Prompted by harp and clarinets, the entry of the soloist in the first movement embraces the tuning of the four strings of the violin. Soon the soloist plays the twelve-note row, rising and falling; similar ascents and descents recur through the work. As the tuning idea returns, the music prepares a smooth transition into the second part of this first movement, a Ländler, or country waltz, which turns to a Carinthian folk song. After a hectic period of looking back on itself, the movement arrives at a point of rest.

Any peace is immediately broken by the start of the second movement – in two parts like the first, but with their difference in speed reversed and exaggerated. The first part, fast, is marked 'free, like a cadenza', and its outer sections are violent, post-catastrophic, held with increasing firmness to a menacing rhythmic gesture. Once the storm has passed, the violin is discovered leading the way into the finale with a chorale tune: *Es ist genug* (It is enough), quoted from a setting by Johann Sebastian Bach.

Less than four months after Manon's death, the Concerto was finished. By the end of the year, Berg himself had passed away.

# Alban Berg

1885 to 1935 (Austria)



## Contemporaries

Arnold Schoenberg,  
Anton Webern

## Key events

**1904:** Begins  
composition  
lessons with

Arnold Schoenberg

**1914:** Completes  
*Three Pieces for  
Orchestra*; serves  
in World War I

**1925:** Premiere of  
first opera, *Wozzeck*

**1935:** Dies soon  
after completing  
Violin Concerto

## Listen to

*Wozzeck*

## With the LSO

**2023:** Simon Rattle  
conducts the LSO in  
*Wozzeck* at Aix-en-  
Provence Festival

Composer profile by  
**Andrew Stewart**

Although piano lessons formed part of Alban Berg's general education, he showed few signs of exceptional talent for music. He struggled to pass his final exams at the Vienna Gymnasium, preferring to learn directly of new trends in art, literature, music and architecture from friends such as Oskar Kokoschka, Gustav Klimt and Adolf Loos.

On graduating from school, Berg accepted a post as a local government official, but in October 1904, he was inspired by a newspaper advertisement to study composition with Arnold Schoenberg. He studied for six years with Schoenberg, who remained his close friend and mentor. During this time, Schoenberg evolved a new approach to composing, gradually moving away from the norms of tonal harmony.

In 1910, Berg completed his String Quartet Op 3, in which he revealed an independent creative flair. Berg's self-confidence grew with the composition of several miniature works and, in 1914,

the large-scale *Three Pieces for Orchestra*. Service with the Austrian Imperial Army during World War I did not completely halt his output; indeed, he began his first opera, *Wozzeck*, in the summer of 1917. The work was premiered at the Berlin State Opera in December 1925 and, despite hostile early criticism, has since entered the international repertoire.

As an innovative composer, Berg successfully married atonality – and, later, a harmonic and melodic language based on the use of all twelve tones of the chromatic scale – with forms from the past. Traces of popular music also surface in his works, notably so in his second opera, *Lulu* (1929–35), a powerful tale of immorality, completed by Friedrich Cerha from the composer's sketches only after the death of his widow in 1976. Berg himself died in 1935 of septicaemia, almost certainly caused by complications following an insect bite. His last completed work was his Violin Concerto, which remains one of his most popular compositions.



## Interval – 20 minutes

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# Symphony No 1 in D minor Op 13

Serge Rachmaninoff

- 1 **Grave – Allegro non troppo**
- 2 **Allegro animato**
- 3 **Larghetto**
- 4 **Allegro con fuoco**



1895



47 minutes

Programme note by  
**Alexandra Wilson**

Serge Rachmaninoff wrote his First Symphony as a very young man. The year was 1895 and he was only 22 years old, not long since graduated from the Moscow Conservatoire, but already having composed a piano concerto, an opera and the famous Prelude in C-sharp minor. He worked on the Symphony for eight months, between January and August 1895 – slow progress by his standards – and had to wait a further two years before the premiere eventually took place in St Petersburg in March 1897.

Unfortunately, the performance was a fiasco, with fluffed notes from an ill-rehearsed orchestra and poor conducting from Alexander Glazunov. The critics were merciless, with the composer César Cui describing the work as music that 'would delight the inhabitants of hell'. The episode sent Rachmaninoff into a depression that would last for three years, and he more or less gave up composing until helped by a course of psychotherapy. He considered withdrawing or revising the Symphony, but ultimately decided to leave it in its original form. The manuscript full score was, however, lost and the Symphony had to be recreated later from orchestral parts. It only began to attract attention again after the composer's death.

The Symphony was an astonishing accomplishment for such a young composer, boasting an impressive command of orchestration, form and melodic language.

Rachmaninoff makes extensive use of recurring themes, some of which are heard not only in the first movement but across the work, showing the composer's embryonic interest in creating organic coherence across the full breadth of a large-scale musical canvas.

The first movement (Grave – Allegro non troppo) opens in dark and brooding mode, with a brass theme that sounds unmistakably Russian. The movement then passes through an array of contrasting styles, variously fitful, determined, introspectively lyrical, jagged and often heroic. The second movement (Allegro animato) is a quiet but busy scherzo, which occasionally gives way to gentler, gauzy, dreamlike passages. The third movement (Larghetto) is elegant and reflective, brimming with beautiful melodies. The final movement, Allegro con fuoco, has a tremendous sense of drama, featuring crisp rhythms, triumphant brass fanfares, ominous themes for low strings and passages of brooding lyricism, concluding with an ending that gives the impression of an army in retreat. A victim of inauspicious circumstances at its launch, there is no doubting that this is an immensely powerful work which was way ahead of its time.

# Serge Rachmaninoff

1873 (Russia) to 1943 (United States)



## Contemporaries

Igor Stravinsky,  
Maurice Ravel

## Key events

**1901:** Triumphant premiere of his Second Piano Concerto

**1906–09:** Lives largely in Germany, where he writes Symphony No 2

**1918:** Settles in the US

**1940:** Completes *Symphonic Dances*, his final composition

## Listen to

Symphonies 1–3 and  
*Symphonic Dances*  
[Isolive.co.uk](http://Isolive.co.uk)

## With the LSO

**1929:** London premiere of Fourth Piano Concerto

Composer profile  
by **Andrew Mellor**

Serge Rachmaninoff's life can appear to straddle two worlds. He was born into an aristocratic family in Imperial Russia, but died in Beverly Hills surrounded by fast cars and movie stars. He was trained in the era of Pyotr Ilyich Tchaikovsky, but died in age of the record industry, which helped make him famous.

Familial and financial breakdown saw Rachmaninoff raised by aunts and grandparents in rural Russia. The chants and bells of the Orthodox Church were among his formative musical influences, before his rocketing talents as a pianist led him to serious study in St Petersburg and Moscow. He made his name with an outstanding student opera after Pushkin, *Aleko*, shaped in part by his admiration for Sergei Taneyev (his teacher) and Tchaikovsky (his idol). From then on, composing, playing and conducting would jostle awkwardly for prominence in Rachmaninoff's career despite his increasing international reputation.

Upon the Revolution of 1917, Rachmaninoff left Russia, never to return. He settled in the US but kept a home on the shores of Lake Lucerne in Switzerland, while a distinctive, melancholic longing for his homeland – or his nostalgic view of it – came to saturate his music. He relished the bold, luscious sound of American symphony orchestras and forged a strong relationship with the Philadelphia Orchestra that, ultimately, kept him writing.

Among his works are four towering piano concertos, three symphonies, three operas, numerous songs, chamber music (lots for piano), unaccompanied choral works and a spectacular mystic oratorio, *The Bells*. Rachmaninoff was a reserved but generous man. But with his trademark cropped haircut and height, he could seem severe; Stravinsky once described him as 'a six-foot scowl'.

# 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. In September 2025, Medici TV premiered the documentary *The Noseda Effect*, an intimate portrait of Noseda filmed by Alex Olegnowicz.

# Patricia Kopatchinskaja

violin



With a combination of depth, brilliance and humour, Patricia Kopatchinskaja brings an inimitable sense of theatrics to her music. She has enjoyed artistic partnerships with living composers such as Francisco Coll, Luca Francesconi, Michael Hersch, Márton Illés, György Kurtág, Esa-Pekka Salonen and Aureliano Cattaneo, resulting in numerous world premieres. Kopatchinskaja continues to serve as Artistic Partner of the SWR Symphony Orchestra, designing her own programmes in both established and innovative staged concert formats. Among these is the staged concert *The Peace Project*, which reflects on centuries of existential suffering caused by war through a kaleidoscope of Baroque, modern and contemporary works.

Kopatchinskaja kicks off the 2025/26 season with the Staatskapelle Berlin. She celebrates a personal milestone as a composer with the performance of her double concerto for violin and cello, *Five Dreams*, at the Lucerne Festival Forward. Following her debut with the New York Philharmonic last season, Kopatchinskaja also makes her debut with the Cleveland Orchestra. Two of her signature staged projects feature prominently this season. *Dies Irae* – a part-concert, part-installation presented at Princeton University – merges a fierce musical

enactment of the Day of Judgement with a sharp critique of war and the climate crisis, drawing on works by Scelsi, Biber, Crumb, Hendrix, Lotti, Dowland and Ustvolskaya. At the Salzburg Festival, she revives another signature project, *Les Adieux*, confronting the rapid deterioration of the natural world. Following her tenure as Artist-in-Residence at the Prague Spring Festival 2025, Kopatchinskaja reunites with the Czech Philharmonic and Jakub Hruška for Fišer's Violin Concerto. She also champions new music with the world premiere of a violin concerto by Stefano Gervasoni with the Orchestre Philharmonique de Radio France as part of the Festival ManiFeste.

Recent highlights have included major residencies at London's Southbank Centre, Philharmonie Essen, the Vienna Konzerthaus and the Elbphilharmonie Hamburg, and with the Berlin Philharmonic and the Orchestre Philharmonique de Radio France, along with performances of the Barrie Kosky production *Songs and Fragments* at the Festival d'Aix-en-Provence with soprano Anna Prohaska, and the Neo-Dada opera production *Vergeit*, in collaboration with Herbert Fritsch at Theater Basel. She has also given performances of Schoenberg's Violin Concerto and *Pierrot Lunaire* to celebrate the composer's 150th anniversary, and been an Associated Artist of the SWR Experimentalstudio.

Kopatchinskaja's discography includes over 30 recordings, recent among them *Les Plaisirs Illuminés* with Sol Gabetta and Camerata Bern, which won a *BBC Music Magazine* award, and *Le monde selon George Antheil* with Joonas Ahonen (both on Alpha Classics). She has also recently released recordings of *Maria Mater Meretrix* with Anna Prohaska, a duo disc with with Fazıl Say and the album *Take 3* with clarinetist Reto Bieri and pianist Polina Leschenko.

# 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

### 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  
Thomas Beer  
Germán Clavijo  
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  
Ville Vaatainen  
Axel Bouchaux  
Simon Oliver  
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

### Alto Saxophone

Simon Haram

### Bassoons

Rachel Gough  
Daniel Jemison  
Joost Bosdijk

### Contrabassoon

Martin Field

### 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  
Tom Edwards

### Harps

Bryn Lewis  
Anneke Hodnett