

TONIGHT'S CONCERT

Anja Bihlmaier & Gareth Davies

Thursday 26 March 2026
Barbican

7pm

Leonard Bernstein

Symphonic Dances from 'West Side Story'

Lowell Liebermann

Flute Concerto No 2 (UK premiere)

Interval

Antonín Dvořák

Symphony No 9, 'From the New World'

Anja Bihlmaier conductor

Gareth Davies flute

London Symphony Orchestra

Concert finishes at approximately 9pm

Concert generously supported by The Huo Family Foundation

Filmed for LSO Live

Welcome



Welcome to tonight's London Symphony Orchestra concert, conducted by Anja Bihlmaier, who makes her LSO debut in a programme with a strong American thread. The LSO is delighted to be working with her on the UK premiere performance of Lowell Liebermann's Flute Concerto No 2, performed by one of our outstanding woodwind principals, Gareth Davies, LSO Principal Flute. It is always a pleasure to profile our own LSO Members as soloists. Gareth Davies has enjoyed a long association with Lowell Liebermann (whose music is especially known and admired within the flute community). He has also curated the pre-concert performances this evening, featuring members of the Guildhall school.

The programme opens with Bernstein's *Symphonic Dances* from *West Side Story*, a blistering orchestral distillation of his iconic musical, alive with rhythmic vitality. Lowell Liebermann's Flute Concerto No 2 follows, pairing a glistening musical soundworld with athletic writing for the soloist. After the interval, Dvořák's Symphony No 9, 'From the New World', completes the programme – a work

of sweeping melody and spacious grandeur, written during the composer's time in the US and shaped by both American inspirations and the enduring imprint of his Czech heritage.

The LSO is deeply grateful to the Huo Family Foundation for their generous support of this evening's concert and for their continued commitment throughout the season.

We hope you enjoy tonight's concert, which will be filmed for LSO Live. Later this week, we continue to shine a light on our extraordinary LSO musicians as LSO Principals Daniel Jemison, Timothy Jones, Benjamin Marquise Gilmore and Eivind Ringstad feature in a programme of Mozart concertos at LSO St Luke's, conducted by Jaime Martin.

Sir Antonio Pappano, LSO Chief Conductor, returns in April to conduct Shostakovich's iconic Symphony No 5. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Pre-Concert Performance Contents

Freestage (Level G)

6.15pm

A free performance by musicians from the Guildhall School, curated by Gareth Davies, LSO Principal Flute.

Steve Reich

Vermont Counterpoint

Ian Clarke

Spells

Gareth McLearnon

Seconds on State Street
(European premiere)

Guildhall Flutes

Find more information in the pre-concert digital programme via the QR Code.



Welcome to tonight's group bookers

Abbie Burrows
Eleanor Gravenor
Catherine Lytle
Nigel Davey
Adrienne Meeker
Julie Hanson

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The Programme

- 4** Symphonic Dances from 'West Side Story'
- 5** Leonard Bernstein
- 6** Flute Concerto No 2
- 7** Lowell Liebermann
- 10** Symphony No 9, 'From the New World'
- 12** Antonín Dvořák

The Performers

- 14** Anja Bihlmaier
- 15** Gareth Davies
- 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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Symphonic Dances from 'West Side Story'

Leonard Bernstein

- 1 Prologue
- 2 'Somewhere'
- 3 Scherzo
- 4 Mambo
- 5 Cha-cha
- 6 Meeting scene
- 7 'Cool' Fugue
- 8 Rumble
- 9 Finale



1960



22 minutes

Programme note
by **Andrew Huth**

After more than half a century, it's easy to forget just how original and controversial *West Side Story* was when it opened on Broadway in 1957. Here was *Romeo and Juliet* updated to contemporary New York and played out against a rough urban background dominated by the violence of two teenage gangs. The book by Arthur Laurents and memorable lyrics by Stephen Sondheim made a great effect. But what really drove *West Side Story* was Bernstein's music, combined with the choreography of Jerome Robbins: 'the most savage, restless, electrifying dance patterns we've been exposed to in a dozen seasons ... it's the danced narrative that takes urgent precedence' (*New York Herald Tribune*).

Bernstein composed the music at the same time as *Candide* (which opened a year earlier) and there was even some swapping of material between these two very different shows. He remembered all the doubts about the project. Experienced theatre people seemed to think it would be hopeless, as Bernstein explained: 'we were told no one was going to be able to sing augmented fourths, as with Ma-ri-a ... Besides, who wanted to see a show in which the first-act curtain comes down on two dead bodies lying on the stage? And then we had the really tough problem of casting it, because the characters had to be able not only to sing but dance and act and be taken for teenagers. Ultimately, some of the cast were teenagers, some were 21, some were 30 but looked 16. Some were wonderful singers

but couldn't dance very well, or vice versa ... and if they could do both, they couldn't act.'

In 1960 Bernstein prepared this continuous 20-minute sequence of nine numbers with assistance from Sid Ramin and Irwin Kostal, who also arranged the score for the 1961 film. The music is re-thought for the concert hall rather than the theatre. It begins at the beginning and ends at the end, but in between it creates its own form rather than following the exact sequence of the original.

Prologue: introducing the menacing rivalry between the two gangs

'Somewhere': the lovers Tony and Maria dream of finding peace

Scherzo: a livelier continuation of the same sequence

Mambo: the gangs confront each other

Cha-cha: Tony and Maria meet for the first time at a dance

Meeting scene: music accompanying the lovers' first spoken words

'Cool' Fugue: the Jets play at controlling their aggression

Rumble: climactic gang battle in which the two leaders are killed

Finale love music after the tragic climax, recalling the vision of 'Somewhere'

Leonard Bernstein

1918 to 1990 (United States)



Leonard Bernstein is one of music's great rarities: a musician who not only excelled in every corner of an extraordinarily multi-faceted career, but who can genuinely be said to have rewritten the rules of 'classical' music. His list of accolades – 16 Grammys, seven Emmys, two Tonys, a Lifetime Achievement Award and an RPS Gold Medal – is nearly as long as his list of specialisms: composer, conductor, pianist, author, educator and activist. But such inventories say nothing of his real achievement, which was to classicise popular music and to popularise classical, and in doing so to reach more new listeners than perhaps any other composer of the 20th century.

By the age of 30, Bernstein had already become a household name. His debut musical *On the Town* (1944) ran for 462 performances

on Broadway and in 1949, the Hollywood film starring Frank Sinatra and Gene Kelly followed. He would go on to write a string of hit musicals, the best known being *Wonderful Town* (1953) and *West Side Story* (1957), the original film score for *On the Waterfront* (1954), starring Marlon Brando, and a handful of incidental music for the theatre. But he longed above all to be recognised as a 'serious' composer, and the vast majority of his considerable output is a testament to this commitment. Far outnumbering the handful of stage works for which he is still best known are his symphonies, operas, sonatas and choral works, as well as a heap of scores that defy musical norms, bridging as they do – in Bernstein's effortless way – the gap between jazz, classical and popular music that so many other composers found so unassailable.

Contemporaries

Benjamin Britten,
Stephen Sondheim

Key events

1944: Premiere of his Symphony No 1, 'Jeremiah'. Debut musical *On the Town* opens on Broadway

1957: Premiere of *West Side Story*

1985: Wins a Grammy Lifetime Achievement Award

1987: Becomes President of the LSO

Listen to

Candide (operetta)
isolive.co.uk

With the LSO

1966: UK premiere of Symphony No 1, 'Jeremiah'

Composer profile
by **Jo Kirkbride**

Discover more about the LSO's decades-long relationship with Leonard Bernstein, including our involvement in the film *Maestro* starring Bradley Cooper.



Flute Concerto No 2 (UK premiere)

Lowell Liebermann

Gareth Davies flute

- 1 **Largo – moderato**
- 2 **Largo**
- 3 **Animato**



2023



20 minutes

Programme note
by **Timmy Fisher**

Lowell Liebermann is a well-known figure in the flute world. He has been contributing handsomely to the repertoire ever since 1987's Sonata for flute and piano, which was his very first professional commission. It remains one of the most-performed contemporary pieces for flute (it is currently on Trinity College London's Diploma syllabus list – along with Liebermann's Flute Concerto No 1). It is also what brought Liebermann together with the Icelandic flautist Stefán Ragnar Höskuldsson – Principal Flute of the Chicago Symphony Orchestra – who premiered tonight's Concerto in 2024.

The Concerto is typical of Liebermann's output in a number of ways. There is no hint of a programme, for instance. In his own words, 'it is simply about the notes and the abstract emotions that they evoke in the listener'. And those notes are – for the listener at least – very approachable. Liebermann's filmic musical language prioritises melody above all else – a trait which has led many to call him a 'neo-Romantic' (a label he disputes). As such, the solo flute becomes a rich, endlessly flowing stream of melody, propelling the piece forwards and giving it a clear sense of purpose even in the slower, more meditative

passages. Liebermann has cited Schubert as being a particularly strong influence at the time of writing, and that sense of reaching, song-without-words lyricism comes through, particularly in the through-composed first movement and the elegiac middle movement.

Underpinning this is Liebermann's deep understanding of the flute's various shades and capabilities, from the deep, mysterious sonorities explored in the first movement to the blistering semi-quaver (and demisemi-quaver!) runs of the finale. Though he doesn't play the instrument himself, his ever-growing stack of flute pieces has clearly brought an accumulated expertise. But the Concerto is not just a vehicle for solo virtuosity. As in his Concerto No 1 (1992), Liebermann is careful to treat the orchestra as an equal partner. He revels in cat-and-mouse games between the two, while in the finale much of the thematic material is presented in the strings and winds with the flute sitting above, enriching the texture through ecstatic figurations and arpeggios. The overall impression is one of immaculate craft and compelling narrative, stuffed with colour and good tunes – a happy counterfactual to the 'difficult' modern music trope.



Interval – 20 minutes

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Lowell Liebermann

b 1961 (United States)



Contemporaries

John Corigliano,
Mark-Anthony
Turnage

Key events

1977: Premieres his
First Piano Sonata
at Carnegie Hall

1992: Completes
Flute Concerto No 1

1996: Premiere
of first opera
*The Picture of
Dorian Gray*

2014: Receives Virgil
Thomson Award

2016: Premiere by
The Royal Ballet of
first full-length ballet
score, *Frankenstein*

Listen to

Piano Concerto
No 2

American composer Lowell Liebermann is internationally recognised as an artist of uncommon profundity and popularity. *Time* magazine proclaimed: 'Now brazen and glittering, now radiantly visionary ... the work of a composer unafraid of grand gestures and openhearted lyricism.'

Liebermann has written more than 140 works in all genres, several of which have gone on to become standard repertoire for their instruments. He has composed four symphonies, a concerto for orchestra, three piano concertos, and concertos for many other instruments. His works have been premiered by major orchestras, including the Dallas Symphony, the National Symphony and the New York Philharmonic. His Sonata for Flute and Piano and *Gargoyles* for piano are among the most popular contemporary works for their instruments, regularly included in recital and competition programs. His full-length ballet *Frankenstein*, co-commissioned by the Royal Ballet and the San Francisco Ballet, has been released on Blu-Ray and DVD. Liebermann has written two full-length operas, both enthusiastically received at their premieres: *The Picture of Dorian Gray*, the first US opera commissioned by and premiered in 1995 by l'Opéra de Monte-Carlo, and *Miss Lonelyhearts*, after the novel by Nathanael West, for the Juilliard School's 100th anniversary in 2005.

A prolific pianist both live and in recording, Liebermann has given the world premieres of his own solo piano works as well as works by his fellow composers Ned Rorem and William Bolcolm. In 2021, the Steinway label released an CD of works by Schubert, Liszt, Kabeľáč, Busoni and his own composition. A year later, Steinway sponsored a second solo piano album by Liebermann, *The Devil's Lyre*, featuring music of contemporary British composer David Hackbridge Johnson.

Liebermann has over 150 recordings to his credit, released on Deutsche Grammophon, Hyperion, Virgin Classics, Hungaroton, New World Records, Albany, RCA Red Seal, Reference and many others. His works are published by Theodore Presser Company, Schott and Faber Music. He has been invited to serve as Composer-in-Residence for numerous distinguished organisations, including the Dallas Symphony Orchestra; the Pacific Music Festival in Sapporo, Japan; and the Saratoga Performing Arts Center. Liebermann has been a faculty member of the Composition Department of the Mannes School of Music of the New School since 2012. He was the founding conductor of the Mannes American Composers Ensemble, devoted to performing works of living American composers.

COMING IN 2026

Season Highlights

Elgar *The Dream of Gerontius*

with Sir Antonio Pappano

Sunday 19 April 7pm

Tuesday 21 April 7pm

Beethoven *Piano Concerto No 3*

plus Wagner and Strauss

with Nathalie Stutzmann

and Leif Ove Andsnes

Thursday 14 May 7pm

LSO on Film: Blockbusters

with Dirk Brossé

Sunday 7 June 7pm

Wagner *Tristan and Isolde*

with Sir Antonio Pappano

Concert performance with surtitles

Wednesday 1 July 5pm

Sunday 12 July 5pm

Explore the full season

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UP

A black and white photograph of a dog, possibly a pit bull mix, lying down. The dog's head is resting on a surface, and its eyes are closed. The image has a soft, slightly blurred quality. In the top left corner, the word "UP" is written in large, bold, white, sans-serif capital letters.

Symphony No 9 in E minor Op 95, 'From the New World'

Antonín Dvořák

- 1 **Adagio – Allegro molto**
- 2 **Largo**
- 3 **Scherzo: Molto vivace**
- 4 **Finale: Allegro con fuoco**



1893



38 minutes

Programme note
by **Alison Bullock**

'Every nation has its music. There is Italian, German, French, Bohemian, Russian; why not American music? The truth of this music depends upon its characteristics, its colour. I do not mean to take these melodies, plantation, Creole or Southern, and work them out as themes ... But I study certain melodies until I become thoroughly imbued with their characteristics and am enabled to make a musical picture in keeping with and partaking of those characteristics.'

Antonín Dvořák's interview for the *Chicago Tribune*, printed on 13 August 1893, was one of a series of articles in which he expounded his theory of an American national music. He was a man with a mission – having been enticed to America on the promise of a vast salary if he would head up the new National Conservatory of Music, he now had to help its founder, the philanthropist Mrs Jeanette Thurber, realise her dream of reversing the prevailing trend among US composers to look to Europe for inspiration, and to initiate instead a national American school of composition. In preparation for this he began to explore the popular styles of North America, and waxed lyrical on the 'natural voice of a free and vigorous race'.

The previous year, Dvořák had set to work on what would be his Ninth Symphony. He completed the score on 24 May 1893. On 15

December 1893, the day before the work's premiere, the *New York Herald* printed another interview in which Dvořák expanded further on his thoughts about American music, making it very clear that he had incorporated the spirit of American melody into his new Symphony. He also told his friends that the work was 'essentially different from my earlier things'; however, for all this, there is surprisingly little that separates it from Dvořák's 'European' symphonies.

The Adagio introduction, by turns brooding and stormy, contains the first hints at the somewhat Wagnerian 'motto theme' that will recur throughout the Symphony, and which we first hear in full straining at the leash in the horns at the opening of the first movement proper, before it is played in all its majesty by the full orchestra. The second-theme group consists principally of two carefree melodies, the first heard in the flute and oboe, while the second, with shades of the spiritual 'Swing low, sweet chariot', is heard first in the flute alone. When the main themes return in the reprise, Dvořák surprises his listeners with some unexpected harmonic shifts along with some further expansion of the melodic material, a sign that he is not done with this music yet.

The second movement opens with an expansive brass chorale, setting the scene for the beautiful pentatonic cor anglais melody

that has become one of the most famous tunes in the classical repertoire. This movement, Dvořák said, was a sketch for a work based on Longfellow's poem *Hiawatha*, and it is clear that he considered its main melody to have a Native American character. A faster central section dispels the mood of nostalgia with bucolic wind melodies, but the idyll is soon interrupted by a brass fanfare and an echo of the 'motto theme'. Then the pensive atmosphere returns, the feeling of longing exaggerated through a halting final rendition of the tune by a sextet of violins and violas.

The Scherzo was also suggested to Dvořák by *Hiawatha*, more particularly a scene of Native American dancing. The beating ostinato crotchets and the introduction's build-up of folkish fifths reinforces this notion, but Dvořák couldn't quite leave Bohemia behind, introducing the three-against-two rhythmic patterns so characteristic of the *furiant* (an Eastern European dance that he often used in his scherzos) and creating a very Czech-sounding waltz for his trio section; scattered at intervals throughout we hear echoes of the first movement 'motto'.

Dvořák creates another great theme for the opening of what was to be his last symphonic finale, this time a stoic march that could have come straight out of Russia.

This movement is a patchwork of inspired melodies, with a string of dance-like tunes that have a genuinely American flavour; but in fact the true second theme is a simple clarinet melody that provides a brief oasis of calm in this otherwise rather frantic music. The march tune intervenes periodically as if to reaffirm its authority, before themes from both the Largo and the Scherzo begin to break in, in anticipation of a climactic entry of the Symphony's 'motto' theme. It is the conflict between this melody and the final movement's march theme that forms the basis for the rest of the movement, and these themes combine in the coda until finally, exhausted by its efforts, the music peters out into one long, last chord followed by silence.

Dvořák's Ninth Symphony was an overnight success, and although relations between Mrs Thurber and the composer cooled significantly within a year, she must have been delighted with the work. His final Symphony it may have been, but as his first major American-inspired composition, it served to encourage and legitimise further attempts at writing 'national' music, and thus paved the way for the great US composers of the 20th century and beyond.

Antonín Dvořák

1841 to 1904 (Bohemia, now Czech Republic)



Contemporaries

Johannes Brahms,
Pyotr Ilyich
Tchaikovsky

Key events

1862: Joins the Provisional Theatre Orchestra in Prague as a violist

1885: Rapturously received premiere of Symphony No 7

1892–95: Works as Director of the National Conservatory of Music in New York
1901: Premiere of his most successful opera, *Rusalka*

Listen to

Symphonies
Nos 6 to 9 with
Sir Colin Davis
Isolive.co.uk

Composer profile by
Andrew Stewart

Born into a peasant family, Antonín Dvořák developed a love of folk tunes at an early age. His father inherited the lease on a butcher's shop in the small village of Nelahozeves, north of Prague. When he was 12, the boy left school and was apprenticed to become a butcher, first working in his father's shop and later in the town of Zlonice. Here Dvořák learned German and also refined his musical talents to such a level that his father agreed he should pursue a career as a musician. In 1857 he enrolled at the Prague Organ School, during which time he became inspired by the music dramas of Richard Wagner: opera was to become a constant feature of Dvořák's creative life.

His first job was as a viola player, supplementing his income by teaching. In the mid-1860s he began to compose a series of large-scale works, including his Symphony No 1, 'The Bells of Zlonice', and the Cello Concerto. Two operas, his Second Symphony, many songs and chamber works followed before he decided to concentrate wholly on composition. In 1873 he married one of his pupils, and in 1874 he received a much-needed cash grant from the Austrian government. Brahms lobbied the publisher Simrock to

the publication of his *Moravian Duets* and a commission for a set of *Slavonic Dances*.

The nationalist themes expressed in Dvořák's music attracted considerable interest beyond Prague. In 1883 he was invited to London to conduct a concert of his works, and he returned to England often in the 1880s to oversee the premieres of several important commissions, including his Symphony No 7 and Requiem Mass. Dvořák's Cello Concerto in B minor received its world premiere in London in March 1896. His Ninth Symphony, 'From the New World', a product of Dvořák's US years (1892–95), confirmed his place among the finest of late 19th-century composers.

Dvořák continued to compose prolifically after his return to Prague in 1895, producing works including his String Quartets Nos 13 and 14, the operas *The Devil and Kate*, *Rusalka* and *Armida* and several symphonic poems based on Czech folktales. In 1901 his 60th birthday was celebrated throughout Bohemia. He died unexpectedly in Prague in 1904, leaving behind various unfinished works. His music had a massive effect on Czech composers of the next generation, including his son-in-law Josef Suk and Leoš Janáček.

London Symphony Orchestra

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Anja Bihlmaier

conductor



Principal Guest Conductor of the BBC Philharmonic since September 2024, the German conductor Anja Bihlmaier has become a firm favourite at the BBC Proms, where she appears annually.

In 2025/26, she made debut appearances with the Orchestre Symphonique de Montréal, Zurich Opera Orchestra (at the Tonhalle) and the Orchestre National de Lyon, and returned to the Royal Stockholm Philharmonic, Spanish National and Helsinki Philharmonic orchestras. Last autumn, she continued her residency at the Bonn Beethovenfest, conducting the Deutsches Symphonie-Orchester Berlin, with whom she also opened the Berlin Musikfest. In the summer, she will return to the Hong Kong Philharmonic and Sydney and Melbourne symphony orchestras. Last season included debuts with the Seattle Symphony, NDR Elbphilharmonie Orchestra and Munich Philharmonic, all of whom have offered return invitations.

Bihlmaier has a wide-ranging repertoire that includes works by Joseph Haydn, Gustav Mahler, Richard Strauss, Bernd Alois Zimmermann, Jean Sibelius, Béla Bartók, Antonín Dvořák, Dmitri Shostakovich, Claude Debussy, Benjamin Britten, Galina Ustvolskaya and Unsuk Chin.

In the past two seasons she has conducted new productions at the Berlin State Opera (Michael Jarrell's *Cassandra*) and Glyndebourne Festival

(Bizet's *Carmen*) – both debuts, and both of which led to immediate re-invitations. In spring 2026, she conducts her first production at the Hamburg State Opera (Strauss' *Elektra*).

In her early career she held positions at the opera houses of Hanover, Chemnitz and Kassel, and went on to conduct at the Vienna Volksoper and across Scandinavia, notably in Malmö (Britten's *A Midsummer Night's Dream*), Tampere (Wagner's *The Flying Dutchman*) and Oslo (Verdi's *La traviata*).

Bihlmaier was Chief Conductor of the Residentie Orkest in The Hague (2021–25) and Principal Guest of the Lahti Sinfonia (2020–24). In the past year both orchestras have released CDs with her conducting – Ravel with the Residentie Orkest and Yeol Eum Son for Naïve, and Prokofiev with Christian Poltera for BIS.

Bihlmaier studied at the Freiburg Hochschule für Musik with Scott Sandmeier, was subsequently awarded a scholarship at the Salzburg Mozarteum and went on to further studies with Dennis Russell Davies and Jorge Rotter. She was accepted into the Deutsche Dirigentenforum and received a scholarship from the Brahmsgesellschaft Baden-Baden.

Gareth Davies

LSO Principal Flute



Gareth Davies is one of the flautists of his generation. After studying at the Guildhall School of Music and Drama, he became Principal Flute of the Bournemouth Symphony Orchestra and shortly afterwards was invited to join the LSO. This is his 25th year as Principal Flute. He has performed in hundreds of concerts with the LSO, enjoying working with legendary conductors like Rostropovitch, Previn, Haintink, Jansons, Boulez, Colin Davis and many others. Gareth has always enjoyed the variety of work in the LSO and appears on many film soundtracks (such as some of the *Harry Potter* and *Star Wars* films) and video games, as well as appearing alongside his colleagues on the latest albums by Rosalía and Raye.

As a soloist he has recorded concertos by Nielsen, Karl Jenkins and Douglas Knehan and can be heard on many LSO Live recordings.

Gareth is visiting professor at the Guildhall School of Music and Drama – where he teaches and coaches students on the Orchestral Artistry course – and regularly gives classes at flute festivals around the world. He is part of the team of international coaches at YMCG in China every year alongside Daniel Harding. He has been a regular guest at the James Galway Flute Festival in Switzerland which is where he first met Lowell Liebermann two years ago, and asked to see the score of the Concerto you'll hear tonight.

Gareth also works as a writer and presenter. He has written for *BBC Music* magazine and *Limelight* in Australia, written and presented programmes on BBC Radio 3, as well as a documentary for Classic FM. His first book, *The Show Must Go On – On Tour with the LSO*, published by Elliott and Thompson, was chosen as a book of the year in the *Financial Times* and *Classical Music* magazine.

Gareth is passionate about sharing great music and has written several concerts for children, which have been performed by the LSO in London and on tour in the US. During the pandemic, he wrote an online guide to the orchestra, *Where's Simon?* which can still be viewed on YouTube, featuring Sir Simon Rattle and the whole LSO performing at home on their mobile phones, the film has recently been included in the British Film Institute Archive for posterity.

When not playing, he is usually running, riding a motorcycle, or researching which one to buy next.

Gareth is a Wm S Haynes Artist.

London Symphony Orchestra

On Stage

Leader

Benjamin
Marquise Gilmore

First Violins

Kana Ohashi
Clare Duckworth
Ginette Decuyper
Olatz Ruiz de
Gordejuela
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Haim Choi
Dmitry Khakhamov
Julia Rumley

Second Violins

Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Ingrid Button
Juan Gonzalez
Hernandez
Erzsebet Racz
Ugnė Liepa Žuklytė*

Violas

Jane Atkins
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Thomas Beer
Steve Doman
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama
Stephanie Edmundson
Jenny Lewisohn
Anna Dorothea Vogel

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Amanda Truelove
Anna Beryl
Niccolò Citrani*
Orlando Jopling
Silvestrs Kalniņš
Victoria Simonsen

Double Basses

Enno Senft
Thomas Goodman
Joe Melvin
Josie Ellis
Toby Hughes
Jani Pensola
Owen Nicolaou
Adam Wynter

Flutes

Amy Yule
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Henry Clay

Clarinets

Chris Richards
Chi-Yu Mo
Stefan Bulyha

E-flat Clarinet

Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Alto Saxophone

Howard McGill

Bassoons

Daniel Jemison
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Timothy Jones
Angela Barnes
Daniel Curzon
Jonathan Maloney
Stefan Grant

Trumpets

James Fountain
James Davison
Adam Wright
Katie Smith

Trombones

Simon Johnson
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Patrick King
Sam Walton
Jacob Brown
Mark McDonald

Drum Kit

Matthew Skelton

Harp

Bryn Lewis

Piano

John Reid

* 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.