TONIGHT'S CONCERT

Sir Antonio Pappano: Vaughan Williams and Beethoven

Thursday 26 November 2026 7pm
Barbican

Ralph Vaughan Williams
A Pastoral Symphony
Ludwig van Beethoven
Piano Concerto No 3

Interval

Ralph Vaughan Williams
Symphony No 8

Sir Antonio Pappano conductor
Bruce Liu piano
Mary Bevan soprano
London Symphony Orchestra

Concert finishes at approximately 9.15pm

The work of the Chief Conductor with the LSO is generously supported by Alex and Elena Gerko, and members of the Chief Conductor's Circle

Vaughan Williams' *A Pastoral Symphony* and Symphony No 8 recorded for future release on LSO Live

Recorded for future broadcast on Mezzo, Medici and Stage+

mezzo STAGE+

RECOMMENDED BY
CLASSIC *f*M

Welcome



Welcome to tonight's concert, conducted by Sir Antonio Pappano, featuring two contrasting symphonies by Vaughan Williams alongside Beethoven's Piano Concerto No 3. We're pleased to be joined by Bruce Liu for tonight's Concerto, alongside Mary Bevan in Vaughan Williams' *A Pastoral Symphony*.

Tonight's concert will be broadcast on Mezzo, Medici and Stage+. Vaughan Williams' Symphonies Nos 3 and 8 are also being recorded for future release on LSO Live, as part of our complete Vaughan Williams symphony cycle with Sir Antonio Pappano. We're grateful to Classic FM for recommending this concert.

On Sunday 29 November and Thursday 3 December, violinist Janine Jansen joins Sir Antonio Pappano for a programme featuring Sibelius, Vaughan Williams and the world premiere of Richard Dubugnon's *Sonnenring*. On Sunday 6 December, André J Thomas conducts *Symphonic Gospel: A Gospel Christmas*, with soloists and choirs from across London performing a programme of gospel music to celebrate the festive season. Thank you for joining us this evening and we look forward to welcoming you back soon.

David Jackson
Vice-Chair of the Board, LSO Percussion

Coming Up

Sunday 29 November 2026 7pm
Thursday 3 December 2026 7pm
Barbican

Sibelius, Vaughan Williams and Dubugnon

Sir Antonio Pappano reaches the end of his Vaughan Williams cycle in cinematic style with *Sinfonia antartica*, while Janine Jansen begins her LSO Artist Portrait series with a world premiere from Richard Dubugnon.

6, 7, 10 and 13 January 2027
Barbican

John Adams at 80

Four concerts celebrating the 80th birthday of one of the great Modernist composers – conducted by both Sir Simon Rattle and Adams himself – featuring *Harmonielehre*, *Short Ride in a Fast Machine*, *The Chairman Dances* and more.

Welcome to tonight's group bookers
Adele Friedland
Bronwen Peacock

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

A Pastoral Symphony

Ralph Vaughan Williams

Mary Bevan soprano

1 **Molto moderato**
2 **Lento moderato**
3 **Moderato pesante**
4 **Lento**

 1921–22

 35 minutes

Programme note by **Alexandra Wilson**

▷ A musical mode is a type of scale with rules and intervals outside of the traditional major and minor keys, creating different moods or sounds.

Only a very brave composer would borrow a symphonic title from Beethoven, but Ralph Vaughan Williams demonstrated such courage when he wrote *A Pastoral Symphony*. The work has no formal programme, yet it has often been interpreted as an elegy for the losses of World War I. Vaughan Williams would certainly have witnessed horrors on the battlefield, serving as a stretcher-bearer in France and Greece and later as an artillery officer.

The Symphony, his third, was given its premiere by the orchestra of the Royal Philharmonic Society at the Queen's Hall in London in January 1922, conducted by Adrian Boult. This was the composer's first major premiere of the post-war period. The Symphony consists of four movements, all of them slowish in tempo and leaning towards quieter dynamics, and it is highly contemplative and expressive. Although Vaughan Williams' use of **modal** ▷ harmony is extremely distinctive, the influence of Debussy is also clearly apparent in the supple rhythms and constantly shifting time signatures of the serene first movement and the rather more uneasy second. This movement ends with a bugle theme heard by Vaughan Williams during World War I, deliberately slightly out of tune and underpinned by a long, ominous string pedal.

The third movement is rather more active and agitated than its predecessors, and heavier in terms of scoring for brass and percussion. It suggests some of the chaos of the battlefield, interspersed with gentler passages that evoke fluttering birds.

The final movement begins with a wordless vocalise for unaccompanied soprano, which many commentators have interpreted as a lament for the casualties of the war. The movement broadens out into expansive melodies for full orchestra and ends on a note of tranquillity, the voice returning fleetingly at the end.

A Pastoral Symphony was written at a time when Vaughan Williams was moving to the forefront of the British compositional scene and attracting much attention as a prospective national composer. Over the subsequent years, this work would attract praise by composers from Gustav Holst to Peter Maxwell Davies. Initial critical responses sought to construct Vaughan Williams as the voice of English pastoralism, although they struggled to find any direct pictorial references or quotations from folk songs. It was only later that Vaughan Williams revealed that the symphony had not been inspired by the English landscape at all, but more logically by the French fields – reminiscent of a painting by the French artist Camille Corot – where he had heard the bugler practise at sunset.

COMING UP IN 2027

Season Highlights

John Adams at 80
with Sir Simon Rattle
Wednesday 6 January 6.30pm
Thursday 7 January 7pm
Sunday 10 January 7pm

Symphonic Cinema: The Planets
with Matteo dal Maso
and Lucas van Woerkum
Sunday 31 January 6pm & 7.45pm

Ondřej Adámek and Mendelssohn
with Alain Altinoglu
and Christian Tetzlaff
Sunday 7 February 7pm

Brett Dean and Bartók
with Maxime Pascal
and Isabelle Faust
Thursday 11 February 7pm

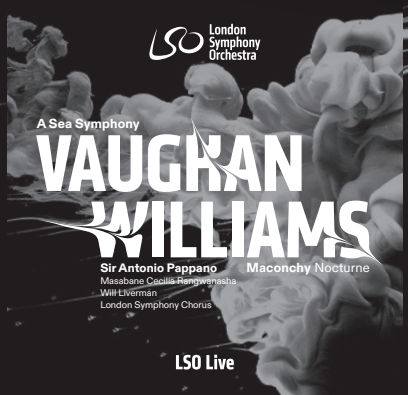
Explore the full season
lso.co.uk/2627

Hear the next chapter in the LSO's celebrated Vaughan Williams symphony cycle, featuring *A Sea Symphony* with star soloists Masabane Cecilia Rangwanasha and Will Liverman, alongside Maconchy's evocative *Nocturne for Orchestra*.

A Sea Symphony

VAUGHAN WILLIAMS

Maconchy
Nocturne for Orchestra



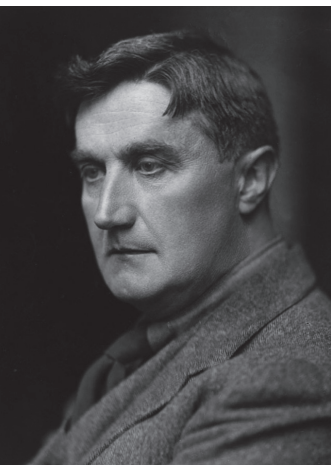
London Symphony Orchestra
Sir Antonio Pappano

Album out **16 October 2026**
Available at **lsolive.lso.co.uk**

Listen on Music Classical

Ralph Vaughan Williams

1872 to 1958 (United Kingdom)



Contemporaries
Maurice Ravel, Arnold Bax

Key events
1910: Acclaimed premieres of *A Sea Symphony* and *Fantasia on a Theme by Thomas Tallis*
1914–18: Serves in World War I
1935: Receives Order of Merit
1948: Writes film score for *Scott of the Antarctic*

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Symphonies Nos 5 & 9
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With the LSO
1910: World premiere of *Fantasia on a Theme by Thomas Tallis*

Composer profile by **Alexandra Wilson**

Born in the Gloucestershire countryside and famous for pastoral works such as *The Lark Ascending*, Vaughan Williams is revered as one of the most quintessential of British composers, his works seeming to many listeners to sum up something fundamental about the British landscape. He was certainly not inimical to foreign influences: after training at the Royal College of Music and Cambridge University, he pursued studies in Berlin with Max Bruch and in Paris with Maurice Ravel. However, his works represent a very different sort of 20th-century music from the extreme Modernist innovations of the Second Viennese School.

In 1903, the young Vaughan Williams started collecting folk songs (ultimately compiling over 800) and began reworking them and incorporating their harmonic language into his own music, an enthusiasm he shared with Gustav Holst, who became a lifelong friend. Another point of reference was Elizabethan and Jacobean music, and we can see Vaughan Williams' response to this influence in the famous *Fantasia on a Theme by Thomas Tallis*.

There were, however, many other sides to Vaughan Williams. He is one of the most important British composers of symphonies, writing nine, and was also a significant figure in the creation of a British school of opera in the 20th century. In addition, he composed ballets, chamber, choral and vocal works and, latterly, film scores. Although some of his works have an unmistakeable stylistic fingerprint, he was not afraid to assume quite eclectic musical voices, nor to push at generic conventions. He did unusual things with familiar genres, employing voices in orchestral works and blending 'popular' and 'serious' styles. Although some of his works were concert pieces pure and simple, others were written as a vehicle for social and political comment. He was keenly interested in the lives of ordinary people and his music is intensely 'human'.

Piano Concerto No 3 in C minor Op 37

Ludwig van Beethoven

Bruce Liu piano

1 **Allegro con brio**
2 **Largo**
3 **Rondo: Allegro – Presto**

 1800–03

 33 minutes

Programme note by **Andrew Mellor**

Ludwig van Beethoven didn't just change the language of music, broadening its horizons in almost every way imaginable. He also captured the spirit of his age – that of a Europe in flux, filled with revolutionary zeal and social conscience. The third of Beethoven's piano concertos is one of the first pieces in which we can tangibly feel the composer starting to disassemble the old musical order. We hear the clipped, ordered politeness of Classicism giving way to something more strenuous, passionate and expressive.

As turning points go, this was a big one. While some of the musical material in the Third Piano Concerto dates from the late 1790s, the piece is effectively Beethoven's first large-scale orchestral creation of the 19th century. It was mostly written in 1800, but had to wait until 5 April 1803 for its first performance, at the Theater an der Wien in Vienna, in whose eaves Beethoven lodged. More significant than the calendar date is the Concerto's timing in the composer's own life. Beethoven was at work on the piece when he began to realise that some niggling problems with his hearing weren't going to improve; that they were, in fact, likely to develop into complete deafness.

That realisation had a cataclysmic effect on Beethoven as a person and shot entirely new sentiments and concepts into his music, starting with this piece. One of the most obvious implications of the composer-pianist's impending deafness – one he got wise to well in advance – was his potential inability to perform and improvise on stage with an orchestra under his own direction.

For that reason, the soloist's part in the Third Concerto is that bit more defined. The pianist takes on a noticeably more individual, imposing and energetic role. Cadenzas (the passages in which the soloist would traditionally improvise to demonstrate prowess) are written out in full: instructions for future pianists to obey to the letter, long after Beethoven himself could no longer issue demonstration performances. The pianist's more controlling role is also felt in the first movement's coda, its 'last word'. Here, Beethoven's solo piano joins in with the orchestra, a strikingly presumptuous act with only one tentative precedent, in a concerto by Mozart. In fact, Mozart's Piano Concerto in C minor K491 looms over many aspects of Beethoven's Third – key, first movement shape and

the use of themes built on the interval of the 'third', to name but a few. But the feelings of heroic conflict and tension in this piece are entirely new. In Beethoven's Concerto, the piano initiates a stand-off against the orchestra in a manner unusual even for this composer. Major keys tussle with minor ones throughout the opening movement, marked Allegro con brio ('fast and with spirit').

> We hear the clipped, ordered politeness of Classicism giving way to something more strenuous, passionate and expressive.

In the slow Largo that follows, Beethoven reaches for expressive tools that can only be described, in aesthetic terms, as Romantic. The key (E major) is radiant but, together with its G-major successor, quite distant from the C minor 'home' key; the result is a feeling of the pianist themselves taking us to a far-off, almost private place of their own choosing. All the while, the meditative qualities of the movement's main musical material conjure up a picture of Beethoven clinging dearly to the music's beauty, as if he knew he'd soon not be able to hear at all.

The composer does his listeners the service, though, of sending them out with a gregarious final movement. Impish and witty this may sound, but its main theme, stated initially by the piano and immediately thereafter by the oboe, clarinet and horn, actually stretches to a whole eight bars. That makes it the longest Beethoven used in any of his concertos – about right for a concerto longer than any that had gone before it. Truly, this is a score that unequivocally heralds one of music history's most potent revolutions.



Interval – 20 minutes
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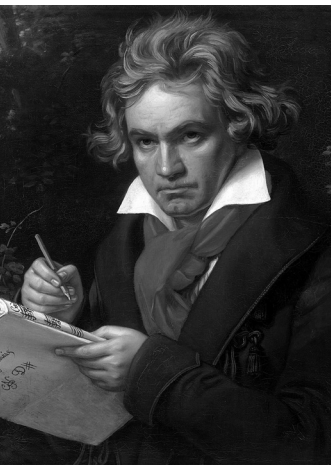
Ludwig van Beethoven

1770 (Germany) to 1827 (Austria)



Contemporaries
Gioachino Rossini, Luigi Cherubini

Key events
1792: Moves to Vienna
1803–15: Napoleonic Wars
1824: Premiere of the Ninth Symphony

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Complete Symphonies with Bernard Haitink
lsolive.co.uk

With the LSO
Performance and recording of his rarely heard oratorio *Christ on the Mount of Olives* for Beethoven 250 celebrations in 2020

Composer profile by **Andrew Mellor**

When Ludwig van Beethoven was a young man, France overthrew its monarchy and rebellion spread through Europe. Riding the crest of a wave of social change, Beethoven changed not just the sound of music but also the standing of the artist in society. He introduced the concept of the 'artist-hero', paving the way for Romanticism and even for popular culture.

Beethoven was born in a faraway corner of what is now Germany to an alcoholic and abusive father, and a mother who died young. He chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably (during his first visit to the city) associated with Wolfgang Amadeus Mozart.

From musical foundations steadied by those two figures, Beethoven led music into the first-person passions of Romanticism. He wrote in every genre and, with the possible exception of opera, transformed each of them. He reimagined the scale and scope of the symphony and invested the string quartet with a level of psychological depth that dumbfounded his peers. Beethoven used rhythm like no composer before him and pushed harmony to the boundaries of tangibility. He exploited the piano's technological transformation to mine entirely new expressions from the instrument.

Writing for himself and not to deadlines, Beethoven was able to be more deliberate and considered in his compositions. But the story of his career is one of the constant overcoming of colossal obstacles. From the age of 26, the composer knew he had serious problems with his hearing, and for the last seven years of his life, he could hear almost nothing. That made him irritable, sensitive and withdrawn. But Beethoven remained ever sure of himself, and consistently creative.

Symphony No 8 in D minor

Ralph Vaughan Williams

1 **Fantasia (Variazioni senza tema): Moderato**
2 **Scherzo alla marcia: Allegro alla marcia**
3 **Cavatina: Lento espressivo**
4 **Toccata: Moderato maestoso**

 1953–55

 27 minutes

Programme note by **Alexandra Wilson**

Ralph Vaughan Williams wrote symphonies across the course of his long career, but took a particular interest in the genre in later life. He wrote six of his nine symphonic works after the age of 60, and composed his Symphony No 8 between 1953 and 1955, by which time he was in his eighties. This was the first of his symphonies to which he gave a number, the earlier ones being numbered retrospectively.

As with so many of his symphonies, Vaughan Williams gave this work some intriguingly original features. The first movement is headed Fantasia (Variazioni senza tema) – variations without a theme, a reference to the fact that the variations had not been written in order. (Vaughan Williams had to simplify the second one in order to come up with the first.) The second movement is a Scherzo, unusually scored for wind instruments alone, and likewise, the subsequent Cavatina is written purely for strings.

The final movement is a Toccata, which was originally called 'Toccata colle campanelle' (with bells), alluding to Vaughan Williams' use of a wide array of percussion instruments, including tubular bells, vibraphone, celeste and three tuned gongs, the latter inspired by their use in Puccini's *Turandot*, a performance of which Vaughan Williams had recently heard. The Symphony is characterised by interesting instrumental timbres throughout and the movements are unified thematically by repeated use of intervals of a fourth.

Vaughan Williams harked back to the Baroque era in the titles of the outer movements of the Symphony and also in incorporating distinct sections for larger and smaller instrumental forces, a device reminiscent of the 18th-century *concerto grosso* genre. He also consciously referenced a famous work of Baroque music, writing a theme in the Cavatina similar to a melody of the chorale 'O Haupt voll Blut und Wunden' from Bach's oratorio the *St Matthew Passion*.

Symphony No 8 was first performed by the Hallé Orchestra in Manchester in May 1956, under the baton of Sir John Barbirolli, the work's dedicatee. Although Vaughan Williams was by now a seasoned master of the symphonic genre, he admitted to a friend that he approached the task of writing this work with some trepidation, explaining that he could not afford any duds at his advanced age. Such nerves were misplaced: the cheerful Symphony No 8 was enthusiastically received and would go on to become one of his best-loved works.

Sir Antonio Pappano

Chief Conductor



Coming up with the LSO
Sunday 29 November 7pm
Barbican
Sibelius, Vaughan Williams and Dubugnon

One of today's most sought-after conductors, Sir Antonio Pappano is renowned for his charismatic leadership and inspiring performances across both symphonic and operatic repertoires. He is Chief Conductor of the London Symphony Orchestra, Conductor Laureate of the Royal Opera and Ballet, Covent Garden and Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, having held the position of Music Director at both institutions from 2002 to 2024 and 2005 to 2023, respectively. He was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera, New York, the State Operas of Vienna and Berlin, the Bayreuth and Salzburg Festivals, Lyric Opera of Chicago and the Teatro alla Scala. He has appeared as a guest conductor with many of the world's most prestigious orchestras, including the Berlin and Vienna Philharmonic Orchestras, the Staatskapelle Dresden, the Leipzig Gewandhaus, Bavarian Radio Symphony and Czech Philharmonic Orchestras, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as with the New York Philharmonic Orchestra, Chicago and Boston Symphonies and the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone*'s Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012, he was made a Cavaliere di Gran Croce of the Republic of Italy and a Knight of the British Empire for his services to music, and in 2015, he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Sir Antonio Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.



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Bruce Liu

piano



Five years since being awarded the First Prize at the 18th International Chopin Piano Competition, Bruce Liu has found a distinctive artistic voice, and captivates audiences with his trademark spontaneity, vivid imagination and a mastery of the piano that showcases technical brilliance alongside subtle and poetic changes of colours. In May 2026, *Pianist* magazine named Liu one of the '10 legendary pianists with the most beautiful cantabile tone'.

High in demand across the globe, Liu performs with leading orchestras such as the Boston Symphony Orchestra, Chicago Symphony Orchestra, Staatskapelle Dresden, Vienna Symphony Orchestra and Orchestre National de France, under conductors including Daniele Gatti, Manfred Honeck, Paavo Järvi, Petr Popelka, Santtu-Matias Rouvali, Lahav Shani and Dalia Stasevska.

The 2026/27 season sees Liu undertake major international tours, including appearances with the London Symphony Orchestra and Sir Antonio Pappano in China, the Budapest Festival Orchestra and Iván Fischer in Japan, the Montreal Symphony Orchestra and Rafael Payare in Hong Kong and Korea, and the Royal Stockholm Philharmonic Orchestra with Ryan Bancroft in Europe. He also makes his debuts with the Netherlands Philharmonic, Spanish National Orchestra and Danish National Symphony Orchestra, and returns to the New York Philharmonic and the Frankfurt Radio Symphony Orchestra. Further season highlights include New Year concerts at the Konzerthaus Berlin and the Chopin Competition's 100th Anniversary Concert in Warsaw.

A sought-after recitalist, Liu performs at major venues such as the Concertgebouw Amsterdam, Carnegie Hall and the Berlin Philharmonie. In the 2026/27 season, he gives recitals at the Boston Celebrity Series, in Houston and Seattle and at the Chicago Symphony Center, Philharmonie de Paris, BOZAR Bruxelles, Muziekgebouw Amsterdam, Wigmore Hall, and at major venues in Spain and Portugal. He is a regular guest at international festivals including Edinburgh, Verbier, La Roque d'Anthéron, Rheingau, Aspen and Tanglewood, and the Ruhr Piano Festival.

An exclusive recording artist with Deutsche Grammophon, Liu released his latest solo album *Lunaris* in summer 2026. In 2024, he was awarded Opus Klassik's 'Young Talent of the Year' prize for his debut studio album *Waves*, and his second studio album, featuring Tchaikovsky's *Seasons*, received rave reviews.

Liu was born in Paris and raised in Montréal, and his artistry reflects his multicultural heritage. He studied with Richard Raymond and Dang Thai Son.

Mary Bevan

soprano



In the 2026/27 season, soprano Mary Bevan's appearances include Morgana in Handel's *Alcina* and Iole in Handel's *Hercules* for Royal Ballet and Opera; a double bill of Gilbert and Sullivan's *The Zoo* and *Trial by Jury* for English National Opera; Sir James MacMillan's *Christmas Oratorio* conducted by Sir Mark Elder and MacMillan's *Raising Sparks* conducted by the composer with The Hallé; and recitals with Joseph Middleton for Leeds Song, Temple Music and Saffron Hall.

Last season, Bevan made her debut with the Dutch National Opera as Neola in the world premiere of Michel van der Aa's *Theory of Flames*; sang Pat Nixon in John Adams' *Nixon in China*, conducted by the composer in Rome; and returned to the Semperoper Dresden as Michal in *Saul*. Concert appearances included *Messiah* with the Gabrieli Consort under Paul McCreesh; Bach's *Mass in B Minor* with the Netherlands Bach Choir under Richard Egarr; John Adams' *Le Livre de Baudelaire* with The Hallé under the composer; Mahler's Symphony No 4 with Aurora Orchestra under Nicholas Collon; Almirena in Handel's *Rinaldo* on tour with The English Concert under Harry Bicket; Galatea in Handel's *Acis and Galatea* with the Early Opera Company under Christian Curnyn; and a solo recital at Wigmore Hall.

Other recent operatic appearances have included the title role of Cavalli's *La Calisto* at the Bavarian State Opera; La Folie in Rameau's *Platée* for Zurich Opera House; Cleopatra in Handel's *Giulio Cesare* and Morgana with Teatro dell'Opera di Roma; Eurydice in Gluck's *Orfeo ed Eurydice* for La Fenice; Rose Maurrant in Weill's *Street Scene* for Opéra de Monte-Carlo and Teatro Real; and Marzelline in Beethoven's *Fidelio* for Royal Danish Opera. She has performed numerous roles for English National Opera.

In concert, Bevan has appeared with orchestras including The English Concert, the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, the Australian Chamber Orchestra, Kammerorchester Basel, the London Philharmonic Orchestra, the City of Birmingham Symphony Orchestra, Philharmonia Baroque, the BBC Symphony Orchestra, the BBC Concert Orchestra and Boston's Handel and Haydn Society, in repertory ranging from Bach's *Mass in B minor* and Haydn's *The Creation* to the world premieres of Roxanna Panufnik's *Faithful Journey* and James MacMillan's *The Christmas Oratorio*. She has released numerous recordings for Signum Records, of repertory ranging from Handel to Noël Coward, and has also recorded for Chandos, Albion and Resonus, among others.

Bevan was awarded an MBE in the Queen's birthday honours list in 2019 and was made a Fellow of the Royal Academy of Music in 2025.

London Symphony Orchestra

On Stage

Leader
Andrej Power

First Violins
Kana Ohashi
Clare Duckworth
Ginette Decuyper
Olatz Ruiz de Gordejuela
Maxine Kwok
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Caroline Frenkel
Takane Funatsu
Wenqi Ke
Grace Lee
Dániel Mészöly
Hilary Jane Parker

Second Violins
Eva Aronian
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Matthew Gardner
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Elif Cansever
Eleanor Fagg
Kristina Georgieva*
Polina Makhina
José Nuno Matias
Naoko Senda

Violas
Eivind Ringstad
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Thomas Beer
Steve Doman
Julia O'Riordan
Robert Turner
Mizuho Ueyama
Lukas Bowen
May Dolan
Hattie Quick

Cellos
David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Joanna Twaddle
Henry Hargreaves
Matthew Lee
Miwa Rosso
Yaroslava Trofymchuk

Double Basses
Rodrigo Moro Martín
Mehdi Nejjoum-Barthélémy
Thomas Goodman
Joe Melvin
Jani Pensola
Josie Ellis
Markus Lang

Flutes
Gareth Davies
Imogen Royce

Oboes
Olivier Stankiewicz
Rosie Jenkins

Cor Anglais
Thomas Hutchinson

Clarinets
Chris Richards
Chi-Yu Mo

Bass Clarinet
Ferran Garcerà Perelló

Bassoons
Daniel Jemison
Joost Bosdijk

Contrabassoon
Martin Field

Horns
Timothy Jones
Jonathan Maloney
Anna Douglass
Jonathan Harris

Trumpets
James Fountain
Adam Wright
Katie Smith

Trombones
Simon Johnson
Jonathan Hollick

Bass Trombone
Paul Milner

Tuba
Ben Thomson

Timpani
Nigel Thomas

Percussion
Sam Walton
David Jackson
Patrick King
Matthew Farthing
Christopher Thomas

Harps
Bryn Lewis
Anneke Hodnett

Celeste
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