

TONIGHT'S CONCERT

GOSSEC, SAINT-SAËNS & BEETHOVEN

Thursday 11 November 2021 7-9.20pm
Barbican

François-Joseph Gossec Symphonie à 17 parties
Camille Saint-Saëns Piano Concerto No 2 in G minor Op 22

Interval

Ludwig van Beethoven Symphony No 3 in E-flat major Op 55, 'Eroica'

François-Xavier Roth conductor
Bertrand Chamayou piano

Recorded for future broadcast on **Marquee TV**

MARQUEE TV

Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this evening's concert with LSO Principal Guest Conductor François-Xavier Roth. This performance, along with yesterday's Half Six Fix featuring Beethoven's 'Eroica' Symphony, marks his much-welcomed return to conducting the LSO in our Barbican home after many months. It is a pleasure to be joined also by pianist Bertrand Chamayou, tonight making his LSO debut in Saint-Saëns' Second Piano Concerto.

The concert opens with the *Symphonie à 17 parties* by François-Joseph Gossec, a key figure in the development of the French symphony in the 18th and early-19th centuries. After the interval, the Orchestra performs Beethoven's Symphony No 3, the 'Eroica', a work which marked a significant step forward in symphonic writing in the early-1800s.

Tonight's performance is being recorded for future broadcast by our media partner Marquee TV.

I hope you enjoy the concert, and that you will be able to join us as the 2021/22 season continues. Later this month we welcome back LSO Principal Guest Conductor Gianandrea Noseda, and we are much looking forward to a special performance with jazz musician and composer Soweto Kinch on 19 November.

LSO concerts from January to July 2022 are on sale now and can be found at Iso.co.uk/january-july2022.

Coming Up

Saturday 13 November 7.30pm
Jerwood Hall, LSO St Luke's

LSO JERWOOD COMPOSER+ FERAL: ENCHANTMENT ON THE FRONTIERS OF REWILDING

LSO Jerwood Composer+ participant Hollie Harding curates a multimedia concert exploring the relationship between humans, sounds and ecology.

LSO Jerwood Composer+ is generously supported by Jerwood Arts.

Friday 19 November 7.30pm
Barbican

LSO / EFG LONDON JAZZ FESTIVAL SOWETO KINCH: WHITE JUJU

The world premiere of Soweto Kinch's new work for orchestra, written in response to the Black Lives Matter movement, Black British history and the past 18 months of lockdowns.

Sunday 28 November 3pm
Barbican

A CHORAL WINTER CELEBRATION

Featuring the LSO's family of singers, our annual singalong celebration to kick-start the festive season.

Generously supported by the John S Cohen Foundation.

Thursday 9 December 7pm
Barbican

RÓZSA & BARTÓK

LSO Leader Roman Simovic is soloist in the Violin Concerto by Hollywood legend Miklós Rózsa, and Sir Simon Rattle conducts Bartók's *Concerto for Orchestra*.

Iso.co.uk/autumn2021

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Please switch off all phones. Photography and audio/video recording are not permitted during the performance.

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Symphonie à 17 parties

François-Joseph Gossec

- 1 **Maestoso – Allegro molto**
- 2 **Larghetto**
- 3 **Minuetto**
- 4 **Allegro molto**



1809



20 minutes

Programme note by
Edward Bhesania

At a time when composers still largely relied on wealthy patrons for employment and for the resources to realise performances of their works, François-Joseph Gossec was fortunate to have solid connections.

While on the payroll of Paris' *fermier général* Alexandre Jean Joseph Le Riche de La Poupelinière (effectively a royal-appointed tax-collector), Gossec wrote 24 relatively modest symphonies. He had been introduced to La Poupelinière by fellow composer Jean-Philippe Rameau, and in 1755 he succeeded the German composer Carl Stamitz as director of his orchestra in the Paris suburb of Passy.

During the 1760s Gossec's symphonies grew in instrumentation. He brought the clarinet into a French orchestral work for the first time. He also absorbed German symphonic influences such as the inclusion of a Minuet movement, and the 'Mannheim Rocket' – an upwards-thrusting scale or broken-chord figure.

In 1769 Gossec founded the concert-giving association the Concert des Amateurs, a rival to the Concert Spirituel established over four decades earlier. This allowed him to promote and conduct performances of his own symphonies. During the same period, he conducted the first performance of a Haydn symphony in France.

The *Symphonie à 17 parties*, named for its 17 individual parts (counting the two 'non-obligatory' trumpets and the timpani) was, along with the *Dernière messe des vivants* (1813), one of Gossec's last two significant works. It may not compete with Beethoven's Third or Fifth Symphonies (composed earlier that decade) in structural scale or expressive intensity, but the outer movements have a propulsive rhythmic exuberance of which Beethoven would surely have been proud.

In the case of the **first movement**, this arrives after a slow introduction, in which the wind instruments from the start stand independently from the strings, rather than in a supporting role. The Allegro molto has a martial tone, perhaps reflecting the rousing, popular, patriotic music that Gossec had written for the Revolutionary period.

The elegant **Larghetto** has a gentle, serenade-like charm at its heart, but harbours moments of drama, not least some bold colouring for horns.

Gossec added the **Minuetto** during a revision of the symphony. Here the traditional stately dance form is hijacked by a more severe fugue (one or two themes are imitated across different instruments). There is contrast though in the lighter central section, with winds and horns giving a *plein air* (out of doors) feel.

Winds and horns are again spotlighted in the **Allegro molto**, which has the kind of breathless humour that Giachino Rossini was about to make his own in his comic operas. Here the verve is unmistakable.

François-Joseph Gossec In Profile

1734 (Austrian Netherlands, now Belgium) to 1829 (France)

A key figure in the early development of the French symphony, François-Joseph Gossec was born into a farming family in the Southern Netherlands village of Vergnies (now in Belgium). After singing as a choirboy at Antwerp Cathedral, he moved to Paris in 1751, where his association with composer Jean-Philippe Rameau led to employment in the orchestra supported by Alexandre Jean Joseph Le Riche de La Poupelinière. Gossec published 24 symphonies during his time there.

He made his name in 1760 with his Requiem *Grande messe des morts*, which created a spatial effect by placing a separate group of musicians in the organ loft for the 'Tuba Mirum' (part of the *Dies Irae* sequence found in Catholic and Anglican liturgies). Thirty years later, for the first anniversary of the fall of the Bastille at the start of the French Revolution, his *Te Deum* was performed by 1,000 singers and a large orchestra.

Gossec wrote more than 25 stage works, including *Sabinus*, first performed at Versailles in 1773, but he failed to win great success in this area, owing to the stiff competition from others such as Christoph Willibald Gluck and André Grétry.

In 1769 he founded the Concert des Amateurs, where he directed an 'orchestre formidable' of over 70 players. He handed over the directorship in 1773 to Joseph Bologne, Chevalier de Saint-Georges, and became director instead of the longer-established Concert Spirituel, making him one of Paris's leading musical figures. Mozart met him and described him as 'a very good friend and a very dry man'.

Gossec went on to become Assistant Director of the Paris Opéra and then directed the Opéra's École Royale de Chant (Royal School of Singing). He is buried at Père Lachaise Cemetery, as are singer Édith Piaf, composers Frédéric Chopin, Georges Bizet and Francis Poulenc, and many other luminaries.



IN BRIEF

Born 1734, Vergnies (now part of Belgium, then part of the Austrian Netherlands)

Died 1829, Passy, Paris

Musical training
Chorister at Antwerp Cathedral

Musical acquaintances
Jean-Philippe Rameau, Carl Stamitz, Étienne Méhul, Christoph Willibald Gluck

Best known for
Grande messe des morts, *Te Deum*, numerous symphonies

Composer profile by
Edward Bhesania

Piano Concerto No 2 in G minor Op 22

Camille Saint-Saëns

Bertrand Chamayou piano

- 1 Andante sostenuto
- 2 Allegro scherzando
- 3 Presto



1868



23 minutes

Programme note by
Edward Bhesania

COMING UP IN 2022

Friday 18 & 25 March 2022
1pm & 6pm, LSO St Luke's

BBC RADIO 3 CONCERTS SAINT-SAËNS' CIRCLE

A chance to hear more by Saint-Saëns – plus music by the students, contemporaries and friends he influenced – in this chamber music series at LSO St Luke's.



iso.co.uk/bbcradio3

Camille Saint-Saëns first took to the piano aged two and a half. At five, by his own account, he was playing some sonatas 'correctly, with good interpretation and excellent precision'. Even still, it was quite a feat when, aged ten, he performed not one but two piano concertos (one each by Beethoven and Mozart) in a concert at Paris' Salle Pleyel. By this time he had been tutored for three years by Camille-Marie Stamaty, a star pupil of Chopin's pianistic rival, Friedrich Kalkbrenner.

Given Saint-Saëns' prodigious facility at the keyboard, it is surprising (even a touch disappointing) that most of his 70 or so solo piano pieces are salon-style miniatures – dances and character pieces – and nothing to compare with the much meatier contributions of Liszt or even Chopin. As a result of this, the number of Saint-Saëns' solo piano pieces to enter the repertoire of international pianists is precisely none. But the concerto was something Saint-Saëns was wedded to – he wrote five concertos for piano, as well as three for violin and two for cello.

The Second Piano Concerto came about when the pianist-composer Anton Rubinstein, during a series of concerts he was performing with Saint-Saëns as conductor, hatched a plan to make his Paris conducting debut during the same trip. He asked Saint-Saëns to write and perform a new concerto, and the work was completed in 17 days.

The Concerto opens, unusually, with a grand statement for piano alone, in the dramatic style of a Bach organ fantasia (a nod to Saint-Saëns' ability as an organist and

celebrated improviser). This soon breaks into all manner of sparkling piano figurations and leaping across the keyboard. As in Saint-Saëns' 'Organ' Symphony, there's a whiff of the Gothic.

The **first theme** (on solo piano) after this grand introduction is the first breath of lyricism, and was borrowed from the composer's pupil and friend Gabriel Fauré, who had written it (but decided against including it) for the hymn-setting *Tantum Ergo*. The second theme is lighter and freer, leading to feathery decoration that soon transforms into more muscular and showy writing. The piano cadenza lends a touch of the demonic. When the organ fantasia returns in the piano, it is more tranquil, almost mystical, in tone.

Defying convention, the **second movement** is not a slow movement, but is brisk and pin-sharp. A good-humoured second theme (starting on cellos) presents with a galumphing accompaniment.

The finale is a tarantella (a fast dance originating in southern Italy). It may have been Saint-Saëns' champagne sparkle here that led one pianist to observe that this Concerto 'begins with Bach and ends with Offenbach', referring latterly to the master of frothy French operetta.

INTERVAL 20 minutes

Enjoying the concert?
Let us know.

 @londonsymphony

Camille Saint-Saëns In Profile

1835 (France) to 1921 (Algeria)

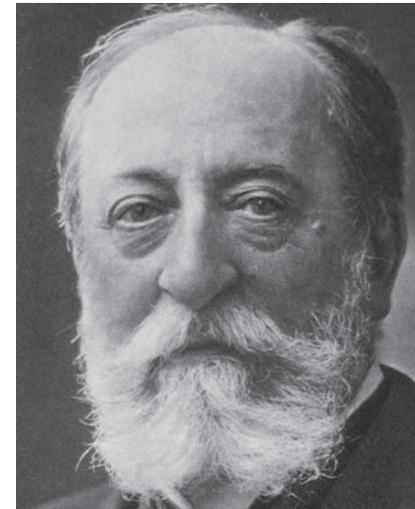
In a life that began only eight years after the death of Ludwig van Beethoven and extended almost until the birth of Pierre Boulez, Camille Saint-Saëns was involved in practically every sphere of musical activity: as well as a composer, he was a pianist, organist, conductor, teacher, critic and editor.

Brought up by his mother and a great aunt, he was a prodigy, making his concerto debut in 1845 aged ten. He entered the Paris Conservatoire three years later and in 1855 became organist at La Madeleine in Paris, a post he held for 20 years. He composed 13 operas (of which *Samson and Delilah* remains the most popular), incidental music, three symphonies (concluding with the 'Organ' Symphony), ten concertos (five for piano, two for cello, three for violin), as well as sacred music and hundreds of songs. He composed rapidly, and himself acknowledged that 'I produce music as an apple tree produces apples.'

He taught for four years at the École Niedermeyer in Paris, where future composers Gabriel Fauré and André Messager were among his pupils, both of them becoming close friends. His frequent travels, especially to North Africa, influenced a number of his works, including his first opera *La princesse jaune* (1872), his last Piano Concerto (the 'Egyptian', No 5) and the *Suite algérienne* (1880).

For fear it would stain his reputation as a serious composer, he forbade performances of his humorous 'grand zoological fantasy' *The Carnival of the Animals* – by far the most popular of his works – until after his death.

His music generally displays clarity and simplicity. In his spare time, Saint-Saëns was a man of varied intellectual pursuits that included archaeology and natural history; he also wrote poetry and plays.



IN BRIEF

Born 1835, Paris

Died 1921, Algiers

Musical training
Paris Conservatoire

Musical acquaintances
César Franck,
Franz Liszt,
Gabriel Fauré,
André Messager

Best known for
Samson and Delilah,
Danse macabre,
The Carnival of the Animals,
Symphony No 3
(the 'Organ' Symphony),
Cello Concerto No 1

Composer profile by
Edward Bhesania

Symphony No 3 in E-flat major Op 55, 'Eroica'

Ludwig van Beethoven

- 1 **Allegro con brio**
- 2 **Marcia funebre. Adagio assai**
- 3 **Scherzo: Allegro vivace – Trio**
- 4 **Finale: Allegro molto – Poco Andante – Presto**



1803–04



50 minutes

Programme note by
Lindsay Kemp

With his Third Symphony, Ludwig van Beethoven made an enormous leap forward that left his contemporaries gasping in his wake. It was not just that the 'Eroica' (Heroic) expanded the physical size of the symphony to hitherto unknown dimensions; it also imbued the genre with a new message, turning it into an artistic and philosophical statement that transcended any of its previously accepted functions. Here the composer used the symphony to express his abiding faith in mankind's capacity for greatness.

The figure Beethoven most associated with in 1803 was Napoleon – at that time Napoleon seemed to embody the republican ideals of many of Europe's intellectuals. But when he crowned himself Emperor in 1804, Beethoven angrily deleted Napoleon's name from the title-page of the score, where he had been cited as dedicatee.

Yet heroism – personal and idealistic – did not lose its significance for the composer. The idea of spiritual rebirth is outlined in the four movements of the 'Eroica': the first a titanic struggle; the second a tragic funeral march; the third a joyous renewal of life; and the last a confident and triumphant affirmation of the power of Man.

FIRST MOVEMENT

Beethoven makes use of the conventional building blocks of a symphony here, but the familiar is made to sound impressively different. The opening chords are almost startlingly terse, while in its smooth spaciousness the main theme is like no main theme ever written before. The central section is a long and brutal battle, but leads to a return to the main theme that is hushed and mysterious.

SECOND MOVEMENT

The second movement – the funeral march – makes large-scale use of what is basically a simple design. Three immensely slow, grief-stricken outer sections frame a vainly hopeful major-key section, a solemn double fugue and a cataclysmic orchestral upheaval. At the end of this movement, in one of the symphony's most radical gestures, the music literally disintegrates, seemingly incapable of consolation.

THIRD MOVEMENT

But all is not lost. The Scherzo now steals in almost imperceptibly on the woodwind and strings, to be joined eventually by the full orchestra. The Trio does not do much to calm the celebrations, though it is less frantic, and the repeat of the first section is no mere formal nicety but a winding-up of the euphoria, with the orchestra at one point almost falling over itself with glee.

FINAL MOVEMENT

After a noisy orchestral opening, the Finale's early progress from stark bass line to dance-like tune is borrowed from an earlier set of piano variations on a theme from Beethoven's music for the ballet *The Creatures of Prometheus*. The theme itself does not appear until the third variation, where it is played by the oboe, but by then the music has already begun to acquire an unstoppable feel. Eventually a slower variation brings to the movement a dignity more befitting of the work's heroic subject, before a return of the orchestral introduction.

Ludwig van Beethoven In Profile

1770 (Germany) to 1827 (Austria)

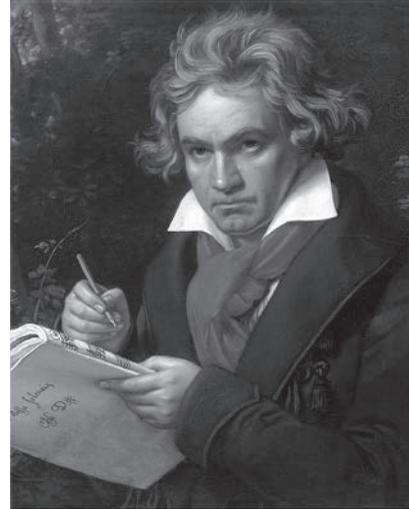
Ludwig van Beethoven showed early musical promise, yet reacted against his father's attempts to train him as a child prodigy. The boy pianist attracted the support of the Prince-Archbishop Maximilian Franz in his native Bonn, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Ludwig became the family breadwinner as a musician at court.

Encouraged by his employer, the Prince-Archbishop, Beethoven travelled to Vienna to study with Joseph Haydn. The younger composer fell out with his renowned mentor when the latter discovered he was secretly taking lessons from several other teachers. Although Maximilian Franz withdrew payments for Beethoven's Viennese education, the talented musician had already attracted support from some of the city's wealthiest arts patrons.

His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna. He was soon able to devote his time to composition and the performance of his own works.

From 1800 Beethoven began to complain bitterly of deafness. Despite also suffering the distress and pain of tinnitus, chronic stomach ailments, liver problems and an embittered legal case for the guardianship of his nephew, he continued to create many remarkable compositions, including symphonies, concertos, chamber music and the opera *Fidelio*. In his final years he produced masterpieces that include the *Missa Solemnis*, Symphony No 9, and the late piano sonatas and string quartets.

It is thought that around 10,000 people followed his funeral procession on 29 March 1827. Certainly, his posthumous reputation developed to influence successive generations of composers and other artists, inspired both by the heroic aspects of Beethoven's character and the profound humanity of his music.



IN BRIEF

Born 1770, Bonn

Died 1827, Vienna

Musical training

Private study with Christian Gottlob Neefe and Joseph Haydn

Famous acquaintances

Joseph Haydn, Johann Wolfgang von Goethe, Archduke Rudolf of Austria

Best known for

Nine symphonies, Piano Concertos Nos 4 and 5, the Violin Concerto, the late string quartets, the opera *Fidelio*, piano sonatas including the *Hammerklavier*

Composer profile by
Andrew Stewart

François-Xavier Roth

LSO Principal Guest Conductor



ON STAGE WITH THE LSO

Sunday 3 April 2022
7pm, Barbican

LSO FUTURES

François-Xavier Roth is General Music Director of the City of Cologne, and founder of Les Siècles. He works regularly with leading orchestras including the London Symphony Orchestra, of which he is Principal Guest Conductor, and is a charismatic and persuasive advocate for classical music of every description.

In Cologne, where he has directed both the Gürzenich Orchestra and the Opera since 2015, his programming is notable for its breadth and depth. For Cologne Opera he has conducted new productions of Berlioz's *Benvenuto Cellini*, Mozart's *The Marriage of Figaro* and *Don Giovanni*, Wagner's *Tannhäuser* and *Tristan and Isolde*, Gounod's *Faust*, Richard Strauss' *Salome* and Zimmermann's *Die Soldaten*. This season he leads new productions of Berlioz's *Béatrice et Bénédicte* and Humperdinck's *Hansel and Gretel*, and Calixto Bieto's new semi-staging of *Die Soldaten*.

His sense of musical exploration led him in 2003 to found Les Siècles, which performs contrasting programmes on modern and period instruments, often within the same concert. Together, they have toured Europe, China and Japan, and appeared at the Berlin Musikfest, BBC Proms and Enescu festivals. Their projects have included re-creating the original sound of Stravinsky's *The Rite of Spring* (in collaboration with the Pina Bausch and Dominique Brun dance companies) and performing a cycle of Beethoven symphonies at the Palace of Versailles and around France for the composer's anniversary year – a project curtailed by the pandemic. This year they make their debut at the Prague Spring Festival. Les Siècles became resident orchestra of Atelier Lyrique de Tourcoing, where Roth is also Artistic Director, in 2019.

Roth is a champion of new music and has given the premieres of works by Georg Friedrich Haas and Hèctor Parra, and collaborated with composers such as Pierre Boulez, Wolfgang Rihm, Jörg Widmann, Helmut Lachenmann and Philippe Manoury. He has a leading role in the LSO Panufnik Composers Scheme, mentoring early-career composers.

Engagement with new audiences is an essential part of Roth's work. With the Festival Berlioz and Les Siècles he founded the Jeune Orchestre Européen Hector Berlioz, which has its own collection of period instruments. This year it performs the second part of *Les Troyens* in Berlioz's birthplace. In Cologne, Roth has initiated a community orchestra, and his *Ohrenauf!* youth programme was recipient of a Junge Ohren Production Award. His television show *Presto!* attracted weekly audiences of over three million.

His prolific discography includes the complete tone poems of Richard Strauss; Stravinsky ballets; Ravel and Berlioz cycles; Bruckner, Mahler and Schumann symphonies; and albums commemorating Debussy's centenary. He was awarded the German Record Critics' Honorary Prize in 2020 – the youngest composer ever to receive it. For his achievements as a musician, conductor, music director and teacher, François-Xavier Roth was created a Chevalier of the Légion d'honneur.

Guest conducting appearances this season include concerts with the Bavarian Radio Symphony Orchestra, Berlin Philharmonic, Boulez Ensemble, Leipzig Gewandhausorchester, Munich Philharmonic, Staatskapelle Berlin and the SWR Symphony Orchestra.

Bertrand Chamayou

piano



Bertrand Chamayou has mastered an extensive repertoire, and is a regular performer at venues such as the Théâtre des Champs-Élysées, Lincoln Center, the Herkulesaal Munich and London's Wigmore Hall. He has appeared at major festivals including New York's Mostly Mozart Festival, Beethovenfest Bonn and the Lucerne, Salzburg, Edinburgh International and Rheingau Musik festivals.

This season he appears with the Leipzig Gewandhausorchester and Lorenzo Viotti, the SWR Symphony Orchestra and Brad Lubman, the Royal Scottish National Orchestra and Elim Chan, the Czech Philharmonic Orchestra and Semyon Bychkov, and with the Orchestre de Paris. He will also tour venues across Europe with Les Siècles and François-Xavier Roth.

Chamayou has worked with orchestras including the Rotterdam Philharmonic Orchestra, Deutsche Kammerphilharmonie Bremen, Seattle Symphony Orchestra, Seoul Philharmonic Orchestra, the Cleveland Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia and the Danish National Symphony Orchestra. Recent highlights include his celebrated debuts with the New York Philharmonic, Chicago Symphony Orchestra, Orchestre Symphonique de Montréal, Pittsburgh Symphony, Budapest Festival Orchestra, Bamberger Symphoniker, Atlanta Symphony and Leipzig Gewandhausorchester.

He has collaborated with conductors including Pierre Boulez, Leonard Slatkin, Sir Neville Marriner, Michel Plasson, Stéphane Denève, Emmanuel Krivine and Andris Nelsons.

Chamayou regularly performs chamber music, working with individuals and ensembles including Renaud and Gautier Capuçon, Quatuor Ébène, Antoine Tamestit and Sol Gabetta. Following successful performances in the Lincoln Center's Great Performers Series and at Salzburg Easter Festival, this season sees him give recitals at Den Norske Opera, Teatro di San Carlo Naples, SWR Freiburg, Philharmonie Essen with Sol Gabetta, Semperoper Dresden, Konzerthaus Freiburg and in Lucerne and Hanover.

His successful recordings include a Naïve CD of music by César Franck, which was awarded several accolades. His recording of Camille Saint-Saëns' Piano Concertos Nos 2 and 5 was awarded the *Gramophone* Recording of the Year Award in 2019. He is the only artist to win France's prestigious Victoires de la Musique on four occasions, has an exclusive recording contract with Warner/Erato and was awarded the 2016 ECHO Klassik Award for his recording of Ravel's complete works for solo piano.

Chamayou was born in Toulouse. His musical talent was quickly noted by pianist Jean-François Heisser, who later became his professor at the Paris Conservatoire. He completed his training with Maria Curcio in London.

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogany
Andrew Pollock
Paul Robson
Miya Väisänen

Violas

Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Thomas Beer
Anna Bastow
Germán Clavijo
Stephen Doman
Sofia Silva Sousa
Robert Turner

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noël Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Laure Le Dantec
Amanda Truelove

Double Basses

Colin Paris
Patrick Laurence
Thomas Goodman
Joe Melvin
José Moreira

Flutes

Gareth Davies
Imogen Royce

Oboes

Olivier Stankiewicz
Rosie Jenkins

Clarinets

Vitor Fernandes
Chi-Yu Mo

Bassoons

Daniel Jemison
Joost Bosdijk

Horns

Timothy Jones
Angela Barnes
Daniel Curzon
Jake Parker

Trumpets

Paul Beniston
Adam Wright

Timpani

Nigel Thomas