

TONIGHT'S CONCERT

BOULANGER, PROKOFIEV, DVOŘÁK AND DEBUSSY

Sunday 10 October 2021 7-8.55pm

Barbican

Lili Boulanger D'un matin de printemps

Sergei Prokofiev Violin Concerto No 2 in G minor Op 63

Interval

Antonín Dvořák The Wild Dove

Claude Debussy La mer

Daniel Harding conductor

Nicola Benedetti violin

Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this evening's concert, conducted by Daniel Harding. It is a pleasure to be joined by Nicola Benedetti, with whom the LSO gave the first live performance of Mark Simpson's remarkable new Violin Concerto in June this year, to great acclaim. Today, in a change to the original programme, Nicola Benedetti will perform Prokofiev's Violin Concerto No 2.

The concert opens with the short tone poem *D'un matin de printemps* by French composer Lili Boulanger, originally conceived for violin

and piano and orchestrated shortly before her untimely death in 1918. After the interval the LSO performs Dvořák's *The Wild Dove*, one of four symphonic poems influenced by folk-inspired Czech ballads – another of which, *The Golden Spinning Wheel*, we perform with Daniel Harding on Sunday 31 October. The concert concludes with Debussy's *La mer*, his well-known evocation of the many moods and textures of the sea.

This evening is also our Patrons' Supported Concert, at which we celebrate the contribution of our family of Patrons, whose generosity and commitment plays an important role in enabling our music-making in good times and bad. Our sincere thanks to this special group of supporters.

I hope you enjoy tonight's concert, and that you will be able to join us as the 2021/22 season continues. Throughout October we are joined by the distinguished viola soloist, Antoine Tamestit for his much-anticipated LSO Artist Portrait, with two performances at the Barbican on 28 and 31 October. He also curates a complementary chamber series at LSO St Luke's, in partnership with BBC Radio 3, running from 8 to 29 October.

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Coming Up

Thursday 28 October 7pm
Barbican

LSO ARTIST PORTRAIT ANTOINE TAMESTIT

Robin Ticciati conducts Brahms' Symphony No 4, and Antoine Tamestit continues his Artist Portrait with Walton's Viola Concerto – music born of youth and age, but united by passion.

Friday 22 October 12.30pm
Jerwood Hall, LSO St Luke's

LSO DISCOVERY FREE FRIDAY LUNCHTIME CONCERT

A free, 45-minute informal concert at LSO St Luke's, with introductions from presenter Rachel Leach. Alex Edmundson, LSO Horn, performs music by Bethan Morgan-Williams, Saint-Saëns and Richard Bissill.

Wednesday 10 November 6.30pm
Barbican

HALF SIX FIX BEETHOVEN EROICA

A different way to experience the LSO, with introductions from LSO Principal Guest Conductor François-Xavier Roth to Beethoven's 'Eroica' Symphony, an era-defining masterpiece.

Thursday 25 November 7pm
Barbican

JANINE JANSEN & MARTIN FRÖST SALLY BEAMISH DISTANS

LSO Principal Guest Conductor Gianandrea Noseda conducts a UK premiere written in lockdown, but inspired by the compelling onstage presence of its soloists: Janine Jansen and Martin Fröst.

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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D'un matin de printemps

Lili Boulanger



1917-18



5 minutes



IN BRIEF

Born 1893, Paris

Died 1918, Mézy-sur-Seine

Musical training
Paris Conservatoire

Musical acquaintances
Charles Gounod, Gabriel Fauré, Maurice Ravel, Nadia Boulanger (her sister)

Programme note and composer profile by
Jessica Duchon

Lili Boulanger In Profile

1893 to 1918 (France)

With tragic irony, Lili Boulanger's brief, joyous evocation of a spring morning dated from 1917, while World War I was raging and her own untimely death was just a year away. Suffering from what was probably Crohn's Disease, she learned in 1916 that she would likely have only two years to live.

This short tone poem started life as a duo for violin and piano; Boulanger soon adapted it into a trio for flute, violin and piano, then a duet for flute and piano, and finally, early in 1918, the orchestrated version.

D'un matin de printemps has a sibling work: the contrasting, somewhat funereal *D'un soir triste* (Of a Sad Evening). The pair share a main theme, but together may show two opposing sides of the composer's own character. They were the last orchestral pieces Boulanger completed alone; as her strength failed, she was obliged to rely on her sister, Nadia, to help commit her music to the page.

The music is highly characteristic of Boulanger's style: forthright, yet harmonically ambiguous, bearing clear influences from both Fauré and Debussy. Indeed, the opening theme seems a fresh and extrovert cousin to the flute line that begins the *Prélude à l'après-midi d'un faune*. Rhythms are sharp and spirited, outlines cleanly etched, yet the harmonies are restless and malleable, often turning to the shadowy. The piece falls into three parts with a sensuous central section marked 'mystérieux, expressif, rubato' before the dancelike principal idea returns.

Lili Boulanger and her sister Nadia were born in Paris, daughters of a French musician and a Russian princess. Both were encouraged towards music from early childhood by the composer Gabriel Fauré, a close family friend who identified that Lili had perfect pitch when she was only two years old. Lili, a child prodigy, was attending classes at the Paris Conservatoire with her elder sister by the age of five.

Aged 19, in 1913, she enjoyed a celebrated success as the first woman ever to win the Prix de Rome. The coveted composition prize sent its victors to the Villa Medici in Rome for an intensive period of creative work. Boulanger made the most of her stay there, but was already ill with a malady that was termed intestinal tuberculosis, but is thought now to have been Crohn's Disease.

Too much has been made of her as a sickly, ill-fated beauty – a remarkable misrepresentation. Far from matching that archetype, she was a rebellious, alternative, intellectual and energetic young artist, furious that her life would be cut short. Undaunted by her illness, with her sister Nadia she worked to organise efforts to support French soldiers in 1917.

She battled her disease to compose as much as possible in what time she had, dictating her last work, the *Pie Jesu*, to her sister from her sickbed. Her distinctive musical voice possesses charm and melodic invention, but at heart it has a powerful, dark undertow and leans beyond Impressionism towards the modernistic. Boulanger defied fate to complete some 50 works before her death in 1918, at the age of 24.

Violin Concerto No 2 in G minor Op 63

Sergei Prokofiev

- 1 **Allegro moderato**
- 2 **Andante assai – Allegro – Andante assai**
- 3 **Allegro, ben marcato**



1935



26 minutes

Programme note by
David Gutman

After almost 20 years of self-imposed exile in the West, Sergei Prokofiev was arranging for a permanent return to Russia when he accepted a commission to write a violin concerto expressly for the French violinist Robert Sołtans. Significantly, the composer chose not to depart from the approachable idiom of his massive work-in-progress, the Soviet-sponsored ballet, *Romeo and Juliet*. Despite his stated desire to produce something 'altogether different from No 1', this second concerto has the same generous lyricism, the same unforced variety of mood, and it maintains the same exquisite balance between violin and orchestra.

FIRST MOVEMENT

The work begins, in a show of Prokofiev's subtle and unassuming originality, with the solo violin starting the proceedings on its own. Does this sombre opening truly evoke 'the image of the snow-covered plains of Russia' as discerned by Israel Nestyev, Prokofiev's official Soviet biographer? In any case, the seductive second theme is indeed 'one of the mature Prokofiev's most felicitous melodic revelations'. This idea, not a million miles away from some of the love music in *Romeo and Juliet*, is a perfect demonstration of the way Prokofiev's tunes can set out in routine fashion only to 'slip' to a quite unexpected pitch. Whether negotiating the pitfalls of sentimentality or simply avoiding the obvious, the composer will often stretch his melodic line into a harmonic frame that seems arbitrary or disconnected on the page but actually produces, as here, the feeling that his theme has been 'refreshed'.

SECOND MOVEMENT

Another typical device is the pulsating, arpeggio accompaniment with which Prokofiev underpins the radiant melody of the slow movement. This movement is perhaps more tranquil and sustained than his younger self would have allowed.

FINAL MOVEMENT

The lyricism is balanced by the tingling excitement of the finale, a spikier, rhythmically irregular version of the familiar 19th-century peasant rondo. Here the composer, himself an expert pianist, takes particular care to ensure that his soloist is never swamped. He also goes out of his way to flatter his original audience: the premiere took place in Madrid on 1 December 1935 and there's more than a hint of Spanishness in the deployment of castanets.

With the arrival of his wife and children in Moscow the following May, Prokofiev had turned himself into a bona fide Soviet artist. The 'romantic' new concerto could even be taken to mark an appropriate turning point in his creative life.

There has been some attempt in years gone by to portray the composer as a musical pamphleteer encoding messages of dissent in his music. Those in thrall to this view have detected a parody of the Stalinist demand for accessibility in the 'simplified' accompaniment of the slow movement, and an atmosphere of threat in the finale's duet for soloist and bass drum. Whether or not that may be, the Second Violin Concerto has a secure place in the repertoire, and, on purely musical grounds, may even be regarded as superior to the five concertos Prokofiev composed for his own instrument.

Sergei Prokofiev In Profile

1891 (Ukraine) to 1953 (Russia)



Composer profile by
Andrew Stewart

Sergei Prokofiev was born in the Ekaterinoslav province of the Ukraine, and was encouraged to study music from an early age by his mother, a keen amateur pianist. The young Sergei showed prodigious ability as both composer and pianist, gaining a place at the St Petersburg Conservatory at the age of 13 and shortly thereafter acquiring a reputation for the uncompromising nature of his music. According to one critic, the audience at the 1913 premiere of the composer's Second Piano Concerto were left 'frozen with fright, hair standing on end'.

He left Russia after the 1917 Revolution, but decided to return to Moscow with his wife and family 19 years later, apparently unaware of Stalin's repressive regime. Before he left for exile, Prokofiev completed his 'Classical' Symphony, a bold and appealing work that revived aspects of 18th-century musical form, clarity and elegance. He received commissions from arts organisations in the United States and France, composing his sparkling opera *The Love for Three Oranges* for the Chicago Opera Company in 1919–20.

Engagements as a recitalist and concerto soloist brought Prokofiev to a wide audience in Europe and the US, and he was in great demand to perform his own Piano Concerto No 3. The ballet *Romeo and Juliet* and the score for Feinzimmer's film *Lieutenant Kijé* were among Prokofiev's first Soviet commissions, dating from the early 1930s. Both scores were subsequently cast as concert suites, which have become cornerstones of the orchestral repertoire.

'The Fifth Symphony was intended as a hymn to free and happy Man, to his mighty powers, his pure and noble spirit.' Prokofiev's comments, written in 1944 as the Russian army began to march towards Berlin, reflected his sense of hope in the future.

Sadly, his later years were overshadowed by illness and the denunciation of his works as 'formalist' by the Central Committee of the Communist Party in 1948.

The Wild Dove

Antonín Dvořák



1896



19 minutes

Programme note by
Alison Bullock

Composer profile by
Andrew Stewart



The poet Karel Jaromír Erben was a popular figure in Bohemia in the mid- to late-19th century. The revival of the Czech language was already well under way when his collection of ballads *Kytice* (Bouquet) was published in 1853. Containing twelve (later 13) poems based on Czech folk literature, it was an immediate success. Antonín Dvořák was well acquainted with Erben's poetry, and throughout his time in America (1892–95) he toyed with the idea of writing orchestral works based on poems from *Kytice*. However, it was not until he returned home to Bohemia that these ideas would take shape. In 1896 he penned no fewer than four symphonic poems based on Erben's ballads.

The Wild Dove was the last of the four *Kytice* symphonic poems to be completed. It tells a moral and tragic tale, of a young woman who poisons her first husband but fakes great grief at his funeral. She soon falls in love with another man and marries him shortly afterwards. However, her conscience cannot bear it when a wild dove alights in a tree above the grave of her dead husband and coos piteously and endlessly. Weighed down with guilt, she finally commits suicide.

Dvořák tells the story through a range of musical motifs, all of which are derived from one melody: the second theme of the opening funeral march. The story is not hard to follow in the music; however, at the end of the piece the composer adds his own ending to the narrative when he recalls the song of the wild dove, the harmonies now transformed. While Erben has no pity for the young woman, Dvořák finds it in his heart to forgive her transgressions.

Antonín Dvořák In Profile

1841 to 1904 (Bohemia)

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 village of Nelahozeves, north of Prague. When he was twelve, Dvořák 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.

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'. Two operas, a second symphony, and many songs and chamber works followed. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the Austrian government. Brahms lobbied the publisher Simrock to accept Dvořák's work, leading 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 Seventh Symphony 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 American years (1892–95), confirmed his place among the finest of late-19th-century composers.

INTERVAL 20 minutes

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La mer

Claude Debussy

- 1 *De l'aube à midi sur la mer (From Dawn to Noon on the Sea)*
- 2 *Jeux de vagues (The Play of the Waves)*
- 3 *Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)*



1903–05



21 minutes

Programme note by
Jeremy Thurlow

Though we should not take very seriously his tongue-in-cheek remark that if he had not been a composer he would have liked to be a sailor, there is no doubt that Claude Debussy felt a lifelong fascination for the sea.

It seems to have moved into the centre of his compositional thoughts in his previous orchestral work, the *Nocturnes*, a set of three evocative 'sound-pictures' of which the third and longest is a seascape, *Sirènes*. But here and in other pieces of his, the sea remains a backdrop for mythological scenes; in *La mer* it comes into its own as the central and only character of the drama.

Orchestral excerpts from German composer Richard Wagner were commonly performed in France in Debussy's time, more so than the operas themselves. This may have inspired the highly original form of Debussy's three 'symphonic sketches' – particularly the first which unfolds as a succession of different evocative 'scenes'. Wagner's evocations of sea-storms and primeval rivers, forests and flames, present gradually evolving textures of subtly layered orchestral sound. In the operas these serve as backdrops; Debussy made them the central focus of his work. The term 'impressionism' here makes some sense: as with the famous impressionist painter Claude Monet and his colleagues, there is a desire to experience and capture a scene just for its own sake, a loving attention to ever-changing qualities of texture, atmosphere and mood, and an ability through suggestive, unconventional touches to bring the scene alive.

The evocative power of *La mer* is uncanny: no other piece of music has so vividly recreated the sea in its infinite variety of

moods and textures. The titles of the three movements suggest a progression which has been concisely summed up as 'the sea awakening; the sea at play; the wild sea', and within these simple outlines the music suggests a thousand details, utterly compelling and 'exact', even when it can be hard to put into words the sensation that has been so exactly recreated.

But this paradox – music that is so strongly suggestive, and yet so evasive with regard to what is suggested – is at the heart of Debussy's achievement. When composing, he wrote his 'innumerable memories [were] worth more than a reality which tends to weigh too heavily on the imagination'. So we should not be surprised to learn that much of the work was written far from the sea.

In fact, Debussy was buffeted by storms of a different kind. The years in which he wrote *La mer* also saw the attempted suicide of his wife Lily, his elopement with singer Emma Bardac, later to become his second wife, and the ensuing scandal (which included the rapid appearance of a highly successful play, closely and obviously modelled on the affair). While we should avoid imputing any direct correspondence, the tumult of the third movement might be felt to bear a trace of Debussy's own personal melodrama.

But perhaps the most important stimulus here came from the visionary sea paintings of Turner, described by Debussy as 'the finest creator of mystery in the whole of art!'. In its originality of expression and range of feeling, however, Debussy's musical seascape stands alone, encompassing the majesty and delicacy, fury and stillness, effervescence and power of the sea in one of the great masterpieces of 20th-century music.

Claude Debussy In Profile

1862 to 1918 (France)



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 Maurice Maeterlinck's play of the same name. It was an immediate success after its first production in April 1902.

In 1904 he met Emma Bardac, the former wife of a successful financier, and moved into an apartment with her; his wife, Lily Texier, attempted suicide following their separation. Debussy and Emma had a daughter and were subsequently married in January 1908.

The composer's troubled domestic life did not show in 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*.

While living with cancer, Debussy completed the first three of a projected set of six instrumental sonatas. He died at his Paris home and was buried at Passy cemetery.

Daniel Harding conductor



ON STAGE WITH THE LSO

Sunday 31 October
7pm, Barbican

ARTIST PORTRAIT: ANTOINE TAMESTIT

Jörg Widmann
Viola Concerto
Dvořák In der Natur
Dvořák The Golden
Spinning Wheel

Born in Oxford, Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berlin Philharmonic, and made his debut with the orchestra at the 1996 Berlin Festival.

He is the Music and Artistic Director of the Swedish Radio Symphony Orchestra. He was Music Director of the Orchestre de Paris from 2016 to 2019, and Principal Guest Conductor of the London Symphony Orchestra from 2007 to 2017. He is honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra. In 2018, Daniel was named Artistic Director of the Anima Mundi Festival, and in 2020 he was named Conductor in Residence of the Orchestre de la Suisse Romande for the 2021/22 and 2022/23 seasons.

He is a regular visitor to the Vienna Philharmonic, Royal Concertgebouw Orchestra, Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Dresden Philharmonic and the Orchestra Filarmonica della Scala. In 2005 he opened the season at La Scala, Milan, conducting a new production of Mozart's *Idomeneo*. He has returned regularly to conduct at La Scala, most recently in 2018 for Schubert's *Fierrabras*. Other opera appearances include Britten's *The Turn of the Screw* and Berg's *Wozzeck* with the Royal Opera House, Covent Garden; Mozart's *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Munich; Mozart's *The Magic Flute* for Wiener Festwochen and *Wozzeck* at the Theater an der Wien. Daniel has a close association with the Aix-en-

Provence Festival, where he has conducted new productions of Mozart's *Così fan tutte*, *Don Giovanni* and *The Marriage of Figaro*, *The Turn of the Screw*, Verdi's *La traviata* and Tchaikovsky's *Eugene Onegin*.

For Deutsche Grammophon, Daniel has released critically-acclaimed recordings of Mahler's Symphony No 10 with the Vienna Philharmonic and Orff's *Carmina Burana* with the Bavarian Radio Symphony Orchestra. For Virgin/EMI, recordings include Mahler's Symphony No 4 with the Mahler Chamber Orchestra, Brahms' Symphonies Nos 3 and 4 with the Deutsche Kammerphilharmonie Bremen and Britten's *Billy Budd* with the London Symphony Orchestra (GRAMMY Award-winner for best opera recording). His regular collaborations with Harmonia Mundi include most recently *The Wagner Project* with Matthias Goerne and Mahler's Symphony No 9 with the Swedish Radio Symphony Orchestra; both were a huge critical success.

Engagements in the 2021/22 season include concerts with the Filarmonica della Scala, Swedish Radio Symphony Orchestra, London Symphony Orchestra, Orchestre de la Suisse Romande, Orchestre de Paris, Staatskapelle Dresden, Bavarian Radio Symphony Orchestra and RAI Turin. He will also undertake a summer festivals tour with the Mahler Chamber Orchestra, and a European tour with the Royal Concertgebouw Orchestra.

In 2002 Daniel was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government, and in 2017 he was nominated to the position Officier de l'Ordre des Arts et des Lettres. In 2012 he was elected a member of the Royal Swedish Academy of Music. He is a qualified airline pilot.

Nicola Benedetti violin



Nicola Benedetti is one of the most sought-after violinists of her generation. Her innate musicianship, spirited presence and wide appeal as a high-profile advocate of classical music has made her an influential classical artist.

In the 2021/22 season, Nicola collaborates with the London Symphony Orchestra, Los Angeles Philharmonic, Netherlands Radio Philharmonic and Cincinnati Symphony, among others. Last season's orchestral highlights include the critically-acclaimed world premiere performance of Mark Simpson's Violin Concerto with the London Symphony Orchestra and Gianandrea Noseda, and tours to Spain with the Philharmonia Orchestra and to Asia with the London Philharmonic Orchestra.

Nicola is a dedicated chamber musician, and since 2008 has performed in a trio with cellist Leonard Elschenbroich and pianist Alexei Grynyuk. The trio has appeared at venues including the Wigmore Hall, Amsterdam Concertgebouw, Alte Oper, Frankfurt, 92nd Street Y, New York, and City Hall, Hong Kong, and at the Edinburgh International and Ravinia festivals, among others. In November 2018 the trio embarked on a month-long Australian tour, giving nine performances in seven cities. Last season they toured Europe.

The winner of the GRAMMY Award for Best Classical Instrumental Solo (2020) and of Best Female Artist at the Classical BRIT Awards (2012 and 2013), Nicola records

exclusively for Decca (Universal Music). Her most recent recording, of Elgar's Violin Concerto, entered at number one in the UK's Official Classical Album Chart and received widespread critical acclaim. Other recent recordings include a GRAMMY award-winning album of music written specially for her by Wynton Marsalis. Her recording catalogue also includes concertos by Shostakovich, Glazunov and Szymanowski and *Home-Coming: A Scottish Fantasy* (which made her the first solo British violinist since the 1990s to enter the Top 20 of the Official UK Album Chart).

In 2021 *BBC Music Magazine* named Nicola 'Personality of the Year' for her online support of young musicians during the pandemic. Her Virtual Sessions delivered three weeks of online courses to players of all ages and standards, published more than 300 videos, delivered 64 live Zoom sessions to around 1,900 musicians a week in 66 countries, and gave 30 live sessions.

Nicola was appointed a Commander of the Order of the British Empire (CBE) in the 2019 New Year Honours List, and was awarded the Queen's Medal for Music in 2017, the youngest ever recipient. In 2013 she was appointed as an MBE in recognition of her international music career and work with music charities throughout the UK. To date she has received nine honorary degrees.

Nicola plays the Gariel Stradivarius (1717), courtesy of Jonathan Moulds.

London Symphony Orchestra

On Stage

Leader

Carmine Lauri

First Violins

Janice Graham
Clare Duckworth,
Ginette Decuyper
Laura Dixon
Gerald Gregory
Maxine Kwok
William Melvin
Elizabeth Pigram
Sylvain Vasseur
Helena Smart
Caroline Frenkel
Doriane Gable
Grace Lee

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Matthew Gardner
Naoko Keatley
Belinda McFarlane
Iwona Muszynska
Csilla Pogany
Paul Robson
Raja Halder
Greta Mutlu
Jan Regulski

Violas

Rachel Roberts
Gillianne Haddow,
Anna Bastow
Germán Clavijo
Stephen Doman
Carol Ella
Robert Turner
Luca Casciato
Anna Dorothea Vogel
Nancy Johnson

Cellos

Rebecca Gilliver
Alastair Blayden,
Noël Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Laure Le Dantec
Peteris Sokolovskis
Ghislaine McMullin

Double Basses

David Stark
Patrick Laurence
Thomas Goodman
Joe Melvin
José Moreira
Simo Väisänen

Flutes

Katherine Baker,
Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Maxwell Spiers

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Katy Ayling

Bassoons

Rachel Gough
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Timothy Jones
Angela Barnes
Daniel Curzon
Clément Charpentier-Leroy

Trumpets

Niall Keatley
Cécile Glémot
David Carstairs
Christopher Evans
Thomas Fountain

Trombones

Peter Moore
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Antoine Bedewi

Percussion

Neil Percy
David Jackson
Sam Walton

Harp

Bryn Lewis
Helen Tunstall

Celeste

Elizabeth Burley