
Saturday 26 September
7pm

Gold Medal 2020

Finalists

SooHong Park
Ben Tarlton
Ke Ma

Guildhall Symphony Orchestra
Richard Farnes conductor

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Gold Medal 2020

Saturday 26 September, 7pm

The Gold Medal, Guildhall School's most prestigious award for musicians, was founded and endowed in 1915 by Sir H. Dixon Kimber Bt MA

Finalists

SooHong Park piano

Rachmaninov *Piano Concerto No 2 in C minor Op 18*

Ben Tarlton cello

Elgar *Cello Concerto in E minor Op 85*

Ke Ma piano

Tchaikovsky *Piano Concerto No 1 in B-flat minor Op 23*

The Jury

Jonathan Vaughan Vice-Principal

& Director of Music

Richard Farnes Conductor

Emma Bloxham Editor, BBC Radio 3

Nicholas Mathias Director, IMG Artists

Guildhall Symphony Orchestra

Richard Farnes conductor

During adjudication, Junior Guildhall violinist Leia Zhu performs Ravel's *Tzigane* with pianist Kaoru Wada. Leia's performance was recorded in January 2020.

The presentation of the Gold Medal will take place after Leia's performance.

Performed live on Friday 25 September and recorded and produced live by Guildhall School's Recording and Audio Visual department.

Gold Medal winners since 1915

Singers

1915	Lilian Stiles-Allen	1977	Clive Birch	1941	Pauline Sedgrove
1916	Rene Maxwell	1979	Patricia Rozario	1942	Joan Goossens
1917	Dora Labbette	1981	Susan Bickley	1946	Brenda Farrow
1918	Percy Kemp	1983	Carol Smith	1947	Mary O White
1919	Arnold Stoker	1985	Peter Rose	1948	Jeremy White
1921	Marjorie Claridge	1987	Juliet Booth	1948	Susanne Rozsa
1922	Marion Browne	1989	Bryn Terfel	1950	Leonard Friedman
1923	Esther Coleman	1991	William Dazeley	1952	Alfred Wheatcroft
1924	Linda Seymour	1993	Nathan Berg	1954	Joyce Lewis
1925	John Turner	1995	Jane Stevenson	1956	Joan Cohen
1927	Marie Fisher	1997	Konrad Jarnot	1958	Michael Davis
1927	Agostino Pellegrini	1999	Natasha Jouhl	1960	Jacqueline du Pré
1928	Stanley Pope	2001	Sarah Redgwick	1962	Robert Bell
1929	Elsie Learner	2003	Susanna Andersson	1964	Sharon McKinley
1930	Doreen Bristol	2005	Anna Stéphany	1966	Anthony Pleeth
1932	Charles Mayhew	2007	Katherine Broderick	1968	David Loukes
1933	Joyce Newton	2009	Gary Griffiths	1970	Jeremy Painter
1934	Martin Boddey	2011	Natalya Romaniv	1972	Gillian Spragg
1934	Margaret Tann Williams	2013	Magdalena Molendowska	1974	Charles Renwick
1935	Norman Walker	2015	Marta Fontanals-Simmons & Jennifer Witton	1976	James Shenton
1936	Louise Hayward	2017	Josep-Ramon Olivé	1978	Iain King
1936	Arthur Reckless	2019	Samantha Clarke	1980	Julian Tear
1937	Gwen Catley			1982	Simon Emes
1937	David Lloyd			1984	Kyoko Kimura
1938	Gordon Holdom			1986	Tasmin Little
1939	Rose Hill			1988	Simon Smith
1940	John Nesden			1990	Eryl Lloyd-Williams
1941	Sylvia Roth			1992	Katharine Gowers
1942	Owen Brannigan			1994	Richard Jenkinson
1943	Vera Mogg			1996	Stephen de Pledge
1944	George Hummerston			1998	Alexander Somov
1945	Beryl Hatt			2000	Maxim Rysanov
1946	Ethel Giles			2002	David Cohen
1947	Pamela Woolmore			2004	Boris Brovtzyn
1949	Richard Standen			2006	Anna-Liisa Bezrodny
1951	William McAlpine			2008	Sasha Grynyuk
1953	Margaret Kilbey			2010	Martyna Jatkauskaitė
1955	Daniel McCoshan			2012	Ashley Fripp
1957	Iona Jones			2014	Michael Petrov
1959	Josephine W Allen			2016	Oliver Wass
1961	Edgar Thomas			2018	Joon Yoon
1963	Benjamin Luxon				
1965	Verity-Ann Bates				
1967	Wynford Evans				
1969	Charles Corp				
1971	David Fieldsend				
1973	Graham Trew				
1975	Ian Kennedy				

Instrumentalists

1915	Margaret Harrison	1941	Pauline Sedgrove
1916	Antoinette Trydell	1942	Joan Goossens
1917	Margaret Fairless	1946	Brenda Farrow
1918	Frank Laffitte	1947	Mary O White
1919	Marie Dare	1948	Jeremy White
1920	Horace Somerville	1948	Susanne Rozsa
1922	William Primrose	1950	Leonard Friedman
1923	Walter Nunn	1952	Alfred Wheatcroft
1924	Sidney Harrison	1954	Joyce Lewis
1926	Sidney Bowman	1956	Joan Cohen
1928	Allen Ford	1958	Michael Davis
1929	Roger Briggs	1960	Jacqueline du Pré
1930	Daphne Serre	1962	Robert Bell
1931	Katherine LJ Mapple	1964	Sharon McKinley
1931	Max Jaffa	1966	Anthony Pleeth
1933	Joshua Glazier	1968	David Loukes
1934	Ursula Kantrovich	1970	Jeremy Painter
1935	Vera Kantrovich	1972	Gillian Spragg
1935	Phyllis Simons	1974	Charles Renwick
1936	Lois Turner	1976	James Shenton
1937	Kenneth Moore	1978	Iain King
1939	Carmen Hill	1980	Julian Tear
1940	Marie Bass	1982	Simon Emes

Welcome



Welcome to the 105th Guildhall School Gold Medal. The Gold Medal is always a time of enormous excitement and anticipation in the School and, this year, it is doubly so, owing to the technical wizardry which brings you the broadcast of the final tonight. In order to ensure the social distancing of performers, we have placed the soloists and strings in our Music Hall, the woodwind in a large rehearsal space in the Silk Street building, the brass and percussion players in Milton Court Concert Hall, and the conductor in yet another room in Silk Street. The jury are listening and watching from the Lecture Recital Room.

All of this has been made possible by the tremendous work of Head of Recording & Audio Visual Julian Hepple and the rest of his team who have been working, quite literally, around the clock to install our brand-new low latency system which connects 22 rooms across the School buildings. The new network allows musicians in different spaces within the School to play with virtually no delay in audio and video. This, in turn, enables meaningful and practical multi-directional collaborations between those spaces. To put it simply, whilst they are in separate rooms, they can all play together.

As far as we know, this use of the technology to facilitate the rehearsals and performance of a full orchestra is a 'first' for any arts organisation on the planet, and the eyes of the world are upon us this evening, since this might be one of the means by which orchestras can return to the platform. The complex logistics of this multi-venue orchestral set up has been brilliantly managed by the Music Administration team, alongside the Audio Visual department.

It is a pleasure to welcome back our conductor for the evening, Richard Farnes, who will join us on the jury after the performances. My thanks to the other expert judges on the panel: Emma Bloxham and Nicholas Mathias. Special thanks must also go to Jack Sheen, a former student, who so expertly prepared the orchestra before Richard's arrival, and to James Blair who assisted me in selecting tonight's finalists during the second round of the competition.

A handwritten signature in cursive script that reads "Jonathan Vaughan".

Jonathan Vaughan
Vice Principal & Director of Music

Sergei Rachmaninov (1873–1943)

Piano Concerto No 2 in C minor Op 18 (1900–01)



-
- 1 Moderato
 - 2 Adagio sostenuto
 - 3 Allegro scherzando

On 27 March 1897 in St Petersburg, the composer Alexander Glazunov conducted the premiere of the 24-year-old Rachmaninov's First Symphony. It was a disaster. The composer César Cui likened the work to 'a programme symphony on the Seven Plagues of Egypt' and Rachmaninov's wife later claimed that Glazunov was drunk on the podium. (The older composer's fondness for alcohol was well known, even before Shostakovich recalled Glazunov surreptitiously sipping vodka through a rubber tube from a bottle stashed in his desk drawer at the St Petersburg Conservatory).

For three years after his First Symphony's fateful premiere, Rachmaninov composed hardly anything. Perhaps partly as a diversion, he took up a post as conductor with the Moscow Private Russian Opera for the 1897–8 season. By Rachmaninov's own account, this was 'the most difficult and critical period of my life, when I thought all was lost and it was useless to worry any more'. Visits to the writer Tolstoy were intended to improve the composer's frame of mind, but they made matters even worse. With his depression and self-criticism at a high point, he was persuaded to see the neurologist and amateur cellist Nikolay Dahl. It's thought that over a period of up to three months Dahl's combination of conversation and hypnosis provided the creative catharsis of which Rachmaninov was in desperate need, and it was Dahl to whom Rachmaninov dedicated his Second Piano Concerto, one of the first fruits of his newly unblocked creativity.

Combining Rachmaninov's trademark gift for melody, often conveying bittersweet nostalgia, with rhythmic propulsion and ample display for pianistic virtuosity, it's no surprise that the Second remains one of the most popular piano concertos in the repertory. A sequence of subtly shifting, bell-like solo-piano chords forms an iconic introduction to the first movement before the dark, Slavic-sounding strings. The second theme is one of the concerto's unashamed big melodies, more rhapsodic and aspirational and

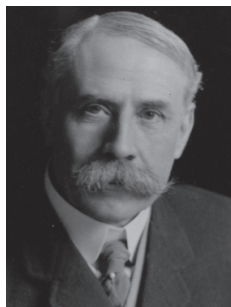
first given to the solo piano. This builds to a sustained and thrilling section in which the piano is rarely silent, that climaxes with a triumphant return of the first theme.

More translucent in texture, the slow movement begins with the piano accompanying first flute then clarinet, with which it interweaves. A subtle tension arises from the piano's 12 quavers per bar being split into three groups of four, while the flute/clarinet melody arrives in four groups of three. Eric Carmen based the verse of his much-covered 1976 hit 'All by Myself' on this clarinet melody – one version of the song featured in the opening titles of 2001's *Bridget Jones's Diary*.

The piano launches unstoppably into the third movement after a short, martial-sounding orchestral introduction. But soon comes the biggest tune of the concerto, introduced by violins and oboe. This featured not only on the soundtrack to David Lean's 1945 film romance *Brief Encounter*, but also in the song 'Full Moon and Empty Arms' released by Frank Sinatra the same year. The last of this tune's three appearances in this finale is the grandest and most burningly passionate, but Rachmaninov caps the concerto off with a chance for the pianist to triumph, in a race to the finish line that calls for fistfuls of piano pyrotechnics.

Edward Elgar (1857–1934)

Cello Concerto in E minor Op 85 (1919)



-
- 1 Adagio – Moderato
 - 2 Lento – Allegro molto
 - 3 Adagio
 - 4 Allegro – Moderato – Allegro, ma non troppo

Perhaps the best-loved and most popular of all his works, alongside the ‘Enigma’ Variations, Elgar’s Cello Concerto is the last orchestral work completed by the composer. He wrote it in the summer of 1919, around the same time as the three late chamber pieces: the Violin Sonata, String Quartet and Piano Quintet. The first performance, on 27 October 1919, in which Elgar conducted cellist Felix Salmond and the London Symphony Orchestra, was hampered by Albert Coates, who was conducting the remainder of the programme, which included Scriabin’s *The Poem of Ecstasy*. According to Elgar’s wife Alice, Coates handed over the rehearsal for the concerto more than an hour late. According to John Barbirolli, ‘that old rogue Coates ... pinched most of Elgar’s rehearsal time for some Scriabin rubbish’. (Barbirolli later recorded the concerto with one of its greatest interpreters, Jacqueline du Pré – Guildhall’s Gold Medallist in 1960). Alice went further, referring to ‘that brutal, selfish, ill-mannered bounder Coates’.

The critic of *The Times* noted it was the least rhetorical work that Elgar had written, and recognised it was ‘intimate and sensitive music which one feels at once means all it says, that and no more’. Ernest Newman in the *Observer* was less forgiving: ‘Never, in all probability, has so great an orchestra, made so lamentable a public exhibition of itself.’

The soloist Salmond, who a few months earlier had played in the premiere performances at the Wigmore Hall of Elgar’s String Quartet and Piano Quintet, was racked with nerves. Far from enjoying a long and fruitful relationship with the concerto, he never played it again in public.

In an opening every bit as iconic as that of Rachmaninov’s Second Piano Concerto heard earlier tonight, dramatic cello chords throw down the pillars of a heartfelt recitative. The swaying, ambiguous theme that follows seems inconsequential by comparison until the

cello takes it up, bringing it to a climax with a dramatic upwards scale. The other main theme of this movement has a warmer tint. Also lilting, it has more direction and alternates between E minor and a more optimistic E major.

Those dramatic chords of the introduction briefly return to introduce the second-movement scherzo, a busy *moto perpetuo* test for the soloist, all carefully orchestrated both not to mask the soloist and to inject varied instrumental colourings.

The heartrending Adagio sits on a different plane to the other movements, stepping out of the action and into a more reflective, introspective realm. Lightly accompanied but often abandoned by the orchestra to complete its questioning pleas alone, the cello is here at its most breathtakingly eloquent and vulnerable.

The solo cello's voice is also key in the finale, beginning with another dramatic recitative based on the shape of the first movement's introduction. A swaggering theme marked 'risoluto' colours much of the movement, but there's also a capriciousness that recalls Debussy's Cello Sonata of four years earlier. Anguish comes in a broad, tortured soliloquy from the cello – a haunted, Garden of Gethsemane section – that eventually finds some resolution in a fading recollection of the Adagio's melody. But the cello is defiant, finding strength in a return of the concerto's opening chords before a resolute end.

Pyotr Ilyich Tchaikovsky (1840–93)

Piano Concerto No 1 in B flat minor Op 23 (1874–5, rev. 1879)



-
- 1 Allegro non troppo e molto maestoso – Allegro con spirito
 - 2 Andantino semplice – Prestissimo – Tempo 1
 - 3 Allegro con fuoco

Unlike Rachmaninov (or, later still, Shostakovich or Prokofiev) Tchaikovsky did not follow in the line of titanic composer-pianists that stretched back to Mozart and Beethoven: composers whose keyboard prowess prompted them to write concertos that would showcase their own virtuosity.

It was perhaps in recognition of this shortcoming that, on Christmas Eve 1874, Tchaikovsky played his First Piano Concerto to the pianist and composer Nikolay Rubinstein (who had appointed Tchaikovsky to a position at the Moscow Conservatory, where Rubinstein was director). Instead of offering advice on the piano writing, Rubinstein tore the piece to shreds, as Tchaikovsky recalled three years later in a letter to his patroness Nadezhda von Meck:

‘It appeared that my concerto was worthless, that it was unplayable, that passages were trite, awkward and so clumsy that it was impossible to put them right, that as a composition it was bad and tawdry, that I had filched this bit from here and that bit from there, that there were really only two or three pages that could be retained, and that the rest would have to be scrapped or completely revised.’

Tchaikovsky would make some revisions, Rubinstein told him, and once he had done so, Rubinstein would play the work at one of his concerts. ‘I won’t change a single note,’ Tchaikovsky replied, ‘and I’ll print it just as it is now’.

Rubinstein must have softened towards the piece, though, as before the end of 1875 he conducted the concerto’s Moscow premiere, and a few months later performed it as pianist. Indeed, as pianist, he became one of the concerto’s notable early proponents.

Like the other two concertos heard tonight, there is an attention-grabbing, instantly recognisable opening, at least when it comes to the piano’s crashing chords that accompany the grandiose introductory string tune. (It’s interesting to note that these chords

– so central to the work as we now know it – were originally intended to be spread or arpeggiated, harp-like, rather than played as blocks. It is only through the version published in 1894, after Tchaikovsky's death and possibly without his authority, that the chords became solid.)

The concerto falls into a well-behaved three-movement classical concerto structure, with a sonata-form first movement (in this case monstrous in proportion, greater in length than the other two together), a lyrical slow movement and a rondo-form finale. The first movement alternates grand display with fleet-footed delicacy that points to Tchaikovsky's future success as a ballet composer. The second movement is a lilting dreamlike song, whose central section has the pianist sprinting across the keyboard with great speed and delicacy. Tchaikovsky creates a series of shifts of energy in the sectional rondo form of the finale, its opening based on a Ukrainian folk tune. A torrent of double octaves announces the grand, majestic closing section, which keeps the pianist perspiring until the very end.

Soohong Park Piano



Soohong Park was educated in Jeju, South Korea and then in Detmold, Germany. He completed both his Bachelor and Masters degrees at the Hochschule für Musik, Detmold, where he studied with Dina Ugorskaja, Alfredo Perl and Peter Orth. He won third prize at the Wiesbaden International Piano Competition in 2009 and during his studies in Germany, Soohong won first prize with his trio at the Aurn Chamber Music Competition in both 2015 and 2016.

He completed his Artist Masters at Guildhall School and undertook the Artist Diploma in 2019-20 under the direction of Ronan O’Hora. He was the winner of the Glass Sellers’ Beethoven Piano Prize at Guildhall in 2016 and second prize winner of the Beethoven Piano Society of Europe Intercollegiate Competition in 2017. In 2019, he was finalist at the Isang Yun International Competition in Tongyeong, South Korea and semi-finalist at the seventh Sendai International Music Competition in Japan. He has attended masterclasses with Bernd Götzke, Günter Ludwig, Richard Goode, Jonathan Biss, Ferenc Rados and Murray Perahia.

As a soloist, Soohong has performed at the Carl Loewe Festival in Lübeck (where his performance was broadcasted by MDR) and has given a recital at the Philharmonic Hall in Vilnius. His concerto performances include Rachmaninov’s Piano Concerto No 2 in C minor Op 18 and Mozart’s Piano Concerto in D minor KV466 with the Verler Vier-Jahreszeiten-Orchester in Verl-Kaunitz, Germany; Mozart’s Piano Concerto in C major with the Guildhall Chamber Orchestra and Beethoven’s Triple Concerto with the Orchestra of the Paderborn University Orchestra. In 2019, he performed Beethoven’s Piano Concerto No 3 in C minor Op 37 with the Sendai Philharmonic and Tongyeong Festival Orchestra.

His studies at Guildhall School were supported by The Sophie Satin Sergei Rachmaninov Award.

Ben Tarlton Cello



Born in Wales, Ben studied with Sharon McKinley and Alexander Baillie before attending the Yehudi Menuhin School to study with Thomas Carroll. He received a scholarship to study at Guildhall School with Louise Hopkins, kindly supported by Help Musicians UK and The Countess of Munster Musical Trust. He was awarded The Suggia Gift by Help Musicians UK, The David Goldman Award from The Worshipful Company of Musicians and was the recipient of the John Fussell and Raphael Sommer Awards. Ben is a Concordia Foundation Artist, a Park Lane Group Artist and a Yeoman of The Worshipful Company of Musicians.

Recent highlights include recitals at Wigmore Hall, St James's Piccadilly, St Martin-in-the-Fields, St John's Smith Square, and the UK Premier of Anders Hillborg's *Duo for cello and piano* at Milton Court Concert Hall as part of a BBC Total Immersion.

In 2016 Ben was selected as a Fellow to participate in the Piatigorsky Cello Festival in Los Angeles. In November that year, he performed Schumann's Cello Concerto with the semi-finalists of the Donatella Flick LSO Conducting Competition. Ben participated in masterclasses at IMS Prussia Cove in 2017 and has frequently attended the Open Chamber Music Seminar since. Also in 2017, he performed as a soloist in a gala concert at Zurich's Hochschule Der Künste with the Youth Classics Orchestra.

Ben has performed at Cadogan Hall, London; West Road Concert Hall, Cambridge; Wales Millennium Centre; Cowbridge Music Festival; Casa da Música, Porto; Tonhalle, Zürich; Muziekgebouw, Amsterdam; and Walt Disney Concert Hall, Los Angeles. He has played in masterclasses for Frans Helmerson, Ralph Kirshbaum, Colin Carr, Raphael Wallfisch, Heinrich Schiff and has had chamber music coaching with András Keller, Rita Wagner, Ralf Gothóni, the Takács Quartet, the Brentano Quartet, the Gould Piano Trio and the Endellion String Quartet.

Ben is Artistic Director of the Llantwit Major Chamber Music Festival and is assistant teacher to Steffan Morris at the Royal Welsh College of Music & Drama. He regularly performs chamber music concerts across Wales for Sinfonia Cymru and recently performed on BBC Radio Wales.

Ke Ma Piano



Born in 1994 in Datong China, Ke studied at the Royal Academy of Music with Christopher Elton, Michael Dussek and Andrew West, graduating with a Masters with distinction (DipRAM) in 2017. Her piano professor at Guildhall School is Joan Havill and her Doctoral research studies are supervised by Rolf Hind, Ronan O’Hora and Dr Alexander Soares.

Ke has won top prizes at international competitions including 1st Prize at the 2016 Concours International de la vie de Maisons-Laffitte and Karoly Mocsari Special Prize (France), 1st Prize at the 2014 Shenzhen Competition (China), and 3rd Prize at the 2012 Ettlingen Competition (Germany).

As a soloist, highlights have included appearances with the Shenzhen Symphony Orchestra, Sichuan Symphony Orchestra, Royal Philharmonic Orchestra, Young Musicians Symphony, Suffolk Symphony Orchestra and the Miskolc Symphony Orchestra conducted by Tamás Gál at the Palace of the Arts in Budapest.

In 2017 Ke made her debut at Wigmore Hall under the auspices of the Kirkman Concert Society. She has given concerts across the UK, in France, Germany, Poland, the US and Canada. Recent engagements include recitals at the Purcell Room, Kings Place, the Saintonge Festival, Maison Laffitte and Salle Molière Lyon in France and the Chopin Festival at the Fisher Center in Bard College, New York.

A committed chamber musician, Ke has undertaken a Tunnell Trust Award tour of Scotland, given a recital at Wigmore Hall and recorded music by Vieuxtemps for Champs Hill Records with violist Timothy Ridout. She has collaborated with the Cuarteto Casals at Santander International Piano Competition. Last summer Ke made her first appearance at the Winchester Festival.

During her studies, Ke participated in masterclasses with Pascal Devoyon, Angela Hewitt, Yevgeny Sudbin, Peter Frankl, Pascal Rogé, Imogen Cooper, Arie Vardi and has attended the Luzern Piano Academy where she worked with Robert Levin. In 2019, Ke participated in Summer Piano Academy in Uelzen with Prof Konstanze Eickhorst and was very honoured to receive the Concert Award and perform in Medingen.

Ke is grateful for support from the Ian Fleming Award from Help Musicians UK; prizes from the Worshipful Company of Musicians, the Maisie Lewis Young Artist Fund and the Prince’s Award.

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Sadie Roach, BMus Jazz Piano

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Richard Farnes Conductor



Richard Farnes is one of the most sought-after conductors of his generation, and is the winner of the 2017 Royal Philharmonic Society Conductor of the Year award. He was Music Director of Opera North from 2004–2016, for whom he has conducted many highly praised productions including *La fanciulla del West*, *Death in Venice*, *Otello*, *La traviata*, *Gloriana*, *The Turn of Screw*, *La bobème*, *Manon*, *La Rondine*, *Werther*, *Eugene Onegin*, *The Queen of Spades*, *Katya Kabanova* and *From the House of the Dead*. He has also made recordings with Opera North of both *Duke Bluebeard's Castle* and *Don Carlos* for Chandos Records.

In 2011, Richard Farnes and Opera North started an ambitious project to perform Wagner's 'Ring' in concert, which was enthusiastically received by both public and the press alike. Complete Ring cycles took place throughout 2016 in Leeds, Salford, Nottingham, Gateshead and London. This project won the 2017 Royal Philharmonic Society Opera and Music Theatre award.

Last season included his debut for the Royal Danish Opera (*La traviata*), and this season includes concerts with the BBC Scottish Symphony, as well as returns to English National Opera (*Madame Butterfly*) and Opera North (*Parsifal*).

Guildhall Symphony Orchestra

Violin 1

Yuriko Matsuda*
Melanie Gruwez
Pauline Herold
Evie Rogers
Reonel Rafols
Sofia Muñiz Mejuto
Susanna Griffin
Maja Uzarska
Jasper Noack
Damian Dimitrov
Ella Paterson-Fox
Maria Jimenez Valles

Violin 2

Eliette Harris*
Amelia Harding
Imogen Brewer
Aleksandra Lenkiewicz
Alex Collins
Ludwika Borowska
Ines Soltwedel
Malena Benavent Gimeno
Rebecca Pelta
Nia Lecheva
Clement Lebourgeois
Leon Human

Viola

Anna Pape*
Dominic Stokes
Clara-Monika Schmid
Holly Woods
Ruby Bowler
Hugo Haag
Hui Pang Lee
Joshua Law
Sirma Baramova
Jake Montgomery-Smith

Cello

Alicja Kozak*
Laura MacDonald
James McBeth
Joseph Barker
Andrew Everitt
Vasco Ferrão Dias
Kalina Videnova
Alexander Scott-Brown

Double bass

Ben Du Toit*
Yat Hei Lee
Kornel Konkos T
Elena Calvo Bravo
Chiu Yung Chan
Melisande Lochak

Flute

Sophie McLaughlin*
Karen Wong

Oboe

Elen Morgan-Williams*
Sooyeon Park

Clarinet

Jonathan Willett*
Fresca David

Bassoon

Hazalen Tang*
Ruby Collins

Horn

Rachmaninov &
Tchaikovsky:
Zac Hayward*
Alexander Grinyer
Leonardo Pinho
Jake Parker
Lizzie Baumberg

Elgar:

Alexander Grinyer*
Zac Hayward
Leonardo Pinho
Jake Parker

Trumpet

Thomas Nielsen*
Adam Meyer

Trombone

James Thomas*
Sam Dye

Bass trombone

Alexander Froggatt

Tuba

Charles Jones

Timpani

Charlie Hodge

Percussion

Jonathan Akerman*
Cameron Gorman

Ensembles, Programming & Instrument Manager

Phil Sizer

Orchestra Librarian

Anthony Wilson

Orchestra Stage Manager

Bill Bannerman

**denotes section principal.
Names and seating correct
at time of going to print*

Leia Zhu Violin



Leia began her studies at Junior Guildhall in 2015, when aged eight. Based in the North East of England, Leia, her parents and her younger brother Leo, regularly travel hundreds of miles to London to participate in the weekly Junior Guildhall programme. Leia has blossomed into an extraordinary virtuoso player and continues to explore the many musical options open to her as a member of the Junior Guildhall community.

As a soloist, Leia has performed with prestigious ensembles and orchestras across the globe in more than 16 countries, including Festival Strings Lucerne, Mariinsky Symphony Orchestra, Zurich Chamber Orchestra, Russian National Orchestra and the National Orchestra of Belgium. Her musical journey has also taken her to major concert halls such as the Royal Festival Hall, Barbican Centre, Brussels' BOZAR, Berliner Philharmonie, KKL Lucerne and Moscow's Tchaikovsky Concert Hall. Leia has performed at prominent festivals of Salzburg, Lucerne, Rheingau Musik, Mozartfest Würzburg, White Nights, Musical Olympus and Trans-Siberian Art, to name but a few.

Last year at the age of 12 Leia became the youngest artist represented by HarrisonParrott. Her upcoming highlights include a recital at the Tonhalle, Zürich; multiple engagements with the London Mozart Players as well as with Lucerne Symphony Orchestra; and a tour of South Africa.

The Jury



Emma Bloxham

Emma studied the clarinet and piano and read music at Oxford University followed by a postgraduate year at King's College, London. She joined the BBC in 1997 and for many years was a Producer working across the whole of Radio 3's output. Since July 2014 she has been Editor, live music, where her responsibilities include Opera on 3, the radio coverage of the BBC Proms, and the running of the BBC New Generation Artists scheme.



Nicholas Mathias

Nicholas Mathias began his career as a professional violinist. He studied violin and piano at the Royal Academy of Music in London and following graduation became a member of the Bournemouth Symphony Orchestra. After several years as a player, Nicholas decided to move into orchestral management, specialising in artistic programming. His first position was with the Royal Liverpool Philharmonic Orchestra, followed shortly by the Ulster Orchestra, before returning to the Bournemouth Symphony but this time as Director of Artistic Planning. After several years in this role Nicholas was offered the opportunity to move into Artist Management with IMG Artists in London and decided from the beginning to specialise in the management of conductors.

During the last 15 years Nicholas has been responsible for managing and developing the careers of a number of distinguished international conductors including Vladimir Jurowski, Sir Antonio Pappano, Andrés Orozco-Estrada, Vasily Petrenko, Yan Pascal Tortelier, and Omer Meir Wellber. He continues to manage this roster of conductors in his role as Global Artistic Management Consultant with IMG Artists. Nicholas has also been involved with a number of musical institutions, serving as a Board member of the National Youth Orchestra of Great Britain and also for a number of years as Deputy Director of the International Artists Management Association (IAMA).



Jonathan Vaughan (Chair)

After studying double bass and piano at the Royal College of Music, Jonathan worked with most of Britain's major orchestras and opera companies. He was an active chamber musician and worked as a teacher, coach and music educator in a variety of settings.

Jonathan spent ten very happy years as a member of the London Symphony Orchestra and was ultimately privileged to serve as its Chairman.

He was Director of the National Youth Orchestra for five years, before taking up his current post, Vice-Principal & Director of Music at Guildhall School in 2007. He is a Fellow of the Higher Education Academy and was awarded Fellowship of Guildhall School in 2015.

Jonathan lives in Wiltshire with his wife, three children and one sadly neglected double bass.

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