

# TONIGHT'S CONCERT

## BRUCKNER'S NINTH & TE DEUM

Sunday 11 February 2024 7–8.40pm

Barbican

**Anton Bruckner** Symphony No 9

(ed Benjamin-Gunnar Cohrs, Urtext Edition)

**Anton Bruckner** Te Deum

(ed Ernst Herttrich 2015, Carus Edition)

**Nathalie Stutzmann** conductor

**Christina Nilsson** soprano

**Anna Stéphany** mezzo-soprano

**Robin Tritschler** tenor

**Alexander Tsymbalyuk** bass

**London Symphony Chorus**

**Mariana Rosas** chorus director

**London Symphony Orchestra**

*Tonight's concert will run without an interval, with the Symphony running straight into the Te Deum.*

Generously supported by **The Jeremy and John Sacher Charitable Trust**

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**medici.tv**

# Welcome



A warm welcome to this LSO concert. Tonight Nathalie Stutzmann continues her focus on Anton Bruckner in this, the 200th year of his birth, with a performance of his Symphony No 9, completed by his choral *Te Deum*, a request the composer himself made upon realising that he might not live to complete the finale of the Symphony.

We are delighted to be joined by Christina Nilsson and Robin Tritschler, who both make their debut with the Orchestra this evening, and we are pleased to welcome back Anna Stéphany, Alexander Tsymbalyuk and the London Symphony Chorus, for Bruckner's *Te Deum*.

Tonight's performance of the Ninth Symphony is of the Urtext edition by the late Benjamin-Gunnar Cohrs, whose inspired editions of

Bruckner's symphonies we have performed multiple times in recent years, and whose passing we were saddened to hear of in November last year. For the *Te Deum* we perform an edition by Ernst Hertrich that especially highlights the vocal writing of the composer.

This concert is being broadcast live by our partner medici.tv. It is generously supported by The Jeremy and John Sacher Charitable Trust, to whom we are very grateful.

I hope you enjoy the concert and that you will be able to join us again soon. Towards the end of the month, Sir Simon Rattle, LSO Conductor Emeritus, conducts two performances of Dmitri Shostakovich's Symphony No 4. In March, Kirill Gerstein returns for a performance of George Gershwin's Piano Concerto in F, as part of his Spotlight Artist series, in a programme that celebrates music from America. We look forward to his forthcoming chamber music series at LSO St Luke's, in partnership with BBC Radio 3, that will take place on 30 and 31 May, and 12 July.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is written in a cursive, flowing style.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

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Thursday 15 February 1pm  
LSO St Luke's

**BBC RADIO 3 LUNCHTIME CONCERT**  
**SPANISH CONNECTIONS:**  
**JUAN PÉREZ FLORISTÁN**

Iberia imagined – and reimagined – as the award-winning young Spanish pianist Juan Pérez Floristán travels south in the company of Ravel, Debussy, de Falla and Liszt.

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Friday 16 February 1pm  
LSO St Luke's

**BBC RADIO 3 LUNCHTIME CONCERT**  
**SPANISH CONNECTIONS: CLARA MOURIZ**

Mezzo-soprano Clara Mouriz and pianist Joseph Middleton lose themselves in the dark, tender world of Spanish romantic song.

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Thursday 22 February 1pm  
LSO St Luke's

**BBC RADIO 3 LUNCHTIME CONCERT**  
**SPANISH CONNECTIONS: ALBAN GERHARDT**

Folk songs, fantasies and visions of romance: a Spanish journey with a French twist, with cellist Alban Gerhardt and pianist Steven Osborne.

[iso.co.uk/whatson](http://iso.co.uk/whatson)

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the QR code to complete a short  
survey about tonight's concert.



# Symphony No 9 in D minor

Anton Bruckner

Ed Benjamin-Gunnar  
Cohrs, Urtext Edition

- 1 **Feierlich,  
misterioso**
- 2 **Scherzo:  
Bewegt, lebhaft**
- 3 **Adagio:  
Langsam,  
feierlich**



1887–96



60 minutes

Programme note by  
**Stephen Johnson**

▷ A **chorale** is a hymn-like melody, usually sung in four-part harmony. Chorales are especially associated with the German Lutheran church.

▷ In a **fugue**, a subject is played or sung, then repeated by other instrumental parts or voices.

It was meant to be the summing up of his life's achievement – Anton Bruckner told his students at Vienna University, 'I'll write my Ninth Symphony in D minor, like Beethoven. Beethoven won't object!' There would be quotations from Bruckner's most successful works, including his beloved *Te Deum*; and, in place of Beethoven's concluding choral 'Ode to Joy', there would be a heaven-storming orchestral finale with a radiant **chorale** ▷; an ingenious and energetic **fugue** ▷; and, at the end, a grand instrumental 'Hymn of Praise' to the Symphony's dedicatee – none other than the 'dear God' who had sustained the composer through severe mental health and professional difficulties.

But when Bruckner died, on 11 October 1896, nine years after he had started work on the Symphony, the finale was still incomplete, and there was no sign of that all-important concluding 'Hymn of Praise'. So, the decision was taken to perform the three apparently completed movements as they stood. It turned out that the Ninth Symphony worked rather well in this incomplete state – like the two surviving movements of Franz Schubert's 'Unfinished' Symphony. The Adagio third movement made a remarkably poignant ending – and hadn't Bruckner referred to this

wonderful slow movement as his 'Farewell to Life'? Very soon, a myth spread: Bruckner had not finished the finale of the Ninth because it simply was not possible. The grand affirmation he intended would have been hopelessly inappropriate after the dark ambiguity of the first three movements, and particularly after the terrifying vision of the Adagio's climax. To many, it seemed that his imagination had simply failed him.

In some ways it is a comforting story, in that it permits us to accept what survived of the Ninth Symphony as complete in itself – but it is almost certainly untrue. We have eyewitness accounts from friends who either heard Bruckner play the ending at the piano or saw crucial pages that later vanished. The painful truth is that Bruckner was probably only within a few weeks of completing the score when he died. Almost certainly he had the final pages in his bedside table, pages to which some of the numerous opportunist souvenir hunters helped themselves. A few sketches of the ending have turned up, but, tantalisingly, they give only a very basic outline. So, the finale of Bruckner's Ninth looks set to remain one of the great might-have-beens of music. And yet the three complete movements that we do have form a gripping and deeply moving testimony to Bruckner's

last great spiritual struggle. When Bruckner realised that he might not live to finish the finale of his Ninth Symphony, he strongly urged using the *Te Deum* as an alternative finale. It has hardly ever been attempted, but in this concert we have a chance to hear the Ninth as Bruckner evidently intended it to be heard, should God not permit him to offer his originally envisaged finale to the world.

The opening movement has that grand, spacious quality that has led to Bruckner's symphonies being described as 'cathedrals in sound'. But if this is a cathedral, it is a strange and, at times, a very scary one. In strong contrast to the first movement of the Eighth, which is remarkably concise and single-minded for Bruckner, there is a rich profusion of themes, and as the movement progresses, the changes in direction become seriously disorienting. It is as though we were walking up the aisle of a dark, mysterious cathedral one minute, then peering down vertiginously from a high staircase the next. Yet Bruckner draws all these threads together magnificently in the final crescendo, ending in dark but electrifying splendour.

By contrast, the Scherzo is the embodiment of formal clarity: a big A-B-A structure framing a weirdly

animated central Trio section. (Bruckner's trios are normally more relaxed.) Its pounding repetitive rhythms and ambiguous or downright harsh harmonies have invited comparison with Béla Bartók, Sergei Prokofiev and Dmitri Shostakovich.

Then the Adagio begins a long process of restless searching, alternating with sombre lamentation and wintry lyricism, that clearly left a profound impression on Bruckner's younger friend Gustav Mahler (the anguished opening violin motif sounds particularly Mahlerian). There are moments of fleeting radiance, but the final long crescendo culminates in the most agonising music in the whole Symphony: trombones and tuba bellowing out the movement's anguished opening motif, the devastating final dissonance left hanging in the air, unresolved. Somehow the coda ending manages to bring a sense of peace and long-sought stability. It can make a wonderful ending; but, as we have seen, this was never how Bruckner intended his life's work to finish. If it couldn't conclude with the 'Hymn of Praise' he planned, then it had to be with the other work he dedicated to his 'dear God', the *Te Deum*.

*The Symphony will run straight into the Te Deum, with no interval.*

# Te Deum

## Anton Bruckner

Ed Ernst Hertrich  
2015, Carus Edition

**Christina Nilsson**

soprano

**Anna Stéphaney**

mezzo-soprano

**Robin Tritschler** tenor

**Alexander**

**Tsymbalyuk** bass

**London Symphony  
Chorus**

- 1 **Te Deum  
laudamus**
- 2 **Te ergo  
quaesumus**
- 3 **Aeterna fac**
- 4 **Salvum fac  
populum tuum**
- 5 **In te Domine  
speravi**



1881–84



23 minutes

Programme note by  
**Stephen Johnson**

Text and translation  
on page 8

For Anton Bruckner, the choral-orchestral *Te Deum* was ‘the pride of my life’. There was much more to this than the satisfaction of a master craftsman in a job particularly well done. It was, he told the conductor Hermann Levi, dedicated ‘to God, for having brought me through so much anguish in Vienna’. Moving from provincial Linz to the Austrian Imperial capital in the 1860s had initially seemed a smart career move, but Bruckner’s symphonies had been met with incomprehension and then outright hostility. Unable to find a secure and lucrative teaching position, and repeatedly unsuccessful in his attempts to find a wife, he experienced severe depression. But in 1881 his fortunes began to change. The premiere of his Fourth Symphony (the ‘Romantic’) had been a surprise success, and it was later that year that Bruckner began his *Te Deum*, one of his brightest, most grandly affirmative works. This time, the Viennese premiere was an outright triumph.

There are several reasons why this ancient liturgical text should have appealed to Bruckner. The Latin verse is magnificent (Bruckner’s Latin was clearly more than adequate), and its quality would have spoken directly to a composer who often seemed to think in big musical blocks. As a student

and choirboy at the Augustinian monastery of St Florian, near Linz, he would no doubt have heard the old story that the text had been improvised by St Augustine and St Anselm at the former’s baptism, under the influence of the Holy Spirit. But the final words – ‘O Lord, in thee have I trusted: let me never be confounded’, – must have stirred strong feelings in an intensely pious Roman Catholic whose faith had several times pulled him back from despair.

As for the music, the awe-inspiring opening – a slab of sound like the imposing façade of an early medieval cathedral – is testimony in itself to Bruckner’s intense involvement with the words. Bruckner now alternates massive tutti sections with quieter, more reflective passages. Two intensely devotional slow episodes, led by the tenor with exquisite countermelodies from solo violin, rapturously evoke the point in the Mass when the priest raises aloft the bread and wine – one can easily imagine the Holy Spirit descending. Eventually, the soloists (a marked shift to the personal) declaim those crucial words, ‘In te, Domine speravi’ (O Lord, in thee have I trusted). A noble fugue leads to a drop in tempo and a slow, grand crescendo on ‘Non confundar’, solemn at first, but reaching a radiant conclusion with a thrilling choral high C.

# Anton Bruckner

## 1824 to 1896 (Austria)



### CONTEMPORARIES

Richard Wagner,  
Johannes Brahms

### KEY MOMENTS

**1868:** Bruckner moves to Vienna

**1884:** The premiere of his Symphony No 7, which was rapturously received

### LISTEN TO

Symphonies Nos 4 and 6 with Sir Simon Rattle on LSO Live  
[lso.co.uk](http://lso.co.uk)

Composer profile by  
**Kate Hopkins**

The Austrian composer, organist and teacher Anton Bruckner was a late bloomer who composed all his major works after the age of 39.

Born in Ansfelden in Upper Austria, he studied violin and organ from a young age with his father, the village schoolmaster. After his father's death in 1837, Bruckner became a chorister at the monastery-school of St Florian. His family's poverty made a musical career impossible; instead, he trained as a school teacher. Following positions in Windhaag and Kronstorf, he returned to St Florian, where he taught from 1845 and was organist from 1848.

In 1863, Bruckner first heard the music of Richard Wagner, which had a major effect on his own work. He met the composer two years later at the premiere of the latter's opera *Tristan and Isolde*, and they formed a friendship that endured until Wagner's death in 1883.

In 1868 Bruckner moved to Vienna, taking up a post at the Conservatory (and, from 1875, also teaching at the University of Vienna). During the next 28 years, he composed most of

his greatest works; these included Symphonies Nos 3 to 9, the String Quintet and the *Te Deum*.

For a number of years, he struggled to get his orchestral music performed, particularly after the disastrous 1877 premiere of the Third Symphony. Only after the 1884 premiere of the Seventh Symphony in Leipzig did he receive the acclaim he deserved. He continued to compose – and to revise his works numerous times – until his death from heart failure on 11 October 1896. He is buried in the crypt of St Florian.

Bruckner's best-known works are his Symphonies Nos 3 to 9. Although each of them has a distinctive character, all have features in common. Other than the unfinished Ninth Symphony, they all comprise an extensive opening movement that explores three contrasting themes, a lyrical slow movement, an energetic folk-like Scherzo (more muted in the Sixth Symphony) and a large-scale finale that usually recalls earlier music. The symphonies' massive structures have led them to be nicknamed 'cathedrals of sound'.

# Te Deum

## Text & Translation

### TE DEUM LAUDAMUS

*Te Deum laudamus: te Dominum confitemur.*

*Te aeternum Patrem omnis terra veneratur.*

*Tibi omnes angeli, tibi coeli et universae potestates:*

*tibi cherubim et seraphim incessabili voce  
proclamant:*

*Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra majestatis gloriae tuae.*

*Te gloriosus Apostolorum chorus,  
te prophetarum laudabilis numerus,  
te martyrum candidatus laudat exercitus.  
Te per orbem terrarum sancta confitetur Ecclesia,*

*Patrem immensae majestatis;  
venerandum tuum verum et unicum Filium;  
Sanctum quoque Paraclitum Spiritum.  
Tu rex gloriae, Christe.*

*Tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus hominem, non  
horruisti Virginis uterum.  
Tu devicto mortis aculeo,*

*aperuisti credentibus regna coelorum.*

*Tu ad dexteram Dei sedes, in gloria Patris.*

*Judex crederis esse venturus.*

We praise thee, O God: we acknowledge thee to be the Lord.

All the earth doth worship thee, the Father everlasting.

To thee all Angels cry aloud: the Heavens, and all the Powers therein.

To thee Cherubim and Seraphim continually do cry,

Holy, Holy, Holy: Lord God of Hosts; Heaven and earth are full of the Majesty of thy glory.

The glorious company of the Apostles praise thee.

The goodly fellowship of the Prophets praise thee.

The noble army of Martyrs praise thee.

The holy Church throughout all the world doth acknowledge thee;

The Father of an infinite Majesty;

Thine honourable, true and only Son;

Also the Holy Ghost: the Comforter.

Thou art the King of Glory, O Christ.

Thou art the everlasting Son of the Father.

When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death,

thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God, in the glory of the Father.

We believe that thou shalt come to be our Judge.



**TE ERGO QUAESUMUS**

*Te ergo quaesumus, tuis famulis subveni, quos  
pretioso sanguine redemisti.*

We therefore pray thee, help thy servants, whom  
thou hast redeemed with thy precious blood.

**AETERNA FAC**

*Aeterna fac cum sanctis tuis in gloria numerari.*

Make them to be numbered with thy Saints,  
in glory everlasting.

**SALVUM FAC POPULUM TUUM**

*Salvum fac populum tuum, Domine, et benedic  
hereditati tuae.*

O Lord, save thy people, and bless thine heritage.

*Et rege eos, et extolle illos usque in aeternum.*

Govern them, and lift them up forever.

*Per singulos dies benedicimus te;*

Day by day we magnify thee;

*et laudamus nomen tuum in saeculum, et in  
saeculum saeculi.*

And we worship thy Name ever world  
without end.

*Dignare Domine, die isto sine peccato nos custodire.*

Vouchsafe, O Lord to keep us this day  
without sin.

*Miserere nostri, Domine, miserere nostri.*

O Lord, have mercy upon us, have mercy upon us.

*Fiat misericordia tua, Domine, super nos,  
quemadmodum speravimus in te.*

O Lord, let thy mercy lighten upon us, as our  
trust is in thee.

**IN TE DOMINE SPERAVI**

*In te Domine speravi: non confundar in aeternum*

**IN TE DOMINE SPERAVI**

O Lord, in thee have I trusted: let me never be  
confounded.

Translation from the Book of Common Prayer,  
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Khatia Buniatishvili, Verbier Festival 2013

# Nathalie Stutzmann

conductor



Nathalie Stutzmann is the Music Director of the Atlanta Symphony Orchestra and the second woman in history to lead a major US orchestra. She is also Principal Guest Conductor of the Philadelphia Orchestra.

Stutzmann made her spectacular debut at the 2023 Bayreuth Festival with Wagner's *Tannhäuser*; she was awarded 'Best Conductor' in the 2024 Oper! Awards for this production, with *Oper Magazine* describing her as a true possessor of 'the Bayreuth gene'. The 2022/23 season also saw her acclaimed debut at the Metropolitan Opera with productions of both Mozart's *The Magic Flute* and *Don Giovanni*.

During the 2023/24 season, she leads the Atlanta Symphony in twelve programmes spanning some of her favourite core repertoire from Beethoven, Schumann, Brahms and Ravel through to the large symphonic forces of Mahler, Strauss and Tchaikovsky, along with a Bruckner festival marking the composer's 200th anniversary and a West Coast tour. With the Philadelphia Orchestra she returns to New York for her much anticipated Carnegie Hall debut.

As a guest conductor, Stutzmann makes her debut with the Swedish Radio Symphony Orchestra and returns to the London Symphony Orchestra for Bruckner's *Te Deum* and his Symphonies Nos 7 and 9. She conducts Wagner's *The Flying Dutchman* for the Teatro Regio Torino and returns to Bayreuth in the summer of 2024. Throughout the season, Stutzmann will have a strong presence at the Philharmonie de Paris, where she will appear with the Orchestre de Paris and the Orchestre du Capitole de Toulouse, and also chair the jury for the La Maestra Conducting Competition.

She was awarded the 2023 Opus Klassik 'Concerto Recording of the Year' for her recording of Glière and Mosolov harp concertos with Xavier de Maistre and the WDR Sinfonieorchester. The year 2022 saw the release of the complete Beethoven Piano Concertos recorded with Haochen Zhang and the Philadelphia Orchestra. *Gramophone* praised it as 'a brilliant collaboration that I urge you to not miss' and *Classics Today* as a 'modern reference version'. Stutzmann is an exclusive recording artist for Warner Classics/Erato.

She started her studies at a very young age in piano, bassoon and cello and studied conducting with the legendary Finnish teacher Jorma Panula. As one of today's most esteemed contraltos, she has made more than 80 recordings and received the most prestigious awards. Recognised for her significant contribution to the arts, Stutzmann was named 'Chevalier de la Légion d'Honneur' – France's highest honour – and 'Commandeur dans l'Ordre des Arts et des Lettres' by the French government.

# Christina Nilsson

soprano



The Swedish soprano Christina Nilsson graduated from the University College of Opera in Stockholm in 2017. That same year she won First Prize in the Renata Tebaldi International Voice Competition. In 2019 she won Third Prize and the Birgit Nilsson Prize in Operalia. She has sung for leading opera companies throughout Europe, and with major orchestras in Sweden and beyond. Notable opera appearances during the 2022/23 season included Ariadne (Strauss' *Ariadne auf Naxos*) for the Royal Swedish Opera, Rosalinde (Johann Strauss II's *Die Fledermaus*) for the Bavarian State Opera, and the title role of Verdi's *Aida* for the Royal Opera House, Covent Garden, and Deutsche Oper Berlin.

Her engagements during the 2023/24 season include her role debut as Chrysothemis (Strauss' *Elektra*) with Royal Swedish Opera, her role debut as Elisabeth (Wagner's *Tannhäuser*) for Frankfurt Opera, her house and role debut as Freia (Wagner's *Das Rheingold*) at the Bayreuth Festival, and concerts with the Gothenburg Symphony Orchestra and Andrés Orozco-Estrada (Verdi's *Requiem*), the Tokyo Metropolitan Symphony Orchestra and Alan Gilbert (Beethoven's Symphony No 9) and the Atlanta Symphony Orchestra and Nathalie Stutzmann (Bruckner's *Te Deum*).

# Anna Stéphany

mezzo-soprano



Anglo-French mezzo-soprano Anna Stéphany was born in the north-east of England and studied at the Guildhall School of Music & Drama and the National Opera Studio. She is a former member of the Zurich Opera ensemble (2012 to 2015). One of her most admired roles is Octavian in Strauss' *Der Rosenkavalier*, which she has sung at the Bolshoi Theatre and the Royal Swedish Opera, and in which she made her house debut with the Royal Opera House, Covent Garden.

Notable appearances elsewhere have included Prince Charmant (Massenet's *Cendrillon*) for the Opéra national de Paris, Cherubino (Mozart's *The Marriage of Figaro*) for Semperoper Dresden and the Royal Opera House, and Sesto (Handel's *Giulio Cesare*) for Glyndebourne Festival. She has sung in concert with some of the world's finest orchestras and period instrument ensembles, in repertoire ranging from Bach to Judith Weir, and recorded for CD and DVD.

Her engagements in the 2023/24 season include Idamante (Mozart's *Idomeneo*) in her Berlin State Opera debut, a return to the Royal Opera House as Hänsel (Humperdinck's *Hänsel und Gretel*) conducted by Mark Wigglesworth, a return to the Semperoper Dresden, and Haydn Masses with RIAS Kammerchor and the Freiburg Baroque Orchestra.

# Robin Tritschler

tenor



Irish tenor Robin Tritschler performs with many of the world's leading orchestras and period instrument ensembles, including Le Concert Spirituel, Ensemble Pygmalion, the Symphonieorchester des Bayerischen Rundfunks, the London Philharmonic Orchestra, the Orchestra della Toscana, the Ulster Orchestra, the Atlanta Symphony Orchestra and the Royal Concertgebouw Orchestra. Opera engagements in recent seasons include a staged *St Matthew Passion* for Theater Basel, Jaquino (Beethoven's *Fidelio*) for the Royal Opera House, Covent Garden and *Don Ottavio* (Mozart's *Don Giovanni*) for Glyndebourne Festival. He also appears widely in recital, including regular appearances at London's Wigmore Hall.

Recent and future engagements in the 2023/24 season include the Evangelist (J S Bach's *St Matthew Passion*) in his debut with the Vienna Symphony Orchestra and on tour with Damien Guillon and *Le Banquet Céleste*; Mozart's *Mass in C minor* with Raphaël Pichon and the Munich Philharmonic; and two recitals at the Oxford International Song Festival: Schubert's *Die schöne Müllerin* with Graham Johnson, and a curated programme featuring William Blake as both poet and artist, with Christopher Glynn.

# Alexander Tsymbalyuk

bass



The Ukrainian bass Alexander Tsymbalyuk is the youngest bass to have ever performed the title role of Mussorgsky's *Boris Godunov* on a major international stage (the Bavarian State Opera, in Calixto Bieito's production). He now appears regularly for the Metropolitan Opera, New York; La Scala, Milan; the Bavarian State Opera, the Opéra national de Paris; the Palau de les Arts Reina Sofía; the Royal Opera House, Covent Garden; the Gran Teatre del Liceu, Barcelona; and the Teatro San Carlo in Naples.

Recent and future engagements in the 2023/24 season include *Boris Godunov* at Hamburg State Opera; Timur (Puccini's *Turandot*) and Oroveso (Bellini's *Norma*) at the Teatro San Carlo in Naples; *Nightwatchman* (Wagner's *Die Meistersinger von Nürnberg*) at the Teatro Real, Madrid; Prince Gremin (Tchaikovsky's *Eugene Onegin*) for the New National Theatre, Tokyo and Hamburg State Opera; and Ferrando (Verdi's *Il trovatore*) in Bremen. He will also sing Beethoven's *Symphony No 9* at the Grand Théâtre du Luxembourg.

# London Symphony Chorus

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Sir Simon Rattle OM CBE

## Vice President

Michael Tilson  
Thomas

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Howard Goodall CBE

## Chorus Director

Mariana Rosas

## Associate Directors

Lucy Hollins  
David Lawrence  
Barbara Hoefling

## Director Emeritus

Simon Halsey CBE

## Chorus Accompanist

Benjamin Frost

## Vocal Coaches

Norbert Meyn  
Anita Morrison  
Rebecca Outram  
Robert Rice

## Chair

Alice Jones

[lsc.org.uk](http://lsc.org.uk)

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and is renowned internationally for its concerts and recordings with the Orchestra. The LSC has also worked with many leading international conductors and other major orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic and New York Philharmonic; and has toured extensively throughout Europe and visited North America, Israel, Australia and South East Asia.

In the current season, the Chorus joins the LSO in anticipated performances of Felix Mendelssohn's *Elijah* under LSO Chief Conductor Designate Sir Antonio Pappano, and reunites with Sir Simon Rattle in concert performances of *Jenůfa* (the latest in the LSO's Leoš Janáček cycle). Further performances this season include Claude Debussy's *Three Nocturnes* under Susanna Mälkki, Anton Bruckner's *Te Deum* under Nathalie Stutzmann, Gustav Mahler's Symphony No 3 under Michael Tilson Thomas, and Carl Orff's *Carmina Burana* under Gianandrea Noseda.

Highlights of recent LSC seasons include a major European tour performing Ludwig van Beethoven's Symphony No 9 and *Christ on the Mount of Olives* with Sir Simon Rattle and the LSO; the world premieres of Howard Goodall's *Never to Forget* and Errollyn Wallen's *After Winter* with Simon Halsey at the Spitalfields Festival in July 2021; Beethoven's Symphony No 9 with the Orchestre Philharmonique in Monte-Carlo and Aix-en-Provence under Kazuki Yamada; a performance at the Barbican of Julian Anderson's *Exiles* (an LSC/LSO co-commission); and appearances at the BBC Proms for Mahler Symphony No 2 and most recently Robert Schumann's *Das Paradies und die Peri*, both under Sir Simon Rattle and with the LSO.

The Chorus is an independent charity run by its members. It is committed to excellence, to diversity, equity and inclusion, and the vocal development of its members. It engages actively in the musical life of London, seeking new members and audiences, and commissioning and performing new works.

# On Stage

## Sopranos

Kitty Benzecry-Glass  
Laura Catala-Ubassy  
Alana Clark  
Harriet Crawford  
Esther Elbro  
Lucy Feldman  
Amy Fidler  
Joanna Gueritz  
Emily Hoffnung  
Denise Hoilette  
Claire Hussey  
Alice Jones  
Debbie Jones  
Luca Kocsmarsky  
Jasmine Krishnamurthy-  
Spencer  
Katy Lane  
Jane Morley  
Doris Nikolic  
Alexandra Ollendorff  
Gill O'Neill  
Maggie Owen  
Holly Parish  
Carole Radford  
Liz Reeve  
Deborah Staunton  
Giulia Steidl  
Lizzie Webb  
Olivia Wilkinson  
Eleri Williams

## Altos

Kate Aitchison  
Enid Armstrong  
Gina Broderick  
Jo Buchan  
Sheila Cobourne  
Maggie Donnelly  
Lynn Eaton  
Linda Evans  
Amanda Freshwater  
Rachel Green  
Charlotte Hacking  
Yoko Harada  
Kate Harrison  
Catherine Hulme  
Elisabeth Iles  
Linran Jiang  
Jill Jones  
Vanessa Knapp  
Gilly Lawson  
Anne Loveluck  
Jane Muir  
Beth Potter  
Susannah Priede  
Natalia Riley  
Lis Smith  
Alison St Denis  
Toni Terriabras  
Linda Thomas  
Rafaela Tripalo  
Snezy Valcheva  
Kathryn Wells

## Tenors

Paul Allatt  
Matteo Anelli  
Erik Azzopardi  
Joaquim Badia  
Paul Beecham  
Philipp Boeing  
Kevin Cheng  
James David  
Michael Delany  
Matthew Fernando  
Andrew Fuller  
Rajiv Guha  
Jude Lenier  
John Marks  
Alastair Mathews  
Matthew McCabe  
Davide Prezzi  
Chris Riley  
Peter Sedgwick  
Chris Straw  
Richard Street  
Malcolm Taylor  
Simon Wales  
James Warbis  
Robert Ward  
Leonard Wong

## Basses

Aitor Almaraz  
Roger Blitz  
Gavin Buchan  
Andy Chan  
Steve Chevis  
Harry Clarke  
Matthew Clarke  
Damian Day  
Ian Fletcher  
Robert Garbolinski  
John Graham  
Bryan Hammersley  
Owen Hanmer  
Robert Hare  
Elan Higuera Calvo  
Anthony Howick  
Douglas Jones  
Alex Kidney  
George Marshall  
James Nageotte  
Martin Nosek  
Jesus Sanchez Sanzo  
Rod Stevens  
Gregory Storkan  
Richard Tannenbaum  
Gordon Thomson  
Robin Thurston  
Jez Wareing  
Anthony Wilder



# London Symphony Orchestra On Stage

## Leader

Benjamin Gilmore

## First Violins

Jérôme Benhaim

Ginette Decuyper

Maxine Kwok

William Melvin

Stefano Mengoli

Claire Parfitt

Elizabeth Pigram

Harriet Rayfield

Sylvain Vasseur

Momoko Arima

Caroline Frenkel

Dániel Mészöly

Bridget O'Donnell

Jan Regulski

Helena Smart

## Second Violins

Olatz Ruiz de

Gordejuela

Miya Väisänen

Matthew Gardner

Naoko Keatley

Iwona Muszynska

Csilla Pogány

Andrew Pollock

Paul Robson

Doretta Balkizas

Ricky Gore

Raja Halder

Dmitry Khakhmlov

Gordon MacKay

Erzsébet Rácz

## Violas

Eivind Ringstad

Gillianne Haddow

Malcolm Johnston

Anna Bastow

Germán Clavijo

Julia O'Riordan

Robert Turner

Mizuho Ueyama

Nancy Johnson

Peter Mallinson

Elisabeth Varlow

Matthias Wiesner

## Cellos

Rebecca Gilliver

Laure Le Dantec

Alastair Blayden

Daniel Gardner

Judith Fleet

Anna Garde

Ken Ichinose

Silvestrs Kalnins

Peteris Sokolovskis

Joanna Twaddle

## Double Basses

Burak Marlali

Patrick Laurence

Joe Melvin

Ben Griffiths

Chaemun Im

Simon Oliver

Colin Paris

Adam Wynter

## Flutes

Gareth Davies

Chloé Dufosse

Sharon Williams

## Oboes

Olivier Stankiewicz

Henrietta Cooke

Helen Vigurs

## Clarinets

James Burke

Sonia Sielaff

James Gilbert

## Bassoons

Daniel Jemison

Joost Bosdijk

Martin Field

## Horns

Diego Incertis Sánchez

Angela Barnes

Norberto López García

Kira Doherty

Duncan Fuller

## Wagner Tubas

Timothy Jones

Olivia Gandee

Finlay Bain

Jonathan Maloney

## Trumpets

James Fountain

Adam Wright

Katie Smith

David Geoghegan

## Trombones

Peter Moore

Jonathan Hollick

Gemma Riley

## Bass Trombone

Paul Milner

## Tuba

Ben Thomson

## Timpani

Patrick King

## Organ

Richard Pearce