# Carmina Burana

## Sunday 23 & Tuesday 25 June 2024 7–9.10pm Barbican

**Dmitri Shostakovich** Symphony No 3  
*Interval***Carl Orff** Carmina Burana

**Gianandrea Noseda** conductor  
**Christina Poulitsi** soprano  
**Sunnyboy Dladla** tenor  
**Elliot Madore** baritone  
**London Symphony Chorus**  
**Mariana Rosas** chorus director  
**Tiffin Boys’ Choir**  
**London Symphony Orchestra**

The 23 June concert is generously supported by The Huo Family Foundation

Shostakovich Symphony No 3 and Carmina Burana recorded for future release on LSO Live

# Welcome

Gianandrea Noseda, Principal Guest Conductor, closes our 2023/24 season with two performances of Carl Orff’s rousing choral work Carmina Burana alongside Dmitri Shostakovich’s Third Symphony This forms part of his exploration of all Shostakovich’s symphonies, which we have recorded on our label LSO Live.

It is a pleasure to welcome back tenor Sunnyboy Dladla, who was last with us in 2018 for a performance of Maurice Ravel’s opera L’enfant et les sortilèges, and, making their debuts with the Orchestra, soprano Christina Poulitsi and baritone Elliot Madore. We are also delighted to be joined by the London Symphony Chorus and the Tiffin Boys’ Choir. These performances are also being recorded for future release on LSO Live.

On Sunday 23 June, our concert is performed in memory of our former Patron, Ivan Piercy, whose support of the Orchestra over 50 years was greatly appreciated by us all. We extend a warm welcome to his family and friends who are in the audience.

The 23 June concert is made possible by The Huo Family Foundation, as part of a series of six concerts they have supported in the season. Our sincere thanks for their generosity and commitment.

I hope you enjoy these concerts. Thank you to all who have joined us in the audience this season; we hope to see you again soon. Over the summer, we make several appearances with our new Chief Conductor Sir Antonio Pappano in the UK and abroad, in Snape, Warsaw, Ljubljana and Gstaad, alongside a performance of Benjamin Britten’s War Requiem at the BBC Proms. Sir Antonio Pappano opens our 2024/25 season at the Barbican on 11 September. We look forward to seeing you there.

**Dame Kathryn McDowell DBE DL  
Managing Director**

# Ivan Piercy

## In Memory – 1926–2023

Ivan Piercy was one of the Orchestra’s longeststanding supporters, with over 50 years of support, initially through his company and then as a Patron, as well as a major supporter of the LSO’s Moving Music Campaign. He was always a joyful presence at our concerts, with a particular love of opera and singing, and was frequently joined by his daughter Catherine, who is here this evening, along with other members of his family.

We are grateful for his support throughout his life, and particularly for his legacy, which will help to make possible the renovation of LSO St Luke’s, the Orchestra’s education, rehearsal and recording space on Old Street.

Tonight we celebrate Ivan’s life with gratitude and affection.

# Symphony No 3 in E-flat major Op 20

## Dmitri Shostakovich

1. Allegretto – Allegro –
2. Andante –
3. Largo –
4. Moderato

1929

30 minutes

Programme note by Elizabeth Wilson

The 23-year-old Dmitri Shostakovich wrote his Third Symphony in the summer months of 1929, while still a postgraduate student at the Leningrad Conservatoire. After the phenomenal success of his diploma work, the First Symphony, Shostakovich was ready to embrace avant-garde experimentalism, as he did in his Second Symphony (1927), dedicated to the tenth anniversary of the Revolution, and his remarkable opera The Nose (1927–28). Soon he was diversifying, writing cinema and theatre music and working with some of the country’s most brilliant directors. Earlier in 1929 he wrote the music for Vladimir Mayakovsky’s play The Bedbug in Vsevolod Meyerhold’s production.

The Third Symphony, which celebrates the official State Holiday of the First of May, bears many similarities to its predecessor, the ‘October’ Symphony, both in its one movement form and its use of chorus singing ideological texts in the closing sections.

Yet it is also its antithesis. The Third Symphony is primarily tonal, as opposed to the Second Symphony’s concern with dissonance and complex polyphony. While not devoid of irony, the Third is a festive salute to popular mass culture, characterised by song-like themes of great charm, rhetoric from the tribune, marches and galloping dances. As listeners we are challenged through a strategy of continual contrast. Indeed, Shostakovich had previously declared, ‘It would be interesting to write a symphony where not one theme repeats itself.’ He proceeded to do so through creating a series of episodes where he intentionally eschews all development, emulating montage techniques learned from his recent work on the film New Babylon with the Feks directors Grigori Kozintsev and Leonid Trauberg.

Despite constant thematic renewal, Shostakovich creates an integral structure, linking the various sections into a coherent whole. An introduction of pastoral calm, initiated by a solo clarinet (soon becoming a duet), gives way to fast music, which intensifies and accelerates in texture, dynamic and speed – with virtuoso use of the orchestra. This in turn leads to a slow, quiet intermezzo section, followed by another fast and frenzied section, before culminating in music of great rhetorical force, sounding over a timpani tremolo. Now we arrive at the final choral section, where Shostakovich seemingly creates a paean to the powerful proletarian groups, which advocated simplification in the name of universality.

Yet Shostakovich makes this glorification of proletarian labour sound as banal as his chosen texts, bombastic poems by his exact contemporary, the futurist poet Semyon Kirsanov.

The Third Symphony was first performed in Leningrad on 21 January 1931, with Alexander Gauk conducting the Leningrad Philharmonic. It then disappeared from the Soviet repertoire for the next 35 years, but was performed in the United States in 1933 by Leopold Stokowski – without the final choral section.

Perhaps Kirsanov’s exhortation to the proletariat to ‘Burn the past and kindle a new reality’ served as a motto for Shostakovich in a work that, still today, retains an invigorating freshness.

# Dmitri Shostakovich

## 1906 to 1975 (Russia)

Contemporaries : Sergei Prokofiev, Aram Khachaturian

Key Events :  
1917 Russian Revolution  
1936 Critical article in *Pravda* leads to composition of Symphony No 5

Listen to: Symphony No 7 with Gianandrea Noseda

With the LSO :  
1971 London premiere of Symphony No 13

Composer profile by Andrew Stewart

After early piano lessons with his mother, Dmitri Shostakovich enrolled at the Petrograd Conservatoire in 1919. In the 1920s he wrote large-scale works that included the satirical opera The Nose (1927–28) and his first three symphonies. Shostakovich announced his Fifth Symphony of 1937 as ‘a Soviet artist’s practical creative reply to just criticism’. A year before its premiere, he had drawn a stinging attack from the official Soviet mouthpiece Pravda, in which his initially successful opera Lady Macbeth of the Mtsensk District was condemned for its ‘leftist bedlam’ and extreme modernism. With the Fifth Symphony came acclaim not only from the Russian audience, but also from musicians and critics overseas.

Shostakovich lived through the first months of the German siege of Leningrad serving as a member of the auxiliary fire service. In July he began work on the first three movements of his Seventh Symphony, completing the defiant finale after his evacuation in October and dedicating the score to the city. A micro-filmed copy was despatched by way of Tehran and an American warship to the US, where it was broadcast by the NBC Symphony Orchestra and Arturo Toscanini.

In 1943 Shostakovich completed his emotionally shattering Eighth Symphony. Five years later in 1948, he and other leading composers, Sergei Prokofiev among them, were forced by the Soviet Cultural Commissar, Andrey Zhdanov, to concede that their work represented ‘most strikingly the formalistic perversions and anti-democratic tendencies in music’, a crippling blow to Shostakovich’s artistic freedom that was healed only after the death of Stalin in 1953. Shostakovich answered his critics later that year with the powerful Tenth Symphony, in which he portrays ‘human emotions and passions’, rather than the collective dogma of Communism.

Shostakovich struggled with ill health in his later years, but continued to compose prolifically. His late works included String Quartets Nos 13–15, Symphonies Nos 14–15 and settings of poems by Marina Tsvetaeva and Michelangelo Buonarroti. He died in Moscow in 1975.

# Carmina Burana

## Carl Orff

1935–36

62 minutes

Programme note by Alexandra Wilson

Immensely popular with audience and singers ever since its first performance in 1937, Carl Orff’s Carmina Burana occupies a unique position in the choral repertoire. It is a strikingly unusual work, based not on sacred texts but on secular medieval poems, and characterised by dynamic rhythms and high energy.

By the mid-1930s, Orff, already an experienced composer of stage and choral works, developed an interest in creating a work of ‘total theatre’, where music, movement and drama could be combined to create an exhilarating, spectacular work for large forces. Keenly interested in folk culture and early music, he was delighted to chance upon a collection of hundreds of poems, entitled Carmina Burana, notated in the 13th century, though some undoubtedly date from much earlier times. The title means Songs of Beuren, referring to the Benedictine monastery in Bavaria (Benediktbeuren) where the texts were discovered. Orff selected 24 poems – mainly in Latin, but a few in old German or French – to set to music.

Carmina Burana’s 25 short movements are arranged as a prologue, later repeated as an epilogue, and five sections entitled ‘Spring’, ‘In the Meadow’, ‘In the Tavern’, ‘Court of Love’ and ‘Blancheflower and Helen’. These headings reflect the cantata’s preoccupations: folklore, peasant life, the passing of the seasons, and earthy matters such as drinking and sexual pleasure. There is no ‘programme’ to the piece as such, but movements present vignettes of a range of colourful characters.

Orff scored the work for large orchestral forces, with an expanded percussion section, including instruments such as sleigh bells, antique cymbals and a ratchet, plus two pianos. Vocally, he creates contrast by using a choir, semi-chorus, boys’ choir and three soloists (soprano, tenor, baritone), each of whom is called upon to sing challenging music that falls high in their range.

The epic fortissimo (very loud) opening of the famous movement ‘O Fortuna’, which serves as both prologue and epilogue, creates an impression of monumentality, with its huge blocks of sound that emphasise the extremes of the vocal and instrumental range. This impressive call to attention gives way to hushed, mysterious whispering, which becomes progressively frenzied before ending triumphantly. Orff’s depiction of spring includes movements that are variously chantlike and mesmeric (‘Omnia Sol temperat’), bell-like and celebratory (‘Ecce gratum’), frenzied and exuberant (‘Tanz’, ‘Swaz hie gat umbe’) and rooted in local Bavarian folk music (‘Floret silva’).

Some of the movements in ‘In the Tavern’ evoke the random musings of a drunkard (‘Estuans interius’), accompanied by mock-heroic music. Even more surreal is the tenor number ‘Olim lacus colueram’, sung almost entirely in falsetto voice to represent the suffering of a roasting swan. ‘In taberna quando sumus’ is a boisterous celebration of all the people one might find drinking, dancing and throwing caution to the wind in the pub.

The third part of the work features gentle and contemplative numbers for the soloists (including the well-known, languid soprano aria ‘In trutina’), though some of the chorus numbers show a more restless side to the pursuit of love (‘Veni, veni, venias’; ‘Tempus est iocundum’). ‘O Fortuna’ returns, with even greater intensity, at the end of the piece.

Orff’s musical language is modern – while also taking melodic inspiration from Renaissance composers such as Claudio Monteverdi and William Byrd – but not what would conventionally be called Modernism. Orff was a greater admirer of Igor Stravinsky, and we can discern the Russian composer’s influence in Carmina Burana’s dynamic approach to rhythm (with bars of fluctuating duration), percussive effects and embrace of folklore (the balletcantata Les noces is often cited as a seminal influence.) But Orff’s harmonic language is simple. The melodic language is often rooted in folk tunes, and the voices tend to sing in homophonic blocks, meaning the text is clearly expressed. All this gives the work a highly accessible appeal.

At its first performance in Frankfurt in 1937, Carmina Burana was fully staged. Theatrical performances of the work continued for several decades, and there have even been danced versions, but the work is now most often performed as a concert piece. Even without the singers in medieval dress and a large, extravagant set, the work’s inherent sense of drama shines through.

1. O Fortuna (O Fortune)
2. Fortune plango vulnera (I lament the wounds that fortune deals)

PRIMA VERE (Spring)

1. Veris leta facies (The joyous face of spring)
2. Omnia Sol temperat (All things are tempered by the sun)
3. Ecce gratum (Behold the welcome)

UF DEM ANGER (In the Meadow)

1. Tanz (Dance)
2. Floret silva nobilis (The forest flowers)
3. Chramer, gip die varwe mir (Salesman, give me paint)
4. (a) Reie (Round dance) (b) Swaz hie gat umbe (They who go dancing) (c) Chume, chum, geselle min (Come, come, dear heart) (d) Swaz hie gat umbe (reprise)
5. Were diu werlt alle min (If the whole world were but mine)

IN TABERNA

1. Estuans interius (Seething inside)
2. Olim lacus colueram (Once in lakes I made my home)
3. Ego sum abbas (I am the abbot of Cockagne)
4. In taberna quando sumus (When we are in the tavern)

COUR D’AMOURS (Court of Love)

1. Amor volat undique (Love flies everywhere)
2. Dies, nox et omnia (Day, night and all the world)
3. Stetit puella (There stood a young girl)
4. Circa mea pectora (In my breast)
5. Si puer cum puellula (If a boy and a girl)
6. Veni, veni, venias (Come, come, pray come)
7. In trutina (On the scales)
8. Tempus est iocundum (Pleasant is the season)
9. Dulcissime (Sweetest)

BLANZIFLOR ET HELENA (Blancheflower and Helen)

1. Ave formosissima (Hail to thee, most lovely)

FORTUNA IMPERATRIX MUNDI (Fortune, Empress of the World)

1. O Fortuna (reprise) (O Fortune)

# Gianandrea Noseda

## LSO Principal Guest Conductor

Gianandrea Noseda is one of the world’s most sought-after conductors, equally recognised for his artistry in the concert hall and the opera house. The 2023/24 season marks his eighth season as Principal Guest Conductor of the London Symphony Orchestra, and seventh season as Music Director of the National Symphony Orchestra.

In addition to his performances at the Barbican and LSO St Luke’s, Noseda has toured with the LSO to the United States, China, Europe and Edinburgh. His recordings on LSO Live include Britten’s War Requiem, Mussorgsky’s Pictures at an Exhibition, Verdi’s Requiem and ongoing, multi-year recording projects of the complete symphonic cycles of Prokofiev, Shostakovich and Tchaikovsky.

Noseda’s leadership at the NSO has reinvigorated the orchestra, which makes its home at the Kennedy Center in Washington DC. The renewed recognition has garnered invitations to Carnegie Hall and international concert halls, and led to streaming projects and a record label distributed by LSO Live. The NSO’s recent recordings include the complete Sinfonias by Pulitzer Prize–winning Washington DC native George Walker and a Beethoven symphony cycle.

Noseda became General Music Director of the Zurich Opera House in September 2021. A milestone there has been his first performances of Wagner’s Ring cycle in May 2024. In February 2023, he was recognised as ‘Best Conductor’ by the German OPER! AWARDS.

From 2007 to 2018, Noseda served as Music Director of the Teatro Regio Torino, where his leadership marked a golden era. He has conducted leading international orchestras, and at major opera houses and festivals, and had significant roles at the BBC Philharmonic (Chief Conductor), Israel Philharmonic Orchestra (Principal Guest Conductor), Mariinsky Theatre (Principal Guest Conductor), Orchestra Sinfonica Nazionale della RAI (Principal Guest Conductor), Pittsburgh Symphony Orchestra (Victor de Sabata Chair), Rotterdam Philharmonic (Principal Guest Conductor) and Stresa Festival (Artistic Director).

Noseda has made over 80 recordings for various labels, including Deutsche Grammophon and Chandos where recordings included works of neglected Italian composers on his Musica Italiana series.

Noseda has a strong commitment to working with young artists. In 2019, he was appointed the founding Music Director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra in the village of Tsinandali, Georgia.

A native of Milan, Noseda is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. He has been honoured as Conductor of the Year by both Musical America (2015) and the International Opera Awards (2016). In 2023, he received the Puccini Award.

# Christina Poulitsi

## Soprano

The Greek soprano Christina Poulitsi studied at the Berlin University of the Arts. She has performed many times with Gianandrea Noseda in concerts in Tel Aviv, at the Stresa Festival (Stravinsky’s Le Rossignol), in Spain and in Portugal. Poulitsi has also performed regularly under Zubin Mehta, including as Gilda (Rigoletto) at the Teatro del Maggio Musicale Fiorentino and in concerts with Israel Philharmonic Orchestra.

Her engagements in the 2022/23 and 2023/24 seasons have included her key role of Queen of the Night (The Magic FLute) for the Zurich Opera, her role debut as Elvira (I puritani) in Athens and concerts with Plácido Domingo and the Johann Strauss Ensemble. This summer she records Carmina Burana with the London Symphony Orchestra. Notable past performances include Violetta (La traviata) at Hamburg State Opera; Queen of the Night in 17 different productions – and 270 performances – including for The Royal Opera, Covent Garden, the Deutsche Oper Berlin and the Teatro del Liceu in Barcelona; Massenet’s Manon and Amina in Bellini’s La sonnambula for Greek National Opera; the title role of Lucia di Lammermoor; and Pamyra (Le siège de Corinthe) and Contessa di Folleville (Il viaggio a Reims) at the Rossini Opera Festival.

# Sunnyboy Dladla

## Tenor

The South African tenor Sunnyboy Dladla studied at the University of Cape Town and at the Musikschule Konservatorium Zürich. In 2012 he was a member of the International Opera Studio of the Opernhaus Zürich. He has been an ensemble member of the Deutsche Oper Berlin, Theater Dortmund and the Staatsoper Hannover. His many roles include Count Almaviva (The Barber of Seville), Ferrando (Così fan tutte), Don Ottavio (Don Giovanni), Tempo (Handel’s Il trionfo del tempo e del disinganno), Cassio (Otello), Peter Quint (The Turn of the Screw) and Léopold (La Juive).

His 2023/24 performances include Don Ramiro (La Cenerentola) in his debut at the Gran Teatre del Liceu in Barcelona, Count Almaviva (The Barber of Seville) at the Kongelige Opera in Copenhagen, and Carmina Burana at the Saratoga Performing Arts Center with the Philadelphia Orchestra. Dladla’s concert appearances include Mozart’s Requiem at the BBC Proms and at the Mozarteum Salzburg, Carmina Burana at the Edinburgh Festival and with the Orchestra of St Louis, and Messiah with the National Symphony Orchestra in Washington and the Bucharest Symphony Orchestra. Recordings include DVDs of Mosè in Egitto at the Bregenzer Festspiele and Les contes d’Hoffmann at the Dutch National Opera.

# Elliot Madore

## Baritone

The Canadian Grammy Award–winning baritone Elliot Madore is a graduate of the Curtis Institute of Music. His engagements in the 2023/24 season include Oreste (Iphigénie en Tauride) and Anthony Hope (Sweeney Todd) at the Zurich Opera House, Orpheus (Matt Aucoin’s Eurydice) with Boston Lyric Opera, the title role of Don Giovanni at Cincinnati Opera and Edmonton Opera, the baritone solo in Tan Dun’s Buddha Passion with the Accademia Nazionale di Santa Cecilia and Müpa Budapest, Carmina Burana with the Baltimore Symphony and Duruflé’s Requiem with the Cincinnati Symphony. Notable engagements in the 2022/23 season included Ramón in a semistaging of John Adams’ Girls of the Golden West with the Los Angeles Philharmonic, The Captain (The Death of Klinghoffer) at the Amsterdam Concertgebouw, Carmina Burana with the Chicago Symphony Orchestra, Messiah with the Toronto Symphony Orchestra and Guglielmo (Così fan tutte) at the Tanglewood Festival.

Other past performances include the world premiere of Battistelli’s Julius Caesar at the Teatro dell’Opera in Rome, Schaunard (La bohème) and Mercutio (Roméo et Juliette) at the Metropolitan Opera, New York, and his signature role of Pelléas (Pelléas et Mélisande) at the Bavarian State Opera and with the Croatian National Opera.

# London Symphony Chorus

The London Symphony Chorus was founded in 1966 to complement the work of the London Symphony Orchestra. The LSC has performed with leading orchestras, frequently with the LSO and also with the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic and New York Philharmonic.

To date, this season’s concerts have included Felix Mendelssohn’s Elijah with Sir Antonio Pappano; Leoš Janáček’s Jenůfa with Sir Simon Rattle; Anton Bruckner’s Te Deum with Nathalie Stutzmann and Gustav Mahler’s Symphony No 3 with Michael Tilson Thomas.

In recent seasons the LSC has performed Dmitri Shostakovich’s 13th Symphony, ‘Babi Yar’ with Gianandrea Noseda; Franz Schubert’s Mass in A flat and Maurice Ravel’s Daphnis and Chloe with François-Xavier Roth and Les Siècles; The Dante Project with Thomas Adès and Koen Kessels at the Royal Opera House; Luigi Dallipiccola’s Il Prigionero with Sir Antonio Pappano; works by Karol Symanowskiand and Johannes Brahms with Sir Simon Rattle; Howard Goodall’s Never to Forget (online and subsequently in St Paul’s Cathedral); Maurice Duruflé’s Requiem with Lionel Sow (Chorus Director of the Chœur de l’Orchestre de Paris); the premiere of Julian Anderson’s Exiles (a joint LSO/LSC commission); and Errollyn Warren’s After Winter with Simon Halsey in the Spitalfields Festival.

The LSC tours extensively in Europe and further abroad and recent tours have included Paris, Baden-Baden and Luxembourg with Sir Simon Rattle and the LSO and Monte Carlo and Aix-en-Provence with Kazuki Yamada and the Orchestre Philharmonique de Monte-Carlo.

The LSC performed Mahler and Bernstein in Maestro, the Oscar-nominated biopic of Leonard Bernstein, starring Bradley Cooper and Carey Mulligan, with Yannick Nézet-Séguin as music advisor. In 2023, the Chorus was delighted to appoint Mariana Rosas as Chorus Director and, at the same time, to appoint Simon Halsey as Chorus Director Emeritus.

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

# On Stage

**Sopranos**

Franziska Bräumer

Anna Byrne-Smith

Carol Capper

Harriet Crawford

Alice Dee

Lucy Feldman

Amy Fidler

Joanna Gueritz Isobel

Hammond

Emma Harry

Sally Ho

Denise Hoilette

Claire Hussey

Debbie Jones

Lotte Jones

Luca Kocsmarszky

Caddy Kroll

Katy Lane

Marylyn Lewin

Jane Morley

Doris Nikolic

Melissa Nock

Veronica O’Connell

Carole Radford

Emma Secher

Deborah Staunton

Eleanor Sterland

Hannah Wilkes

Eleri Williams

Rachel Wilson

**Altos**

Kate Aitchison

Enid Armstrong

Nicola Bedwin

Gina Broderick

Jo Buchan

Sheila Cobourne

Maggie Donnelly

Lynn Eaton

Linda Evans

Amanda Freshwater

Charlotte Hacking

Catherine Hulme

Elisabeth Iles

Linran Jiang

Jill Jones

Gosia Komicz

Gilly Lawson

Anne Loveluck

Sarah McCartney

Liz McCaw

Aoife McInerney

Jane Muir

Caroline Mustill

Dorothy Nesbit

Rinosh Noble

Helen Palmer

Beth Potter

Susannah Priede

Natalia Riley

Ellie Saipe

Lis Smith

Erika Stasiuleviciute

Alison St-Denis

Rafaela Tripalo

Franziska Truestedt

Snezhana Valcheva

Kathryn Wells

Zoe Williams

**Tenors**

Paul Allatt

Matteo Anelli

Erik Azzopardi

Paul Beecham

Philipp Boeing

Oliver Burrows

Kevin Cheng

Conor Cook

James David

Andrew Fuller

Simon Goldman

Matt Journee

Robert Kozak

Diego Richardson Nishikuni

Peter Sedgwick

Ben Squire

Chris Straw

Richard Street

Malcolm Taylor

James Warbis

Robert Ward

Leonard Wong

**Basses**

Aitor Almaraz

Roger Blitz

Gavin Buchan

Steve Chevis

Harry Clarke

Damian Day

Thomas Fea

Robert Garbolinski

Gerald Goh

Bryan Hammersley

Owen Hanmer

Robert Hare

Elan Higueras

Anthony Howick

Douglas Jones

Alex Kidney

George Marshall

Matthew Cunliffe

Jesus Sanchez Sanzo

Rob Sanders Hewett

Rod Stevens

Greg Storkan

Richard Tannenbaum

Daniel Thompson

Gordon Thomson

Robin Thurston

Graham Voke

Jez Wareing

Anthony Wilder

Pawel Wysocki

# Tiffin Boys’ Choir

Since its foundation in 1957, the Tiffin Boys’ Choir has worked extensively with the world’s greatest conductors, performed for its best musical institutions, and recorded with its leading musical ensembles.

Recent engagements have included Mahler’s Third and Eighth Symphonies (RPO under Vasily Petrenko); Tchaikovsky’s The Queen of Spades with the Royal Opera, Covent Garden; Puccini’s La bohème with English National Opera; Music With Changing Parts (Philip Glass Ensemble); Nielsen’s Springtime in Funen (BBC Symphony Orchestra under Litton) and Mussorgsky’s Khovanshchina (BBC Symphony Orchestra under Bychkov) at the BBC Proms; Mussorgsky’s Boris Godunov (Mariinsky Theatre under Gergiev); the UK premiere of Unsuk Chin’s Alice in Wonderland; Bernstein’s Third Symphony, ‘Kaddish’ (LSO under Alsop); and Berlioz’s The Damnation of Faust and Britten’s Spring Symphony (LSO under Rattle).

The choir recorded for the soundtrack of The Hobbit at Abbey Road Studios and recorded music for the BBC comedy drama Fleabag, appeared on set in the films Philomena and The Batman and performed in Titanic Live! with James Horner. The Choir’s 60th anniversary concert in 2017 was broadcast on Classic FM, and in 2023 Tiffin became the first state-school choir to broadcast Choral Evensong on BBC Radio 3.

The choir has made recordings of most of the orchestral repertoire that includes boys’ choir. Notable releases have included Mahler’s Symphony No 8 (EMI under Tennstedt), which was nominated for a Grammy Award, Puccini’s Il trittico and Tosca and Massenet’s Werther (EMI, all under Pappano), Britten’s Billy Budd (Chandos/Hickox), Mahler’s Third Symphony (Signum Classics under Maazel, Telarc under Zander) and Britten’s War Requiem (LPO Label under Masur). Members of the choir feature in releases of Bizet’s Carmen, Puccini’s La bohème and Tosca and Humperdinck’s Hänsel und Gretel from the Royal Opera House. The choir has recorded a disc with the Gabrieli Consort/ McCreesh, and Handel’s Samson with the Dunedin Consort under the direction of John Butt, and appears on Madonna’s 2019 album Madame X. The Boys’ Choir also features on a Deutsche Grammophon recording of the music of Joe Hisaishi.

Tiffin School is a boys’ state grammar school with a mixed Sixth Form in Kingston-upon-Thames. The majority of the 1,200 pupils in the school play a musical instrument, and 100 pupils study Music at GCSE and A Level.

# Tiffin Boys’ Choir

## On Stage

Jacob Akhlaghi-Hayes

Jenson Caillaud

Edward Courquin

Oscar Fisher

Kai Flambert

Ishaan Gavini

Eoin Church

Dhruv Gulati

Louis Hatton

Raef Husain

Keano Jeetla

Pharrell Jeetla

Zack Jones

Aanvik Kaushik

Maximilian Loewer

Haran Manivannan

Carlos Antonio Monteiro

Rasul Muslumov

David Neky

Atharva Raje

Edward Roche

Esam Samara

Luke Scott Cree

Wilson So

Marcus Tin

Shreyank Tonpe

Jack Trueman

Zori Varoujian

Max Wilkinson

# Mariana Rosas

## LSC Chorus Director

Mariana Rosas is an Argentinian conductor and Chorus Director of the London Symphony Chorus. She was previously Music Director of the Birmingham City Council Choir, Conductor of the London Youth Choirs Girls’ Choir, and Choral Entrepreneur for the project Warwick – A Singing Town. She has worked regularly with National Youth Choirs of Great Britain, Crouch End Festival Chorus, University of Birmingham, Birmingham Opera Company, West Midlands Inclusive Choir, the Royal Opera House, and Glyndebourne. She has also collaborated with the Rundfunkchor Berlin, London Voices and the CBSO Chorus.

Rosas was educated in Italy and Argentina. In 2018 she transferred to the UK to continue postgraduate study at the University of Birmingham with Simon Halsey. Prior to her move to the UK, she was an Assistant Professor of Choral Practice at the National University of Arts in Buenos Aires and worked as a guest conductor in Denmark, Canada, Italy and Switzerland.

In 2021 she obtained second prize at the Dima International Conducting Competition. She enjoys working with singers of all abilities and ages and is regularly engaged as a guest conductor – with amateurs and professionals – on special projects across the UK and Europe.

# London Symphony Orchestra

## On Stage

**Leader**

Andrej Power

**First Violins**

Seo Hee Min

Clare Duckworth

Stefano Mengoli

Ginette Decuyper

Laura Dixon

Maxine Kwok

William Melvin

Claire Parfitt

Elizabeth Pigram

Laurent Quénelle

Harriet Rayfield

Sylvain Vasseur

Nilufar Alimaksumova

Caroline Frenkel

Julia Rumley

**Second Violins**

Julián Gil Rodríguez

Sarah Quinn

Miya Väisänen

David Ballesteros

Matthew Gardner

Naoko Keatley

Alix Lagasse

Belinda McFarlane

Iwona Muszynska

Csilla Pogány

Andrew Pollock

Paul Robson

Helena Buckie

Ellie Fagg

**Violas**

Vicki Powell

Malcolm Johnston

Anna Bastow

Mizuho Ueyama

Thomas Beer

Germán Clavijo

Steve Doman

Julia O’Riordan

Robert Turner

Regina Beukes

Errika Collins

Elisabeth Varlow

**Cellos**

Rebecca Gilliver

Alastair Blayden

Salvador Bolón

Ève-Marie Caravassilis

Amanda Truelove

Henry Hargreaves

Silvestrs Kalnins

Ghislaine McMullin

Jessie Ann Richardson

Victoria Simonsen

**Double Basses**

Rodrigo Moro Martín

Patrick Laurence

Thomas Goodman

Joe Melvin

Jani Pensola

Simon Oliver

Evangeline Tang

Adam Wynter

**Flutes**

Gareth Davies

Patricia Moynihan

**Piccolo**

Sharon Williams

**Oboes**

Olivier Stankiewicz

Rosie Jenkins

**Cor Anglais**

Sarah Harper

**Clarinets**

Sérgio Pires

Chi-Yu Mo

**Bass Clarinet**

Giuseppe Gentile

**Bassoons**

Daniel Jemison

Joost Bosdijk

Contra Bassoon

Martin Field

**Horns**

Diego Incertis Sánchez

Angela Barnes

Timothy Jones

Jonathan Maloney

Amadea Dazeley-Gaist

**Trumpets**

Mike Allen

Christian Barraclough

Adam Wright

Katie Smith

**Trombones**

Mark Templeton

Andrew Cole

Carol Jarvis

**Bass Trombone**

Paul Milner

**Tuba**

Ben Thomson

**Timpani**

Nigel Thomas

**Percussion**

Sam Walton

David Jackson

Patrick King

Matthew Farthing

Barnaby Archer

Karen Hutt

Tim Gunnell

Markus Gruett

**Piano**

Elizabeth Burley

Catherine Edwards

**Celeste**

Iain Clarke