

# TONIGHT'S CONCERT

## 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.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Ivan Piercy

In Memory – 1926–2023



Ivan Piercy was one of the Orchestra's longest-standing 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.

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**Editorial Photography** John Davis, Deutsche Fotothek, © United Artist GmbH/Bridgeman Images, Mark Allan, Cyrill Matter, Yiannis Bournias Oana Vedinas

**Print** John Good 024 7692 0059

**Advertising** Cabbells Ltd 020 3603 7937

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# 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.



**INTERVAL – 20 MINUTES**

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# 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  
**Isolive.co.uk**

### 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.

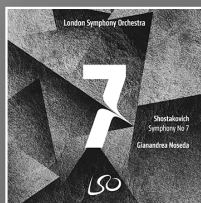
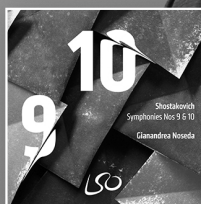
Shostakovich struggled with ill health in his later years, but continued to compose prolifically. His late works included String Quartets Nos 13–15, Symphonies Nos 14–15 and settings of poems by Marina Tsvetaeva and Michelangelo Buonarroti. He died in Moscow in 1975.

London Symphony Orchestra

# SHOSTAKOVICH

Immerse yourself in Gianandrea Noseda's Shostakovich recordings with the LSO to date.

From the dark, dramatic Fifth to the triumphant Ninth, there's a vast expanse of music to explore, neatly woven together by the subtle thread of wit and humour present in much of Shostakovich's work.



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Listen on  Music Classical

- 1 **O Fortuna** (O Fortune)
- 2 **Fortune plango vulnere**  
(I lament the wounds that fortune deals)

#### PRIMA VERE (Spring)

- 3 **Veris leta facies** (The joyous face of spring)
- 4 **Omnia Sol temperat**  
(All things are tempered by the sun)
- 5 **Ecce gratum** (Behold the welcome)

#### UF DEM ANGER (In the Meadow)

- 6 **Tanz** (Dance)
- 7 **Floret silva nobilis** (The forest flowers)
- 8 **Chramer, gip die varwe mir** (Salesman, give me paint)
- 9 **(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)**
- 10 **Were diu werlt alle min**  
(If the whole world were but mine)

#### IN TABERNA (In the Tavern)

- 11 **Estuans interius** (Seething inside)
- 12 **Olim lacus colueram** (Once in lakes I made my home)
- 13 **Ego sum abbas** (I am the abbot of Cockagne)
- 14 **In taberna quando sumus** (When we are in the tavern)

#### COUR D'AMOURS (Court of Love)

- 15 **Amor volat undique** (Love flies everywhere)
- 16 **Dies, nox et omnia** (Day, night and all the world)
- 17 **Stetit puella** (There stood a young girl)
- 18 **Circa mea pectora** (In my breast)
- 19 **Si puer cum puellula** (If a boy and a girl)
- 20 **Veni, veni, venias** (Come, come, pray come)
- 21 **In trutina** (On the scales)
- 22 **Tempus est iocundum** (Pleasant is the season)
- 23 **Dulcissime** (Sweetest)

#### BLANZIFLOR ET HELENA (Blancheflower and Helen)

- 24 **Ave formosissima** (Hail to thee, most lovely)

#### FORTUNA IMPERATRIX MUNDI

(Fortune, Empress of the World)

- 25 **O Fortuna (reprise)** (O Fortune)

# Carmina Burana

Carl Orff

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





1935–36



62 minutes

Programme note by **Alexandra Wilson**

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 ballet-cantata *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.

# Carl Orff

## 1895 to 1982 (Germany)



### CONTEMPORARIES

Paul Hindemith,  
Kurt Weill

### KEY EVENTS

**1924:** Co-founded the Günther-Schule for gymnastics, music, and dance in Munich

**1937:** World premiere of *Carmina Burana*

**1973:** World premiere of *De temporum fine comoedia*, his final major work, at the Salzburg Festival

### LISTEN TO

*Carmina Burana*  
(LSO Live CD)

Composer profile by  
**Alexandra Wilson**

The German composer and music educator Carl Orff, best remembered today for his secular cantata *Carmina Burana*, was a leading figure in the musical life of early 20th-century Germany.

Born in Munich, Orff came from a military family with musical interests. He studied at the Munich Conservatoire, taking a particular interest in the music of Richard Wagner, Richard Strauss and Claude Debussy, and graduating just before World War I. Orff found employment at the Kammerspiele theatre in Munich but was forced into military service in 1917, subsequently being sent home with shell shock.

During the Nazi era, Orff wrote a series of music dramas that combined music, text and dance to spectacular effect, taking inspiration from modern and early music. His relationship with the

Nazi party was ambivalent. Though never an outright ideological supporter, he was willing to accept questionable commissions, notably to write incidental music to replace that by the Jewish composer Felix Mendelssohn for *A Midsummer Night's Dream*. He also made efforts to have his educational materials adopted by the Hitler Youth and his music was, to a certain extent, officially sanctioned by the Nazis.

After World War II, Orff continued his educational work, including using broadcasting to teach children music, and tried to rehabilitate his reputation by claiming to be a creator of 'anti-Nazi' art. He also created several large-scale dramatic works based on texts and topics from antiquity: *Antigonae* (1949), *Oedipus der Tyrann* (1959), *Prometheus desmotes* (1968) and *De temporum fine comoedia* (1973). The last of these was revived at the 2022 Salzburg Festival.

# A NEW SEASON

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## Sir Antonio Pappano

**Gustav Holst**

The Planets – Suite

**Giacomo Puccini**

La rondine

**Ludwig van Beethoven**

Symphony No 9, 'Choral'

**Hector Berlioz**

Symphonie fantastique

**Richard Strauss**

Salome

---

## Sir Simon Rattle

**Johannes Brahms**

Symphony No 4

**Leoš Janáček**

The Excursions of Mr Brouček

---

## Plus

Symphonic Gospel with **André J Thomas**

LSO Artist Portrait with **Lisa Batiashvili**

**LSO on Film:** The French Connection

# 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.

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Russell Thomas

with music by

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Jake Heggie  
Camille Saint-Saëns  
Piotr Ilyich Tchaikovsky  
Cassandra Miller  
Karol Szymanowski



# 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 semi-staging 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

## President

Sir Simon Rattle OM CBE

## Vice President

Michael Tilson  
Thomas

## Patrons

Sir Simon Russell  
Beale  
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

Damian Day

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

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 Dallapiccola's *Il Prigionero* with Sir Antonio Pappano; works by Karol Symanowski 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 Truedt  
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 Higuera  
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

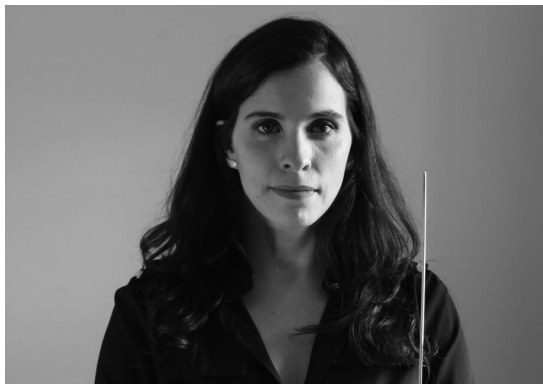
## On Stage

### Singers

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