# Mahler 2, ‘Resurrection’

## Sunday 20 October 2024 7pm

## Wednesday 23 October 2024 7pmBarbican

**Gustav Mahler** Symphony No 2 in C minor, ‘Resurrection’

**Michael Tilson Thomas** conductor

**Siobhan Stagg** soprano

**Alice Coote** mezzo-soprano

**London Symphony Chorus**

**Simon Halsey** chorus director

**London Symphony Orchestra**

# Welcome

A special welcome to these concerts, for which we are delighted to be joined by Michael Tilson Thomas, LSO Conductor Laureate, for Gustav Mahler’s powerful Symphony No 2, ‘Resurrection’. Concerts with MTT, as he is affectionately known, are always highly memorable, particularly with Mahler’s music and these performances mark a celebration of the conductor’s 80th Birthday as well as his relationship with the Orchestra that now spans more than five decades.

We are pleased to welcome soprano Siobhan Stagg and mezzo-soprano Alice Coote as soloists for these performances, both of whom we have enjoyed collaborating with over the years. It is also a pleasure to welcome back the London Symphony Chorus for the first time in our 2024/25 Season, joined by their Chorus Director Emeritus, Simon Halsey. We look forward to sharing the stage with the Chorus for concert performances of Giacomo Puccini’s La rondine with LSO Chief Conductor Sir Antonio Pappano in December.

Our concert on 23 October is our annual Patrons’ Supported Concert, when we celebrate this special group of supporters, and all that their involvement enables us to achieve throughout the year. My sincere thanks to our Patrons for their commitment to the Orchestra, which underpins both our artistic successes and the work of LSO Discovery, our learning and community programme. To find out more about our Patrons, please visit lso.co.uk/patrons.

I hope that you enjoy the concert and that you will be able to join us again soon. Towards the end of this month, we continue our ‘Beethoven and Modernism series’, with two concerts conducted by Thomas Adès, featuring Beethoven’s Symphonies No 1 and No 4, alongside Ondrej Adámek’s Follow Me, a Concerto for Violin and Orchestra, with Isabelle Faust as soloist. In early November André J Thomas, LSO Associate Artist, returns to the Barbican to conduct an uplifting programme of gospel music, in which the Orchestra will be joined by more than 250 singers from across the London community, and the London Symphony Chorus. We look forward to seeing you there.

## Dame Kathryn McDowell DBE DL

## Managing Director

# Symphony No 2 in C minor, ‘Resurrection’

## Gustav Mahler

1888-94

90 minutes

Programme note by Stephen Johnson

A young admirer once asked Gustav Mahler for a key to the ‘meaning’ of his Second Symphony (1888–94). Mahler refused: ‘I would regard my work as having failed completely if I found it necessary to give people like yourself even an indication as to its mood-sequence. In my conception of the work I was in no way concerned with the detailed setting forth of an event, but much rather of a feeling.

One can understand Mahler’s frustration. At first he’d tried to help people by providing explanatory programme notes; but the public would keep getting the wrong end of the stick. Mahler’s wife Alma remembered how, after a performance of the ‘Resurrection’ Symphony, an old Russian lady approached the composer, ‘telling him that she felt her death to be near, and would he enlighten her about the other world, as he had said so much about it in his Second Symphony? Alas, he was not so well informed about it as she supposed, and when he took his leave he was made to feel very distinctly that she was displeased with him.’ Mahler’s final verdict on this issue was succinct: ‘Perish all programmes!’

But the question remains: how are we to make sense of a work like the ‘Resurrection’ Symphony? Obviously this is not ‘music about music’. The last two movements have texts dealing with matters of faith and doubt, and how belief in a God of Love can be reconciled with human suffering. Even when there are no words, there are pointers: the first movement, for instance, is unmistakably a gigantic funeral march. So the Second Symphony as a whole marks a huge progression from darkness to light, from death to life – ‘resurrection’.

Mahler may have had his doubts about a benign, omnipotent, personal ‘God’, but he never really doubted the redeeming power of love. It is also possible to find a humanist meaning: resurrection as a rising from the dead into the fullness of life here and now. As in Henrik Ibsen’s almost exactly contemporary play When We Dead Awaken, the challenge is to rise above fear of mortality. In the words of Friedrich Klopstock’s Resurrection Ode, with which Mahler closes the finale: ‘Cease from trembling! Prepare yourself to live!’

After the grimly arresting beginning (growls from cellos and basses through nervous string tremolos) the long first movement settles into a steady march tempo. Mahler revealed that he imagined a spectator watching a hero being carried to his grave, and asking, ‘Why did you live? Why did you suffer? Is it all nothing but a huge, dreadful joke?’ A gentler second theme in the major key (violins) briefly holds out the promise of an answer, but it soon fades back into the funeral march – faster now, and more urgent. The alternation of the two themes, one dark and despairing, the other light and hopeful, continues, but ultimately the funeral tread returns darker than ever, until the movement is extinguished with a furious final gesture – like Macbeth’s despairing ‘Out, out, brief candle!’

The shorter second movement is, according to Mahler’s original programme, ‘a memory – a shaft of sunlight from out of the life of this hero’. The music is steeped in the kind of Austrian country dances (especially the Ländler, country cousin of the sophisticated urban waltz) with which Mahler had a lifelong love-hate relationship. After this, the sinister, sarcastic humour of the third movement (a Scherzo in all but name) comes as a shock. ‘It can easily happen,’ Mahler wrote, ‘that existence becomes horrible to you, like the swaying of dancing figures in a brightly lit ballroom, into which you peer from the dark night outside … from which you perhaps start away with a cry of disgust.’ The terrifying full-orchestral ‘cry of disgust’ near the end is unmistakable. This movement is based on a satirical song that Mahler wrote in 1893, ‘Des Antonius von Padua Fischpredigt’ (‘St Anthony of Padua’s Sermon to the Fishes’). The text, from the German folk poetry collection Des Knaben Wunderhorn, describes how St Anthony preaches to a school of fish. While they listen enthusiastically to his words, they soon return to their former vices.

Again, a complete contrast follows. The tiny fourth movement opens with the mezzo-soprano singing the first line of the anonymous folk poem – also from Des Knaben Wunderhorn – ‘Urlicht’ (‘Primal Light’). An anguished central section reaches its climax at the words ‘I am from God and will return to God’. At this, peace is resumed, and the movement ends with a beautiful final sigh on the word ‘Leben’ – ‘Life’.

Then the finale erupts with the ‘cry of disgust’ that ended the third movement. But, gradually, a new stillness comes over the music, with distant horn calls and stirrings of life from woodwind and strings. A woodwind melody recalls the medieval chant ‘Dies irae’ – ‘Day of Wrath’. Then an apocalyptic march section (with offstage bands) builds to an awe-inspiring climax as Mahler paints a quasi-medieval picture of the dead arising on the day of judgement. This culminates in another ‘cry of disgust’, now amplified with fanfares from the enlarged brass section. Another moment of stillness, then more offstage fanfares are heard, enriched with sweet woodwind birdsong. A different view of resurrection now follows as the chorus enters: ‘Auferstehn, ja auferstehn wirst du.’ (‘Rise again, yea, rise again shalt thou.’) Soprano and mezzo-soprano soloists recall and develop the ‘Urlicht’ music. Finally, chorus, full orchestra and organ lead to a thrilling apotheosis with the final lines of Klopstock’s hymn: ‘All that thou hast fought for, To God shall it bring thee.’ The Symphony culminates in massive brass calls and the triumphal clangour of gongs and bells.

# Gustav Mahler

# 1860 (Bohemia) to 1911 (Austria)

# Contemporaries: Richard Strauss, Gustav Klimt

# Listen to: Symphony No 3

# Composer profile Stephen Johnson

Gustav Mahler’s sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler the purpose of art was, in Shakespeare’s famous phrase, to ‘hold the mirror up to nature’ in all its bewildering richness. The symphony, he told Jean Sibelius, ‘must be like the world. It must embrace everything’. Mahler’s symphonies can seem almost over-full of intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experience. Similar themes can also be found in his marvellous songs and song cycles, though there the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill-matched (Mahler remembered violent scenes), and young Gustav grew dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler’s siblings died in infancy. This no doubt partly explains the obsession with mortality in Mahler’s music. Few of his major works do not feature a funeral march: in fact, his first composition (at age ten) was a Funeral March with Polka – exactly the kind of extreme juxtaposition one finds in his mature works.

For most of his life, Mahler supported himself by conducting, but this was no mere means to an end. Indeed, his evident talent and energetic, disciplined commitment led to successive appointments in Prague, Leipzig, Budapest, Hamburg and climactically, in 1897, at the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods is astonishing. The workload in no way decreased after his marriage to the charismatic and highly intelligent Alma Schindler in 1902.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. T S Eliot – another artist caught between the search for faith and the horror of meaninglessness – wrote that ‘humankind cannot bear very much reality’. But Mahler’s music suggests another possibility. He can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we, too, are the better for it.

# Michael Tilson Thomas

## LSO Conductor Laureate

Michael Tilson Thomas is the Music Director Laureate of the San Francisco Symphony, Conductor Laureate of the London Symphony Orchestra, and Co-Founder and Artistic Director Laureate of the New World Symphony. He is a twelve-time Grammy Award winner and has conducted the major orchestras of Europe and the United States.

Born in Los Angeles, he studied conducting and composition with Ingolf Dahl at the University of Southern California and, as a young musician, worked with artists including Igor Stravinsky and Aaron Copland. In his mid-20s, he became Assistant Conductor – and later Principal Guest Conductor – of the Boston Symphony Orchestra. He subsequently served as Music Director of the Buffalo Philharmonic, Principal Guest Conductor of the Los Angeles Philharmonic and Principal Conductor of the London Symphony Orchestra.

In 1987, he co-founded the New World Symphony, a postgraduate orchestral academy in Miami Beach dedicated to preparing young musicians of diverse backgrounds for leadership roles in classical music. He has worked with more than 1,200 NWS Fellows, many of whom have gone on to major musical careers.

He became Music Director of the San Francisco Symphony in 1995, ushering in a period of significant growth and heightened international recognition for the orchestra. He led SFS in championing contemporary and American composers alongside classical masters.

His discography includes more than 120 recordings, and his television work includes series for the BBC and PBS, the New York Philharmonic’s Young People’s Concerts and numerous televised performances. His profile Michael Tilson Thomas: Where Now Is aired on PBS’ American Masters series in autumn 2020.

Throughout his career, he has been an active composer, with major works including From the Diary of Anne Frank, premiered with narrator Audrey Hepburn, and Meditations on Rilke. Both appear on SFS Media’s recent Grammy Award-winning recording of his music. In 2023, Yuja Wang and Teddy Abrams released a recording on DG which included Michael Tilson Thomas’ You Come Here Often?, which won a 2023 Grammy Award for Best Classical Instrumental Solo.

He is an Officier de l’Ordre des Arts et des Lettres of France, a member of the American Academies of Arts & Sciences and Arts & Letters, a National Medal of Arts recipient and a 2019 Kennedy Center Honoree.

In celebration of his 80th birthday in 2024, Pentatone released GRACE: The Music of Michael Tilson Thomas, a four-disc box set of Tilson Thomas’ compositions.

# Siobhan Stagg

## Soprano

With her ‘angelic’ voice (Kölner Stadt-Anzeiger, 2023) and ‘ethereal stage presence’ (Sydney Morning Herald), Australian soprano Siobhan Stagg has become one of the most sought-after lyric artists of her generation.

She was a member of Deutsche Oper Berlin’s ensemble from 2013 to 2019, and sang roles there ranging from Pamina in Mozart’s The Magic Flute to Tytania in Britten’s A Midsummer Night’s Dream, working alongside major stage directors and conductors.

Stagg has appeared on some of the most prestigious stages worldwide and has enjoyed success as the title role in Massenet’s Cendrillon for the Lyric Opera of Chicago; as Susanna in Mozart’s The Marriage of Figaro and as Pamina for the Royal Opera House, Covent Garden; as Susanna at the Komische Opera Berlin; as Sophie in Richard Strauss’ Der Rosenkavalier and Eritea in Cavalli’s Eliogabalo at the Zurich Opera House; as Sophie in Der Rosenkavalier at the Berlin State Opera; as Mélisande in Debussy’s Pelléas et Mélisande for Opéra de Dijon; as Gilda in Verdi’s Rigoletto, Blonde in Mozart’s Die Entführung aus dem Serail and Cordelia in Aribert Reimann’s Lear for the Hamburg State Opera; in Weinberg’s Lady Magnesia (title role) and as Naiad in Strauss’ Ariadne auf Naxos for the Bavarian State Opera; as Blonde for the Dutch National Opera; and in staged performances of Mozart’s Requiem at the Festival d’Aix-en-Provence.

A prized concert performer, Stagg’s highlights of recent seasons include concerts with the Symphonieorchester des Bayerischen Rundfunks, London Symphony Orchestra, Wiener Symphoniker, Rundfunk-Sinfonieorchester Berlin, Gürzenich Orchester Köln, Cleveland Orchestra and many more.

In recognition of her international achievements in the arts, the Mayor of Mildura awarded her the Key to the City in 2023, the third recipient of this honour in the city’s history. Stagg is passionate about education and talent development, and recently created a series of scholarships for young singers: the Siobhan Stagg Encouragement Awards. She sits on the Board of the Melba Opera Trust

# Alice Coote

## Mezzo-soprano

Established as a major star across both operatic and concert stages, mezzo-soprano Alice Coote is regarded as one of the great artists of our time. Coote has performed major roles with companies such as the Metropolitan Opera, Glyndebourne, Royal Opera House, Bavarian State Opera, Opéra de Paris, Vienna State Opera, Los Angeles Opera, Lyric Opera of Chicago and Salzburg Festival. Equally acclaimed on the concert stage, she has performed with orchestras including the London Symphony Orchestra, Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Kammerphilharmonie Bremen, the Hallé Orchestra and the Concertgebouw Orchestra.

The 2024/25 season sees Coote return to the operatic stage in the Grand Théâtre de Luxembourg’s production of Mozart’s Così fan tutte (as Dorabella), followed by two productions of Handel’s Semele (as Juno) for the Théâtre des ChampsElysées and The Royal Ballet and Opera.

Engagements in the 2023/24 season included Storge in Handel’s Jephtha at the Royal Opera House; Mahler’s Symphony No 3 with Robin Ticciati and the London Philharmonic Orchestra and with Michael Tilson Thomas and the London Symphony Orchestra; and Beethoven’s Symphony No 9 and Mass in C major with Dinis Sousa and the Monteverdi Choir and Orchestra. Coote’s recent operatic engagements have included Madame de Croissy in Poulenc’s Dialogues des Carmélites at the Metropolitan Opera, the title role in Handel’s Agrippina at the Hamburg State Opera and Mère Marie in Dialogues des Carmélites at the Zurich Opera House.

Driven by her passion for exploring and challenging gender stereotypes in characterisation, Coote is renowned for her interpretations of some of opera’s most important male and female roles. She brings that same philosophy to her work on the recital platform, an essential extension of her musical life. Committed to audience development and redefining genre barriers, Coote last season premiered her latest project, ‘The Rebellious Recital’: a song recital including works by Mahler, David Bowie, Joni Mitchell, Bach and John Lennon at Wigmore Hall.

In 2018, she was awarded an OBE for services to music.

**London Symphony Orchestra**

**On Stage**

**Leader**

Benjamin Gilmore

**First Violins**

Rebecca Chan

Stefano Mengoli

Ginette Decuyper

Laura Dixon

Maxine Kwok

Claire Parfitt

Harriet Rayfield

Sylvain Vasseur

Richard Blayden

Morane Cohen-Lamberger

Dmitry Khakhamov

Grace Lee

Julia Rumley

Helena Smart

Savva Zverev

**Second Violins**

Thomas Norris

Sarah Quinn

Matthew Gardner

Naoko Keatley

Alix Lagasse

Belinda McFarlane

Iwona Muszynska

Csilla Pogány

Andrew Pollock

Paul Robson

Polina Makhina

Erzsebet Racz

Olatz Ruiz de Gordejuela

Shoshanah Sievers

**Violas**

Eivind Ringstad

Gillianne Haddow

Malcolm Johnston

Anna Bastow

Germán Clavijo

Julia O’Riordan

Mizuho Ueyama

Theodore Chung

May Dolan

Shiry Rashkovsky

Alistair Scahill

Elisabeth Varlow

**Cellos**

David Cohen

Laure Le Dantec

Alastair Blayden

Salvador Bolón

Ève-Marie Caravassilis

Daniel Gardner

Victoria Harrild

Ghislaine McMullin

Miwa Rosso

Peteris Sokolovskis

**Double Basses**

Rodrigo Moro Martín

Patrick Laurence

Thomas Goodman

Joe Melvin

Chaemun Im

Mark O’Leary

William Puhr

Adam Wynter

**Flutes**

Gareth Davies

Imogen Royce

**Piccolos**

Patricia Moynihan

Clare Childs

**Oboes**

Juliana Koch

Rosie Jenkins

**Cor Anglais**

Augustin Gorisse

Maxwell Spiers

**Clarinets**

Sérgio Pires

Sarah Thurlow

**Bass Clarinet**

Kenny Keppel

**E-flat clarinet**

Chi-Yu Mo

Ivan Rogachev

**Bassoons**

Daniel Jemison

Joost Bosdijk

Lorna West

**Contra Bassoon**

Martin Field

**Horns**

Timothy Jones

Angela Barnes

Amadea Dazeley-Gaist

Finlay Bain

Alex Willett

Max Garrard

Liam Duffy

**Off-Stage Horns**

Ben Hulme

Brendan Thomas

Jake Parker

Eleanor Blakeney

**Trumpets**

Matthew Williams

Adam Wright

Gwyn Owen

David Geoghegan

Gerald Ruddock

Oscar Whight

Angela Whelan

**Off-Stage Trumpets**

James Fountain

Toby Street

Gideon Brooks

Nicholas Mott

**Trombones**

Merin Rhyd

Jonathan Hollick

Gemma Riley

**Bass Trombone**

Paul Milner

Dan West

**Tuba**

Ben Thomson

**Timpani**

Nigel Thomas

Patrick King

**Percussion**

Sam Walton

David Jackson

James Bower

Tom Edwards

Markus Gruett

**Off-Stage Percussion**

Rachel Gledhill

Matthew Farthing

Tim Gunnell

**Harps**

Bryn Lewis

Anneke Hodnett

**Organ**

Stephen Farr

**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.

Last season’s concerts 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 Szymanowski 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 performances in Paris, Baden-Baden and Luxembourg with Sir Simon Rattle and the LSO, and in 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.

# Simon Halsey

## Chorus Director

Simon Halsey occupies a unique position in classical music. He is the trusted advisor on choral singing to the world’s greatest conductors, orchestras and choruses; as an ambassador for choral singing to amateurs of every age, ability and background he has led ground-breaking massed choral events, notably for New York’s Lincoln Center.

Making singing a central part of the world-class institutions with which he is associated, he has been instrumental in changing the level of symphonic singing across Europe. He holds positions across the UK and Europe as Chorus Director of City of Birmingham Symphony Orchestra Chorus, Principal Guest Conductor and Choral Ambassador of Orfeó Català, Principal Guest Conductor at WDR Rundfunkchor, Conductor Laureate of Rundfunkchor Berlin, Choral Director Emeritus of London Symphony Orchestra and Chorus, and Professor and Director of Choral Activities at University of Birmingham. His work is the subject of the documentary film Unsere Herzen – Ein Klang (Our Hearts – One Sound), which was released to cinemas in September 2022.

He is also a highly respected teacher and academic, nurturing the next generation of choral conductors on his post-graduate course in Birmingham and through masterclasses in Germany, the Netherlands, and the US. He holds four honorary doctorates from universities in the UK, and in 2011 Schott Music published his book and DVD on choral conducting, Chorleitung: Vom Konzept zum Konzert.

Halsey’s numerous awards include three Grammys for his recordings with the Rundfunkchor Berlin. He was made Commander of the British Empire in 2015, was awarded The Queen’s Medal for Music in 2014, and received the Officer’s Cross of the Order of Merit of the Federal Republic of Germany in 2011 in recognition of his outstanding contribution to choral music in Germany.

Born in London, Simon Halsey sang in the choirs of New College, Oxford, and of King’s College, Cambridge and studied conducting at the Royal College of Music in London. In 1987, he founded the Birmingham Opera Company with Graham Vick. He was Chief Conductor of the Netherlands Radio Choir from 1997 to 2008 and Principal Conductor of the Northern Sinfonia’s Choral Programme from 2004 to 2012. From 2001–2015 he led the Rundfunkchor Berlin (of which he is now Conductor Laureate); under his leadership the chorus gained a reputation internationally as one of the finest professional choral ensembles. Halsey also initiated innovative projects in unconventional venues and interdisciplinary formats.

**London Symphony Chorus**

**On Stage**

**Sopranos**

Shona Barnes-McCallum

Georgie Bateman

Franziska Bräumer

Anna Byrne-Smith

Francesca Calori

Laura Catala-Ubassy

Alice Dee

Amy Fidler

Anna Gerrard

Joanna Gueritz

Isobel Hammond

Cora Hardy

Sophie Hill

Sally Ho

Debbie Jones

Alice Jones

Jasmine Krishnamurthy-Spencer

Caddy Kroll

Katy Lane

Marylyn Lewin

Sarah Mainwaring

Veronica O’Connell

Gill O’Neill

Alexandra Ollendorff

Maggie Owen

Holly Parish

Valeria Perboni

Carole Radford

Liz Reeve

Alison Ryan

Deborah Staunton

Eleanor Sterland

Jessica Villiers

Olivia Wilkinson

Eleri Williams

Rachel Wilson

**Altos**

Kate Aitchison

Nicola Bedwin

Gina Broderick

Jo Buchan

Sheila Cobourne

Maggie Donnelly

Lynn Eaton

Linda Evans

Giulia Falangola

Amanda Freshwater

Rachel Green

Charlotte Hacking

Yoko Harada

Edda Hendry

Catherine Hulme

Elisabeth Iles

Jill Jones

Vanessa Knapp

Gosia Kuzmicz

Gilly Lawson

Anne Loveluck

Jane Muir

Dorothy Nesbit

Rinosh Noble

Helen Palmer

Beth Potter

Natalia Riley

Ellie Saipe

Elisabeth Smith

Ali St-Denis

Linda Thomas

Snezhana Valcheva

Thea Waxman

Kathryn Wells

**Tenors**

Paul Allatt

Taylor Anderson

Matteo Anelli

Erik Azzopardi

Kyle Berry

Philipp Boeing

Oliver Burrows

Kevin Cheng

Conor Cook

James David

Michael Delany

Andrew Fuller

Simon Goldman

Matt Journee

Jude Lenier

Tim Lloyd

Alastair Mathews

Matthew McCabe

Jeff Murdock

Davide Prezzi

Diego Richardson Nishikuni

Mattia Romani

Michael Scharff

Peter Sedgwick

Ben Squire

Chris Straw

Richard Street

Malcolm Taylor

James Warbis

Robert Ward

Leonard Wong

**Basses**

Aitor Almaraz

Roger Blitz

Kepler Boonstra

Gavin Buchan

Steve Chevis

Harry Clarke

Matthew Clarke

Damian Day

Tom Fea

Robert Garbolinski

Rupert Gill

Gerald Goh

John Graham

Bryan Hammersley

Owen Hanmer

Elan Higueras Calvo

Rocky Hirst

Anthony Howick

Douglas Jones

Alex Kidney

Greg Love-Storkan

Alex Mackinder

Jesus Sanchez Sanzo

Rob Sanders Hewett

Matthew Smith

Rod Stevens

Richard Tannenbaum

Johannes Thom

Gordon Thomson

Graham Voke

Jez Wareing

Anthony Wilder

Paweł Wysock