

TONIGHT'S CONCERT

Michael Tilson Thomas: Mahler 2, 'Resurrection'

Sunday 20 October 2024

7-8.25pm

Wednesday 23 October 2024

7-8.25pm

Barbican

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

23 October concert supported by **LSO Patrons**

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

Coming Up

Wednesday 30 October 6.30pm
Barbican

Half Six Fix: Beethoven

Composer, conductor and regular LSO collaborator Thomas Adès introduces and conducts a performance of Beethoven's Symphony No 1.

Thursday 31 October 7pm
Barbican

Adámek and Beethoven

Beethoven's wit and jokes in his First and Fourth Symphonies pair with a cat-and-mouse chase around the orchestra from Ondřej Adámek.

Thursday 21 November 7.30pm
Barbican

Nature's Heart: Kinoshi and Beethoven 6

The LSO is joined by the Mercury Prize-nominated ensemble seed., led by saxophonist Cassie Kinoshi, for an evening of new and classic music celebrating the natural world.

Welcome to tonight's group bookers
Ms Adele Friedland & Friends

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**Please switch off all phones.
Photography and audio/video recording
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Details correct at time of going to print.

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MICHAEL TILSON THOMAS

As our Conductor Laureate joins us to celebrate his 80th birthday in December 2024, friends and Members of the LSO look back over his decades-long relationship with the Orchestra.

'How good it feels to have known MTT for more than 40 years. My first indirect encounter with him was when Oliver Knussen played me his performance of part of his (Oliver's) Third Symphony back in 1976. It made me realise at once that here was a very special conductor, and over the years I've found his all-round musicianship second to none. I became the LSO's Associate Composer during Michael's tenure as Principal Conductor, and in 1989, he commissioned *Quatrain*: the first performance, in Spain, was particularly memorable when a percussion stand nearly collapsed on a player, followed by Michael's music stand sliding down so that he ended conducting (imperturbably) almost on his knees. The audience was completely won over!

There were several subsequent commissions, with a recording of all of them made in 1995. I also spent some time with Michael in Miami, where it was wonderful to observe his remarkable commitment to the young players of the New World Symphony which he had founded. It was so good to see that he was gradually managing to find more time

for composing, and I was involved with the first performance of *From the Diary of Anne Frank* with the LSO in 1990, which starred no less a narrator than Audrey Hepburn.

So many memorable performances and events to think of, but with the impossible task of singling one out it would have to be his Mahler Five with the LSO two years ago when, in spite of his acknowledged illness, he gave the performance of a lifetime, the Orchestra playing for him with absolute conviction. What a privilege to know such a musician! And he's 80? – not possible!

**Colin Matthews OBE,
Composer**

'Happy Birthday, Michael, and thank you for all the extraordinary music-making over so many years. I shall forever cherish the memories of playing under your inspiring direction across the globe, being part of the accompaniment to your brilliant solo piano-playing, performing your own moving compositions and witnessing your entertaining lectures as an educator



both on stage and on television. But you have also always shown great understanding and support to your orchestral musicians and their involved lives, for which we are all so grateful. And many thanks for all the parties you hosted too! The LSO and MTT has always been an alliance based on creative fulfilment and affection. Long may it continue to be so.'

**Lennox Mackenzie OBE,
Former LSO Sub-Leader and Chair**

'MTT is always a joy to work with. His musicianship is imbued with a great sense of intelligence and humanity.

Michael was the Principal Conductor when I first joined the LSO, and he made a point of introducing himself to me, saying, 'Hello friend, you're new. What's your name?' Over the years, I've noticed that he always gets to know new faces amongst the Orchestra, always with the same, 'Hello friend'. Some of my standout memories of Michael's performances are the Gershwin Piano Concerto – which he directed from the

piano – Debussy, Stravinsky and the Mahler symphonies. And his parties! He has thrown such generous, fun parties for the Orchestra over the years, which we so appreciate.

I mentioned Michael's humanity, and this is a particularly poignant memory for me: soon after my husband Nigel Gomm, LSO Third Trumpet, died, I was surprised to receive a call from San Francisco – it was Michael. He had made time to ring me especially to convey his condolences. Such a human touch, and so typical of him. We are always so happy to see Michael, and it will be great to revisit Mahler's Second Symphony with him on this special occasion.'

**Belinda McFarlane,
LSO Second Violin**

Symphony No 2 in C minor, 'Resurrection'

Gustav Mahler

Siobhan Stagg

soprano

Alice Coote

mezzo-soprano

**London Symphony
Chorus**

- 1 Allegro maestoso:
Mit durchaus
ernstem und
feierlichem
Ausdruck** (With
a serious and
solemn expression
throughout)
- 2 Andante moderato:
Sehr gemächlich.
Nie eilen** (Very
moderate. Never
rushing)
- 3 In ruhig fließender
Bewegung**
(Calmly flowing)
- 4 Urlicht Sehr
feierlich, aber
schlicht
(Choralmässig)**
(Very solemn
but simple, like
a chorale)
- 5 Im Tempo des
Scherzo: Wild
herausfahrend**
(Scherzo tempo:
In a wild outburst)
– **Langsam** (Slowly)
– **Allegro energico**
– **Langsam**



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.

Symphony No 2 in C minor, 'Resurrection'

Text & Translation

Original Text

Urlicht

Mezzo-soprano

O Röschen rot!

*Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich im Himmel sein,
Je lieber möcht' ich im Himmel sein!*

*Da kam ich auf einem breiten Weg;
Da kam ein Engelein und wollt' mich abweisen.*

*Ach nein! Ich liess mich nicht abweisen!
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott,
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!*

From 'Des Knaben Wunderhorn'

Aufersteh'n, ja aufersteh'n wirst du Chorus and Soprano

*Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben!
Wird der dich rief dir geben*

*Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben.*

Mezzo-soprano

*O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, was du gesehnt!
Dein, was du geliebt, was du gestritten!*

Soprano

*O glaube, Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, Gelitten!*

Translated Text

Primal Light

Mezzo-soprano

O little red rose!

Man lies in greatest need!
Man lies in greatest pain!
Even more would I rather be in heaven,
Even more would I rather be in heaven!

There I came upon a broad path;
There came an angel and wanted
to turn me away.
Ah no, I would not be turned away!
Ah no, I would not be turned away!
I am from God and want to return to God!
The loving God,
The loving God will give me a little of the light,
will illuminate me into the eternal blessed life!

Translation by Renate Stark-Voit and Thomas Hampson

Rise again, yea, rise again shalt thou Chorus and Soprano

Rise again, yea, thou shalt rise again,
My dust, after short rest!
Immortal life!
He who called thee will grant thee

To bloom again art thou sown!
The Lord of the Harvest goes,
And gathers in, like sheaves,
Us who died.

Mezzo-soprano

Oh believe, my heart, oh believe:
Nothing is lost with thee!
Thine is what thou hast desired,
What thou hast loved, what thou has fought for!

Soprano

Oh believe! Thou were not born in vain!
Hast not lived in vain, suffered in vain!

Chorus

*Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!*

Chorus and Mezzo-soprano

*Hör' auf zu beben!
Bereite dich zu leben!*

Soprano and Mezzo-soprano

*O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!*

*Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben,
Werd' ich entschweben
Zum Licht, zu dem kein Aug' gedrunge!*

Chorus

*Mit Flügeln, die ich mir errungen,
Werd' ich entschweben
Sterben werd' ich, um zu leben!*

Chorus, Soprano and Mezzo-soprano

*Aufersteh'n, ja aufersteh'n wirst du,
mein Herz, in einem Nu!
Was du geschlagen,
zu Gott wird es dich tragen!*

*Text by Friedrich Klopstock (1724–1803)
and Gustav Mahler (1860–1911)*

Chorus

What has come into being must perish!
What perished must rise again!

Chorus and Mezzo-soprano

Cease from trembling!
Prepare thyself to live!

Soprano and Mezzo-soprano

Oh pain! Thou piercer of all things
From thee I have been wrested!
Oh Death! Thou masterer of all things,
Now art thou mastered!

With wings which I have won
In love's fierce striving
I shall soar upwards
To the light to which no eye has soared

Chorus

With wings which I have won,
I shall soar upwards
I shall die, to live!

Chorus, Soprano and Mezzo-soprano

Rise again, yea thou will rise again,
My heart, in the twinkling of an eye!
What thou hast fought for
Shall lead thee to God!

Translation by Deryck Cooke, courtesy
of Cambridge University Press

Gustav Mahler

1860 (Bohemia) to 1911 (Austria)



Contemporaries

Richard Strauss,
Gustav Klimt

Key events

1895: Premiere of Symphony No 2, Mahler's first major success

1897: Becomes director of the Vienna Court (now State) Opera

Listen to

Symphony No 3
[isolive.co.uk](https://www.isolive.co.uk)

With the LSO

First London performance of the cantata *Das klagende Lied*, conducted by Walter Goehr

Composer profile by
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.



LSO

'The benefits are the icing on the cake. Feeling like you are a 'small cog' in the LSO that helps to keep the music playing is the best bit by far.'

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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 de 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 Champs-Élysées 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 Chorus

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Michael Tilson Thomas

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Chorus Director

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Damian Day

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.

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 Dallapiccola'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.

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 Higuera 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 Wysocki

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.

Welcome to our New Members



Salvador Bolón, cello

Salvador Bolón began playing the cello at the age of eight. He later studied under Ivan Monighetti and Sol Gabetta at the Hochschule für Musik Basel and the Escuela Superior de Música Reina Sofía. Before coming to the LSO, he served as the Principal Cello of the Orquesta de la Comunitat Valenciana.

Do you have any cello heroes?

I have always been a huge fan of Mstislav Rostropovich and Yo-Yo Ma. They are references for my instrument, and they have also transcended the cello in many ways, both musically and through their commitment to society, which I consider very important.

What are you most looking forward to in the LSO's 2024/25 season?

If I were to choose, I am very excited about the programmes with Sir Antonio Pappano, especially *La rondine* and Mahler 1. I am also excited to play Stravinsky's *The Rite of Spring* with Klaus Mäkelä, and I think it will be very special for me to play in Spain, my home country, with the LSO and Gustavo Dudamel.

If you could go back, what advice would you give your younger self as an aspiring musician?

Enjoy the journey and be patient.

Are there any other interesting things about you we should know?

I love to travel with my partner and spend time with her and my family, especially with my niece and nephew. I also like to ride my bike in any place there is a mountain to climb.

In Valencia, there is a big tradition of wind bands, and they are deeply ingrained in society. Every city, village and town has its own band, and everybody plays a wind instrument, so I also played the trombone.

I love to cook whenever I can, and my friends love it – at least that's what they say!

Does your instrument have an interesting story or history behind it?

I am very lucky to play a beautiful instrument, and looking back, it seems like everything was leading me to London. I play a great British instrument, made in 1790 by Benjamin Banks, and I acquired it in London in 2015, long before I started playing with the LSO. I am really happy my instrument is coming 'back home' to London.



Imogen Royce, flute

Imogen Royce grew up in Manchester, where she started playing the flute aged nine. She was also a member of both the Hallé Youth Orchestra and the National Youth Orchestra of Great Britain. After graduating from the Royal College of Music in 2019 with first class honours, Imogen has been performing as a freelance flautist with many of the UK's most prestigious orchestras.

When did you first start playing the flute?

I started playing the flute at primary school when I was nine. My first teacher was actually George Galway (James Galway's brother!). I grew up surrounded by music; my mum is a violinist and she's been in the Hallé Orchestra in Manchester for 37 years, so my childhood was spent at Hallé kids' concerts and backstage at the Bridgewater Hall. I got quite used to the crazy lives orchestral musicians live and thought it looked like a lot of fun. I knew I wanted to get involved, but I actually wanted to play the trumpet and both parents wouldn't let me! They thought the flute would be easier to cope with ... clearly they'd never heard a beginner flute at that stage!

What are you most looking forward to in the LSO's 2024/25 season?

Starting my time in the orchestra with Britten's *War Requiem* at the Proms was quite an epic moment. Working with Janine Jansen is also really exciting for me, as she is one of my all-time favourite musicians. Even as I write this, it all feels so surreal!

If you could go back, what advice would you give your younger self as an aspiring musician?

Seize every opportunity to play with other musicians, especially during your time at school, university or music college. These experiences are so invaluable, even if you don't see the benefits instantly. The music industry is obviously incredibly competitive, so you have to work really hard, even at the times you really don't feel like it. There were many times where I felt it wasn't going to work out for me, but getting through these challenges helped to build resilience. Now, I'm so happy and feel so lucky to have persevered and got my dream job.

Are there any other interesting things about you we should know?

I've never been great at memorising classical music (end-of-year recitals were always a particular stress for me!), but my friends are always amazed at how I can belt out the lyrics to most 90s and 00s pop songs. This quirky talent of mine is great for karaoke, which is one reason I was so excited for the Japan tour!

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 Hadow
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