

TONIGHT'S CONCERT

Beethoven's Ninth Symphony

Sunday 23 March 2025
Barbican

7pm

Michael Tippett
A Child of Our Time

Interval

Ludwig van Beethoven
Symphony No 9

Sir Antonio Pappano conductor
Masabane Cecilia Rangwanasha soprano
J'Nai Bridges mezzo-soprano
Sean Panikkar tenor
Soloman Howard bass
London Symphony Chorus
Mariana Rosas chorus director
London Symphony Orchestra

Concert recorded for future broadcast by Marquee TV

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Concert ends at approximately 9.40pm

Welcome



A warm welcome to tonight's performance conducted by Sir Antonio Pappano, LSO Chief Conductor. We are delighted to be joined by the London Symphony Chorus and their Chorus Director, Mariana Rosas, alongside an exceptional lineup of soloists: Masabane Cecilia Rangwanasha, J'Nai Bridges, Sean Panikkar and Solomon Howard.

Ludwig van Beethoven's Ninth Symphony, which features in the second half of tonight's concert, stands as one of the most important works in all Western music. Few pieces have spoken so powerfully across centuries. From its opening to the iconic *Ode to Joy*, it embodies a spirit of unity, resilience, and the pursuit of universal brotherhood. Opening the concert is Sir Michael Tippett's powerful oratorio, *A Child of Our Time*, which, like Beethoven's Ninth, speaks to resilience and hope in times of struggle.

Tonight's concert marks a historic milestone – the 200th anniversary of the UK premiere of Beethoven's Ninth Symphony, first performed in London on 21 March 1825 by the founders of the Philharmonic Society of London, now the

Royal Philharmonic Society. We are pleased to have representatives of the RPS with us tonight. This concert will be recorded for future broadcast by Marquee TV. I would also like to thank Classic FM for recommending this concert.

We hope you enjoy this concert and that you will be able to join us again soon. In April, Gianandrea Noseda, LSO Principal Guest Conductor, conducts the London premiere of James MacMillan's Violin Concerto No 2, performed by Nicola Benedetti, alongside Dmitri Shostakovich's Symphony No 12. The following week, he joins pianist Alice Sara Ott for Beethoven's Piano Concerto No 1, paired with Sergei Prokofiev's Symphony No 2. Later in the month, he continues the Shostakovich journey with Symphony No 2, alongside Alfred Schnittke's Violin Concerto No 1, featuring soloist Lisa Batiashvili in the first of her LSO Artist Portrait concerts at the Barbican. We look forward to seeing you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 3 April
Barbican

7pm

MacMillan and Shostakovich 12

Gianandrea Noseda conducts a revolutionary Shostakovich symphony alongside a James MacMillan Concerto written for violinist Nicola Benedetti.

Thursday 10 April
Barbican

7pm

Beethoven and Prokofiev 2

Prokofiev's mind-blowing Second Symphony, plus an early Beethoven piano showcase with Alice Sara Ott and a charming opener from Schubert, with Gianandrea Noseda conducting.

Welcome to tonight's group bookers

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Contents

The Programme

- 4** A Child of Our Time
- 5** Michael Tippett
- 6** A Child of Our Time: Text
- 10** Symphony No 9
- 12** Royal Philharmonic Society
- 13** Ludwig van Beethoven
- 14** Symphony No 9: Text

The Performers

- 16** Sir Antonio Pappano
- 19** Masabane Cecilia
Rangwanasha & J'Nai Bridges
- 20** Sean Panikkar & Soloman Howard
- 21** Mariana Rosas
- 22** London Symphony Chorus
- 24** London Symphony Orchestra

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A Child of Our Time

Michael Tippett

Masabane Cecilia

Rangwanasha

soprano

J’Nai Bridges

mezzo-soprano

Sean Panikkar tenor

Soloman

Howard bass

Part I

Part II

Part III



1939–41



66 minutes

Programme note by

Alexandra Wilson

A Child of Our Time is a landmark work of 20th-century British choral music, strikingly original, yet steeped in tradition. In 1938, Michael Tippett, then a young man of 33, had a yearning to produce a ‘big statement work’, and found inspiration in contemporary political events. The shooting of a German official by a young Polish Jewish refugee called Herschel Grynszpan led to the infamous ‘Kristallnacht’ – an anti-Jewish pogrom that was waged across Nazi Germany. Though the episode might have inspired an opera, Tippett decided instead to compose a secular oratorio – ‘a modern Passion story’, for which he wrote his own text.

The work draws extensively on Jungian symbolism of darkness and light, opening with a polyphonic chorus set to the text ‘The world turns, turns on its dark side’. Tippett underwent a prolonged period of Jungian analysis following the collapse of a relationship with the artist Wilfred Frank, and some have read *A Child of Our Time* as an allegory for the oppressed homosexual in 1930s English society. It also anticipates global events, particularly in the bass recitative, No 4, which refers to ‘Pogroms in the east, lynching in the west: Europe brooding on a war of starvation’.

The oratorio is in three parts and 30 movements, taking structural inspiration from Handel’s *Messiah*. The outer parts reflect upon the general human condition, the first prophetic, the third meditative,

together forming a lament for the sorrows of the persecuted, the outcast and the dispossessed. The middle portion is narrative, telling Grynszpan’s story, though he is identified only as ‘the boy’. The frenzied chorus No 19, ‘The Terror’, is clearly intended to evoke Kristallnacht and is a moment of musical savagery, set to the words ‘Burn down their houses, beat in their heads’.

Four soloists – two narrators (doubling as the boy’s uncle and aunt), the boy and his mother – recount the story, with the chorus commenting on the action, sometimes becoming dramatic protagonists within it, as in No 10, a double chorus of persecutors and persecuted. Interspersed throughout the work are five African American spirituals, which, though borne out of oppression, offer lyrical respite from the dissonance elsewhere. Hearing a recording of ‘Steal Away’ on the wireless provided Tippett with just what he was seeking: a set of well-known pieces, simple in style, direct in message, which would correspond to the congregational hymns that punctuate Bach’s Passions. ‘Deep River’ ends the work on a tranquil, perhaps hopeful note.



Interval – 20 minutes

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Michael Tippett

1905 to 1998 (United Kingdom)



Contemporaries

Benjamin Britten,
Dmitri Shostakovich

Key events

1944: World premiere of his oratorio *A Child of Our Time*

1955: World premiere of his first opera, *The Midsummer Marriage*

1966: Receives a knighthood

Listen to

The Rose Lake
[youtube.com/iso](https://www.youtube.com/iso)

With the LSO

1963: World premiere of the *Concerto for Orchestra*

1972: World premiere of *Symphony No 3*

Composer profile by
Stephen Johnson

Michael Tippett's life course was unusual from the start. His father was a left-leaning, religious-sceptic lawyer, his mother an active suffragette. Young Michael was soon proclaiming himself an atheist, and later a communist. He also developed a passionate love of music, improvising 'crazily' at the piano, but his musical studies (discouraged by his parents) took an eccentric, self-taught course throughout his teens and early adulthood. He studied privately with the noted teacher R O Morris, then taught and conducted groups for amateur unemployed musicians at Morley College.

A late developer as a composer, Tippett didn't make much of an impression until his thirties, when his First String Quartet and Concerto for Double String Orchestra were positively received. By the time World War II broke out, he had ditched Karl Marx and embraced pacifism, which he expressed powerfully in his oratorio *A Child of Our Time* (1941), and which led to his imprisonment in 1943. He also became an ardent Jungian, and Jung's fascination with magic and religious symbols left an imprint

that lasted the rest of his long life, finding its most visionary expression in his opera *The Midsummer Marriage* (1946–52).

Until the end of the 1950s, Tippett's style was marked by long-breathed, often ecstatic lyricism, and by a highly sophisticated and athletic rhythmic technique which owed something to the rhythmic freedom of the Renaissance church masters and Tudor madrigalists, as well as to Igor Stravinsky, but which also had a vital character of its own. But in the 1960s, Tippett's writing became increasingly mosaic-like, notably in the opera *King Priam* (1961) and the *Concerto for Orchestra* (1963).

The complexity of later major works, especially the choral *The Vision of St Augustine* (1963) and the opera *The Knot Garden* (1970), caused (and still causes) problems for listeners, but during the late 1970s, something of the old sustained lyrical warmth began to return – to great effect in the Fourth Symphony (1977), the Triple Concerto (1979) and the Fifth String Quartet (1991). His last major work, *The Rose Lake* (1991) for orchestra, is a wonderful swansong, typical in its fusion of eclectic experimentation and magic.

A Child of Our Time

Text

Part I

Chorus

The world turns on its dark side.
It is winter.

The Argument

Alto

Man has measured the heavens with a
telescope, driven the gods from their thrones.
But the soul, watching the chaotic
mirror, knows that the gods return.
Truly, the living god consumes within
and turns the flesh to cancer!

Interludium

Scene

Chorus

Is evil then good?
Is reason untrue?

Alto

Reason is true to itself;
But pity breaks open the heart.

Chorus

We are lost.
We are as seed before the wind.
We are carried to a great slaughter.

The Narrator (Bass)

Now in each nation there were some
cast out by authority and tormented,
made to suffer for the general wrong.
Pogroms in the east, lynching in the west;
Europe brooding on a war of starvation,
And a great cry went up from the people.

Chorus of the Oppressed

When shall the usurers' city cease,
And famine depart from the fruitful land?

Tenor Solo

I have no money for my bread;
I have no gift for my love.
I am caught between my desires and their
frustration as between the hammer and the anvil.
How can I grow to a man's stature?

Soprano

How can I cherish my man in such days,
or become a mother in a world of destruction?
How shall I feed my children on so small a wage?
How can I comfort them when I am dead?

A Spiritual (Chorus & Soli)

Steal away, steal away, steal away to Jesus;
Steal away, steal away home
I han't got long to stay here.

My Lord, He calls me,
He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Steal away, steal away, steal away to Jesus;
Steal away, steal away home,
I han't got long to stay here.

Green trees a-bending,
poor sinner stand a-trembling,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Steal away, steal away, steal away to Jesus;
Steal away, steal away home –
I han't got long to stay here.

Part II

Chorus

A star rises in mid-winter.
Behold the man! The scapegoat!
The child of our time.

The Narrator (Bass)

And a time came when in the continual
persecution one race stood for all.

Double Chorus of Persecutors and Persecuted

Away with them!
Curse them! Kill them!
They infect the state.
Where? How? Why?
We have no refuge.

The Narrator (Bass)

Where they could, they fled from the terror,
And among them a boy escaped secretly,
and was kept in hiding in a great city.

Chorus of the Self-righteous

We cannot have them in our Empire.
They shall not work, nor draw a dole.
Let them starve in No-Mans-Land!

The Narrator (Bass)

And the boy's mother wrote a letter, saying:

Scene (Solo Quartet)

Mother (Soprano)

O my son! In the dread terror they
have brought me near to death.

Boy (Tenor)

Mother! Mother!
Though men hunt me like an animal,
I will defy the world to reach you.

Aunt (Alto)

Have patience.
Throw not your life away in futile sacrifice.

Uncle (Bass)

You are as one against all.
Accept the impotence of your humanity.

Boy

No! I must save her.

A Spiritual (Chorus & Soli)

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

O brothers, pray for me,
O brothers, pray for me,
And help me to drive old Satan away.

Nobody knows the trouble I see, Lord,

O mothers, pray for me,
O mothers, pray for me,
And help me to drive old Satan away.

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

Scene

The Narrator (Bass)

The boy becomes desperate in his agony.

Aunt (Alto)

A curse is born. The dark forces threaten him.

The Narrator (Bass)

He goes to authority.
He is met with hostility.

Aunt (Alto)

His other self rises in him,
demonic and destructive.

The Narrator (Bass)

He shoots the official –

A Child of Our Time

Text (continued)

Aunt (Alto)

But he shoots only his dark brother –
And see – he is dead.

The Narrator

They took a terrible vengeance.

The Terror (Chorus)

Burn down their houses! Beat in their heads!
Break them in pieces on the wheel!

The Narrator (Bass)

Men were ashamed of what was done.
There was bitterness and horror.

A Spiritual of Anger (Chorus & Bass)

Go down, Moses, way down in Egypt land;
Tell old Pharaoh, to let my people go.

When Israel was in Egypt's land,
Let my people go.
Oppressed so hard they could not stand,
Let my people go.
'Thus spake the Lord,' bold Moses said,
Let my people go.
'If not, I'll smite your first-born dead,'
Let my people go.

Go down, Moses, way down in Egypt land;
Tell old Pharaoh, to let my people go.

The Boy Sings in His Prison

Boy (Tenor)

My dreams are all shattered in a ghastly reality.
The wild beating of my heart is stilled:
day by day.
Earth and sky are not for those in prison.
Mother! Mother!

Mother (Soprano)

What have I done to you, my son?
What will become of us now?
The springs of hope are dried up.
My heart aches in unending pain.

Aunt (Alto)

The dark forces rise like a flood.
Men's hearts are heavy: they cry for peace.

A Spiritual (Chorus & Soprano)

O, by and by, by and by
I'm going to lay down my heavy load.

I know my robe's going to fit me well,
I tried it on at the gates of Hell.
Oh, Hell is deep and a dark despair,
Oh, stop, poor sinner, and don't go there!

O, by and by, by and by
I'm going to lay down my heavy load.

Part III

Chorus

The cold deepens.
The world descends into the icy waters
where lies the jewel of great price.

Alto

The soul of man is impassioned like a woman.
She is old as the earth, beyond good
and evil, the sensual garments.
Her face will be illuminated like the sun.
Then is the time of his deliverance.

Scene

Bass

The words of wisdom are these:
Winter cold means inner warmth,
the secret nursery of the seed.

Chorus

How shall we have patience for the
consummation of the mystery?
Who will comfort us in the going through?

Bass

Patience is born in the tension of loneliness.
The garden lies beyond the desert.

Chorus

Is the man of destiny master of us all?
Shall those cast out be unavenged?

Bass

The man of destiny is cut off from fellowship.
Healing springs from the womb of time.
The simple-hearted shall exult in the end.

Chorus

What of the boy, then? What of him?

Bass

He, too, is outcast, his manhood
broken in the clash of powers.
God overpowered him – the child of our time.

Preludium

General Ensemble

Tenor

I would know my shadow and my
light, so shall I at last be whole.

Bass

Then courage, brother, dare the grave passage.

Soprano

Here is no final grieving, but an abiding hope.

Alto

The moving waters renew the earth. It is spring.

Chorus repeats the words of the soloists

A Spiritual (Chorus & Soli)

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross
over into camp-ground.

Oh, chillun! Oh don't you want to go,
To that gospel feast,
That promised land,
That land where all is peace?
Walk into heaven, and take my seat,
And cast down my crown at Jesus' feet.
Lord, I want to cross over into camp ground,

Deep river, my home is over Jordan,
I want to to cross over into camp-ground, Lord!

Text by Michael Tippett

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Symphony No 9 in D minor

Ludwig van Beethoven

Masabane Cecilia

Rangwanasha

soprano

J’Nai Bridges

mezzo-soprano

Sean Panikkar tenor

Soloman

Howard bass

1 Allegro ma non troppo, un poco maestoso

2 Scherzo: Molto vivace

3 Adagio molto e cantabile

4 Presto – Allegro ma non troppo – Vivace – Adagio cantabile



1823–24



67 minutes

Programme note
by **Lindsay Kemp**

Friedrich von Schiller’s poem ‘Ode to Joy’ could almost have been calculated to appeal to the idealistic Ludwig van Beethoven. Written in 1785, it lauds the joys of fellowship, the happiness of married life, the wonders of nature and the universe and the eternal mystery of divine love, and as early as 1793, Beethoven was considering setting it as a song. In 1812, he attempted a ‘choral overture’ using parts of the text, but it was not for another decade that he was to find a true home for it, when he made it the subject of the extraordinary and revolutionary finale to his Ninth and last Symphony, the first ever to include a choral movement.

However, it was not just accommodating Schiller’s words that took a long time. Although the symphony was essentially composed in a ten-month burst between April 1823 and January 1824, there is a case for saying that Beethoven had been writing it for much longer – he had contemplated a D-minor symphony as early as 1812, immediately after the completion of the Seventh and Eighth, while some of its musical ideas date back even further. Not that these matters would have concerned the audience at the

work’s first performance in Vienna’s Kärntnertor theatre in May 1824.

For them, the excitement lay in hearing Beethoven’s first new symphony in twelve years, and they lapped it up. At the end, the applause was thunderous, and the deaf composer was turned round by the contralto soloist Caroline Unger to see hats and handkerchiefs being waved frantically all over the hall. ‘The whole audience was impressed, crushed by the greatness of your work,’ wrote Beethoven’s friend Anton Schindler.

The Ninth is not, strictly speaking, Beethoven’s last symphony – in 1825, he began but did not complete another – but it is certainly a fitting summation of his mighty contribution to the genre’s history. His achievement had been nothing less than that of bringing about an irreversible transformation in the entire concept of what a symphony is, turning a piece of concert music designed primarily to entertain into a psychological journey in which, over the course of four movements, the listener’s emotions undergo some kind of change. This could be triumph over adversity, as in the death and rebirth of the *Eroica*, or a

passage from darkness to light, as demonstrated in the famous Fifth Symphony. In the Ninth, it is a journey from a bleak and brutal void to a glorious vision of an ideal world of love, tolerance and universal brotherhood.

Certainly, the shimmering strings which open the first movement seem to conjure a mood of primeval emptiness before the music moves on, into more combative regions. At the movement's end, a sternly resolute theme emerges from the depths like a clenched fist. The second movement seems straightforwardly joyful with its playful timpani beats (spontaneously applauded at the first performance), its interplay between the violins and its cheeky ending, but there is more than a hint of seriousness underlying it as well. The third movement is unambiguous in intent, however, a sublimely tender and beautiful set of variations on a tune whose deceptively simple hymn-like nature is a Beethoven speciality, above all in 'late-period' works.

And then the finale bursts in, startlingly and radically. At first, the orchestra reviews themes from all three earlier

movements, with the cellos and basses seeming to debate their worth in melodic phrases which deliberately mimic the style of vocal recitative. It is as if they are struggling to tell us something, yet it is also a dramatically enhanced continuation of the fragmentary, groping introductions to the finales of two earlier symphonies, the First and the Third.

Eventually, though, the orchestra hits on the now famous folk song-like theme, but after they have played a few variations on it, another upheaval leads to the first human sounds – a bass soloist commanding us to discard all this in favour of 'pleasing and more joyful tones'. These words are Beethoven's, but from here to the end, it is Schiller's message which dominates, and as the voices take over, we hear in the course of further variations on the theme a vision of Elysium that is by turns exultant and awestruck. 'This gigantic work,' Hans Keller suggested, 'should convince even the firmest pessimist that mankind's life has been worthwhile.'

A LANDMARK ANNIVERSARY

Tonight's performance of Beethoven's Ninth Symphony represents a historic milestone. Two hundred years ago this weekend, on 21 March 1825, the founders of what was then called the Philharmonic Society of London gave its UK premiere, at a concert hall no longer standing on Regent Street. The Society did much to introduce UK audiences to Beethoven's music. They raised funds which they sent him to support his work and his welfare, including £50 for a new orchestral piece.

They could not have imagined the extraordinary score, with its surprise vocalists and chorus, that was delivered to them in return – nor the impact it would go on to have worldwide. That score sits today in the British Library, and Beethoven's thanks to his UK supporters is recorded in his own hand on its cover.

Tonight we not only celebrate Beethoven's genius; we also celebrate the role we all play in nurturing new music, enabling it to keep casting its spell on the world. 200 years on, the Royal Philharmonic Society remains dedicated to this. As a registered charity, the RPS helps composers and performers with grants, commissions, mentoring and performance opportunities. It helps young musicians with insufficient means to acquire the instruments they dearly need to progress. It raises the profile of musical endeavours nationwide through the RPS Awards, and a range of filmed talks and events, cultivating pride and support for so many artists and initiatives worth discovering.

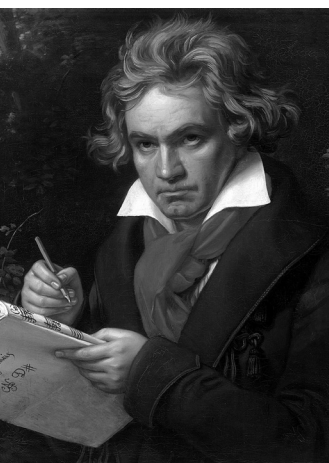
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Ludwig van Beethoven

1770 (Germany) to 1827 (Austria)



Contemporaries

Gioachino Rossini,
Luigi Cherubini

Key events

1792: Moved to
Vienna

1803–15: Napoleonic
Wars

1824: Premiere of
the Ninth Symphony

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oratorio *Christ on
the Mount of Olives*
for *Beethoven 250*
celebrations in 2020

Composer profile
by **Andrew Mellor**

When Ludwig van Beethoven was a young man, France overthrew its monarchy and rebellion spread through Europe. Riding the crest of a wave of social change, Beethoven changed not just the sound of music but also the standing of the artist in society. He introduced the concept of the 'artist-hero', paving the way for Romanticism and even for popular culture.

Beethoven was born in a faraway corner of what is now Germany to an alcoholic and abusive father, and a mother who died young. He chanced his way to Europe's cultural capital, Vienna, where he studied with Joseph Haydn and probably (during his first visit to the city) associated with Wolfgang Amadeus Mozart.

From musical foundations steadied by those two figures, Beethoven led music into the first-person passions of Romanticism. He wrote in every genre and, with the possible

exception of opera, transformed each of them. He reimagined the scale and scope of the symphony and invested the string quartet with a level of psychological depth that dumbfounded his peers. Beethoven used rhythm like no composer before him and pushed harmony to the boundaries of tangibility. He exploited the piano's technological transformation to mine entirely new expressions from the instrument.

Writing for himself and not to deadlines, Beethoven was able to be more deliberate and considered in his compositions. But the story of his career is one of the constant overcoming of colossal obstacles. From the age of 26, the composer knew he had serious problems with his hearing and, for the last seven years of his life, he could hear almost nothing. That made him irritable, sensitive and withdrawn. But Beethoven remained ever sure of himself, and consistently creative.

Symphony No 9 in D minor

Text & Translation

Original Text

Bass

*O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen und freudenvollere.
Freude! Freude!*

Bass and Chorus

*Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.*

Soli and chorus

*Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja – wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!*

*Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.*

Translated Text

Bass

Oh friends, not these tones!
Instead, let us lift our voices in
more pleasing and more joyful sounds!
Joy! Joy!

Bass and Chorus

Joy, beautiful spark of the gods,
daughter from Elysium,
we, drunk with fire, step into
your holy shrine, Heavenly One.
Your magic binds together again
that which custom has rigidly divided:
all human beings become brothers
wherever your gentle wing is.

Soli and Chorus

Whoever has succeeded in the great attempt
to be a friend to a friend,
whoever has won a dear wife,
may he mix in his rejoicing!
Yes, whoever can call even only one soul
his on the round earth!
And whoever never could, let him leave
secretly, weeping, from this union.

All beings drink Joy
at the breast of Nature;
all good [beings], all evil [ones]
follow her rosy trail.
She gave us kisses and grapes,
[gave us] a friend, tested by death itself.
Delight was given even to the worm,
and the angel stands before God.

Tenor and Chorus

*Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.*

Soli and Chorus

*Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.*

*Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, überm Sternenzelt
Muß ein lieber Vater wohnen.*

*Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Über Sternen muß er wohnen.*

'Ode to Joy' by Friedrich Schiller (1795–1805).

First stanza (bass recitative) by Ludwig van Beethoven.

Tenor and Chorus

Happily, as His suns fly
through the glorious plane of Heaven,
go, brothers, on your way,
happily, like a hero going to victory.

Soli and Chorus

Joy, beautiful spark of the gods,
daughter from Elysium,
we, drunk with fire, step into
your holy shrine, Heavenly One.
Your magic binds together again
that which custom has rigidly divided:
all human beings become brothers
wherever your gentle wing is.

Be embraced, millions!
This kiss is for the whole world!
Brothers, over the starry canopy
there must be a loving Father dwelling.

Are you falling down, Millions?
Do you perceive your Creator, World?
Seek him above the starry canopy!
He must be dwelling above the stars.

First stanza translated by E Ezust.

All other text translated by John Glenn Paton.

Sir Antonio Pappano

Chief Conductor



One of today's most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances in both symphonic and operatic repertoire, Sir Antonio Pappano is Chief Conductor of the London Symphony Orchestra and was Music Director of the Royal Opera House, Covent Garden from 2002 until 2024. He is Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome (having served as Music Director 2005–2023) and was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera, New York, the State Operas of Vienna and Berlin, the Bayreuth and Salzburg Festivals, Lyric Opera of Chicago and the Teatro alla Scala. He has appeared as a guest conductor with many of the world's most prestigious

orchestras, including the Berlin and Vienna Philharmonic Orchestras, the Staatskapelle Dresden, the Gewandhausorchester Leipzig, the Bavarian Radio Symphony Orchestra, the Czech Philharmonic Orchestra, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as with the New York Philharmonic Orchestra, the Chicago and Boston Symphony Orchestras and the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award, and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012 he was created a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Sir Antonio Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.



Next on stage with the LSO

Thursday 22 May 7pm, Barbican

Berlioz: Overture: *Le corsaire*

Szymanowski: Violin Concerto No 1

Berlioz: *Symphonie fantastique*

COMING UP IN 2025

Season Highlights

Shostakovich Symphony No 12
MacMillan Violin Concerto No 2
with Gianandrea Nosedà
and Nicola Benedetti
Thursday 3 April 7pm

Janáček The Excursions of Mr Brouček
concert performance with surtitles
with Sir Simon Rattle
Sunday 4 & Tuesday 6 May 7pm

Mozart Violin Concerto No 5
Strauss Ein Heldenleben
with Sir Antonio Pappano
and Lisa Batiashvili
Sunday 25 May 7pm

LSO On Film: The French Connection
with Dirk Brossé
Sunday 22 June 7pm

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Masabane Cecilia Rangwanasha

soprano



South African soprano Masabane Cecilia Rangwanasha is a former Jette Parker Artist at the Royal Opera House. In 2021, she won the Song Prize at the BBC Cardiff Singer of the World competition. In 2024/25, her engagements include Beethoven's *Symphony No 9* with the Munich Philharmonic Orchestra under Nicholas Collon, Tippett's *A Child of Our Time* with the Royal Northern Sinfonia under Dinis Sousa, Verdi's *Requiem* at the Vienna Konzerthaus under Daniel Harding, Liù (*Turandot*) with the Minnesota Orchestra under Thomas Søndergård and Mahler's *Symphony No 2* with the Hallé Orchestra under Kahchun Wong.

Recent opera engagements include Liù (*Turandot*) for Washington National Opera, Hamburg State Opera and the Royal Opera House, Covent Garden, and Mathilde (*Guillaume Tell*), Elisabeth of Valois (*Don Carlo*), Elettra (*Idomeneo*) and Iphigénie (*Iphigénie en Tauride*) for Bern Theatre. Her recent concert engagements include *Elijah* with the LSO under Sir Antonio Pappano and the Chicago Symphony Orchestra under James Conlon, Verdi's *Requiem* with the Atlanta Symphony Orchestra under Nathalie Stutzmann, Barber's *Knoxville: Summer of 1915* with the Washington National Symphony Orchestra and with the Cincinnati Symphony Orchestra under Marin Alsop, Tippett's *A Child of Our Time* with the Royal Scottish National Orchestra under the late Sir Andrew Davis and Strauss' *Vier letzte Lieder* at the BBC Proms.

J'Nai Bridges

mezzo-soprano



American mezzo-soprano J'Nai Bridges is a leading figure in the conversation about inclusion and racial justice in the performing arts. 2024/25 appearances include Maddalena (*Rigoletto*) at the Metropolitan Opera, Didon (*Les Troyens*, in concert) at Seattle Opera and her debut with the Vienna State Opera in the title role of *Carmen*, a role in which she is acclaimed worldwide and recently performed in her house debut at the Hamburg State Opera. Concert appearances include the Minnesota Orchestra's New Year concerts, *Carmen* with the Detroit Symphony Orchestra under Jader Bignamini, Erika (*Vanessa*) with the National Symphony Orchestra under Gianandrea Noseda and a recital with the Boston Symphony Chamber Players and Samy Rachid.

A committed performer of contemporary repertoire, Bridges has sung Nefertiti (Glass' *Akhnaten*) for the Metropolitan Opera and Los Angeles Opera, Kasturbai (Glass' *Satyagraha*) for the Metropolitan Opera, Josefa Segovia (Adams' *Girls of the Golden West*) for San Francisco Opera and Dutch National Opera, Sister Helen Préjean (Heggie's *Dead Man Walking*) for Vancouver Opera, Lucinda (world premiere of Heggie's *Intelligence*) at Houston Grand Opera and *Carmen* (world premiere of Jimmy López Bellido's *Bel Canto*) at the Lyric Opera of Chicago. She has sung in concert under conductors including Andris Nelsons, Dima Slobodeniouk, Esa-Pekka Salonen, Susanna Mälkki, Gustavo Dudamel, Stéphane Denève and Marin Alsop, in repertoire ranging from Beethoven to Mahler and Ravel.

Sean Panikkar

tenor



Highlights of Sean Panikkar's 2024/25 season include Loge (*Das Rheingold*) in a new production for the Bavarian State Opera, the Australian premiere of Kaija Saariaho's *Innocence* at the Adelaide Festival and the title role of *Peter Grimes* for Opéra National de Lyon.

Recent operatic highlights include Loge in a new production of *Das Rheingold* at the Royal Opera House, Drum-Major (*Wozzeck*) at the Vienna State Opera, Alfred (*Die Fledermaus*) for the Bavarian State Opera, Gandhi (*Satyagraha*) and Don José (*Carmen*) for English National Opera, the title role of *Oedipus Rex* at Dutch National Opera, Alexey (*The Gambler*), Dionysus (*The Bassarids*) and Emigrant (*Intolleranza 1960*) for the Salzburg Festival, and multiple productions for the Metropolitan Opera, New York.

Concert highlights have included Stravinsky's *Oedipus Rex* with the Houston and San Francisco Symphony Orchestras, Bruckner's *Te Deum* with the Philadelphia Orchestra, Mahler's *Das Lied von der Erde* with the Orchestre Philharmonique du Luxembourg and Britten's *Serenade for Tenor, Horn and Strings* with the Monterey Symphony. Panikkar has performed under conductors including Philippe Jordan, Vladimir Jurowski, Ingo Metzmacher, Kent Nagano, Yannick Nézet-Séguin, Sir Antonio Pappano, Esa-Pekka Salonen and Juraj Valčuha. He is a member of Forte, the operatic tenor trio combining voices from different cultures into one incredible sound.

Soloman Howard

bass

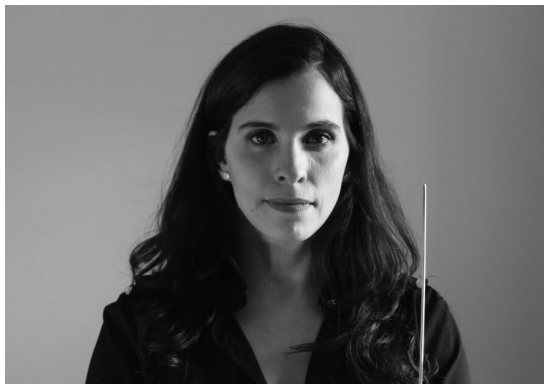


American bass Soloman Howard is an alumnus of the Manhattan School of Music and of Morgan State University, and a graduate of Washington National Opera's Domingo-Cafritz Young Artist Program. Highlights of his 2024/25 season include Sparafucile (*Rigoletto*) for the Metropolitan Opera, and the Lyric Opera of Chicago, Hunding (*Die Walküre*) for the Royal Opera House, Covent Garden and Colline (*La bohème*) and Hunding for Santa Fe Opera.

Recent operatic highlights have included Fafner (*Das Rheingold*) and Ramfis (*Aida*) at the Royal Opera House under Sir Antonio Pappano, Sarastro (*The Magic Flute*), Timur (*Turandot*) and the Marquis of Calatrava and Padre Guardiano (*La forza del destino*) for the Metropolitan Opera, Sparafucile for Hamburg State Opera, Hunding with the Rotterdam Philharmonic Orchestra on tour under Yannick Nézet-Séguin, Commendatore (*Don Giovanni*) at Santa Fe Opera and Grand Inquisitor (*Don Carlos*) for the Lyric Opera of Chicago. Concert engagements have included a European tour of Beethoven's Ninth Symphony with the Los Angeles Philharmonic under Gustavo Dudamel, Mozart's *Requiem* with Harry Christophers and the Handel and Haydn Society, Mendelssohn's *Die erste Walpurgisnacht* at Carnegie Hall and a concert performance of *Der Rosenkavalier* with the National Symphony Orchestra and Christoph Eschenbach. Howard was the 2021 recipient of the Washington Performing Arts' Ambassador of the Arts Award.

Mariana Rosas

LSC Chorus Director



Mariana Rosas is an Argentinian conductor based in the UK and Chorus Director of the London Symphony Chorus. In that role, she has collaborated with Sir Antonio Pappano, Gianandrea Nosedà, Michael Tilson Thomas, and Dr André J Thomas, among others.

As well as her work with the LSC, Rosas has collaborated with the Royal Opera House, Glyndebourne, National Youth Choirs of Great Britain, Birmingham Opera Company, Rundfunkchor Berlin, BBC Symphony Chorus, City of Birmingham Symphony Orchestra Chorus, London Voices and the West Midlands Inclusive Choir. She also holds teaching and conducting positions at the University of Birmingham. Rosas' 2024/2025 engagements include working with the Royal College of Music and the WDR Rundfunkchor Cologne. Rosas was educated in Italy and Argentina, where she studied at the National University of Arts of Argentina and the Conservatoire of the City of Buenos Aires 'Manuel de Falla'. In 2018, she moved to the UK to study at the University of Birmingham with Simon Halsey CBE.

Prior to her move to the UK, she was Assistant Professor of Choral Practice at the National University of Arts in Buenos Aires, and has worked as a guest conductor in Denmark, Canada, Italy and Switzerland.

London Symphony Chorus

President

Sir Simon Rattle OM CBE

Vice President

Michael Tilson Thomas

Patrons

Sir Simon Russell

Beale CBE

Howard Goodall CBE

Chorus Director

Mariana Rosas

Associate Directors

Jack Apperley

Hilary Campbell

Daniel Mahoney

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](https://www.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

Georgie Bateman
Francesca Calori
Rosie Chase
Alice Dee
Esther Elbro
Cora Hardy
Polly Holmes
Debbie Jones
Imala Konyon
Jane Morley
Francesca Mosely
Maggie Owen
Janina Pescinski
Lizzie Webb
Hannah Wilkes
Shona Barnes-McCallum
Laura Catala-Ubassy
Lucy Feldman
Sophie Hill
Sally Ho
Denise Hoilette
Peppie Johnson
Ruth Knowles-Clark
Jasmine
Krishnamurthy-Spencer
Caddy Kroll
Marylyn Lewin
Carole Radford
Karelia Rydman
Deborah Staunton
Eleri Williams
Rachel Wilson

Altos

Kate Aitchison
Enid Armstrong
Nicola Bedwin
Gina Broderick
Jo Buchan
Sheila Cobourne
Lynn Eaton
Linda Evans
Giulia Falangola
Amanda Freshwater
Julia Gervais
Rachel Green
Charlotte Hacking
Kate Harrison
Edda Hendry
Emily Hoffnung
Elisabeth Iles
Jill Jones
Vanessa Knapp
Gosia Kuzmicz
Gilly Lawson
Beth Potter
Susannah Priede
Lis Smith
Ali St-Denis
Snezhana Valcheva
Kathryn Wells
Zoe Williams

Tenors

Paul Allatt
Matteo Anelli
Erik Azzopardi
Kyle Berry
Philipp Boeing
Oliver Burrows
Kevin Cheng
Conor Cook
Michael Delany
Matthew Fernando
Andrew Fuller
Joshua Gahan
Robert Kozak
Jude Lenier
Tim Lloyd
Alastair Mathews
Diego Richardson
Nishikuni
Chris Riley
Michael Scharff
Peter Sedgwick
Ben Squire
Chris Straw
Richard Street
Malcolm Taylor
Gabriel Villafuerte
James Warbis
Robert Ward
Leonard Wong

Basses

Roger Blitz
Kepler Boonsta
Gavin Buchan
Steve Chevis
Matthew Clarke
Harry Clarke
Robert Garbolinski
John Graham
Bryan Hammersley
Owen Hanmer
Robert Hare
Rocky Hirst
Anthony Howick
Douglas Jones
George Marshall
James Nageotte
Jesus Sanchez Sanzo
Rob Sanders Hewett
Matthew Smith
Rod Stevens
Greg Storkan
Richard Tannenbaum
Johannes Thom
Graham Voke
Anthony Wilder
Wojciech Witalec

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

Michael Foyle
Clare Duckworth
Stefano Mengoli
Maxine Kwok
William Melvin
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Haim Choi
Caroline Frenkel
Dmitry Khakhamov
Grace Lee
Mabelle Park*
Megan Yang*

Second Violins

Harry Bennetts
Thomas Norris
Sarah Quinn
Miya Väisänen
Helena Buckie
Matthew Gardner
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Olatz Ruiz de
Gordejuela

Violas

Jane Atkins
Malcolm Johnston
Mizuho Ueyama
Germán Clavijo
Thomas Beer
Steve Doman
Julia O'Riordan
Sofia Silva Sousa
Robert Turner
Jenny Lewisohn

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Ève-Marie Caravassilis
Amanda Truelove
Silvestrs Kalnins
Young In Na

Double Basses

Rodrigo Moro Martín
Chaemun Im
Jani Pensola
Charles
Campbell-Peek
Josie Ellis
Yuhan Ma*
Will Puhr

Flutes

Gareth Davies
Imogen Royce

Piccolo

Sharon Williams

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Clément Noël

Clarinets

Chris Richards
Chi-Yu Mo

Bassoons

Daniel Jemison
Joost Bosdijk

Contra Bassoon

Martin Field

Horns

Timothy Jones
Angela Barnes
Olivia Gandee
Jonathan Maloney
Liam Duffy

Trumpets

Thomas Nielsen
Adam Wright
Gwyn Owen

Trombones

Mark Templeton
Jonathan Hollick

Bass Trombone

Paul Milner

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton

* Members of the LSO String Experience Scheme

Established in 1992, the Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extras', and receive fees in line with LSO section players. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust.