

# TONIGHT'S CONCERT

## Sir Antonio Pappano: Season Opening

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Sunday 14 September 2025  
Barbican

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7pm

### **Leonard Bernstein**

Symphony No 3, 'Kaddish' (revised version)

Interval

### **Aaron Copland**

Symphony No 3

**Sir Antonio Pappano** conductor

**Dame Felicity Palmer** narrator

**Katharina Konradi** soprano

**London Symphony Chorus**

**Mariana Rosas** chorus director

**Tiffin Boys' Choir**

**London Symphony Orchestra**

Concert finishes at approximately 9.10pm

Copland's Symphony No 3 recorded for  
future release on LSO Live

Filmed for live broadcast on Marquee TV

**MARQUEE TV**

# Welcome



A special welcome to the opening concert of the London Symphony Orchestra's 2025/26 season at our Barbican home. Sir Antonio Pappano, LSO Chief Conductor, opens the season with a programme that celebrates his enduring affinity with American music, and in particular the works of Bernstein and Copland, bringing together two great American symphonies from the 20th century. The 2025/26 season embraces a rich variety of music – from cornerstones of the symphonic repertoire to new works and distinctive collaborations with exceptional artists.

It is a pleasure to have Dame Felicity Palmer return to the Barbican. Her long career has spanned an impressive range of repertoire, and she last appeared with the LSO at the Barbican in January 2010, portraying the role of Clytemnestra in Strauss' *Elektra*. We are thrilled to have her perform alongside soprano Katharina Konradi, who makes her Barbican debut with the LSO tonight. We are also delighted to have the London Symphony Chorus, under the direction of Mariana Rosas, and the Tiffin Boys' Choir join the Orchestra in this opening

programme of powerful musical forces. The first half of this concert features Bernstein's Symphony No 3, 'Kaddish', a work of real emotional and spiritual breadth, reflecting both crisis and hope. After the interval, Copland's Symphony No 3, including the inspirational *Fanfare for the Common Man*, offers a vision of vast American landscapes and a spirit of optimism.

I would like to extend the LSO's heartfelt thanks to the Barbican, Arts Council England and the City of London Corporation, as well as our Patrons, Friends, trusts, foundations, corporate supporters and media partners, for their invaluable and sustained support of our work.

It is a pleasure to welcome you all, audience and guests, to this evening's concert, which is being filmed for broadcast by Marquee TV. Copland's Symphony No 3 is also being recorded for future release on LSO Live.

I hope that you enjoy the performance and that you will be able to join us again over the course of the season. In the week ahead, Sir Antonio Pappano conducts music by Shostakovich, Prokofiev and Beethoven, where he is joined by pianist Seong-Jin Cho in the first concert of the pianist's Artist Portrait series, and a further programme in which he conducts Shostakovich's Symphony No 10, alongside Britten's Violin Concerto, performed by violinist Janine Jansen. Thank you for your continued support of the LSO, and we look forward to seeing you at many LSO concerts over the coming season.

A handwritten signature in black ink, reading 'Kathryn McDowell'. The signature is fluid and cursive, with a large, stylized 'K' and 'M'.

**Dame Kathryn McDowell** DBE DL  
Managing Director

# Coming Up

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Sunday 21 September  
Barbican

7pm

## Britten and Shostakovich

Violinist Janine Jansen showcases Britten's soulful concerto before the LSO launches into Shostakovich's scathing criticism of Stalin in his Tenth Symphony. Sir Antonio Pappano conducts.

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Sunday 19 October  
Barbican

7pm

## Sibelius, Ruders, Paxton and Adès

Thomas Adès leads the LSO in Poul Ruders' kaleidoscopic Second Guitar Concerto – with soloist Sean Shibe – alongside Sibelius' rich, evocative Third Symphony, a UK premiere by Alex Paxton and Adès' own *Aquifer*.

**Welcome to tonight's group bookers**  
Ms Adele Friedland and friends

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**are not permitted during the performance.**

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# Symphony No 3, 'Kaddish'

Leonard Bernstein

**Dame Felicity**

**Palmer** narrator

**Katharina Konradi**

soprano

**London Symphony**

**Chorus**

**Tiffin Boys' Choir**

**1 Invocation –  
Kaddish I**

**2 Din-Torah –  
Kaddish II**

**3 Scherzo –  
Kaddish  
III – Finale:  
Fugue-Tutti**



1963



40 minutes

Programme note  
by **Lucy Walker**

After the premiere of his Symphony No 3, 'Kaddish', in 1963, Leonard Bernstein wrote to his secretary Helen Coates: 'It's been an unbelievable experience – we are all exhausted.' It is easy to understand why, given the challenge of premiering such a complex piece, with its massed choirs, large orchestra and the unusual figure of a speaker – rather than singer – delivering the bulk of the text. Yet it may have been the emotional heft of the work that caused more of the post-premiere fatigue. 'Kaddish' was deeply personal to Bernstein, full of the dualities that he embodied and explored throughout his life, and conceived in the most perilous era of the Cold War.

The words of the 'Kaddish' Symphony are a mix of English, and (the Kaddish itself) Hebrew and Aramaic. The Kaddish is a Jewish prayer which has come to be associated with mourning, though there is no mention of the word 'death'. It is sung by the choir and soloist, while the speaker delivers words written by Bernstein himself. After the early performances, Bernstein later cut the text, 'embarrassed', as he put it, by some of its 'verbosity', but he retained its fire and rhetorical power. Written in the context of an increasingly violent century, the speaker's words both entreat and rail angrily against God, questioning the purpose of faith

in the midst of such ill treatment of humanity. While completing the score, Bernstein heard of the assassination of John F Kennedy, an event which threw Bernstein 'for a loop' (as it did the whole world). The symphony was dedicated to Kennedy's memory.

There are (at least) two different musical languages at play in the orchestral and choral writing, and the contrast is not just musical but symbolic of the spiritual trajectory of the whole work. The first language is what is known as twelve-tone (a principle of musical organisation devised in the early 20th century), and Bernstein deploys the technique to create some of the most jagged-edged music he ever wrote. The other mode is considerably more 'tonal': easier to comprehend, sometimes sweet, increasingly joyous. The three appearances of the Kaddish itself range from agitated and urgent to beatific (with soprano solo) to celebratory. At the considerably more joyful conclusion, there is a surge of major key, with flamboyant fanfares and energetic percussion. The jagged music melts away; as Bernstein puts it, 'the affirmation of faith is tonal'. This does not, however, stop the work landing on an ambiguous final chord – hovering still in uncertainty.



**Interval – 20 minutes**

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# Leonard Bernstein

1918 to 1990 (United States)



## Contemporaries

Benjamin Britten,  
Stephen Sondheim

## Key events

**1944:** Premiere of his Symphony No 1, 'Jeremiah'. Debut musical *On the Town* opens on Broadway  
**1957:** Premiere of *West Side Story*  
**1985:** Wins a Grammy Lifetime Achievement Award  
**1987:** Becomes President of the LSO

## Listen to

*Candide* (operetta)  
**Isolive.co.uk**

## With the LSO

**1966:** UK premiere of Symphony No 1, 'Jeremiah'

Composer profile  
by **Jo Kirkbride**

Leonard Bernstein is one of music's great rarities: a musician who not only excelled in every corner of an extraordinarily multi-faceted career, but who can genuinely be said to have rewritten the rules of 'classical' music. His list of accolades – 16 Grammys, seven Emmys, two Tonys, a Lifetime Achievement Award and an RPS Gold Medal – is nearly as long as his list of specialisms: composer, conductor, pianist, author, educator and activist. But such inventories say nothing of his real achievement, which was to classicise popular music and to popularise classical, and in doing so to reach more new listeners than perhaps any other composer of the 20th century.

By the age of 30, Bernstein had already become a household name. His debut musical *On the Town* (1944) ran for 462 performances

on Broadway and in 1949, the Hollywood film starring Frank Sinatra and Gene Kelly followed. He would go on to write a string of hit musicals, the best known being *Wonderful Town* (1953) and *West Side Story* (1957), the original film score for *On the Waterfront* (1954), starring Marlon Brando, and a handful of incidental music for the theatre. But he longed above all to be recognised as a 'serious' composer, and the vast majority of his considerable output is a testament to this commitment. Far outnumbering the handful of stage works for which he is still best known are his symphonies, operas, sonatas and choral works, as well as a heap of scores that defy musical norms, bridging as they do – in Bernstein's effortless way – the gap between jazz, classical and popular music that so many other composers found so unassailable.

**Discover more** about the LSO's decades-long relationship with Leonard Bernstein, including our involvement in the film *Maestro* starring Bradley Cooper.



# Symphony No 3, 'Kaddish' (revised version)

## Text & Translation

### Original Text

#### INVOCATION

##### Speaker

O, my Father: ancient, hallowed,  
Lonely, disappointed Father:  
Betrayed and rejected Ruler of the Universe:  
Angry, wrinkled Old Majesty:  
I want to pray.  
I want to say *Kaddish*.  
My own *Kaddish*. There may be  
No one to say it after me.  
I have so little time, as You well know.  
Is my end a minute away? An hour?  
Is there even time to consider the question?  
It could be here, while we are singing.  
That we may be stopped, once for all,  
Cut off in the act of praising You.  
But while I have breath, however brief,  
I will sing this final *Kaddish* for You,  
For me, and for all these I love  
Here in this sacred house.  
I want to pray, and time is short.  
*Yit'gadal v'yit'kadash sh'mē raba ...*

#### KADDISH 1

##### Speaker

MAGNIFIED ... AND SANCTIFIED ...  
BE THE GREAT NAME ... AMEN!

##### Chorus

*Yit'gadal v'yit'kadash  
sh'mē raba, amen,  
b'al'ma div'ra chir'utē,  
v'yam'lich mal'chutē  
b'chayēchon uv'yomēchon  
uv'chayē d'chol  
bēt Yis'raēl,  
ba'agala uviz'man kariv,  
v'im'ru: amen.  
Y'hē sh'mē raba m'varach  
l'alam ul'al'mē al'maya.  
Yit'barach v'yish'tabach v'yit'pa-ar  
v'yit'romam v'yit'nasē  
v'yit'hadar v'yit'aleh v'yit'halal*

### Translated Text

Magnified and sanctified be His great name

Magnified and sanctified  
be His great name, Amen  
Throughout the world which He hath created  
according to His will;  
And may He establish His kingdom  
During Your life and during Your days,  
And during the life of all the house of Israel,  
Speedily, and at a near time,  
And say ye, Amen.  
May His great name be blessed,  
Forever and to all eternity.  
Blessed and praised and glorified,  
And exalted and extolled and honoured,  
And magnified and lauded

*sh'mē d'kud'sha, b'rich Hu,  
l'ēla min kol bir'chata  
v'shirata, tush'b'chata v'nechemata,  
da-amiran b'al'ma,  
v'im'ru: amen.  
Y'hē sh'lama raba  
min sh'maya v'chayim alēnu  
v'al kol Yis'raēl  
v'im'ru: amen.*

### **Speaker**

Amen! Amen! Did You hear that, Father?  
'Sh'lama raba! May abundant peace  
Descend on us. Amen.'  
Great God,  
You make peace in the high places,  
Who commanded the morning  
since the days began,  
And caused the dawn to know its place.  
Surely You can cause and command  
A touch of order here below,  
On this one, dazed speck.  
And let us say again: Amen.

### **Chorus**

*Oseh shalom bim'romav,  
Hu ya-aseh shalom alēnu  
v'al kol Yis'raēl;  
v'im'ru: amen.*

## **DIN TORAH**

### **Speaker**

With Amen on my lips, I approach  
Your presence, Father. Not with fear,  
But with a certain respectful fury.  
Do You not recognise my voice?  
I am that part of Man You made  
To suggest his immortality.  
You surely remember, Father? — the part  
That refuses death, that insists on You,  
Divines Your voice, guesses Your grace.  
And always You have heard my voice,  
And always You have answered me

Be the name of the Holy One, blessed be He;  
Though He be beyond all blessings,  
And hymns, praises and consolations,  
That can be uttered in the world.  
And say ye, Amen.  
May there be abundant peace  
From heaven, and life for us  
And for Israel;  
And say ye, Amen.

He who maketh peace in His high places,  
May He make peace for us  
And for all Israel;  
And say ye, Amen.

# Symphony No 3, 'Kaddish' (revised version)

## Text & Translation

### Original Text

With a rainbow, a raven, a plague, something.  
But now I see nothing. This time  
You show me Nothing at all.  
Are You listening, Father? You know who I am:  
Your image; that stubborn reflection of You  
That Man has shattered,  
Extinguished, banished.  
And now he runs free — free to play  
With his new-found fire, avid for death,  
Voluptuous, complete and final death.  
Lord God of Hosts, I call You to account!  
You let this happen, Lord of Hosts!  
You with Your manna, Your pillar of fire!  
You ask for faith, where is Your own?  
Why have You taken away Your rainbow,  
That pretty bow You tied round Your finger  
To remind You never to forget Your promise?  
'For lo, I do set my bow in the cloud,  
And I will look upon it, that I  
May remember my everlasting covenant'  
Your covenant! Your bargain with Man!  
Tin God! Your bargain is tin!  
It crumples in my hand!  
And where is faith now — Yours or mine?

### Chorus (Cadenza)

Amen, Amen, Amen ...

### Speaker

Forgive me, Father. I was mad with fever.  
Have I hurt You? Forgive me,  
I forgot You too are vulnerable.  
But Yours was the first mistake, creating  
Man in Your own image, tender,  
Fallible. Dear God, how You must suffer,  
So far away, ruefully eyeing  
Your two-footed handiwork — frail, foolish,  
Mortal.  
My sorrowful Father,  
If I could comfort You, hold You against me,  
Rock You and rock You into sleep.

### Translated Text



## KADDISH 2

### Soprano Solo and Boys' Choir

*Yit'gadal v'yit'kadash  
sh'mē raba, amen,  
b'al'ma div'ra chir'utē,  
v'yam'lich mal'chutē  
b'chayēchon uv'yomēchon  
uv'chayē d'chol  
bēt Yis'raēl,  
ba'agala uviz'man kariv,  
v'im'ru: amen.  
Y'hē sh'mē raba m'varach  
l'alam ul'al'mē al'maya.  
Yit'barach v'yish'tabach v'yit'pa-ar  
v'yit'romam v'yit'nasē  
v'yit'hadar v'yit'aleh v'yit'halal  
sh'mē d'kud'sha, b'rich Hu,  
l'ēla min kol bir'chata  
v'shirata, tush'b'chata v'nechemata,  
da-amiran b'al'ma,  
v'im'ru: amen.  
Y'hē sh'lama raba  
min sh'maya v'chayim alēnu  
v'al kol Yis'raēl  
v'im'ru: amen.  
Oseh shalom bim'romav,  
Hu ya-aseh shalom alēnu  
v'al kol Yis'raēl;  
v'im'ru: amen.*

### Speaker

Rest, my Father. Sleep, dream.  
Let me invent Your dream, dream it  
With You, as gently as I can.  
And perhaps in dreaming, I can help You  
Recreate Your image, and love him again.

### Soprano Solo and Boys' Choir

Magnified and sanctified  
be His great name, Amen  
Throughout the world which He hath created  
according to His will;  
And may He establish His kingdom  
During Your life and during Your days,  
And during the life of all the house of Israel,  
Speedily, and at a near time,  
And say ye, Amen.  
May His great name be blessed,  
Forever and to all eternity.  
Blessed and praised and glorified,  
And exalted and extolled and honoured,  
And magnified and lauded  
Be the name of the Holy One, blessed be He;  
Though He be beyond all blessings,  
And hymns, praises and consolations,  
That can be uttered in the world.  
And say ye, Amen.  
May there be abundant peace  
From heaven, and life for us  
And for Israel;  
And say ye, Amen.  
He who maketh peace in His high places,  
May He make peace for us  
And for all Israel;  
And say ye, Amen.

# Symphony No 3, 'Kaddish' (revised version)

## Text & Translation

### Original Text

#### SCHERZO

##### Speaker

I'll take You to Your favourite star.  
A world most worthy of Your creation.  
And hand in hand we'll watch in wonder  
The workings of perfectedness.  
This is Your Kingdom of Heaven, Father,  
Just as You planned it.  
Every immortal cliché intact.  
Lambs frisk. Wheat ripples.  
Sunbeams dance. Something is wrong.  
The light: flat. The air: sterile.  
Do You know what is wrong? There is nothing  
to dream.  
Nowhere to go. Nothing to know.  
And these, the creatures of Your Kingdom,  
These smiling, serene and painless people —  
Are they, too, created in Your image?  
You are serenity, but rage  
As well. I know. I have borne it.  
You are hope, but also regret.  
I know. You have regretted me.  
But not these — the perfected ones:  
They are beyond regret, or hope.  
They do not exist, Father, not even  
In the light-years of our dream.

Now let me show You a dream to remember!  
Come back with me, to the Star of Regret:  
Come back, Father, where dreaming is real,  
And pain is possible — so possible  
You will have to believe it. And in pain  
You will recognize Your image at last.  
Now behold my Kingdom of Earth!  
Real-life marvels! Genuine wonders!  
Dazzling miracles! ...  
Look, a Burning Bush!  
Look, a Fiery Wheel!  
A Ram! A Rock! Shall I smite it? There!  
It gushes! It gushes! And I did it!  
I am creating this dream! Now  
Will You believe?  
I have You, Father, locked in my dream,  
And You must remain till the final scene ...

### Translated Text

Now! Look up! High! What do You see?  
A rainbow, which I have created for You!  
My promise, my covenant!  
Look at it, Father: Believe! Believe!  
Look at my rainbow and say after me:  
MAGNIFIED ... AND SANCTIFIED ...  
BE THE GREAT NAME OF MAN!  
The colours of my rainbow are blinding, Father,  
And they hurt Your eyes, I know.  
But don't close them now. Don't turn away.  
Look. Do You see how simple and peaceful  
It all becomes, once You believe?  
Believe!  
Believe!

### KADDISH 3

#### Boys' Choir

*Yit'gadal v'yit'kadash  
sh'mē raba, amen.*

#### Speaker

Don't waken yet! However great Your pain,  
I will help You suffer it.  
O God, believe. Believe in me  
And You shall see the Kingdom of Heaven  
On Earth, just as You planned.  
Believe ... believe.  
See how my rainbow lights the scene.  
The voices of Your children call  
From corner to corner, chanting Your praises.

#### Boys' Choir

*b'al'ma div'ra chir'utē,  
v'yam'lich mal'chutē  
b'chayēchon uv'yomēchon  
uv'chayē d'chol  
bēt Yis'raēl,  
ba'agala uviz'man kariv,  
v'im'ru: amen.*

#### Speaker

The rainbow is fading. Our dream is over.  
We must wake up now, and the dawn is chilly.

#### Boys' Choir

Magnified and sanctified be  
His great name, Amen.

#### Boys' Choir

Throughout the world which He hath created  
according to His will;  
And may He establish His kingdom  
During Your life and during Your days,  
And during the life of all the house of Israel,  
Speedily, and at a near time,  
And say ye, Amen.

# Symphony No 3, 'Kaddish' (revised version)

## Text & Translation

### Original Text

#### FINALE

##### Speaker

The dawn is chilly, but the dawn has come.  
Father, we've won another day.  
We have dreamed our Kaddish,  
and wakened alive.  
Good morning, Father. We can still be immortal,  
You and I, bound by our rainbow.  
That is our covenant, and to honour it  
Is our honour ... not quite the covenant  
We bargained for, so long ago,  
At the time of that Other, First Rainbow.  
But then I was only Your helpless infant,  
Arms hard around You, dead without You.  
We have both grown older, You and I.  
And I am not sad, and You must not be sad.  
Unfurrow Your brow, look tenderly again  
At me, at us, at all these children  
Of God here in this sacred house.  
And we shall look tenderly back to You.  
O my Father, Lord of Light!  
Beloved Majesty: my Image, my Self!  
We are one, after all, You and I:  
Together we suffer, together exist,  
And forever will recreate each other.  
Recreate, recreate each other!  
Suffer, and recreate each other!

##### Soprano Solo, Boys' Choir and Chorus

*Y'hē sh'mē raba m'varach  
l'alam ul'al'mē al'maya.  
Yit'barach v'yish'tabach v'yit'pa-ar  
v'yit'romam v'yit'nasē  
v'yit'hadar v'yit'aleh v'yit'halal  
sh'mē d'kud'sha, b'rich Hu,  
l'ēla min kol bir'chata  
v'shirata, tush'b'chata v'nechemata,  
da-amiran b'al'ma,  
v'im'ru: amen.  
Y'hē sh'lama raba  
min sh'maya v'chayim alēnu  
v'al kol Yis'raēl  
v'im'ru: amen.  
Oseh shalom bim'romav,  
Hu ya-aseh shalom alēnu  
v'al kol Yis'raēl;  
v'im'ru: amen.*

### Translated Text

##### Soprano Solo, Boys' Choir and Chorus

May His great name be blessed,  
Forever and to all eternity.  
Blessed and praised and glorified,  
And exalted and extolled and honoured,  
And magnified and lauded  
Be the name of the Holy One, blessed be He;  
Though He be beyond all blessings,  
And hymns, praises and consolations,  
That can be uttered in the world.  
And say ye, Amen.  
May there be abundant peace  
From heaven, and life for us  
And for Israel;  
And say ye, Amen.  
He who maketh peace in His high places,  
May He make peace for us  
And for all Israel;  
And say ye, Amen.

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# Symphony No 3

Aaron Copland

- 1 **Molto moderato – with simple expression**
- 2 **Allegro molto**
- 3 **Andantino quasi allegretto –**
- 4 **Molto deliberato**

 1944–46

 40 minutes

Programme note by  
**Wendy Thompson**

Aaron Copland's works fall into two camps – popular, accessible pieces such as the three ballets *Billy the Kid*, *Rodeo* and *Appalachian Spring*, and grittier, more complex works such as the Piano Variations. But not all his pieces divide up so neatly, and the Third Symphony of 1946 won the hearts of both audiences and critics. It was, Copland said, 'an end-of-war piece – intended to reflect the euphoric spirit of the country at that time'.

The Third Symphony was commissioned by the conductor Serge Koussevitzky in memory of his late wife Natalia. He conducted the premiere in October 1946 with the Boston Symphony. It is one of Copland's most substantial orchestral works, lasting about 40 minutes. The first movement, broad and expressive in character, opens and closes in the key of E major. It has three distinct themes, the first stated at the outset on the strings, the second on oboes and violas, and the third on trombones and horns. The central section is more animated, and an extended coda presents a broadened version of the opening material. Both the first and third themes in the first movement are referred to again in later movements.

According to the composer, the second movement follows the usual pattern of a symphonic scherzo with trio, whose main theme is stated three times,

separated by episodes: first on horns and violas, then on unison strings, and finally on the lower brass. The lyrical trio section features solo woodwinds playing in canon, and the scherzo theme returns in a disguised form on solo piano, before being restated by the full orchestra. A climax is reached with the return of the canonic trio theme, this time played at full blast by the whole orchestra.

The third movement begins with a transformed version of the third theme from the first movement, this time heard on high solo first violins. After this theme has been developed, a new theme appears on solo flute. The final section grows ever more ethereal, as the single line of the opening is taken up by a solo violin and piccolo, accompanied by harps and celeste.

This movement leads directly into the finale, whose opening fanfare is based on Copland's popular 1942 *Fanfare for the Common Man*. Copland said that he wanted an opportunity to carry the *Fanfare* material further and to give the symphony an affirmative tone. Here it appears first very softly on flutes and clarinets, and then loudly on brass and percussion. This fanfare introduces the main movement, which has an animated principal theme in semiquavers and a broader, more lyrical second subject. An extended coda reworks many previous ideas, including the Symphony's opening theme.



# Aaron Copland

1900 to 1990 (United States)



## Contemporaries

George Gershwin,  
Samuel Barber

## Key events

**1921:** Travels to  
Paris to study with  
Nadia Boulanger

**1936:** Completes *El  
Salón México*, his  
'breakthrough' work

**1945:** Wins the  
Pulitzer Prize for  
the Suite from  
*Appalachian Spring*

**1960s:** Increasingly  
concentrates on  
conducting

## Listen to

*Appalachian Spring*  
[Isolive.co.uk](http://Isolive.co.uk)

## With the LSO

**1964:** World  
premiere of *Music  
for a Great City*

Composer profile  
by **Lucy Walker**

The music of Aaron Copland is often described as 'expansive' and distinctly 'American', suggesting that he evokes the enormity of the continent, and the 'big country' to be found there. His training and family background were, however, European. His parents were Jewish immigrants from Lithuania, settling in Brooklyn, NY, before Copland was born. The youngest of five children, he was initially taught piano by his older sister, and was already composing short pieces by the age of twelve. He never attended college but in 1921, he travelled to Paris, hungry for the sound world of Debussy and Ravel. He was taken on as a pupil by Nadia Boulanger, a teacher who had a powerful impact on him and on other American composers, such as Roy Harris and Philip Glass.

Having been impressed with the 'Frenchness' of French music, he was keen to establish 'American' music after his return home in 1924. To that end, he initially incorporated jazz into his early works, scandalising some, delighting

others, and went on to explore American legends and landscapes in his large-scale compositions. Throughout his long life, he composed for nearly every genre available, including film music. His most popular works include the *Fanfare for the Common Man* and the ballets *Billy the Kid* and *Appalachian Spring*, the Suite from which won a Pulitzer Prize in 1945. Alongside, and increasingly from the 1950s onwards, he produced thoughtful, more introverted works, such as the choral piece *In the Beginning* and *12 Poems of Emily Dickinson* for voice and piano.

Copland was also a tireless promoter of other composers, frequently programming their music in concert series. He more or less stopped composing in 1970, though continued to give lectures and offer support to younger generations of musicians. Honoured frequently in his later life, he remained humble and modest: his biographer Julia Smith wrote that he was 'a simple and great man in our midst'.

# Sir Antonio Pappano

Chief Conductor



One of today's most sought-after conductors, Sir Antonio Pappano is renowned for his charismatic leadership and inspiring performances across both symphonic and operatic repertoires. He is Chief Conductor of the London Symphony Orchestra, Conductor Laureate of the Royal Opera and Ballet Covent Garden and Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, having held the position of Music Director at both institutions from 2002–2024 and 2005–2023, respectively. He 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 Leipzig Gewandhaus, Bavarian Radio Symphony and Czech Philharmonic Orchestras, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as with the New York Philharmonic Orchestra, Chicago and Boston Symphonies 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*.



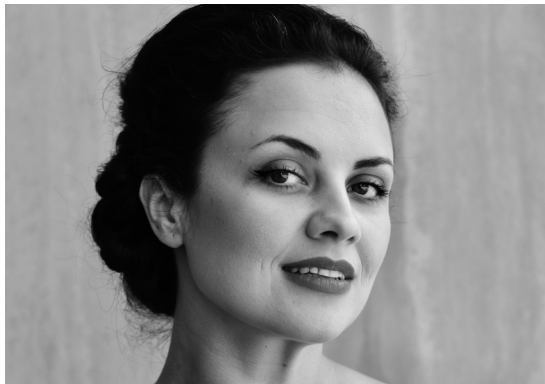
## Coming up with the LSO

Sunday 7 December 7pm, Barbican  
Tchaikovsky and Vaughan Williams  
with Antoine Tamestit



# Katharina Konradi

soprano



Soprano Katharina Konradi was born in Bishkek and is the first soprano from Kyrgyzstan to have an international career as a Lied, concert and opera singer. Her 'crystal-clear' voice and 'dazzling vocal technique' (Backtrack) has a 'fascinating palette of colour shades' (*Das Opernglas*) which she employs for roles such as Sophie (Strauss' *Der Rosenkavalier*), Gilda (Verdi's *Rigoletto*) and Susanna (Mozart's *The Marriage of Figaro*), and on the concert and recital stage. Her love of singing developed in childhood, and her move to Germany with her family at age 15 – and subsequent German citizenship – nurtured her love of classical music. Balancing her time between opera, Liederabend and concert work, recent engagements include performances at the Bavarian State Opera, Vienna State Opera and Opernhaus Zürich, recitals at Wigmore Hall and Konzerthaus, Vienna, and concerts with the Berlin and Munich Philharmonic. An acclaimed recording artist, she is featured on over a dozen recordings.

Konradi's opera appearances in her 2025/26 season includes a return to the Semperoper Dresden in one of her signature roles, Pamina, in Mozart's *The Magic Flute*. She will also sing the role of Sophie in *Der Rosenkavalier* with the Vienna State Opera on tour in Japan, and reprise the role in concert performances at the Festspielhaus Baden-Baden. Highlights from her concert appearances include Bach's *St Matthew Passion* with the Tokyo Symphony Orchestra in Japan, Mahler's Symphony No 4 with the DSO at the Philharmonie Berlin and Hamburg's Elbphilharmonie, Haydn's *Nelson Mass* with the Vienna Philharmonic at the Musikverein and Haydn's *The Creation* with the Accademia Nazionale di Santa Cecilia. Liederabend also form an integral part of her season, with appearances at Müpa Budapest, Wigmore Hall and the Concertgebouw in Amsterdam.

# Dame Felicity Palmer

Narrator



Dame Felicity Palmer is renowned for her incisive and powerful interpretations across a remarkably varied repertoire, ranging from Monteverdi to Messiaen. Equally at home on the operatic stage, the concert platform and in the recital hall, she brings a musical and dramatic fidelity to every performance, which has earned her a reputation as one of the outstanding British singers of her generation. Palmer's pioneering emphasis on text, and its capacity to transform music, has defined her success as an artist throughout her career. In recent years, she has been working to bring this approach to the opera rehearsal process, contributing to award-winning productions at English National Opera (Shostakovich's *Lady Macbeth of Mtsensk*, Janáček's *Jenůfa*, Verdi's *Force of Destiny*, Mozart's *The Magic Flute*, Berg's *Lulu*) and Glyndebourne (Britten's *A Midsummer Night's Dream*, Thomas' *Hamlet*).

As an operatic mezzo-soprano, her extensive credits include regular appearances at the Royal Opera House, Covent Garden (Strauss' *Elektra*, Janáček's *Káťa Kabanová*, Sondheim's *Sweeney Todd*), the Metropolitan Opera, New York (Wagner's *Ring* cycle, Poulenc's *Dialogues des Carmélites*, Debussy's *Pelléas et Mélisande*, Tchaikovsky's *The Queen of Spades*), the Bavarian State Opera (Wagner's *Das Rheingold* and *Die Walküre*) as well as work in Zurich, Toulouse, Amsterdam, Chicago, San Francisco and Paris and with English National Opera. She has collaborated with

conductors including James Levine, Sir Simon Rattle, Sir Antonio Pappano, Riccardo Muti and Zubin Mehta, and has been a regular guest at the BBC Proms and with the Los Angeles Philharmonic, New York Philharmonic, Philharmonia, and the London Symphony and London Philharmonic Orchestras.

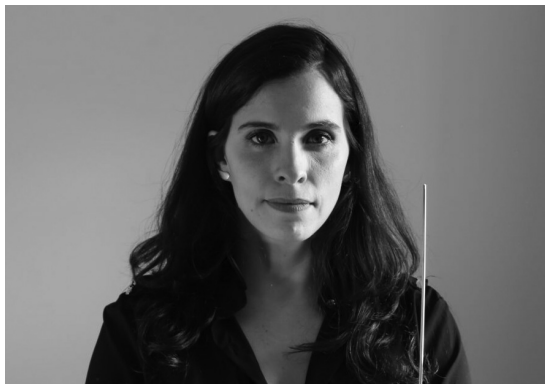
Palmer started her career as a concert soprano; during this time, she toured Australia for the Australian Broadcasting Corporation, collaborated with artists including Sir Colin Davis, Gennady Rozhdestvensky (Shostakovich's Symphony No 14 and Berlioz's *The Trojans*), Raymond Leppard (a recording of Handel's *Messiah*) and Sir Charles Mackerras (including a recording of Handel's *Judas Maccabaeus*), and gave concerts with many major orchestras across Europe and North America.

Highlights of her considerable catalogue of recordings include *Elektra* with the WDR Symphony Orchestra and Semyon Bychkov, as well as *Dialogues des Carmélites* with English National Opera and Paul Daniel. She recorded three celebrated discs of French song for Argo Records with John Constable and the Nash Ensemble, directed by Sir Simon Rattle, and recorded and toured Messiaen's *Poèmes pour Mi* with the BBC Symphony Orchestra and Pierre Boulez, in collaboration with the composer.

She was made a CBE in 1993 and a Dame of the British Empire in 2011.

# Mariana Rosas

LSC Chorus Director



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

As well as her work with the LSC, Rosas is an Associate Artist with Birmingham Opera Company, Conductor at National Youth Choir and Director of Choirs at the University of Birmingham, a role that involves conducting as well as teaching. She has collaborated with the Royal Opera House, Glyndebourne, Rundfunkchor Berlin, BBC Symphony Chorus,

City of Birmingham Symphony Orchestra Chorus, London Voices, West Midlands Inclusive Choir, the Royal College of Music and 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

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

The London Symphony Chorus was founded in 1966 to complement the work of the London Symphony Orchestra.

The LSC has performed with many leading orchestras: frequently with the LSO, and also with the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic, New York Philharmonic and, more recently, with Les Siècles, the SWR Symphony Orchestra and with the Simón Bolívar Symphony Orchestra of Venezuela.

Last season's concerts included Puccini's *La Rondine* and *Suor Angelica*, Vaughan Williams' *A Sea Symphony*, Tippett's *A Child of Our Time* and Beethoven's Ninth Symphony under Sir Antonio Pappano; Shostakovich's Second Symphony and Brahms' *Schicksalslied* under Gianandrea Noseda; Mahler's Second Symphony under Michael Tilson Thomas; *Symphonic Gospel* under Dr André J Thomas; Mahler's Third Symphony under Gustavo Dudamel; Mahler's Eighth Symphony with the London Philharmonic Orchestra and Choir under Edward Gardner; and the UK premiere of *No Friend But the Mountains* under Joseph Young.

In recent seasons the LSC has performed Mendelssohn's *Elijah* and Britten's *War Requiem* under Sir Antonio Pappano; Orff's *Carmina Burana* and Shostakovich's Nos 3 and 13 under Gianandrea Noseda; Janáček's *Katya Kabanova* and

*Jenufa* under Sir Simon Rattle; Schubert's *Mass in A flat* and Ravel's *Daphnis and Chloe* under François-Xavier Roth; Bruckner's *Te Deum* under Nathalie Stutzmann; Holst's *The Planets* under Jaime Martín; Debussy's *Nocturnes* under Susanna Mälkki; *The Dante Project* under Thomas Adès and Koen Kessels at the Royal Opera House; Howard Goodall's *Never to Forget* (online during lockdown and, subsequently, in St Paul's Cathedral); and Duruflé's *Requiem* under Lionel Sow (Chorus Director of the Chœur de l'Orchestre de Paris).

The LSC tours extensively in Europe. Recent tours have included Paris, Baden-Baden and Luxembourg under Sir Simon Rattle with the LSO; Monte Carlo and Aix-en-Provence under Kazuki Yamada with the Orchestre Philharmonique de Monte-Carlo; and Stuttgart, Berlin, Freiburg, Dortmund and Hamburg under Teodor Currentzis with the SWR Symphony Orchestra. With the LSO, the LSC performed Mahler and Bernstein in *Maestro*, the 2023 Oscar-nominated biopic of Leonard Bernstein, starring Bradley Cooper and Carey Mulligan, with Yannick Nézet-Séguin as music advisor.

The LSC is an independent charity run by its members and it engages actively in the musical life of London and further afield. In addition to seeking new members and audiences it also commissions and performs new works. The LSC is an international ensemble, with members from over 25 countries.

# On Stage

## Sopranos

Shona Barnes-Mccallum  
Georgie Bateman  
Franziska Bräumer  
Francesca Calori  
Laura Catala-Ubassy  
Alana Clark  
Esther Elbro  
Lucy Feldman  
Joanna Gueritz  
Cora Hardy  
Emma Harry  
Sophie Hill  
Sally Ho  
Denise Hoilette  
Kuan Hon  
Alice Jones  
Luca Kocsmarszky  
Caddy Kroll  
Marylyn Lewin  
Frankie Mosely  
Doris Nikolic  
Gill O'Neill  
Maggie Owen  
Janina Pescinski  
Liz Reeve  
Deborah Staunton  
Eleanor Sterland  
Olivia Wilkinson  
Eleri Williams

## Altos

Enid Armstrong  
Lauren Bagge  
Gina Broderick  
Jo Buchan  
Sheila Cobourne  
Lynn Eaton  
Linda Evans  
Amanda Freshwater  
Julia Gervais  
Yoko Harada  
Emily Hoffnung  
Catherine Hulme  
Elisabeth Iles  
Jill Jones  
Vanessa Knapp  
Gosia Kuzmicz  
Gilly Lawson  
Sarah McCartney  
Liz McCaw  
Jane Muir  
Dorothy Nesbit  
Helen Palmer  
Beth Potter  
Susannah Priede  
Ellie Saipe  
Ali St-Denis  
Linda Thomas  
Snezhana Valcheva  
Kathryn Wells

## Tenors

Paul Allatt  
Matteo Anelli  
Erik Azzopardi  
Kyle Berry  
Philipp Boeing  
Tom Bracewell  
Oliver Burrows  
Ethem Demir  
Matthew Fernando  
Andrew Fuller  
Joshua Gahan  
Jude Lenier  
Tim Lloyd  
Alastair Mathews  
Diego Richardson  
Nishikuni  
Mattia Romani  
Michael Scharff  
Peter Sedgwick  
Chris Straw  
Richard Street  
Malcolm Taylor  
James Warbis  
Robert Ward  
Leonard Wong

## Basses

Joseph Al-Khalili  
Gavin Buchan  
Steve Chevis  
Harry Clarke  
Matthew Clarke  
Robert Garbolinski  
John Graham  
Bryan Hammersley  
Owen Hanmer  
Robert Hare  
Anthony Howick  
Alex Kidney  
Alex Mackinder  
Jesús Sanchez Sanzo  
Rob Sanders Hewett  
Matthew Smith  
Rod Stevens  
Richard Tannenbaum  
Daniel Tarbuck  
Johannes Thom  
Gordon Thomson

# Tiffin Boys' Choir



Since their foundation in 1957, the Tiffin Choirs have worked extensively with the world's greatest conductors, performed for the world's finest musical institutions and recorded with the world's leading musical ensembles.

The Tiffin Choirs are renowned for the breadth of their work, which spans symphonic, opera, choral and film music. This has recently included singing at the BBC Proms, with the Royal Opera, English National Opera, Opera Holland Park and the London Symphony Orchestra, Philharmonia and London and Royal Philharmonic orchestras. The choir regularly records at Abbey Road Studios and performs at the Royal Albert Hall, Royal Festival Hall and the Barbican.

Recent symphonic and opera highlights include a televised performance of Britten's *War Requiem* and Puccini's *Suor Angelica* from the BBC Proms with the LSO under Sir Antonio Pappano; several performances of Mahler's Symphonies Nos 3 and 8 with the RPO and Vasily Petrenko, LSO under Michael Tilson Thomas and Simón Bolívar Symphony Orchestra under Gustavo Dudamel; John Adams' *On*

*the transmigration of souls* with the LPO and Vladimir Jurowski; Tchaikovsky's *The Queen of Spades* at the Royal Opera; Puccini's *La bohème* with English National Opera and *Music With Changing Parts* with the Philip Glass Ensemble.

The choir has recorded most of the orchestral repertoire that includes children's choirs, with notable releases including Mahler's Eighth Symphony under Klaus Tennstedt (EMI), which was nominated for a Grammy Award; an album with the Gabrieli Consort and Paul McCreesh; Handel's *Samson* with the Dunedin Consort and John Butt; and an appearance on Madonna's 2019 album, *Madame X*.

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

# On Stage

## **Singers**

Toshiro Bertoli  
Mikhail Boev  
Lucas Chan  
George Chilton  
Aiden Coyde  
Jason Du Preez  
James Espiner  
Oscar Fisher  
Lucas Fleckenstein  
Ishaan Gavini  
Dhruv Gulati  
Raef Husaib  
Keano Jeetla  
Oscar Law  
Owen Levine  
Haozhe Liu  
Warren Liu  
Henry Livingstone  
Gabriel Ma  
Carlos Monteiro  
David Neky  
Tobenna Okorochoa  
Benjamin Partridge  
Sanmay Pingle  
Tom Prasadam-Halls  
Atharva Raje  
Matthew Reinecke  
Edward Roche  
Joshua Rozario  
Rafael Schmidek  
Luke Scott Cree  
Charles Spence  
Hiram Sung  
Shreyank Tonpe  
Rhys Urquhart  
Zori Varoujian  
Hugo Walkom  
Max Wilkinson  
Jonathan Windt

## **Director**

James Day

# London Symphony Orchestra

## On Stage

### Leader

Andrej Power

### First Violins

Choha Kim  
Clare Duckworth  
Ginette Decuyper  
Maxine Kwok  
Olatz Ruiz de  
Gordejuela  
William Melvin  
Stefano Mengoli  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Dániel Mészöly  
Hilary Jane Parker  
Shoshanah Sievers

### Second Violins

Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Alix Lagasse  
Iwona Muszynska  
Csilla Pogány  
Ricky Gore  
Gordon MacKay  
Polina Makhina  
José Nuno Matias  
Djumash Poulsen  
Chelsea Sharpe

### Violas

Eivind Ringstad  
Gillianne Haddow  
Malcolm Johnston  
Germán Clavijo  
Anna Bastow  
Thomas Beer  
Steve Doman  
Sofia Silva Sousa  
Robert Turner  
Mizuho Ueyama  
Nancy Johnson  
Annie-May Page

### Cellos

Timothy Walden  
Gundula Leitner  
Alastair Blayden  
Salvador Bolón  
Daniel Gardner  
Amanda Truelove  
Anna Beryl  
Judith Fleet  
Henry Hargreaves  
Joanna Twaddle

### Double Basses

Ville Väättäinen  
Marcello Sung  
Hyuck Hong  
Chaemun Im  
Joe Melvin  
Jani Pensola  
Charles  
Campbell-Peek  
Hugh Sparrow  
Adam Wynter

### Flutes

Gareth Davies  
Anna Wolstenholme  
Imogen Royce

### Piccolo

Patricia Moynihan

### Oboes

Juliana Koch  
Olivier Stankiewicz  
Emmet Byrne

### Cor Anglais

Sarah Harper

### Clarinets

Chris Richards  
Bethany Crouch

### E-flat Clarinet

Nicholas Rodwell

### Bass Clarinet

Ferran Garcerà Perelló

### Alto Saxophone

Simon Haram

### Bassoons

Rachel Gough  
Daniel Jemison  
Joost Bosdijk

### Contrabassoon

Martin Field

### Horns

Diego Incertis  
Sánchez  
Timothy Jones  
Angela Barnes  
Daniel Curzon  
Jonathan Maloney

### Trumpets

James Fountain  
Gareth Small  
Adam Wright  
Imogen Whitehead  
Holly Clark

### Trombones

Simon Johnson  
Rebecca Smith  
Jonathan Hollick

### Bass Trombone

Paul Milner

### Tuba

Ben Thomson

### Timpani

Nigel Thomas

### Percussion

Neil Percy  
David Jackson  
Sam Walton  
Patrick King  
Mark McDonald  
Christopher Thomas  
Helen Edordu

### Harp

Bryn Lewis  
Anneke Hodnett

### Piano

Harry Rylance

### Celeste

Zeynep Özsuca