## Season Opening: Bernstein and Copland

## Sunday 14 September 2025 7pm Barbican

**Leonard Bernstein**

Symphony No 3, ‘Kaddish’ (revised version) (40 mins)

Interval

**Aaron Copland**

Symphony No 3 (40 mins)

**Sir Antonio Pappano** conductor

**Dame Felicity Palmer** narrator

**Katharina Konradi** soprano

**London Symphony Chorus**

**Tiffin Boys’ Choir**

**London Symphony Orchestra**

# 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.

## Dame Kathryn McDowell DBE DL

## Managing Director

## Symphony No 3, ‘Kaddish’

## Leonard Bernstein

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.

# 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) lsolive.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.

## 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 **lsolive.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

## 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.

**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**

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 Okorocha

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 Väätäinen

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

**Harps**

Bryn Lewis

Anneke Hodnett

**Piano**

Harry Rylance

**Celeste**

Zeynep Özsuca