

TONIGHT'S CONCERT

Antoine Tamestit: Spotlight Artist

Sunday 7 December 2025
Barbican

7pm

Pyotr Ilyich Tchaikovsky
Symphony No 4

Interval

Ralph Vaughan Williams
Flos Campi for Viola and Chorus
Ralph Vaughan Williams
Dona nobis pacem

Sir Antonio Pappano conductor
Antoine Tamestit viola
Julia Sitkovetsky soprano
Ashley Riches bass-baritone
London Symphony Chorus
Mariana Rosas chorus director
London Symphony Orchestra

Concert finishes at approximately 9.20pm

LSO Friends' Supported Concert

Recorded for future broadcast on BBC Radio 3



Broadcast live on Mezzo and recorded for
future broadcast on medici.tv.

medici.tv

mezzo

Recorded for future release on LSO Live

Welcome



Welcome to this evening's London Symphony Orchestra concert, conducted by LSO Chief Conductor Sir Antonio Pappano. The LSO is delighted to continue our collaboration with violist Antoine Tamestit, who performs Vaughan Williams' *Flos Campi* tonight as part of his Spotlight Artist series. Antoine Tamestit will return in April next year for his final BBC Radio 3 Lunchtime Concert at LSO St Luke's, where he joins pianist Bertrand Chamayou in chamber works by Brahms and Shostakovich. It is also a pleasure to welcome back bass-baritone Ashley Riches and the London Symphony Chorus to the Barbican stage, and to be joined by soprano Julia Sitkovetsky, who is making her LSO debut.

The programme offers a journey from the turbulence and emotional candour of Tchaikovsky's Symphony No 4 to the distinctive pastoral soundworld of Vaughan Williams. *Flos Campi*, written for solo viola, chorus and orchestra, moves between intensity and contemplation, while *Dona nobis pacem* – composed in the shadow of global conflict – brings together poetry, prayer and symphonic breadth in a heartfelt plea for peace.

Tonight, we extend a special thank you to our LSO Friends, a group of over 500 music lovers who have been our biggest community of supporters for 70 years and counting. We are thrilled to welcome many Friends in the audience this evening, whose support helps our music-making and communities to thrive. If you are not yet part of our LSO Friends, we invite you to join or share a special connection through a gift membership. You can find out more on page 21 of this programme.

We hope you enjoy this evening's concert – broadcast live on Mezzo, and recorded for future broadcast on medici.tv. and BBC Radio 3. Next week, Sir Antonio Pappano conducts a programme of Musgrave, Walton and Vaughan Williams with Antoine Tamestit. Sir Antonio Pappano conducts again for *Golden Age Hollywood and Beyond* the following week, featuring music by some of cinema's most influential composers, with performances on both 17 and 18 December. We hope to see you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 11 December
Barbican

7pm

Musgrave, Walton and Vaughan Williams

Thea Musgrave paints with radiant colours, Walton gives flight to the viola, and Vaughan Williams dreams of London in this concert conducted by Sir Antonio Pappano, with Antoine Tamestit (an LSO Spotlight Artist) as the soloist.

Wednesday 17 & Thursday 18 December
Barbican

7pm

Golden Age Hollywood and Beyond

From *Ben Hur* and *Gone with the Wind* to *The Godfather* and *Cinema Paradiso*, relive the golden age of Hollywood and beyond with music by some of cinema's most brilliant and influential composers. Sir Antonio Pappano conducts with LSO leader Roman Simovic as soloist.

LSO Friends' Supported Concert

LSO Friends enjoy opportunities to get closer to the magic on-stage throughout the year.

iso.co.uk/friends

Welcome to tonight's group bookers

Adele Friedland and Friends
Delphine Lescole

Groups of 10+ save up to 30%, with further benefits for larger groups. School groups of 10+ save with £6 tickets for under-18s.

iso.co.uk/groups

Contents

The Programme

- 4 Symphony No 4
- 6 Pyotr Ilyich Tchaikovsky
- 8 Flos Campi for Viola and Chorus
- 9 Ralph Vaughan Williams
- 10 Dona nobis pacem
- 12 Text & Translation

The Performers

- 16 Sir Antonio Pappano
- 17 Antoine Tamestit
- 18 Julia Sitkovetsky
- 19 Ashley Riches
- 20 Mariana Rosas
- 22 London Symphony Chorus
- 24 London Symphony Orchestra

Please switch off all phones.

Photography and audio/video recording are not permitted during the performance.

Details correct at time of going to print.

Editorial Photography John Davis, Mark Allan, lenaka.net, Victoria Cadisch, Yellowbelly Photo

Print John Good 024 7692 0059

Advertising Cabbells Ltd 020 3603 7937

Share Your Thoughts

Visit iso.co.uk/survey or scan the QR code to complete a short survey about tonight's concert.



Symphony No 4 in F minor Op 36

Pyotr Ilyich Tchaikovsky

- 1 **Andante sostenuto – Moderato con anima**
- 2 **Andantino in modo di canzona**
- 3 **Scherzo: Allegro**
- 4 **Finale: Allegro con fuoco**



1877–78



44 minutes

Programme note
by **Andrew Huth**

Pyotr Ilyich Tchaikovsky's Fourth Symphony, like his opera *Eugene Onegin*, is closely associated with the great crisis in his life that ended in mental breakdown. But, in fact, the Symphony is not an expression of the crisis itself; rather, it reflects the emotional states that led up to it. It was begun early in 1877, at a time when Tchaikovsky was much occupied with teaching duties at the Moscow Conservatoire, and when the first performances of *Swan Lake*, the Second String Quartet and the symphonic poem *Francesca da Rimini* added to his growing reputation. His personal life, though, was spiralling towards disaster as he persisted in the idea that marriage would provide the answer to his terrible loneliness.

At the end of 1876, there began – hesitantly, at first – a strange 13-year correspondence with Nadezhda von Meck, another lonely and passionate character, and between the two there developed an emotional intimacy which depended on their never meeting in person. On 13 May 1877, Tchaikovsky wrote to her: 'I am now absorbed in a symphony which I began to compose as far back as the winter, and which I very much want to dedicate to you because I think you will find in it echoes of your innermost thoughts and feelings.'

The composition of the Fourth Symphony was then well advanced, with the first three movements fully sketched out; by mid-June, the finale, too, was fully drafted –

but other events interrupted the Symphony's completion. In early May, Tchaikovsky was approached by a 28-year-old stranger called Antonina Milyukova, who said she had fallen in love with him some time earlier when she was a student at the Conservatoire. By a fateful coincidence, this was around the time that he began to consider Pushkin's *Eugene Onegin* as an operatic subject, and he was tormented by the thought of Onegin's cruel and cynical rejection of the love offered by the naive and romantic young girl Tatiana. Tchaikovsky and Antonina Milyukova first met on 1 June and were married just seven weeks later, on 18 July.

For all his protestations to friends, relatives and to Antonina herself, Tchaikovsky found his new wife utterly repugnant, both personally and sexually. Less than three months later, he ran away from her, and was taken abroad by his brother Anatoly. It was in Venice and San Remo that the Fourth Symphony was completed in December and January. The first performance took place in Moscow on 22 February under Nikolay Rubinstein. Tchaikovsky was absent, as he was from the more successful St Petersburg premiere later that year.

Composers' own comments on their music are often unhelpful and misleading, particularly when too much weight is given to casual or self-critical remarks made on the spur of the moment. In the case of

the Fourth Symphony, however, Tchaikovsky did do his best to tell Nadezhda von Meck something of what the work might represent:

‘to you, and only to you, I am able and willing to explain the meaning of both the whole and of the separate movements’.

The introductory fanfare, we learn from this letter, represents Fate, which Tchaikovsky grimly described as ‘the fatal force which prevents our hopes of happiness from being realised, and which watches jealously to see that our bliss and happiness are never complete and unclouded ... it is inescapable and it can never be overcome’. The first movement is based on a contrast between the harsh reality of inevitable fate and passing visions of happiness. The second movement conveys the melancholy, both sad and pleasant, that comes from recalling the past. The third movement is emotionally more neutral, consisting of ‘elusive images which rush past in the imagination when you have drunk a little wine and experience the first stage of intoxication’. As for the finale, ‘if within yourself you find no reason for joy, look at others. Get out among the people ... find happiness in the joys of others’.

This was written some time after the Symphony had been completed, and when Tchaikovsky’s frame of mind had changed; and at the end of this letter, he tried to minimise its significance, for he realised how commonplace the

words were compared with the originality of the musical images he had created. He does reveal, however, a clear progression from interior to exterior, from the self-obsessed first movement, through images of the past and the outer world, to images of ‘the people’ in the finale – which may very well reflect something of his current admiration for Tolstoy, whose *Anna Karenina* had recently been serialised. When he was composing the Symphony, Tchaikovsky was desperately trying to escape from his own nature and find fulfilment outside his own obsessions, and if he failed miserably in practice, he succeeded remarkably in his music. After the Fourth Symphony and *Eugene Onegin*, it would be several years before he would again be able to compose with such overwhelming emotional conviction.



Interval – 20 minutes

Find us on Instagram
[@londonsymphonyorchestra](#)

Pyotr Ilyich Tchaikovsky

1840 to 1893 (Russia)



Contemporaries

Johannes Brahms,
Nikolai Rimsky-Korsakov

Key events

1869: Completes his first masterpiece, the *Romeo and Juliet* overture

1877: Premiere of his first great ballet, *Swan Lake*

1879: Premiere of his opera *Eugene Onegin*

1892: Premieres of his final ballet *The Nutcracker* and his final opera *Iolanta*

1893: Premiere of his Sixth Symphony. He dies nine days later

Listen to

Symphony No 5
Isolive.co.uk

Composer profile
by **Andrew Mellor**

Few composers maintain a stranglehold on our imagination like Pyotr Ilyich Tchaikovsky. We adore Tchaikovsky's music but we are also fascinated by the man behind it – an individual whose emotional honesty was apparently ahead of its time.

Tchaikovsky matured during a period of nationalism in Russian music. Elements of Russian folk song can be heard in the composer's work, but he was more interested in telling broader stories. Tchaikovsky would demonstrate his mastery of musical narrative and character depiction across three major strands of work: ballet (as witness the mouth-wateringly saccharine Sugar Plum Fairy from *The Nutcracker*), opera (his stoic heroine Tatiana from *Eugene Onegin*) and his symphonies (semi-autobiographical reflections of himself). Tchaikovsky's apparent ability to let a work's every musical phrase become part of the whole story remains unsurpassed.

Tchaikovsky first tasted the loneliness that would colour his life when his parents sent him to the Imperial School of Jurisprudence in St Petersburg when he was ten. This loneliness, exacerbated by his existence as a homosexual

man at an intolerant time, fed his artistry, itself powered by a huge intellect and an open heart. Both are laid out in one of his first works, the orchestral fantasy *Romeo and Juliet* of 1869, in which the composer bends the formal musical rules of sonata form in an acute depiction of a forbidden love with which he surely identified.

Tchaikovsky set out to speak 'truly, honestly and simply' about the joys and struggles of life. His own darkest moments produced his most powerful music, a process that only intensified as his life spiralled. His music is recognisably of the 19th century but still seems to speak for how so many of us feel, here and now, when pushed into emotional stress or bliss.

That music is marked by melodic beauty, an unremitting emotional intensity and an astonishing ear for situation. Tchaikovsky was a master orchestrator, with the snap-and-crackle that counters the embracing tenderness in his orchestra which surely foreshadows that of Rachmaninoff. His orchestral legacy, whether heard from orchestra pits or concert stages, stands alongside Mozart's and Wagner's.

COMING UP IN 2026

Season Highlights

Janáček The Makropulos Affair

concert performance with surtitles
with Sir Simon Rattle

Tuesday 13 January 7pm

Thursday 15 January 7pm

Chopin Piano Concerto No 2 plus Stravinsky and Borodin

with Gianandrea Noseda

and Seong-Jin Cho

Thursday 12 February 7pm

Sunday 15 February 7pm

Bowler The White Book

with Barbara Hannigan

and Bar Avni

Wednesday 4 March 6.30pm

Thursday 5 March 7pm

Explore the full season

iso.co.uk/2526

Flos Campi for Viola and Chorus

Ralph Vaughan Williams

Antoine Tamestit
viola
London Symphony
Chorus

- 1 **Lento (Sicut Lilium inter spinas)**
- 2 **Andante con moto (Jam enim hiems transiit)**
- 3 **Lento – Allegro moderato (Quaesivi quem diligit anima mea)**
- 4 **Moderato alla marcia (En lectulum Salomonis)**
- 5 **Andante quasi lento (Revertere, revertere Sulamitis!)**
- 6 **Moderato tranquillo (Pone me ut signaculum)**



1925



20 minutes

Programme note by
Alexandra Wilson

Though usually called a Suite, Vaughan Williams' *Flos Campi*, for viola, wordless chorus and chamber orchestra, almost defies categorisation. It is in six movements, designated simply by tempo markings, but in performance each movement segues seamlessly into the next, creating the impression of a single piece that meanders mellifluously through a sequence of different moods.

Although there is no text, each movement bears at the head of its score a quotation from the Song of Solomon. Some early listeners took it to be a religious work, but in fact, Vaughan Williams had no such intention; nor, as he quipped, was it a piece about 'buttercups and daisies'. Rather, the work is about sensuousness, though it is unclear whether human or mystical. It is certainly one of Vaughan Williams' most experimental pieces and sounds modern, by his standards, for its date of composition (1925).

... the work is about
sensuousness, though
it is unclear whether
human or mystical.

The work's opening is bitonal: themes for solo oboe and viola are in different keys. The chromatic melodies in this movement almost have an Eastern flavour at times, an impression the composer evokes

later in the work with prominent use of tuned percussion. In Movement Four, by contrast, the mood is jaunty, a rare glimpse in this context of his better-known folk-music-inspired style. Vaughan Williams referred to himself as 'a simple kleptomaniac', routinely drawing upon the influence of other contemporary composers but adapting their techniques to become uniquely his own. *Flos Campi* is indebted to Maurice Ravel's *Daphnis and Chloé*, which also uses a wordless chorus to convey a sense of yearning.

The writing for viola throughout *Flos Campi* is highly expressive and often wistful. The effect of the wordless chorus, whose members merely intone an 'ah' sound, meanwhile, is sometimes eerie. The choral parts are treated instrumentally and act as an accompaniment to the viola lines, almost adding a glowing 'sheen' to the music. At many points, we find ourselves reminded that Vaughan Williams was also a celebrated film-music composer. His music in this work is highly introspective, highly suggestive of longing, as he spins short phrases into longer and longer melodies.

Not quite a concerto, not quite a conventional choral work, *Flos Campi* puzzled critics at its first performance, and even Vaughan Williams' good friend Gustav Holst. Despite this, it was championed by the BBC, becoming one of the most commonly broadcast works on the airwaves in the early 1930s.

Ralph Vaughan Williams

1872 to 1958 (United Kingdom)



Contemporaries

Maurice Ravel,
Arnold Bax

Key events

1910: Acclaimed premieres of *A Sea Symphony* and *Fantasia on a Theme by Thomas Tallis*

1914–18: Serves in World War I

1935: Receives Order of Merit

1948: Writes film score for *Scott of the Antarctic*

Listen to

Symphonies Nos 5 & 9
[Isolive.co.uk](https://www.isolive.co.uk)

With the LSO

1910: World premiere of *Fantasia on a Theme by Thomas Tallis*

Composer profile by
Alexandra Wilson

Born in the Gloucestershire countryside and famous for pastoral works such as *The Lark Ascending*, Vaughan Williams is revered as one of the most quintessential of British composers, his works seeming to many listeners to sum up something fundamental about the British landscape. He was certainly not inimical to foreign influences: after training at the Royal College of Music and Cambridge University, he pursued studies in Berlin with Max Bruch and in Paris with Maurice Ravel. However, his works certainly represent a very different sort of 20th-century music from the extreme modernist innovations of the Second Viennese School.

In 1903, the young Vaughan Williams started collecting folk songs (ultimately compiling over 800) and began reworking them and incorporating their harmonic language into his own music, an enthusiasm he shared with Gustav Holst, who became a lifelong friend. Another point of reference was Elizabethan and

Jacobean music, and we can see Vaughan Williams' response to this influence in the famous *Fantasia on a Theme by Thomas Tallis*.

There were, however, many other sides to Vaughan Williams. He is one of the most important British composers of symphonies, writing nine, and was also a significant figure in the creation of a British school of opera in the 20th century. In addition, he composed ballets, chamber, choral and vocal works and latterly film scores. Although some of his works have an unmistakable stylistic fingerprint, he was not afraid to assume quite eclectic musical voices, nor to push at generic conventions. He did unusual things with familiar genres, employing voices in orchestral works and blending 'popular' and 'serious' styles. Although some of his works were concert pieces pure and simple, others were written as a vehicle for social and political comment. He was keenly interested in the lives of ordinary people and his music is intensely 'human'.

Dona nobis pacem

Ralph Vaughan Williams

Julia Sitkovetsky

soprano

Ashley Riches

bass-baritone

London Symphony

Chorus

- 1 **Agnus Dei**
- 2 **Beat! Beat!
Drums!**
- 3 **Reconciliation
(Andantino)**
- 4 **Dirge for Two
Veterans**
- 5 **The Angel of
Death Has
Been Abroad**
- 6 **O Man, Greatly
Beloved,
Fear Not**



1936



37 minutes

Programme note by

Alexandra Wilson

Dona nobis pacem is one of Vaughan Williams' most overtly political works. Written in 1936 to mark the centenary of the Huddersfield Choral Society, it reflects on the horrors of war. Although Britten's *War Requiem* (1962) is the best-known choral work to interweave sacred and secular texts, Vaughan Williams got there first.

The first movement sets the Agnus Dei text from the liturgy. A solo soprano makes a serene appeal for peace. As the chorus creeps in, we hear dramatic beats of the bass drum like gunfire explosions. Orchestral surges and further explosive percussion blows pre-empt the drama to come, interspersed with sorrowful keening from the soloist.

The second movement, 'Beat! Beat! Drums!' is a setting of an evocative poem by Walt Whitman about a war sweeping ruthlessly through a community. Accompanied by trumpets and drums, the chorus marches across a battlefield, voices sliding queasily around the scale. Through frenetic and angular music, Vaughan Williams depicts a scene of chaos.

Movement Three, 'Reconciliation', opens with an elegiac violin solo. Richly scored and introspective, this is a more tranquil, reflective movement. The text, again by Whitman, is about a soldier looking down, with compassion, at the corpse of an enemy soldier.

Movement Four sets Whitman's 'Dirge for Two Veterans', a funeral march for a father and son. It begins with the beat of battlefield drums and a repeated theme that suggests the trudging of feet, which crescendos with the addition of more and more instruments, then subsides gently as the family stand at the graveside in moonlight. Vaughan Williams originally wrote this movement as a stand-alone piece in 1911, but set it aside.

Movement Five, 'The Angel of Death Has Been Abroad', is a most unusual number, incorporating part of a speech by the great 19th-century orator and suffragist John Bright. It opens in declamatory fashion, the baritone soloist singing almost as a parliamentary speech would be spoken. A low orchestral rumble underpins the voice, before orchestra and chorus burst into dramatic life. The soprano interjects 'Dona nobis pacem' and the chorus utter lines about peace from a variety of biblical texts – but peace feels elusive here.

The final movement also sets a variety of Old Testament sayings, but in a more optimistic context: the prospect of peace seems hopeful as the chorus exultantly expresses goodwill to all men to an accompaniment of bells. As the movement ends, the word 'pacem' repeats to fade.

Dona nobis pacem text: pages 12–14

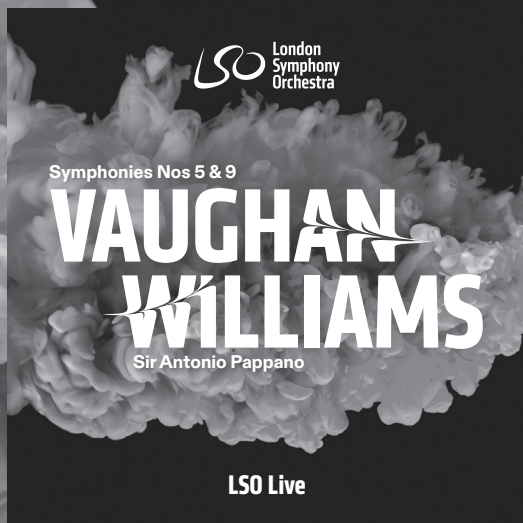
VAUGHAN WILLIAMS

SYMPHONIES NOS 5 & 9

Discover the latest
album from the LSO and
Sir Antonio Pappano

Album out now

Available at
[Isolive.lso.co.uk](https://www.isolive.lso.co.uk)



Dona nobis pacem

Text & Translation

I **Agnus Dei (Lento)**

*Agnus Dei qui tollis peccata mundi,
Dona nobis pacem*

(Lamb of God who takes away the sins of the world,
Grant us peace)

II **Beat! beat! drums! (Allegro moderato)**

Through the windows – through the doors burst like a ruthless force,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying;
Leave not the bridegroom quiet – no happiness must he have now with his bride;
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain;
So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – Blow! bugles! blow!
Over the traffic of cities – over the rumble of wheels in the streets:
Are beds prepared for the sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day – no brokers or speculators – would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – Blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums – so loud you bugles blow.

(Walt Whitman, 1819–92)

III **Reconciliation (Andantino)**

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly
lost, That the hands of the sisters Death and Night incessantly, softly,
wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

(Walt Whitman, 1819–92)

IV Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.
For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

(Walt Whitman, 1819–92)

Dona nobis pacem

Text & Translation

V The Angel of Death has been abroad

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old ... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

Dona nobis pacem

(Grant us peace)

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land ... and those that dwell therein ...

The harvest is past, the summer is ended, and we are not saved ... Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

(John Bright, 1811–89/Biblical verses)

VI O man greatly beloved, fear not

O man greatly beloved, fear not, peace be unto thee, be strong, yea be strong.

The glory of this latter house shall be greater than of the former ... and in this place will I give peace.

Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.
Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled;
and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them ... and they shall declare my glory among the nations. For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain forever'.

Glory to God in the highest, and on earth peace, good will toward men.

Dona nobis pacem

(Grant us peace)

(Biblical verses)

medici.tv

The leading video streaming service
in classical music, opera, dance, and jazz

4,500+ videos

including concerts, operas, ballets,
documentaries, and master classes

150+ live events

streamed yearly with top-name artists
at the world's most prestigious venues

200+ new programs

added to our on-demand
listings every year



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 2002–24 and 2005–23, 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

Thursday 11 December 7pm,
Barbican
Musgrave, Walton and
Vaughan Williams

Antoine Tamestit

viola



Next on stage with the LSO

Thursday 11 December 7pm,

Barbican

Walton Viola Concerto

Tamestit opens the 25/26 season at the Tanglewood Music Festival in a recital with Leonidas Kavakos, Yo-Yo Ma and Emanuel Ax followed by returns to the Chicago Symphony Orchestra, Royal Concertgebouw Orchestra, Cleveland Orchestra, Gewandhausorchester Leipzig and Orchestre de la Suisse Romande. Further highlights include his chamber residency with SWR Linie 2 and the Finnish premiere of John Williams' Viola Concerto with the Helsinki Philharmonic Orchestra.

In recent seasons, Tamestit has performed with orchestras including the Berlin Philharmonic, New York Philharmonic, Wiener Symphoniker, Orchestre Philharmonique de Radio France, Tonhalle-Orchester Zürich and NHK Symphony Orchestra among many others. He performs regularly with major conductors including Sir John Eliot Gardiner, Daniel Harding, Paavo Järvi, Klaus Mäkelä, Yannick Nézet-Séguin, Sir Antonio Pappano, Kirill Petrenko, Sir Simon Rattle, Francois-Xavier Roth, Christian Thielemann and Jaap van Zweden.

A passionate advocate for new music, Tamestit has premiered major contemporary works by composers such as Jörg Widmann, Thierry Escaich, Bruno Mantovani, Gérard Tamestit and Olga Neuwirth. Recent premieres include Marko Nikodijević's *Psalmodyja* with the SWR Symphony Orchestra and Francesco Filidei's Viola Concerto with the Bavarian Radio Symphony Orchestra.

Tamestit served for ten years as Programming Director of Viola Space Festival in Japan, where he focused on expanding the viola repertoire and creating diverse educational initiatives. Previously, he held professorships at the Musikhochschule in Cologne and the Paris Conservatoire. He currently teaches at the Kronberg Academy.

Tamestit's acclaimed discography spans a wide range of repertoire, from cornerstone works by Bach, Berlioz and Hindemith to contemporary concertos and chamber music. His award-winning recordings feature works by Brahms, Schubert, Schoenberg, Telemann and Widmann. Most recently, he recorded Joe Hisaishi's newly written *Viola Saga* with Deutsche Grammophon.

Born in Paris, Tamestit studied with Jean Sulem, Jesse Levine and Tabea Zimmermann. In 2022, he received the prestigious triennial Hindemith Prize of the City of Hanau.

Tamestit plays on the very first viola made by Antonio Stradivarius in 1672, generously loaned by the Habisreutinger Foundation.

Julia Sitkovetsky

soprano



British/American soprano Julia Sitkovetsky has a wide operatic repertory ranging from Classical roles to contemporary works, and is also a dedicated concert artist and recitalist. Highlights of her 2025/26 season include covering Marie in Donizetti's *La Fille du régiment* for the Royal Ballet and Opera, Rahda in Taverner's *The Play of Krishna* for Grange Park Opera and the Queen of the Night in Mozart's *The Magic Flute* in her debut at Theater Basel. Future seasons will see her make debuts in major lyric-dramatic roles by Verdi, Puccini and Richard Strauss.

Operatic engagements in recent seasons have included the Queen of the Night for Semperoper Dresden, Oper Leipzig, Hamburg State Opera, the Komische Oper Berlin, Deutsche Oper am Rhein, Scottish Opera and Welsh National Opera; creating the role of Mumtaz Mahal in the world premiere of Nishat Khan's opera *Taj Mahal* with Grange Park Opera; Marie in *La Fille du régiment* for Grange Park Opera; Maria in Manfred Trojahn's *Was ihr wollt* for Hanover State Opera; Fire/Princess/Nightingale in Ravel's *L'Enfant et les sortilèges* and Woodbird in Wagner's *Siegfried* for Deutsche Oper am Rhein.

Recent concert engagements have included her own transcriptions of Rachmaninoff songs for voice and string orchestra with the New

European Strings Chamber Orchestra and her father Dmitry Sitkovetsky in France, Brahms' *Ein deutsches Requiem* with the Greensboro Symphony Orchestra, and Shostakovich songs with her father at the International Shostakovich Festival in Dresden in 2021.

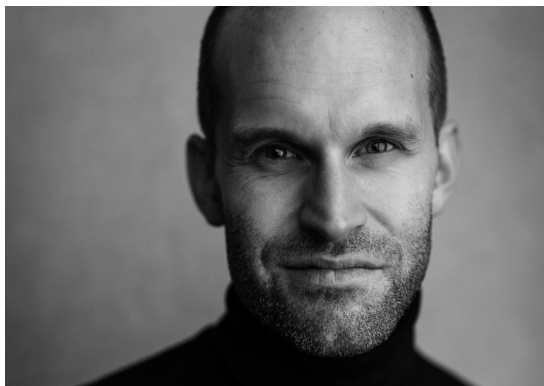
Sitkovetsky has recorded an album of Elgar songs with pianist Christopher Glynn for Chandos Records, and a CD of Rachmaninoff songs with Roger Vignoles for Hyperion.

She was a 2019 Paris Opera Competition finalist and won the Prix Spécial du Centre Lyrique Clermont-Auvergne at the International Clermont Ferrand Competition 2017, and First Prize in the 2014 Dean and Chadlington Competition. She was also a 2018 Susan Chilcott Award Finalist, a semi-finalist in the 2018 Hans Gabor Belvedere Competition and a 2014 Young Classical Artists Trust Finalist at Wigmore Hall.

Sitkovetsky made her professional operatic debut at the age of 16 at Glyndebourne and English National Opera, understudying Flora in Britten's *The Turn of the Screw*. She trained at the Guildhall School of Music and Drama (2012–14), and continued her studies at the English National Opera OperaWorks Programme and Verbier Festival Academy in 2015.

Ashley Riches

bass-baritone



Bass-baritone Ashley Riches studied at King's College, Cambridge and the Guildhall School of Music and Drama. He was a Jette Parker Young Artist at the Royal Opera House and a BBC Radio 3 New Generation Artist.

His versatility was demonstrated in his 2024/25 engagements, which included Handel's *Messiah* at the BBC Proms with John Butt and the Academy of St Martin in the Fields, Rossini's *Stabat Mater* with Nil Venditti and the BBC National Orchestra of Wales, Berlioz's *L'Enfance du Christ* with the NFW Wrocław Philharmonic and Paul McCreesh, Bach's *St John Passion* with The English Concert and Harry Bicket, and Puccini's *La rondine* with the London Symphony Orchestra and Antonio Pappano.

His 2025/26 season engagements include Berlioz's *La Damnation de Faust* with the Orchestre Symphonique de Montréal, recitals of English song at Wigmore Hall, Duruflé's *Requiem* with the Bournemouth Symphony

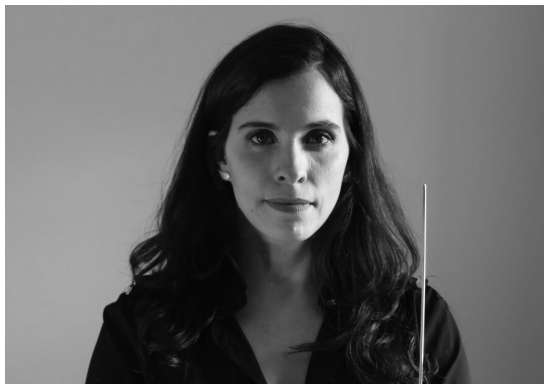
Orchestra, Tippett's *A Child of Our Time* with the BBC Scottish Symphony Orchestra, *Messiah* with the Academy of Ancient Music at the Barbican, Mozart's *Requiem* with the Czech Philharmonic in Prague and Elgar's *The Kingdom* at the Royal Festival Hall.

In 2023/24, he returned to the Royal Opera House as Roucher in Giordano's *Andrea Chénier*; sang Rheinberg in Wallace's *Lurline* with the National Symphony Orchestra Dublin and Péter Halász; Beethoven's *Missa Solemnis* with David Afkham in Madrid; Verdi's *Requiem* with the City of Birmingham Symphony Orchestra and Kazuki Yamada; Handel's *Messiah* in concert at Glyndebourne and with the Royal Liverpool Philharmonic; and Bernard Labadie; and Purcell's *King Arthur* with Paul McCreesh in Lyon and Lausanne.

An accomplished recitalist, he released his debut solo recital recording, *A Musical Zoo*, in 2021.

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 Nosedà, 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.



LSO FRIENDS

Make remarkable
music part of your life

Our Friends are the beating heart of the LSO, our biggest community of supporters for 70 years and counting.

Help us nurture new talent, reach wider audiences and provide a stage for some of the finest musicians on the planet.

Enjoy priority booking and exclusive invitations to open rehearsals.

Join us today or share a membership this festive season and get closer to the music.

Visit lso.co.uk/friends
or email
maurice.mueller@lso.co.uk



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

Chris Straw

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 orchestras.

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 Chloé* with François-Xavier Roth and Les Siècles; *The Dante Project* with Thomas Adès and Koen Kessels at the Royal Opera House; Luigi Dallapiccola's *Il prigionero* with Sir Antonio Pappano; works by Karol Szymanowski and Johannes Brahms with Sir Simon Rattle; Howard Goodall's *Never to Forget* (online and subsequently in St Paul's Cathedral); Maurice Duruflé's *Requiem* with Lionel Sow (Chorus Director of the Chœur de l'Orchestre de Paris); the

premiere of Julian Anderson's *Exiles* (a joint LSO/LSC commission); and Errollyn Warren's *After Winter* with Simon Halsey in the Spitalfields Festival.

The LSC tours extensively in Europe and further abroad, and recent tours have included performances in Paris, Baden-Baden and Luxembourg with Sir Simon Rattle and the LSO, and in Monte Carlo and Aix-en-Provence with Kazuki Yamada and the Orchestre Philharmonique de Monte-Carlo.

The LSC performed Mahler and Bernstein in *Maestro*, the Oscar-nominated biopic of Leonard Bernstein, starring Bradley Cooper and Carey Mulligan, with Yannick Nézet-Séguin as music advisor. In 2023, the Chorus was delighted to appoint Mariana Rosas as Chorus Director and, at the same time, to appoint Simon Halsey as Chorus Director Emeritus.

The Chorus is an independent charity run by its members. It is committed to artistic excellence, to equality and diversity and the vocal development of its members. It engages actively in the musical life of London – seeking new members and audiences as well as commissioning and performing new works.

On Stage

Sopranos

Shona Barnes-McCallum
Franziska Bräumer
Francesca Calori
Rosie Chase
Alana Clark
Harriet Crawford
Elise Crambes
Caddy Croll
Alice Dee
Emily Dick
Esther Elbro
Amy Fidler
Dandy Freeman
Jo Gueritz
Isobel Hammond
Emma Harry
Sophie Hill
Sally Ho
Polly Holmes
Claire Hussey
Alice Jones
Debbie Jones
Lotte Jones
Marylyn Lewin
Jane Morely
Doris Nikolic
Gill O'Neill
Maggie Owen
Holly Parish
Janina Pescinski
Anna Byrne Smith
Deborah Staunton
Jess Villiers
Lizzie Webb
Eleri Williams
Rachel Wilson

Altos

Kate Aitchison
Enid Armstrong
Nicola Bedwin
June Brawner
Gina Broderick
Jo Buchan
Sheila Cobourne
Linda Evans
Amanda Freshwater
Rachel Green
Edda Hendry
Emily Hoffnung
Catherine Hulme
Elisabeth Iles
Carolyn Jarvis
Jill Jones
Vanessa Knapp
Anna Korbel
Anne Loveluck
Sarah McCartney
Liz McCaw
Aoife McInerney
Jane Muir
Aneta Nattrass
Helen Palmer
Beth Potter
Susannah Priede
Lis Smith
Ali St-Denis
Karen Taylor-Paul
Linda Thomas
Rafaela Tripalo
Franziska Truestedt
Snezhana Valcheva
Kathryn Wells
Zoe Williams

Tenors

Paul Allatt
Matteo Anelli
Erik Azzopardi
Kyle Berry
Philipp Boeing
Tom Bracewell
Oliver Burrows
Kevin Cheng
Conor Cook
James David
Michael Delany
Colin Dunn
Matthew Fernando
Andrew Fuller
Jude Lenier
Tim Lloyd
Alastair Mathews
Olwyn McCollin
Dan Owers
Davide Prezzi
Diego Richardson
Nishikuni
Chris Riley
Mattia Romani
Michael Scharff
Peter Sedgwick
Chris Straw
Richard Street
Malcolm Taylor
James Warbis
Robert Ward
Leonard Wong

Basses

Joseph Al Khalili
Aitor Almaraz
Ian Boughton
Gavin Buchan
Greg Callus
Andy Chan
Steve Chevis
Matthew Clarke
Robert Garbolinski
John Graham
Bryan Hammersley
Owen Hanmer
Robert Hare
Elan Higuera
Anthony Howick
Douglas Jones
Alex Kidney
George Marshall
Jim Nageotte
Jesus Sanchez Sanzo
Rob Sanders Hewett
Matthew Smith
Rod Stevens
Greg Storkan
Dan Tarbuck
Johannes Thom
Gordon Thomson
Graham Voke
Pawel Wysocki

London Symphony Orchestra

On Stage

Leader

Benjamin Marquise
Gilmore

First Violins

Minkyung Sul
Clare Duckworth
Ginette Decuyper
Laura Dixon
Olatz Ruiz de
Gordejuela
Maxine Kwok
Stefano Mengoli
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Lyrit Milgram
Bridget O'Donnell
Hilary Jane Parker
Djumash Poulsen

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Helena Buckie
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson

Violas

Eivind Ringstad
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Thomas Beer
Germán Clavijo
Steve Doman
Julia O'Riordan
Mizuho Ueyama
Stephanie Edmundson
Fiona Dalglish
May Dolan

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Amanda Truelove,
Penny Driver
Victoria Harrild
Orlando Jopling
Joanna Twaddle

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Thomas Goodman
Jani Pensola
Charles
Campbell-Peek
Michael Fuller
James Trowbridge
Jim Vanderspar

Flutes

Gareth Davies
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Olivier Stankiewicz
Rosie Jenkins

Clarinets

Chris Richards
Chi-Yu Mo

Bassoons

Rachel Gough
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Diego Incertis
Sánchez
Chris Gough
Angela Barnes
Olivia Gandee
Jonathan Maloney

Trumpets

Chris Avison
Adam Wright
Katie Smith
Richard Blake

Trombones

Merin Rhyd
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton
Jacob Brown

Harp

Bryn Lewis

Celeste

John Reid

Organ

Richard Gowers