

TONIGHT'S CONCERT

Mozart and Brahms' A German Requiem

Sunday 25 January 2026
Barbican

7pm

Wolfgang Amadeus Mozart
Piano Concerto No 27

Interval

Johannes Brahms
A German Requiem

Manfred Honeck conductor
Imogen Cooper piano
Chen Reiss soprano
Gerald Finley bass-baritone
London Symphony Chorus
Simon Halsey chorus director
London Symphony Orchestra

Concert finishes at approximately 9.10pm

RECOMMENDED BY
CLASSIC *f*M

Welcome



It is a pleasure to welcome you to this evening's London Symphony Orchestra concert, conducted by Manfred Honeck. A long-established and highly respected figure on the international stage, he brings deep musical integrity and clarity of vision to this programme of Mozart and Brahms. This evening also marks the LSO debut of soprano Chen Reiss, joined by bass Gerald Finley, a firm LSO favourite, who returns to the Barbican alongside the London Symphony Chorus and their Chorus Director Emeritus, Simon Halsey.

Imogen Cooper appears this evening as soloist in Mozart's Piano Concerto No 27. Mozart has always been central to her musical life, and her performances are marked by a rare combination of imagination and emotional depth. Across a distinguished career, she has brought something uniquely thoughtful to this repertoire. Beyond the concert platform, Imogen Cooper has been an inspirational teacher, mentor and role model for younger musicians, shaping generations of performers through her generosity of spirit and musical insight.

Tonight's programme – recommended by Classic FM – brings together two works of profound humanity and reflection. Mozart's final piano concerto – completed in the year of his death – speaks with a quiet eloquence and serenity that feels both intimate and timeless. After the interval, Brahms' *A German Requiem* unfolds on a broader canvas, offering consolation and hope through music of deep emotional resonance, and stands as one of the most demanding and rewarding achievements in the choral-orchestral repertoire.

Our thanks go to all those taking part in this evening's performance, and to everyone here tonight for sharing it with us. Next week, Patricia Kopatchinskaja continues her Artist Portrait series with Márton Illés' *Vont-tér for Violin and Orchestra*, in a programme conducted by Robert Treviño that features the rarely performed *Hymne* by Messaien alongside Rachmaninoff's Symphony No 2. Elim Chan returns in early February to conduct a programme including the world premiere of Colin Matthews' Oboe Concerto, with LSO Principal Oboe Olivier Stankiewicz as soloist, alongside music by Bartók and Rachmaninoff. We hope to see you there.

Kathryn McDowell

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 29 January 7pm
Barbican

Artist Portrait: Patricia Kopatchinskaja

Violinist Patricia Kopatchinskaja revels in a modernist masterwork by Márton Illés, before Rachmaninoff's tempestuous Symphony No 2, full of Romantic ardour. Robert Treviño conducts.

Sunday 8 February 7pm
Barbican

Colin Matthews and Rachmaninoff

A world premiere Concerto from one of Britain's finest composers, folk-inspired celebration of dance by Bartók, plus Rachmaninoff's late and great orchestral showstopper, *Symphonic Dances*. LSO Principal Oboe Olivier Stankiewicz is the soloist in Colin Matthews' new Concerto, with Elim Chan conducting.

Welcome to tonight's group bookers
Adele Friedland
Stuart Packford
Vic Upson

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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, Todd Rosenberg, Clive Barda, Paul Marc Mitchell, Marshall Light Studio
Print John Good 024 7692 0059
Advertising Cabbells Ltd 020 3603 7937

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Piano Concerto No 27 in B-flat major K595

Wolfgang Amadeus Mozart

Imogen Cooper
piano

- 1 **Allegro**
- 2 **Larghetto**
- 3 **Allegro**



c 1788–91



30 minutes

Programme note
by **Lucy Walker**

An atmosphere of ‘lastness’ hovers around Wolfgang Amadeus Mozart’s Piano Concerto No 27: it was his last concerto, premiered in March 1791 (his last year), and it was the last time he performed one of his works in public. He died nine months later. The tragically early death of Mozart, his straitened financial circumstances in the months leading up to it and the pathos of his unmarked grave can cause some to attribute a ‘farewell’ quality to his final works, or even an uncanny portent of doom. As Cuthbert Girdlestone wrote in 1948 of Piano Concerto No 27, ‘resignation and nostalgia spreads not only a veil of sadness over the whole concerto, [but] also casts on it at times as it were an evening light, announcing the end of a life’; three years earlier, musicologist Alfred Einstein had declared it ‘stands at the gate of heaven’.

However, as others have pointed out, this is one of Mozart’s most serene works, which, rather than casting an ‘evening light’, shows signs of musical avenues that the composer might have explored had he lived. It should be pointed out, furthermore, that over the years, scholars have enjoyed some academic wrangling regarding the date of this Concerto’s initial composition, with some suggesting its draft dates back several years before 1791.

The composure of the Concerto is partly due to its light instrumentation, with

no trumpets, trombones or timpani disturbing its (generally) unruffled surface. Yet it also contains, in the first movement, some of the most deceptively adventurous music Mozart ever wrote. After a songlike introduction, interrupted periodically by a lively downward motif, the second orchestral passage leads to an entirely different musical world. The ‘interrupting’ downward figure begins to lurch the music into strange harmonic areas, affecting soloist and ensemble, who seem to be in competition to best each other in unexpected twists and turns. Arguably, the strings ‘win’ this contest by floating in an exquisitely lyrical melody under the piano solo, sounding more like the rhapsodic music of the century to come. Soaring woodwind solos bring the orchestra back to the sedate character of the opening, building towards the piano’s cadenza at the movement’s conclusion.

The following two movements are less unconventional, with another songlike, almost reverential melody in the Larghetto, followed by a dazzling, dancing romp of a finale. The latter, surely, dispels any idea of a ‘veil of sadness’ over Mozart’s final, glorious statement in concerto form.



Interval – 20 minutes

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Wolfgang Amadeus Mozart

1756 to 1791 (Austria)



Contemporaries

Joseph Haydn,
Antonio Salieri

Key events

1781: Leaves his native Salzburg to pursue a freelance career in Vienna

1786: Premieres of *The Marriage of Figaro* and his Piano Concertos Nos 23 and 24

1788: Composes his final three symphonies

1791: Completes his final opera, *The Magic Flute*, and his Clarinet Concerto, and embarks on the Requiem

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Wolfgang Amadeus Mozart was one of the most extraordinary child prodigy musicians known to history. He was born in Salzburg, son of the violinist and teacher Leopold Mozart. Wolfgang’s sister, Anna Maria, or ‘Nannerl’, was reputedly as talented as he was. The proud Leopold toured the siblings around the royal courts of Europe to display their skills, beginning what perhaps inevitably developed into a toxic father-son relationship.

Mozart’s early adulthood was further stamped by trauma when he travelled to Paris with his mother in 1778, attempting to establish a career there: the sojourn ended in tragedy when his mother died. His move to Vienna in 1781 was an act of rebellion against his father’s insistence that he should stay home and provide an income for the family. Instead, Mozart married Constanze Weber and soon gained a foothold in the imperial capital, at first with

some support from Joseph II, Holy Roman Emperor. A series of subscription concerts, for which he wrote numerous symphonies and piano concertos, set him on a stellar path.

The Austro-Turkish War, however, heralded a period of reduced prosperity in which the aristocracy was less able to support artistic work. Mozart’s debts accumulated, his health began to fail and when a mysterious visitor (now known to be Count Franz von Walsegg) commissioned a Requiem from him, Mozart, according to Constanze, became convinced he was writing his own requiem. However, he remained remarkably productive in his final year, composing works including the operas *La clemenza di Tito* and *The Magic Flute* and his Clarinet Concerto alongside the *Requiem*.

He died on 5 December 1791 after a short and severe illness, aged 35.

A German Requiem, to Words of the Holy Scriptures Op 45

Johannes Brahms

Chen Reiss soprano
Gerald Finley bass-baritone
London Symphony Chorus

- 1 **Selig sind, die da Leid tragen**
- 2 **Denn alles Fleisch es ist wie Gras**
- 3 **Herr, lehre doch mich, daß ein Ende mit mir haben muß**
- 4 **Wie lieblich sind deine Wohnungen**
- 5 **Ihr habt nun Traurigkeit**
- 6 **Denn wir haben hie keine bleibende Statt**
- 7 **Selig sind die Toten**



1865–68



66 minutes

Programme note by **Andrew Huth**

Johannes Brahms was a questioning, subtle agnostic who could not accept any dogmatic form of religion. His *German Requiem* is not a liturgical work, nor even specifically Christian. There is no mention of sin or redemption, no vision of eternal judgement or plea for divine mercy. Instead, there is an almost pagan sense of inevitable fate, tempered by stoic endurance and a search for consolation and hope. The 'German' in the title has nothing to do with nationalism, but refers to the language. Brahms admired the poetry and wisdom to be found in many passages in the Bible and compiled his own texts from the Old and New Testaments and the Apocrypha in the venerable 16th-century translation by Martin Luther.

The immediate stimulus for the composition of the *Requiem* was the death of Brahms' mother in February 1865, but its genesis goes back to the early 1850s, when the 20-year-old Brahms first met Robert and Clara Schumann. They were amazed at this young genius, and shortly afterwards, Schumann published the famous article which proclaimed Brahms to be the long-awaited Messiah who would bring to fulfilment all the best tendencies in German music.

Within months, Schumann's mental health collapsed; he attempted suicide and was confined in an asylum, where he died in 1856. In the meantime, Brahms became closely attached to Schumann's wife, Clara, and the music from these years expresses much of the turmoil and stress he experienced.

In 1854, Brahms began a sonata for two pianos, which then turned into a projected symphony in D minor. The first movement of this, in its turn, eventually became the opening movement of the First Piano Concerto (1856–58), while the theme of a slow movement in the triple rhythm of a sarabande became the basis of the second movement of the *Requiem*. The dark style of orchestration that Brahms devised for the Concerto certainly influenced the *Requiem*'s overall sound.

The Concerto's slow movement marks the first appearance of a particular mood of resigned serenity that is so characteristic of the *Requiem*, the work which Brahms hoped would be worthy of Schumann's prophecies and stand as a suitable memorial to him.

After a poorly rehearsed run-through of three movements in Vienna in December 1867, Brahms conducted the first performance

on 10 April (Good Friday) 1868 in Bremen Cathedral, just a month before his 35th birthday. The *Requiem* then consisted of only six movements. Brahms soon added a seventh movement and, in February 1869, the final form of the work was premiered under Carl Reinecke in Leipzig. Within a year, it had received 20 performances in Germany and Switzerland, and soon made Brahms famous throughout Europe.

... there is an
almost pagan sense
of inevitable fate,
tempered by
stoic endurance
and a search for
consolation and hope.

The first movement, with divided violas and cellos but no violins or clarinets, establishes a prevailing mood; each of the following movements has its own distinct colouring, its own particular shade of objectivity or intimacy, resulting in an overall arch-like structure. The solo baritone in the third and sixth movements, and the

soprano in the fifth, sing passages which are among the most deeply expressive and personal utterances in all of Brahms' music. It is the chorus, though, that bears the burden of the *Requiem*, conveying the inner meaning of the words that Brahms had so carefully chosen to express his deepest thoughts on life and death.

Not that Brahms himself ever tried to explain in words what he was doing. Whenever he was asked what lay behind his music, he would turn away questions with the sort of gruffness he seems to have inherited from his father. After the Bremen premiere of the *Requiem*, which reduced many in the audience to tears, old Jakob Brahms was discovered taking snuff outside the cathedral, simply muttering, 'It didn't sound too bad.'

A German Requiem

Text & Translation

Original Text

1 Selig sind, die da Leid tragen

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Matthew 5:4

*Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen Samen,
und kommen mit Freuden und bringen ihre Garben.*

Psalms 126:5, 6

2 Denn alles Fleisch es ist wie Gras

*Denn alles Fleisch es ist wie Gras und alle
Herrlichkeit des Menschen wie des Grases
Blumen. Das Gras ist verdorret und die Blume
abgefallen.*

1 Peter 1:24

*So seid nun geduldig, lieben Brüder, bis auf
die Zukunft des Herrn. Siehe, ein Ackermann
wartet auf die köstliche Frucht der Erde
und is geduldig darüber, bis er empfahe
den Morgenregen und Abendregen.*

James 5:7

Aber des Herrn Wort bleibet in Ewigkeit.

1 Peter 1:25

*Die Erlöseten des Herrn werden wieder
kommen, und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen und
Schmerz und Seufzen wird weg müssen.*

Isaiah 35:10

Translated Text

1 Blessed are they that mourn

Blessed are they that mourn; for
they shall be comforted.

Matthew 5:4

They that sow in tears shall reap in joy.
He that goeth forth and weepeth, bearing
precious seed, shall doubtless come again
with rejoicing, bringing his sheaves with him.

Psalms 126:5, 6

2 For all flesh is as grass

For all flesh is as grass, and all the glory of man
as the flower of grass. The grass withereth,
and the flower thereof falleth away.

1 Peter 1:24

Be patient therefore, brethren, unto
the coming of the Lord. Behold, the
husbandmen waiteth for the precious fruit
of the earth, and hath long patience for it,
until he receive the early and latter rain.

James 5:7

But the word of the Lord endureth for ever.

1 Peter 1:25

And the ransomed of the Lord shall
return, and come to Zion with songs
and everlasting joy upon their heads:
they shall obtain joy and gladness, and
sorrow and sighing shall flee away.

Isaiah 35:10

3 Herr, lehre doch mich, daß ein Ende mit mir haben muß

*Herr, lehre doch mich, daß ein Ende mit mir
haben muß, und mein Leben ein Ziel hat, und ich
davon muß. Siehe, meine Tage sind einer Hand
breit vor dir, und mein Leben ist wie nichts vor
dir. Ach, wie gar nichts sind alle Menschen, die
doch so sicher leben. Sie gehen daher wie ein
Schemen, und machen ihnen viel vergebliche
Unruhe; sie sammeln und wissen nicht wer
es kriegen wird. Nun Herr, wess soll ich mich
trösten? Ich hoffe auf dich.*

Psalms 39:4–7

*Der Gerechten Seelen sind in Gottes Hand und
keine Qual rühret sie an.*

Wisdom of Solomon 3:1

4 Wie lieblich sind deine Wohnungen

*Wie lieblich sind deine Wohnungen, Herr
Zebaoth! Meine eele verlangt und sehnet
sich nach den Vorhöfen des Herrn; mein Leib
und Seele freuen sich in dem lebendigen
Gott. Wohl denen, die in deinem Hause
wohnen, die loben dich immerdar.*

Psalms 84:1, 2, 4

5 Ihr habt nun Traurigkeit

*Ihr habt nun Traurigkeit; aber ich will euch
wieder sehen und euer Herz soll sich freuen und
eure Freude soll niemand von euch nehmen.*

John 16:22

*Sehet mich an: Ich habe eine kleine Zeit Mühe
und Arbeit gehabt und habe großen Trost funden.*

Ecclesiasticus 51:27

Ich will euch trösten, wie Einen seine Mutter tröstet.

Isaiah 66:13

3 Lord, make me to know mine end

Lord, make me to know mine end, and
the measure of my days, what it is: that
I may know how frail I am. Behold, thou
hast made my days as an handbreadth; and
mine age is as nothing before thee. Surely every
man walketh in a vain shew: surely they are
disquieted in vain: he heapeth up riches, and
knoweth not who shall gather them.
And now, Lord, what wait I for?
My hope is in thee.

Psalms 39:4–7

But the souls of the righteous are in the hand of
God, and there shall no torment touch them.

Wisdom of Solomon 3:1

4 How amiable are thy tabernacles

How amiable are thy tabernacles, O Lord
of hosts! My soul longeth, yea, even
fainteth for the courts of the Lord: my
heart and my flesh crieth out for the living
God. Blessed are they that dwell in thy
house: they will be still praising thee.

Psalms 84:1, 2, 4

5 And ye now therefore have sorrow

And ye now therefore have sorrow; but I will see
you again, and your heart shall rejoice, and your
joy no man taketh from you.

John 16:22

Ye see how for a little while I labour and toil, yet
have I found much rest.

Ecclesiasticus 51:27

As one whom his mother comforteth,
so will I comfort you.

Isaiah 66:13

German Requiem

Text & Translation

Original Text

6 Denn wir haben hier keine bleibende Statt
*Denn wir haben hier keine bleibende Statt,
sondern die zukünftige suchen wir.*

Hebrews 13:14

*Siehe, ich sage euch ein Geheimnis: Wir werden
nicht alle entschlafen, wir werden aber alle
verwandelt werden; und dasselbige plötzlich,
in einem Augenblick, zu der Zeit der letzten
Posaune. Denn es wird die Posaune schallen,
und die Toten verwandelt werden. Dann wird
erfüllt werden das Wort, das geschrieben
steht: Der Tod is verschlungen in den Sieg. Tod,
wo ist dein Stachel? Hölle, wo ist dein Sieg?*

1 Corinthians 15:51, 52, 54, 55

*Herr, du bist Würdig zu nehmen Preis und Ehre
und Kraft, denn du hast alle Dinge geschaffen,
und durch deinen Willen haben sie das Wesen
und sind geschaffen.*

Revelation 4:11

7 Selig sind die Toten

*Selig sind die Toten, die in dem Herrn
sterben, von nun an. Ja, der Geist
spricht, daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.*

Revelation 14:13

Texts from the Lutheran Bible (German)
and the King James Bible (English).

Translated Text

6 For here we have no continuing city
For here have we no continuing
city, but we seek one to come.

Hebrews 13:14

Behold, I shew you a mystery; we shall not
all sleep, but we shall all be changed. In a
moment, in the twinkling of an eye, at the
last trump: for the trumpet shall sound, and
the dead shall be raised incorruptible, and
we shall be changed. Then shall be brought
to pass the saying that is written, death is
swallowed up in victory. O death, where is
thy sting? O grave, where is thy victory?

1 Corinthians 15:51, 52, 54, 55

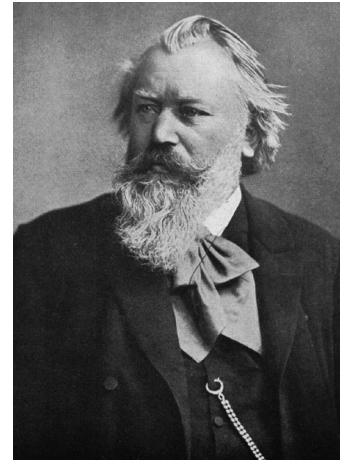
Thou art worthy, O Lord, to receive
glory and honour and power: for thou
hast created all things, and for thy
pleasure they are and were created.

Revelation 4:11

7 Blessed are the dead

Blessed are the dead which die in the Lord from
henceforth: yea, saith the Spirit, that they may rest
from their labours; and their works do follow them.

Revelation 14:13



Contemporaries

Antonín Dvořák,
Anton Bruckner

Key events

1853: Meets Robert
Schumann, who
encourages him
to pursue a career
as a composer
1868: Successful
premiere of first
version of
A German Requiem
1876: Long-awaited
premiere of his
First Symphony
1880–85: Composes
works including
Symphonies 3
and 4 and Piano
Concerto No 2

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Composer profile
by **Andrew Mellor**

Johannes Brahms

1833 (Germany) to 1897 (Austria)

Johannes Brahms was born in
Hamburg, a north German city
known for its Lutheran sobriety
and seriousness. His father played
the double bass in an orchestra
and his mother was a seamstress.
Brahms was neither privileged
nor poor, and developed a strong
work ethic. He seemed destined
to pursue a career as a pianist, but
composing gradually took over.

Gradually being the operative word.
Brahms was conscientious and
severely self-critical, predicaments
exacerbated by the timing of his
birth – very much in the shadow
of Ludwig van Beethoven, dead
for six years but still music's
towering genius figure. Aged 40,
Brahms had completed only four
orchestral scores and sketched
the first of four symphonies (it
would take him two decades to
finish). Despite his struggles, he
would prove the natural successor
to Beethoven in the arenas of
symphonic and chamber music.

Other influences were vital. Robert
and Clara Schumann became
important companions and advisers.
The multi-voiced weave of 'past'
music by Johann Sebastian Bach
would increasingly shape Brahms'
view of music's future. Early in his
career as a jobbing pianist, he was
also introduced to Hungarian gypsy
music by the violinist Ede Reményi.
That music cut a gregarious path
through Brahms' default musical
severity, and was an important
influence on works ranging from
the Piano Quartet No 1 Op 25 to
the Clarinet Quintet Op 115.

Like Beethoven, Brahms was
a lifelong bachelor despite a
possible desired romance with
Clara Schumann. He enjoyed
simple pleasures, among them his
daily walk to The Red Hedgehog
pub in his adopted home of
Vienna, hands clasped behind his
back. Despite his reputation as
brusque and sarcastic, Brahms
was unusually generous.

COMING UP IN 2026

Season Highlights

Frédéric Chopin Piano Concerto No 2
plus Igor Stravinsky and Alexander Borodin

with Gianandrea Noseda
and Seong-Jin Cho
Thursday 12 February 7pm
Sunday 15 February 7pm

Laura Bowler The White Book

with Barbara Hannigan
and Bar Avni
Wednesday 4 March 6.30pm
Thursday 5 March 7pm

Edward Elgar The Dream of Gerontius

with Sir Antonio Pappano
Sunday 19 April 7pm
Tuesday 21 April 7pm

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Manfred Honeck

conductor



Manfred Honeck has firmly established himself as one of the world's leading conductors, renowned for his distinctive interpretations that have garnered international acclaim. As Music Director of the Pittsburgh Symphony Orchestra, now in his 18th season, he continues to shape the orchestra's artistic identity with a deep sense of purpose and passion. His tenure has seen the orchestra flourish both artistically and as a cultural ambassador for the city of Pittsburgh. The orchestra is celebrated at home and abroad, with guest appearances under his leadership including concerts at Carnegie Hall and Lincoln Center in New York, as well as at the major venues of Europe and leading festivals such as the Salzburg Festival, Lucerne Festival, Musikfest Berlin and Rheingau Musik Festival. This successful collaboration is documented in numerous highly acclaimed and award-winning recordings, with honours including a Grammy in 2018 for Best Orchestral Performance.

Born in Austria, Honeck completed his musical training at the Academy of Music in Vienna. Many years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have had a lasting influence on his work as a conductor. He began his conducting career as assistant to Claudio

Abbado and was subsequently engaged by the Zurich Opera House, where he received the prestigious European Conductor's Award. Following early posts at MDR Symphony Orchestra in Leipzig and the Oslo Philharmonic Orchestra, he served as Music Director of the Swedish Radio Symphony Orchestra in Stockholm and as Music Director of the Stuttgart State Opera.

As a guest conductor, Honeck has worked with all of the world's leading orchestras, including the Bavarian Radio Symphony Orchestra, the Berlin Philharmonic Orchestra, the Leipzig Gewandhaus Orchestra, Staatskapelle Dresden, Royal Concertgebouw Orchestra Amsterdam, Philharmonia Orchestra, Orchestre National de France, Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome and the Vienna Philharmonic, and is a frequent guest of all major American orchestras. On special occasions, he also conducts opera, most recently Mozart's *Idomeneo* at the Metropolitan Opera. He will return to the Salzburg Festival for performances of Richard Strauss' *Ariadne auf Naxos* this coming summer.

Honeck holds honorary doctorates from several North American universities.

Imogen Cooper

piano



Regarded as one of the finest interpreters of Classical and Romantic repertoire, Imogen Cooper is internationally renowned for her virtuosity and lyricism. Recent and future concerto performances include appearances with the Bavarian Radio Symphony Orchestra with Sir Simon Rattle, Hallé Orchestra with Sir Mark Elder and The Cleveland and Helsinki Philharmonic Orchestras with Dame Jane Glover. This season, she gives solo recitals in cities including London, Vienna, Amsterdam and Philadelphia and at the Klavierfest Ruhr in Germany. In spring 2026, she will perform in China for the first time, playing solo recitals and Schubert's *Winterreise* with Mark Padmore.

Cooper's international career has included performances with the New York Philharmonic, Boston Symphony, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw, Leipzig Gewandhaus, Dresden Staatskapelle, Budapest Festival and NHK Symphony Orchestras. She has played at the BBC Proms and with all the major British orchestras, and has particularly close relationships with the Royal Northern Sinfonia and Britten Sinfonia. Her recital appearances have included performances in Tokyo, Hong Kong, Prague and Paris and at the Schubertiade in Schwarzenberg.

As a committed chamber musician, Cooper performs regularly with Henning Kraggerud and Adrian Brendel. Following a long collaboration with Wolfgang Holzmair in both concerts and recordings, her current Lieder partners include Ian Bostridge, Dame Sarah Connolly and Mark Padmore. Chandos Records will be releasing a recording of the last three Beethoven Sonatas in February 2026. Her discography also includes Mozart concertos with the Royal Northern Sinfonia and a cycle of Schubert's solo works recorded live in concert.

Cooper received a DBE in the Queen's Birthday Honours in 2021. Her many awards and accolades include the Queen's Medal for Music (2019), Royal Philharmonic Society Performers Award (2008) and Doctor of Music at Exeter University (1999). In 2015, she founded the Imogen Cooper Music Trust to support young pianists and give them time in an environment of peace and beauty. Cooper was the Chair of the Jury at the Leeds International Piano Competition in 2021 and 2024.

Chen Reiss

soprano



Soprano Chen Reiss came to prominence as a member of the ensemble of the Bavarian State Opera and as a resident artist at the Vienna State Opera. Her operatic repertoire includes the title role of Cavalli's *La Calisto*, Ginevra in Handel's *Ariodante*, the Mozart roles of Zaide (*Zaide*), Donna Anna (*Don Giovanni*) and Countess Almaviva (*The Marriage of Figaro*), Anne Trulove in Stravinsky's *The Rake's Progress*, Liù in Puccini's *Turandot*, Rosalinde in Johann Strauss' *Die Fledermaus* and the title role in Monteverdi's *L'incoronazione di Poppea*. She has previously performed Brahms' *A German Requiem* under both Daniel Barenboim and Sir Antonio Pappano.

Highlights of the 2025/26 season include her debut as second soprano in Mahler's Eighth Symphony under Tarmo Peltokoski, Mahler's Second Symphony with the Los Angeles Philharmonic under Gustavo Dudamel, *Carmina Burana* with the Detroit Symphony, Beethoven's *Missa solemnis* with the Orchestre de Paris under Klaus Mäkelä and Vaughan Williams' *A Sea Symphony* with the Hallé and the Hong Kong Philharmonic. This season, she also serves as Artist in Residence with the Real Orquesta Sinfónica de Sevilla and performs Mahler's Fourth Symphony under Lahav Shani.

Recent highlights include Countess Almaviva for Welsh National Opera and Richard Strauss' *Four Last Songs* with the Israel Philharmonic. Collaborations with conductors include

Zubin Mehta, Ivor Bolton, Lahav Shani, Alain Altinoglu and Kristiina Poska, in repertoire ranging from concert arias by Mozart and Beethoven to orchestral songs by Richard Strauss, Franz Schreker and Erich Wolfgang Korngold. She has been an Artist in Residence with the Rotterdam Philharmonic Orchestra, a featured soloist under Klaus Mäkelä in the Royal Concertgebouw Orchestra's Christmas Day concert (performing music by Fanny Hensel and Felix Mendelssohn), and performed in Mahler's *Das klagende Lied* and Dvořák's *Stabat Mater* at the Leipzig Gewandhaus Mahler Festival under Dennis Russell Davies.

In December 2014, Reiss was invited to sing for Pope Francis during the Christmas Mass, which was broadcast worldwide. She also took part in the 2019 Bastille Day 'Concert de Paris' with the Orchestre National de France, televised live from Paris's iconic Eiffel Tower.

Her recordings include Mendelssohn's *Lobgesang* with the Tonhalle-Orchester Zurich and Fauré's *Requiem* with the Orchestre de Paris, both under Paavo Järvi; Mahler's Fourth Symphony with the Czech Philharmonic under Semyon Bychkov; Schreker's *Vom ewigen Leben* with Christoph Eschenbach and the Konzerthausorchester Berlin; lieder and scenas by Fanny Hensel and Felix Mendelssohn with the Jewish Chamber Orchestra of Munich; and Beethoven arias and scenas with the Academy of Ancient Music.

Gerald Finley

bass-baritone



The career of the Grammy Award-winning Canadian bass-baritone Gerald Finley encompasses operatic, orchestral and song repertoire. Finley's 2025/26 season began with Scarpia in a new production of *Tosca* with the Royal Ballet and Opera for their season opening. Other season highlights include Don Alfonso in Mozart's *Così fan tutte* for La Scala, Milan; Golaud in Debussy's *Pelléas et Mélisande* for the Opéra de Monte-Carlo; Amfortas in Wagner's *Parsifal* for the Vienna State Opera and the title role of Verdi's *Macbeth* and Count Almaviva in Mozart's *The Marriage of Figaro* for the Bavarian State Opera. Along with tonight's performance, concert highlights include Handel's *Messiah* with the Toronto Symphony Orchestra, Beethoven's *Missa solemnis* with the Orchestre de Paris and Klaus Mäkelä and a concert at the Teatro Real under Leo Hussain.

Recent highlights have included the title role of Wagner's *The Flying Dutchman* in a concert performance at Norwegian National Opera; recorded for Decca Classics, Scarpia at the Berlin State Opera; Verdi's *Macbeth* at the Vienna and Bavarian State Operas; Antony in the New York premiere of John Adams' *Antony and Cleopatra* at the Metropolitan Opera; Helge in the world premiere of Mark-Anthony Turnage's *Festen* for Royal Ballet and Opera; Hans Sachs in Laurent Pelly's new production of Wagner's *Die Meistersinger von Nürnberg* in Madrid; Wolfram in Wagner's *Tannhäuser* and Don Alfonso for Royal Ballet and Opera;

The Flying Dutchman for the Berlin State Opera; Bluebeard in Bartók's *Bluebeard's Castle* for the Metropolitan Opera and the title role in Verdi's *Falstaff* at the Vienna State Opera and in a new production for the Salzburg Festival.

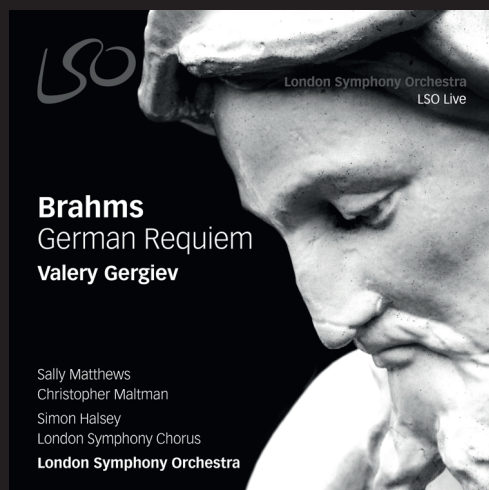
Concert highlights have included Brahms' *A German Requiem* with the Accademia Nazionale di Santa Cecilia; Mendelssohn's *Elijah* with the LSO under Sir Antonio Pappano; Beethoven's Ninth Symphony at the Salzburg Festival under Riccardo Muti and the opening gala concert of the Paris Opéra with Gustavo Dudamel. He has also performed with orchestras including the Vienna Philharmonic, the Concertgebouw Orchestra, the Mahler Chamber Orchestra and the Los Angeles Philharmonic. As a celebrated song recitalist, he works regularly with pianist Julius Drake. Their many appearances have included a residency at the Wigmore Hall and appearances at the festivals of Salzburg, Edinburgh and Tanglewood. He has also collaborated with pianists including Sir Antonio Pappano, Malcolm Martineau and Simon Lepper. Finley's many CD recordings include songs by Barber, Britten, Duparc, Ives, Liszt, Ravel and Schumann, Schubert's *Winterreise* and *Die schöne Müllerin* and Mendelssohn's *Elijah* for LSO Live. He appears on numerous opera DVDs.

In 2017, Finley was appointed a Commander of the British Empire, and in 2024, he became a Kammersänger of the Bavarian State Opera.

London Symphony Orchestra

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GERMAN REQUIEM



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Simon Halsey

chorus director



Simon Halsey occupies a unique position in classical music. He is the trusted advisor on choral singing to the world's greatest conductors, orchestras and choruses; as an ambassador for choral singing to amateurs of every age, ability and background he has led ground-breaking massed choral events, notably for New York's Lincoln Center.

Making singing a central part of the world-class institutions with which he is associated, he has been instrumental in changing the level of symphonic singing across Europe. He holds positions across the UK and Europe as Chorus Director of City of Birmingham Symphony Orchestra Chorus, Principal Guest Conductor and Choral Ambassador of Orfeo Català, Principal Guest Conductor at WDR Rundfunkchor, Conductor Laureate of Rundfunkchor Berlin, Chorus Director Emeritus of London Symphony Orchestra and Chorus, and Professor and Director of Choral Activities at University of Birmingham. His work is the subject of the documentary film *Unsere Herzen – Ein Klang (Our Hearts – One Sound)*, which was released to cinemas in September 2022.

He is also a highly respected teacher and academic, nurturing the next generation of choral conductors on his post-graduate course in Birmingham and through masterclasses in Germany, the Netherlands,

and the US. He holds four honorary doctorates from universities in the UK, and in 2011 Schott Music published his book and DVD on choral conducting, *Chorleitung: Vom Konzept zum Konzert*.

Halsey's numerous awards include three Grammys for his recordings with the Rundfunkchor Berlin. He was made Commander of the British Empire in 2015, was awarded The Queen's Medal for Music in 2014, and received the Officer's Cross of the Order of Merit of the Federal Republic of Germany in 2011 in recognition of his outstanding contribution to choral music in Germany.

Born in London, Simon Halsey sang in the choirs of New College, Oxford, and of King's College, Cambridge and studied conducting at the Royal College of Music in London. In 1987, he founded the Birmingham Opera Company with Graham Vick. He was Chief Conductor of the Netherlands Radio Choir from 1997 to 2008 and Principal Conductor of the Northern Sinfonia's Choral Programme from 2004 to 2012. From 2001 to 2015 he led the Rundfunkchor Berlin (of which he is now Conductor Laureate); under his leadership the chorus gained a reputation internationally as one of the finest professional choral ensembles. Halsey also initiated innovative projects in unconventional venues and interdisciplinary formats.

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 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 Symphonies Nos 3 and 13 under Gianandrea Noseda; Janáček's *Katya Kabanova*

and *Jenůfa* 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

Georgie Bateman
Franziska Bräumer
Francesca Calori
Laura Catala-Ubassy
Rosie Chase
Elise Crambes
Harriet Crawford
Alice Dee
Emily Dick
Esther Elbro
Lucy Feldman
Isobel Hammond
Sally Ho
Denise Hoilette
Peppie Johnson
Lotte Jones
Debbie Jones
Luca Kocsmarszky
Caddy Kroll
Sarah Mainwaring
Jane Morley
Frankie Mosely
Doris Nikolic
Veronica O'Connell
Alexandra Ollendorff
Maggie Owen
Holly Parish
Valeria Perboni
Liz Reeve
Alison Ryan
Deborah Staunton
Eleanor Sterland
Hilary Todd
Lizzie Webb
Rachel Wilson
Eleri Williams

Altos

Kate Aitchison
Nicola Bedwin
Gina Broderick
Jo Buchan
Sheila Cobourne
Lynn Eaton
Linda Evans
Julia Gervais
Rachel Green
Yoko Harada
Edda Hendry
Emily Hoffnung
Catherine Hulme
Elisabeth Iles
Carolyn Jarvis
Jill Jones
Vanessa Knapp
Anna Korbel
Gilly Lawson
Anne Loveluck
Sarah McCartney
Jane Muir
Aneta Natrass
Helen Palmer
Susannah Priede
Natalia Riley
Ellie Saipe
Lis Smith
Ali St-Denis
Karen Taylor Paul
Linda Thomas
Rafaela Tripalo
Franziska Truedtedt
Thea Waxman
Kathryn Wells

Tenors

Paul Allatt
Matteo Anelli
Erik Azzopardi
Kyle Berry
Philipp Boeing
Tom Bracewell
Kevin Cheng
Conor Cook
Michael Delany
Ethem Demir
Colin Dunn
Andrew Fuller
Simon Goldman
Rajiv Guha
Jude Lenier
Tim Lloyd
Alastair Mathews
Olwyn McCollin
Daniel Owers
Diego Richardson-Nishikuni
Chris Riley
Mattia Romani
Peter Sedgwick
Chris Straw
Malcolm Taylor
James Warbis
Robert Ward
Leonard Wong

Basses

Joseph Al Khalili
Roger Blitz
Ian Boughton
Gavin Buchan
Greg Callus
Harry Clarke
Robert Garbolinski
Gerald Goh
John Graham
Owen Hanmer
Robert Hare
Anthony Howick
Douglas Jones
Alex Kidney
Edwin Lau
Hector Macandrew
George Marshall
James Nageotte
Pawel Wysocki
Jesús Sanchez Sanzo
Rob Sanders Hewett
Matthew Smith
Rod Stevens
Gregory Storkan
Richard Tannenbaum
Johannes Thom
Gordon Thomson
Philip Townley
Graham Voke
Anthony Wilder

London Symphony Chorus

Celebrating 60 years



This year marks the 60th anniversary of the London Symphony Chorus, originally founded to complement the work of the LSO. We look back at some key moments in their history to date.

1966

In February, the London Symphony Chorus is formed by LSO General Manager Ernest Fleischmann and Guildhall School Professor of Music John Aldis. The Chorus quickly establishes a good reputation. During its first year, it takes part in major concerts and recordings conducted by Sir Colin Davis, István Kertész, Lorin Maazel, Seiji Ozawa and Sir Georg Solti.

1968

André Previn becomes LSO Principal Conductor and makes a number of classic choral recordings with the LSC, including Orff's *Carmina Burana*, Britten's 'Spring' Symphony and Walton's *Belshazzar's Feast*.

1976

The Chorus becomes independent from the LSO. To this day, it remains a separate organisation run by a voluntary council of singing members. This makes it available to work with other orchestras around the world, including the orchestras of the BBC, the Berlin Philharmonic, London Philharmonic, Philharmonia and Vienna Philharmonic.

1983

New-found independence brings more international touring opportunities, including a visit behind the Iron Curtain with the USSR State Symphony Orchestra to sing *Belshazzar's Feast* and Elgar's *The Dream of Gerontius*.

1989

The LSC works with Leonard Bernstein, then the LSO's President, on a landmark recording of his *Candide*. During its history, the LSC has worked with 158 living composers, including most recently Eric Whitacre, David Lang and Sally Beamish.

1997

From 1988 to 1996, the LSC was honoured to have Diana, Princess of Wales, as its Patron. One of her favourite pieces was Verdi's *Requiem*, and six days after her funeral in September, the LSC sings the work at the BBC Proms with the LSO. The performance was scheduled to be conducted by Sir Georg Solti, but he died a few days after the Princess, so it was conducted by Sir Colin Davis and given as a memorial to both of them.

2006

To celebrate 40 years of the LSC singing with the LSO, Sir Colin Davis writes to them: 'Choral pieces are the highlight of what we do with the LSO, and we have such wonderful memories. Our first collaboration back in 1966 was Berlioz's *The Trojans*, and our recent work too has been wonderful. I'm very grateful. Over the years, I think I may have upset some of your chorus directors and even some of you, but I think you forgive me!'

2012

Simon Halsey becomes the new Choral Director of the London Symphony Orchestra and Chorus Director of the London Symphony Chorus. He instigates LSO Sing, the Orchestra's programme to encourage everyone in the City of London to sing, and is awarded The Queen's Medal for Music 2014 for services to choral singing.

2020

During the Covid-19 lockdown, the LSC commissions Howard Goodall to compose a memorial work in recognition of UK health and care workers. *Never to Forget* is recorded virtually and premieres on YouTube, before being performed in masks at the Spitalfields Festival in July 2021.

2021

Following the end of Covid-19 restrictions, the Chorus returns to the Barbican to perform Julian Anderson's *Exiles* with LSO Music Director Sir Simon Rattle.

2022

Both the LSC and the LSO feature in the Leonard Bernstein biopic *Maestro*, starring Bradley Cooper. In the film, they star in a recreation of the legendary 1973 performance of Mahler's Symphony No 2, filmed in the original location of Ely Cathedral, Cambridgeshire.

2023

Mariana Rosas is appointed Chorus Director of the London Symphony Chorus, and Simon Halsey becomes Chorus Director Emeritus.

2024

The LSC performs Britten's *War Requiem* at the Proms, under the baton of the LSO's new Chief Conductor, Sir Antonio Pappano.

2026

The Chorus will perform *The Dream of Gerontius* with Sir Antonio Pappano and the LSO in April, followed by a special 60th Anniversary Concert on 23 May at Milton Court.



The Chorus performing at the opening concert of the LSO's 2025/26 season.

London Symphony Orchestra

On Stage

Leader

Benjamin Marquise
Gilmore

First Violins

Rebecca Chan
Soh-Yon Kim
Clare Duckworth
Ginette Decuyper
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Sylvain Vasseur
Julian Azkoul
Morane Cohen-
Lamberger
Caroline Durham*
Victoria Irish
Hilary Jane Parker
Djumash Poulsen
Julia Rumley

Second Violins

Julián Gil Rodríguez
Sarah Quinn
Miya Väisänen
Helena Buckie
Matthew Gardner
Naoko Keatley
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Ingrid Button
Niccolò Citrani*
Juan Gonzalez
Hernandez
Erzsebet Racz

Violas

Eivind Ringstad
Gillianne Haddow
Malcolm Johnston
Julia O'Riordan
Sofia Silva Sousa
Thomas Beer
Robert Turner
Jenny Lewisohn
Peter Mallinson
Alistair Scahill
Anna Dorothea Vogel
Matthias Wiesner

Cellos

David Cohen
Laure Le Dantec
Alastair Blayden
Daniel Gardner
Amanda Truelove
Anna Beryl
Henry Hargreaves
Jessie Ann Richardson
Victoria Simonsen
Joanna Twaddle

Double Basses

Rodrigo Moro Martín
Thomas Goodman
Joe Melvin
Katy Furmanski
Charles
Campbell-Peek
Ben Griffiths
Evangeline Tang
Adam Wynter

Flutes

Gareth Davies
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Rosie Jenkins

Clarinets

Sérgio Pires
Chi-Yu Mo

Bassoons

Daniel Jemison
Joost Bosdijk

Contrabassoon

Martin Field

Horns

Timothy Jones
Angela Barnes
Daniel Curzon
Jonathan Maloney
Nivanthi Karunaratne

Trumpets

James Fountain
Adam Wright

Trombones

Merin Rhyd
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Patrick King

Harps

Daniel De-Fry
Suzy Willison-Kawalec

* Members of the LSO String Experience Scheme

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