

TONIGHT'S CONCERT

Tristan and Isolde

Wednesday 1 & Sunday 12 July 2026
Barbican

5pm

Richard Wagner

Tristan and Isolde

(concert performance, sung in
German with English surtitles)

There will be two intervals: one of 20 minutes
after Act I and one of 40 minutes after Act II

Sir Antonio Pappano conductor

Clay Hilley Tristan

Sara Jakubiak Isolde

Marina Prudenskaya Brangäne

Franz-Josef Selig King Marke

Gyula Orendt Kurwenal

Neal Cooper Melot

Michael Gibson Sailor/Shepherd

James Emerson Steersman

Tenors & Basses from

the London Symphony Chorus

Mariana Rosas chorus director

London Symphony Orchestra

Concert finishes at approximately 10pm

Supported by **The Jeremy and John Sacher Charitable Trust** and **Cockayne Grants for the Arts**, a Donor Advised Fund, held at The Prism Charitable Trust, with additional support from the **Opera Giving Circle**.

COCKAYNE

The work of the Chief Conductor with the LSO is
generously supported by **Alex & Elena Gerko**, and
members of the **Chief Conductor's Circle**.

Welcome



A warm welcome to these London Symphony Orchestra performances of Wagner's *Tristan and Isolde*, conducted by Sir Antonio Pappano, LSO Chief Conductor. We are delighted that Clay Hilley and Sara Jakubiak make their LSO debuts in the title roles, alongside Marina Prudenskaya, Neal Cooper, Michael Gibson and James Emerson. Joining them are Franz-Josef Selig, Gyula Orendt and the London Symphony Chorus, all returning to perform with the LSO.

Widely regarded as one of the most influential works in the operatic repertoire, *Tristan and Isolde* continues to captivate audiences and performers alike more than 160 years

after its premiere. It remains one of the composer's most ambitious achievements and a landmark moment in music history.

We are grateful to the Jeremy and John Sacher Charitable Trust, Cockayne Grants for the Arts and the Opera Giving Circle for the generous support of these ambitious performances.

As the 2025/26 season draws to a close, I would like to offer my heartfelt thanks to our audiences, patrons and supporters for the encouragement and generosity you have shown throughout my time with the LSO. I have also been deeply moved by the response to the Legacy Campaign. The commitment shown by so many supporters is a powerful reminder of the affection in which the LSO is held, and it is reassuring to know that the Orchestra's future is in safe hands. It has been a privilege to share in the LSO's work and achievements. I hope you will extend the same warmth and support to my successor, John Harte, and I look forward to watching the Orchestra continue its remarkable journey and to flourish in the years ahead.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is written in a cursive, flowing style.

Dame Kathryn McDowell DBE DL
Managing Director



Throughout her tenure, Kathryn has given the Orchestra the privilege of experiencing her leadership first hand. Her profound knowledge of the symphonic repertoire and deep musicality have been central to this, enriching the life of the Orchestra in countless ways. So too has her dedication to championing and nurturing emerging composers, conductors and musicians. A legacy that ensures the LSO continues to evolve and thrive artistically.

Alongside her professional excellence, she has brought qualities that have inspired all who have worked with her: a willingness to step outside the box, to test the boundaries, an unshakeable resilience in the face of adversity, and a rare ability to hold both the gravity and the humour of life's challenges at once. Nowhere was this more evident than in her navigation of the Covid-19 pandemic. With calm assurance and unwavering care, she supported and safeguarded every member of the Orchestra. We could not have been in safer hands.

After 21 years, our performance of *Tristan and Isolde* on 12 July marks Kathryn's final concert as Managing Director of the LSO. On behalf of the Orchestra, we offer our deepest admiration and gratitude to Kathryn for her remarkable service, and our warmest wishes for all that lies ahead.

Sarah Quinn

Chair of the Board, Sub-Principal Second Violin

I can still recall the day, 21 years ago, when Kathryn McDowell was introduced as the new Managing Director of the LSO. From the outset, Kathryn approached the position as a true trailblazer. As the first woman to serve as Managing Director of the LSO, she not only fulfilled the role with distinction but has fundamentally reshaped what it can be. Her formidable expertise, vision and tireless energy have opened doors and set a standard that will resonate for generations to come.

With thanks to:

The Jeremy and John Sacher Charitable Trust

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Tristan and Isolde

Richard Wagner

Clay Hilley

Tristan

Sara Jakubiak

Isolde

Marina

Prudenskaya

Brangäne

Franz-Josef Selig

King Marke

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Kurwenal

Neal Cooper

Melot

Michael Gibson

Sailor/Shepherd

James Emerson

Steersman

Act I (80 minutes)

Interval (20 minutes)

Act II (70 minutes)

Interval (40 minutes)

Act III (75 minutes)



1856–59 (first performance 1865)



3 hours and 50 minutes (plus intervals)

Programme note

and synopsis by

Nigel Simeone

Assistant Conductor and Repetiteur

Anna Handler

Casting Director

Peter Katona

Richard Wagner's earliest sketches for an opera based on the story of Tristan and Isolde date from December 1856, and he completed the libretto in September 1857. The three acts were composed in order, each finished in a different city: Act I on 3 April 1858 in Zurich; Act II on 18 March 1859 in Venice; and Act III on 6 August 1859 in Lucerne. The Prelude to Act I was performed at concerts in Paris in February 1860, but plans for a complete performance of the opera in the French capital were abandoned. Six months later, in July 1860, Wagner gave an extraordinary private performance of Act II at Pauline Viardot's Paris home: Wagner and Viardot sang *Tristan and Isolde*, Karl Klindworth played his own piano reduction, and the audience comprised Wagner's admirer Maria Kalergis and Hector Berlioz.

Even though Breitkopf und Härtel had published the full score in February 1860 (and Klindworth's piano-vocal score a few months later), opera houses showed no enthusiasm for *Tristan* – considering it unperformable – until the Munich Court Opera finally announced the premiere for 15 May 1865. This event was dogged by misfortune: the same day, Wagner's creditors sent in the bailiffs to recover what they could from the debt-laden composer, and in the afternoon, Isolde (Malvina Schnorr von Carolsfeld) lost her voice. The rescheduled premiere took place

Surtitle Operator (1 July)

Damien Kennedy

Surtitle Operator (12 July)

Conrad Asman

on 10 June 1865, conducted by Hans von Bülow, with the husband-and-wife pair of Ludwig and Malvina Schnorr von Carolsfeld as Tristan and Isolde. Six weeks later, after singing four performances as Tristan, Ludwig died of a stroke at the age of 29, prompting speculation that the physical strain of singing the role had hastened his early death. Two later events – both at the Munich Opera – led to morbid conjecture that the opera itself was somehow 'cursed': the conductors Felix Mottl (in 1911) and Joseph Keilberth (in 1968) both collapsed during performances of *Tristan* and died soon afterwards.

Many pages have been written about the importance of *Tristan and Isolde* as a groundbreaking work, in particular through its innovative use of harmony – most famously the 'Tristan' chord progression heard at the start of the Prelude and recurring throughout the opera as a representation of unfulfilled longing. The most striking feature of these chords is that instead of the first resolving on to a more stable, consonant chord, it shifts to a different, dissonant chord, creating ambiguity and harmonic uncertainty, with keys only being established indirectly. Even the progressive Berlioz was shocked: he described this passage waspishly as 'a kind of chromatic moan whose cruel effect is reinforced by long suspensions which appear in place of proper harmonic resolutions'.

To modern ears, however, the 'Tristan' progression is a moment of heart-stopping beauty – but why was it so significant in musical history? As Pierre Boulez put it, in *Tristan* 'tonality is more and more dissolved; Wagner composed long passages that mark the inception of the present chromatic era.' Indeed, we hear echoes of *Tristan* in music by Anton Bruckner, Gustav Mahler, Richard Strauss, Nikolai Rimsky-Korsakov, Edward Elgar, Claude Debussy, Arnold Schoenberg and countless others. But it is an opera that has always aroused strong, even violent, opinions: when Clara Schumann attended a performance in 1875, she wrote in her diary that it was 'the most repulsive thing I have ever heard', while for Alma Mahler, 'only one opera exists in the whole world: my *Tristan*'.

As Pierre Boulez put it, in *Tristan* 'tonality is more and more dissolved; Wagner composed long passages that mark the inception of the present chromatic era.'

Twenty-first-century listeners may not need to analyse the significance of *Tristan* for its own time, but we should never lose sight of the revolutionary nature of its language: in this opera, Wagner stretched the expressive possibilities of music to the limit. It is this aspect of the score that has excited so many musicians.

The conductor Bruno Walter – later a protégé of Mahler – described the overwhelming impact of *Tristan and Isolde* when he first saw the opera as a student in Berlin: 'From the first sound of the cellos, my heart contracted spasmodically ... never before had my soul been so deluged with floods of sound and passion, never had my heart been consumed by such yearning and sublime blissfulness, never had I been transported from reality by such sublime glory.' Debussy, who later had a very ambivalent relationship to the work, declared in 1887 that it was 'the most beautiful thing I know, from the point of view of the profundity of the emotion'.

Finally, one of the most enthusiastic and moving assessments came from Giuseppe Verdi, sometimes seen as the antithesis of Wagner in his approach to opera. In an interview with Felix Philippi near the end of his life, the Italian master described *Tristan and Isolde* as 'the work which always arouses my greatest admiration. This gigantic structure fills me time and time again with astonishment and awe, and I still cannot quite comprehend that it was conceived and written by a human being. I consider the second act, in its wealth of musical invention, its tenderness and sensuality of musical expression and its inspired orchestration, to be one of the finest creations that has ever issued from a human mind ... Wonderful, it's just wonderful.'

Tristan and Isolde: Synopsis

Act I

At sea, on the deck of Tristan's ship, during the crossing from Ireland to Cornwall.

Tristan is escorting the Irish princess Isolde to Cornwall, where she is to enter an arranged marriage with King Marke. After the Prelude, a sailor mocks Isolde, who is infuriated by his song. Her companion Brangäne tells her that they are approaching the Cornish coast and Isolde tries to summon raging winds to destroy the ship, to no avail. Tristan has been evading Isolde, and Brangäne presses him to meet her. His servant Kurwenal says a meeting is impossible, and boasts about how Tristan slew Morold, Isolde's intended fiancé.

After enduring Kurwenal's insults, Brangäne returns to Isolde, who reveals that after killing Morold, a badly wounded Tristan had landed on her shore, calling himself 'Tantris'. Using the powers of healing inherited from her mother, Isolde nursed him back to health, but saw through his disguise: she recognised that he was the murderer of her fiancé. As she was about to kill him, their eyes met and they fell in love, causing her to spare him. Isolde cannot believe that Tristan wants her to marry King Marke, but his silence enrages her. Once again, she contemplates murdering Tristan with the help of Brangäne, who reminds Isolde that they have brought magic potions. This gives Isolde the idea of a fatal draught – for herself, and for Tristan.

As the crew prepare for landing, Isolde refuses to come ashore unless Tristan drinks with her. When they finally meet, Isolde demands vengeance for Morold's death. Tristan offers Isolde his sword, but she beckons Brangäne to bring the potion, which they both drink. Unbeknown to either of them, Brangäne has exchanged the death potion for a love potion. As the ship reaches Cornwall, Tristan and Isolde, thinking they are about to die, declare their love for one another and embrace as King Marke arrives.

Act II

King Marke's royal castle in Cornwall.

King Marke has organised a night-time hunting party, but Isolde's thoughts are only of Tristan. Brangäne voices her suspicions about the courtier Melot, whom she believes has arranged the hunt as a trap. Blinded by love, Isolde ignores Brangäne's warning. She turns out the light as a signal that it is safe for Tristan to come to her. After a passionate greeting, the pair become lost in ecstatic love. The realisation gradually dawns on them that their state of bliss can only last if they are united in death. The hunting party returns and King Marke and Melot (who has indeed betrayed Tristan and Isolde, as Brangäne predicted) discover the lovers. The king confronts Tristan, who asks Isolde to join him in death. Tristan reveals Melot's treachery and challenges him to a fight, but then impales himself on Melot's sword.

Act III

Tristan's castle in Brittany.

Kurwenal is caring for the unconscious Tristan. A mournful shepherd's tune is heard and when the shepherd appears, Kurwenal asks him to play something more cheerful if Isolde's ship comes into view. Tristan regains consciousness. He recalls the melancholy circumstances of his birth, and longs for Isolde. Delirious, he imagines that he has seen her ship.

Eventually, a change in the shepherd's tune confirms that Isolde is on her way. As she arrives at Tristan's side, he dies with her name on his lips. Another ship arrives, bearing King Marke, Melot and Brangäne. Fuelled by rage, Kurwenal and Melot kill each other in a fight. When King Marke and Brangäne discover Tristan's body, the king explains that after hearing Brangäne's tale of the love potion he had decided to unite the lovers, not to force them apart. Isolde awakens, and in the closing scene – the celebrated 'Liebestod' ('Love-death') – describes a radiant vision in which she and Tristan are transfigured in death and united in eternal love.

Tristan and Isolde: Characters

Tristan

A Breton knight. His father was killed shortly before his birth, and his mother died soon after of grief, leaving King Marke, her brother, to raise Tristan as his son. Tristan thus feels a great sense of duty to his uncle, even after he has fallen in love with Isolde.

Isolde

An Irish princess. She was initially betrothed to the Irish knight Morold, until Tristan killed him in single combat during a war between Cornwall and Ireland. Isolde is determined to avenge her fiancé's death, but also finds herself strangely drawn to the melancholy Tristan.

Brangäne

Isolde's faithful lady-in-waiting. Due to her love for Isolde, she substitutes the death potion that her mistress and Tristan plan to drink with a love potion. Later, she attempts to help the couple with their secret meetings, warns them of danger, and eventually reveals the truth about the love potion to King Marke.

King Marke

Tristan's uncle. He is a kind and merciful man, who loves his nephew and his young beloved. Although he is desperately unhappy to discover they are in love, once he has learned the full story, he attempts to unite the lovers.

Kurwenal

Tristan's attendant. He is as devoted to his master as Brangäne is to Isolde, and eventually dies avenging him.

Melot

A knight at King Marke's court. He is jealous of Tristan. Although he pretends to be his friend, this is only a ruse so that he can find evidence of Tristan's love affair with Isolde, and betray the pair to King Marke.

Sailor/Shepherd

The young sailor is heard in Act I, when he sings a song taunting Isolde about her arranged marriage. The shepherd is an older man who lives near Tristan's castle in Brittany. In Act III, he plays a melancholy tune that Tristan associates with his parents' death. When Isolde's ship is spotted, he switches to a jaunty melody.

Steersman

The young Steersman accompanies Isolde on her journey to Brittany in Act III. He later tries to help Kurwenal protect the castle from King Marke's men, whom he mistakenly believes are coming to separate the lovers.

Richard Wagner

1813 (Germany) to 1883 (Italy)



Contemporaries

Giuseppe Verdi,
Robert Schumann

Key events

1843: Premiere
of *The Flying
Dutchman*

1849: Flees
Germany following
participation in the
Dresden Uprising
1876: Bayreuth
Festival inauguration
with premiere of *Der
Ring des Nibelungen*

Listen to

*Wagner: Preludes
and Overtures*
[isolive.co.uk](https://www.isolive.co.uk)

Egotistical, profligate, adulterous and anti-Semitic, Richard Wagner remains one of history's most controversial composers. And yet, he was also capable of great generosity, and his remarkable contribution to opera has made him an inescapable, undeniable artistic force.

Wagner was born in Leipzig in 1813. Though he would later try to cultivate notions of an untutored genius, he had a reasonable musical education and as a young man cut his teeth as a music director with several theatre companies in Germany and Latvia (then part of the Russian Empire). He completed his first opera *Die Feen* (The Fairies) in 1834, though his first true German Romantic opera, *The Flying Dutchman* (1840–41), was written several years later in Paris, where he had fled to escape creditors.

After taking a post at the King of Saxony's court in Dresden, Wagner then wrote *Tannhäuser* (1842–45) and *Lohengrin* (1845–48). But his watershed years came in Zurich, where he fled in 1849, following his role in Dresden's failed May Uprising. Here, in a series of essays, he detailed a new form of music drama – a *Gesamtkunstwerk* ('complete artwork') – that fused music with poetry and drama.

The embodiment of his theories came in the four-opera cycle *Der Ring des Nibelungen* (The Ring of the Nibelung, 1854–74) and in his medieval romance *Tristan and Isolde* (1857–59). Steeped in myth and utopian ideas of redemption through love, expressed in music of intoxicating power, these works remain his most popular today.

Wagner's next opera, the romantic comedy *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremberg), was completed on the shores of Lake Lucerne, where he eventually settled in 1865 with his soon-to-be second wife, Cosima (Franz Liszt's daughter). Now living off a stipend from the King of Bavaria, he embarked on a long-held ambition to establish a festival dedicated to the unveiling of his *Ring*.

The foundation stone of the Bayreuth Festival Theatre was laid in 1872, and four years later, three *Ring* cycles were given there, attended by many of Europe's leading musicians. Wagner's final opera, *Parsifal*, was premiered at Bayreuth in 1882. He died in Venice the following year, of heart disease. His widow, Cosima, took on the directorship of the Bayreuth Festival, which continues to be run by the Wagner family to this day.

Composer profile
by **Timmy Fisher**

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Retirement Wishes

Patrick Laurence, LSO Double Bass



This month, we say a fond farewell to Patrick Laurence, LSO Double Bass, who retires after 44 years, having become a Member of the Orchestra in 1982. Fellow Members shared some stories and well wishes for the future.

Rodrigo Moro Martín, LSO Principal Double Bass

Today is a very special, bittersweet concert for the LSO. It is the end of an era in this wonderful bass section, as it is your last concert as a Member, and I wanted to take this chance to say a big heartfelt thank you for the years we've shared music together. It has been a huge privilege to sit next to you for the last three years. With your cheerful character and exceptional musicianship, I have learned so much. You have been such a big support, and I will cherish every memory. You are going to be greatly missed by all of us in the bass section and the whole LSO. I know you don't like this kind of praise, but after all these years of dedication it has to be said and everyone needs to know: you really are a living legend of the LSO! I will miss you very much, dear Pat, and wish you all the best in this next stage.

Tom Goodman, LSO Double Bass

They don't make them like this any more. Twenty-five years alongside Pat, and I still couldn't tell you where the professionalism

ended and the fun began – because with him, the two were never separate. An endless supply of jokes and gags, genuine kindness and musicianship of the highest order: he made every day better simply by being there. I tried to be more like him from my very first day. I failed, of course, but after 44 years in the LSO with constant good nature – barely a moan or complaint – that isn't something you can imitate. Pat simply is that way. He gets on with it, with humour and integrity, and it seems effortless. Such a natural musician who has risen to every challenge. Whatever comes next, I have no doubt he'll approach it the same way. He is just as happy on the golf course as he ever was behind a bass. That easy grace is simply who Pat is and who I'm sure he'll always be.

Joe Melvin, LSO Double Bass

I've known and worked with Pat for the best part of the last 20 years, and that is less than half the time he's been in the LSO – quite a remarkable achievement. I've loved every minute of it. A first-class musician and an amazing person, Pat is the full package ... a true legend of the orchestra! Kind, friendly, welcoming, talented and hilarious, he has the ability to light up any room. He's a rock in the section, and has led by example through his entire career. It is hard for me to imagine what life in the Orchestra will be like after he's gone, but I know I will miss him. Good luck, Pat! Enjoy spending more time with the grandkids ... and playing golf!

Jani Pensola, LSO Double Bass

Forty-four years with the LSO is an extraordinary achievement – thousands of concerts, countless tours and enough rehearsals to last several lifetimes. Throughout it all, Pat Laurence has been a wonderful colleague, a true friend and a constant source of good humour in the bass section. We'll miss his playing, his stories and his presence. Pat, after 44 years of carrying a double bass, it's finally time to swap it for a golf club and enjoy a few more Sunday evenings at home with your wife. Thank you for your friendship, your wisdom and all you've given to the Orchestra. Congratulations on a remarkable career, and enjoy every minute of the next chapter.

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, 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 to 2024 and from 2005 to 2023, respectively. He was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

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

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

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

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



Coming up with the LSO

18 & 22 October 7pm, Barbican

Season Opening Concert:

Mahler 2 and Fujikura

Clay Hilley

Tristan



Clay Hilley's engagements in the 2025/26 season include Tristan at the Deutsche Oper Berlin and at the Gran Teatre del Liceu in Barcelona, the title role of Wagner's *Tannhäuser* and Bacchus in Richard Strauss' *Ariadne auf Naxos* at the Vienna State Opera, the title role of Wagner's *Parsifal* at the Bavarian State Opera and Siegfried in Wagner's *Der Ring des Nibelungen* at the Deutsche Oper Berlin. He has toured Europe as Siegfried in concert performances of Wagner's *Siegfried* with the Rotterdam Philharmonic Orchestra and Yannick Nézet-Séguin.

Other roles in recent seasons have included the Emperor (Strauss' *Die Frau ohne Schatten*) at Festspielhaus Baden-Baden, Berlin Philharmonie and Deutsche Oper Berlin, Calaf (Puccini's *Turandot*) in Trieste, Florestan in Beethoven's *Fidelio* at Canadian Opera Company and Drum Major in Berg's *Wozzeck* at the Royal Opera House. Recent concert appearances include Schoenberg's *Gurre-Lieder* with the Orchestre Symphonique de Montréal under Rafael Payare and Mahler's *Das Lied von der Erde* with the Lucerne Festival Orchestra under Sir Simon Rattle, the Yomiuri Nippon Symphony Orchestra under Juraj Valčuha and in Arnold Schoenberg's arrangement at the Santa Fe Chamber Music Festival with Sir Donald Runnicles. He made his Bayreuth Festival debut in 2022 at one day's notice as Siegfried (Wagner's *Götterdämmerung*), returning in 2023 as Tristan.

Sara Jakubiak

Isolde



American soprano Sara Jakubiak makes her role debut as Isolde in these performances with the LSO. Her engagements in the 2025/26 season have included Katerina Ismailova (Shostakovich's *Lady Macbeth of Mtsensk*) in her debut at La Scala, Milan, her role debut in the title role of Dvořák's *Rusalka* at the Norwegian National Opera, Elsa in Wagner's *Lohengrin* at the Hamburg State Opera, Leonore in Beethoven's *Fidelio* in concert with the Cleveland Orchestra and Wagner's *Wesendonck Lieder* with the Danish Symphony Orchestra under Fabio Luisi.

Engagements in recent seasons have included debuts as Katerina Ismailova at the Liceu, Barcelona, as Chrysothemis (Strauss' *Elektra*) for Royal Opera and in Washington and Valencia, and as the title role of Strauss' *Arabella* at the Teatro Real, Madrid, and Deutsche Oper Berlin. Other appearances have included the Empress (Strauss' *Die Frau ohne Schatten*) at the Opéra de Lyon, Sieglinde in concert performances of Wagner's *Die Walküre* with the Dallas Symphony Orchestra and Katerina in Martinů's *The Greek Passion* at the Salzburg Festival.

Jakubiak studied literature and music at Aquinas College, Grand Rapids, and voice at Yale University and the Cleveland Institute of Music. From 2014 to 2018, she was a member of Frankfurt Opera.

Marina Prudenskaya

Brangäne



Russian mezzo-soprano Marina Prudenskaya has been a member of the ensemble of the Berlin State Opera since 2013. Highlights of the 2025/26 season have included Waltraute (Wagner's *Götterdämmerung*), Eboli (Verdi's *Don Carlos*), Marfa (Mussorgsky's *Khovanshchina*) and Amneris (Verdi's *Aida*) at the Berlin State Opera and Mescalina (Ligeti's *Le Grand Macabre*) at the Vienna State Opera. Recent concert engagements include Verdi's *Requiem* in Hamburg and at the Dresden Music Festival.

Other guest engagements have included Fricka (Wagner's *Das Rheingold*) and Waltraute (Wagner's *Götterdämmerung*) at the Bayreuth Festival, Azucena (Verdi's *Il trovatore*) for Royal Opera, Eboli (Verdi's *Don Carlo*) at the Zurich Opera House, Ljubascha (Rimsky-Korsakov's *The Tsar's Bride*) conducted by Daniel Barenboim at the Teatro alla Scala in Milan and Octavian (Strauss' *Der Rosenkavalier*) at the Bavarian State Opera in Munich, Nurse (Strauss' *Die Frau ohne Schatten*) at the Deutsche Oper Berlin, along with engagements in Washington, Madrid, Santiago de Chile and at the Festival d'Aix-en-Provence. She has worked with conductors including Daniel Barenboim, Christian Thielemann, Philippe Jordan, Mariss Jansons and Sir Antonio Pappano.

Prudenskaya studied at the St Petersburg Conservatory and began her career with engagements at Moscow's Stanislavsky Theatre, and as an ensemble member in Nuremberg, Berlin and Stuttgart.

Franz-Josef Selig

King Marke



German bass Franz-Josef Selig is renowned worldwide for his interpretation of dramatic bass roles such as King Marke, Gurnemanz (Wagner's *Parsifal*), Fasolt (Wagner's *Das Rheingold*), Sarastro (Mozart's *The Magic Flute*), Osmin (Mozart's *Die Entführung aus dem Serail*), Rocco (Beethoven's *Fidelio*), Daland (Wagner's *The Flying Dutchman*) and Jacopo Fiesco (Verdi's *Simon Boccanegra*). Engagements in the 2025/26 season have included Landgrave Hermann (Wagner's *Tannhäuser*) in Geneva, Gurnemanz and Daland at the Vienna State Opera, King Marke at the Hamburg State Opera, Sarastro for Salzburg's Mozartwoche and Beethoven's *Missa solemnis* in Boston under Andris Nelsons.

Engagements in the 2024/25 season included Bruckner's *Te Deum* on tour in Germany with the SWR Symphony Orchestra under Pablo Heras-Casado, Gurnemanz in concert in Oslo and song recitals in Brussels and at the Teatro de la Zarzuela in Madrid. In summer 2024, he made his Glyndebourne Festival debut as King Marke.

Selig initially studied church music at the Cologne University of Music before switching to singing. He began his career as a member of the ensemble of the Aalto Theatre, Essen. His discography ranges from Bach's *St Matthew Passion* to operas by Monteverdi, Mozart and Wagner to a CD of lieder.

Gyula Orendt

Kurwenal



Hungarian baritone Gyula Orendt is a member of the Berlin State Opera, and sings for leading companies worldwide. Engagements in the 2025/26 season have included his role debut as Mozart's Don Giovanni, Papageno (Mozart's *The Magic Flute*), Figaro (Rossini's *The Barber of Seville*) and Marcello (Puccini's *La bohème*) at the Berlin State Opera, Count Almaviva (Mozart's *The Marriage of Figaro*) for Hungarian State Opera, Budapest and Tadeusz (Weinberg's *The Passenger*) at Dutch National Opera, Amsterdam.

Other appearances in recent seasons have included multiple roles in Janáček's *The Excursions of Mr Brouček* in concert with the LSO under Sir Simon Rattle, Tadeusz at the Teatro Real, Madrid, and Papageno at the Palau de les Arts Reina Sofia in Valencia, for Royal Opera and in concert at the Edinburgh Festival. Gyula Orendt created the role of Gaveston/Stranger in George Benjamin's *Lessons in Love and Violence*, which he has performed throughout Europe, and will sing with the London Philharmonic Orchestra in November 2026. Other upcoming engagements include Count Almaviva at Berlin State Opera and Hungarian State Opera, where he will also perform as Don Giovanni, Aeneas (Purcell's *Dido and Aeneas*) with Akademie für Alte Musik at Berlin State Opera and Cologne Opera, and Zurga (Bizet's *The Pearl Fishers*) in Berlin.

Orendt was born in Transylvania and studied at the University of Braşov and the Franz Liszt Conservatory in Budapest.

Neal Cooper

Melot



British tenor Neal Cooper's recent engagements include Thibault (Verdi's *Les vêpres siciliennes*) for Royal Opera, Erik (Wagner's *The Flying Dutchman*) for Opera Holland Park, Siegfried (Wagner's *Götterdämmerung*) for the London Opera Company, Tristan for Opera Vlaanderen and Melot for the Paris Opéra, Teatro Real in Madrid and Opéra de Monte-Carlo. Other appearances have included Aegisth (Richard Strauss' *Elektra*) at the Accademia Nazionale di Santa Cecilia in Rome, Melot for the Metropolitan Opera, New York; Royal Opera; the BBC Proms; Glyndebourne Festival; The Kennedy Center and Müpa Budapest, First Knight of the Grail (Wagner's *Parsifal*) for the Paris Opéra, Ulrich Eisslinger (Wagner's *The Mastersingers of Nuremberg*) at La Scala, Milan, Gabriele Adorno (Verdi's *Simon Boccanegra*) for English National Opera, Nick (Puccini's *La fanciulla del West*) for Opera Holland Park, Calaf (Puccini's *Turandot*) for Northern Ireland Opera, Tristan for Longborough Festival Opera, Melbourne Opera and Pflztheater Kaiserslautern, and the title role of Wagner's *Tannhäuser* for Staatstheater Saarbrücken and Longborough Festival Opera.

Concert work has included performances at the BBC Proms, Berlin Philharmonie, in Baden-Baden and for the Tonhalle Düsseldorf.

Cooper studied German literature at Durham University and singing at the Paris Conservatoire.

Michael Gibson

Sailor/Shepherd



Scottish tenor Michael Gibson is a former Jette Parker Artist (2022–24) for the Royal Ballet and Opera. In the 2025/26 season, he has made role and house debuts as Gualtiero (Vivaldi's *Griselda*) in Wuppertal, Lysander (Britten's *A Midsummer Night's Dream*) with the Lithuanian National Opera and Don Ottavio (Mozart's *Don Giovanni*) with Opéra de Dijon and the Opéra Orchestre national Montpellier. He has also performed as Daniéli (Verdi's *Les vêpres siciliennes*) with Royal Opera.

Engagements last season included Jaquino (Beethoven's *Fidelio*) and Pong (Puccini's *Turandot*) for Royal Opera and First Jew (Richard Strauss' *Salome*) for Teatro Massimo di Palermo. As a Jette Parker Young Artist for the Royal Ballet and Opera, his roles included Matteo Borsa (Verdi's *Rigoletto*), Young Servant (Strauss' *Elektra*), Normanno (Donizetti's *Lucia di Lammermoor*), Heinrich (Wagner's *Tannhäuser*), Gastone (Verdi's *La traviata*) and Ruiz (Verdi's *Il trovatore*), among others.

Gibson studied at the Royal College of Music's International Opera Studio, the Royal Northern College of Music and the Royal Conservatoire of Scotland, and is an alumnus of the 2024 International Meistersinger Akademie in Neumarkt, Germany.

James Emerson

Steersman



Australian baritone James Emerson is building a strong presence across operatic and concert stages in both the United Kingdom and Australia. Currently based in London, he is completing an Artist Diploma with the Opera Studio at the Guildhall School of Music and Drama, where he is an Innholder's Scholar supported by the Worshipful Company of Innholders and a recipient of the Rosemary Thayer Award.

Previous credits include Antonio in Mozart's *The Marriage of Figaro*, Bogdanowitsch in Lehár's *The Merry Widow* and Philippe in the contemporary opera *Airtime*. He has also appeared as the Cowardly Lion in Victorian Opera's Australian premiere of Pierangelo Valtinoni's *Il mago di Oz*, and performed in Wagner's *Parsifal* with the Glyndebourne Festival Opera as a member of the Chorus. Alongside his operatic work, Emerson is an accomplished concert and recital artist. He has studied under leading international artists and teachers, including Yvonne Kenny AM and Russell Smythe.

Emerson holds degrees from the Royal College of Music and the University of Melbourne. He is a former member of Melba Opera Trust and has been generously supported by the Tait Memorial Trust, the Australian Music Foundation as the recipient of the Yvonne Kenny Award, The Ian Potter Cultural Trust and the University of Melbourne.

Mariana Rosas

Chorus Director, London Symphony Chorus



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

As well as her work with the LSC, Rosas is an Associate Artist with Birmingham Opera Company, Conductor at National Youth Choir and Director of Choirs at the University of Birmingham, a role that involves conducting as well as teaching. She has collaborated with the Royal Opera House, Glyndebourne, the Berlin Radio Choir, BBC Symphony Chorus, City of Birmingham Symphony Orchestra Chorus, London Voices, West Midlands Inclusive Choir, the Royal College of Music and WDR Radio Choir 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. She has worked as a guest conductor in Denmark, Canada, Italy and Switzerland.

London Symphony Chorus

President

Sir Simon Rattle OM CBE

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

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 Orchestra, 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 *Káťa Kabanová*

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

Tenors

Paul Allatt
Matteo Anelli
Joaquim Badia
Philipp Boeing
Oliver Burrows
Kevin Cheng
James David
Ethem Demir
Colin Dunn
Steve Houchin
Tim Lloyd
Olwyn McCollin
Tom McNeill
Nik Naybalu
Daniel Owers
Davide Prezzi
Peter Sedgwick
Robert Ward
Leonard Wong

Basses

Malcolm Aldridge
Ben Benone
Ian Boughton
Gavin Buchan
Greg Callus
Steve Chevis
Harry Clarke
Robert Garbolinski
Tim Gillott
John Graham
Bryan Hammersley
Owen Hanmer
Kevin Hollands
Anthony Howick
Doug Jones
Alexander Kidney
Andrew Money
Simon Potter
Alan Rochford
Jesus Sanchez
Robert Sanders
Hewett
Matthew Smith
Richard Tannenbaum
William
Thompson-Hare
Philip Townley
Graham Voke
Wojtek Witalec

London Symphony Orchestra

On Stage

Leader

Benjamin
Marquise Gilmore

First Violins

Rebecca Chan
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Olatz Ruiz de
Gordejuela
Sylvain Vasseur
Izzy Howard
Dmitry Khakhamov
Dániel Mészöly
Hilary Jane Parker
Djumash Poulsen
Julia Rumley

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Miya Väisänen
Naoko Keatley
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Ingrid Button
Mitzi Gardner
Juan Gonzalez
Hernandez
Gordon MacKay
Polina Makhina
José Nuno Matias

Violas

Gillianne Hadow
Malcolm Johnston
Anna Bastow
Thomas Beer
Germán Clavijo
Steve Doman
Julia O'Riordan
Sofia Silva Sousa
Mizuho Ueyama
Michelle Bruil
Elisabeth Varlow
Matthias Wiesner

Cellos

Rebecca Gilliver
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Daniel Gardner
Young In Na
Joanna Twaddle
Anna Beryl
Silvestrs Kalnins
Kosta Popovic

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Joe Melvin
Toby Hughes
Simon Oliver
Hugh Sparrow
Adam Wynter

Flutes

Gareth Davies
Imogen Royce

Piccolo

Patricia Moynihan

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Drake Gritton

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Joost Bosdijk

Contrabassoon

Martin Field

Horns (Acts 1 & 3, Off-Stage Act 2)

Timothy Jones
Angela Barnes
Tommaso Rusconi
Jonathan Maloney
Richard Ashton

Horns (Act 2)

Alex Wide
Meilyr Hughes
Daniel Curzon
Finlay Bain
Dan Hibbert

Trumpets

Christopher Hart
Adam Wright
Katie Smith

Off-Stage Trumpets

Paul Beniston
Kaitlin Wild
Angela Whelan

Trombones

Simon Johnson
Jonathan Hollick

Off-Stage Trombones

Ryan Hume
Ben Loska
Dan West

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson

Harp

Bryn Lewis