



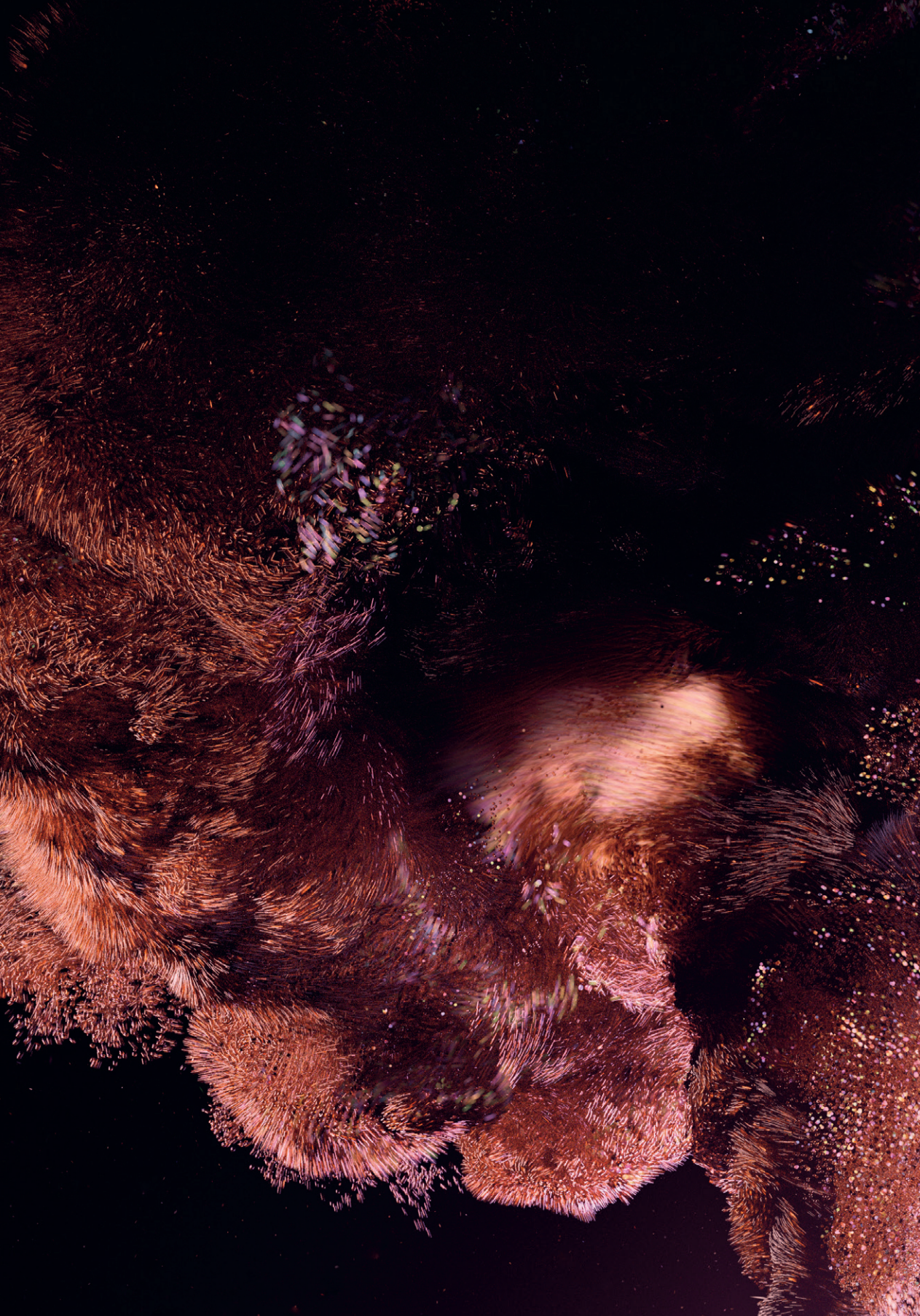
LSO ST LUKES

ATLANTIC REQUIEM

Sunday 11 October 2026

Free Programme

LSO



TONIGHT'S CONCERT

Atlantic Requiem

Sunday 11 October 2026
Sunday 11 October 2026
Jerwood Hall, LSO St Luke's

4pm
5.45pm

David Önaç

Atlantic Requiem (world premiere)

Malcolm J Merriweather conductor

Brittany Renee soprano

J'Nai Bridges mezzo-soprano

Orson Van Gay II tenor

BBC Singers

London Symphony Orchestra

Introductory talk with David Önaç and
Errol Francis, chaired by John Harte

Concerts will finish at approximately 5pm
and 6.45pm respectively

Please note that there will be no interval

Atlantic Requiem was commissioned by Culture& in
partnership with Johns Hopkins University and Lloyd's
of London. It is premiered by the London Symphony
Orchestra, Malcolm J Merriweather and the BBC Singers
at LSO St Luke's, supported by Lloyd's of London

Recorded for future release on LSO Live

Welcome



A very warm welcome to tonight's concert at LSO St Luke's featuring the world premiere performance of *Atlantic Requiem*.

This work grew from the research of Professor Alexandre White of Johns Hopkins University into Lloyd's of London's historical connections with the transatlantic slave trade. Culture& responded to the research by commissioning David Ōnaç to respond to this historical source material through music, bringing together the traditional Requiem Mass with European, African American and Caribbean musical traditions to honour the lives and experiences of those who were enslaved.

We're delighted to welcome conductor Malcolm J Merriweather, soprano Brittany Renee and tenor Orson Van Gay II for their LSO debuts, alongside mezzo-soprano J'Nai Bridges, returning to perform with the Orchestra, and the BBC Singers.

It's a pleasure to welcome you to this concert as I begin my role as the LSO's Managing Director. The performance will be

recorded for release on LSO Live next year, allowing this important new work to reach audiences far beyond tonight's premiere.

We're grateful to Lloyd's of London for generously supporting this concert.

Looking ahead at LSO St Luke's, our 2026/27 BBC Radio 3 Lunchtime Concert series continues on Thursday 5 November with cellist Andreas Brantelid and pianist Julien Quentin performing sonatas by Prokofiev and Shostakovich. Later in November, harpsichordist Mahan Esfahani and violist Lars Anders Tomter present a programme ranging from Bach to Poul Ruders and György Kurtág.

A handwritten signature in black ink, consisting of a stylized 'J' followed by a series of loops and a final 'n'.

John Harte
Managing Director



Thank you for coming to this very special collaboration with the London Symphony Orchestra to perform the world premiere of a work that is unique in the classical music repertoire. David Ōnaç's *Atlantic Requiem* is unusual in making music from the archival records of Lloyd's of London, the world's largest commercial insurance market, founded in 1688, which provided insurance for ships that trafficked Africans who were enslaved on colonial plantations.

Ōnaç's powerful *Requiem* mass is not just a repose for lost souls. The work is a celebration of survival and the rich transatlantic postcolonial culture of European and African

American traditions that we can hear in the composer's fusion of European, African-American and Caribbean musical traditions.

As the commissioners of this project, we are proud to see it come to fruition and we thank Professor Alexandre White, whose research at Johns Hopkins University inspired this project, as well as Lloyd's for their support. We'd also like to thank the LSO, BBC Singers and conductor Malcolm J Merriweather and distinguished soloists soprano Brittany Renee, mezzo-soprano J'Nai Bridges and tenor Orson Van Gay II.

Dr Errol Francis
Artistic Director of Culture&

**Please switch off all phones.
Photography and audio/video recording
are not permitted during the performance.**

Details correct at time of going to print.

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survey about tonight's concert.



Atlantic Requiem (world premiere)

David Ōnaç

Malcolm J Merriweather
conductor
Brittany Renee
soprano
J'Nai Bridges
mezzo-soprano
Orson Van Gay II
tenor
BBC Singers

- 1 **Requiem in Records**
- 2 **Kyrie from the Depths**
- 3 **Dies Irae: Exodus eschatologised**
- 4 **Agnus Dei in harmony**
- 5 **Caeruleus Lux Perpetua**



2026



40 minutes

Programme note
by **Jo Buckley**

In June 2020, Lloyd's of London made an astonishing admission. In a historic statement, the company apologised unreservedly 'for the role played by the Lloyd's market in the 18th and 19th-century slave trade ... an appalling and shameful period of British history, as well as our own.' Recognising that these words could never right the wrongs of the past, Lloyd's went on to commit £40m to a programme of research, education and investment that might help to shape a future informed by past mistakes – including the commissioning of creative responses to these unspeakable historic atrocities.

So it is that through a co-commission by Lloyd's, Culture& and Johns Hopkins University, David Ōnaç's *Atlantic Requiem* came to be. As Errol Francis, Artistic Director of Culture& explains: 'It was felt that a large-scale musical response to the research would acknowledge the ineffable horror of this shameful period in human history that almost exceeds the potential of language to describe.' *Atlantic Requiem* is both an acknowledgement of some of the darkest days in Western history, and a deeply uplifting meditation upon our potential, as humans, to do better, and to coexist in a 'joyful and fearless fusion'. As Ōnaç explains: 'The first three movements of this *Requiem* just go down and down and down, but the fourth and fifth movements are much more positive. I wanted to balance darkness with hope.'

The texts that form the scaffold of the *Requiem* trace this U-curve too, interspersing elements of the

original Latin Mass with historical documents that shed light on the dark reality of the slave trade. The first movement uses a rare and significant Lloyd's document as its text: the Guipúzcoa insurance agreement for a ship and its 'cargo' – enslaved people, who are ascribed a monetary value for the purpose of insurance. The second movement delves deeper, directly quoting a distressing 1791 court testimony describing how an enslaved woman was deliberately thrown overboard for having smallpox, tied to a chair with a mask round her eyes and mouth. The Captain, however, only laments the loss of 'a good chair'.

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is both an
acknowledgement of
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days in Western
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uplifting meditation
upon our potential ...'

The third movement is a turning point, a day of reckoning between this gruesome past and a better future. Here, the text of the 'Dies Irae' (Day of Wrath) is juxtaposed with Biblical excerpts that force us to question the calculated use of Christian texts to legitimise injustice. As Ōnaç explains, this is far from clear-cut: 'Biblical texts have been used as justification by those profiting from the slave trade – but also by those who



David Önaç with the 'Lutine bell' in the Lloyd's of London headquarters

argued for its dismantling.' And so we begin to move towards a place of hope, with the fourth movement offering a prayer for peace and a move towards reconciliation, and the fifth eventually leaning into text from the Book of Revelation, with a vision for a bright and harmonious new future.

If the texts force us to face some uncomfortable truths and ask ourselves difficult questions, then the music helps to frame our perspective and lead us to a place of understanding. The very first sound we hear is that of the 'Lutine bell', an echo of one that belonged to HMS Lutine before it sank in 1799, taking with it a vast sum of gold and silver intended to underwrite a stock market crash. The bullion (along with 240 lives) was lost, but the Lutine bell now hangs in the Underwriting Room of Lloyd's HQ, where it

is traditionally struck to mark a significant loss or death. As the bell tolls at the start of the *Requiem*, we are at once cast back to those treacherous voyages that fuelled the slave trade, and reminded of the many lives destroyed and lost in the pursuit of capitalism.

Önaç himself identifies as 'transatlantic ... culturally, ethnically, musically', so the *Atlantic Requiem* was an opportunity to connect both Western classical and African American musical traditions with the historical narrative in an authentic and meaningful way. It is in many ways a work of contradictions and oppositions, between cultures and people, between right and wrong. But over the course of its five movements, these collisions and contradictions begin to resolve themselves, and not in a way which glosses over past atrocities, rather in a

Atlantic Requiem (continued)

David Önaç

way that looks optimistically, in Önaç's words, to 'a future where cultural disunity is superseded by mutual coexistence'.

'Everything is so polemical and polarised – my hope is that we'll rediscover the art form which makes us listen.'
– David Önaç

The collision is there in the juxtaposition of classical forms with jazz, gospel and blues influences, in the harmonies and rhythms, and even in the pitch structure of the score itself. Although the traditional Western chromatic scale uses 12 notes, in the *Requiem* Önaç restricts himself to just ten: five white and five black, 'representing both colouristic segregation and equality'. When separated, the five white notes (C, D, E, G, A) create a pentatonic scale that alludes to the tuning notes of the Western orchestra: it is heard in the very opening bars of the piece in an expressive violin solo. Meanwhile, the five black notes (F-sharp, G-sharp, A-sharp, C-sharp, D-sharp) create a purely black-note pentatonic scale, first used in a clarinet solo which overtly references jazz and blues: the clarinet solo appears immediately after the solo violin, before the two intertwine.

The two scales are separated by the interval of a tritone — which in tonal terms is as far apart as they can be — and yet they are structurally identical. As Önaç explains, these two sets of five notes are 'profoundly equal in sound, structure and conception, while simultaneously being profoundly different in sound, colour and association.'

Önaç takes a similar approach to the rhythmic construction of the *Requiem*, which combines 'straight' classical rhythmic subdivisions of 2, 4, 8 and 16 with the 'swung' triplets and rhythms associated with jazz, gospel and blues. And yet, over the course of the *Requiem* Önaç repeatedly demonstrates how much more vivid and compelling these musical tropes are when they combine, and that when these seemingly opposing cultures coexist they create a rich musical whole much greater than the sum of their disparate parts. By the fifth movement, the integration of these different musical styles results in something that is 'polyrhythmic, polymetric, polystylistic', and which is all the richer and more interesting as a result. This in itself brings home the *Requiem*'s greatest lesson, one which Önaç hopes will help to shape a more positive future. 'I feel like people are really not listening to each other, that any opposing view is taken as a threat', Önaç explains. 'Everything is so polemical and polarised – my hope is that we'll rediscover the art form which makes us listen.'

David Önaç

b 1984 (Jamaica)



David Önaç is an award-winning composer, pianist, musical director and educator. A highly versatile musician, his work draws on classical and contemporary classical styles, and the richness of jazz and gospel.

He began his musical journey in the Caribbean, devoted to classical piano from age four and transfixed by gospel harmonies, which influenced his youthful improvisations. Moving to the UK, David became a prodigious pianist, playing works like Rachmaninoff's *Rhapsody on a Theme of Paganini* aged 16, and his improvisations found a counterpart in composition.

After his undergraduate music degree at Cambridge, David increasingly pursued composition, completing two Master's in composition at Cambridge (with Robin Holloway) and RNCM (with Adam Gorb). In 2013, he completed his PhD in composition (University of Manchester, with Camden Reeves), and was solo virtuoso pianist in his final pieces: *Ayla* for violin and piano, and his piano concerto *Newton's Cradle*. These pieces won the 2012 RPS Composition Prize. Meanwhile he played small ensemble jazz, and directed, wrote and arranged for gospel choirs, achieving multiple wins at University Gospel Choir of the Year and broadcasts on BBC radio and television, including *Songs of Praise Gospel Choir of the Year* (2016).

Similarly, David's virtuosic piano compositions blend jazz, gospel, classical and contemporary classical styles. Examples include

The Butterfly (runner-up, BBC Young Composer of the Year, 2000), and *Beauty of the Bride* written for his wife's bridal entry (on ABRSM's 2024 diploma list). His piano Etudes, written aged 20, reference Bahamian 'Junkanoo' within a contemporary classical soundworld and have been played all over the world (UK premiere Simon Smith, European premiere Peter Donohoe, set work SIPC 2023, Cliburn 2025).

David is passionate about young musicians' progress, writing extensively for beginner to intermediate piano since 2020. His exam pieces include *A distant star in the stillness* which blends gospel harmonies and rhythms with contemporary classical approaches (ABRSM 2023–24), various arrangements in Pop Performer (in ABRSM exams since 2025), and 'Deep River' from *Spirituals for Piano* (EVC Music 2024, LCME 2026). He has also been an ABRSM repertoire selector. Most recently, he curated lyrics and melodies created by primary and secondary students, superimposing them onto Holst's *The Planets*. 300 students will sing the premiere alongside Wyatt Sinfonia (Evolutionary Arts Theatre, Nov 2026).

David has taught composition, analysis, arrangement and jazz at JRNCM since 2018, with former students studying further at RAM, RCM, RNCM, RCS, Guildhall, Oxbridge, and Russell Group universities. Specialising in composition, harmony and analysis, he has lectured at the University of Birmingham, RNCM and University of Manchester.



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Malcolm J Merriweather

conductor



Grammy nominated conductor Malcolm J Merriweather is Director of the New York Philharmonic Chorus and Music Director of New York City's The Dessoff Choirs and Orchestra. He is Professor of Music and the Tania León Endowed Chair of Music at Brooklyn College of the City University of New York.

Renowned as an interpreter of symphonic choral masterworks, Merriweather has led major performances of Bach's *Mass in B minor* and *St John Passion*, Mendelssohn's *Elijah* and Handel's *Messiah*, and is recognised internationally for his advocacy of Margaret Bonds, with world premiere recordings of *The Ballad of the Brown King*, *Credo*, and *Simon Bore the Cross* (AVIE Records). He has guest-conducted ensembles including the Choir of Trinity Wall Street, Novus Orchestra and the Buffalo Philharmonic Orchestra.

Highlights of his 2026/27 season include preparing the New York Philharmonic Chorus for in five exciting programs for Gustavo Dudamel, including John Adams' *On the Transmigration of Souls*, Puccini's *Tosca* and Bernstein's *Mass*. He returns to The Dessoff Choirs to conduct Stravinsky's *Symphony of Psalms*, newly edited choral arrangements and completions by Margaret Bonds, Beethoven's *Missa Solemnis*, and prepares the chorus for two appearances with Andrea Bocelli at Madison Square Garden.

The 2025/26 season featured four world premieres: David Lang's *The Wealth of Nations* and Ellen Reid's *Earth Between Oceans* with the New York Philharmonic Chorus, Mark Campbell and Peter Boyer's *A Hundred Years On* with The Philadelphia Orchestra and chamber choir The Crossing, and the title role in *Frederick* with Music Worcester. In celebration of his tenth season with the Dessoff Choirs, Merriweather conducted Howells' *Requiem*, Hailstork's *The World Called*, Bach's *Mass in B Minor* with period instruments and a reprise of Tania León's *It's a Journey*.

He led the world premiere of *Handel: Made in America* at the Metropolitan Museum of Art, staged performances of Craig Hella Johnson's *Considering Matthew Shepard* with Trinity Wall Street and prepared the New York Philharmonic Chorus for Jaap van Zweden in Beethoven's Ninth Symphony for the reopening of David Geffen Hall. In China, he prepared the New York Philharmonic Chorus for the world premiere of *Émigré* with the Shanghai Symphony Orchestra.

Merriweather has conducted at Jones Hall, Carnegie Hall, Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, Disney Concert Hall, Brooklyn Academy of Music, Westminster Abbey, and the Vatican before Pope Francis. He served as founding Artistic Director of Voices of Haiti, a children's choir established by the Andrea Bocelli Foundation in Port-au-Prince, and was previously on the music staff at the Cathedral of St John the Divine.

He earned degrees from Eastman, Manhattan School of Music, and Syracuse University, and was a fellow at Tanglewood.

Brittany Renee

soprano



Three-time Grammy Award-winning soprano Brittany Renee is celebrated for her 'plush soprano bloom' (*Opera News*) and luminous vocal presence. An artist of remarkable versatility, Renee moves seamlessly between the world's leading opera stages, major symphonic ensembles, contemporary music and the broader US concert landscape. Her artistry is defined by a rich, expressive soprano, dramatic authenticity and an ability to connect with audiences across genres and generations.

Renee has appeared at The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Washington National Opera, Lyric Opera of Chicago and Opera Theatre of Saint Louis, among other leading companies. Her operatic repertoire includes Gershwin's *Porgy & Bess*, Puccini's *La bohème*, Blanchard's *Fire Shut Up in My Bones*, Giddens and Abels' *Omar*, Bizet's *Carmen*, Cherubini's *Medea* and Mozart's *Don Giovanni*.

The 2026/27 season brings a series of major new artistic milestones. Renee makes her role and company debut as Blanche DuBois in André Previn's *A Streetcar Named Desire* with Boston Lyric Opera, and stars in the world premiere of *Allegra & the Cello, in Movements*, a new opera for one soprano and cello – with music by Julia Schwartz and story and libretto by Catherine Filloux – at La MaMa Experimental Theatre Club.

In spring 2027, she makes her house debut at Komische Oper Berlin in a new production of *Porgy & Bess* directed by Barrie Kosky. Upcoming seasons will also bring Renee back to The Metropolitan Opera and Houston Grand Opera.

A dynamic concert artist, Renee has appeared with the New York Philharmonic, Colorado Springs Philharmonic, Buffalo Philharmonic, Greensboro Symphony Orchestra, Jazz at Lincoln Center Orchestra and American Spiritual Ensemble, among others. She has performed at Lincoln Center and alongside Broadway and popular-music luminaries, including Stephen Schwartz. Her work with *Feel the Spirit*, a concert series celebrating the Negro Spiritual in partnership with The Hampson Foundation, Courtney's Stars of Tomorrow and the IDAGIO streaming platform, reflects her commitment to bringing US musical traditions to broad audiences.

Renee's contemporary and cross-disciplinary work includes collaborations with composers and creators including Terence Blanchard, Jake Heggie, Rhiannon Giddens, Michael Abels, Paola Prestini and Royce Vavrek, as well as vocal work on Blanchard's original score for the feature film *The Woman King*, starring Viola Davis and directed by Gina Prince-Bythewood. She has also appeared in Prestini and Vavrek's *Silent Light*, further establishing her presence in the rapidly evolving landscape of contemporary opera and interdisciplinary performance. Her international engagements have included Semperoper Dresden, Teatro Regio Torino, Teatro Petruzzelli in Bari and Opera on the Avalon, among other leading venues across Europe and North America.

J’Nai Bridges

mezzo-soprano



American mezzo-soprano J’Nai Bridges is one of the pre-eminent vocal talents of her generation, renowned for her rich voice and commanding stage presence. She has performed leading roles at many of the world’s major opera houses, enjoying specific success as the title role in Bizet’s *Carmen* which she debuted at San Francisco Opera, going on to sing multiple productions including at Arena di Verona, Hamburg Staatsoper, Lyric Opera of Chicago, Wiener Staatsoper, Seattle Opera and, most recently, at Teatro Real Madrid.

Alongside her operatic achievements, Bridges has distinguished herself as a compelling interpreter of contemporary music; she has premiered works by John Adams, Jimmy López Bellido and Jake Heggie and has been awarded no less than three Grammy Awards: Best Choral Performance for her role as Mary, Mother of Jesus in Richard Danielpour’s *The Passion of Yeshua* (2021), Best Opera Recording for *Akhnaten* as Nefertiti (2022), and Best Opera Recording for Jake Heggie’s *Intelligence* as Lucinda (2026).

Operatic highlights of recent seasons include Didon in concert version of Berlioz’s *Les Troyens* at Seattle Opera under Ludovic Morlot, Dalila in Saint-Saëns’ *Samson et Dalila* at Washington National Opera and Sister Helen Préjean in Jake Heggie’s *Dead Man Walking* at Vancouver Opera. At the Metropolitan

Opera, she has appeared as Nefertiti in Glass’ *Akhnaten*, Maddalena in Verdi’s *Rigoletto* and in John Adams’ *El Niño* under Marin Alsop. She interpreted the role of Elizabeth Proctor in Robert Ward’s *The Crucible* at Washington National Opera, created the pivotal role of Lucinda in the world premiere of Jake Heggie’s *Intelligence* at Houston Grand Opera and made her role debut as Erika in Barber’s *Vanessa* with National Symphony Orchestra, led by Gianandrea Nosedà.

Highlights of the 2026/27 season for J’Nai Bridges include her BBC Proms debut as Puck in a semi-staged performance of Weber’s *Oberon* with the Monteverdi Choir and Orchestra, conducted by Sir Mark Elder. She debuts with Deutsches Symphonie-Orchester Berlin in Mozart’s *Requiem* under Jeannette Sorrell and returns to the Seattle Symphony Orchestra in Berlioz’s *Roméo et Juliette* under Hugh Wolff. With Sphinx Virtuosi she tours extensively across the US.

An accomplished concert artist with a repertoire spanning Mahler, Beethoven, Berlioz, Bernstein and Ravel, Bridges has collaborated with many of today’s leading conductors including Gustavo Dudamel, Andris Nelsons, Gianandrea Nosedà, Esa-Pekka Salonen and Sir Antonio Pappano. Recent concert highlights include Stravinsky’s *Oedipus Rex* with San Francisco Symphony Orchestra, Lieberman’s *Neruda Songs* at Grant Park Music Festival under Giancarlo Guerrero, Tippett’s *A Child of Our Time* with the London Symphony Orchestra and the premiere of Carlos Simon’s *Songs of Separation* alongside Berio’s *Folk Songs* with the National Symphony Orchestra.

Named a Kennedy Center NEXT50 cultural leader in 2022, Bridges is a passionate advocate for diversity and inclusion in the performing arts and is widely in demand as a recitalist throughout North America. A native of Tacoma, Washington, she studied at the Curtis Institute of Music and Manhattan School of Music.

Orson Van Gay II

tenor



Orson Van Gay II is an American tenor whose warmth, expressiveness and commanding stage presence have distinguished his work across opera, concert and contemporary music. Praised by *BroadwayWorld* for a sound that is 'fluent' with 'golden' high notes, he brings an uncommon immediacy to repertoire ranging from the lyric repertoire to some of today's most compelling new works.

Recent operatic highlights include his debut in the title role of Gounod's *Faust* with Heartbeat Opera in New York and his Jazz at Lincoln Center debut with MasterVoices as Laurese Glover in Richards' *Blind Injustice*, conducted by Ted Sperling. His performance in *Blind Injustice* drew particular acclaim, with *New York Classical Review* describing his aria as 'show-stopping'. Other recent appearances include Rinuccio in Puccini's *Gianni Schicchi* with Opera Idaho and Handel's *Messiah* with the New Jersey Symphony.

Van Gay has maintained an ongoing relationship with LA Opera, appearing across the company's mainstage, concert and community programming. His work with the company has included Ramerrez in Holdridge's *The Prospector* and Bernard Curson in the world premiere of *Figaro 90210!*, alongside numerous concert appearances.

A committed interpreter of new US opera, Van Gay created the role of Raymond Santana in the 2019 world premiere of Anthony Davis and Richard Wesley's Pulitzer Prize-winning opera *The Central Park Five* with Long Beach Opera. He returned to the role in 2022 and appears on the commercial recording, conducted by Anthony Parnter and released by Platoon in August 2026.

Van Gay's repertoire also includes Rodolfo in Puccini's *La bohème*, Alfredo in Verdi's *La traviata*, Nemorino in Donizetti's *L'elisir d'amore* and Danilo in Lehárs' *The Merry Widow*, for which he received Pocket Opera's inaugural Hurst Artist of the Year Award. His concert work has included Beethoven's Symphony No 9, Handel's *Messiah* and appearances at Carnegie Hall and Walt Disney Concert Hall.

In 2023, Van Gay released his debut album, *Colors of a Lyric*, with pianist Lenny Hayes, featuring arias by Puccini, Verdi, Donizetti, Massenet, Mozart and Gounod. The recording reflects the warmth, lyricism and expressive range that have become hallmarks of his work.

Beyond the operatic and concert stage, Van Gay has worked as an actor in television, film and national commercial campaigns, including an appearance on Disney's *Coop & Cami Ask the World*. He holds a Bachelor of Science in Vocal Performance from Old Dominion University. He was named the recipient of Pocket Opera's Reznikoff Award in 2026.

BBC Singers



Matthew Quinn chorus master
Ashley Beauchamp rehearsal pianist

Renowned for their musicality and breadth of repertoire, the BBC Singers is one of the most versatile and sought-after choral ensembles in the world. The group records music for broadcast on BBC Radio 3 alongside work for other network radio, television and commercial release. It presents an annual series of concerts at the Guildhall School of Music & Drama's Milton Court Concert Hall, gives free concerts in London, appears at major festivals in the UK and abroad and regularly performs with many of the world's leading composers, conductors and soloists. It also appears annually at the BBC Proms, including at the First and Last Nights. In 2024, the group received the highly coveted Ensemble prize at the Royal Philharmonic Awards.

Highlights of the 2025/26 season include performing Bach's *Mass in B Minor* with the Academy of Ancient Music, Herbert Howells' *Hymnus Paradisi* with the BBC Concert Orchestra, the world premiere of Shiva Feshareki's *Divine Feminine* at St Martin-in-the-Fields, as well as collaborations with

jazz trumpeter Aaron Azunda Akugbo and a concert of carols and festive readings with actor Adrian Scarborough. The choir promotes a 50:50 gender policy for composers whose music it performs. Recent concerts and recordings have included music by Dame Judith Weir, Sir James MacMillan, Judith Bingham, Errollyn Wallen, Caroline Shaw, Shruthi Rajasekar, Cecilia McDowall, Nico Muhly, Kim Porter, Cheryl Frances-Hoad and Lucy Walker, among many others.

Beyond concert broadcasting, the BBC Singers can be heard on a range of BBC Radio podcasts and documentary programmes, including *The Music & Meditation Podcast* and *Key Changes: Radio 3's Essential History of Classical Music*. Learning and Participation work is at the heart of BBC Singers activities. Most recently the group's performances have been showcased as part of *Get Singing*; the BBC's new national programme to inspire 11 to 14 year olds to sing together. The BBC Singers also lent their voices to *The Archers* and the popular children's programme *Hey Duggee*, appearing as guests on the show's 'The Choir Badge' episode and released a Christmas single in 2023.

On Stage

Sopranos

Rachel Ambrose-
Evans
Emily Armour
Emilia Bertolini
Emma Brain-Gabbott
Eve McGrath
Helen Neeves
Laura Oldfield
Ruth Provost
Olivia Robinson
Sophie Taylor-Denton
Emma Tring

Altos

Cath Backhouse
Hanna Beddoe
Izzi Blain
Nancy Cole
Melissa Davies
Stephanie Dillon
Lucy Gibbs
Ruth Kiang
Sian Menna
Katherine Nicholson
Sophie Overin
Lorna Price

Tenors

James Beddoe
Timothy Burton
Peter Davoren
Benjamin Durrant
Philippe Durrant
Harry Jacques
Samuel Jenkins
James Micklethwaite
Tom Raskin
Albert Soriano
Julian Stocker
Gareth Treseder

Basses

Ed Ballard
Greg Bannan
James Birchall
Sebastian Bosley
Michael Craddock
Jamie W Hall
Jimmy Holliday
Oliver Hunt
Stephen Kennedy
Andrew Rupp
Philip Tebb
Geoff Williams

London Symphony Orchestra

On Stage

Leader

Benjamin Marquise
Gilmore

First Violins

Clare Duckworth
Ginette Decuyper
William Melvin
Stefano Mengoli
Claire Parfitt
Sylvain Vasseur
Izzy Howard
Victoria Irish
Shuyang Jia
Emma Lisney
Djumash Poulsen
Miriam Teppich

Second Violins

Thomas Norris
Miya Väisänen
Alix Lagasse
Belinda McFarlane
Csilla Pogány
Ingrid Button
Elif Cansever
Cindy Foster
Raja Halder
Polina Makhina
Megan Yang

Violas

Gillianne Hadow
Malcolm Johnston
Anna Bastow
Julia O'Riordan
Robert Turner
Mizuho Ueyama
May Dolan
Diana Mathews
Mabon Rhyd
Luba Tunncliffe

Cellos

Rebecca Gilliver
Laure Le Dantec
Alastair Blayden
Daniel Gardner
Amanda Truelove
Henry Hargreaves
Ghislaine McMullin
Peteris Sokolovskis

Double Basses

Thomas Goodman
Noah Daniel
Matthew Gaffney
Simon Oliver
Adam Wynter

Flutes

Amy Yule
Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Hyun Jung Song
Rosie Jenkins
Mateus Colares
de Souza

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Kenny Keppel

Bassoons

Daniel Jemison
Shelly Organ

Contrabassoon

Martin Field

Horns

Diego Incertis
Sánchez
Angela Barnes
Timothy Jones
Jonathan Maloney

Trumpets

Holly Clark
Adam Wright
Katie Smith

Trombones

Rupert Whitehead
Gemma Riley

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton

Drum Kit

Matt French

London Symphony Orchestra

At the London Symphony Orchestra, we believe that extraordinary music is for everyone, everywhere. It's a belief rooted in creativity, collaboration and determination – values that have shaped the LSO since 1904, when a group of musicians set out to create and run an orchestra of their own.

Since then, generations of remarkable talents have built our world-renowned reputation for excellence, innovation and sharing the joy of music. We perform a wide-ranging repertoire in front of nearly 200,000 people every year. We commission new composers and living artists to push new boundaries. And we connect with millions more online through our creative collaborations, and education and community programmes.

In London, we've been the Resident Orchestra at the Barbican since its opening, performing around 70 concerts each year. Here, we feature our internationally recognised family of artists: Chief Conductor Sir Antonio Pappano, Conductor Emeritus Sir Simon Rattle, Principal Guest Conductor Gianandrea Noseda, and Associate Artists Barbara Hannigan and André J Thomas. Further afield, major residencies and tours take the Orchestra to audiences around the world.

LSO Discovery, our education and community programme, is about changing lives through music. Each year, we connect with more than 60,000 people through workshops, events and performances – opening doors for performers and communities from every background. The programme

began nearly 40 years ago as an idea from LSO musicians, who remain at its heart today. Alongside performing, they lead workshops, mentor emerging instrumentalists, composers and conductors, and shape the programme, sharing their expertise directly with the people they work with. Much of this happens at LSO St Luke's, the LSO's venue and LSO Discovery's home on London's Old Street – an open, welcoming space where anyone can experience live music.

Our record company, LSO Live, is one of the largest independent classical labels. With over 200 recordings – including Grammy-winning and critically acclaimed albums – it combines a musician-led approach with digital innovation. The label captures the energy of live LSO concerts, from standout new releases like Holst's *The Planets* and Bax's *Tintagel* with Sir Antonio Pappano, to timeless favourites such as Handel's *Messiah* with Sir Colin Davis and Stravinsky's *Ballets* with Sir Simon Rattle.

For over a century, we've been the orchestral power behind moments that define global culture. We've recorded music for iconic films, video games, theme parks – and albums in almost every genre. Anyone who's watched *Star Wars*, listened to Rosalía's album *Lux*, or visited Disney or Universal Studios resorts has heard the LSO.

We're able to keep sharing extraordinary music with the world thanks to the generosity of our supporters: the City of London Corporation, Arts Council England, our corporate supporters, trusts and foundations, and individual donors.

Patron

His Majesty The King

Chief Conductor

Sir Antonio Pappano cvo

Conductor Emeritus

Sir Simon Rattle OM CBE

Principal Guest Conductor

Gianandrea Noseda

Associate Artists

Barbara Hannigan

André J Thomas

Assistant Conductor

Matteo Dal Maso



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