

# TONIGHT'S CONCERT

## Sir Antonio Pappano: Mahler 2 and Fujikura

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Sunday 18 & Thursday 22 October 2026  
Barbican

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7pm

### **Dai Fujikura**

Amber Alchemy (UK premiere)

### **Gustav Mahler**

Symphony No 2, 'Resurrection'

**Sir Antonio Pappano** conductor

**Maria Bengtsson** soprano

**Noa Beinart** contralto

**London Symphony Chorus**

**Mariana Rosas** chorus director

**London Symphony Orchestra**

Concert finishes at approximately 8.45pm

Please note there is no interval in  
tonight's performance

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

Thursday 22 October concert is generously supported by **Nomura**

**NOMURA**

100YEARS

# Welcome



*Amber Alchemy* was commissioned by Nomura, a close partner of the LSO whose support has underpinned our work for more than 40 years. To mark the company's centenary, Nomura invited Dai Fujikura to create a new piece for the LSO to perform in both Japan and the UK. Inspired by the rooftop beehive at Nomura's London office, Fujikura's new work was premiered in Tokyo during the Orchestra's recent visit. We're grateful to Nomura for generously supporting that tour, as well as the concert here at the Barbican on Thursday 22 October.

We are also deeply grateful to Arts Council England, the City of London Corporation, the Barbican and the Chief Conductor's Circle, as well as to our corporate partners, Trusts and Foundations and the many individual generous supporters whose commitment enables the LSO to bring exceptional music to audiences in London and around the world.

A very warm welcome to the opening concerts of the London Symphony's Orchestra's 2026/27 Barbican season, conducted by Chief Conductor Sir Antonio Pappano. It's a great pleasure and privilege to be joining the LSO as its new Managing Director, and I look forward to sharing with you what promises to be an extraordinary year of music ahead.

It has been a busy past few weeks for the Orchestra, with highlights including a performance of Berlioz's *Requiem* at the BBC Proms in August and a tour across Asia incorporating performances in Beijing, Nanjing, Shanghai, Kyoto, Tokyo, Osaka and Hanoi. Tonight, we're pleased to welcome soprano Maria Bengtsson and contralto Noa Beinart for their LSO debuts at the Barbican, alongside the London Symphony Chorus and Chorus Director Mariana Rosas.

Our season opens with the UK premiere of Dai Fujikura's *Amber Alchemy*, alongside Mahler's Symphony No 2, 'Resurrection'.

Looking ahead to forthcoming concerts: on Sunday 25 October, Sir Antonio Pappano conducts music by Edmund Finnis and Bruckner, with cellist Sheku Kanneh-Mason as soloist in Finnis' new Cello Concerto. On Thursday 29 October, Pappano returns for Tchaikovsky's Symphony No 5, alongside the world premiere of Hannah Kendall's *I have discovered the secret of death*, with mezzo-soprano Fleur Barron.

I hope you enjoy the performance.

A handwritten signature in black ink, consisting of a stylized 'J' followed by 'Harte'.

**John Harte**  
Managing Director

# An Evening with the London Symphony Orchestra

Nomura is proud to sponsor the London Symphony Orchestra's (LSO) concert in London on 22 October 2026, conducted by Sir Antonio Pappano.

To celebrate Nomura's centenary and support the creation of music for the next 100 years, the firm has commissioned composer Dai Fujikura to create a new work. The commission, entitled "Amber Alchemy", was inspired by Nomura's beekeeping activities on the rooftop of its London office. "Amber" refers to the color of honey, while "alchemy" represents transformation.

Our long-standing partnership with the LSO reflects Nomura's commitment to connecting financial markets and cultural innovation between East and West. We are delighted to present this evening's performance, bringing together the talents of Dai Fujikura, Sir Antonio Pappano, and the London Symphony Orchestra - artists who have earned international recognition for their contributions to classical music.

[www.nomura.com](http://www.nomura.com)



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# Coming Up

Sunday 25 October 7pm  
Barbican

## Edmund Finnis and Bruckner

The quiet intensity of Edmund Finnis' Cello Concerto (with soloist Sheku Kanneh-Mason) paves the way for Bruckner's monumental, visionary final symphonic statement: his Ninth Symphony. Sir Antonio Pappano conducts.

Thursday 29 October 7pm  
Barbican

## Tchaikovsky, Kendall and Liadov

Sir Antonio Pappano conducts the premiere of Hannah Kendall's eagerly anticipated new work with mezzo-soprano Fleur Barron, one of today's most versatile singers, in a programme that also includes Tchaikovsky's Symphony No 5 and a magical work by Liadov.

**Welcome to tonight's group bookers**  
Bea Craker-Horton  
Rosie Eacott  
Adele Friedland  
Michael Kitching

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

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the QR code to complete a short  
survey about tonight's concert.



# Amber Alchemy (UK premiere)

Dai Fujikura



2026



10 minutes

Programme note  
by **Dai Fujikura**

*Amber Alchemy* was commissioned by Nomura Holdings in celebration of its 100th anniversary. The work was written for the London Symphony Orchestra and Sir Antonio Pappano, received its world premiere in Japan, and now receives its UK premiere in London.

The starting point was unexpectedly concrete: discovering Nomura's rooftop beekeeping at its London office. A beehive is an astonishing society – hyper-organised yet organic, built from thousands of small, precise actions. Individual gestures accumulate into something larger than any single bee: a living architecture, a shared intelligence, a system of labour, communication, memory and care.

The word 'alchemy' suggests transformation – value changing form, circulating and becoming something newly usable. That idea connects the hive to the

city: nectar becomes honey; wax becomes structure; foraging becomes nourishment; movement becomes meaning. In a different register, value also transforms and circulates through human systems – through exchange, trust, risk, time and collective belief.

In the music, I wanted to evoke these processes rather than illustrate them. Although the material remains fundamentally melodic and lyrical, it is often set in motion as a community of voices: busy individual lines, each with its own contour and direction, interweaving and clustering into a larger social body. The piece moves between close-up detail and wider perspective – flickering activity, clustered motion, sudden coordination – and moments where the texture aligns into a single organism, creating a harmonious world.

# Dai Fujikura

b 1977 (Japan)



## Contemporaries

Thomas Adès,  
Helen Grime

## Key events

**1998:** Becomes youngest composer to win the Serocki Composers' Competition

**2017:** Wins the Silver Lion at the Venice Biennale

**2020:** Premiere of his acclaimed third opera *A Dream of Armageddon*

**2024:** Becomes Music Director of Izumi Sinfonietta Osaka

## Listen to

*Ritual* for chamber orchestra

Composer profile  
by **Dai Fujikura**

Dai Fujikura is a composer based in London. Born in Osaka, Japan, in 1977, he moved to the UK at 15 and later studied with Sir George Benjamin. In 1998, he became the youngest ever composer to win the Kazimierz Serocki International Composers' Competition, and since then he has received many other prizes, including the Ivor Novello and Royal Philharmonic Society Awards, the Internationaler Wiener Composition Prize, the Paul Hindemith Prize, the 19th Akutagawa Composition Award, the Silver Lion from the Venice Biennale and the *WIRED* Audi Innovation Award.

His compositions cover a diverse range of repertoire, and include operas, works for orchestra, piano concertos, chamber music, pieces for musical theatre, cross-genre collaborations and works for Japanese traditional instruments alongside European period instruments. *A Dream of Armageddon*, his third opera, based on a short story by H G Wells, had its world premiere at the New National Theatre, Tokyo, in 2020, and was selected as the 'Best of the Year' by numerous music publications. His most recent opera, *The Great Wave*,

about the life of Katsushika Hokusai, was commissioned by Scottish Opera and given its premiere in February 2026.

Fujikura's works have been commissioned or performed by, among others, the London Symphony Orchestra, the New York Philharmonic, the Yomiuri Nippon Symphony Orchestra, Seattle Symphony, WDR Sinfonieorchester Köln, Rundfunk-Sinfonieorchester Berlin, Hong Kong Sinfonietta, Pacific Philharmonia Tokyo and the City of Birmingham Symphony Orchestra. A growing catalogue of recordings of his compositions includes releases on NMC, Commmons, KAIROS, Stradivarius, Sony Music and Dai Fujikura's own record label, Minabel Records. His works are published by Ricordi Berlin.

As a producer and creator, Fujikura served as Artistic Director of the Born Creative Festival at Tokyo Metropolitan Theatre from its inception in 2017 until its final edition there in 2026, and has been Music Director of Izumi Sinfonietta Osaka since October 2024. He has also led composition classes for children aged four to 14 as part of El Sistema Japan.

# Symphony No 2 in C minor, 'Resurrection'

Gustav Mahler

**Maria Bengtsson**

soprano

**Noa Beinart**

contralto

**Mariana Rosas**

chorus director

**London Symphony**

**Chorus**

- 1 **Allegro maestoso:**  
**Mit durchaus**  
**ernstem und**  
**feierlichem**  
**Ausdruck** (With  
a serious and  
solemn expression  
throughout)
- 2 **Andante moderato:**  
**Sehr gemächlich.**  
**Nie eilen** (Very  
moderate. Never  
rushing)
- 3 **In ruhig fließender**  
**Bewegung**  
(Calmly flowing)
- 4 **Urlicht: Sehr**  
**feierlich, aber**  
**schlicht**  
(**Choralmässig**)  
(Very solemn  
but simple, like  
a chorale)
- 5 **Im Tempo des**  
**Scherzo: Wild**  
**herausfahrend**  
(Scherzo tempo:  
In a wild outburst)  
– **Langsam** (Slowly)  
– **Allegro energico**  
– **Langsam**



1888–94



90 minutes

A young admirer once asked Gustav Mahler for a key to the 'meaning' of his Second Symphony (1888–94). Mahler refused:

'I would regard my work as having failed completely if I found it necessary to give people like yourself even an indication as to its mood-sequence.

In my conception of the work I was in no way concerned with the detailed setting forth of an event, but much rather of a feeling.'

One can understand Mahler's frustration. At first he'd tried to help people by providing explanatory programme notes; but the public would keep getting the wrong end of the stick. Mahler's wife Alma remembered how, after a performance of the 'Resurrection' Symphony, an old Russian lady approached the composer, 'telling him that she felt her death to be near, and would he enlighten her about the other world, as he had said so much about it in his Second Symphony? Alas, he was not so well informed about it as she supposed, and when he took his leave he was made to feel very distinctly that she was displeased with him.' Mahler's final verdict on this issue was succinct: 'Perish all programmes!'

But the question remains: how are we to make sense of a work like the 'Resurrection' Symphony? Obviously this is not 'music about music'. The last two movements have texts dealing with matters of faith and doubt, and how belief in a God of love can be reconciled with human suffering. Even when there are no words, there are pointers: the first movement, for instance, is unmistakably a gigantic funeral march. So the Second Symphony as a whole marks a huge progression from darkness to light, from death to life – 'resurrection'.

Mahler may have had his doubts about a benign, omnipotent, personal 'God', but he never really doubted the redeeming power of love. It is also possible to find a humanist meaning: resurrection as a rising from the dead into the fullness of life here and now. As in Henrik Ibsen's almost exactly contemporary play *When We Dead Awaken*, the challenge is to rise above fear of mortality. In the words of Friedrich Klopstock's *Resurrection Ode*, with which Mahler closes the finale: 'Cease from trembling! Prepare yourself to live!'

After the grimly arresting beginning (growls from cellos and basses through nervous string tremolos), the long first movement settles into a steady march tempo. Mahler revealed that he imagined a spectator watching a hero being carried to his grave, and asking, 'Why did you live? Why did you suffer? Is it all nothing but a huge, dreadful joke?' A gentler second theme in the major key (violins) briefly holds out the promise of an answer, but it soon fades back into

the funeral march – faster now, and more urgent. The alternation of the two themes, one dark and despairing, the other light and hopeful, continues, but ultimately, the funeral tread returns darker than ever, until the movement is extinguished with a furious final gesture – like Macbeth’s despairing ‘Out, out, brief candle!’

The shorter second movement is, according to Mahler’s original programme, ‘a memory – a shaft of sunlight from out of the life of this hero’. The music is steeped in the kind of Austrian country dances (especially the *Ländler*, country cousin of the sophisticated urban waltz) with which Mahler had a lifelong love-hate relationship. After this, the sinister, sarcastic humour of the third movement (a Scherzo in all but name) comes as a shock. ‘It can easily happen,’ Mahler wrote, ‘that existence becomes horrible to you, like the swaying of dancing figures in a brightly lit ballroom, into which you peer from the dark night outside ... from which you perhaps start away with a cry of disgust.’ The terrifying full-orchestral ‘cry of disgust’ near the end is unmistakable. This movement is based on a satirical song that Mahler wrote in 1893, ‘Des Antonius von Padua Fischpredigt’ (St Anthony of Padua’s Sermon to the Fishes). The text, from the German folk poetry collection *Des Knaben Wunderhorn*, describes how St Anthony preaches to a school of fish. While they listen enthusiastically to his words, they soon return to their former vices.

Again, a complete contrast follows. The tiny fourth movement opens with the mezzo-soprano (or

contralto) singing the first line of the anonymous folk poem – also from *Des Knaben Wunderhorn* – ‘Urlicht’ (Primal Light). An anguished central section reaches its climax at the words ‘I am from God and will return to God’. At this, peace is resumed, and the movement ends with a beautiful final sigh on the word ‘Leben’ – ‘Life’.

Then the finale erupts with the ‘cry of disgust’ that ended the third movement. But, gradually, a new stillness comes over the music, with distant horn calls and stirrings of life from woodwind and strings. A woodwind melody recalls the medieval chant ‘Dies irae’ – ‘Day of Wrath’. Then an apocalyptic march section (with offstage bands) builds to an awe-inspiring climax as Mahler paints a quasi-medieval picture of the dead arising on the day of judgement. This culminates in another ‘cry of disgust’, now amplified with fanfares from the enlarged brass section. Another moment of stillness, then more offstage fanfares are heard, enriched with sweet woodwind birdsong. A different view of resurrection now follows as the chorus enters: ‘Auferstehn, ja auferstehn wirst du.’ (Rise again, yea, rise again shalt thou.) Soprano and mezzo-soprano soloists recall and develop the ‘Urlicht’ music. Finally, chorus, full orchestra and organ lead to a thrilling apotheosis with the final lines of Klopstock’s hymn: ‘All that thou hast fought for, To God shall it bring thee.’ The Symphony culminates in massive brass calls and the triumphal clangour of gongs and bells.

Programme note by  
**Stephen Johnson**

# Symphony No 2 in C minor, 'Resurrection'

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## Original Text

### Urlicht

#### Mezzo-soprano

*O Röschen rot!*

*Der Mensch liegt in grösster Not!  
Der Mensch liegt in grösster Pein!  
Je lieber möcht' ich im Himmel sein,  
Je lieber möcht' ich im Himmel sein!*

*Da kam ich auf einem breiten Weg;  
Da kam ein Engelein und wollt' mich abweisen.*

*Ach nein! Ich liess mich nicht abweisen!  
Ach nein! Ich liess mich nicht abweisen!  
Ich bin von Gott und will wieder zu Gott!  
Der liebe Gott,  
Der liebe Gott wird mir ein Lichtchen geben,  
Wird leuchten mir bis in das ewig selig Leben!*

*From 'Des Knaben Wunderhorn'*

### Aufersteh'n, ja aufersteh'n wirst du Chorus and Soprano

*Aufersteh'n, ja aufersteh'n wirst du,  
Mein Staub, nach kurzer Ruh!  
Unsterblich Leben!  
Wird der dich rief dir geben*

*Wieder aufzublüh'n wirst du gesät!  
Der Herr der Ernte geht  
Und sammelt Garben  
Uns ein, die starben.*

### Mezzo-soprano

*O glaube, mein Herz, o glaube:  
Es geht dir nichts verloren!  
Dein ist, was du gesehnt!  
Dein, was du geliebt, was du gestritten!*

### Soprano

*O glaube, Du wardst nicht umsonst geboren!  
Hast nicht umsonst gelebt, Gelitten!*

---

## Translated Text

### Primal Light

#### Mezzo-soprano

*O little red rose!*

*Man lies in greatest need!  
Man lies in greatest pain!  
Even more would I rather be in heaven,  
Even more would I rather be in heaven!*

*There I came upon a broad path;  
There came an angel and wanted  
to turn me away.  
Ah no, I would not be turned away!  
Ah no, I would not be turned away!  
I am from God and want to return to God!  
The loving God,  
The loving God will give me a little of the light,  
will illuminate me into the eternal blessed life!*

*Translation by Renate Stark-Voit and Thomas Hampson*

### Rise again, yea, rise again shalt thou Chorus and Soprano

*Rise again, yea, thou shalt rise again,  
My dust, after short rest!  
Immortal life!  
He who called thee will grant thee*

*To bloom again art thou sown!  
The Lord of the Harvest goes,  
And gathers in, like sheaves,  
Us who died.*

### Mezzo-soprano

*Oh believe, my heart, oh believe:  
Nothing is lost with thee!  
Thine is what thou hast desired,  
What thou hast loved, what thou has fought for!*

### Soprano

*Oh believe! Thou were not born in vain!  
Hast not lived in vain, suffered in vain!*

**Chorus**

*Was entstanden ist, das muss vergehen!  
Was vergangen, auferstehen!*

**Chorus and Mezzo-soprano**

*Hör' auf zu beben!  
Bereite dich zu leben!*

**Soprano and Mezzo-soprano**

*O Schmerz! Du Alldurchdringer!  
Dir bin ich entrungen!  
O Tod! Du Allbezwinger!  
Nun bist du bezwungen!*

*Mit Flügeln, die ich mir errungen,  
In heissem Liebesstreben,  
Werd' ich entschweben  
Zum Licht, zu dem kein Aug' gedrunge!*

**Chorus**

*Mit Flügeln, die ich mir errungen,  
Werd' ich entschweben  
Sterben werd' ich, um zu leben!*

**Chorus, Soprano and Mezzo-soprano**

*Aufersteh'n, ja aufersteh'n wirst du,  
mein Herz, in einem Nu!  
Was du geschlagen,  
zu Gott wird es dich tragen!*

*Text by Friedrich Klopstock (1724–1803)  
and Gustav Mahler (1860–1911)*

**Chorus**

*What has come into being must perish!  
What perished must rise again!*

**Chorus and Mezzo-soprano**

*Cease from trembling!  
Prepare thyself to live!*

**Soprano and Mezzo-soprano**

*Oh pain! Thou piercer of all things  
From thee I have been wrested!  
Oh Death! Thou masterer of all things,  
Now art thou mastered!*

*With wings which I have won  
In love's fierce striving  
I shall soar upwards  
To the light to which no eye has soared*

**Chorus**

*With wings which I have won,  
I shall soar upwards  
I shall die, to live!*

**Chorus, Soprano and Mezzo-soprano**

*Rise again, yea thou wilt rise again,  
My heart, in the twinkling of an eye!  
What thou hast fought for  
Shall lead thee to God!*

*Translation by Deryck Cooke, courtesy  
of Cambridge University Press*

# Gustav Mahler

1860 (Bohemia) to 1911 (Austria)



## Contemporaries

Richard Strauss,  
Gustav Klimt

## Key events

**1895:** Premiere  
of Symphony  
No 2, Mahler's first  
major success

**1897:** Becomes  
Director of the  
Vienna Court (now  
State) Opera

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## With the LSO

First London  
performance of  
the cantata *Das  
klagende Lied*,  
conducted by  
Walter Goehr

Composer profile by  
**Stephen Johnson**

Gustav Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler, the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'. Mahler's symphonies can seem almost over-full of intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experience. Similar themes can also be found in his marvellous songs and song cycles, though there the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill matched (Mahler remembered violent scenes), and young Gustav grew dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact, his first composition (at age ten) was a *Funeral March with Polka* –

exactly the kind of extreme juxtaposition one finds in his mature works.

For most of his life, Mahler supported himself by conducting, but this was no mere means to an end. Indeed, his evident talent and energetic, disciplined commitment led to successive appointments in Prague, Leipzig, Budapest, Hamburg and climactically, in 1897, at the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods is astonishing. The workload in no way decreased after his marriage to the charismatic and highly intelligent Alma Schindler in 1902.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. T S Eliot – another artist caught between the search for faith and the horror of meaninglessness – wrote that 'humankind cannot bear very much reality'. But Mahler's music suggests another possibility. He can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are the better for it.

Hear the next chapter in the LSO's celebrated Vaughan Williams symphony cycle, featuring *A Sea Symphony* with star soloists Masabane Cecilia Rangwanasha and Will Liverman, alongside Maconchy's evocative *Nocturne for Orchestra*.

A Sea Symphony

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Nocturne for Orchestra



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**Sir Antonio Pappano**

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# Sir Antonio Pappano

Chief Conductor



## Coming up with the LSO

Sunday 25 October 7pm, Barbican

Edmund Finnis and Bruckner

One of today's most sought-after conductors, Sir Antonio Pappano is renowned for his charismatic leadership and inspiring performances across both symphonic and operatic repertoires. He is Chief Conductor of the London Symphony Orchestra, Conductor Laureate of the Royal Opera and Ballet, Covent Garden and Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, having held the position of Music Director at both institutions from 2002 to 2024 and 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 made 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*.

# Maria Bengtsson

soprano



Swedish soprano Maria Bengtsson's engagements in the 2026/27 season include the role of Ellen Orford in Britten's *Peter Grimes* in Helsinki, Countess Almaviva in Mozart's *The Marriage of Figaro* at the Deutsche Oper Berlin and Grete in Schreker's *Der ferne Klang* at the Royal Danish Opera in Copenhagen. In concert, she will perform in the New Year's concert in Malmö, sing in Zemlinsky's *Lyric Symphony* under Simone Young in Oslo, tour with the Budapest Festival Orchestra in Beethoven's Symphony No 9 and appear as the soprano soloist in Mahler's Symphony No 2 under Philippe Jordan at the Palau de les Arts in Valencia.

Past highlights include Countess Almaviva for The Royal Opera in London and at the Munich Opera Festival, Christine in Richard Strauss' *Intermezzo* at the Deutsche Oper Berlin and the Semperoper Dresden, Strauss' Daphne and Blanche in Poulenc's *Dialogues des Carmélites* for the Frankfurt Opera, the Marschallin in Strauss' *Der Rosenkavalier* at the Grand Théâtre de Genève, the Dutch National Opera in Amsterdam and the Frankfurt Opera, Countess Almaviva, Donna Anna in Mozart's *Don Giovanni*, the Marschallin and the Countess in Strauss' *Capriccio* at the Vienna State Opera, Ellen Orford for the Opéra National de Paris, The Royal Opera and the Teatro Real de Madrid,

the title role of Dvořák's *Rusalka* and Clara in the world premiere of Christian Jost's *Egmont* at the Theater an der Wien, the soprano solos in Calixto Bieito's stagings of Verdi's *Messa da Requiem* (Hamburg State Opera) and Mendelssohn's *Elijah* (Theater an der Wien) and the title role in the world premiere of Detlev Glanert's opera *Oceane* (Deutsche Oper Berlin).

Recent concert appearances have included Barber's *Knoxville: Summer of 1915* with the Berlin Radio Symphony Orchestra, Strauss' *Four Last Songs* in Malmö and Hamburg, Zemlinsky's *Lyric Symphony* with the Bavarian Radio Symphony Orchestra under Simone Young and Berg's *Seven Early Songs* under Young in Gothenburg. She has also performed in concert and recital at festivals and venues including the Carinthian Summer Festival, the Berlin Festival, the Vienna Konzerthaus and Musikverein, the Alte Oper Frankfurt and the Brucknerhaus Linz.

Maria Bengtsson studied at the University of Music in Freiburg. From 2000 to 2002 she was a member of the ensemble at the Vienna Volksoper, and from 2002 to 2007, she was a member of the ensemble of the Komische Oper Berlin, where she appeared in numerous leading roles. Since 2007, she has been a freelance artist.

# Noa Beinart

contralto



Contralto Noa Beinart's engagements in the 2026/27 season include Mendelssohn's *Elijah* with the Sydney Symphony Orchestra under Simone Young, Beethoven's Symphony No 9 with the Bamberg Symphony under Eva Ollikainen, First Norn in Richard Wagner's *Götterdämmerung* with The Royal Opera in London under Sir Antonio Pappano and at the Bavarian State Opera under Vladimir Jurowski and Erda in Wagner's *Der Ring des Nibelungen* at the Zurich Opera House, and in concert at Carnegie Hall and the Philharmonie de Paris under Gianandrea Noseda.

In the 2025/26 season, Noa Beinart made her role debut in the title role of Handel's *Orlando* in a new production at the Opéra national de Lorraine and Opéra de Caen, conducted by Christophe Rousset. She also made her debut at the Mozartwoche in Salzburg as Third Lady in Mozart's *The Magic Flute* and returned to the Opéra national de Paris as Third Nymph in Dvořák's *Rusalka*. At the Bavarian State Opera, she appeared as First Maid in Strauss' *Elektra* and as Schwertleite in Wagner's *Die Walküre*. Concert highlights included her return to the Sydney Symphony Orchestra as Erda in Wagner's *Siegfried* under Simone Young. She also joined Les Talens Lyriques and Christophe Rousset for a recording of Porpora's *Ifigenia in Aulide*.

Other recent operatic engagements have included Amastre in Handel's *Serse* and Erda in Wagner's *Ring* at the Zurich Opera House, Hannah in Weinberg's *The Passenger* at the Bavarian State Opera, the title role in Vivaldi's *Griselda* at the Royal Danish Opera, First Maid with The Royal Opera and First Norn at the Bayreuth Festival and the Berlin State Opera. She has also appeared at the Paris Opéra and the Salzburg Festival, among others. Recent concert engagements have included Brahms' *Alto Rhapsody* under Eva Ollikainen, Mahler's Symphony No 3 with the Sydney Symphony Orchestra under Simone Young and Mahler's Symphony No 8 with the Vienna Symphony Orchestra under Philippe Jordan.

Noa Beinart was born in Tel Aviv. She was a member of the ensemble of the Vienna State Opera from 2020 to 2023, singing roles including Erda, Maddalena in Verdi's *Rigoletto*, Auntie in Britten's *Peter Grimes* and Suzuki in Puccini's *Madama Butterfly*. She trained at the Hanns Eisler Hochschule für Musik in Berlin and was a member of the Opera Studio of the Bavarian State Opera.

# Mariana Rosas

Chorus Director, London Symphony Chorus



## Next on stage with the LSO

Sunday 8 November 2026 7pm,

Barbican

Sibelius, Saariaho and Adès

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

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## 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, 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 *Suor Angelica*, Bernstein's *Kaddish*, Vaughan Williams' *Dona Nobis Pacem* and *Flos campi*, Elgar's *The Dream of Gerontius* and Wagner's *Tristan and Isolde* under Sir Antonio Pappano; Brahms' *A German Requiem* under Manfred Honeck; Symphonic Gospel under Dr André J Thomas; Mahler's Symphony No 3 under Gustavo Dudamel; and a concert celebrating the 60th anniversary of the chorus under Chorus Director Mariana Rosas.

In recent seasons the LSC has performed Mahler's Symphony No 8 under Edward Gardner with the LPC and the LPO; 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

## Soprano I

Georgie Bateman  
Rosie Chase  
Esther Elbro  
Joanna Gueritz  
Cora Hardy  
Emma Harry  
Claire Hussey  
Debbie Jones  
Lotte Jones  
Jamie Kim  
Luca Kocsmarszky  
Daniela Koppelstatter  
Jane Morley  
Frankie Mosely  
Alexandra Ollendorf  
Maggie Owen  
Janina Pescninski  
Ruby Thorne  
Ying-Shan Tseng  
Eleanor Sterland  
Jessica Villiers  
Lizzie Webb  
Angela Woodward

## Soprano II

Shona Barnes-McCallum  
Franziska Bräumer  
Laura Catala-Ubassy  
Maja Dabagh  
Deborah Staunton  
Emily Dick  
Isobel Hammond  
Sophie Hill  
Sally Ho  
Peppie Johnson  
Caddy Kroll  
Sarah McNeill  
Gill O'Neill  
Hilary Todd  
Eleri Williams  
Rachel Wilson

## Altos

Kate Aitchison  
June Bawner  
Gina Broderick  
Debbie Broome  
Jo Buchan  
Sheila Cobourne  
Joanne Cocozza  
Lynn Eaton  
Rebecca Yiming Gao  
Rachel Green  
Yoko Harada  
Emily Hoffnung  
Elisabeth Iles  
Carolyn Jarvis  
Jill Jones  
Vanessa Knapp  
Gosia Kuzmicz  
Gilly Lawson  
Mariangela Lopez  
Anne Loveluck  
Sarah McCartney  
Jane Muir  
Helen Palmer  
Beth Potter  
Susannah Priede  
Ellie Saipe  
Lis Smith  
Ali St-Denis  
Linda Thomas  
Rafaela Tripalo  
Kathryn Wells

## Tenors

Paul Allatt  
Matteo Anelli  
Kyle Berry  
Philipp Boeing  
Thomas Bracewell  
Oliver Burrows  
Kevin Cheng  
Conor Cook  
James David  
Michael Delany  
Haim Duran  
Matthew Fernando  
Simon Goldman  
Rajiv Guha  
Jude Lenier  
Tim Lloyd  
Alastair Mathews  
Olwyn McCollin  
Perseus O'Brien  
Daniel Owers  
Davide Prezzi  
Diego Richardson  
Nishikuni  
Sam Ryan  
Peter Sedgwick  
Chris Stuart  
Chris Straw  
James Warbis  
Robert Ward  
Leonard Wong

## Basses

Aitor Almaraz  
Ben Benone  
Roger Blitz  
Ian Boughton  
Gavin Buchan  
Greg Callus  
Steve Chevis  
Matthew Clarke  
Harry Clarke  
Robert Garbolinski  
Matthew Geaghan  
Gerald Goh  
John Graham  
Bryan Hammersley  
Owen Hanmer  
Robert Hare  
Elan Higuera  
Adrian Hill  
Anthony Howick  
Jesús Sanchez  
Douglas Jones  
Alex Kidney  
Greg Love-Storkan  
Hector Macandrew  
George Marshall  
Michael Ngan  
Alan Rochford  
Rob Sanders Hewett  
Matthew Smith  
Rod Stevens  
Richard Tannenbaum  
Johannes Thom  
Gordon Thomson  
Eike Wattenberg  
Anthony Wilder  
Pawel Wysocki  
Erik Zambon

# London Symphony Orchestra

## On Stage

### Leader

Benjamin Marquise  
Gilmore

### First Violins

Sharon Roffman  
Clare Duckworth  
Ginette Decuyper  
Olatz Ruiz de  
Gordejuela  
Maxine Kwok  
William Melvin  
Stefano Mengoli  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Dániel Mészöly  
Hilary Jane Parker  
Shoshanah Sievers

### Second Violins

Julián Gil Rodríguez  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Naoko Keatley  
Alix Lagasse  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogány  
Ingrid Button  
Juan Gonzalez  
Hernandez  
Chelsea Sharpe

### Violas

Eivind Ringstad  
Gillianne Hadow  
Malcolm Johnston  
Thomas Beer  
Germán Clavijo  
Steve Doman  
Julia O'Riordan  
Sofia Silva Sousa  
Robert Turner  
Mizuho Ueyama  
Sally Belcher  
Nancy Johnson

### Cellos

Rebecca Gilliver  
Salvador Bolón  
Laure Le Dantec  
Alastair Blayden  
Daniel Gardner  
Young In Na  
Amanda Truelove  
Joanna Twaddle  
Anna Beryl  
Raphaël Unger

### Double Basses

Rodrigo Moro Martín  
Jani Pensola  
Thomas Goodman  
Joe Melvin  
Toby Hughes  
Simon Oliver  
Jim Vanderspar  
Adam Wynter

### Flutes

Gareth Davies  
Amy Yule  
Imogen Royce

### Piccolo

Patricia Moynihan

### Oboes

Juliana Koch  
Olivier Stankiewicz  
Rosie Jenkins

### Cors anglais

Augustin Gorisse  
Maxwell Spiers

### Clarinets

Chris Richards  
Maura Marinucci  
Chi-Yu Mo  
Peter Sparks

### E-flat Clarinets

Chi-Yu Mo  
Chris Richards

### Bass Clarinet

Ferran Garcerà Perelló

### Bassoons

Rachel Gough  
Daniel Jemison  
Joost Bosdijk

### Contrabassoon

Martin Field

### Horns

Diego Incertis  
Sánchez  
Angela Barnes  
James Pillai  
Jonathan Maloney  
Olivia Gandee  
Jonathan Durrant  
Sarah Pennington

### Off-Stage Horns

Timothy Jones  
Benjamin Jacks  
Oliver Johnson  
Zachary Hayward

### Trumpets

James Fountain  
Martin Griebel  
Adam Wright  
Katie Smith  
Aaron Akugbo  
Richard Blake  
Juliette Murphy  
David Geoghegan

### Off-Stage Trumpets

Martin Griebel  
Imogen Whitehead  
Oscar Whight  
James Davison

### Trombones

Simon Johnson  
Rebecca Smith  
Jonathan Hollick

### Bass Trombone

Paul Milner  
Dan West

### Tuba

Ben Thomson

### Timpani

Nigel Thomas  
Patrick King

### Percussion

Neil Percy  
David Jackson  
Sam Walton  
Helen Edordu  
Mark McDonald

### Off-Stage Percussion

Jeremy Cornes  
Rachel Gledhill  
Benedict Hoffnung

### Harp

Bryn Lewis  
Anneke Hodnett

### Organ

Philip Scriven