TONIGHT'S CONCERT

Thomas Adès: Sibelius, Saariaho and Adès

Sunday 8 November 2026 7pm
Barbican

Jean Sibelius
The Oceanides
Symphony No 7

Interval

Kaija Saariaho
Oltra mar
Thomas Adès
America: A Prophecy (2024) for soprano, orchestra and chorus

Thomas Adès conductor
Anna Dennis soprano
London Symphony Chorus
Mariana Rosas chorus director
London Symphony Orchestra

Concert finishes at approximately 8.55pm

Thomas Adès *America: A Prophecy* recorded for future release on LSO Live

Welcome



Welcome to tonight's concert, conducted by Thomas Adès, featuring soprano Anna Dennis and the London Symphony Chorus. We're delighted to present Sibelius' *The Oceanides* and Symphony No 7, alongside Saariaho's *Oltra mar* and Adès' own *America: A Prophecy*, a work that carries an important message.

On Wednesday 11 November, Susanna Mälkki conducts a Half Six Fix concert celebrating Steve Reich turning 90, before returning the following evening for a full programme of Reich's music.

America: A Prophecy is being recorded for future release on LSO Live in spring 2027.



John Harte
Managing Director

Coming Up

Thursday 19 November 7.30pm
Barbican

Soweto Kinch: Trilogy

The saxophonist, rapper and composer Soweto Kinch revisits the trilogy of works he has created with LSO since 2019, with music from *The Black Peril*, *White Juju* and *Soundtrack to the Apocalypse*. This event is part of EFG London Jazz Festival.

Sunday 29 November 7pm
Thursday 3 December 7pm
Barbican

Sibelius, Vaughan Williams and Dubugnon

Sir Antonio Pappano reaches the end of his Vaughan Williams cycle in cinematic style with *Sinfonia antartica*, while Janine Jansen begins her LSO Artist Portrait series with a world premiere from Richard Dubugnon.

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

Details correct at time of going to print.

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Share Your Thoughts
Visit **lso.co.uk/survey** or scan the QR code to complete a short survey about tonight's concert.

The Oceanides

Jean Sibelius

1914

10 minutes

Programme note by
Stephen Johnson

The Oceanides is one Sibelius' most powerful, atmospheric and beautiful tone poems, yet for some reason it's not often heard in the concert hall. In a good performance, *The Oceanides* can make an impact out of all proportion to its length.

Sibelius composed *The Oceanides* in 1914 to a commission from the wealthy American music patrons Carl Stoeckel and Ellen Battell-Stoeckel, for performance at the Music Festival in Norfolk, Connecticut. By the end of March, he was able to send off a complete score to the US. But before long, he had begun work on a radically new version of the piece – not so much a revision as a complete recomposition based on some of the old ideas.

Sibelius was still working on the revision during the voyage, and there were further corrections after he arrived in America. Did the experience of the long journey across the Atlantic affect the character of the revision? It's very tempting to infer that it did. Sibelius was always acutely sensitive to the moods and sounds of nature, and before this voyage, he'd never experienced the full power of a vast ocean, or the unique sense of one's own smallness that comes far out on a vast sea. The Baltic Sea, which he knew well, is virtually landlocked, tideless and, on the whole, relatively well behaved. The conductor Osmo Vänskä, who conducted the premiere of the original version, nearly a century after it was written, has aptly described the Baltic as 'more like a large lake than a mighty ocean'. The revised version, performed here, is a very different matter.

Sibelius was always acutely sensitive to the moods and sounds of nature.

The Oceanides begins with a wonderful musical impression of slowly clearing mists (muted violins) above a swelling sea (two sets of timpani in slightly irregular overlapping rhythms). This seascape is superficially calm, but one can sense powerful undercurrents. Above this emerge the unmistakable cries of seabirds on flutes. Harps and undulating strings – and, later, glockenspiel – present a calm, even sparkling surface, but the suggestions of disturbance in the depths grow steadily. Gradually, the string writing becomes more agitated as elemental chord progressions mount slowly on brass and timpani. These leads to an immense, stormy climax, which breaks like a great wave; then we are left with more woodwind bird calls, and an uneasy stillness.

Jean Sibelius

1865 to 1957 (Finland)



Contemporaries
Richard Strauss, Claude Debussy

Key events
1889–91: Studies in Berlin and Vienna
1902: Hugely successful premiere of the Second Symphony
1917: Finland declares its independence
1924: Premiere of his Seventh (and final) Symphony

Listen to
Complete Symphonies, *Kullervo*, *The Oceanides* and *Pohjola's Daughter*, conducted by Sir Colin Davis
lsolive.co.uk

Composer profile by **Andrew Mellor**

The landscape, language and culture of Finland continue to set the country apart from prevailing European norms. The same is true of music by Jean Sibelius.

In the faraway Finland of the late 1800s, it was possible to learn the basics of musical composition without having Austro-German methods baked in to your psyche. That suited Sibelius, who reimagined the structure of orchestral music by imitating the hypnotic, circular repetitions of Finland's storytelling tradition, rune singing. In so doing, Sibelius moved orchestral music away from the Germanic tradition of thematic argument and gave the Nordic region a voice of its own.

Sibelius was born into a middle-class family outside Helsinki, but he quickly forced his way into the city's cultural elite. He studied at the city's Music Institute and became a competent violinist, rounding off his self-directed education in Berlin and Vienna.

Sibelius' orchestral scores sound as unusual to the ear as they look unusual to the eye. Tunes emerge from streams of identical notes. Motifs are molded gradually through repetition. Foreground and background are merged. Rhythmic shifts at the bottom of the orchestra tease out transformations above. The music can appear beyond human control.

Sibelius perfected those techniques in his symphonies, while his tone poems formed testing grounds for them. He anticipated American minimalism and French spectralism, while his role in creating an independent Finland put orchestral music at the centre of the country's legislative agenda.

Finland took Sibelius to its heart, but the precious and pugnacious composer had an ambivalent relationship with his homeland and his place in the world. Alcoholism did not help. Nevertheless, he completed a considerable body of work: alongside seven symphonies, his oeuvre includes more than a dozen symphonic (tone) poems, much incidental music for the theatre, a string quartet and many ravishing songs.

Symphony No 7 in C major Op 105

Jean Sibelius

Adagio – Vivacissimo – Adagio – Allegro molto moderato – Vivace – Presto – Adagio

 1924

 21 minutes

Programme note by **Stephen Johnson**

Sounds of nature pervade Sibelius' orchestral works: the calls of swans and cranes, or wind rustling through leaves and screaming through pine-tops. But Sibelius looked deeper, to the very processes of the natural world, for inspiration. Rivers fascinated him: 'I should like to compare the symphony to a river,' he wrote in his diary in 1912. 'It is born from various rivulets that seek each other and in this way the river proceeds wide and powerful toward the sea.' 'But where do we get the water?' he asks. Another entry provides an answer: 'The musical thoughts – the motives, that is – are the things that must create the form and stabilise my path.'

In jottings like this, Sibelius was clearly trying to define something that he had already begun to notice in his own music. In the slow movement of his Fourth Symphony, his 'musical thoughts' had led him to create a new kind of form – one could call it 'variations in search of a theme'. Then, in the Fifth, he arrived at a still more original idea: a moderately paced first movement which builds up momentum like a river approaching rapids, eventually boiling over into a thrilling, accelerating scherzo.

But it was with the Seventh Symphony that this process of fusing separate 'movements' into a single, organic unity was to reach its ultimate expression.

The most immediately striking feature of the Seventh Symphony – apart from its famous, noble trombone theme – is that it is in one continuous movement. Granted, Sibelius wasn't the first composer to attempt a symphonic structure in one movement. There was already a magnificent example in Schoenberg's First Chamber Symphony. In the Schoenberg, however, it is easy to pick out sections that resemble the traditional symphonic first movement, scherzo, slow movement and so on. Sibelius' Seventh follows a different, much more river-like course. The speed and character of the music change frequently, but the different sections (if 'sections' is the right word) are so skilfully dovetailed that it is virtually impossible to say where one begins and another ends.

Arriving at this radical new kind of symphonic structure was a struggle. And when Sibelius had finished it, he was suddenly overcome with doubt: had he

gone too far this time – was this really a 'symphony' at all? When the work first appeared in 1924, Sibelius cautiously gave it another title, *Fantasia sinfonica*. But its success gave him courage, and he was soon referring to it as 'the Seventh Symphony'.

The Symphony's originality becomes obvious as soon as one tries to describe its form: one could say that three Adagio sections – each centred on the magnificent trombone theme mentioned above – merge into and emerge from two faster episodes. But even that is too simple. At the very beginning, after the expectant rising string scale that starts the process, the woodwind, horn and string phrases initially seem to be moving at slightly different speeds – like objects borne along on the different currents and eddies of a great river.

After the trombone theme makes its climactic appearance, the initial Adagio gradually mutates into a rapid, scherzo-like Vivacissimo. But then the dancing string figures begin to move more smoothly, and the trombone theme is heard again, now in the minor. The strings still seem to be moving quite fast, but the trombone theme retains its original monumental grandeur; to borrow an image from Sibelius' sketchbook, it is like seeing the moon through swirling storm clouds.

After this moment of vision, the music surges on into an Allegro molto moderato. This seems steady enough for a while, but then comes a pause, and a sudden gear change (the only one in the entire Symphony), leading to a long Presto crescendo powered by driving string figures and the rising scale that began the Symphony (now on horns). Through these, the trombone theme returns in full, this time in the original sunlit C major. There is an elemental climax, then the clouds vanish and high strings initiate a slow, chorale-like winding down. A brief reminiscence of the trombone theme leads to a moment of hush (woodwind and strings) before the music settles firmly in C major for the rock-like final cadence.



Interval – 20 minutes
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Oltra mar

Kaija Saariaho

London Symphony Chorus

1 **Départ** (Departure)
2 **Amour** (Love)
3 **Vagues** (Waves)
4 **Temps** (Time)
5 **Souvenir de vagues** (Memory of Waves)
6 **Mort** (Death)
7 **Arrivée** (Arrival)

 1999

 22 minutes

Programme note by **Leah Broad**

Oltra mar, meaning 'across the sea', opens with a vision – a vision of freedom, of life, of an endless horizon full of possibility. The wordless chorus and orchestra build chords from the bass up, sound rolling through the ensemble like waves. This is an intensely evocative opening, Saariaho immediately throwing us on to the water, in to the ebb and flow of the ocean.

Divided into seven sections, *Oltra mar* alternates passages about travel and the sea, and sections on love, time and death. 'The three texts are very different in their expression, but have one thing in common,' Saariaho explained. 'They all speak in their way about the sky and the planets, as well as human feelings and ideas.'

Oltra mar is closely related to Saariaho's opera *L'Amour de loin*, addressing similar themes, and these operatic connections are audible from the start. The opening 'Departure' acts like an overture, setting the stage for the first 'scene'. Its text, by the 10th-century Persian Sufi poet Abū Saīd Abū'l-Khayr, describes love as both mystical and cosmic. Saariaho gives the majority of the text to the upper voices and uses the lower voices wordlessly, the division creating the impression that the upper voices float ethereally in the texture, and keeping continuity between the love and travel sections.

The third and fourth sections, 'Waves' and 'Time', are the most animated of the seven. 'Waves' moves in one continuous line, gathering the momentum that will launch the fourth section, with its restless material in the percussion and strings that is passed through the orchestra. Saariaho isolates the words 'temps' (time), 'rhythme' (rhythm), 'soleil' (sun) and 'passions' (passions), repeating them until they become like a mantra.

The bridge between 'Time' and 'Death' is just twelve bars long, a primordial growl from the depths of the orchestra. In just one minute, it evokes both infinite power and timeless mystery. 'Death' is dedicated to the French composer Gérard Grisey, who was a pivotal influence for Saariaho, and who died while she was composing *Oltra mar*. There is anger in this section – far more than in the rest of the work – but there is acceptance too, and Saariaho uses repetition here to generate a sense of ritual and order.

'Arrival', finally, returns us to where we began, Saariaho coming full circle to the wordless waves of 'Departure'. *Oltra mar* does not finish – it fades, its resonances seeming to linger long after the final notes have died away.

Kaija Saariaho

1952 (Finland) to 2023 (France)



Contemporaries
Hans Abrahamsen, Magnus Lindberg

Key events
1986: Completes breakthrough work *Lichtbogen*
2000: Premiere of first opera, *L'Amour du loin*
2013: Awarded Polar Music Prize
2021: Premiere of final opera, *Innocence*

Listen to
Orion

With the LSO
2021: Premiere of *Innocence* at the Festival d'Aix-en-Provence

Composer profile by **Leah Broad**

Named the 'Greatest Living Composer' by *BBC Music Magazine* in 2019, Kaija Saariaho was one of the most innovative and influential composers of the last century. Her expansive output ranges from solo instrumental works to vast orchestral and choral pieces, and the operas for which she is now best known including *L'Amour de loin* (2000) and *Adriana Mater* (2005).

Born in Finland, Saariaho studied music and graphic design at university before focusing in on composition. This interest in the visual was an early indication of what would later make Saariaho's compositional style so distinctive – her spatial approach to sound. Saariaho approached composition like an architect, building her musical forms on the unique timbres and resonances that were the foundations of each individual piece. 'From the very beginning, my work has sought to unify material and form,' she explained. 'Every piece of music must live its own life because each one is utterly its own.'

Saariaho's encounter with the music of French spectralists Gérard Grisey and Tristan Murail changed the course of her career, prompting her to study at the pioneering IRCAM research institute for computer music in 1982. Her breakthrough pieces *Verblendungen* for orchestra and tape, and *Lichtbogen* for ensemble and electronics both date from this period. They deal with themes that would recur throughout Saariaho's work: humanity's relationship with nature, the shifting character of light, movement of sound through time, and approaching death.

Saariaho was the recipient of numerous international composition awards in recognition of her lifetime's work. Besides her operas, among her most significant works are her cello concerto *Notes on Light*, violin concerto *Graal théâtre*, *Laterna Magica* for orchestra, *Mirage* for soprano, cello and orchestra, and the symphonic song cycles *Château de l'âme* and *True Fire*.

Oltra mar

Text & Translation

Original Text

II Amour

Avant que fût posé l'arceau du ciel sublime,
avant que fût fixé ce globe de cristal, alors
que je dormais dans l'éternel néant, le
trait de ton amour était tracé sur moi.

Abū Saīd Abū'l-Khayr

IV Temps

Le temps a deux visages, il a deux
dimensions, la longueur est au rythme du
soleil, l'épaisseur au rythme des passions.

Amin Maalouf, *Samarkand*

VI Mort (in memory of Gérard Grisey)

Le ciel s'est éclairé, les yeux se sont
éteints, l'étoile resplendit.

L'homme a passé, l'ombre a disparu,
le prisonnier est libre.

Pygmées, *Complaintes mortuaires*

Translated Text

II Love

Before the arch of sublime heaven was
raised, before this crystal sphere was set in
place, while I slept in eternal nothingness,
a trace of your love was etched upon me.

IV Time

Time has two faces, two dimensions: its
length is measured by the rhythm of the sun,
its depth by the rhythm of the passions.

VI Death (in memory of Gérard Grisey)

The sky lit up, the eyes grew dark,
the star shone resplendent.

The man has passed, the shadow has
vanished, the prisoner is free.

America: A Prophecy

Thomas Adès

Anna Dennis
soprano
London Symphony Chorus

1 Oh my nation
2 Burn, burn, burn
3 In every birth a death

 1999, rev 2024

 22 minutes

Programme note by **Edward Venn**

The first two movements of Thomas Adès' *America: A Prophecy* were commissioned by Kurt Masur and the New York Philharmonic in 1999 as one of six 'messages for the millennium'. Adès was struck by the exhilaration as well as the apprehensions of the time (such as Y2K computer-bug concerns), and chose selections from the similarly ambivalent Mayan poetry of the books of *Chilam Balam* ('Jaguar seers') to set.

The texts embody Mayan conceptions of time as cyclic, offering a heady blend of history and prophecy, and vividly communicating a fear of invasion and destruction. *America*'s millennium message struck a sombre, disconcerting tone, and following the World Trade Center attacks, less than two years later, its contemporary relevance was inescapable.

The first movement opens with the layering of contrasting musical ideas that, in the general hubbub, might be taken as a depiction of a bustling society. Through gaps in the texture, we hear a solo mezzo-soprano, cast in the role of prophet, already lamenting: 'O, my nation.' She depicts a culture in decline and warns of 'the end of all our ways ... they will come from the east'.

And so they do: the music erupts with material based on 16th-century Spanish text and music. The choir sing an exultant, militant hymn to victory, within which fragments of the opening 'Mayan' material can be heard, engulfed by the oncoming storm. The movement ends with a reprise of the opening material, dissembled and scattered to the winds. It is followed, in the second movement, by a chilling portrayal of the world after disaster: 'Ash feels no pain,' intones the mezzo-seer. Beneath this, the choir's Latin song of victory is reduced to an eerie whisper. The music tells us that the victors will, in turn, become the vanquished.

Twenty-five years later, Adès turned once again to the *Chilam Balam* to add a third movement that offers some consolation: 'In every birth a death/In every death a birth/ This is the story of the world.' This metaphysical perspective triggers a change in musical sensibilities, in which choir and soloist are reconciled. Yet the work concludes with all singing of 'our end' as the music coalesces around a sustained D characterised less by hope than by inevitability. In a world facing existential threat from climate disaster, war and AI run riot, *America*'s message is more urgent than ever.

America: A Prophecy

Text & Translation

Original Text

I

Voice

Oh my nation
Prepare

The people move as if in dreams
They are weak from rut and drink
The prophet and the priests are blind
In his bed the governor weeps.
It is the end of all our ways.

Oh my nation
Prepare

They will come from the east
Their god stands on the pole
They will burn all the land
They will burn all the sky
They will break with a cross
(Oh my nation)
Your gods, your fathers, your children.

Your cities will fall.
Your trees will be scaffolds.
They will rule from the backs of your fallen.
Prepare.

Chorus

Todos los buenos soldados
que asentaren a esta guerra
no quieren ir descansados
si salieren con victoria,
la paga que les darán
será que sempre tendrán
en el cielo eterna gloria.

Translated Text

Chorus

All the good soldiers
who enlist in this war
do not wish to be rested
if they emerge with victory
the reward they will be given
shall be that they will ever have
in Heaven eternal glory.

from ‘La Guerra’ (Spanish text) by Mateo Flexa (c1481–1553)

II

Voice
Burn, burn, burn
On earth we shall burn
We shall turn to ash
Drift across the land, over the mountains,
out to sea.
Weep, weep, weep
But know this well:
Ash feels no pain

Chorus
Haec est Victoria
qua vincit mundum fides nostra.

III

Voice and Chorus
In every birth a death
In every death a birth
This is the story of the world
The way it was
The way it shall be
As it was after the flood
Before the sky fell
Before the cities
Before the cornfields

In the twilight between nothing and being

In every form a ruin
In every ruin a form
The wheel of time counts off the days
the years
the aeons
Shows us the signs for life
Shows us the signs for death
Leads us to the rose
On whose petals are inscribed
The book of years
The eternal turning
towards our end.

from the books of 'Chilam Balam' (Mayan in English translation)

Includes an adaptation by the composer of text from *The Destruction of the Jaguar* by Christopher Sawyer-Laucanno. Reprinted by permission of City Lights Books.

Chorus
This is the victory
by which our faith conquers the world.

from 'La Guerra' (Spanish text) by Mateo Flexa (c 1481–1553)

Thomas Adès

conductor



Thomas Adès was born in London in 1971. His works include three operas – *The Exterminating Angel* (2016), *The Tempest* (2004) and *Powder Her Face* (1995) – and orchestral compositions including *Asyla* (1997); *Tevot* (2007); *Polaris* (2010); the violin concerto *Concentric Paths* (2005); *In Seven Days* for piano and orchestra (2008); *Totentanz* for mezzo-soprano, baritone and orchestra (2013); and Concerto for Piano and Orchestra (2019). Recent works include *Shanty – Over the Sea* for strings (2020); *Märchentänze* for solo violin and piano with a separate version with orchestra (2021); *Air – Homage to Sibelius* for violin and orchestra, a Roche commission for Anne-Sophie Mutter (2022); and *Aquifer*, commissioned by the Symphonieorchester des Bayerischen Runfunk, with support from Carnegie Hall and the Gesellschaft der Musikfreunde in Wien (2024).

This season, Adès becomes Principal Guest Conductor of the Hallé. He conducts three programmes in the Hallé's Manchester season, and performs in its chamber music series at Hallé St Peter's. Further guest conducting engagements include his debut at the Liceu, Barcelona for the Spanish premiere of *The Exterminating Angel*, and returns to the Swedish Radio Symphony Orchestra, The Cleveland Orchestra, the Czech Philharmonic and the Los Angeles Philharmonic. During the 2026/27 season, Adès will also be an Associate Artist at Wigmore Hall and the Celebrated Composer of the Bournemouth Symphony Orchestra.

Adès regularly conducts the BBC Symphony, City of Birmingham Symphony, Boston Symphony, Cleveland, Finnish Radio, Royal Concertgebouw, Santa Cecilia, Toronto Symphony, Chicago Symphony, Los Angeles Philharmonic, Czech Philharmonic, Vienna Philharmonic, New York Philharmonic, Berlin Philharmonic and London Philharmonic orchestras. In opera, he has conducted Stravinsky's *The Rake's Progress* at the Royal Opera House and Zurich Opera House, and the premieres of three operas by Gerald Barry, including the Los Angeles world premieres of *The Importance of Being Earnest* and *Alice's Adventures Under Ground*. He has recently toured with the Vienna Philharmonic and the Orchestre de l'Opéra de Paris and conducted concerts with Deutsche Kammerphilharmonie Bremen and Rundfunk-Sinfonieorchester Berlin.

Gustavo Dudamel and the Los Angeles Philharmonic's recording of Adès' ballet score *Dante* won a Grammy Award (Best Orchestral Performance) in 2024. Adès' recordings of *The Tempest* for CD (EMI) and DVD won a 2010 Gramophone Award and the Diapason d'Or de l'année (2013) respectively. Other recordings include an album of Janáček's solo piano music (for which he won the 2018 Janáček Medal) and *Winterreise* with Ian Bostridge. In 2023, Adès was awarded the BBVA Foundation 'Frontiers of Knowledge' prize.

Anna Dennis

soprano



The British soprano Anna Dennis studied at the Royal Academy of Music, and was the recipient of the 2023 Royal Philharmonic Society's Singer award. Her opera performances include Katie Mitchell's *New Dark Age* at the Royal Opera House, Purcell's *The Fairy Queen* at Drottningholms Slottsteater in Stockholm, Queen of the Night in Mozart's *The Magic Flute* at Opera North, the title role of Handel's *Rodelinda* at the Göttingen Handel Festival, Ilia in Mozart's *Idomeneo* directed by Graham Vick at Birmingham Opera Company, and roles in all three of Monteverdi's surviving operas for John Eliot Gardiner's world tour of the trilogy.

Recent role creations include the title role in Tom Coult's debut opera *Violet*, premiered at the Aldeburgh Festival, and multiple roles in Sir David Pountney's *Purcell Masque of Might* for Opera North. In concert, she has sung with the New York Philharmonic, BBC Symphony Orchestra, Orchestra of St Luke's in New York, Mahler Chamber Orchestra, Scottish Chamber Orchestra, Australian Chamber Orchestra, Birmingham Contemporary Music Group, Orquestra Gulbenkian, Les Violons du Roy, Britten Sinfonia, Akademie Alte Musik Berlin and Sinfonietta Riga.

She has sung Britten's *War Requiem* at the Berlin Philharmonie and Thomas Adès' *Life Story*, accompanied by the composer, at New York's White Light Festival. Other concert highlights have included Boulez's *Pli selon pli* with the BBC Symphony Orchestra at the Barbican's centenary celebration of the composer, the world premiere of Tansy Davies' *Passion of Mary Magdalene* at the Barbican and at the Edinburgh International Festival, J S Bach's *Mein Herze schwimmt im Blut* with Kristian Bezuidenhout in Riga, Thomas Adès' *America: A Prophecy* with the New York Philharmonic conducted by the composer, and Haydn's *The Seasons* with the Düsseldorf Symphony Orchestra under Adam Fischer.

Her recordings include Elena Langer's *Landscape with Three People*, the Grammy-nominated *Requiem* by Alexander Kastalsky with the Orchestra of St Luke's under Leonard Slatkin, two orchestral song cycles by Tom Coult on his debut disc with the BBC Philharmonic, and Handel's *Amadigi di Gaula* with Early Opera Company under Christian Curnyn.

2026/27 highlights include Poppea in Monteverdi's *L'incoronazione di Poppea* with the Academy of Ancient Music, Julian Anderson's song cycle *Life Cycle* with the Das Neue Ensemble, Harrison Birtwistle's *The Second Mrs Kong* with the BBC Scottish Symphony Orchestra conducted by Martyn Brabbins, and Purcell's *The Fairy Queen* and *King Arthur* with the Gabrieli Consort.

Mariana Rosas

LSC Chorus Director



Mariana Rosas is an Argentinian conductor based in the UK, and Chorus Director of the London Symphony Chorus. In this role, she has collaborated with Sir Antonio Pappano, Gianandrea 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 Orchestra

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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

Sopranos
Anna Byrne-Smith
Rosie Chase
Alana Clark
Alice Dee
Emma Harry
Debbie Jones
Lotte Jones
Luca Kocsmarszky
Jane Morley
Doris Nikolic
Maggie Owen
Janina Pescinski
Jessica Villiers
Lizzie Webb
Frankie Mosely
Jonanna Gueritz
Franziska Bräumer
Emily Dick
Lucy Feldman
Isobel Hammond
Sally Ho
Denise Hoilette
Peppie Johnson
Catherine Kroll
Marylyn Lewin
Liz Reeve
Hilary Todd
Deborah Staunton
Eleri Williams
Dabagh Maja
Sarah McNeill
Eleanor Sterland

Altos
Kate Aitchison
Jo Buchan
Sheila Cobourne
Lynn Eaton
Amanda Freshwater
Rachel Green
Edda Hendry
Emily Hoffnung
Catherine Hulme
Elisabeth Isles
Carolyn Jarvis
Cristina Jerney
Vanessa Knapp
Gosia Kuzmicz
Gilly Lawson
Anne Loveluck
Sarah McCartney
Jane Muir
Helen Palmer
Susannah Priede
Natalia Riley
Ali St-Denis
Linda Thomas
Franziska Truestedt
Zoe Williams

Tenors
Paul Allatt
Matteo Anelli
Erik Azzopardi
Kyle Berry
Philipp Boeing
Thomas Bracewell
Oliver Burrows
Michael Delany
Haim Duran
Matthew Fernando
Andrew Fuller
Simon Goldman
Jude Lenier
Tim Lloyd
Alastair Mathews
Daniel Owers
Diego Richardson Nishikuni
Chris Riley
Peter Sedgwick
Chris Straw
Richard Street
Malcolm Taylor
James Warbis
Robert Ward
Leonard Wong

Basses
Aitor Almaraz
Thom Andrewes
Roger Blitz
Ian Boughton
Gavin Buchan
Andy Chan
Steve Chevis
Harry Clarke
Matthew Clarke
Damian Day
Robert Garbolinski
Gerald Goh
John Graham
Bryan Hammersley
Owen Hanmer
Robert Hare
Adrian Hill
Alex Kidney
Greg Love-Storkan
Hector Macandrew
Alex Mackinder
James Nageotte
Michael Ngan
Rob Sanders Hewett
Matthew Smith
Rod Stevens
Richard Tannenbaum
Gordon Thomson
Wojtek Witalec

London Symphony Orchestra

On Stage

Guest Leader
Kana Ohashi

First Violins
Stefano Mengoli
Olatz Ruiz de Gordejuela
William Melvin
Claire Parfitt
Elizabeth Pigram
Harriet Rayfield
Iona Allan
Lulu Fuller
Ricky Gore
Victoria Irish
Emma Lisney
Bridget O'Donnell
Helen Paterson
Joonas Pekonen
Lena Segal

Second Violins
Thomas Mathias
Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Elif Cansever
Juan Gonzalez Hernandez
George Lawson
Gordon MacKay
Polina Makhina
José Nuno Matias

Violas
Natalie Loughran
Gillianne Haddow
Malcolm Johnston
Germán Clavijo
Thomas Beer
Robert Turner
Cameron Campbell
Fiona Dalgliesh
May Dolan
Stephanie Edumundson
Anna Dorothea Vogel

Cellos
David Cohen
Richard Birchall
Alastair Blayden
Salvador Bolón
Daniel Gardner
Young In Na
Silvestrs Kalnins
Ghislaine McMullin
Victoria Simonsen
Peteris Sokolovskis

Double Basses
Enno Senft
Mehdi Nejjoum-Barthélémy
Joe Melvin
Jani Pensola
Owen Nicolaou
Simon Oliver

Flutes
Gareth Davies
Imogen Royce

Piccolos
Rebecca Larsen
Clare Findlater

Oboes
Olivier Stankiewicz
Rosie Jenkins
Mateus Colares de Souza

Cor Anglais
Maxwell Spiers

Clarinets
Sergio Castelló López
Sonia Sielaff

Bass Clarinet
Ferran Garcerà Perelló

Contrabass Clarinet
Andrew Harper

Bassoons
Daniel Jemison
Joost Bosdijk
Elena Comelli

Contrabassoon
Martin Field

Horns
Timothy Jones
Tommaso Rusconi
Jonathan Maloney
Casey Rippon

Trumpets
Sérgio Pacheco
Adam Wright
Katie Smith
Oscar Whight

Trombones
Jackson Howard
Jonathan Hollick

Bass Trombone
Paul Milner
Simon Minshall

Tuba
Ben Thomson

Timpani
Nigel Thomas
Sam Walton

Percussion
Sam Walton
David Jackson
Jacob Brown
Matthew Farthing

Harps
Bryn Lewis
Helen Tunstall

Piano
Elizabeth Burley