



LSO

LSO  
**FUTURES**

20 to 25 March  
Free concert programme

**barbican**

Resident  
Orchestra

**London Symphony Orchestra**

# Welcome

## Kathryn McDowell



elcome to *LSO Futures*, our triennial festival of new and contemporary music, which this year explores the theme of 'space' over four boundary-pushing events. The festival begins on Wednesday 20 March with *Getting It Right? New Music/ New Technologies*, a creative forum hosted by Guildhall School in collaboration with LSO Discovery. The forum starts with a sound installation devised by students from the Guildhall School's Electronic Music Department with LSO Soundhub Composers. We're then joined by Professor George Lewis of Columbia University for the keynote lecture, beginning a day of fascinating performances, talks and discussion.

On Friday 22 March, LSO St Luke's hosts a free lunchtime concert devised and curated by Daniel Kidane, one of the participants in this year's LSO Jerwood Composer+ scheme, which helps composers develop entrepreneurial skills and showcase new work. In this concert he curates a diverse programme of string quartets, including one of his own, performed by LSO Musicians.

In the third event of the festival on Sunday 24 March, the LSO performs a unique concert, presenting music that spills off the concert stage, into the hall and out to the community beyond. We begin in the foyers with a performance of David Lang's *the public domain* given by the London Symphony Chorus and singers from the local community. I would like to take the opportunity to offer a very warm welcome to all those who have joined us to participate in this project, which was developed in collaboration with Culture Mile. Continuing in the Barbican Hall, LSO Principal Guest Conductor François-Xavier Roth conducts the UK premiere of Philippe Manoury's *Ring* with the Orchestra distributed throughout all three levels of the concert hall. The world premiere of Donghoon Shin's *Kafka's Dream* follows, a commission of the LSO's Panufnik Composers Scheme, before Scriabin's Symphony No 4, 'Poem of Ecstasy' closes the concert.

Monday 25 March brings *LSO Futures* to a close as François-Xavier Roth joins us once more to lead a day of workshops at LSO St Luke's. Eight LSO Panufnik Composers will have 45 minutes each to work on their new pieces with the full Orchestra. Sincere thanks to the Helen Hamlyn Trust for their loyal support of these young composers.

I hope you can join us at a number of these events and continue the debate about the future of new music.

**Kathryn McDowell CBE DL**  
Managing Director  
London Symphony Orchestra

## Evening Concert

Sunday 24 March 6pm, Barbican

# LSO

# FUTURES

### TONIGHT'S PROGRAMME

Beginning in the foyers:

**David Lang** *the public domain* (UK premiere) \*

Then in the Barbican Hall:

**Philippe Manoury** *Ring* (UK premiere)

*Interval*

**Donghoon Shin** *Kafka's Dream* (world premiere)

**Scriabin** *Symphony No 4, 'The Poem of Ecstasy'*

**François-Xavier Roth** conductor

**Simon Halsey** chorus director \*

**Thomas Guthrie** stage director \*

**London Symphony Chorus** \*

**LSO Community Choir** \*

**500 Voices Participants** \*

**London Symphony Orchestra**

Following the performance of *the public domain* on the foyers, doors will open and ticket holders are invited to make their way into the Barbican Hall where the concert will continue.

The doors will remain open until approximately 7pm. Latecomers will not then be admitted until the interval.

*Concert ends approx 8.40pm*

# David Lang

## the public domain (UK premiere)

2016 / note by David Lang

**Simon Halsey** chorus director

**Esmeralda Conde-Ruiz** conductor

**Emily Dickens** conductor

**Lucy Griffiths** conductor

**David Lawrence** conductor

**Jack Apperley** conductor

**Jessica Norton** assistant conductor

**Jamie Naylor** assistant conductor

**Augustina Capoti** assistant conductor

**Alexander Creamer** assistant conductor

**Kristi Jagodin** assistant conductor

**Thomas Guthrie** stage director

**Liz Burley, Joanna Elms, Benjamin Frost**

project répétiteurs

**Eleanor Arnot** stage manager

**London Symphony Chorus**

**LSO Community Choir**

**500 Voices Participants**

 In 2014 I wrote a piece for 1,000 voices, called *crowd out*. It was mostly 1,000 people yelling, but it had some speaking, singing, whispering, clapping and movement in it, and it focused on the idea that we lose something as individuals when we enter inside a crowd. I enjoyed making the piece so much that I decided to make another piece for 1,000 voices, this time with much more singing, this time focusing on the opposite aspect of what makes a crowd – the things that we all share with each other, things we all have, that we all do, that we all need, and need from each other. Because my interest was to identify what might be common to us all I decided to call it *the public domain*.

In search of a wide range of ideas about what we think we all might share, I crowd-sourced the texts, as I had also done in *crowd out*. All of the texts are internet search engine auto-completions of the sentence, 'One thing we all have is our ...' which gave me a list of sometimes very personal statements, from people all around the world. I didn't use all of them. I took out those that referred to specific people, that insulted or praised a person or group, that said anything – good or bad – about a particular religion or nationality or gender, that endorsed or disparaged a particular commercial product or activity, that were pornographic. My interest was to make a text that would seem in some way universal, a list of attributes we might all agree on, that could feel in some way universal.

*the public domain* is designed for the entire community we live in, so it doesn't require music professionals, although they are welcome. Performers and audience should be indistinguishable from each other. I don't want the audience to feel separated from the performers, in location, dress, ethnicity, ability, etc; rather, the performers and audience should be mixed together, in all ways, so that non-performers might feel that they share the communal space with the performers. It may even be possible and even desirable to encourage audience members to join in at certain moments. □

This performance is generously supported by the **Aaron Copland Fund for Music** and **The 29th May 1961 Charitable Trust**, and developed in partnership with **Culture Mile**.



## the public domain – texts

### **PART ONE**

our design  
our need  
our capacity to choose how we will view the world around us  
our time – there is no hurry  
our free will and the power to choose  
our strong opinion  
our love of music  
our past  
our struggle to figure out our lives

### **PART TWO**

our love of music  
our favourite sandwich  
our own experience  
our love of the sport  
our ego  
our belief and work  
our opinions and get ready for many more  
our voice and our power

### **PARTS THREE, FOUR & FIVE**

our passion  
our love of music  
our skin  
our free will  
our time  
our choice  
our inner wisdom  
our responsibility

### **PARTS SIX & SEVEN**

our compassion  
our ability to grow  
our social influence  
our own unique voice  
our love  
our being part of the weather  
our unlimited capacity  
our twenty four hours in the day

our health  
our voice  
our determination  
our perfect imperfections  
our choice our choice our choice  
our choice our choice our choice

### **PARTS EIGHT & NINE**

our choice  
our pain  
our music  
our philosophical framework  
our civil liberties and our rights  
our time  
our ability to determine our own  
our time  
our complete respect  
our legacy of music  
our time – our waking hours

### **PART TEN**

our power to choose

### **PART ELEVEN**

our voice  
our time, until it stops  
our shoes to walk in  
our knowledge  
our key  
our free will

### **PART TWELVE**

our design  
our need  
our capacity  
our time  
our free will  
our strong opinion  
our love of music  
our past  
our design

# David Lang

b 1957

## Composer Profile



 David Lang is one of the most highly esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls.

Lang's *simple song #3*, written as part of his score for Paolo Sorrentino's acclaimed film *Youth*, received many honours in 2016, including Academy Award, Golden Globe and Critics' Choice nominations, among others. His *the little match girl passion* won the 2008 Pulitzer Prize for Music. Commissioned by Carnegie Hall and based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's St Matthew Passion, the recording of the piece was awarded a 2010 Grammy Award for Best Small Ensemble Performance. Lang has also been the recipient of the Rome Prize, Le Chevalier des Arts et des Lettres and *Musical America's* 2013 Composer of the Year. Lang's tenure as Carnegie Hall's 2013/14 Richard and Barbara Debs Composer's Chair saw his critically acclaimed festival *collected stories* showcase different modes of storytelling in music.

Recent premieres include his opera *the loser*, which opened the 2016 Next Wave Festival at the Brooklyn Academy of Music, and for which Lang served as composer, librettist and stage director; *the public domain* for 1,000 singers at Lincoln Center's Mostly Mozart Festival; his chamber opera *anatomy theater* at Los Angeles Opera and at the Prototype Festival in New York; and the concerto *man made* for the ensemble So Percussion and a consortium of orchestras, including the BBC Symphony and the Los Angeles Philharmonic.

In addition to his work as a composer, Lang is Artist in Residence at the Institute for Advanced Study in Princeton, New Jersey, and is a Professor of Composition at the Yale School of Music.

Lang is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc. □

# Stories from the 500 Voices

## Shirley and Kristian



### SHIRLEY, GOLDEN LANE RESIDENT

'I first found out about the project at the Golden Lane Community Centre. I remember coming in to the first session and thinking 'I've never sung before. Can I even sing a note?' But it really didn't matter which notes I could and couldn't hit – it just feels really good to make a sound.

I think 500 Voices has been really good for the local area. A new neighbour had just moved in next door when I found out about the project. We'd only met once before, but I told her about it and she decided to come with me! I would never have got a chance to really get to know her before this. Each week I've sat next to someone new. And as there are hundreds of us, you meet new people each week.

My favourite line from the piece is probably the one that we sing most: 'our power'. When we sing it, you can feel it bringing everyone together. It really *feels* like our power.'

### KRISTIAN, WORKS IN THE LOCAL COMMUNITY

'It sounds silly but I don't really sing that much. Sometimes I'll sing in the shower, but I haven't really made any music since I was in school. So it's been amazing to step into this other world, with proper music professionals, getting to learn so many new things.

What I get from *the public domain* is a feeling of individuality. Even though we're all performing together in a massive choir, we're all putting our own stamp on it.

Coming here, I've met so many different people, sitting next to and singing with people that I wouldn't normally have the opportunity to mix with. One of the other members has even become a singing mentor and helps me out each week! It's been really fun, seeing different generations coming together, people from different backgrounds. It's been brilliant.'

# Philippe Manoury

## Ring (UK premiere)

2013 / note by Mark Parker

‘By placing musicians around the audience, my goal will not be to add another spectacle to the ‘spectacle’ of the concert itself, but to create a sound paradigm that has not yet been attempted.’

### Philippe Manoury

**François-Xavier Roth** conductor  
**London Symphony Orchestra**

 ring is a boundary and a threshold and a sealed-off space. There is inside or outside, but never both, never neither. With rings, too, comes a sense of the infinite, the unbroken, continuity and trust. Rings enclose time and define space. Philippe Manoury’s *Ring* forms its own magic circle, where what happens when will become just as important as what happens where.

Spatialised music began when Gabrieli’s sacred polyphonies ricocheted across the expanses of St Mark’s Church in Renaissance Venice, the first time a specific location was married to musical thought. Conventions about the layout of performance spaces and the placement of instruments within ensembles started to be established. Generations of artists and audiences became conditioned to a specific geography of listening, and the spatial potential of music, for the most part, remained systematically unexplored.

At the same time, concerts acquired their familiar form. A specific sequence of events now marks the beginning of each performance, from the moment the auditorium opens to the first notes played and heard. An established

order has become the gateway into musical experience. And against all these expectations and conventions, against all this history and habit, Philippe Manoury made *Ring*.

Pay attention when you enter the concert hall, because the music has already started, the usual bustle now punctured by bursts that are exactly timed and notated. Listen up, but also listen down, behind and around because the layout of *Ring* is unique: a small orchestra on stage, plus fourteen instrumental groups arranged around the room with the audience contained in its centre. The effect, of being encircled by a ring of sonic shards, is purposefully disorienting and playfully ambiguous. The musicians are still encouraged to warm up as usual, creating an atmosphere of tension between the intended and the informal. Eventually, these scattered fragments will coalesce and take shape, an instrumental firework set to reverse, as the conductor asserts their usual authority to transition into the next phase of music that sounds and seems and proceeds along more familiar lines.

With harmonics and high-registers, the winds and strings weave slow, stepwise descents towards a unison B-flat, an important pitch that anchors much of the movement in this piece like a centre of gravity. Bristling micro-

polyphony climaxes in catastrophe: one giant chord, impossibly dense, that screams out from all sides and spews cascades of notes in its wake. The next section carries forward this momentum in stuttering fanfares, flying between and among the dispersed groups, while what follows places these two contrasting soundworlds into and out of orbit from each other. Periodically, gigantic blocks of music lurch towards cacophonous climaxes, while the fluid intonation of steel drums, the itching of tremolando strings, and the battery of tom-toms compound energy until the music seems to thirst for stillness.

For all the polyphonic momentum preceding it, the penultimate section begins with a procession of isolated tutti gestures, each one lasting no more than a couple of measures and all framed by measured pauses that hold the flow of time in momentary suspension. But these gestures' hard edges start to lose shape. Sustained strings - hushed and spatially spread - bleed over and point to a change in mood, reaching towards the finale while insistent percussion groups lead their own charge. This finale, itself an adagio, slowly gathers up all that came before, remembering and reliving it, albeit partially transformed: from the almost-forgotten fragments to more recent fanfares and block chords. And unlike its ambiguous origins, the piece delivers a definitive ending. With eleven chiming dyads we come full circle; this *Ring* becomes sealed up and closed. □

This performance is generously supported by **Diaphonique**, Franco-British fund for contemporary music in partnership with the Institut français du Royaume-Uni, the Sacem, the British Council, the French Ministry of Culture, the Bureau Export, the Institut français and the Friends of the French Institute Trust

**diaphonique**

*Ring* is the first part of the *Köln Trilogy*, written for François-Xavier Roth and the Gürzenich Orchestra Cologne. The second part, *In Situ*, was written prior to *Ring*, and the third, *Lab. Oratorium*, will be premiered in May 2019.

#### Interval – 30 minutes

There are bars on all levels of the concert hall. Ice cream can be bought at the stands on Stalls and Circle level.

# Philippe Manoury

b 1952

## Composer Profile



**P**hilippe Manoury is one of the most influential living French composers, as well as a researcher and forerunner in the field of live electronics. Despite in-depth training as a pianist and composer he considers himself to be self-taught. He began his first compositional experiments on his own alongside his first music lessons, and at the age of 19 his works were already being performed at major festivals for new music.

Following two years of teaching at Brazilian universities, he worked at the Paris Institut de Recherche et Coordination Acoustique/Musique (IRCAM) from 1981 on MAX-MSP, a programming language for interactive live electronics. Between 1987 and 1991, he composed *Sonus ex machina*, a cycle focusing on the real-time interaction between acoustic instruments and computer-generated sounds – a topic that continues to influence his artistic work and theoretical texts. Alongside pieces for large orchestras such as *Sound and Fury*, the violin concerto *Synapse* (2009), and *Echo-Daimónon* for piano, electronics and orchestra (2012), recent years have also

seen the premieres of Philippe Manoury's string quartets and instrumental works with electronics. As part of his position as 'Composer for Cologne', the first two parts of his *Köln Trilogie* were premiered by the Gürzenich Orchestra Cologne, as well as his new flute concerto *Saccades*, written for Emmanuel Pahud. The 2018/19 season includes a series of world and national premieres of Manoury's works, including the Brazilian premiere of *Saccades*, as part of the composer's role of Visiting Composer at the São Paulo Symphony Orchestra. In May, the *Köln Trilogie* will be completed with the world premiere of *Lab. Oratorium* at the Philharmonie Cologne, before performances at the Hamburg Elbphilharmonie and the Philharmonie de Paris.

Philippe Manoury has held various teaching and artistic positions, including at Ensemble intercontemporain (1983–87), Conservatoire de Lyon (1987–97), Orchestre de Paris (1995–2001), Festival d'Aix-en-Provence (1998–2000), and the Scène nationale d'Orléans (2001–03). He is Professor Emeritus of the University of California San Diego where he taught composition from 2004 to 2012. In 2013, he returned to his native France where he was named Professor of Composition at the Académie Supérieure de la Haute École des Arts du Rhin in Strasbourg. He has held his own academy of composition as part of the Musica Festival in Strasbourg since 2015.

Philippe Manoury has received numerous awards for his work. In 2014, he was named Officier des Arts et des Lettres by the French Ministry of Culture. He is a member of the honorary committee of the French-German fund for contemporary music/Impuls Neue Musik. In summer 2015, he was elected a member of the Berlin Akademie der Künste. □

London Symphony Orchestra



# WOVEN SPACE

Helen Grime

**Available 5 April**

Stream | Download

[Isolive.co.uk](https://www.isolive.co.uk)

LSO

# Donghoon Shin

## Kafka's Dream (world premiere)

2019 / note by Jo Kirkbride

- 1 The Woman and the Man
- 2 I Am Left Alone
- 3 Amidst a Clash of Worlds

**François-Xavier Roth** conductor  
**London Symphony Orchestra**



With his first two scores for the LSO Panufnik scheme – *In this valley of dying stars* (2017) and *More Light!* (2018), Donghoon Shin grappled with the huge political issues facing his native South Korea. The first expressed dismay at what he sees as 'the rising of fascism and extremism', while the second was a work of strength and validation, a reminder that even in times of political madness there is hope for all those struggling against oppression. But these were his first – and, he admits, perhaps his last – political pieces. The inspiration for his final LSO Panufnik score, *Kafka's Dream*, is a single poem, just 17 lines long.

The brevity of Jorge Luis Borge's 1975 poem *Ein Traum* belies the complexity of its ideas. In it we meet two characters, both figments of Kafka's imagination: a woman, who is Kafka's lover, and a man, who is Kafka's friend. The two fall in love but soon realise that if their affair is discovered, Kafka will stop dreaming about them and they will cease to exist. In turn, Kafka realises that he will be left alone.

This blurring of reality and imagination, of the world and our dreams, is mirrored in Shin's score. In the first movement Shin presents the two lovers, separating the orchestral texture into two distinct layers – a slow-moving, mesmeric figure in the lower winds and strings, and a high-pitched, bustling ball of energy, quite at odds with what precedes it. The two seem to dance around one another, at

times in opposition and at others intertwined, before eventually coalescing in the powerful and sustained climax that segues into the second movement.

Here, a third layer materialises, causing the orchestral texture to shatter into a more complex and fragmented web of ideas, each derived from the other – just as Kafka's friend and his lover are part of himself. By the end, only a single idea remains: a solo oboe, hovering above the sustained, hollow ring of the glockenspiel and celeste.

But Shin's final, Borgesian twist comes in the finale. 'The third movement was inspired from a dream I had while I was working on the previous movements', says Shin. 'In the dream, I heard the first and second movements, but in a different order and with different combinations of instruments.' This dream within a dream sees everything we have heard before redrafted and reimagined, an alternative reading of Kafka's dream that is in itself an alternative musical reality.

*Kafka's Dream* is dedicated to the composer Unsuk Chin, who has been Donghoon Shin's mentor for the last 10 years. □

*Kafka's Dream* is an LSO Panufnik Composers Scheme commission, generously supported by Lady Hamlyn and The Helen Hamlyn Trust

**HHT** THE HELEN HAMLIN TRUST

# Donghoon Shin

b 1983

## Composer Profile

by Jo Kirkbride



**B**orn in Seoul, South Korea, but now based in London, Donghoon Shin composes music that is as broad and far-reaching as the life he has lived. He grew up surrounded by music of almost every imaginable genre. 'It was a very natural thing for me to listen to Wagner's overtures right after listening to Led Zeppelin's music', he says. 'My father was a music fan and had a wide collection of recordings'. He was nine when he composed his first piece, a self-declared 'terrible imitation' of a song by Schubert that he performed for his family. At 15 he heard Mahler's Ninth Symphony for the first time and realised he wanted to be a composer. Mahler has since been a dominant influence in Shin's career.

'I love how he puts very different things together in his music', says Shin, 'from divine chorales to esoteric marches and waltzes.'

This diversity, this desire to build a whole world within a single work, remains a constant inspiration. But Shin's music looks beyond the musical landscape too. Having spent

several years working as a librarian in his youth, it is fitting that literature should be the foundation upon which he builds many of his scores. From Homer to Cervantes, Stevenson to Luis Borges (his favourite writer), Shin is fascinated by words and by the very idea of writing itself. In 2013 this led to him winning the Goethe Award for *High Heels, Not Even Anything Room*, a work inspired by the concept of the Library of Babel. Other accolades soon followed and in 2016 he was the recipient of the RPS Composition Prize. His music has since been performed by the Philharmonia Orchestra, Ensemble Intercontemporain, Birmingham Contemporary Music Group, Spanish National Orchestra, Ensemble Recherche, Seoul Philharmonic Orchestra, Riot Ensemble, Exaudi Ensemble and Plus-Minus Ensemble.

Despite this growing profile, Shin remains wedded to simple compositional tools and to the slow process of crafting each score by hand, piece by piece. 'Inspiration is always important', he says, 'but to translate them at your desk, with a pencil and manuscripts'. The procedure is a painstaking one that begins 'with just four or five staves on my sketch pad'. In time, Shin takes on the process of orchestration and transfers these ideas onto the full score, before finally engraving the music using software, where it is modified once more. And while the conceptual ideas behind his music may be labyrinthine in their complexity, there is something pleasingly immediate in the listening. Shin's textures shift and shimmer, they pop and crackle, their colours as vibrant and as varied as his many sources of inspiration. Shin is pursuing a PhD under the supervision of Sir George Benjamin at King's College London. □

# Alexander Scriabin

## Symphony No 4 Op 54, 'The Poem of Ecstasy' 1905–08

**François-Xavier Roth** conductor  
London Symphony Orchestra

**S**criabin's rapid and intense development, from an early fascination with perfumed charm to a late style of visionary intensity that provoked extremes of hostility or adulation, was closely bound up with his strange mystical obsessions. While still composing his Third Symphony ('The Divine Poem') he looked ahead to a Fourth, and in 1906 published a verse text setting out the 'philosophical programme' of the new work and where for the first time appeared the title 'The Poem of Ecstasy'. The ecstasy of the title, we learn, is artistic rather than religious or erotic, although the composer himself hardly made much of a distinction. 'I wish I could possess the world as I possess a woman', he said on one occasion. 'An ocean of cosmic love encloses the world and in the intoxicated waves of this ocean of bliss is felt the approach of the Final Act: the act of union between the Male-Creator and the Woman-World'.

Wild stuff. But when it came to the actual business of composition, Scriabin was more down-to-earth. He thought naturally in small units – melodic cells of a few notes, one-bar rhythmic patterns, tiny decorative figurations – which usually lack the potential to generate a large form. The bitter-sweet harmonies that permeate 'The Poem of Ecstasy' derive from synthetic chords of Scriabin's own invention that allow modulation into almost any key. The principal melodic ideas also tend to be derived from these chords, so that they can easily be played in counterpoint within the same unchanging harmonic framework. Despite a chromatic and generally static

harmony that excludes the use of tonality as a long-range organising principle, 'The Poem of Ecstasy' does follow the traditional divisions of sonata form in its broad outlines: a recognisable scheme of exposition, development, recapitulation and coda that allows for a carefully judged acceleration of movement, an accumulation of sensation from beginning to end.

'The Poem of Ecstasy' swings between the two poles of voluptuous languor and striving energy. The seminal flute motif that opens the work bears the instruction 'with languid desire'; an equally important trumpet phrase marked *imperioso* is soon contrasted with it. These, and other themes derived from them, emerge, combine and develop in a fantastically coloured sound-world. The large orchestra rarely coalesces into a *tutti* but is more often fragmented into its components, little trills and arabesques from solo instruments contributing to a febrile web of decoration. About halfway through the exposition, the first trumpet introduces a rising-and-falling theme that Scriabin referred to as 'victory'. This is the theme that will end the work in a blaze of power, with the clangour of trumpets pealing over the full orchestra – or, as Scriabin's poem has it, 'and thus the universe resounds with the joyful cry: I AM!' □

Programme Notes by Andrew Huth

# Alexander Scriabin 1871–1915

## Composer Profile



Alexander Scriabin was born into an aristocratic family in Moscow. His father had a military career, while his mother was a pianist until her death when Alexander ('Sasha') was just one year old. Shy and unsociable as a child, Scriabin became fascinated with piano mechanisms. He began lessons with Nikolai Zverev, who also taught Rachmaninov, and quickly became an exceptional student in spite of his small hands. He went on to graduate from the Moscow Conservatory with a gold medal in 1892. However, he failed to complete his composition degree because of strong differences of opinion with his teacher Anton Arensky and his self-professed reluctance to compose in forms that did not interest him.

In 1897, Scriabin married the pianist Vera Isakovich and became a teacher at the Moscow Conservatory. Over the next five years he produced his études, preludes and sonatas for solo piano, his only piano concerto, and saw the premiere of his first two symphonies. In 1904, Scriabin and his wife relocated to Switzerland, where they later separated. Scriabin became involved with Tatiana Schloezer, with whom he had children, including his son Julian, who composed several musical works of his own before drowning in Kiev at just eleven years old.

With the help of a wealthy sponsor, Scriabin spent several years travelling before returning permanently to Russia in 1909, working on his Fourth and Fifth Symphonies. He moved away from the Romantic tradition that he was raised in, inventing several new harmonic techniques and straying increasingly into a more contemporary atonality. Influenced by synaesthesia and mystic philosophies, he created a colour-coded circle of fifths and his 'Prometheus' Symphony even includes a part for *clavier à lumières* (colour organ).

Scriabin died on 27 April 1915 from septicaemia. His funeral in Moscow was attended by so many admirers that it had to be ticketed. □

# François-Xavier Roth

## Conductor



**F**rançois-Xavier Roth is one of today's most charismatic and enterprising conductors. He has been General Music Director of the City of Cologne since 2015, leading both the Gürzenich Orchestra and the Opera, and is the first-ever Associate Artist of the Philharmonie de Paris. He was the winner of the 2000 Donatella Flick LSO Conducting Competition, becoming Principal Guest Conductor of the LSO in 2017.

With a reputation for inventive programming, his incisive approach and inspiring leadership are valued around the world. He works with leading orchestras including Boston Symphony, the Royal Concertgebouw, Staatskapelle Berlin, Munich Philharmonic and Zurich Tonhalle.

In 2003, he founded Les Siècles, an innovative orchestra performing contrasting and colourful programmes on modern and period instruments, often within the same concert. With Les Siècles, he has given concerts throughout Europe and toured to China and Japan. They recreated the original sound of Stravinsky's *The Rite of Spring* in its centenary year and, subsequently,

with the Pina Bausch and Dominique Brun dance companies in London, Paris, Frankfurt, Beijing, Nanjing, Shanghai and Tokyo. After the success of their explorations of Post-Romanticism, Debussy and his appearance in LSO Futures, his forthcoming concerts with the London Symphony Orchestra feature a programme of Ravel in April 2019, and a series of five concerts exploring Bartók and his contemporaries in the 2019/20 Season.

A tireless champion of contemporary music and music education, he has worked closely with the ground-breaking LSO Panufnik Composers Scheme since its outset in 2005. Roth has premiered works by Yann Robin, Georg-Friedrich Haas, Héctor Parra and Simon Steen-Anderson, and collaborated with composers such as Pierre Boulez, Wolfgang Rihm, Jörg Widmann and Helmut Lachenmann.

For his achievements as musician, conductor, music director and teacher, François-Xavier Roth was made a Chevalier of the Légion d'honneur. □

## Simon Halsey

### Chorus Director (the public domain)



**S**imon Halsey occupies a unique position in classical music. He is the trusted advisor on choral singing to the world's greatest conductors, orchestras and choruses, and also an inspirational teacher and ambassador for choral singing to amateurs of every age, ability and background. Making singing a central part of the world-class institutions with which he is associated, he has been instrumental in changing the level of symphonic singing across Europe.

He holds positions across the UK and Europe as Choral Director of London Symphony Orchestra and Chorus, Chorus Director of the City of Birmingham Symphony Orchestra Chorus, Artistic Director of Orfeó Català Choirs and Artistic Adviser of Palau de la Música, Barcelona, Artistic Director of Berlin Philharmonic Youth Choral Programme, Director of BBC Proms Youth Choir, Artistic Advisor of Schleswig-Holstein Musik Festival Choir, Conductor Laureate of Rundfunkchor Berlin, and Professor and Director of Choral Activities at University of Birmingham.

He is also a highly respected teacher and academic, nurturing the next generation of choral conductors on his post-graduate course in Birmingham and through masterclasses at Princeton, Yale and elsewhere. He holds four honorary doctorates from universities in the UK, and in 2011 Schott Music published his book and DVD on choral conducting, *Chorleitung: Vom Konzept zum Konzert*.

Born in London, Simon Halsey sang in the choirs of New College, Oxford, and of King's College, Cambridge, and studied conducting at the Royal College of Music in London. In 1987, he founded the City of Birmingham Touring Opera with Graham Vick. He was Chief Conductor of the Netherlands Radio Choir from 1997 to 2008 and Principal Conductor of the Northern Sinfonia's Choral Programme from 2004 to 2012. From 2001 to 2015 he led the Rundfunkchor Berlin (of which he is now Conductor Laureate). He was made Commander of the British Empire in 2015, was awarded The Queen's Medal for Music in 2014, and received the Officer's Cross of the Order of Merit of the Federal Republic of Germany in 2011. □

# London Symphony Chorus

(the public domain)

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and in 2016 celebrated its 50th anniversary. The partnership between the LSC and LSO has continued to develop and was strengthened in 2012 with the appointment of Simon Halsey as joint Chorus Director of the LSC and Choral Director for the LSO. It now plays a major role in furthering the vision of the LSO Sing initiative.

The LSC has also partnered with many other major orchestras and has performed nationally and internationally with the Berlin and Vienna Philharmonic Orchestras, and the Leipzig Gewandhaus Orchestra. Championing the musicians of tomorrow, it has also worked with both the National Youth Orchestra of Great Britain and the European Union Youth Orchestra. The Chorus has toured extensively throughout Europe and has also visited North America, Israel, Australia and South East Asia.

Much of the LSC repertoire has been captured in its large catalogue of recordings, which have won nine awards, including five Grammys. Recent releases include Britten's *War Requiem* with Gianandrea Noseda and Mahler's Symphonies Nos 2, 3 and 8 with Valery Gergiev. *The Seasons* by Haydn, *Belshazzar's Feast* by Walton, *Otello* by Verdi, and the world premiere of the *St John Passion* by James MacMillan were all under the baton of the late Sir Colin Davis. The recent recording of *Götterdämmerung* with the Hallé under Sir Mark Elder won a Gramophone award and the recording of the *Grande Messe des morts* by Berlioz with the LSO conducted by Sir Colin Davis won an International Music Award in the Choral Works category. In June 2015 the recording of Sir Peter Maxwell Davies' Tenth

Symphony, commissioned by the LSO and recorded by the LSO and the LSC with Sir Antonio Pappano, won a prestigious South Bank Sky Arts award in the Classical category.

The 2017/18 season included performances of Schoenberg's *Gurrelieder* at the BBC Proms in 2017 with the LSO and Sir Simon Rattle; Bernstein's *Wonderful Town* and Berlioz's *The Damnation of Faust*, also with Sir Simon Rattle; Mahler's Second Symphony with Semyon Bychkov; and Liszt's 'Faust' Symphony with Sir Antonio Pappano. Highlights of the current season include Janáček's *The Cunning Little Vixen* with Sir Simon Rattle in June. In autumn 2019, the LSC will perform Janáček's *Glagolitic Mass* with Sir John Eliot Gardiner and Berlioz's *Romeo and Juliet* with Michael Tilson Thomas.

The LSC is always interested in recruiting new members, welcoming applications from singers of all backgrounds. Interested singers are welcome to attend rehearsals before arranging an audition. For further information, visit [lsc.org.uk](http://lsc.org.uk). □

<b>President</b>	Jorge Aguilar	Ella Jackson	Gabrielle Walton-Green
Sir Simon Rattle <small>OM CBE</small>	Paul Allatt	Christine Jasper	James Warbis
<b>Vice President</b>	Matteo Anelli	Alice Jones	Robert Ward
Michael Tilson Thomas	Liz Ashling	Matthew Journee	Jez Wareing
<b>Patrons</b>	Erik Azzopardi	Peter Kellett	Kathryn Wells
Simon Russell Beale <small>CBE</small>	Joaquim Badia	Ruth Knowles-Clark	Rachel Wilson
Howard Goodall <small>CBE</small>	Paul Beecham	Mimi Kroll	
<b>Chorus Director</b>	Ed Beesley	Gilly Lawson	
Simon Halsey <small>CBE</small>	June Brawner	Freya Leveritt	
<b>Associate Director</b>	Gina Broderick	Marylyn Lewin	
Matthew Hamilton	Jo Buchan	Belinda Liao	* denotes LSC council member
<b>Chorus Accompanist</b>	Gavin Buchan	Kameron Locke	
Benjamin Frost	Oliver Burrows	Anne Loveluck	
<b>Chairman</b>	Carol Capper	Meg Makower	
Owen Hanmer	Laura Catala-Ubassy	John Marks	
<b>Concert Manager</b>	Andy Chan	George Marshall	
Robert Garbolinski	Elaine Cheng	Matthew McCabe	
<b>LSO Choral Projects</b>	Anjali Christopher	Liz McCaw	
Andra East	Matt Clarke	Hannah Mears-Young	
	Giles Clayton	Jane Morley	
	Liz Cole	Jane Muir	
	Eve Commander	Dorothy Nesbit	
	Damian Day	Emily Norton	
	Maggie Donnelly	Gill O'Neill	
	Lynn Eaton	Maggie Owen	
	Linda Evans	Helen Palmer	
	John Farrington	Janina Pescinski	
	Kara Florish	Davide Prezzi	
	Amanda Freshwater	Susannah Priede	
	Andrew Fuller	Liz Reeve	
	Robert Garbolinski	Alison Ryan	
	Tina Gibbs	Peter Sedgwick	
	Patrizio Giovannotti	Lis Smith	
	Simon Goldman	Erika Stasiuleviciute	
	Joanna Gueritz	Deborah Staunton	
	Maureen Hall	Chris Straw	
	Owen Hanmer *	Richard Street	
	Kate Harrison	Malcolm Taylor	
	J-C Higgins *	Linda Thomas	
	Denise Hoilette	Claire Trocmé	
	Nathan Homan	Curzon Tussaud	
	Anthony Howick	Natalia Vargas	

# LSO Community Choir

(the public domain)



In March 2003 the LSO Community Choir performed the first concert in LSO St Luke's, the Orchestra's then newly established venue. Comprising 30 singers living and working in the local community, it was an ambitious start. Led by LSO workshop leader and presenter Rachel Leach, the Choir sang arrangements of William Blake's *Songs of Innocence* commissioned specially for the occasion.

Gareth Malone – now a television personality – was one of the singers in that first concert, and by 2004 he had taken over directing the Choir. In the programme for the Choir's Christmas concert in 2004, he wrote: 'we regularly have 40 to 45 people at our rehearsals ... I would like to see the Choir grow to about 60 members'. His vision was surpassed by those wanting to take part, and by the time he left five years later there were 80 singers in the Choir's ranks – and its membership now totals 110.

The Community Choir has open access at its heart – anyone is welcome as long as they live or work in the area, and no audition is necessary. The Choir's director, David Lawrence, tailors the music-making for a broad mix of people: from those who know their sharps from their flats to those who have no experience of musical notation.

The Choir sings three concerts a year at LSO St Luke's and performs special concerts at the Barbican with the LSO, including an impressive list of performances under three directors – Gareth Malone, David Knott and David Lawrence. The Community Choir has worked with Hugh Masekela, celebrating his 70th birthday; performed a partially staged version of Britten's *St Nicolas* with tenor

Ian Bostridge; and took part in two new operas, Jonathan Dove's *The Monster In The Maze* and Andrew Norman's *A Trip to the Moon*, conducted by Sir Simon Rattle. The Choir has sung in St Paul's Cathedral, at the annual Whitecross Street Festival and at the Royal Academy of Music.

Above all, the Choir is about the joy of singing and remains open to everyone. For those who claim they can't sing, the Community Choir has proved in the best possible way that anyone can get involved in music-making and find their voice. □

The LSO Community Choir is generously supported by the **Garfield Weston Foundation, John S Cohen Foundation, Slaughter and May Charitable Trust, D'Oyly Carte Charitable Trust and John Thaw Foundation**

The Community Choir is open to people who live or work in EC1, although there is currently a waiting list. For further information, or to be added to the list, please email [elisabeth.munns@lso.co.uk](mailto:elisabeth.munns@lso.co.uk).

Daphne Alexander	Darrel James	Anna Sun
Jasmine Allen	Helen James	Jacqueline Swanson
Rosemary Anger	Marie-Helene Jeeves	Richard Taylor
Iris Bachmann	Pauline Jenkins	Paul Tilley
Adrienne Banks	Simon Jones	Jane Tully
Jeremy Barraud	Neville Kay	Paul Turley
Jenny Bell	Tim Kitchin	Maggie Tyler
Jane Bickerton	Dan Knight	Tony Valsamidis
Martha Bicket	Anna Law	Marianne Viola
Annie Blackmore	Aoife Ledwidge	Tracy Wait
Nathalie Blondeau	Laura Lucas	Elizabeth Wayne
Sherrie Brar-Sacha	Fiona MacCorquodale	Elizabeth Whittaker
Nick Brittain	Caryn Mackenzie	Meredydd Wilkinson
Claudette Brown	Catherine MacLeod	Lesley Wilson
John Bryant	Patricia McGeough	Sarah Winman
Nevo Burrell	Esther Murphy	Nana-Ama Wood
Neil Campbell	Selena Ng	Peter Wylie
Kim Caplin	Zina Nour	
Sandrina Carosso	Sheila Ogilvie	
Elzbieta Chandrasena	Rosaline Ogunro	
Eleanor Clarke	Ruth Paker	
Tania Cohen	Mel Palmer	
Anne Corbett	Penelope Parkinson	
Sarah Crook-Chai	Liz Patterson	
Liz Cunningham	Grace Payne	
Claire Deakin	Pauline Pearson	
Eilish Dempsey	Michelle Price	
Paul Downing	Mena Rego	
Moe Faulkner	Alessandra Sarnari	
Christine Finlan	Marlena Schmool	
Tara Frances	Devina Shah	
Mal Gilliam	Vaishali Shah	
Craig Givens	Tessa Sheridan	
François Guibourgeau	Ellen Sinclair	
Glenn Hammet	Alex Skailes	
Annie Hawker	Bernadette Skehan	
Beverley Heath	Milan Stamenkovic	
James Hill	Anna Standley	
Anita Howard	Anne Stansfield	
Alison Hunter	Rachel Starling	
Miroslava Ileckova	Carol Stewart	
Yvonne Jacobs-Jones	Roy Sully	

# 500 Voices Participants

(the public domain)

Nikki Aitken  
Bobby Ali  
Kebaier Amal  
Vicky Annand  
Bianca Ansah  
Deborah Arnott  
Nicola Asamoah  
Ljeoma Azubuikie  
Aiste Bagdonaite  
Mercedes Bahleda  
Bianca Barberis  
Frances Barr  
Jill Barrett  
Zoi Basiou  
Sarah Beck  
Lynn Biggs  
Elisabeth Billington  
Matthew Blaney  
Jessye Bloomfield  
Jessica Boatright  
Boženna  
Borzyskowska  
Martin Bridoux  
Liz Broderick  
Ben Broderick  
Paul Buck  
Madeleine Buckley  
Richard Burbury  
Martin Burchett  
Arturas Burke  
Lyn Burton  
Ashwin Caffrey  
Janet Cairney  
Sebastian Calver  
Carola Cappellari  
Jane Carr  
Emma Carroll  
Lauren Carter  
Ruth Cassidy  
Federica Castellani  
Peri Cheal  
Mia Chia  
Yvonne Chisee

Deborah Colvin  
Nicoletta Comand  
Dr Stella Jean  
Compton Dickinson  
Hannah Conway  
Lorraine Cooper  
Tim Coppard  
Maddie Cordes  
Charlotte Cox  
Yukiko Crawford  
Bernard Creely  
Marta Cunha  
Ellie Darton-Moore  
Kieran Saikat Das  
Gupta  
Tanja Daub  
Ginny Davies  
Rebecca Davies  
Lowri Davies  
Jo Dench  
Francesco Di Cataldo  
Senali Dias  
Megan Doolittle  
Neha Doshi  
Vivienne Duckett  
Tilda Dudas  
Eugene Dugan-Brause  
Utku Eken  
Maggie Ellis  
Jacky Erwteman  
Franciska Ery  
Louise Olivia Etagart  
John Evans  
Natalia Fernandez  
Sarah Flanagan  
John Ford-Hunt  
Jackie Fox  
Dawn Frampton  
Alison Furnham  
Alice Gac  
Audrone Galinis  
Allan Gardam  
Katherine Gardiner

Jeff Gilbert  
Daniele Gioioso  
Dawn Gold  
Rachel Gomme  
Rosie Goode  
Sherine Gordon  
Gracelle Gordon-Arthur  
Nick Graham  
Rona Grant  
Millicent Grant  
Catherina Gray  
Nicola Greaney  
Anne Greenslade  
Sophie Griffin  
Sophie Grout  
Kristina Mary Grynert  
Denyse Gylsson  
Na'amah Hagiladi  
Helen Haile  
Lisa Hall  
Lesley Hall  
Yvonne Hancock  
Rachel Hanks  
Teresa Hanley  
Jill Hardman  
Joe Hardy  
Katie Hargreaves  
Phil Harrison  
Georgina Hart  
Fiona-Mary Haviland  
Ann Helke  
Joyce Henderson  
Yazmyn Hendrix  
Dinah Heybourn  
Rachel Holt  
Rosie Hore  
Diana Howard  
Debra Hughes-Leitch  
Francesca Iembo  
Cynthia Ireson  
Julia Irvine  
Shirley Islam  
Summer Islam

Paul Jackman  
Isabel Jaffe  
Christine Janolo  
Leo Jeffs  
Isabelle Jerome  
Heather Jones  
Clare Jones  
Charlie-Jade Jones  
Maja Junginger  
Klara Kaliger  
Madra Kanele  
Elif Karlidag  
Natasha Anne Kelleher  
Felicity Kerr  
Laura Knight  
Veronica Kocovska  
Jadesola Kola-  
Mustapha  
Mirka Kotulicova  
Jo Lampard  
John Lavagnino  
Amina Layco  
Andrew Leitch  
Agnus Lockyer  
Jaremdi Wati Longchar  
Danielle Looker  
Rodrigo López Dato  
Virginia Low  
Lyn Lua  
Bernardas Lukosius  
Timothy Maby  
Hailey Macdonald  
Silvana Maimone  
Pauline Malpas  
Simona Mannu  
Anne Marsh  
Kate Marshall  
Katie Masters  
Abigail Matanmi  
Milla McBride  
Lachlan McFeely Bolt  
Angela McIntosh  
Lindsey McLaren

Iona McTaggart  
Pradeep Mehta  
Tega Mendes  
Angelika Michitsch  
Clodagh Miskelly  
Helen Mitchell  
Fiona Mooney  
Beatrice Mori  
Juhee Namkung  
Javier Navarro  
Susan Neal  
Sharon Neil  
Michele Neri  
Gabriele Neuditschko  
Liz Newbery  
Louisa Noffke  
Beryl Noori  
Germaine Nyack  
James Ochima  
Katerina Oikonomou  
Helen Oyekan  
Francesco Pagnoncelli  
Cristina Pagnoncelli  
Tania Pais  
Jia Jia Pan  
Fotina Papatheodorou  
Giusy Pappalardo  
Gunjan Parik  
Anna Parkinson  
Tracy Parr  
Avni Patel  
Barbara Patilla  
Sally Paulinska  
Linda Peanberg King  
Jessica Pearce  
Hazel Peck  
Amanda Pegrum  
Bea Pemberton  
Molly Pendlebury  
Theresa Peterson  
Stephanie Pezolano  
Marie-Perrine Placais  
Dan Pope

Laura Porter  
Alberto Pose  
Helen Pritchard  
John Quan  
Peter Quicke  
Isabel Radage  
Faramarz Radfar  
Kumar Raju  
Sarah Ralphs  
Disa Ramstedt  
Sian Rees  
Sandra Rennie  
Francesco Ricci  
Sarah Richards  
Kristina Richter  
Adamson  
Duncan Rickelton  
Verity Rimmer  
Jonathan Roberts  
John Roberts  
Peter Robson  
Elizabeth Robson  
Kim Rodway  
Amy Rogers  
Claire Rogers  
Alexandra Rous  
Lara Roussel  
Timothy Rowe  
Lynne Ruddick  
Kristian Sakulku  
Camille Sampson  
Keshthra  
Satchithananda  
Wendy Saville  
Haydee Sawyer  
Kristina-Rose Sears  
Babei Serban  
Susan Seth  
Erika Severini  
Rebekah Seymour  
Leila Shams  
Rebecca Shepley  
Jaime Shorten

Magali Sicsic  
Andrea Sinclair  
Neil Sinden  
Sarjana Singh  
Gary Sinkins  
Beth Sissons  
Rachel Smith  
Pauline St. Marie  
Ruth Steele  
Andrea Stein  
Cynthia Stein  
Imogen Steinberg  
Samantha Stevens  
Chrissy Stott  
Stephanie Stuart  
Robin Tam  
Robert Temowo  
Kika Terremoto  
Matilda Thaddeus-  
Johns  
Josephine Thomas  
Victoria Thorson  
Marie-Anne Tilley  
Lara Tipper  
Ana Torre  
Mathilde Touillon-  
Ricci  
Louise Tozer  
Lee Trimming  
Steve Trump  
Arlene Trump  
Ozlem Tuncil  
Angela Tursi  
Gianna Tzanoukaki  
Debla Villafaina  
Evgenia Vlachaki  
Mark Wakeling  
Gloria Ward  
Maren White  
Olivia White  
Ben Whiting  
Remmie Williams  
Claire Wilmer

Timur Wilson  
Gill Wren  
Cordelia Wright  
Petra Xynidou

**Waltham Forest  
Community Choir**

Ingrid Ambrose  
Nick Balstone  
Joanne Bush  
Belinda Calaguas  
Julia Cooke  
Andrew Diamond  
Frances Fogelman  
Catherine Furlong  
Sue George  
Paul Harrington-  
Moore  
Juill Hummerstone  
Richard Johnson  
Alistair Jones  
Lorna Jonns  
Elaine Jordan  
Brian Kennedy  
Jane Lowry  
Rose Martinez-  
Diamond  
Normal Minter  
Ann Molyneux  
Jim Morris  
Kwaku Owusu-Akyem  
Peter Robson  
Elizabeth Robson  
Patrick Trench  
Jess Womack

# Thomas Guthrie

## Stage Director (the public domain)



**T**homas Guthrie is an innovative and award-winning British director and musician working in theatre and music to tell stories in vivid, new and direct ways.

A former Jette Parker Young Artist Stage Director at the Royal Oera House in London, his revival of David McVicar's production of Mozart's *The Magic Flute* there won the What's On Stage Best Revival 2018. His own productions of *The Magic Flute* and Mozart's *The Marriage of Figaro* at Longborough Festival Opera led to an invitation to direct Wagner's *Der Fliegende Holländer* there in 2018. That was called 'one of the best productions at this venue I have seen' by Rupert Christiansen in *The Telegraph*. Thomas Guthrie's future projects include a revival of *The Marriage of Figaro* at the Royal Opera House and a new staging of Verdi's *Aida* at the Gran Teatre del Liceu in Barcelona.

Guthrie has a reputation for stylish, unfussy, energetic, physical, theatrical and sometimes controversial work. He holds clarity of the storytelling, commitment on the part of the

performers and a pre-eminence of musical values at the heart of his productions.

He is the artistic director of Music and Theatre for All, a charity working to connect performers and public in new and transformative ways through music, theatre and opera. □

### THOMAS GUTHRIE AT LSO ST LUKE'S

Sunday 7 July 2019 7pm, LSO St Luke's

I Fagiolini in collaboration with Music & Theatre for All  
**MONTEVERDI'S L'ORFEO**

Thomas Guthrie directs Monteverdi's revolutionary *L'Orfeo*, widely regarded as opera's first great masterpiece. This strikingly beautiful and original staging features masters of the Renaissance, I Fagiolini, and rising star Matthew Long.

[lso.co.uk](http://lso.co.uk)

## Conductors (the public domain)

Esmeralda Conde Ruiz

Emily Dickens



**E**smeralda Conde Ruiz is a conductor and award-winning composer. A noted interdisciplinary collaborator, she has worked with Yoko Ono, Olafur Eliasson, Nils Frahm, Johann Johannsson and Robert Wilson. Her most celebrated work is the creation of the massed choir of 500 for Peter Liversidge's *The Bridge*, the centrepiece of the opening of Tate Modern's extension, in the Turbine Hall. In 2018 Esmeralda conducted Mira Calix's *Beyond the Deepening Shadow*, a choral sound and light installation for the *Tower Remembers*, Tower of London's Armistice centenary commemorations. She has recently conducted 1,000 singers across Europe for Matthew Herbert's Brexit tour and album at Elbphilharmonie Hamburg, Auditorium Parco della Musica Rome, Haus der Kulturen der Welt Berlin and at the Barbican.

Esmeralda is currently Musical Director for Turner Prize-winning artist Susan Philipsz's *Station Clock*, a giant aural clock recording of 1,000 singers to be permanently installed inside the HS2 train station Birmingham. □

**E**mily Dickens read music at Trinity College, Cambridge before joining the critically acclaimed British vocal ensemble VOCES8. She is the Choral Conducting Fellow at St Martin-in-the-Fields, Associate Choral Director at the RCM Junior Department and last year directed the LSO Discovery Choirs.

Emily directs workshops in the UK and internationally for the UK Choir Festival, the National Youth Choir of Great Britain, The Bach Choir, The Voices Foundation and VCM Foundation. In 2018 Emily studied on the first Royal Opera House/National Opera Studio Women Conducting Opera Course. Emily has performed in many of the world's leading concert halls and is heard regularly on international TV and radio. A Decca Classics Recording Artist, she has had four albums reach the top of the classical charts. She performs with the Gabrieli Consort, Tenebrae, La Nuova Musica, the BBC Singers, the Orchestra of the Age of Enlightenment and is regularly featured on film and video game soundtracks. □

## Conductors (the public domain)

Lucy Griffiths

David Lawrence



**L**ucy Griffiths is one of the most respected of today's conductor-animators. Having won several prestigious prizes in the UK and Canada, her leadership experience ranges across vocal and instrumental music-making with professional, amateur, youth and adult ensembles at the very highest level of each. It has seen her appear on TV and radio, premiering new works, adjudicating competitions, touring extensively throughout the UK and internationally, and working alongside some of the world's finest musicians and directors.

Lucy is Assistant Director of Music at the University of Warwick, Conductor of LSO Discovery's Junior Choir and Director of the Royal College of Music Chorus.

She is a leading expert in the field of music education and engagement, specialising in vocal outreach. She is also a passionate concert designer and presenter. □

**D**avid Lawrence is one of the UK's most versatile conductors, working with orchestras, symphony choruses and national youth choirs. He has conducted in more than 25 countries, including Canada, Colombia, India, Singapore, the US, Australia and was recently made an Associate of the Royal Academy of Music for his 'significant contribution' to his profession.

David is Choral Advisor to Sinfonia Viva, Associate Conductor of the CBSO Chorus and conductor of two LSO Discovery Chorus. He has worked with most of the UK's symphony choruses, and was a regular guest conductor of the Netherlands Radio Choir for ten years. For over 20 years David has conducted for BBC's *Songs of Praise*. He is a well-known conductor of 'big sing' events, such as the 700-voice *Spem in Alium* he conducted for BBC Four. He has directed large-scale education projects for many of the UK's orchestras and opera companies, and as Principal Conductor of Young Voices, David directs massed choirs in an annual series of concerts, with some choirs incorporating more than 8,000 singers. □

## Jack Apperley



**J**ack Apperley is a London-based freelance conductor. Under the tutelage of Patrick Russill, he graduated from the Royal Academy of Music where he obtained a Masters in Choral Conducting (Distinction) and was awarded the Sir Thomas Armstrong Choral Leadership Prize. Prior to his postgraduate studies, Jack read music at the University of Birmingham where he was mentored by Simon Halsey. In 2018, Jack was awarded Second Prize at the inaugural London International Choral Conducting Competition.

Jack is an Assistant Chorus Master of the London Symphony Chorus. He is the Music Director and Conductor of several London-based choirs including the Imperial College Chamber Choir, Concordia Voices and Brentwood Choral Society. He also directs several workplace choirs for the Royal College of Physicians, Silicon Valley Bank and the trade union Unison. In 2018 Jack was the Guest Conductor of the Epsom Chamber Choir. In July, Jack will be participating in the World Choral Conducting Competition in Hong Kong. □

## Assistant Conductors (the public domain)

**JESSICA NORTON** is a freelance conductor and soprano based in London. She currently conducts the London Concord Singers, East London Chorus, London Orpheus Choir and Henley Youth Choir, alongside deputising for various other choirs in and around London. With a DipABRSM in Singing Performance, Jessica also takes vocal workshops at schools including St Mary's in Cambridge, Oak Hills Primary in Birmingham and Trinity Primary in Henley-on-Thames.

As a soprano Jessica has previously sung in multiple BBC Proms concerts, and was the featured soprano soloist at Wanstead's opera gala *Glamour on the Green*. She also joins choirs such as the Harwich and Dovercourt Choral Society as soprano soloist for concerts throughout the year. □

**JAMES NAYLOR** is a London-based choral conductor and community practitioner. He studied under Simon Halsey to complete his Master's degree at the University of Birmingham. He is the music director of Waltham Forest Community Choir and chamber opera company the Willmore Singers. As a singer, James has sung with various choirs including the CBSO Chorus and BBC Proms Youth Choir. James' previous projects include a community performance of Krása's *Brundibar* for Holocaust Memorial Day 2018 and several performances of a devised piece exploring the musical connections of Shakespeare's *Twelfth Night*. □

# Assistant Conductors

## (the public domain)

**KRISTI JAGODIN** graduated in 2013 with an MA diploma Cum Laude in conducting from the Estonian Academy of Music and Theatre, where she studied with Tõnu Kaljuste. She has been an active conductor for more than 20 years, leading mostly auditioned mixed and female choirs. Winning a scholarship gave her an opportunity to study choir pedagogy at the Academy of Music and Drama at the University of Gothenburg, Sweden, under the tutelage of Jan Yngwe and Gunnar Eriksson.

Kristi also trained as a professional choir singer and is currently a member of the London Symphony Chorus. She is a musical director for London Estonian Mixed Choir and Estonian Mixed Choir of Great Britain.

**AUGUSTINA KAPOTI** was born in Athens, Greece and studied Musicology at the University of Athens before starting her Orchestral Conducting studies at the Athens Conservatoire. Augustina pursued her first Master's degree in Orchestral and Choral Conducting at Bard College-Conservatory of Music in New York with a full scholarship, where she conducted the Conservatory's orchestras and choirs, and undertook rehearsals with professional choral ensembles.

While in New York, she met and was invited to follow Maestro Jeffrey Milarsky in his rehearsals and concerts. She has been distinguished in two orchestral conducting masterclasses and competitions in New York, 2014 and in Graz, 2017. Augustina studied for her second Master's degree in Choral Conducting with Simon Halsey at the University of Birmingham.

**ALEXANDER CREAMER** was raised in Hampshire and studied in Cardiff where he directed the Palestrina Singers and assisted the University Symphony Chorus. He then moved to Birmingham to undertake further study in choral conducting under the tutelage of Simon Halsey and Simon Carrington. Following a year of intense learning, Alexander moved to Berlin for nine months where he attended rehearsals and concerts, took lessons in German, and devoted his time to studying choral repertoire.

Back in the UK, Alexander recently conducted Mozart's *The Marriage of Figaro* and is thrilled to revisit David Lang's *the public domain* after conducting part of its European premiere at the Berlin Philharmonie.

### Project Repetiteurs

Liz Burley  
Joanna Elms  
Benjamin Frost

### Stage Manager

Eleanor Arnot

# London Symphony Orchestra

## On Stage

### Leader

Carmine Lauri

### First Violins

Clare Duckworth  
Ginette Decuyper  
Gerald Gregory  
Maxine Kwok-Adams  
Claire Parfitt  
Laurent Quénelle  
Sylvain Vasseur  
William Melvin  
Lulu Fuller  
Takane Funatsu  
Gordon MacKay  
Dániel Mészöly  
Gabrielle Painter  
Julia Rumley  
Patrick Savage

### Second Violins

David Alberman  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Julian Gil Rodriguez  
Belinda McFarlane  
Iwona Muszynska  
Csilla Pogany  
Andrew Pollock  
Paul Robson  
Siobhan Doyle  
Oriana Kriszten  
Greta Mutlu

### Violas

Rachel Roberts  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
German Clavijo  
Julia O'Riordan  
Robert Turner  
Ilona Bondar  
Luca Casciato  
May Dolan  
Anna Growsn  
Francis Kefford  
Sofia Silva Sousa  
Jill Valentine

### Cellos

Rebecca Gilliver  
Minat Lyons  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Daniel Gardner  
Hilary Jones  
Daniel Benn  
Chislaine McMullin  
Miwa Rosso  
Victoria Simonsen  
Peteris Sokolovskis

### Double Basses

Colin Paris  
Patrick Laurence  
Matthew Gibson  
Joe Melvin  
Benjamin Griffiths  
José Moreira  
Simo Väisänen  
Jim Vanderspar

### Flutes

Gareth Davies  
Jack Welch  
Rebecca Larsen

### Piccolo

Patricia Moynihan

### Oboes

Juliana Koch  
Rosie Jenkins  
Daniel Finney

### Cor Anglais

Maxwell Spiers

### Clarinets

Chris Richards  
Chi-Yu Mo  
Elizabeth Drew

### Bass Clarinet

Juncal Salada Codina

### Bassoons

Daniel Jemison  
Joost Bosdijk

### Contra Bassoons

Dominic Morgan  
Gordon Laing

### Horns

Timothy Jones  
Finlay Bain  
James Pillai  
Jonathan Lipton  
Paul Gardham  
David McQueen  
Fabian van de Geest  
Jacob Bagby  
Tim Ball

### Trumpets

David Elton  
Catherine Knight  
Niall Keatley  
David Geoghegan  
Christopher Evans  
Neil Fulton

### Trombones

Peter Moore  
James Maynard  
Phil White

### Bass Trombones

Paul Milner  
Barry Clements

### Tuba

Adrian Miotti

### Timpani

Nigel Thomas

### Percussion

Neil Percy  
David Jackson  
Sam Walton  
Tom Edwards  
Paul Stoneman  
Jacob Brown

### Harp

Bryn Lewis  
Eluned Pierce

### Piano/Celeste

Philip Moore

### Organ

Catherine Edwards



**LSO** London  
Symphony  
Orchestra

The LSO is funded by Arts Council England in partnership with the City of London Corporation, which also provides the Orchestra's permanent home at the Barbican.



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

**LSO Visual Identity and Concept Superunion**

**Feature Artwork** Mainframe

**Other Photography** Philippe Stirnweiss / Durand, Randal Mackechnie, Hannah J Taylor (The Lens Box), Kevin Leighton, Holger Talinski, Tomoko Hidaki, Mark Allan, Peter Serling

**Print** Cantate 020 36511690

LSO registered charity in England number 232391