

# The Cunning Little VIXEN

## CONTENTS

- 4 Welcome
- 5 Composer Profile
- 6 Programme Note & Synopsis
- 9 Sir Simon Rattle on *The Cunning Little Vixen*
- 10 Artist Biographies
- 20 London Symphony Chorus
- 22 LSO Discovery Voices
- 23 On Stage
- 24 London Symphony Orchestra
- 30 LSO Supporters
- 32 Barbican Supporters
- 34 Barbican Centre

**LSO Visual Identity and Concept Superunion**  
**Cover Artwork** Esteban Diácono

# Leoš Janáček *The Cunning Little Vixen*

Thursday 27 June 2019 7.30pm

Saturday 29 June 2019 7.30pm

Barbican

Opera in three acts, libretto by Leoš Janáček  
on a text by Rudolf Těsnohlídek.

Semi-staged performance, sung in Czech.

Produced by the LSO and the Barbican.  
Part of the LSO's 2018/19 Season and  
Barbican Presents.

Performance finishes approx 9.15pm  
No interval

Surtitles by Martyn Bennett  
Operated by Damien Kennedy

**Sir Simon Rattle** conductor

**Peter Sellars** director

**Lucy Crowe** Vixen

**Gerald Finley** Forester

**Sophia Burgos** Fox, Chocholka

**Peter Hoare** Schoolmaster, Cock, Mosquito

**Jan Martiník** Badger, Parson

**Hanno Müller-Brachmann** Haraschta

**Paulina Malefane**

Forester's Wife, Owl, Woodpecker

**Anna Lapkovskaja** Mrs Pasek, Dog

**Jonah Halton** Pasek

**Irene Hoogveld** Jay

**London Symphony Orchestra**

**London Symphony Chorus**

**LSO Discovery Voices**

**Simon Halsey** chorus director

**David Lawrence** chorus master

**Lucy Griffiths** chorus master

**Ben Zamora** lighting designer

**Nick Hillel & Adam Smith (Yeast Culture)**

video designers

**Hans-Georg Lenhart** assistant director

**Simon Bernardini** assistant conductor

**Zeynep Özsucu** répétiteur

**Betsy Ayer** stage manager

## ACT ONE

**How the Vixen was caught.**

*Summer, the forest in the afternoon.*

**The Forester's farmyard; The Vixen  
as politician; The Vixen runs away.**

*Autumn, the farmyard.*

## ACT TWO

**The Vixen drives the Badger out of his home.**

*Autumn, the forest in the late afternoon.*

*Winter, the inn.*

*Winter, the forest in the moonlight.*

**The Vixen's courtship, love and marriage.**

*Summer, the forest in the moonlight.*

## ACT THREE

**The Vixen outwits the poacher Haraschta;**

**The death of the Vixen.**

*Autumn, the forest at midday.*

*The inn.*

**The young Vixen, the image of her mother.**

*Summer, the forest in the afternoon.*

# Welcome Kathryn McDowell & Sir Nicholas Kenyon



Welcome to tonight's performance of an opera that explores themes of life, death, love and the timeless cycle of nature – Janáček's *The Cunning Little Vixen*. It is a great thrill to explore this work with the creative partnership of LSO Music Director Sir Simon Rattle and director Peter Sellars. These performances follow critically acclaimed semi-stagings of Debussy's *Pelléas et Mélisande* and Ligeti's *Le grand macabre* in recent years, and we are particularly pleased to have the opportunity to bring to life the work that, in Sir Simon Rattle's own words, 'made me want to become an opera conductor'.

As in previous years, tonight's performance is presented in partnership by the LSO and the Barbican. These collaborations allow us to create truly unique, memorable musical experiences, bringing together both partners' expertise in music-making, staging and production. The LSO and Barbican are both partners in Culture Mile, an initiative that aims to create an unrivalled destination for culture, creativity and learning in the City of London, and we look forward to future collaborations in the seasons to come.

We are delighted to welcome a world-class line-up of soloists for these concerts: Lucy Crowe, who also performed the title role under the direction of Peter Sellars and Sir Simon Rattle with the Berlin Philharmonic Orchestra; Gerald Finley, Sophia Burgos, Peter Hoare and Hanno Müller-Brachmann, all of whom make return appearances with the LSO on the Barbican stage; and Jan Martiník, Paulina Malefane and Anna Lapkovskaja, who make their LSO debuts. We also welcome as soloists two postgraduate students from our partners the Guildhall School: Jonah Halton and Irene Hoogveld. The cast are joined on stage by the London Symphony Chorus and the young singers of the LSO Discovery Voices, led by LSO Choral Director Simon Halsey and chorus masters David Lawrence and Lucy Griffiths.

The production is brought to life by an experienced creative team, all of whom have worked on previous operatic collaborations between the LSO and Barbican: lighting designer Ben Zamora; video designers Nick Hillel and Adam Smith from Yeast Culture; and assistant director Hans-Georg Lenhart.

We hope you enjoy the performance and that you will return to the Barbican – where, as Resident Orchestra, the LSO performs 70 concerts every year – for a wide range of events across the art-forms in the year ahead.

**Kathryn McDowell CBE DL**  
Managing Director, LSO

**Sir Nicholas Kenyon**  
Managing Director, Barbican Centre

## Leoš Janáček in Profile 1854–1928 / profile by Andrew Stewart



**J**anáček's father, Jiří, was cantor, Kapellmeister and teacher, serving a number of impoverished communities in northern Moravia. Young Leoš, the fifth of nine children, left the family home at Hukvaldy in 1865 to become a chorister at the Augustinian Monastery in Brno. His elementary schooling was supplemented by lessons at the city's German college, and in 1869 he received a state scholarship to support studies at the Czech Teachers' Training Institute. After graduating in 1872, Janáček taught music at the Institute's school and also directed the

monastery choir. He moved to Prague in 1874 and studied organ at the Bohemian capital's celebrated Organ School, returning to Brno the following year and resuming his teaching and conducting activities. Composition studies in Leipzig and Vienna (1879–80) added to Janáček's blossoming skills as a composer, although he struggled to make further progress. In 1881 he married the 16-year-old Zdenka Schulzová; a few months later he helped found the Brno Organ School, which later became the Brno Conservatory.

Janáček's marriage soon failed, and the couple were estranged. In 1887 he began work on his first opera, *Šarka*, although its librettist subsequently refused permission for the unknown young composer to have the work performed. Moravian folk music and popular culture increasingly fascinated Janáček in the 1880s, influencing a gradual rejection of the high-Romantic musical language of *Šarka* for a style that reflected his passion for Slavic languages and the musicality of his native tongue. He worked from 1894 to 1903 on his opera *Jenůfa*, which was successfully premiered in Brno in January 1904. For the next 20 years he concentrated on composing works for the stage, his stature as an opera composer finally acknowledged in 1916 following the Prague premiere of *Jenůfa*.

Janáček's second marriage also proved an unhappy match, its tensions highlighted in 1917 after he fell in love, obsessively so, with [Kamila Stösslová](#) ▷, wife of an antiques dealer and 37 years the composer's junior.

International recognition was underpinned by the Berlin and New York premieres of *Jenůfa* (1924) and the overwhelming dramatic impact of his operas *Katya Kabanova*, *The Cunning Little Vixen* and *The Makropulos Affair*.

The *Glagolitic Mass* (1927), his last opera *From the House of the Dead* (1927–8) and the Second String Quartet (1928) crowned Janáček's creative Indian summer, brought to a conclusion when the composer caught a chill that quickly developed into fatal pneumonia. □

**Andrew Stewart** is a freelance music journalist and writer. He is the author of *The LSO at 90* and contributes to a wide variety of specialist classical music publications.

### ▷ KAMILA STÖSSLVÁ



Janáček met Kamila Stösslová in 1917, and fell in love with her despite being nearly 40 years her senior. His passionate feelings seemed to encourage a flourishing of musical creativity, and they entered into a correspondence reaching over 700 letters, which inspired Janáček to write his String Quartet No 2, 'Intimate Letters'.

# Leoš Janáček *The Cunning Little Vixen* 1923 / note & synopsis by Jan Smaczny



△ Frontispiece to *The Cunning Little Vixen*, by Eduard Milén (1891–1976)

—  
'People will act in it as well as speak, but like animals. Foxes, old and young, frogs, mosquitoes. It will be an opera as well as a pantomime. In my *Vixen* there will be dramatic action, stage action. And then the animals! For years I have listened to them, memorising their speech; I'm at home with them.'

## Janáček

—

**T**he forest was often a strong presence in Czech opera, even before Janáček set to work on *The Cunning Little Vixen*. As a place for mystery and magic, the forest was a key symbol, even in the early years of Czech national opera. Rozkošný's *The Rapids of St John* (1871) is partly set in a 'romantic wooded countryside', and the smugglers' scenes in act two of Smetana's *The Kiss* use 'dense forest' for cover. Of somewhat later vintage was the woodland surrounding that Dvořák evoked so exquisitely in *Rusalka* (1900); here, more than in any work before *The Vixen*, the creatures of the forest emerge as real characters. Janáček himself had ventured into the Bohemian forest in the second act of his first opera *Sárka* (1888), but the return to his native woodland in *The Vixen* was a great deal more heartfelt.

Janáček was born in Hukvaldy, a village on the edge of the Beskydy foothills in north-eastern Moravia, and the forest was a pervasive presence for him. In 1921, he went in search of his roots, purchasing a small house in the village that had once belonged to his brother, František. Inspired by a holiday in the Tatra Mountains and once again immersed in the countryside of his childhood, Janáček would accompany the gamekeepers in the early morning in order to absorb the atmosphere remembered from his youth; but, of course, in his late 60s, perspectives inevitably changed as his comment 'I caught Sharp-Ears [the Vixen] for the sake of the forest and the sadness of old age' indicates.

The sources of Janáček's inspiration for opera after *Jenůfa* (1904), were never

predictable. The means by which *The Vixen* came into being is a happily domestic story from the spring of 1920. Marie Stejskalová, the Janáček's housekeeper-cum-domestic servant, had an addiction to a cartoon story about Vixen 'Sharp-Ears' (Bystrouška) published in a local newspaper, and would read it avidly before passing the paper on to her employers. Janáček found her laughing over the cartoons and immediately became intrigued. According to Stejskalová's account, she suggested that given the composer's fascination with birdsong and other animal noises, the cartoons might make a fine basis for an opera.

Her story is delightful if a touch epigrammatic. But the result came surprisingly quickly. The cartoons were by Stanislav Lolek and the text, after they had been drawn, was supplied by the writer, Rudolf Těsnohlídek. Janáček wasted no time in approaching Těsnohlídek. The writer gave permission for Janáček to create a libretto from his novel, although his only specific contribution was a song for the Forester about his love for Verunka. Janáček began work on the opera in January 1922, a little over a month after he had completed *Katya Kabanova*; he continued into the next year, completing it on 10 October 1923. A brief addition to the



△ One of Stanislav Lolek's original *Vixen Sharp Ears* cartoons

fanfares in the scene change before the finale was added during rehearsals, and the score as we have it was finished by 31 October.

From this unlikely, rather patchwork resource Janáček created a coherent story of human and animal lives in the natural cycle of the woods. The libretto is atmospheric, grittily hilarious and moving whether depicting men, women or animals. Throughout, the forest is as much a presence as its inhabitants and that is where the story begins.

## ACT ONE

### How the Vixen was caught.

Summer, the forest in the afternoon.

On a sunny, summer afternoon in the forest insects buzz around in the haze. The Forester appears and, feeling dozy, stretches out and falls asleep. The insects and a young frog, attempting to catch a mosquito, land on the Forester's nose, waking him up. He notices a vixen cub and decides to take her home as 'fun for the children'.

### The Forester's farmyard; The Vixen as politician; The Vixen runs away. Autumn, the farmyard.

The Vixen proves well able to defend herself against the amorous advances of the dog, Lapák, and the taunts of the Forester's children; after she bites the young Pepik, the Forester ties her up for the night. In a dream, the Vixen appears as a young girl, but in the morning she is back to her original guise. Turning politician, the Vixen attempts to stir up the cockerel and chickens as a ruse to attract them closer to her; she kills them all and, biting through her leash, escapes into the forest.

## ACT TWO

### The Vixen drives the Badger out of his home.

Autumn, the forest in the late afternoon.

The Vixen makes short work of turning the pompous Badger out of his large, well-appointed home.

### Winter, the inn.

Playing cards and drinking, the Forester and Schoolmaster tease each other about the latter's non-existent love life and the former's loss of the Vixen.

### Winter, the forest in the moonlight.

Rather the worse for drink, the Schoolmaster weaves his way home and on the way mistakes the Vixen, hidden by a sunflower, for Terynka, the girl he loves from afar. The Parson, also wandering home, broods on a wrongful accusation that he seduced a girl. The shots of the Forester, aimed at the Vixen, startle them out of their reverie.

### The Vixen's courtship, love and marriage.

Summer, the forest in the moonlight.

The Vixen falls in love with a comely Fox. Courtship leads to love making and, in fairly short order, marriage. The animals and forest celebrate their nuptials in a grand choral ballet.

## ACT THREE

### The Vixen outwits the poacher Haraschta; The death of the Vixen.

Autumn, the forest at midday

Haraschta, accused of poaching by the Forester, tells him that he is to marry Terynka. A trap is left for the Vixen by the Forester. As he and Haraschta leave, the Vixen and her family tumble onto the scene and laugh at the clumsy trap. The Fox suggests more children, but the Vixen tells him to wait until next May. Haraschta returns with a bag full of chickens. The Vixen, feigning lameness draws him away so that the Fox and cubs can eat the chickens. Angry at having been tricked into falling over, Haraschta shoots the Vixen.

### The inn.

A rueful conversation between the Schoolmaster and Forester reveals that Terynka is married and both miss their friend the Parson now living far away.

▷ **Synopsis and Programme Notes**  
Continue on Page 8

## Leoš Janáček The Cunning Little Vixen *continued*

**The young Vixen, the image of her mother. Summer, the forest in the afternoon.**

The Forester wanders onto the scene and reminisces freely about his youthful love for his wife, their love making and the beauty of the forest. As he slumbers contentedly the animals of the forest appear; he starts awake to find a fox cub, the very image of her mother; he fails to catch her and a frog jumps up, stuttering to the Forester that he has heard all about him from his grandfather. The Forester's gun slips from his grasp as nature expands around him.

A bare outline of the plot does little to illuminate the charm and depth of Janáček's characterisation in the opera. The Vixen is in fact called 'Sharp-Ears' (Bystrouška), a much better indication of her feisty and dominating personality. The forest itself comes to life at the very opening with the appearance of insect and animal denizens as they come together in a delightful ballet pantomime. The Vixen's dream in the Forester's farmyard, accompanied by music with an irresistible pendular swing, shows her growing into a wilful young creature, and her relationship with the Fox is delightfully portrayed veering between parody and sentiment.

The Vixen's death might have been a moment for an outpouring of grief, but, apart from Haraschta's shot, it passes almost without notice. Nature pervades the moment, flowing into the gap left by the dead heroine. Janáček's treatment of his human characters is also suffused with sympathy. At times their exchanges are bluff and cantankerous, but in the penultimate scene, as the Schoolmaster and Forester face their sorrows, the music Janáček provides is unforgettably rich. A memorably prophetic moment is when the Vixen tells the Fox to wait for next spring before they have another family; set to a sinuously



△ **Statue of Liška Bystrouška in Janáček's birthplace of Hukvaldy.**

memorable phrase the melody returns to dominate the end of the opera almost as a fulfilment of her promise, a guarantee of the eternal natural round. □

**Jan Smaczny** is Hamilton Harty Professor of Music at Queen's University, Belfast. A writer and broadcaster on Czech music, his most recent book is a study of Dvořák's Cello Concerto.



# Sir Simon Rattle On The Cunning Little Vixen



**F**or me this is very personal. It's the piece that made me want to become an opera conductor. I was lucky to be part of a production as a student at the Royal Academy of Music, conducted by Steuart Bedford. I played the celeste and conducted the off-stage chorus. I felt it changed my life.

—  
**'It's the piece that made me want to become an opera conductor ... and still one of the pieces that reduces me to tears more easily than any other.'**  
—

Little did I know that I would years later be married to someone who comes from down the road from Janáček; you can walk to the forest that they call 'the Cunning Little Vixen forest' in Brno, where the cartoons were made and where Janáček went to get inspiration.

The opera is full of nature and the circle of life, and what you can have in nature that humans so often forget to take advantage of. It's a deeply moving piece and it also moves at the speed of the fastest thriller. It's the sort of piece that anyone who loves theatre should be at.

It's a piece I've been talking to Peter Sellars about throughout our friendship, which is well over 30 years now. It's still one of the pieces that reduces me to tears more easily than any other, and I hope I won't be the only one.

When I first was involved with Janáček as a student and in my 20s it was normally performed in English. Czech was considered too difficult. There are so many children in *The Cunning Little Vixen*, we wondered if maybe we should take the easy road and do it in English. But Peter and I sat with the translated text and the music, and we looked at each other and said, 'We really can't do this, can we?' In Czech the music comes even more alive, because it's so based on the rhythms of the language. □



## Sir Simon Rattle conductor



**S**ir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music in London. From 1980 to 1998, he was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. He moved to Berlin in 2002 and held the positions of Artistic Director and Chief Conductor of the Berlin Philharmonic until he stepped down in 2018. Sir Simon became Music Director of the London Symphony Orchestra in September 2017.

Sir Simon has made over 70 recordings for EMI (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received the 2009 Grammy Award for Best Choral Performance); Berlioz's *Symphonie fantastique*; Ravel's *L'enfant et les sortilèges*; Tchaikovsky's *The Nutcracker* – Suite; Mahler's *Symphony No 2*; and Stravinsky's *The Rite of Spring*. From 2014 Sir Simon recorded the Beethoven, Schumann and Sibelius symphony cycles on the Berlin Philharmonic's new in-house label, Berliner Philharmoniker. His most recent recordings include Debussy's *Pelléas et Mélisande*, Turnage's *Remembering*, and Ravel, *Dutilleux and Delage* on Blu-Ray and DVD with the LSO on LSO Live.

Music education is of supreme importance to Sir Simon. His partnership with the Berlin Philharmonic broke new ground with the education programme *Zukunft@Bphil*, earning him the Comenius Prize, the Schiller Special Prize from the city of Mannheim, the Golden Camera and the Urania Medal. He and the Berlin Philharmonic were appointed International UNICEF Ambassadors in 2004 – the first time this honour had been conferred on an artistic ensemble. Sir Simon has also been awarded several prestigious personal honours, which include a knighthood in 1994, becoming a member of the Order of Merit from Her Majesty the Queen in 2014, and being given the Freedom of the City of London in 2018.

In 2013 Sir Simon began a residency at the Baden-Baden Easter Festival, conducting Mozart's *The Magic Flute* and a series of concerts with the Berlin Philharmonic. Subsequent seasons have included performances of Puccini's *Manon Lescaut*, Peter Sellars' ritualisation of Bach's *St John Passion*, Strauss' *Der Rosenkavalier*, Berlioz's *The Damnation of Faust*, Wagner's *Tristan and Isolde* and, most recently, *Parsifal* in 2018. For the Salzburg Easter Festival, Rattle has conducted staged productions of Beethoven's *Fidelio*, Mozart's *Così fan tutte*, Britten's *Peter Grimes*, Debussy's *Pelléas*

and *Mélisande*, Strauss' *Salome* and Bizet's *Carmen*, a concert performance of Mozart's *Idomeneo* and many concert programmes.

Sir Simon has long-standing relationships with the leading orchestras in London, Europe and the US, initially working closely with the Los Angeles Philharmonic and Boston Symphony Orchestra, and more recently with The Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, with whom he has recorded the complete Beethoven symphonies and piano concertos with Alfred Brendel, and is also a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

During the 2018/19 season Sir Simon embarked upon tours to Japan, South Korea, Latin America and Europe with the London Symphony Orchestra. He conducted the Czech Philharmonic Orchestra for the first time in Mahler's *Das Lied von der Erde* and returned to the Deutsche Staatsoper Berlin, the Bavarian Radio Symphony Orchestra and the Berlin Philharmonic. In March 2019 he conducted Peter Sellars' revival of Bach's *St John Passion* with both the Berlin Philharmonic and the Orchestra of the Age of Enlightenment. □

## Peter Sellars director



**P**eter Sellars has gained international renown for his groundbreaking and transformative interpretations of artistic masterpieces and for collaborative projects with an extraordinary range of creative artists. He has staged operas at the Dutch National Opera, English National Opera, Festival d'Aix-en-Provence, Lyric Opera of Chicago, Opéra National de Paris and the Salzburg Festival, among others.

He has collaborated on the creation of many works with composer John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree* and *The Gospel According to the Other Mary*. Inspired by the compositions of Kaija Saariaho, Sellars has guided the creation of productions of her work (*L'Amour de loin*, *Adriana Mater*, *Only the Sound Remains*) that have expanded the repertoire of modern opera.

Recent projects include the premiere of the latest Adams/Sellars collaboration, *Girls of the Golden West*, at the San Francisco Opera, a new production of *Doctor Atomic* at the Santa Fe Opera, and an acclaimed staging of Claude Vivier's *Kopernikus* for Festival D'Automne (Paris). He will return to the Salzburg Festival this summer to stage Mozart's *Idomeneo*.

Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals and the 2002 Adelaide Arts Festival. In 2006 he was Artistic Director of New Crowned Hope, a festival in Vienna for which he invited artists from diverse cultural backgrounds to create new work in the fields of music, theatre, dance, film, the visual arts and architecture for the celebration of Mozart's 250th birth anniversary. He served as the Music Director of the 2016 Ojai Music Festival.

He is a Distinguished Professor in the Department of World Arts and Cultures at UCLA, a resident curator of the Telluride Film Festival, and was a Mentor for the Rolex Arts Initiative. Sellars is the recipient of a MacArthur Fellowship, the Erasmus Prize for contributions to European culture, the Gish Prize, and is a member of the American Academy of Arts and Sciences. He has been awarded the prestigious Polar Music Prize and been named Artist of the Year by *Musical America*. □

## Lucy Crowe soprano Vixen



**B**orn in Staffordshire, Lucy Crowe studied at the Royal Academy of Music. She has established herself as one of the leading lyric sopranos of her generation.

Her operatic roles include Adele in Strauss' *Die Fledermaus* and Servilia in Mozart's *La clemenza di Tito* for the Metropolitan Opera, New York; Ismene in Mozart's *Mitridate*, Eurydice in Gluck's *Orphée et Eurydice*, Adina in Donizetti's *L'elisir d'amore*, Susanna in Mozart's *The Marriage of Figaro*, Gilda in Verdi's *Rigoletto* and Belinda in Purcell's *Dido and Aeneas* for the Royal Opera House, Covent Garden; Pamina in Mozart's *The Magic Flute*, Rosina in Rossini's *The Barber*

*of Seville*, Dona Isabel in Purcell's *The Indian Queen* and Poppea in Handel's *Agrippina* for English National Opera; and Merab in Handel's *Saul*, Micaëla in Bizet's *Carmen*, and the title role in *The Cunning Little Vixen* for Glyndebourne Festival Opera.

In concert, she has performed with many of the world's finest conductors and orchestras, including the LA Philharmonic under Dudamel; the Boston Symphony Orchestra under Nelsons; the Accademia Santa Cecilia Orchestra under Pappano; and the Berlin Philharmonic under Rattle. Lucy has performed at the BBC Proms and the Aldeburgh, Edinburgh, Mostly Mozart and Salzburg Festivals. Recital appearances include Wigmore Hall, New York's Carnegie Hall and Amsterdam's Concertgebouw.

Her recordings include Mendelssohn's 'Lobgesang' with the LSO under Sir John Eliot Gardiner for LSO Live; Handel's *Il pastor fido* and a disc of Handel and Vivaldi with La Nuova Musica under David Bates for Harmonia Mundi; works by Lutosławski, Handel and Eccles for Chandos; and a solo Handel disc – *Il caro Sassone* – with Harry Bicket and the English Concert on Harmonia Mundi.

Lucy was appointed as a Fellow to the Royal Academy of Music in 2014. □

## Gerald Finley bass-baritone Forester



**G**rammy-award winning bass-baritone Gerald Finley is a leading singer and dramatic interpreter of today. He began with the baritone roles of Mozart; his *Don Giovanni* and Count in *The Marriage of Figaro* have been heard live throughout the world and on DVD. Recent signature roles include *Guillaume Tell*, J Robert Oppenheimer in John Adams' *Doctor Atomic*, and Jaufré Rudel in Saariaho's *L'amour de loin*. He created Harry Heegan in Mark-Anthony Turnage's *The Silver Tassie*, and has had recent critical success as Verdi's Iago and Falstaff, and Wagner's Hans Sachs and Amfortas.

Gerald Finley's concert work is a vital part of his career, with recent appearances with

the Concertgebouw Orchestra Amsterdam, Bavarian Radio Symphony Orchestra, Mahler Chamber Orchestra and Los Angeles Philharmonic Orchestra. As a celebrated song recitalist he works regularly with pianist Julius Drake. Modern-day composers have written extensively for Finley, including Peter Lieberson, Mark-Anthony Turnage, Huw Watkins, Julian Philips, Kaija Saariaho and Einojuhani Rautavaara.

Gerald Finley's many solo recital CD releases have been devoted to songs of Barber, Britten, Ives, Ravel and Schumann's song cycles *Dichterliebe* and *Liederkreis*. He gives masterclasses throughout the world, most recently at the Juilliard School of Music, and continues to work with the Jette Parker Young Artists' Programme at the Royal Opera, Covent Garden and the Lindemann Programme at the Metropolitan Opera.

Gerald Finley, born in Montreal, began singing as a chorister in Ottawa, Canada, and completed his musical studies in the UK at the Royal College of Music, King's College, Cambridge, and the National Opera Studio. He is a Fellow and Visiting Professor at the Royal College of Music. In 2017 he was appointed Commander of the Order of the British Empire and had previously been appointed an Officer of the Order of Canada. □

## Sophia Burgos soprano Fox, Chocholka



**P**uerto Rican-American soprano Sophia Burgos is fast emerging internationally as a young talent of outstanding intelligence, musicality and stage presence. Recent engagements include *Le martyre de Saint Sébastien* with the Tonhalle Orchester Zurich under Matthias Pintscher; George Crumb's *Ancient Voices of Children* with the SWR Symphonieorchester under Teodor Currentzis; Beat Furrer's *Schnee-Szenen* with the Symphonieorchester des Bayerischen Rundfunks and Peter Rundel; a CD recording with the Sinfonieorchester Basel and Ivor Bolton in works by Berio and de Falla; Belinda in Purcell's *Dido and Aeneas* at the Festival d'Aix-en-Provence; *Quatre Chants Pour Franchir Le Seul* by Gérard Grisey

at the Elbphilharmonie Hamburg; Britten's *Les Illuminations* at the Bregenzer Festspiele; Bernstein's *Songfest* with the BBC Symphony Orchestra and the MDR Sinfonieorchester; and her role debut as Ann Trulove in Stravinsky's *The Rake's Progress* with the London Philharmonic Orchestra, conducted by Vladimir Jurowski.

Other recent appearances include the title role in *Maria Republica* by François Paris with Nantes-Angers Opera; Jennie in the New York premiere of Oliver Knussen's *Higglety Pigglety Pop!*; Lily Briscoe in the world premiere of *To The Lighthouse* by Zesses Seglias at the Bregenzer Festspiele; and the lead role Enoa in Andrew Norman's *A Trip to the Moon* with the LSO and Berlin Philharmonic, conducted by Sir Simon Rattle.

Highlights in 2019/20 include Maria in Bernstein's *West Side Story* under Sir John Eliot Gardiner at the Edinburgh International Festival; a return to De Nationale Oper Amsterdam for her role debut as Despina in Mozart's *Così fan tutte*; her debut at La Monnaie in Brussels as Zerlina in *Don Giovanni* and Susanna in *The Marriage of Figaro*; and Teresa in Berlioz's *Benvenuto Cellini* with Sir John Eliot Gardiner at the BBC Proms, Musikfest Berlin and at Versailles. □

## Peter Hoare tenor Schoolmaster, Cock, Mosquito



**P**eter Hoare was born in Bradford and initially trained as a percussionist, before making his debut as a singer at Welsh National Opera. He has worked with many eminent conductors including Sir Simon Rattle and Esa-Pekka Salonen, and can be seen regularly at both Covent Garden and English National Opera, as well as across Europe and in the US.

For Covent Garden, roles have included Mortimer in the premiere of George Benjamin's *Lessons in Love and Violence*, Sapkin in Janáček's *From the House of the Dead*, Fatty in Weill's *Rise and Fall of the City of Mahagonny*, and Larry King in Mark-Anthony Turnage's *Anna Nicole*. At

English National Opera he has sung Laca in Janáček's *Jenůfa*, Zinovy in Shostakovich's *Lady Macbeth of Mtsensk*, Faust in Berlioz's *The Damnation of Faust*, and Hermann in Tchaikovsky's *The Queen of Spades*. He sang Boris in Janáček's *Katya Kabanova* for Opera Holland Park and stepped in to sing Laca in *Jenůfa* for Grange Park Opera's opening season at the newly built Theatre in the Woods at West Horsley Place.

On the international stage Peter has appeared at Metropolitan Opera, Opéra National de Paris, Komische Opera Berlin, Opernhaus Zürich and Lincoln Center in New York. On the concert platform he has performed with the Berlin Philharmonic, LSO and at the BBC Proms.

Peter's discography includes Delius' *Song of the High Hills* and Britten's *Gloriana* conducted by Sir Charles Mackerras for Decca Records; *Katya Kabanova* and Verdi's *Falstaff* with Sir Colin Davis for Chandos; and Gilbert and Sullivan's *The Yeomen of the Guard* with Welsh National Opera for Telarc.

Forthcoming engagements include Faust in Berlioz's *The Damnation of Faust* at the Three Choirs Festival, Hauptmann in Berg's *Wozzeck* for Greek National Opera; and a return to English National Opera as Orpheus Man in Birtwistle's *The Mask of Orpheus*. □

## Jan Martiník bass Badger, Parson



A regular guest with the Czech Philharmonic, Jan has also made appearances with the Bamberger Symphoniker, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, Pittsburgh Symphony Orchestra, Rotterdam Philharmonic, Rundfunk-Sinfonieorchester Berlin and Staatskapelle Dresden, among others.

Jan has sung under some of the world's most prominent conductors, including Daniel Barenboim, Jiří Bělohlávek, Manfred Honeck, Jakub Hrůša, Fabio Luisi, Zubin Mehta and Sir Simon Rattle. In the 2019/20 concert season, besides his performances at Berlin's Staatsoper, Jan will continue his relationship with the Czech Philharmonic and will make appearances with Alan Gilbert and the NDR Elbphilharmonie Orchester in Hamburg.

Jan's recording of Schubert's *Winterreise*, which was recently released by Supraphon, received five Diapason d'Or awards, and his recording of Dvořák's *Biblical Songs* with the Czech Philharmonic and Jiří Bělohlávek will be released by Decca in early 2020. He is also one of the soloists on the Czech Philharmonic's recording of Martinů's *Epic of Gilgamesh* (released by Supraphon in 2017) and on Collegium 1704's recording of Donizetti's Requiem. □

## Hanno Müller-Brachmann bass-baritone Haraschta



Hanno was a member of the ensemble of the Berlin State Opera from 1998 until 2011 and has also appeared at the Bavarian, Hamburg and Vienna State Opera and San Francisco Opera.

He has given recitals in Berlin, Graz, Amsterdam, Hamburg, Paris and Lausanne, at Wigmore Hall and at the Schwarzenberg Schubertiade, Berlin Festwochen and the Edinburgh International Festival. His many recordings include Bach's St Matthew Passion with the Leipzig Gewandhaus Orchestra under Riccardo Chailly, the Gramophone Award-winning recording of Mozart's *The Magic Flute* under Claudio Abbado, and most recently a DVD of the Britten War Requiem with the CBSO and Andris Nelsons on Unittel.

Hanno Müller-Brachmann studied with Rudolf Piernay and Dietrich Fischer-Dieskau. He has sung with the London, Radio France, Vienna and Berlin Philharmonic Orchestras, the Berlin and Dresden Staatskapelle, Orchestra National de France, and the Boston and Los Angeles Symphony Orchestras under conductors including Christian Thielemann, Kurt Masur, Nikolaus Harnoncourt, Fabio Luisi, Christoph von Dohnányi, Bernard Labadie, Herbert Blomstedt and Sir John Eliot Gardiner. He made his Carnegie Hall debut with the Chicago Symphony Orchestra under Daniel Barenboim.

Engagements this season have included concerts with the Oslo Philharmonic Orchestra and Accademia Nazionale di Santa Cecilia under Kirill Petrenko, Mahler's *Des Knaben Wunderhorn* with Bernard Haitink and the Chamber Orchestra of Europe, and the role of Music Master in a new production of Strauss' *Ariadne auf Naxos* with the Cleveland Orchestra.

Hanno is a Professor at the Musikhochschule Karlsruhe. □



## Paulina Malefane soprano Forester's Wife, Owl, Woodpecker



**P**aulina has been co-founder and co-Music Director of Isango Ensemble, an award-winning South African theatre company, since 2000. She has worked with members of the company on all of Isango's productions including *The Magic Flute* (Queen of the Night), *A Christmas Carol* (Scrooge), *Venus and Adonis* (Venus), *The Mysteries* (God), *Aesop's Fables*, *The Ragged Trousered Philanthropists*, *La bohème* (Mimi), *A Midsummer Night's Dream* (Titania), *uCarmen* (Carmen), and *A Man of Good Hope*. She was an advocate for The Global Fund to Fight AIDS, Tuberculosis and Malaria.

As Carmen Paulina saw worldwide success, both on stage and in the Golden

Bear-winning feature film *U-Carmen eKhayelitsha*, for which she won a Golden Thumb from Roger Ebert. The South African Film & Television Awards honoured her work with the Best Actress Award for the film *Son of Man*. In 2006 she made her BBC Proms debut singing Kurt Weill, and later that year she sang Bess in *Porgy and Bess* in Sweden. In 2008, she gave a series of masterclasses to the theatre and music students at UCLA. In 2009, conducted by Sir Simon Rattle, she sang a series of concerts with the Berlin Philharmonic. In 2013, she also played Noah in *Unogumbe*, an adaptation of Benjamin Britten's *Noye's Fludde*, and in 2015, the role of Zoleka in *Breathe – Umphefumlo*. In 2016 Paulina created and played the roles of Yindy and Sadicya in *A Man of Good Hope* at the Young Vic and New York's Brooklyn Academy of Music.

During May and June 2018, Paulina toured to Recklinghausen, Luxembourg and Bergen with *A Man of Good Hope* and a concert version of *The Magic Flute*. This year she played the Queen of the Night in *The Magic Flute* in Caen, and reprised her roles as Sadicya and Yindy in *A Man of Good Hope* at the Royal Opera House. Currently she is teaching at the University of Cape Town's College of Music. □

## Anna Lapkovskaja mezzo-soprano Mrs Pasek, Dog



**S**ince her debut in 2011 as Mascha in Péter Eötvös' *Tri Sestri*, Anna Lapkovskaja has become a regular guest performer at the State Opera Berlin. Under the direction of Daniel Barenboim she appeared as the Gymnasiast in Berg's *Lulu*, as Flosshilde in Wagner's *Das Rheingold* and *Götterdämmerung*, as Ines in Verdi's *Il trovatore*, as Dunja in Rimsky-Korsakov's *The Tsar's Bride*, and Magdalene in Wagner's *Die Meistersinger von Nürnberg*.

In 2017 she appeared as Varvara in Janáček's *Katya Kabanova* with Sir Simon Rattle conducting. In the 2019/20 season she performs this role again at Berlin State Opera, and also sings First Norn, Flosshilde

and Grimgerde in Wagner's *Ring Cycle*.

Anna Lapkovskaja made her operatic debut in 2010 at Nürnberg State Opera in the title role of Bizet's *Carmen*. Her first engagement at the Teatro alla Scala di Milano came in 2013, as Flosshilde in the *Ring Cycle* with Daniel Barenboim. That year she also performed at the BBC Proms, returning to the Scala in 2017 to sing Dunja in *The Tsar's Bride* and as Magdalene in *Die Meistersinger von Nürnberg*. She has also performed at the Munich State Opera under the baton of Adám Fisher and Kirill Petrenko, at Wiesbaden State Theatre, Bavarian State Opera and at the Bayreuth Festival. She is a sought-after concert and Lieder singer, performing with the Staatskapelle Berlin, Berlin Philharmonic and the Vienna Concert Society.

Anna Lapkovskaja was born in Minsk and grew up in Munich, where she studied at the Munich Academy for Music and Theatre and the Bavarian Theatre Academy August Everding. In 2008 she was awarded first prize at the prestigious Gasteig Competition in Munich. She also won third prize at the Leyla Gencer Voice Competition in Istanbul, and was a member of Live Music Now, promoted by Yehudi Menuhin. □

## Jonah Halton tenor Pasek



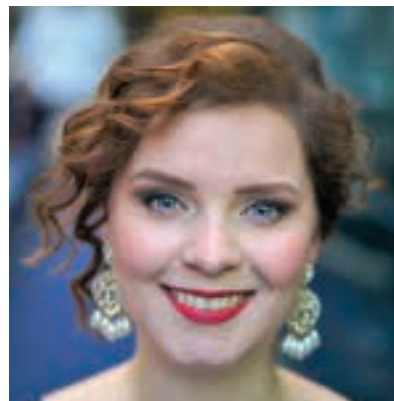
*Night's Dream*, GSMD; Chorus in Mozart's *Così fan tutte*, GSMD; tenor soloist in Handel's *Messiah*, Croydon; Schumann's *Dichterliebe*; A Three Tenors recital at Cheffings coordinated by Sarah Walker; Second Israelite/Mordecai in Handel's *Esther*, Greenwich; Schoenberg's *Gurrelieder* with Esa-Pekka Salonen and the Philharmonia Orchestra and Voices at the Royal Festival Hall and St Denis Basilica, Paris; Jupiter in Offenbach's *Orpheus in the Underworld*, GSMD; Oebalus in Mozart's *Apollon et Hyacinthus*, London; tenor soloist in Schubert's Mass in E-flat, High Wycombe; Claudio in a new opera of *Much Ado About Nothing* (workshopped by composer James Garner and Early Modern Conversions); and Obadiah in Mendelssohn's *Elijah*, High Wycombe.

Jonah has been part of recital tours of Europe and America for a number of years, most recently one of the east coast of North America. Future projects include a five-week residency at the Franz-Schubert-Institut, Baden-bei-Wien, Austria in July and August 2019. □

Jonah is a fourth year singer at the Guildhall School of Music & Drama, studying with Adrian Thompson. He regularly performs as a soloist within the UK and abroad. Competition successes include being placed as a finalist in the Guildhall's English Song Prize (November 2018), winning the Franz-Schubert-Institut Lieder Prize (GSMD March 2019) and the Kathleen Ferrier Junior Bursary Award (October 2016), being placed as runner up out of 16 competitors from the eight major conservatoires in the UK.

Recent performances and projects have included: *Don Ottavio* (Scenes) at GSMD; Snout (Cover) in Britten's *A Midsummer*

## Irene Hoogveld soprano Jay



Franssens. The latter was performed in collaboration with the Dutch Symphony Orchestra and broadcast live on national Radio 4.

Operatic experience includes the leading role of Operateuse in the world premiere of the children's opera *Paard, Brandweervagen, Kikker* in 2016 with Kameroperahuis/Dutch National Youth Orchestra; Gilline, Dame van Dudzele and Nele (cover) in the world premiere of *Thijl* by van Gilse (2018), which was nominated for an International Opera Award; and Mustardseed in Britten's *A Midsummer Night's Dream* with the Guildhall Opera Course (2019). She performed excerpts from Mozart's *Don Giovanni* and *Così fan tutte*, Handel's *Giulio Cesare*, Nicolai's *The Merry Wives of Windsor*, Stravinsky's *The Rake's Progress* and Dvořák's *Rusalka* during the Grachtenfestival Amsterdam and with Dutch Touring Opera and British Youth Opera.

Dutch soprano Irene Hoogveld received her Cum Laude Bachelor's degree from ArtEZ University of the Arts in the Netherlands. She is currently studying at the Guildhall School of Music & Drama in London.

Irene made her Barbican debut in 2018 with a selection of Russian songs, and performed twice at Wigmore Hall in 2019. Further concert repertoire includes Vivaldi's *Gloria*, Handel's *Messiah*, Mendelssohn's *Elijah* and *Psalm 42*, Dvořák's *Te Deum* and Poulenc's *Gloria*. Irene has premiered, performed and recorded multiple works by Dutch contemporary composers, including de Marez Oyens, van Beurden and Joep

Irene won first prize at the Euregio Vokalwettbewerb, and received the Audience Prize of the Chartered Surveyor Prize and the Encouragement Prize during the Prinses Christina Competition. Irene is supported by the VandenEnde Foundation, VSB Fonds, Prins Bernhard Cultuurfonds and Fundatie van Renswoude. □



## Ben Zamora lighting designer



Deutsches Symphonie-Orchester, the Berlin Philharmonic, the Los Angeles Philharmonic, and the Hammer Museum in Los Angeles. Zamora's design work has been seen at the Barbican and the Royal Festival Hall, Berlin Philharmonic, Stockholm's Baltic Sea Festival, the Helsinki Festival, the Lucerne Festival in Switzerland, the Mariinsky Theatre in Russia, Elbphilharmonie in Hamburg, Lincoln Center for the Performing Arts in New York, Walt Disney Concert Hall and the Getty Villa in Los Angeles, and Grande Halle de la Villette and Festival d'Aix-en-Provence in France. □

**B**en Zamora is an American artist and designer. Zamora has created large-scale installations and sculptures for the Park Avenue Armory in New York, The Coachella Valley Music and Arts Festival, Amsterdam Light Festival, Art Basel/Design Miami, Kunsthalle Krems in Austria, the Holland Festival, the Vienna Festival, the Frye Art Museum, Suyama Space, as well as a number of other galleries, museums, private art collections, and public art projects.

Zamora has also created light-based sculptures and art installations for performance-based work, including projects with Kronos Quartet, Deutsche Oper Berlin,

## Hans-Georg Lenhart assistant director



As a trained dancer he has worked with choreographers such as Pina Bausch and Mark Morris, as well as presenting his own work. Following the end of his active career as a dancer, he studied osteopathy and now runs his own medical practice in Berlin. □

**H**ans-Georg Lenhart has a long working relationship with Peter Sellars. They first worked together when he was a dancer in Peter Sellars' productions of John Adams' *The Death of Klinghoffer* and *Nixon in China*, and Mozart's *Idomeneo*.

Later Hans-Georg became the assistant director on several of Peter Sellars' critically acclaimed projects with the Berlin Philharmonic: the stagings of Bach's *St Matthew Passion* and *St John Passion*, as well as the performances of Debussy's *Pelléas and Mélisande* and Ligeti's *Le grand macabre* with the LSO and Berlin Philharmonic.

## Nick Hillel & Adam Smith video designers



east Culture creates original and immersive visuals and projection mapping for live events, performances and installations. It is an award-winning company with over a decade of experience working across art forms blending film, live performance, animation, documentary, sound design, set design and projection mapping.

Yeast Culture's work ranges from directing live classical performances and creating gallery video installations, through to producing visuals and set design for contemporary dance, ballet and theatre shows.

The company's first major project was to create visuals for Nitin Sawhney's 2003 *Prophecy* tour. It then went on to create visuals for global tours for Akram Khan, Jamie Cullum, Baaba Maal, Courtney Pine, Cirque du Soleil, Matthew Barley and Matthew Herbert.

Recently the company collaborated with the Philharmonia Orchestra as creative directors on the award-winning *RE-RITE* project, presenting Stravinsky's *The Rite of Spring* as a 25-screen video piece. Other projects include video design for Akram Khan's *Desh*, visuals and set design for Bartók's *Duke Bluebeard's Castle* with the Philharmonia

Orchestra, video design for Boy Blue's *The Five*, Hussein Chalayan's *Gravity Fatigue*, *No Body* video installation at Sadler's Wells, *Le grande macabre* with Peter Sellars, the LSO and Sir Simon Rattle, and the *Paderewski Remixed* video installation at Müpa, Budapest.

Based in London since 1999, Yeast Culture is always searching for innovative ways of connecting the stage and the screen into one integrated audience experience. □



## Simon Halsey chorus director



Simon 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 the 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 the 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.

Halsey has worked on nearly 80 recording projects, many of which have won major awards, including the *Gramophone* Award, Diapason d'Or, Echo Klassik, and three Grammy Awards with the Rundfunkchor Berlin. 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 in recognition of his outstanding contribution to choral music in Germany.

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. □

## David Lawrence chorus master



**D**avid Lawrence is one of the UK's most versatile conductors, working with orchestras, symphony choruses and national youth choirs. Conductor of the LSO Community Choir and LSO Discovery Senior Choir, he was nominated for a *Gramophone* Award for his conducting and currently holds the Guinness World Record for conducting the UK's largest choir – 6,846 singers!

David's work has taken him to Singapore, Colombia, Canada, the United States, Dubai, India and throughout Europe, and last year he made his 13th and 14th visits to Australia. His positive and engaging manner makes him a popular guest conductor, and he is an experienced and respected trainer of

choral conductors. David teaches regularly alongside Ghislaine Morgan in Portugal, and provides leadership and team building skills to the corporate sector.

He has worked with the London Philharmonic Choir, the Hallé Choir, London Symphony Chorus, CBSO Chorus, for whom he is an Associate Conductor, as well as the National Youth Choirs of Scotland, Northern Ireland and Wales. David has adjudicated at international choral festivals, as well as for the BBC Choir of the Year and Young Musician of the Year competitions, and has conducted for BBC Television's *Songs of Praise* for the past 16 years.

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. He continues to work with Sinfonia Viva as their Choral Advisor, a project leader and conductor, and has also directed large-scale education projects with the Orchestra of Welsh National Opera, the English Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra and the City of Birmingham Symphony Orchestra. □

## Lucy Griffiths chorus master



**L**ucy Griffiths is one of the most respected conductor-animateurs of her generation. Having studied and 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 highest level. 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, directing all of the university's major vocal and instrumental

ensembles, motivating music-making amongst students, staff and members of the local community. She is also Director of the Royal College of Music Chorus.

Lucy is a leading expert in the field of music education and engagement, specialising in vocal outreach. She is Conductor of the LSO Discovery Junior Choir and Associate Conductor of the Discovery Senior and Community Choirs. This role has seen her work alongside some of the UK's most eminent conductors on premieres of new works by Sir Peter Maxwell Davies and Jonathan Dove, and she regularly trains choirs to sing with the London Symphony Orchestra, including the London Symphony Chorus. Lucy's commitment to music in development has taken her all over the world; she has led charity singing for African Prisons Project in Uganda and Songbound in India.

Lucy's work as a concert presenter has seen her engage thousands of people in performances throughout the UK. She is passionate about making music exciting, participatory and accessible to all. □

# London Symphony Chorus on stage

## President

Sir Simon Rattle **OM CBE**

## Vice President

Michael Tilson Thomas

## Patrons

Simon Russell Beale **CBE**

Howard Goodall **CBE**

## Chorus Director

Simon Halsey **CBE**

## Associate Director

Matthew Hamilton

## Chorus Accompanist

Benjamin Frost

## Chairman

Owen Hanmer

## Concert Manager

Robert Garbolinski

## LSO Choral Projects

Andra East



The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra, and is renowned internationally for its concerts and recordings with the Orchestra. Their partnership was strengthened in 2012 with the appointment of Simon Halsey as joint Chorus Director of the LSC and Choral Director for the LSO, and the chorus now plays a major role in furthering the vision of LSO Sing.

The LSC has worked with many leading international conductors and other major orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic, New York Philharmonic, the National Youth Orchestra of Great Britain and the European Union Youth Orchestra, as well as those in the UK. It has also toured extensively throughout Europe and has visited North America, Israel, Australia and South East Asia.

The partnership between the LSC and LSO, particularly under Richard Hickox in the 1980s and 1990s, and later with Sir Colin Davis, led to its large catalogue of recordings, which have won nine awards, including five Grammys. *Gramophone* magazine included the recordings of Berlioz's *The Damnation of Faust* and *Romeo and Juliet* on LSO Live

with Sir Colin as two of the top ten Berlioz recordings. Recent LSO Live recordings with the Chorus include Bernstein's *Wonderful Town* and Berlioz's *The Damnation of Faust*, both with Sir Simon Rattle.

Highlights of the 2018/19 season have included Ravel's *L'enfant et les sortilèges* with Sir Simon Rattle at the 2018 BBC Proms and at the Lucerne Festival, Bernstein's *Candide* with Marin Alsop, Puccini's *Messa di Gloria* with Sir Antonio Pappano, performances of Mahler's Symphony No 8 at the Concertgebouw in Amsterdam with the Netherlands Philharmonic and Marc Albrecht, and David Lang's *the public domain* with Simon Halsey. The Chorus will join the LSO and Sir Simon Rattle at the BBC Proms in August for Walton's *Belshazzar's Feast*.

The London Symphony Chorus' 2019/20 season will include Janáček's *Glagolitic Mass* with Sir John Eliot Gardiner, Berlioz's *Romeo and Juliet* with Michael Tilson Thomas, Bartók's *The Miraculous Mandarin* with François-Xavier Roth, a major European tour of Beethoven including *Christ on the Mount of Olives* with Sir Simon Rattle, Macmillan's *St John Passion* with Gianandrea Noseda, Mahler's Symphony No 2 with Jaap van Zweden and the New York Philharmonic, and Tippett's *A Child of Our Time* with Alan Gilbert.

The Chorus is an independent charity run by its members. It is committed to excellence, to the development of its members, to diversity and engaging in the musical life of London, to commissioning and performing new works, and to supporting the musicians of tomorrow.

For further information please visit [lsc.org.uk](http://lsc.org.uk). □

### Sopranos

Phoebe Bagge  
Barbara de Matos  
Katharine Elliott  
Isobel Hammond  
Alice Jones  
Luca Kocsmarszky  
Christina Long  
Louisa Martin  
Emily Norton  
Maggie Owen  
Andra Patterson  
Janina Pescinski  
Roberta Philip  
Carole Radford  
Alison Ryan  
Deborah Staunton  
Giulia Steidl  
Lizzie Webb \*

### Altos

Lauren Au  
Liz Boyden  
June Brawnner  
Jo Buchan \*  
Maggie Donnelly  
Lynn Eaton  
Joanna Gill \*  
Rachel Green  
Yoko Harada  
Kate Harrison  
Christine Jasper  
Jill Jones  
Gilly Lawson  
Anne Loveluck  
Liz McCaw  
Hannah Mears-Young  
Caroline Mustill  
Dorothy Nesbit  
Lis Smith  
Linda Thomas

### Tenors

Jorge Aguilar  
Paul Allatt \*  
Matteo Anelli  
Joaquim Badia  
Philipp Boeing  
Oliver Burrows  
Michael Delany  
Matthew Fernando  
Simon Goldman  
Michael Harman  
Jude Lenier  
Alastair Mathews  
Davide Prezzi  
Peter Sedgwick  
Robert Ward \*

### Basses

Andy Chan  
Steve Chevis  
Matthew Clarke  
Damian Day  
Roc Fargas  
Thomas Fea  
Ian Fletcher  
Robert Garbolinski \*  
Josue Garcia  
Daniel Gosselin  
Owen Hanmer \*  
Nathan Homan \*  
Anthony Howick  
Alex Kidney  
Thomas Kohut  
Jamie Patrick  
Michael Robson-  
Kiernan  
Alan Rochford  
Richard  
Tannenbaum  
Evan Troendle

\* denotes LSC  
council member

## Simon Bernardini assistant conductor



**S**imon Bernardini has conducted the Berlin Philharmonic Orchestra on a number of occasions since 2008, making his debut with the Orchestra at the Berlin Philharmonie. He has been Artistic Director of Musica nei Borghi since 2004, and Musical Director of the Orchestra Sinfonica Siciliana, where he conducted Puccini's *Tosca* in Palermo in 2017.

He studied conducting at the Conservatoire de Paris, and with Bernard Haitink at the Musikhochschule in Lucerne. In 1999 he made his conducting debut in Paris, subsequently making his first appearance as an opera conductor at the Théâtre de Monte Carlo in 2005, becoming Principal

Guest Conductor at the Opéra Comique in Paris, and conducting the Orchestre Philharmonique du Luxembourg. His conducting activity has taken him on tour to Asia, North and South America, and throughout Europe, in both opera and symphonic repertoire.

As a violinist, Simon Bernardini has appeared as Leader of the Juilliard Orchestra, Orchestre National de Lyon, Orchestra del Teatro alla Scala in Milan, Berlin Radio Symphony Orchestra, Orchestre Philharmonique de Radio-France, Orchestra del Teatro La Fenice, Berlin Philharmonic Orchestra and Bavarian Radio Symphony Orchestra.

Since 2007 he has appeared as Leader and soloist with European Soloists, an ensemble comprised exclusively of musicians from the Vienna Philharmonic, Berlin Philharmonic, del Teatro alla Scala and RAI National Symphony Orchestras. He has performed at Carnegie Hall, the Lincoln Center, Bargemusic Concerts in New York, Concertgebouw Hall, Berlin Philharmonie and La Scala, Milan.

In 2007 his recording of Liszt's Piano Trios was awarded a Diapason D'Or. He is a professor at the Universität der Künste in Berlin, and a guest professor at a number of universities throughout the world. □

# LSO Discovery Voices on stage



The singers of the LSO Discovery Voices are drawn from the two LSO Discovery Choirs, which consist of over 100 young people aged eight and above from across London.

Formed in 2004 by Gareth Malone, the Choirs have sung at Windsor Castle for His Royal Highness The Prince of Wales, with Dave Brubeck, with the LSO at the Barbican, and in the premiere of Edward Rushton's oratorio *Cicadas* alongside the LSO Community Choir and LSO players. The Choirs also performed at the Olympic Torch Relay for Islington Council in July 2012 and were part of the UK premieres of Jonathan Dove's children's opera *The Monster in the Maze* (2015) and Andrew Norman's *A Trip to the Moon* (2017), and the world premiere of Sir Peter Maxwell Davies' *The Hogboon* (2016), all conducted by Sir Simon Rattle.

The Junior Choir is conducted by Lucy Griffiths, and the Senior Choir is conducted by David Lawrence. □

The LSO Discovery Choirs are generously supported by the **Garfield Weston Foundation, Henocq Law Trust, John S Cohen Foundation, Slaughter and May Charitable Trust, D'Oyly Carte Charitable Trust and John Thaw Foundation**

**LSO Choral Projects Co-ordinator**  
Elisabeth Munns

## ON STAGE

Poppy Dawid *Pepik*  
Lorenzo Dennis  
Rosa Exelby  
Saoirse Exelby *Young Vixen*  
Inji Galliet-Jakoby *Frantik*  
Zoe Gritschke  
Hermione Holloway  
Niamh Hood  
Sienna Hunt-Montoya  
Erik Larsson  
Aiyana Mason  
Maeve McAllister *Cricket*  
Hannah McCurdy  
Agnes McIntosh  
Esme Mellor Stephenson  
Rose O'Connell  
Valentina Perez  
Kate Rowsell-Ryan  
Anachiara Senatore  
Kitty Sinclair  
Theo Smith *Solo Fox Cub*  
Olivia Solomou *Frog*  
Astrid Thornton  
Caleb Watson  
Eben Watson *Grasshopper*

# London Symphony Orchestra on stage tonight

## Guest Leader

Tomo Keller

## First Violins

Clare Duckworth

Ginette Decuyper

Laura Dixon

Gerald Gregory

Maxine Kwok-Adams

William Melvin

Elizabeth Pigram

Claire Parfitt

Laurent Quenelle

Harriet Rayfield

Colin Renwick

Sylvain Vasseur

Julian Azkoul

## Second Violins

Julian Gil Rodriguez

Thomas Norris

Sarah Quinn

Miya Väisänen

David Ballesteros

Matthew Gardner

Belinda McFarlane

Paul Robson

Eleanor Fagg

Iwona Muszynska

Erzsebet Racz

Robert Yeomans

## Violas

Jane Atkins

Gillianne Haddow

Malcolm Johnston

German Clavijo

Stephen Doman

Julia O'Riordan

Robert Turner

Stephanie Edmundson

Florian Peelman

Shiry Rashkovsky

## Cellos

Rebecca Gilliver

Alastair Blayden

Jennifer Brown

Noel Bradshaw

Eve-Marie Caravassilis

Daniel Gardner

Hilary Jones

Amanda Truelove

## Double Basses

Graham Mitchell

Colin Paris

Patrick Laurence

Matthew Gibson

Thomas Goodman

Joe Melvin

Jani Pensola

## Flutes

Gareth Davies

Clare Findlater

Sameeta Gahir

## Piccolo

Rebecca Larsen

## Oboes

Juliana Koch

Matthew Draper

## Cor Anglais

Christine Pendrill

## Clarinets

Andrew Marriner

Chi-Yu Mo

## Bass Clarinet

Katy Ayling

## Bassoons

Daniel Jemison

Joost Bosdijk

## Contra Bassoon

Dominic Morgan

## Horns

Alexander Edmundson

Angela Barnes

Paul Gardham

Jonathan Lipton

## Trumpets

David Elton

Richard Blake

Niall Keatley

## Trombones

Blair Sinclair

James Maynard

## Bass Trombone

Paul Milner

## Tuba

Daniel Trodden

## Timpani

Nigel Thomas

## Percussion

Neil Percy

David Jackson

Christopher Thomas

## Harp

Bryn Lewis

## Celeste

Philip Moore

## LSO String Experience Scheme

Since 1992, the LSO String Experience Scheme has enabled young string players from the London music conservatoires at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players. The Scheme is supported by: The Polonsky Foundation  
Barbara Whatmore Charitable Trust  
Derek Hill Foundation  
Lord and Lady Lurgan Trust  
Angus Allnatt Charitable Foundation  
Rod Stafford

**Editor** Fiona Dinsdale | [fiona.dinsdale@lso.co.uk](mailto:fiona.dinsdale@lso.co.uk)

## Editorial Photography

Ranald Mackechnie, Ruth Waltz, Kevin Leighton, Marco Borggreve, Profimedia CZ a.s. / Alamy  
Stock Photo, Sim Cannety Clarke, Kate Lemmon, Monika Rittershaus, Achim Graf, Costa / Bridgeman Images, Petra Hajska, Max Colson, Daniel Hewitt

**Print** Cantate 020 3651 1690

**Advertising** Cabbells Ltd 020 3603 7937

Details in this publication were correct at time of going to press.