

Sunday 16 September 2018

LSO SEASON CONCERT
NEW MUSIC BRITAIN

Harrison Birtwistle *Donum Simoni MMXVIII* *
(world premiere)

Broadcast live to mainland Europe, Canada
and Asia on **Mezzo**

Holst *Egdon Heath*

MEZZOHD

Mark-Anthony Turnage *Dispelling the Fears* †

Interval

Recorded for broadcast on 17 September by **BBC Radio 3**

Britten *Spring Symphony*



Sir Simon Rattle conductor

Philip Cobb trumpet †

Gábor Tarkóvi trumpet †

Elizabeth Watts soprano

Alice Coote mezzo-soprano

Allan Clayton tenor

London Symphony Chorus

Simon Halsey chorus director

Tiffin Boys' Choir

Tiffin Children's Chorus

The Tiffin Girls' School Choir

James Day Tiffin choirs director

From 6.30pm

Free Pre-Concert Performance, Foyers

Britten *Fanfare for St Edmundsbury*

Brass Musicians from the Guildhall School

* Commissioned for Sir Simon Rattle by the
Barbican Centre and the **LSO**

barbican

Concert ends approx 9.10pm

**NEW
MUSIC
BRITAIN**

Harrison Birtwistle Donum Simoni MMXVIII (world premiere) 2018 / note & profile by Paul Griffiths

Simon Rattle's engagement with the music of Harrison Birtwistle goes back at least as far as 1976, when he conducted a Birtwistle piece, *Meridian*, at his first appearance at the BBC Proms. Other great moments have included a performance of *The Triumph of Time* with the City of Birmingham Symphony Orchestra at the Salzburg Festival a decade or so later. And then, just a year ago, here at the Barbican, Rattle made sure Birtwistle was present again – a solid-shining account of the Violin Concerto with Christian Tetzlaff as soloist – for his defining first concert as the LSO's Music Director. Now, from the composer, comes a gift, 'Simon's Gift', in the shape of a fanfare for orchestral brass, woodwind and percussion, only three minutes long but huge.

Fanfares are supposed to be proclamatory, which this one in its own way is, even if it also challenges the genre by its weight, by its ending, and also by how it begins, deep down with trombones and tuba. The four trumpets soon come in, though, properly rising and dazzling above the heavyweights and the horns. A touch of percussion, and of broken ostinato, introduces a second phase that, fully scored, comes to a climax and quickly breaks down, with a Birtwistlian gesture that will recur. There follows a glimpse of quieter recyclings with a tuba solo far below.

Ostinato – outburst – descent: the pattern is replayed in different ways, until the music briefly discovers calm, with the tuba again a key player. Force then comes on again – but to prevail? □

Commissioned for Sir Simon Rattle by the Barbican Centre and LSO
barbican

HARRISON BIRTWISTLE IN 2019

Wednesday 1 May 7.30–9.10pm
Barbican Hall

Harrison Birtwistle *Shadow of Night*
Interval
John Adams *Harmonielehre*

Sir Simon Rattle conductor
London Symphony Orchestra



Through the decades of post-modernism since 1970, Birtwistle's music has remained resolutely modern in its dissonance, its formal complexity and freedom, its continuing innovation and its positively mechanistic use of pulse and repetition. At the same time it evokes a prehistory of monuments and ritual acts.

Born in Accrington in 1934, Birtwistle was a slow starter. Though he had played the clarinet and composed from boyhood, and though he found lively colleagues (notably Peter Maxwell Davies and Alexander Goehr) at the Royal Manchester College of Music, he was into his thirties before he produced his first works of characteristic trenchancy,

including *Tragoedia* (1965) for opposing wind and string chamber groups on the fulcrum of a harp. The heat went underground, subsumed in relative quiet and generative slowness, as he worked towards his opera *The Mask of Orpheus* (1973–86). While that was in progress he also wrote two big symphonic pieces (*The Triumph of Time* and *Earth Dances*) and much else, living partly in the Hebrides, partly in France. In 1996, the year he completed a formidable cycle of *Celan songs* (*Pulse Shadows*), he moved to rural Wiltshire. Subsequent works, characteristically combining intensity with melancholy, have included encounters with classical genres. □

Gustav Holst Egdon Heath – A homage to Thomas Hardy Op 47

1927 / note by Paul Griffiths

—
'A place perfectly accordant with man's nature – neither ghastly, hateful, nor ugly; neither common-place, unmeaning, nor tame; but, like man, slighted and enduring; and withal singularly colossal and mysterious in its swarthy monotony!'

Thomas Hardy's description of Egdon Heath in *The Return of the Native*

—

Egdon Heath cannot be found on any map, only in the pages of Thomas Hardy's novel *The Return of the Native*, which begins by introducing this principal location at nightfall, when: 'The sombre stretch of rounds and hollows seemed to rise and meet the evening gloom in pure sympathy, the heath exhaling darkness as rapidly as the heavens precipitated it.'

This is a place heavy with history. It is Lear's heath, Hardy suggests; it could also, though in a different part of the country, be the moorland of Wuthering Heights. To quote a later passage from the Hardy book, one that Holst asked to be included in any programme note, it is 'A place perfectly accordant with man's nature – neither ghastly, hateful, nor ugly; neither common-place, unmeaning, nor tame; but, like man, slighted and enduring; and withal singularly colossal and mysterious in its swarthy monotony!'

Swarthy, in the sense of dark, and mysterious is how Holst's symphonic impression of 1927 begins, with muted double basses plumbing a line that resists committing itself to any tonality or metre (the time signature is 7/4, without defined accents). Clear harmonies sound from flutes and bassoons, and a whole opening section extends from the ideas introduced so far.

As the tempo increases a little, the cellos introduce a new, more affirmative theme, and we may begin to recognise the composer of *The Planets*. Another speeding up brings along a passage reminding us, too, that this composer listened profitably to Stravinsky's *The Firebird* – that he paints his English scene partly with colours that had been imported to London by Henry Wood (Debussy, Schoenberg) and the Ballets Russes.

The faster music stalls as the work's opening is remembered, after which a kind of march in 5/4 time is installed by the brass section, bluntly and nobly straightforward, the melody something like a folk song. Dissolving beneath a counter-subject from violins then clarinet, this theme is reasserted by low strings and carries the piece to its central splendour, only for all that to dissolve again in an oboe solo.

At this point the very opening gesture, down a step and back again, is starting to reappear and carry the music back to its initial atmosphere of eeriness and indefiniteness. After a curiously medieval phrase, we are fully there, eventually to meet again an unsettling idea from the Stravinskian section, now at the slow tempo that has been thoroughly re-established, with its mood of darkness and uncertainty. □

Born in Cheltenham in 1874, Gustav Holst was the first child of the pianist and organist Adolph von Holst. He attended Cheltenham Grammar School from 1887 to 1891, crafting short compositions and learning the rudiments of harmony and counterpoint. In 1892 he was appointed organist and choirmaster of the parish church in the village of Wyck Rissington. The following year he enrolled at the Royal College of Music, where he studied composition with Charles Villiers Stanford.

In 1901 he married Isobel Henderson, supporting their early years together as a trombonist and teacher. Holst became Director of Music at St Paul's Girls' School in Hammersmith in 1905 and two years later assumed responsibility for music-making at Morley College, devoting his spare time to composition. His reputation as a composer was established thanks to the success of *The Planets*, written during World War I, and of works premiered shortly after the war such as *The Hymn of Jesus*. Passions for astrology, Hindu literature and philosophy, English folk music, Thomas Hardy and amateur music-making influenced his work, which was curtailed in the final years of his life by ill health. He died in London in 1934.

Composer Profile by Andrew Stewart

Mark-Anthony Turnage in profile b 1960



A composer of international stature, Mark-Anthony Turnage is among the most significant creative figures to have emerged in British music of the last three decades. His first opera, *Greek*, established Turnage's reputation in 1988 as an artist who dared to forge his own path between modernism and tradition by means of a unique blend of jazz and classical styles.

Three Screaming Popes, *Kai*, *Momentum* and *Drowned Out* were created during his time as Composer in Association in Birmingham with Simon Rattle between 1989 and 1993, followed by *Blood on the Floor*, his unique score written for the distinguished jazz musicians John Scofield and Peter Erskine, and Martin Robertson.

His second full-length opera, *The Silver Tassie*, was premiered by English National Opera in 2000, winning both the South Bank Show and the Olivier Awards for Opera. His third opera, *Anna Nicole*, played to sold-out houses at Covent Garden in 2011 and has also been staged in Dortmund and New York. Turnage has written ballet scores for both Sadler's Wells (*Undance*) and the Royal Ballet (*Trespass* and *Strapless*).

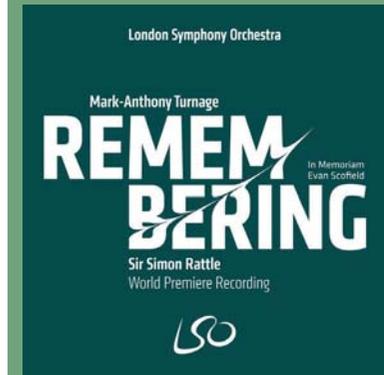
Turnage has been resident composer with the Chicago Symphony Orchestra, BBC Symphony Orchestra and London Philharmonic Orchestra. Collaborations with the London Symphony Orchestra have included two new works: *Speranza* premiered under Daniel Harding in 2013,

and *Remembering*, which Sir Simon Rattle conducted in London and with the Berlin Philharmonic Orchestra in 2017.

A Piano Concerto for Marc-André Hamelin and a drumkit concerto featuring jazz drummer Peter Erskine were premiered in 2013. Recent chamber works have included *Contusion* written for the Belcea Quartet and *Shroud* for the Emerson Quartet. Other recent scores include *Frieze* conducted by Vasily Petrenko at the BBC Proms, *Passchendaele* marking the centenary of the outbreak of World War I, and the double violin concerto *Shadow Walker* written for soloists Vadim Repin and Daniel Hope.

Much of Turnage's music is recorded on Decca, Warner Classics, Chandos, LSO Live and the LPO label, while *Scorched*, on Deutsche Grammophon, was nominated for a Grammy. Turnage is Research Fellow in Composition at the Royal College of Music, and is published by Boosey & Hawkes. He was awarded a CBE in the 2015 Queen's Birthday honours. □

MARK-ANTHONY TURNAGE ON LSO LIVE



Remembering (Download)
£4.99

The world premiere recording of *Remembering*, a powerful and emotional piece exploring life and death, written in memory of Evan Scofield, who died in 2013 aged 26.

Sir Simon Rattle conductor

Isolive.co.uk
Available on iTunes, Apple Music,
Spotify and Amazon

Mark-Anthony Turnage *Dispelling the Fears* 1994–95 / note by Guy Dammann

Philip Cobb trumpet
Gábor Tarkóvi trumpet



ark-Anthony Turnage is often referred to as a distinctively urban musician. The label sits well.

As a composer of music in which jazz, blues and rock mix on equal terms with Schoenbergian expressionism, advanced post-tonal harmonies and Stravinskian rhythmic overload, there's a sense, which one gets in any great city, of a great cultural melting pot. Above all, perhaps, there's a feeling that anything goes – anything, that is, as long as it swings.

Easy to overlook, in this connection, is that urban spaces also cast shadows. However full of life, colour and possibility a street may seem, the darkness is never far away. Turnage's music, certainly, is consistent in its exploration of kinds of radical doubt, the feeling we get when, often inexplicably, all momentum grinds to a halt, and our sense of self gets drowned out by everything being opened up to question.

A particularly interesting thread through Turnage's music, in this respect, are the works for orchestra and solo trumpet(s) composed so far. Historically we associate trumpet concertos with brightness and

pageantry, but all three (so far) of Turnage's works – *Dispelling the Fears* (1995), *From the Wreckage* (2004) and *Håkan* (2015) – use the trumpet's extraordinary timbral and expressive range in order to chart a course through feelings of profound uncertainty, bordering on despair. In each of the concertos the music seems almost to lose track of itself, as if not knowing how or where it might possibly carry on, before somehow hitting on a way out.

The way out in the first of these pieces, *Dispelling the Fears*, is perhaps hardest of all to identify. Inspired by an expressionist painting of the same name, by the Australian artist Heather Betts, the piece is composed for full orchestra with two solo trumpets who shadow each other tentatively but inexorably throughout the work's 20-minute duration. A strong sense of foreboding is present from the opening, where a quiet, menacing chord – spread across lower strings, piano, muted brass and cor anglais – is built from two superimposed tritones, each a semitone apart. The combination of acute dissonance with the misty timbre has a strikingly primal feel, reinforced by a bass drum and murky articulations from the percussion. But the menace never quite manifests itself fully. Instead it retreats and returns, eventually

disappearing behind a fuller exploration of the semitonal clashes in which the two soloists can be heard writhing around, searching for some kind of opening.

The piece's main material elements are both drawn from this opening: the semitone clashes, which are exploited by Turnage less for their harmonic dissonance than for the way they split and diffuse the timbre; and a rocking motif, which is used throughout both to menace and also to comfort, and which keeps the music moving while going nowhere. The trumpets skirt around these basic ideas, dovetailing each other and tentatively expanding their range. The sense of process is thus continuous, but somehow each period of exploration is always beaten back.

There are, though, moments of calm and relative stability. The first comes, after around six minutes, when the trumpets have succeeded in infecting the rest of the orchestra with their exploratory motifs, trills, turns and little flourishes which break out into the texture at large. The tide eventually turns, the lower strings resume their slow rocking and the first solo trumpet puts on a Harmon mute, resulting in the thin and distant timbre often associated in jazz with the 'midnight' sound. The second trumpet, unmuted, follows the line several

bars apart, so that the counterpoint takes on a kind of spatial aspect, the two soloists pursuing their dialogue over a large distance. Another moment of relative calm emerges a few minutes later after the two trumpet lines seem suddenly to fall into step with each other, issuing in an almost chorale-like melody. Needless to say, however, the phrase never reaches its end, but stumbles and dissipates, the trumpets returning to their endless writhing. Before the end, however, the fragments of peace do coalesce, briefly, in a short coda, before a final, openly menacing chord reminds one that the dispelled fears will be back before long.

Dispelling the Fears was well received at its first performance at the Bedford Corn Exchange in 1995, with the Philharmonia Orchestra conducted by Daniel Harding and the solo parts taken by Håkan Hardenberger and John Wallace. The same forces also gathered for the BBC Proms premiere in 1997, resulting in wide critical success. The work retains its place in the repertoire today and is still regularly performed worldwide. □

Interval – 20 minutes

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

Philip Cobb trumpet



Philip Cobb was appointed Principal Trumpet with the London Symphony Orchestra in July 2009, while he was only 21 years of age. A fourth generation Salvationist, he comes from a family that is intrinsically linked with Salvation Army music-making at its highest level. From a young age, Philip regularly featured as a cornet soloist, appearing alongside his brother Matthew and father Stephen, accompanied by his mother Elaine, making more regular appearances as a soloist in ensuing years. In 2000 he gained a place in the National Youth Brass Band of Great Britain, where he became Principal Cornet on a number of courses and won the prestigious Harry Mortimer Award on four occasions.

As a student at the Guildhall School, Philip studied with Paul Beniston and Alison Balsom. In 2006 he took part in the Maurice André International Trumpet Competition and was awarded one of the major prizes as the Most Promising Performer. While studying, Philip played in the Salvation Army's International Staff Band and also released his debut solo CD, *Life Abundant*, in 2007. The following year he received the Candide Award at the London Symphony Orchestra's Brass Academy, and also played with the European Union Youth Orchestra as Principal Trumpet.

Prior to leaving the Guildhall School, Philip was already working with leading orchestras in London, and by the time he had completed his music degree he had secured his current post in the London Symphony Orchestra. Despite his busy schedule with the Orchestra, Philip continues to maintain his solo career and a continued interest in brass bands. He is also actively involved with the recently formed Superbrass, Eminence Brass and LSO Brass ensembles. He enjoys pursuing film music with the LSO and as a freelance trumpet player; he can be heard on soundtracks for *Jurassic World*, *Rise of the Guardians* and *Solo: A Star Wars Story*, and featured in the Opening and Closing ceremonies of the 2012 London Olympic and Paralympic Games. □

Gábor Tarkövi trumpet



Gábor Tarkövi was born in Esztergom in 1969. The descendant of a family of musicians, he received his first trumpet lesson from his father, István Tarkövi, at the age of nine. The local 'Schwab' brass music of Csolnok, where he was raised, has substantially influenced his musical career.

After graduating from the Richter János Conservatory in Győr, Gábor became a student of György Geiger at the Liszt Ferenc Teacher Training College. He continued his studies under Frigyes Varasdy at the Liszt Ferenc Academy of Music. After studying in Budapest, he absorbed important musical learnings from György Kurtág and Hans Gansch.

Gábor started his career at the Württemberg Philharmonic Orchestra as Co-Principal Trumpet, then moved to the Berlin Symphonie Orchestra (today Konzerthausorchester Berlin) as Principal Trumpet, and in 1999 to the Bayern Radio Symphony Orchestra as Principal Trumpet. Since 2004, he has been Principal Trumpet for the Berlin Philharmonic.

Besides his orchestral work, Gábor Tarkövi frequently plays chamber music in Pro Brass, the Austrian Brass Connection, the Wien-Berlin Brass Quintet and in the Berlin Philharmonic Brass Trio, and is a renowned soloist worldwide.

He has an exclusive contract with the Swiss Tudor Classics label, recording four CDs since 2008: *Italian Trumpet Concertos* with Mojca Erdmann, *Classical Trumpet Concertos* with the Bamberg Symphony Orchestra conducted by Karl-Heinz Steffens, *Arioso & Brillante* (concertos for trumpet and organ) with Peter Kofler, and *Brilliant Brass* with the Wien-Berlin Brass Quintett.

Gábor Tarkövi lectures at the Herbert von Karajan Academy of the Berlin Philharmonic and presents masterclasses all over the world. He became Professor of Trumpet at the Berlin University of the Arts in 2018. □

Benjamin Britten Spring Symphony 1948–49 / note by Philip Reed

Part 1 Introduction: Shine out, fair sun
The Merry Cuckoo
Spring
The Driving Boy
The Morning Star

Part 2 Welcome, Maids of Honour
Waters Above
Out on the Lawn

Part 3 When will my May come?
Fair and Fair
Sound the Flute!

Part 4 Finale:
London, to thee I do present

Elizabeth Watts soprano
Alice Coote mezzo-soprano
Allan Clayton tenor
London Symphony Chorus
Simon Halsey chorus director
Tiffin Boys' Choir
Tiffin Children's Chorus
The Tiffin Girls' School Choir
James Day Tiffin choirs director

TEXTS
on Page 32

Britten's first meetings with the Russian émigré conductor [Serge Koussevitzky](#), in New York and Boston, early in 1942, resulted in the commissioning of the opera *Peter Grimes*. Their next encounter, at Tanglewood in 1946 at the US premiere of *Grimes*, earned Britten another commission from the Koussevitzky Music Foundation, this time for a large-scale choral and orchestral symphony. Although Koussevitzky wanted the symphony for the following year, Britten's involvement with the recently formed English Opera Group, for whom he was writing a new chamber opera *Albert Herring* compelled him to stall Koussevitzky's enquiries about the symphony's progress. Writing on 12 January 1947, he declared: 'I am desperately keen to do it for you, & I have elaborate & exciting ideas for it! But all the same I am keen not to do it in a hurry; I want it to be my biggest & best piece so far ... I am planning it for chorus & soloists, as I think you wanted; but it is a real symphony (the emphasis is on the orchestra) & consequently I am using Latin words.' A published note of the composer's dating from 1950 confirms his original intention of using a Latin text, but goes on to explain that 'a re-reading of much English lyric verse and a particularly lovely spring day in East Suffolk, the Suffolk of Constable and Gainsborough, made me change my mind.'

Work on the symphony was postponed – partly by Britten's change of mind about the text, partly by the intervention of other projects – and it was not until August 1948 that Britten began shaping his new plan for the work. By mid-October, he was able to announce to Peter Pears, for whom the solo tenor part was conceived, that he was ready to start composition. A letter to the singer on 22 October describes progress: 'The work started abysmally slowly & badly, & I got in a real state. But I think it's better now. I'm half way thro' the sketch of the 1st movement ['Shine out, fair sun'], deliberately not hurrying it, fighting every inch of the way. It is terribly hard to do, but I think shows signs of being a piece at last. It is such cold music that it is depressing to write & I yearn for the Spring to begin'. By the beginning of November, Britten had sketched out six settings (the first four numbers, and the Herrick and Vaughan settings from Part II) and confessed to Pears, 'it's coming out different, bigger (& I hope better!).'

The composer's optimism was short lived: he showed symptoms of suffering from complete physical and mental exhaustion, and the following month was ordered by his doctors to take complete rest for three months. Composition was not resumed on the *Spring Symphony* until the following

year, but on 24 March 1949 Britten was able to declare to his publisher that the composition draft was finished.

With Koussevitzky's permission, the first performance of the *Spring Symphony* was given on 14 July 1949 in Amsterdam's Concertgebouw as part of the Holland Festival, with soloists Jo Vincent (soprano), Kathleen Ferrier (contralto) and Peter Pears (tenor), the Dutch Radio Chorus and the Concertgebouw Orchestra, conducted by Eduard van Beinum, an early post-war champion of Britten. The work's dedicatees, Koussevitzky and the Boston Symphony Orchestra, gave the US premiere at Tanglewood later that summer.

The *Spring Symphony* is divided into four sections broadly corresponding to the movements of the Classical symphony, and owes some debt to Mahler's example, particularly *Das Lied von der Erde*. The five numbers of Part I comprise an extended first movement; Parts II and III are shorter – three numbers each – and provide a contemplative, slow movement and a playful scherzo respectively; Part IV is a rumbustious finale. Each of the work's twelve separate numbers reflects different aspects of spring, and is conceived for a different vocal and instrumental configuration.

Part I opens with a slow introduction, a setting for chorus of the anonymous 16th-century poem 'Shine out, fair sun'. This prayer for spring's arrival is prefaced (and subsequently punctuated) by a brief refrain for percussion and harps. Between unaccompanied choral statements, whose mood reflects the barren wintry landscape, are interpolated interludes for strings, woodwind and muted brass. At the climax of the movement these interludes powerfully combine. Spenser's 'The Merry Cuckoo' is heralded by a trio of fanfaring trumpets cascading around the solo tenor. Nashe's paean to spring in full bloom is entrusted to the solo vocalists, while the chorus incants the opening phrase of the poem. Each stanza is rounded off by a bird call cadenza from the soloists.

Britten's keen sensitivity to the dramatic possibilities of juxtaposing different texts is at work in the succeeding number, 'The Driving Boy', a setting of words by Peele and Clare. A carefree melody for boys' voices, accompanied by jaunty woodwinds, tuba and tambourine, is in perfect contrast to the poised grace of the soprano's description of the 'happy, dirty driving boy'. The first part of the symphony is brought to a close by Milton's 'The Morning Star' (chorus, brass and percussion), which includes nodding

references to the heterophonic techniques that were so to occupy the composer from the mid-1950s onwards.

Part II, the slow movement, begins with 'Welcome, Maids of Honour' (mezzo-soprano, single woodwind, harps and divided lower strings), devised as a theme and three variations. In 'Waters Above' Britten depicts Vaughan's description of a gentle evening shower of rain by directing the violins to play extremely quietly and close to the bridge. The final movement of Part II, a setting of four stanzas from Auden's 'Out on the Lawn' for mezzo-soprano, wordless chorus and an orchestra devoid of strings, is one of the most highly developed in the symphony and stands at the work's centre. One of Britten's typically evocative nightscapes (alto flute and bass clarinet prominent), the movement develops towards a sudden outburst in the fourth stanza at the words, 'Where Poland draws her Eastern bow'.

Part III sees a return to the direct expression of the first part of the symphony. The impetuous 'When will my May come?' (tenor, harps and strings) is a strophic setting (the music repeats for each verse). The graceful duet for soprano and tenor, Peeles' 'Fair and Fair', toys with playful canons and syncopated rhythms. The brief 'Sound the

Flute!' unites the full chorus with the boys, but not before tenors and basses, sopranos and altos, and divided boys' chorus have sung imitative duets.

Part IV is cast in a single broad movement and comprises a setting of an extended single text from 'The Knight of the Burning Pestle' by the Jacobean playwrights Beaumont and Fletcher. An attractive waltz is heard, as if from a distance, before a call from a cow horn and the tenor's declamation summon the people to the festivities. Everyone joins in a boisterous and virtuosic Allegro pesante, at whose climax the cow horn once again rings out, and both chorus and orchestra take up the jaunty waltz. At the movement's height the boys' chorus, supported by the horns, intone the 13th-century song 'Sumer is icumen in' as a cross-rhythm descant. □

▷ FROM THE ARCHIVES

In 1946 the LSO was featured playing Britten's *The Young Person's Guide to the Orchestra*, conducted and presented by Sir Malcolm Sargent, in a famous film produced by the Ministry of Education, *The Instruments of the Orchestra*. The BFI has made the film available to view online for free. To watch it, visit: goo.gl/XKqo3h

▷ SERGE KOUSSEVITZKY

Serge Koussevitzky (1874–1951) was a Russian-born conductor and publisher. He founded the Editions Russes de Musique in 1909, through which he promoted the music of Scriabin, Prokofiev, Stravinsky and Medtner, before leaving Russia in 1920 for Paris, where he organised a summer concert series. He moved to the US a few years later, where he became conductor of the Boston Symphony Orchestra, commissioned and conducted the premieres of numerous new works, founded the Tanglewood Music Center, and set up the Koussevitzky Foundation to support the composition of new works; the list of composers receiving its support reads like a Who's Who of modern composition.

Benjamin Britten Spring Symphony – Texts

‘A symphony not only dealing with the Spring itself but with the progress of Winter to Spring and the reawakening of the earth and life which that means.’

Benjamin Britten on his *Spring Symphony*

PART I

Introduction: Shine out, fair sun

Shine out, fair sun, with all your heat,
Show all your thousand coloured light!
Black winter freezes to his seat;
The grey wolf howls he does so bite;
Crookt age on three knees creeps the street;
The boneless fish close quaking lies
And eats for cold his aching feet;
The stars in icicles arise:
Shine out and make this winter night
Our beauty's spring, our Prince of Light.
Anon, 16th century

The Merry Cuckoo

The Merry Cuckoo, messenger of spring,
His trumpet shrill hath thrice already sounded;
That warns all lovers wait upon their king,
Who now is coming forth with garlands crowned:
With noise whereof the quire of birds resounded
Their anthems sweet devised of love's praise,
That all the woods their echoes back rebounded,
As if they knew the meaning of their lays.
But 'mongst them all, which did love's honour raise,

No word was heard of her that most it ought,
But she his precept proudly disobeys,
And doth his idle message set at nought.
Therefore O love, unless she turn to thee
Ere cuckoo end, let her a rebel be.
Edmund Spenser (1552–99)

Spring

Spring, the sweet spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds dry sing:
Cuckoo, jug jug, pu we, to witta woo?

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay:
Cuckoo, jug jug, pu we, lo witta woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a sunning sit;
In every street these tunes our ears do greet:
Cuckoo, jug jug, pu we, to witta woo!
Thomas Nashe (1567–c1601)

The Driving Boy

Whenas the rye reach to the chin,
And chop cherry, chop cherry ripe within,
Strawberries swimming in the cream,
And school boys playing in the stream;
Then oh, then oh, then oh, my true love said,
Till that time come again,
She could not live a maid.
George Peele (1556–96)

The driving boy beside his team
Of May month's beauty now will dream.
And cock his hat, and turn his eye
On flower and tree and deep'ning sky;
And oft burst loud in fits of song,
And whistle as he reels along,
Cracking his whip in starts of joy
A happy, dirty, driving boy.
John Clare (1793–1864)

The Morning Star

Now the bright morning star, day's harbinger,
Comes dancing from the East, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip and the pale primrose.
Hail bounteous May, that doth inspire
Mirth and youth and warm desire.
Woods and grow are of thy dressing,
Hill and dale doth boast thy blessing.
Thus we salute thee with our early song,
And welcome thee and wish thee long.
John Milton (1608–74)

PART II

Welcome, Maids of Honour

Welcome, Maids of Honour
You doe bring
In the Spring;
And wait upon her.

She has Virgins many,
Fresh and faire;
Yet you are
More sweet than any.

Y'are the Maiden Posies,
And so grac'd,
To be plac'd,
'Fore Damask Roses.

Yet though thus respected,
By and by
Ye doe lie,
Poore Girls, neglected.
Robert Herrick (1591-1674)

Waters Above

Waters above! eternal springs!
The dew that silvers the dove's wings!
O welcome, welcome to the sad;
Give dry dust drink; drink that makes glad!
Many fair ev'nings, many flowers
Sweeten'd with rich and gentle showers
Have I enjoy'd, and down have run
Many a fine and shining sun;

But never till this happy hour
Was blest with such an evening shower!
Henry Vaughan (1621-95)

Out on the Lawn

Out on the lawn I lie in bed,
Vega conspicuous overhead
In the windless nights of June;
Forests of green have done complete
The day's activity; my feet
Point to the rising moon.

Now North and South and East and West,
Those I love lie down to rest;
The moon looks on them all:
The healers and the brilliant talkers,
The eccentrics and the silent walkers,
The dumpy and the tall.

To gravity attentive, she
Can notice nothing here; though we
Whom hunger cannot move,
From gardens where we feel secure,
Look up, and with a sigh endure
The tyrannies of love:

And, gentle, do not care to know
Where Poland draws her Eastern bow,
What violence is done;
Nor ask what doubtful act allows
Our freedom in this English house,
Our picnics in the sun.
W H Auden (1907-73)

PART III

When will my May come?

When will my May come that I may embrace thee:
When will the hour be of my soules joying?
If thou wilt come and dwell with me at home;
My sheepecote shall be strowed with new green rushes;
We'll haunt the trembling prickets as they roam
About the fields, along the hawthorn bushes;
I have a piebald cur to hunt the hare:
So we will live with dainty forest fare.

And when it pleaseth thee to walk abroad
(Abroad into the fields to take fresh aire:)
The meals with Flora's treasures shall be strowed,
(The mantled meadows and the fields so fair).
And by a silver well (with golden sands)
I'll sit me down, and wash thine iv'ry hands.

But if thou wilt not pitie my complaint,
My tears, nor vowes, nor oathes made to thy Beautie:
What shall I do? But languish, die, or faint,
Since thou doth scorne my tears and soule's duetie:
And tears contemned, vowes, and oathes must fail:
For when tears cannot, nothing can prevaile.
Richard Barnfield (1574-1620)

Benjamin Britten Spring Symphony – Texts Continued

Fair and Fair

Fair and fair, and twice so fair
As fair as any may be;
The fairest shepherd on our green,
A love for any lady.
Fair and fair, and twice so fair,
As fair as any may be;
Thy love is fair for thee alone,
And for no other lady.

My love is fair, my love is gay.
As fresh as bin the flowers in May;
And of my love my roundelay,
My merry, merry, merry roundelay,
Concludes with Cupid's curse:
They that do change old love for new,
Pray gods they change for worse.

My love can pipe, my love can sing,
My love can many a pretty thing,
And of his lovely praises ring
My merry, merry, merry roundelays,
Amen to Cupid's curse;
They that do change old love for new,
Pray gods they change for worse.
George Peele (1556–96)

Sound the Flute!

Sound the flute!
Now it's mute,
Birds delight,
Day and night;
Nightingale
In the dale,
Lark in sky
Merrily,
Merrily, merrily, to welcome in the year.

Little boy
Full of joy.
Little girl
Sweet and small.
Cock does crow
So do you.
Merry voice
Infant noise
Merrily, merrily, to welcome in the year.

Little lamb
Here I am.
Come and lick
My white neck.
Let me pull
Your soft wool.
Let me kiss
Your soft face.
Merrily, merrily, we welcome in the year.
William Blake (1757–1827)

PART IV

Finale: London, to thee I do present

London, to thee I do present the merry month of May;
Let each true subject be content to hear me what I say,
With gilded staff and crossed scarf, the Maylord here I stand.
Rejoice! O English hearts, rejoice! O lovers dear!
Rejoice, O City, town and country! Rejoice, eke ev'ry shire
For now the fragrant flowers do spring and sprout in
seemly sort,
The little birds do sit and sing, the lambs do make fine sport;
And now the birchen tree doth bud, that makes the
schoolboy cry;
The morris rings, while hobby horse doth foot it feateously;
The lords and ladies now abroad, for their disport and play,
Do kiss sometimes upon the grass, and sometimes in the hay;
Now butter with a leaf of sage is good to purge the blood;
Fly Venus and phlebotomy, for they are neither good;
Now little fish on tender stone begin to cast their bellies,
And sluggish snails, that erst were mewed do creep out
of their shellies;
The rumbling rivers now do warm, for little boys to paddle;
The sturdy steed now goes to grass, and up they hang
his saddle;
The heavy hart, the bellowing buck, the rascal, and the pricket,
Are now among the yeoman's peas, and leave the
fearful thicket;
And be like them, O you. I say, of this same noble town,
And lift aloft your velvet heads, and slipping of your gown,
With bells on legs, with napkins clean unto your shoulders tied,
With scarfs and garters as you please,
and 'Hey for our town!' cried,

Benjamin Britten in profile 1913–76

March out, and show your willing minds, by twenty
and by twenty,
To Hogsdon or to Newington, where ale and cakes are plenty;
And let it ne'er be said for shame, that we the youths
of London
Lay thrumming of our caps at home, and left our
custom undone.
Up, then, I say, both young and old, both man and
maid a'maying,
With drums, and guns that bounce aloud, and merry
tabor playing!
Which to prolong, God Save our King, and send his
country peace.
And root out treason from the land! And so, my friends, I cease.
Beaumont and Fletcher (c1610)

Sumer is icumen in,
lhude sing cuccu.
Groweth sed and bloweth med
and springth the wode nu.
Sing cuccu.

Awe bleteth after lomb,
lhouth after calve cu.
Bulluc sterteth, bucke verteth,
murrie sing cuccu.

Cuccu, cuccu,
wel singes thu cuccu,
ne swik thu naver nu.
Anon, 13th century



Britten received his first piano lessons from his mother, who encouraged her son's earliest efforts at composition. In 1924 he heard Frank Bridge's tone-poem *The Sea* and began to study composition with him three years later. In 1930 he gained a scholarship to the Royal College of Music, where he studied composition with John Ireland and piano with Arthur Benjamin. Britten attracted wide attention when he conducted the premiere of his *Simple Symphony* in 1934. He worked for the GPO Film Unit and various theatre companies, collaborating with such writers as W H Auden and Christopher Isherwood. His lifelong relationship and working partnership with Peter Pears developed in the late 1930s. At the beginning of World War II, Britten and Pears remained in the US; on their return, they registered as conscientious objectors and were exempted from military service.

The first performance of the opera *Peter Grimes* in 1945 opened the way for a series of magnificent stage works mainly conceived for the English Opera Group. In June 1948 Britten founded the Aldeburgh Festival of Music and the Arts, for which he subsequently wrote many new works. By the mid-1950s he was generally regarded as the leading British composer, helped by the international success of operas such as *Albert Herring*, *Billy Budd* and *The Turn of the Screw*. One of his greatest masterpieces, the *War Requiem*, was first performed on 30 May 1962 for the festival of consecration of St Michael's Cathedral, Coventry, its anti-war message reflecting the composer's pacifist beliefs. A remarkably prolific composer, Britten completed works in almost every genre and for a wide range of musical abilities, from those of schoolchildren and amateur singers to such artists as Mstislav Rostropovich, Julian Bream and Peter Pears. □

Composer Profile by Andrew Stewart

Elizabeth Watts soprano



Concert and Laurence Cummings (Harmonia Mundi); and Couperin with La Nuova Musica and David Bates (Harmonia Mundi).

Plans this season and beyond include Rossini's *Petite Messe Solennelle* with the LPO and Gustavo Gimeno; Brahms' German Requiem with the OAE and Marin Alsop; Vaughan Williams' *Sea Symphony* with the Rundfunk Sinfonieorchester Berlin and Nicholas Carter; Ligeti's *Le Grand Macabre* with the NDR Elbphilharmonie Orchester and Alan Gilbert; and a return to Wigmore Hall.

Opera roles have included Zerlina and Donna Elvira (Mozart's *Don Giovanni*), Marzelline (Beethoven's *Fidelio*), Pamina (Mozart's *The Magic Flute*), Fiordiligi (Mozart's *Così fan tutte*) and Almirena (Handel's *Rinaldo*), for companies including the Royal Opera, Covent Garden, Santa Fe Opera, Welsh National Opera and Glyndebourne on Tour. She recently appeared with the LSO and Sir Simon Rattle at the BBC Proms in a performance of Ravel's *L'enfant et les sortilèges*.

Elizabeth was a chorister at Norwich Cathedral and studied archaeology at Sheffield University before studying singing at the Royal College of Music in London. She was awarded an Hon DMus by Sheffield in 2013 and became a Fellow of the RCM in 2017. □

Alice Coote mezzo-soprano



Her operatic engagements include male and female roles such as Octavian in Strauss' *Der Rosenkavalier*, Dejanira in Handel's *Hercules*, Leonore in Donizetti's *La favorite*, the title role in Bizet's *Carmen*, and Charlotte in Massenet's *Werther*. She has performed these roles at opera houses including the Royal Opera House, Glyndebourne, the Opéra de Paris, Vienna State Opera, The Canadian Opera Company, San Francisco Opera and the Metropolitan Opera New York.

Her recordings include Mahler Song Cycles and *Das Lied Von der Erde* (Pentatone); albums of both English and French song (Hyperion); Handel's *Messiah* and Mahler's Second Symphony (EMI); Elgar's *The Dream of Gerontius* and *The Apostles* (Hallé); and Schubert's *Winterreise* (Wigmore Hall Live). DVD appearances include *Messiah* (EMI); and Humperdinck's *Hansel and Gretel* (EMI).

The 2018/19 season will see Coote perform the title role in Handel's *Ariodante* and Le Prince Charmant in Massenet's *Cendrillon* at the Lyric Opera of Chicago; the title role in *Agrippina* at the Munich Opera Festival; concert performances with the Hallé Orchestra and Orchestre Philharmonique de Radio France; a recital at Wigmore Hall; and the release of a disc of Schubert Lieder. She was awarded an OBE in the Queen's 2018 birthday honours. □

Elizabeth Watts won the 2007 Rosenblatt Recital Song Prize at the BBC Cardiff Singer of the World competition, Outstanding Young Artist Award at the Cannes MIDEM Classique Awards, and the 2006 Kathleen Ferrier Award. She is a former BBC Radio 3 New Generation Artist and was awarded a Borletti-Buitoni Trust Award in February 2011.

Her debut recording of Schubert Lieder (Sony) was followed by equally acclaimed discs of Bach Cantatas (Harmonia Mundi), Strauss Lieder with Roger Vignoles (Hyperion) and Mozart arias with the Scottish Chamber Orchestra and Christian Baldini (Linn Records); works by Alessandro Scarlatti with the English

Renowned on the recital, concert and opera stages of the world, Alice Coote's career has taken her from her beginnings in the north of England, singing in local festivals and playing oboe in the Cheshire Youth Orchestra, to being regarded as one of the great artists of today.

The recital platform is central to her musical life, with performances at Wigmore Hall (where she has been a resident artist), the BBC Proms, Concertgebouw, Vienna Konzerthaus, Lincoln Center New York and Carnegie Hall. She is acclaimed for her interpretations of Strauss, Mahler, Berlioz, Mozart, Handel and Bach with leading orchestras in the UK, Europe and the US.

Allan Clayton tenor



Allan Clayton is one of the most exciting and sought-after singers of his generation. He studied at St John's College, Cambridge and at the Royal Academy of Music in London. An Associate of the Royal Academy of Music and former BBC New Generation Artist from 2007 to 2009, his awards include The Queen's Commendation for Excellence, a Borletti-Buitoni Trust Fellowship, the 2018 WhatsOnStage Award for Excellence in Opera, and the 2018 Royal Philharmonic Society Singer Award.

Allan garnered huge praise as the lead role in Brett Dean's *Hamlet*, which had its world premiere at Glyndebourne in June

2017. He reprised the role in March 2018 at the Adelaide Festival. During 2017, Allan also sang the role of David in Wagner's *Die Meistersinger von Nürnberg* at the Royal Opera House, Covent Garden. At the beginning of the 2017/18 season, Allan sang the role of Ferdinand in *Miranda* for Opéra Comique. He returned to Komische Opera Berlin in 2018 for Handel's *Semele*, and also to Glyndebourne for Handel's *Saul*. In 2019 he will give his first performance as Faust in Berlioz's *The Damnation of Faust* at Glyndebourne.

Allan's concert appearances have included *The Dream of Gerontius* with the LSO and Sir Mark Elder; Britten's *War Requiem* with the BBC Symphony Orchestra and Semyon Bychkov; Handel's *Messiah* for the Handel & Haydn Society in Boston; and regular appearances at the BBC Proms, where this year he sang the tenor solos in Britten's *War Requiem* with the RSNO. He gave the world premiere of Gerald Barry's new work, *Canada*, at the 2017 BBC Proms with the City of Birmingham Symphony Orchestra.

A consummate recitalist, Allan has given lieder recitals at the Cheltenham, Perth and Aldeburgh festivals. He returned to Wigmore Hall in January 2018 for a recital with pianist James Baillieu. □

Simon Halsey chorus director



He holds four honorary doctorates from UK universities, and in 2011 Schott published his book and DVD on choral conducting.

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.

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 is also a highly respected teacher and academic, nurturing the next generation of choral conductors through post-graduate courses in Birmingham and masterclasses.

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); under his leadership the chorus gained a reputation as one of the finest professional choral ensembles. □

London Symphony Chorus on stage

President

Sir Simon Rattle **OM CBE**

President Emeritus

André Previn **KBE**

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 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 forthcoming season include the world premiere of James MacMillan's *All the Hills and Vales Along* in November, Bernstein's *Candide* with Marin Alsop in December, and Puccini's *Messa di Gloria* with Sir Antonio Pappano in March.

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. □

Assistant Chorus
Masters for Britten
Spring Symphony

Matthew Hamilton
Jack Apperley

Sopranos

Greta Astedt
Carol Capper *
Laura Catala-Ubassy
Anjali Christopher
Jessica Collins
Eve Commander
Shelagh Connolly
Katharine Elliot
Lucy Feldman
Joanna Gueritz
Maureen Hall
Isobel Hammond
Jenna Hawkins
Rebecca Hincke
Emily Hoffnung
Denise Hoillette
Kuan Hon
Claire Hussey *
Nicole Jones
Ruth Knowles-Clark
Luca Kocsmarszky
Marylyn Lewin
Christina Long
Jane Morley
Gill O'Neill
Maggie Owen
Andra Patterson
Carole Radford
Liz Reeve
Alison Ryan
Madison Schindele

Altos

Rosalind Bagshaw
Hetty Boardman-
Weston
Elizabeth Boyden
June Brawner
Gina Broderick
Jo Buchan *
Elizabeth Campbell
Liz Cole
Maggie Donnelly
Lynn Eaton
Linda Evans
Amanda Freshwater
Rachel Green
Yoko Harada
Kate Harrison
Jo Houston
Elisabeth Iles
Kristi Jagodin
Jill Jones
Vanessa Knapp
Gilly Lawson
Belinda Liao *
Aoife McInerney
Jane Muir
Helen Palmer
Susannah Priede
Lucy Reay
Lis Smith
Margaret Stephen
Linda Thomas

Claire Trocmé
Hannah Wisher

Tenors

Jorge Aguilar
Paul Allatt *
Jack Apperley
Erik Azzopardi
Joaquim Badia
Philipp Boeing
Raymond Brien
Oliver Burrows
Michael Delany
Ethem Demir
Colin Dunn
John Farrington
Matthew Fernando
Andrew Fuller *
Patrizio Giovannotti
Euchar Gravina
Michael Harman
Matthew Horne
Jude Lenier
John Marks
Alastair Mathews
Matthew McCabe
Daniel Owers
Davide Prezzi
Chris Riley
Michael Scharff
Peter Sedgwick
Richard Street *
Malcolm Taylor
Simon Wales
James Warbis

Brad Warburton
Robert Ward *

Basses

Simon Backhouse *
Ed Beesley
Chris Bourne
Gavin Buchan
Andy Chan
Steve Chevis
Giles Clayton
Damian Day
Thomas Fea
Ian Fletcher
Robert Garbolinski *
Josué Garcia
Dan Gosselin
Owen Hanmer *
Rocky Hirst
Peter Kellett
Alex Kidney
Andy Langley
George Marshall
Hugh McLeod
Geoff Newman
Alan Rochford
Richard Tannenbaum
Gordon Thompson
Daniel Thompson
Robin Thurston
Anthony Wilding

*Denotes LSC
council member

Tiffin Choirs on stage

Tiffin Boys' Choir
Tiffin Children's Chorus
The Tiffin Girls' School Choir

James Day director

Since its foundation in 1957, the **Tiffin Boys' Choir** has worked with the world's leading musical organisations, including all the London orchestras and the Royal Opera. Recent performances with the LSO have included Mahler's Symphony No 3 with the LSO and Bernard Haitink at the BBC Proms, Berlioz's *The Damnation of Faust* with Sir Simon Rattle and Bernstein's Symphony No 3, 'Kaddish' with Marin Alsop. The choir also performs regularly abroad, including tours of Australia, China and Europe in recent years. The choir has made recordings of most of the orchestral repertoire that includes boys' choir, recorded for the soundtrack for *The Hobbit* at Abbey Road Studios, and recently took part in filming for *Bohemian Rhapsody*, which is due to be released in 2019.

Tiffin Children's Chorus was formed over ten years ago as part of the Tiffin School outreach programme within the local community. The auditioned chorus has flourished and over 60 children, aged

between 8 and 15 years old, rehearse each week under the Chorus Director Sian Cadogan. The chorus has performed in many local venues and is a regular contributor at the Rose Theatre, Kingston. In addition the chorus has been fortunate to perform regularly at the Royal Opera House, most recently in new productions of *La bohème*, *Cavalleria Rusticana* and *Pagliacci*. This summer, members of the chorus performed in concert and for a recording with Paul McCreesh at Ely Cathedral as part of the Gabrieli Consort 'Roar' project.

Tiffin Girls' School is one of the country's leading maintained schools and has achieved national recognition for exceptional academic and musical success. Under the direction of Dominic Neville, the choir gives a great number of major choral performances each year and has performed in recent months at The Chapel Royal at Hampton Court Palace, in the Brandenburg Choral Festival at St Martin-in-the-Fields; on tour in Belgium, at Ghent Cathedral and the Heilige Magdalenakerk in Bruges; and with the award-winning Gabrieli Consort and Paul McCreesh at Ely Cathedral. Last season the choir sang in Berlioz's *The Damnation of Faust*, and is delighted to be performing again with the LSO and Sir Simon Rattle.

Tiffin Boys' Choir
Prabhas Aenugu
Luca Alvisini
George Ashley
Joe Ashton
Dylan Bevan
Leon Carey
Oliver Cheung
Ben Church
Joe Desmond
Alan Erdelyi
George Foster
Francis Gorniak
Robbie Hancock
Isaac Hardy
Nikolai Harin
Sion Hwang
Constantin Iosub
Jaiveer Johal
Daniel Joiner
Jasper Jones
David Kitamirike
Amadeus Lang
Austin Lee
Georgiy Lesyuk
Oscar Luck
Avan Majumdar
Ryan Man
Daniel McCarthy
Shirav Medepalli
Erel Morris
Toby Perot

Amaarya Prasad
Arthur Pritchard
Kavin Ravishankar
Michael Reinecke
Pranav Sharma
Henry Studholme
Harry Thurstan
Conor Tidswell
Ralph Todd-Drake
Dominic Virley
Harvey Walsh-Whitfield
Ricky You

Tiffin Children's Chorus
Emily Cadogan
Leila Campagna
Alessia Perugi
William Jones
Noa Dohler
Cara Hieker
Miyu Potin-Sawada
Theo Potin-Sawada
Isabelle-Rose Heyes
Sakurako Shibazaki
Hayden Williams
Orla Rodgers
Billy Evans

The Tiffin Girls' School Choir
Naomi Armstrong
Clara Bollen
Gandolfo
Jasmin Bowles
Elicia Branch
Hannah Breen-Gibbons
Nysa Chaudhary
Olivia Cheesmur
Jasmine Chin
Rosie Clover
Scarlett Coburn
Mia Coles
Eesha Darbar
Leila Davis
Lily Dhond
Nilla Feronclark
Monica Fox
Harriet Fung
Riya Gajendran
Mehr Gajria
Avilasha Guha
Piriyanaka Hariram
Isobel Hodgson
Shubhange Jhingran
Nayantara Kapoor
Danusha Kelly
Mariam Khan
Ameerah Kola-Olukoton

Yeonwoo Lee
Sophia Lau Mamon
Eleftheria Mangrioti
Lottie Newell
Valerie Pavlucok
Neera Radhakrishnan

London Symphony Orchestra on stage 16 September

Leader

Giovanni Guzzo

First Violins

Michelle Ross
Lennox Mackenzie
Clare Duckworth
Ginette Decuyper
Gerald Gregory
Maxine Kwok-Adams
Laurent Quénelle
Colin Renwick
Sylvain Vasseur
Harriet Rayfield
William Melvin
Julian Azkoul
Laura Dixon
Shlomy Dobrinsky
Alain Petitclerc

Second Violins

David Alberman
Thomas Norris
Miya Väisänen
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
Iwona Muszynska
Andrew Pollock
Paul Robson
Dmitry Khakhamov
Csilla Pogany
Erzsebet Racz
Jan Regulski
Violas
Edward Vanderspar
Malcolm Johnston
Anna Bastow
German Clavijo
Stephen Doman
Lander Echevarria
Carol Ella
Robert Turner
May Dolan
Stephanie Edmundson
Cynthia Perrin
Alistair Scahill

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Amanda Truelove
Peteris Sokolovskis
Deborah Tolksdorf
Double Basses
Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Matthias Bensmana
José Moreira

Flutes

Gareth Davies
Amy-Jayne Milton

Piccolo

Julian Sperry

Oboes

Juliana Koch
Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Chris Richards
Chi-Yu Mo

Saxophones

Kyle Horch
Amy Green

Bass Clarinet

Lorenzo Iosco
Ausiàs Garrigós Morant

E-Flat Clarinet

Chi-Yu Mo

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Phillip Eastop
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Alex Wide

Cow Horn

Christopher Larkin

Trumpets

Philip Cobb
David Elton
Richard Blake
Niall Keatley

Trombones

Peter Moore
James Maynard

Bass Trombone

Paul Milner

Tuba

Peter Smith

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Tom Edwards
Paul Stoneman
Mark Robinson

Harp

Bryn Lewis
Manon Morris

Piano

Elizabeth Burley

Sir Simon Rattle conductor



Sir 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 has 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*

et 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 will embark upon tours to Japan, South Korea, South America and Europe with the London Symphony Orchestra. He will conduct the Czech Philharmonic Orchestra for the first time in Mahler's *Das Lied von der Erde* and will return to the Deutsche Staatsoper Berlin, the Bavarian Radio Symphony Orchestra, and the Berlin Philharmonic. In March 2019 he will conduct Peter Sellars' revival of Bach's *St John Passion* with both the Berlin Philharmonic and the Orchestra of the Age of Enlightenment. □