

Tuesday 18 September 2018

**LSO SEASON CONCERT  
SPRING SYMPHONY**

**Dvořák** Selections from Slavonic Dances Op 72  
**Janáček** Sinfonietta  
*Interval*  
**Britten** Spring Symphony

**Sir Simon Rattle** conductor  
**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

Generously supported by the  
**Reignwood Culture Foundation**



*Concert ends approx 10pm*

**From 6.45pm Free Performance, Foyers**  
LSO Discovery Choirs

**A WARM WELCOME TO  
TONIGHT'S GROUPS**

**Gerrards Cross Community Association**  
**Hertford U3A**  
**University of Notre Dame**  
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**Brigham Young University – London Centre**

# SPRING SYMPHONY

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# Antonín Dvořák Selections from Slavonic Dances Op 72 1886–7 / note by Jan Smaczny

- 1 **Odzemek: Molto vivace – Meno mosso (Allegro moderato) – Molto vivace**
- 2 **Dumka: Allegretto grazioso**
- 3 **Skočná: Allegro – Un pochettino più lento – Tempo 1 – Vivace**
- 4 **Dumka: Allegretto grazioso**
- 7 **Kolo: Allegro vivace**



While it was extremely rare for Dvořák to quote Czech folksong, the rhythms of national dance surge strongly through many of his works, from opera to chamber music to symphony. The publication of his first set of *Slavonic Dances* (Op 46, B78) in 1878 was a crucial stage in his career. Not only did the *Dances* turn him, in a matter of months, into a major player on the European musical stage, they became a lucrative earner for his new-found Berlin publisher, Fritz Simrock. Unsurprisingly, a constant refrain in the negotiations between the two men – who had a fruitful, if occasionally fractious, relationship – was when Simrock could expect another set of *Slavonic Dances*.

As Dvořák's musical fortunes developed strongly through the 1880s, important commissions, notably from England, including the Seventh Symphony, the cantata *The Spectre's Bride* and the oratorio *St Ludmila*, drove thoughts of more *Slavonic*

*Dances* from his head. The ever-vigilant Simrock, however, secured a non-specific agreement from the composer for a second set during negotiations concerning the publication of the Seventh Symphony in 1885. When Simrock pressed Dvořák on the subject at the end of the year, the composer, whose thoughts were very much on the business of composing *St Ludmila*, gave the tart reply that he was not at all inclined to think of 'such merry music'. But the idea was firmly implanted; he made some preliminary sketches for the dances while working on *St Ludmila* and he began serious work on 9 June 1886, finishing the version for piano duet exactly a month later.

So pleased was Simrock with the dances that he attempted to cajole Dvořák into orchestrating them as soon as possible. In fact, the composer did not get round to the task until the middle of November 1886, completing them early the following year. It seems that he felt his original version of the dances was rather more idiomatic for piano duet than the first set had been and that this suitability for the keyboard might create difficulties when it came to scoring them for full orchestra. By the time he had finished, however, he was so pleased with the results that he wrote to Simrock with evident glee that '... they go like the devil'.

Although Dvořák often generates the same high energy levels as in the earlier set, his new dances were tempered by greater subtlety and less use of the percussion section. There is also a broader range of Slavonic dance types in addition to the three clearly Czech numbers, among them No 3 (*Skočná*); these include two *Dumkas* (Nos 2 and 4), a Slovak *Odzemek* (No 1) and a Serbian *Kolo* (No 7).

The uproarious *Odzemek* which opens the set is also its most melodically generous and provides evidence that, for all his inventive facility, Dvořák was not one to waste good, if unpublished, material. In the *Meno mosso* section, both the opening theme and ear-catching central episode come from an Eclogue for solo piano of 1880 (B103; not published until 1921). The uninhibited ebullience of the first dance is nicely offset by the languor of the second, a waltz-like *Dumka*. Although the more upbeat central section does not make use of a contrasting tempo, it benefits enormously in the orchestral version from subtle shading in the horn section. The third dance is an amiable *Skočná* which shares a similar generosity of melodic material with the first. In the fourth dance Dvořák plumbs depths that might seem inappropriate among a group of primarily upbeat movements, and yet, with

the greater seriousness of the second set, it does not seem markedly out of place. The opening melody may well be influenced by a folksong, but Dvořák soon leaves the folk accent behind with almost Impressionist harmonic support for a counter melody. The contrasting central section begins disarmingly, but with magical harmonic shifts conjures up a world of remarkable poetry. The seventh dance, based on the renowned Serbian circle dance, the *Kolo*, matches the high spirits of the first dance although it develops a more genuinely symphonic character anticipating the finale of Dvořák's Eighth Symphony. □

## WATCH ONLINE

Watch Sir Simon Rattle conduct the LSO in three movements from Dvořák's *Slavonic Dances*, as part of **BMW Classics** in Trafalgar Square, recorded in July 2018.

Watch for free at [youtube.com/Iso](https://www.youtube.com/Iso)

## Antonín Dvořák in profile 1841–1904



**B**orn into a peasant family, Dvořák developed a love of folk tunes at an early age. His father inherited the lease on a butcher's shop in the small village of Nelahozeves, north of Prague. When he was twelve, the boy left school and was apprenticed to become a butcher, at first working in his father's shop and later in the town of Zlonice. Here Dvořák learned German and also refined his musical talents to such a level that his father agreed he should pursue a career as a musician. In 1857 he enrolled at the Prague Organ School during which time he became inspired by the music dramas of Wagner: opera was to become a constant feature of Dvořák's creative life.

His first job was as a viola player, although he supplemented his income by teaching. In the mid-1860s he began to compose a series of large-scale works, including his Symphony No 1, 'The Bells of Zlonice', and the Cello Concerto. Two operas, a second symphony, many songs and chamber works followed before Dvořák decided to concentrate on composition. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the Austrian government. Johannes Brahms lobbied the publisher Simrock to accept Dvořák's work, leading to the publication of his Moravian Duets and a commission for a set of *Slavonic Dances*.

The nationalist themes expressed in Dvořák's music attracted considerable interest beyond Prague. In 1883 he was invited to London to conduct a concert of his works, and he returned to England often in the 1880s to oversee the premieres of several important commissions, including his Seventh Symphony, and Requiem Mass. Dvořák's Cello Concerto in B minor received its world premiere in London in March 1896. His Ninth Symphony, 'From the New World', a product of Dvořák's American years (1892–95), confirmed his place among the finest of late 19th-century composers. □

*Composer Profile by Andrew Stewart*

# CZECH ROOTS

## LSO AT THE BARBICAN



Thursday 27 June 2019 7.30pm  
Saturday 29 June 2019 7.30pm

Janáček *The Cunning Little Vixen*  
(semi-staged performance, sung in Czech)

Sir Simon Rattle conductor  
Peter Sellars director  
Lucy Crowe *Vixen* (pictured above)  
Gerald Finley Forester  
Sophia Burgos Fox, Chocholka  
Peter Hoare Schoolmaster, Cock, Mosquito  
London Symphony Chorus  
Simon Halsey chorus director  
Ben Zamora lighting designer  
Nick Hillel video designer  
Hans Georg Lenhardt assistant director

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

**barbican**

## BBC RADIO 3 LUNCHTIME CONCERTS AT LSO ST LUKE'S

Friday 10 May 2019 1pm

Martinů, Voříšek, Janáček & Smetana  
with Christian Ihle Hadland piano

Friday 31 May 2019 1pm

Janáček, Suk & Schulhoff  
with Chloë Hanslip violin  
Danny Driver piano

Friday 7 June 2019 1pm

Janáček & Dvořák  
with LSO Wind Ensemble

Friday 14 June 2019 1pm

Janáček & Smetana  
with Meccore Quartet



[lso.co.uk/201819season](http://lso.co.uk/201819season)

Composer Profile

# Leoš Janáček *Sinfonietta* 1926 / note by Jan Smaczny

- 1 **Fanfares: Allegretto**
- 2 **The Castle, Brno: Andante**
- 3 **The Queen's Monastery, Brno: Moderato**
- 4 **The Street Leading to the Castle: Allegretto**
- 5 **The Town Hall, Brno: Allegro**

**F**ew composers communicated an energetic enthusiasm for life as successfully as Janáček. It is strange to reflect, however, that had it not been for a happy concatenation of circumstances the world might have been denied such masterpieces as *The Cunning Little Vixen*, *Káťa Kabanová*, the *Glagolitic Mass*, his two string quartets and, perhaps best known and most popular of all, the *Sinfonietta*.

The early 1910s had seen Janáček increasingly gloomy about the prospects for his music; although he was an important and influential figure in the Moravian capital Brno, he had failed to make significant impact in Prague. Viewed by many in the musical establishment in Prague as incomprehensible and hopelessly provincial, performances of Janáček's music in the Czech capital were few and far between, and his most important work to date, the opera *Jenůfa*, was virtually ignored. However, with the successful premiere of *Jenůfa* in Prague's National Theatre in 1916 his

fortunes changed completely, engendering one of the most extraordinary personal renaissances in the history of music. Self-doubt and depression all but vanished and Janáček produced a succession of masterpieces for the stage and concert hall.

Coincidental with personal artistic success was his new-found love for a much younger woman, [Kamila Stösslová](#) ▷, and also the rising fortunes for Janáček's homeland. For nearly 300 years Bohemia and Moravia had been a political backwater of the Hapsburg Empire. World War I made it clear that Austrian power was at an end and, even before 1918, Janáček was turning his hand to writing the music of a 'new era' for his nation. The first fruit of his growing enthusiasm was the second part of the opera, *The Excursions of Mr Brouček*; set in late medieval Prague, it celebrated the triumphs of the passionately nationalist Czech religious warriors, the Hussites.

The *Sinfonietta* started life in 1926 as brass and percussion fanfares for a gymnastics festival, but these soon grew into the work as it exists today. Dedicated to the Czechoslovak Armed Forces – Janáček often referred to it as a 'Military *Sinfonietta*' – it was written to express, in the composer's own words, 'contemporary free man,

his spiritual beauty and joy, his courage, strength and determination to fight for victory'. Janáček gave a further hint of the pictorial content of the *Sinfonietta* with titles for each movement, written on his programme at the premiere, referring to landmarks in Brno: Fanfares; The Castle; The Queen's Monastery; The Street; The Town Hall. He added that the whole work drew its inspiration from a vision of the growing greatness of the city of Brno in the days after the independence of Czechoslovakia.

The immediate musical stimulus for the tremendous fanfares which open and conclude the *Sinfonietta* was Janáček's recollection of a military band performance in a park in the south Bohemian town of Písek. The succeeding movements outline, if rather loosely, the shape of a sinfonia in four movements. But nothing from this period in Janáček's life is conventional, and the climax of the second movement is an exhilarating and breezy *Maestoso* which introduces a new theme, albeit one with a distant relationship to the fanfares of the introduction. The third movement begins as a reflective idyll, but after some threatening gestures from the trombones the temperature rises toward a wild *Prestissimo* before the return to the calm of the opening. A chattering and insistent scherzo based

on a telegraphic trumpet figure leads to the finale. Starting quietly, as a memory of the Town Hall in Brno, this final movement swells toward a triumphant return to the opening fanfares which in turn create the *Sinfonietta's* blazing conclusion. □

## ▷ **KAMILA STÖSSLVÁ**



Janáček met Kamila Stösslova 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'.

**Interval – 20 minutes**

## Leoš Janáček in profile 1854–1928



**L**eoš left the family home at Hukvaldy in 1865 to become a chorister in Brno, and in 1869 he received a state scholarship to support studies at the Czech Teachers' Training Institute. He moved to Prague in 1874 and studied at the celebrated Organ School, returning to Brno the following year. Composition studies in Leipzig and Vienna (1879–80) added to Janáček's blossoming skills as a composer. In 1881 he married the 16-year-old Zdenka Schulzová but the marriage soon failed. During this period he helped to found the Brno Organ School, which later became the Brno Conservatory.

In 1887 he began work on his first opera, *Šarka*, but Moravian folk music and popular culture increasingly fascinated Janáček, 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 and for the next 20 years he concentrated on works for the stage. A creative upsurge in his 60s coincided with his impassioned though platonic affair 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 *Káťa Kabanová*, *The Cunning Little Vixen* and *The Makropulos Case*. 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 he caught a chill which quickly developed into fatal pneumonia. □

*Composer Profile by Andrew Stewart*

## Benjamin Britten Spring Symphony 1948–49

### FULL PROGRAMME NOTES, TEXTS & ARTIST BIOGRAPHIES

▷ On Pages 30 to 35

- 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

### SPRING SYMPHONY – IN BRIEF

Commissioned by Serge Koussevitzky, a Russian-born, US-based conductor and publisher, who founded the Koussevitzky Music Foundation.

A choral-orchestral symphony, it has four sections, with each meditating on different aspects of spring and roughly outlining the structure of a Classical symphony.

It uses a vast orchestra and chorus, with each movement written for different combinations of instruments and singers.

The texts are drawn from English poetry and song, ranging from the anonymous medieval 'Sumer is icumen in', which closes the work, to a poem by Britten's friend and collaborator W H Auden.


In the composer's words, it is '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'.

# London Symphony Orchestra on stage 18 September

<b>Leader</b> Giovanni Guzzo	<b>Second Violins</b> David Alberman Thomas Norris Miya Väisänen David Ballesteros Matthew Gardner Julian Gil Rodriguez Naoko Keatley Belinda McFarlane Iwona Muszynska Paul Robson Andrew Pollock Dmitry Khakhamov Csilla Pogany Erzsebet Racz Jan Regulski	<b>Cellos</b> Rebecca Gilliver Alastair Blayden Jennifer Brown Noel Bradshaw Eve-Marie Caravassilis Daniel Gardner Hilary Jones Amanda Truelove Peteris Sokolovskis Deborah Tolksdorf	<b>Flutes</b> Gareth Davies Joshua Batty Amy-Jayne Milton	<b>Bassoons</b> Rachel Gough Daniel Jemison Joost Bosdijk	<b>Fanfare Trumpets</b> Philip Cobb Simon Cox Jason Evans David Geoghegan Andrew Mitchell Gerald Ruddock Gareth Small Toby Street Robin Totterdell	<b>Timpani</b> Nigel Thomas Mark Robinson
<b>First Violins</b> Michelle Ross Lennox Mackenzie Clare Duckworth Ginette Decuyper Gerald Gregory Maxine Kwok-Adams Laurent Quénelle William Melvin Colin Renwick Sylvain Vasseur Harriet Rayfield Julian Azkoul Laura Dixon Shlomy Dobrinsky Alain Petitclerc	<b>Violas</b> Edward Vanderspar Malcolm Johnston Anna Bastow German Clavijo Stephen Doman Lander Echevarria Carol Ella Robert Turner May Dolan Stephanie Edmundson Cynthia Perrin Alistair Scahill	<b>Double Basses</b> Colin Paris Patrick Laurence Matthew Gibson Thomas Goodman Joe Melvin Jani Pensola Matthias Bensmana José Moreira	<b>Piccolo</b> Julian Sperry	<b>Contra Bassoon</b> Dominic Morgan	<b>Percussion</b> Neil Percy David Jackson Sam Walton Tom Edwards Paul Stoneman	
		<b>Oboes</b> Juliana Koch Olivier Stankiewicz Rosie Jenkins	<b>Cor Anglais</b> Christine Pendrill	<b>Horns</b> Phillip Eastop Angela Barnes Alexander Edmundson Jonathan Lipton Alex Wide	<b>Bass Trumpets</b> Andy Fawbert James Maynard	<b>Harps</b> Bryn Lewis Manon Morris
		<b>Clarinets</b> Andrew Marriner Chris Richards Chi-Yu Mo	<b>Bass Clarinet</b> Lorenzo Iosco	<b>Cow Horn</b> Christopher Larkin	<b>Trombones</b> Peter Moore James Maynard Philip White	
		<b>E-Flat Clarinet</b> Chi-Yu Mo		<b>Trumpets</b> Philip Cobb David Elton Richard Blake Niall Keatley	<b>Bass Trombones</b> Paul Milner Barry Clements	
				<b>Tuba</b> Peter Smith		

# 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*

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 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. □



# 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