



LSO

WONDERFUL TOWN

barbican

Resident
Orchestra

London Symphony Orchestra

Saturday 16 December 2017 7.30-9.45pm
Barbican Hall

LSO SEASON CONCERT
BERNSTEIN 100

Bernstein Symphony No 2,
'The Age of Anxiety'

Interval

Bernstein Wonderful Town (concert version)

Sir Simon Rattle conductor

Krystian Zimerman piano

Danielle de Niese Eileen

Alysha Umphress Ruth

Nathan Gunn Bob Baker

Duncan Rock Wreck/Second Associate Editor

David Butt Philip Lonigan

Ashley Riches Guide/First Editor/Frank

Kevin Brewis Third Cop/First Man/Cadet/Villager

Stephen John Davis First Cop/Chick Clark

Flora Dawson Violet

Soophia Foroughi Second Woman

Andrew Keelan Second Cop/Second Man

Jane Quinn First Woman

Michael Baxter Fourth Cop

Daniele Quilleri, Gary Brown casting consultants

London Symphony Chorus

Simon Halsey chorus director

Part of Bernstein 100 at the Barbican

Welcome



A warm welcome to this evening's concert. Tonight LSO Music Director Sir Simon Rattle continues our celebration of Leonard Bernstein, as we approach his centenary year in 2018. Bernstein was one of the 20th century's most influential musicians and a close associate of the LSO, holding the title of President from 1987 to 1990.

This programme is a portrait of the city where Bernstein made his name, New York, beginning with his 'Age of Anxiety', a work for solo piano and orchestra based on W H Auden's ode to war time in the city. We are delighted to be joined by Krystian Zimerman, who was a great friend of Bernstein and is a very special interpreter of his music. The two performed this piece together many times during the composer's lifetime, notably during the LSO's extensive 1986 Bernstein Festival.

Bernstein was also known for some of the 20th century's greatest musicals, and this evening's programme concludes with his 1953 work *Wonderful Town*. This is a piece well-known to Sir Simon Rattle, who created a landmark recording in 1999. It is a pleasure to welcome a brand new cast of soloists, with a number of performers making their LSO debuts.

I hope that you enjoy tonight's performance and that you can join us again soon. On 13 January Sir Simon Rattle is joined by a cast of narrators, including Helen McCrory and Simon Callow, for a rare performance of the *Genesis Suite*, directed by Gerard McBurney and with specially created visual projections by production designer Mike Tutaj.

Kathryn McDowell CBE DL
Managing Director

LSO News

LSO LIVE'S A MIDSUMMER NIGHT'S DREAM WINS RECORDING OF THE YEAR

The LSO's recording of Mendelssohn's *A Midsummer Night's Dream*, performed with Sir John Eliot Gardiner, the Monteverdi Choir and three artists from the Guildhall School, has been awarded Symphonic Recording of the Year by two French classical music monthly publications, *Classica* and *Diapason*.

LSO FRIENDS PRIORITY BOOKING FOR THE 2018/19 SEASON

LSO Friends will receive priority booking for the 2018/19 Season when it goes on sale in January. Find out more about joining the Friends at Iso.co.uk/friends.

WELCOME TO OUR GROUPS

A warm welcome to our groups tonight:
Judith Howick & Friends
Konzertdirektion Schmid
Nicole Hu & Friends
ACFEA Tour Consultants
British Emunah Entertains
Marjorie Wilkins & Friends

Read our news online
▷ Iso.co.uk/news

On Our Blog

PANUFNIK COMPOSER BUSHRA EL-TURK

A former participant on the LSO's Panufnik Composers Scheme, Bushra El-Turk tells us what it was like working with the LSO and how she combined Middle Eastern and Western art music in her piece *Tmesis*.

BEHIND THE SCENES WITH ALICE SARA OTT

On our YouTube channel, Alice Sara Ott plays a dazzling, explosive excerpt from Liszt's *Totentanz*, and shows us her talent for solving a Rubik's Cube in less than a minute – part of her warm-up routine before a concert.

SIR SIMON RATTLE ON BERNSTEIN

Also on our YouTube channel, Sir Simon Rattle talks about his love of Bernstein's music and tells us more about why he chose the pieces featured in tonight's concert.

Read our blog, watch videos and more

- ▷ youtube.com/Iso
- ▷ Iso.co.uk/blog

Tonight's Concert



ymphonic and orchestral music, ballets, musicals, film, choral works, operas – Leonard Bernstein was one of the most multifaceted composers of the 20th century, writing music for just about every genre there is. 'He's a man of endless contradictions,' says Sir Simon Rattle. 'I thought it would be wonderful to pair these two different sides of him.'

'Age of Anxiety' serves as one such example of Bernstein's many influences. 'It's this amazing mixture of Mahler, jazz and everything – you just see simply wonderful music that stands the test of time,' Sir Simon remarks.

'*Wonderful Town* is another story ... it's a masterpiece, in its completely different way.' Written in 1953, it looks ahead to the later works that would come to cement Bernstein's place in the popular imagination. 'It has so much of Bernstein's very particular language – you can see *West Side Story* coming, and you can hear *Prelude, Fugue and Riffs* coming, but you can also hear the ease with which he was able to enter into that extraordinary world [of musical theatre].'

And for Sir Simon, pairing these two pieces together is also making a statement – 'We're saying happy birthday, Lenny.'

PROGRAMME NOTE WRITERS

David Gutman is a writer of CD and programme notes who has provided extensive commentary for the BBC Proms since 1996. His books cover subjects as wide-ranging as Prokofiev and David Bowie and he is a regular contributor to *Gramophone* and *The Stage*.

Edward Bhesania is a writer and editor who reviews for *The Strad* and *The Stage*. He has also written for *The Observer*, *BBC Music Magazine*, *International Piano*, *The Tablet* and *Country Life*.

Sir Simon Rattle in 2018

Thursday 11 January 2018 7.30pm
Barbican Hall

Schubert Symphony No 8, 'Unfinished'
Mahler Rückert Lieder
Handel Three Arias
Rameau Les Boréades – Suite

Sir Simon Rattle conductor
Magdalena Kožená mezzo-soprano

Saturday 13 January 2018 7.30pm
Barbican Hall

MUSIC OF EXILE
Schoenberg, Stravinsky, Milhaud et al
Genesis Suite
Bartók Concerto for Orchestra

Sir Simon Rattle conductor
Helen McCrory, Simon Callow, Rodney Earl Clarke, Sara Kestelman narrators
Gerard McBurney creative director
Mike Tutaj projection design
London Symphony Chorus
Simon Halsey chorus director

Produced by the LSO and the Barbican. Part of the LSO's 2017/18 Season and Barbican Presents.

Thursday 19 April 2018 7.30pm
Thursday 26 April 2018 7.30pm
Barbican Hall

Helen Grime Woven Space *
(world premiere)
Mahler Symphony No 9

Sir Simon Rattle conductor

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

26 April generously supported by Baker McKenzie

Sunday 22 April 2018 7pm
Barbican Hall

Tippett The Rose Lake †
Mahler comp Cooke Symphony No 10

Sir Simon Rattle conductor

† Supported by Resonate, a PRS Foundation initiative in partnership with Association of British Orchestras, BBC Radio 3 and Boltini Trust

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Leonard Bernstein Symphony No 2, 'The Age of Anxiety' 1948–49 / note by David Gutman

Part One

1 The Prologue: Lento moderato

2 The Seven Ages: Variations 1–7

Variation 1: L'istesso tempo

Variation 2: Poco più mosso

Variation 3: Largamente, ma mosso

Variation 4: Più mosso

Variation 5: Agitato

Variation 6: Poco meno mosso

Variation 7: L'istesso tempo

3 The Seven Stages: Variations 8–14

Variation 8: Molto moderato,
ma movendo

Variation 9: Più mosso (Tempo di Valse)

Variation 10: Più mosso

Variation 11: L'istesso tempo

Variation 12: Poco più vivace

Variation 13: L'istesso tempo

Variation 14: Poco più vivace

Part Two

1 The Dirge: Largo

2 The Masque: Extremely Fast

3 The Epilogue: Adagio; Andante; Con moto

Krystian Zimerman piano



For all their seriousness of purpose not one of Leonard Bernstein's three symphonies conforms to the generic stereotype of the big abstract statement. The composer later confessed to harbouring 'a deep suspicion that every work I write, for whatever medium, is really theatre music in some way'. True to form, his 'Age of Anxiety' has been turned into a dance piece by choreographers including Jerome Robbins, John Neumeier and Liam Scarlett.

The score has a complex intellectual superstructure which at first Bernstein regarded as essential, holding fast to his literary inspiration. 'I had not planned a 'meaningful' work, at least not in the sense of a piece whose meaning relied on details of programmatic implication. I was merely writing a symphony inspired by a poem and following the general form of that poem. Yet, when each section was finished I discovered, upon re-reading, detail after detail of programmatic relation to the poem – details that had 'written themselves' wholly unplanned and unconscious'. Later, in 1965, he carried out a revision, changing the ending so that the evening becomes more satisfying for the soloist, originally absent from the denouement on programmatic grounds until its final resounding chord.

Perhaps Bernstein no longer felt overawed by [W H Auden](#) ▷. 'At the time I wrote it, I thought it was absolutely necessary; the poem and the Symphony were mutually integral ... But now I don't think so. The Symphony has acquired a life of its own!'

—
'Odourless ages, an ordered world
Of planned pleasures and
passport-control,
Sentry-go sedatives, soft drinks and
Managed money, a moral planet
Tamed by terror'

—
W H Auden, *The Age of Anxiety*

Today it is his musical invention quite as much as Auden's heavily stylised Pulitzer Prize-winning text that embodies the search for meaning in the post-War era summed up in the title. The six-part, 80-page poem, in which four lonely people in a bar, emboldened by alcohol, try to establish a connection with each other and ultimately with God, 'phony' or not, is comparatively little read. The gulf between the mundane characters and what Auden requires of them in his eclogue now seems too great. Yet the extravagant language

can depict with striking prescience the world to come: 'Odourless ages, an ordered world / Of planned pleasures and passport-control / Sentry-go sedatives, soft drinks and / Managed money, a moral planet / Tamed by terror'.

Today, whatever we make of Auden's quartet of misfits – Quant, a world-weary Irish businessman; Malin, a retired Canadian doctor and airman; Rosetta, a Jewish department store buyer; and Emble, a young naval recruit – it is the 'musical' qualities of Bernstein's composition which explain its growing appeal. 'The Age of Anxiety' is not the first symphony to include a substantial part for piano. Antecedents include Vincent d'Indy's *Symphonie sur un chant montagnard français* (1886). More pertinent stylistic models could be found in ballets by Stravinsky and Hindemith. In this case, says Bernstein, 'The piano provides an almost autobiographical protagonist, set against an orchestral mirror in which he sees himself' – an observer to make connections, whether representing Auden or Bernstein himself.

We hear this directly at the end of the jazz party that is 'The Masque'; the instrument (or its double) still there in the phantom form of a second piano within the orchestra, a piece of wordless theatre.

The presence of what he regarded as vernacular flimflam unsettled the work's dedicatee, the Boston Symphony Orchestra's resident maestro Serge Koussevitzky, who, having offered the commission to his favourite pupil, duly premiered the work on 8 April 1949. Bernstein was at the piano. In fact, the overt jazz that surfaces in the penultimate section (using material dropped from the musical *On the Town*) is atypical; elsewhere it is mixed down into a magpie idiom owing almost as much to Shostakovich.

The moods and meters of the six Auden-derived sections govern the pattern of the music. For the first variation of 'The Seven Stages', where the poem speaks of remoter times and places, Bernstein provides a flowing melody in the manner of a Baroque sarabande. But it is equally rewarding to take in the argument as an eccentric kind of piano concerto.

In 'The Prologue' a pair of clarinets begin a lonely pianissimo duet, followed by a long descending scale on the flute which, the composer suggests, 'acts as a bridge into the realm of the unconscious, where most of the poem takes place'. There follow two sets of seven variations corresponding to Auden's 'Seven Ages' and 'Seven Stages', each of the 14 segments growing out of some

idea contained within its predecessor and generating the next – Bernstein's habitual symphonic method in miniature.

Part Two of the score, associated with the characters' departure from the bar and their increasingly pointless partying, assumes first a Schoenbergian, then a Brahmsian demeanour to lament the loss of a guiding father figure, the 'colossal dad' ('The Dirge'), moving on to worldlier bebop hedonism at Rosetta's place and the abortive love between Rosetta and Emble ('The Masque'). Bernstein being Bernstein, there's a common source in the twelve-note idea launching the previous section (itself an inversion of the subsidiary flute theme from 'The Prologue'). Dawn breaks with 'The Epilogue'; a renewed search for values in everyday lives lived alone. No easy optimism, rather a Shostakovich-like assertion of the determination to survive, more resolute than anything in the poem. After the pianist's interpolated burst of questioning what emerges is the first of Bernstein's great Coplandish hymns of faith.

Krystian Zimerman, the most subtle pianist ever to champion this music, played the work to great acclaim here under the composer's direction during the LSO's 1986 **Bernstein Festival** ▷.

Interval – 30 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level. Visit the Barbican Shop on Level -1 and see our new range of Gifts and Accessories.

▷ 1986 BERNSTEIN FESTIVAL



The LSO's Bernstein Festival ran from April to May 1986, and was a celebration of Bernstein's music, from his symphonies and *Chichester Psalms* to *West Side Story*. Her Majesty The Queen and His Royal Highness The Duke of Edinburgh attended the performance of 'The Age of Anxiety' with Krystian Zimerman on 6 May.

▷ W H AUDEN (1907–73)



Wystan Hugh Auden was born in York on 21 February 1907. As a boy he studied at St Edmund's School, Hindhead where he met the future playwright Christopher Isherwood. Auden graduated from Christ Church College, Oxford in 1928 and spent time teaching before moving to America in 1939, becoming a US citizen in 1946. He found success with his first book, *Poems*, which was published in 1930; plays written with Isherwood established him as a left-wing writer, a reputation he sought to escape in the US. His 1947 poem *The Age of Anxiety* won him the Pulitzer Prize. Auden became Professor of Poetry at Oxford in 1956, and based his 1962 anthology *The Dyer's Hand* on his lectures. He died on 29 September 1973 in Austria, where he spent six months a year due to his declining health.

Leonard Bernstein *Wonderful Town* 1953 / note by Edward Bhesania

Book by **Joseph Fields** and **Jerome Chodorov**
Music by **Leonard Bernstein**
Lyrics by **Betty Comden** and **Adolph Green**
Based upon the play *My Sister Eileen*
by **Joseph Fields** and **Jerome Chodorov**
and *The Short Stories* by **Ruth McKenney**

Act One

- 1 Overture
- 2 Christopher Street
- 3 Ohio
- 4 Conquering New York
- 5 One Hundred Easy Ways to Lose a Man
- 6 What a Waste
- 8 A Little Bit in Love
- 9 Pass the Football
- 10 Conversation Piece
- 11 A Quiet Girl
- 12 Conga

Act Two

- 13 Entr'acte
- 14 My Darlin' Eileen
- 15 Swing
- 16 Quiet Incidental
- 16a Ohio (Reprise)
- 17 It's Love
- 18 Ballet at the Village Vortex
- 19 The Wrong-Note Rag
- 20 It's Love (Reprise)



Five years after the success of *On the Town*, Bernstein again hooked up with writing-duo Betty Comden and Adolph Green for *Wonderful Town*, another salute to the Big Apple. The writers had been tasked by the show's director to produce the lyrics – and get a score composed – to a tight deadline. Bernstein, Comden and Green retreated to Bernstein's studio apartment and, working through a fug of cigarette smoke, came up with the music and lyrics in five weeks.

The musical was based on the 1940 play *My Sister Eileen* by Joseph Fields and Jerome Chodorov, which itself had been adapted from Ruth McKenney's autobiographical short stories originally published in *The New Yorker*. Set in bohemian Greenwich Village, 1935, the scenario follows sisters Ruth and Eileen Sherwood, newly arrived from Columbus, Ohio, as they try to make their way in the big city. Rosalind Russell (who had starred in the 1952 film version of *My Sister Eileen*) was cast as Ruth and the 25-year-old Edie Adams played Eileen.

They were unlikely stage sisters: Russell was an Oscar-nominated Hollywood veteran who couldn't hold a tune, and Adams was a soprano graduate of the Juilliard School making her Broadway debut. Bernstein

deftly crafted songs for Russell – such as 'One Hundred Ways to Lose a Man' and 'Swing' – that played to her strengths as a character actress. (Russell claimed in her memoir that, when Bernstein talked about wanting to hear her vocal range, she didn't realise she had any range other than the one in her kitchen.)

ACT ONE

The action begins in the heart of Greenwich Village with a tourist guide presenting the colourful community of artists and personalities on 'Christopher Street'. The sisters arrive, Eileen a striking blonde who wants to be an actress, and Ruth, a smart, savvy aspiring writer. Having hastily rented a cramped, noisy basement apartment, and uncertain of the future, they nostalgically wonder why they ever left 'Ohio'. The next morning they set out to make an impression: during the dance sequence 'Conquering New York' Ruth is turned away by editors and Eileen receives plenty of attention but no work. Eileen soon meets Frank Lippencott, manager of a Walgreen's drugstore, who showers her with freebies. By contrast Ruth feels she screws up so badly around the opposite sex that she could write a book on it ('One Hundred Easy Ways to Lose a Man').

The sisters' fortunes are contrasted in the next two songs: at the offices of the *Manhattan*, where Ruth has come with her writing portfolio, Bob Baker and his fellow associate editors list the countless young hopefuls who have tried but failed to get their talents noticed in New York ('What a Waste'), while Eileen, reflecting on Frank after a lunchtime visit, savours being 'A Little Bit in Love'.

'Pass the Football' is the only song for Wreck, the out-of-season football player temporarily sleeping in the sisters' kitchen while his disapproving mother-in-law visits his wife Helen. Eileen and Ruth have haphazardly invited a trio of guests to their apartment for dinner: Frank Lippencott from Walgreen's, Bob Baker from the *Manhattan* and the abrasive Chick Clark, a newspaperman whom Eileen has invited in the hope he will prove a useful contact for Ruth (though his focus is on Eileen). 'Conversation Piece' underscores the stilted dinner conversation, ending with manic high coloratura singing from Eileen. Ruth and Bob quarrel over his critique of her writing samples, leading Bob to lament that he never seems to find 'A Quiet Girl'. Meanwhile, Chick has hatched a bogus writing assignment to send Ruth to, in order that he can get closer to Eileen.

Ruth duly dashes off to interview a crew of Brazilian navy trainees about their impressions of New York. She asks for their thoughts on everything from (baseball player) 'Dizzy Dean' and the 'silver screen' to 'hot-dog stands' and (conductor) 'Stokowski's hands' – but all the sailors want to do is 'Conga'.

ACT TWO

Act Two opens in Christopher Street police station, where Eileen has been detained for disturbing the peace. Blissfully smitten by her, the Irish officers sing an ode to 'My Darlin' Eileen', which alternates a wistful Irish-style folk song with an exuberant jig.

Ruth has been hired by 'Speedy' Valenti to promote his night club, the Village Vortex, out on the street. In another perfect vehicle for Rosalind Russell, 'Swing' sees Ruth lose her inhibitions while urging the cool villagers to 'get hep!' at the club.

'Quiet Incidental' underscores the poignant moment when Ruth and Eileen, now reunited, realise they have both fallen in love with Bob Baker. In 'It's Love' Eileen helps Bob recognise he has fallen for Ruth. The heavy, dirty blues of 'Ballet at the Village Vortex' – more Harlem than Greenwich Village –

introduces the club, where Eileen has now been hired to sing, and where Ruth is told by Chick that she has been offered a press job. The outlook suddenly looks promising. Ruth joins Eileen to entertain the crowd with 'The Wrong-Note Rag', an upbeat number contrasting a jangling, tooting ragtime with a smoother foxtrot section.

SUMMARY

Wonderful Town could hardly have sounded a more heartfelt hymn to New York, yet Bernstein's own early encounter of the city was nothing like love at first sight. After a visit in 1939, the year he graduated from Harvard, he was initially repelled by 'the depravity of the Greenwich Villagers ... and the frantic attempts to preserve the atmosphere of post-war bohemianism'.

Four years later, on 14 November 1943, he made his dramatic conducting debut with the New York Philharmonic, standing in for an ailing Bruno Walter at a few hours' notice. That concert, a live radio broadcast, made him a sensation overnight. At this point *Wonderful Town* was another decade away – and Bernstein's greatest hit, *West Side Story*, another four years beyond that – but by any standards he had already made it big in the Big Apple. □

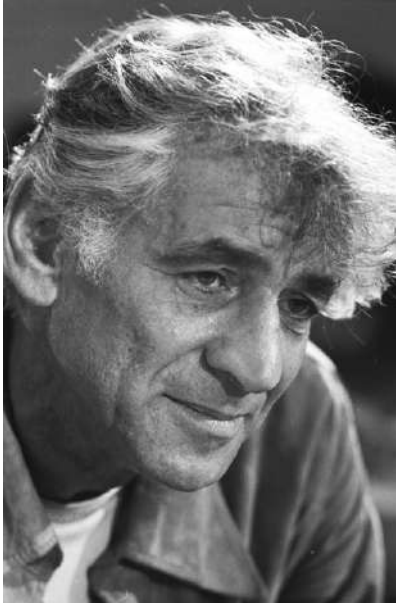
▷ BERNSTEIN AND MUSICAL THEATRE



Bernstein collaborated with Betty Comden and Adolphe Green for his first musical, *On the Town* (1944), based on choreographer Jerome Robbins' ballet *Fancy Free* (set to Bernstein's music). His most well-known musical, *West Side Story* premiered in 1957, a collaboration with Robbins and the young Stephen Sondheim (pictured above). The operetta *Candide* was written at the same time, and opened on Broadway in 1956. *The Race to Uрга* (1969) was commissioned by Robbins, but was never completed.

Bernstein's last original score for Broadway was *1600 Pennsylvania Avenue* (1967), recounting the history of the White House, which ran for only seven performances. Following this was the 1971 *MASS*, a musical theatre interpretation of the traditional Mass featuring a cast of characters and dancers.

Leonard Bernstein in Profile 1918–90 / by Andrew Stewart



Bernstein was a gifted scholar, taking his first piano lessons at the age of ten and continuing to study the instrument when he enrolled at Harvard University in 1935. From 1939 to 1941 he pursued graduate studies at the Curtis Institute, emerging as a star pupil in Fritz Reiner's conducting class. Bernstein made front-page news on 13 November 1943 when he deputised for Bruno Walter as conductor of the New York Philharmonic, achieving instant critical success and breaking the mould by being the first person to give a public performance with that orchestra wearing a grey lounge suit. His progress as a conductor was rapid, and in 1958 he was appointed Music Director and Chief Conductor of the New York Philharmonic.

In the same year he launched a series of televised children's concerts. Bernstein was also active as a writer and regular broadcaster, although he managed to find time to create a large output of works. It could be reasonably argued that his work as a composer, performer and educator has had a greater influence on current trends in contemporary music than, for example, the avant-garde compositions of Stockhausen or Boulez. Unlike many of his contemporaries, Bernstein kept faith with the aesthetic ideals and artistic concerns of composers

from an earlier age, reaching audiences with powerful, often dramatic scores and crafting memorable, heart-on-sleeve melodies.

He posed music that was approachable without being banal, sentimental without being mawkish. Above all, he knew how to write a good tune. □

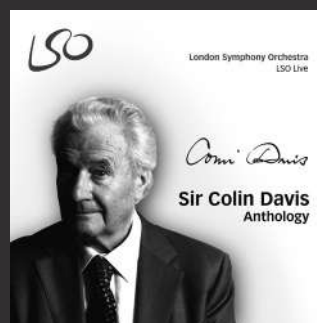
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Sir Simon Rattle conductor



Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music.

From 1980 to 1998, Sir Simon was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up his current position of Artistic Director and Chief Conductor of the Berlin Philharmonic where he will remain until 2018. In September 2017, he became Music Director of the London Symphony Orchestra.

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*, Stravinsky's *The Rite of Spring* and, on Warner Classics, Rachmaninov's *The Bells* and *Symphonic Dances*, all recorded with the Berlin Philharmonic. Simon's most recent recordings (Mark-Anthony Turnage's *Remembering*, and Ravel, *Dutilleux and Delage* on Blu-Ray and DVD) were released on the LSO's record label, LSO Live.

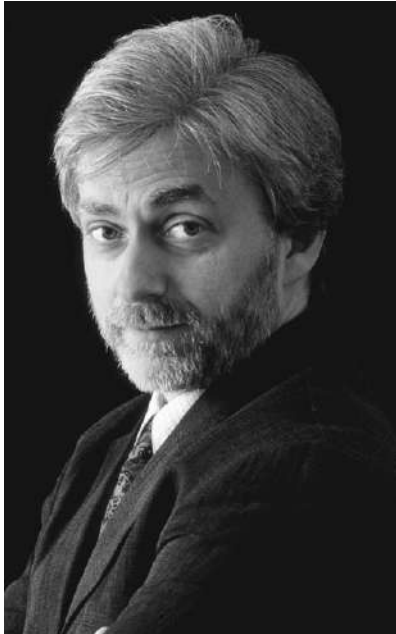
As well as fulfilling a taxing concert schedule in Berlin, Sir Simon and the Berlin Philharmonic regularly tour within Europe, North America and Asia. The partnership has also broken new ground with the education programme *Zukunft@Bphil*, earning the Comenius Prize in 2004, the Schiller Special Prize from the city of Mannheim in May 2005, the Golden Camera and the Urania Medal in Spring 2007. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in the same year – the first time this honour has been conferred on an artistic ensemble.

Sir Simon has strong, long-standing relationships with the leading orchestras in London, Europe and the US, initially working closely with the Los Angeles Philharmonic and Boston Symphony Orchestras, and more recently with the Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, with which 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.

In September 2017, Sir Simon took up his post as Music Director of the London Symphony Orchestra, opening the 2017/18 season at the Barbican with a programme of British music, Berlioz's *Damnation of Faust*, and the Stravinsky ballets. In November, he toured Asia with the Berlin Philharmonic Orchestra, with soloists Yuja Wang and Song-Jin Cho. The rest of the 2017/18 season will take Sir Simon on a European tour with the LSO, to Munich with the Bayrische Rundfunk Orchestra, and to Baden-Baden for his inaugural appearance with the Berlin Philharmonic in the Festspielhaus.

Sir Simon Rattle was knighted in 1994 and in the New Year's Honours of 2014 he received the Order of Merit from Her Majesty the Queen. □

Krystian Zimerman piano



Krystian Zimerman came to fame when he was awarded First Prize in the Chopin Competition at the age of 18. He has since enjoyed a world-class career working with the world's most prestigious orchestras and giving recitals in the top international concert halls.

Born into a family with a music-making tradition, musicians met almost daily in Zimerman's home to play chamber music, and this experience afforded him an intimate, natural, everyday contact with live music. He took his first steps in music under his father's supervision and, aged seven, began working formally with Andrzej Jasinski, then a senior lecturer at the conservatoire in Katowice. He returned to Katowice in 2015 to play the opening concert in the newly built concert hall.

He has collaborated with many pre-eminent musicians, including chamber partners such as Gidon Kremer, Kyung-Wha Chung and Yehudi Menuhin, and conductors such as Leonard Bernstein, Herbert von Karajan, Seiji Ozawa, Riccardo Muti, Lorin Maazel, André Previn, Pierre Boulez, Zubin Mehta, Bernard Haitink and Stanisław Skrowaczewski. As part of the Chopin 200 celebrations in 2010, Zimerman gave the Chopin Birthday recital in London's

International Piano Series on the anniversary of the composer's birth. In 2013, to mark the centenary of Lutosławski's birth, Zimerman performed the Piano Concerto – which the composer wrote for him – in a number of cities worldwide, including a performance at London's Royal Festival Hall with the Philharmonia Orchestra and Esa-Pekka Salonen.

In recent seasons he made his debut in China with the Shanghai Symphony Orchestra under Paavo Jarvi; performed with the Taipei and Bangkok symphony orchestras and gave performances of Brahms Piano Concerto No 1 and Beethoven Piano Concerto No 4 with the London Symphony Orchestra and Berlin Philharmonic under Sir Simon Rattle.

Zimerman transports his own piano for every recital, a practice which has made audiences more aware of the complexities and capabilities of the instrument. Performing on his own familiar instrument, combined with his piano-building expertise (acquired in Katowice and developed through close co-operation with Steinway in Hamburg), helps him minimise any distractions from purely musical issues.

Krystian Zimerman lives with his wife and family in Switzerland where he has spent

the greater part of his life; he divides his time between family, concert life and chamber music. He takes a comprehensive approach to the music profession, organising his own management and studying hall acoustics, the latest sound technology and instrument construction. He has also applied himself to the study of psychology and computer science.

He has developed a similar approach to recording, a process which he controls at each stage. During his long collaboration with Deutsche Grammophon his recordings have earned him many top awards. In 1999 he recorded the Chopin Concertos with an orchestra specially formed for this project, and with whom he then toured throughout Europe and America, performing the Concertos to commemorate the 150th anniversary of Chopin's death. He has also recorded a disc of chamber music to celebrate the 100th anniversary of Polish composer Grazyna Bacewicz, whose music he has championed. His most recent release is a recording of Schubert solo sonatas which has met with universal acclaim. □

Danielle de Niese Eileen (soprano)



Danielle de Niese has been hailed as 'opera's coolest soprano' by *The New York Times*. She regularly appears on the world's most prestigious opera and concert stages and is a prolific recording artist, TV personality and philanthropist.

The 2017/18 season sees her returning to her native Australia for a role debut as Hanna Glawari in a new exciting production of Lehár's *The Merry Widow*, first presented in Melbourne and opening in Sydney on New Year's Eve. De Niese also returns to the Royal Opera House, Covent Garden as Musetta in a new production of Puccini's *La bohème*. On the concert platform she tours for the first time to the Middle East and Asia.

Last season on the concert and recital platform, de Niese made appearances at the Ravinia Festival in Chicago, in Dublin with the RTÉ Concert Orchestra, at the Tivoli Festival with the Copenhagen Philharmonic Orchestra and in gala concerts with the Fort Worth Symphony Orchestra, in St Petersburg at Classics at the Palace Square and at the Festival Napa Valley. Other recent highlights include a double header for the BBC Proms, singing at the Last Night of the Proms at the Royal Albert Hall opposite Jonas Kaufmann, broadcast worldwide.

A prolific recording artist, her debut recording for Decca, *Handel Arias*, was awarded the prestigious Orphée d'Or and the much coveted ECHO Klassik award, as well as earning her a Classical Brit Award nomination for Female Artist of the Year.

Off-stage, de Niese is an advocate for children's rights and a passionate philanthropist, and was included on *Marie Claire* magazine's influential list of 'Women on Top'. She is an Ambassador for HRH The Prince of Wales' Foundation for Children and the Arts, a patron of Future Talent, which assists young musicians and singers with financial support and guidance, and is an Artist Member of the Mannes Board of Governors. □

Alysha Umphress Ruth (mezzo-soprano)



Alysha is thrilled to be in London performing this amazing musical with the LSO and Sir Simon Rattle. Other symphony work includes *On the Town* (Hildy) with the San Francisco Symphony under the baton of Michael Tilson Thomas and soloist with the Boston Pops under the baton of Keith Lockhart.

Her Broadway credits include: *On The Town* (Hildy); *American Idiot* (OBC); *On a Clear Day You Can See Forever*; *Priscilla Queen of the Desert*; and *Bring it On!*. Off Broadway, she appeared in *Make Me a Song* (The Music of William Finn). Alysha's Regional Theatre credits include: Dallas Theatre Center: *Hood* (Meg), Paper Mill Playhouse, New Jersey:

Pump Boys And Dinettes (Rhetta Cupp), Signature Theatre, Virginia: *Beaches* (Cee Cee Bloom, for which she received a Helen Hayes nomination for Best Leading Actress in a Musical). Her TV appearances include Misty on Amazon's *The Climb*, streaming now on Amazon Prime Video, as well as roles in *Law and Order SVU*, *Nurse Jackie* and *Royal Pains*.

Alysha performed in the 52nd annual Grammy Awards, the 64th and 69th annual Tony awards, Monday Night Football half-time show, the *Jimmy Fallon Show*, *David Letterman*, *Good Morning America* and *The Today Show*. She appears on recordings of *On the Town* (the new Broadway cast recording), *American Idiot* (Grammy award), *Bring it On!* (OBC), *Fugitive Songs*, and *I've Been Played: Alysha Umphress Swings Jeff Blumenkrantz* (available on iTunes and Amazon).

Alysha is a Graduate of The Boston Conservatory. □

Nathan Gunn Bob Baker (baritone)



Nathan Gunn has made a reputation as one of the most in-demand baritones. He has performed at opera houses such as the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Royal Opera House, Paris Opera, Glyndebourne Festival Opera, and Teatro Real in Madrid. His many roles include the title roles in *Eugene Onegin*, *The Barber of Seville*, and *Hamlet*; Guglielmo in *Così fan tutte*; and the Count in *The Marriage of Figaro*. A noted supporter of new works, he has created roles in new operas at the Metropolitan Opera, San Francisco Opera, Theater an der Wien, and Glyndebourne Festival Opera.

Nathan Gunn has appeared with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, and the Rotterdam Philharmonic Orchestra. The many conductors with whom he has worked include Sir Colin Davis, Alan Gilbert, Daniel Harding, Kent Nagano, Sir Antonio Pappano, Esa-Pekka Salonen, Robert Spano and Michael Tilson Thomas. This season, he returns to the Metropolitan Opera in *The Magic Flute*, appears in the Lyric Opera of Chicago's Bernstein celebration, and premieres his one-man show, *Flying Solo*, at the Laguna Playhouse and the San Diego Repertory Theater.

Nathan Gunn's recordings include the title role in *Billy Budd* with Daniel Harding and the LSO (Virgin Classics), which won the 2010 Grammy. He also starred as Buzz Aldrin in *Man on the Moon*, an opera written for television and broadcast on the BBC in the UK.

Nathan Gunn is an alumnus of the Metropolitan Opera Lindemann Young Artists Program and was a winner of the 1994 Metropolitan Opera National Council Competition. He is currently a professor of voice at the University of Illinois at Champaign-Urbana and the General Director of the Lyric Theater in Illinois. □

Duncan Rock Wreck/Second Associate Editor (baritone)



Duncan Rock studied at the Guildhall School of Music and Drama and subsequently at the National Opera Studio. He was the winner of the 2012 Chilcott Award – the inaugural award from the Susan Chilcott Scholarship to support a 'major young artist with the potential to make an international impact'. A Jerwood Young Artist at the Glyndebourne Festival, he was also the recipient of the 2010 John Christie Award, given by the Worshipful Company of Musicians.

His engagements in the 2017/18 season include Schaunard in *La bohème* for his debut at the Metropolitan Opera and for his return to Covent Garden, and Mountjoy in

a new production of *Gloriana* for the Teatro Real in Madrid.

He has sung the title role in *Don Giovanni* for Glyndebourne, the Boston Lyric Opera and the Welsh National Opera; Tarquinius in *The Rape of Lucretia* for the Deutsche Oper, Berlin and Glyndebourne; Papageno in *The Magic Flute* for English National Opera; Belcore in *L'elisir d'amore* for Opera North; and Billy Bigelow in *Carousel* for the Houston Grand Opera and the Théâtre du Châtelet in Paris.

Highlights on the concert platform include the Last Night of the Proms with the BBC Symphony Orchestra and Sakari Oramo; the Munich Radio Orchestra with Paul Daniel; the City of Birmingham Symphony Orchestra with Nicholas McGegan; and the Orchestra of Madrid's Teatro Réal with Ivor Bolton. A keen recitalist, his appearances include the North Norfolk Music Festival, the Oxford Lieder Festival and St John's, Smith Square.

He has been a Samling Scholar, a Royal Philharmonic Society Young Artist, and was a winner of the Overseas Award from the Royal Overseas League Singing Competition and the Marianne Mathy Award, presented to him by the late Dame Joan Sutherland. □

David Butt Philip Lonigan (tenor)



Sir Mark Elder, and Verdi's Requiem with the Royal Liverpool Philharmonic Orchestra.

Last season Butt Philip made debuts as Erik in *The Flying Dutchman* at Opéra de Lille and Laertes in the premiere of Brett Dean's *Hamlet* at Glyndebourne Festival Opera. Concert engagements included Beethoven's Symphony No 9 with both the Yomiuri Nippon Symphony Orchestra, Tokyo and the London Philharmonic Orchestra at the Royal Festival Hall; and Handel's *Messiah* with the Mozart Festival Orchestra at the Royal Festival Hall.

British tenor David Butt Philip is an alumnus of the Jette Parker Young Artists Program, Royal Opera House. Recent debuts in Wagner's *The Flying Dutchman* and *Das Rheingold* have established him as one of the exciting young heldenteners Britain has to offer today.

In the 2017/18 season, Butt Philip makes his debut with Teatro Real in Madrid, and takes on the title role in Brett Dean's *Hamlet* with Glyndebourne on tour. Other highlights include Folco in Mascagni's *Isabeau* at Opera Holland Park and Narraboth in Strauss' *Salome* at Royal Opera House. On the concert platform, Butt Philip sings Elgar's *The Dream of Gerontius* with the Hallé and

During his time as a Jette Parker Young Artist he appeared in productions of Verdi's *Nabucco*, Mozart's *The Magic Flute*, Puccini's *Turandot*, Wagner's *Parsifal* and Verdi's *La traviata*. On the concert platform he performed in Rossini's *Petite messe solennelle* at the Barbican, Haydn's *Nelson Mass* with the Hallé under Sir Mark Elder, and recitals at Wigmore Hall.

Butt Philip is a graduate of the Royal Northern College of Music, the Royal Academy of Music, and the National Opera Studio, an Associate of the Royal Academy of Music and winner of the prestigious John Christie Award in 2011. □

Ashley Riches Guide/First Editor/Frank (bass-baritone)



Other roles include Marcello in Puccini's *La bohème*, title roles in *Eugene Onegin*, *Don Giovanni* and *Owen Wingrave*, and Aeneas in *Dido and Aeneas*. He made his debut for English National Opera as Schaunard in *La bohème* and returned last season as The Pirate King in *The Pirates of Penzance*. Other recent highlights include Purcell's *The Fairy Queen* with the Academy of Ancient Music and Bach's Christmas Oratorio with the Orchestra of the Age of Enlightenment.

In concert he has appeared with the Philharmonia Orchestra, Orchestra of the Age of Enlightenment, Gabrieli Consort, Berlin Philharmonic, Monteverdi Orchestra and Academy of Ancient Music under some of the world's finest conductors, including Esa-Pekka Salonen, Robin Ticciati and Sir John Eliot Gardiner. He has performed at festivals including Southwell, Flanders, Three Choirs, City of London, Schubert, Ludlow and most recently at the BBC Proms.

British bass-baritone Ashley Riches read English at the University of Cambridge where he was a member of the King's College Choir. He studied at the Guildhall School of Music and Drama and subsequently joined the Jette Parker Young Artist Programme at the Royal Opera House. This season he joins the BBC New Generation Artist scheme.

After making his Royal Opera main-stage debut in concert with Roberto Alagna, further appearances at the house included Salieri in Rimsky Korsakov's *Mozart and Salieri*, Michael in the world premiere of Eichbert's *Glare*, Morales in Bizet's *Carmen*, and Mandarin in Puccini's *Turandot*.

Highlights of the 2017/18 season include *The Marriage of Figaro* at English National Opera, Purcell's *King Arthur* with the Academy of Ancient Music, Mozart's Requiem with the Bremen Philharmonic, Mussorgsky's *Songs and Dances of Death* with the BBC National Orchestra of Wales, and recitals at Wigmore Hall and the Oxford Lieder Festival. □

Kevin Brewis Third Cop/First Man/Cadet/Villager



Grease (Victoria Palace); *Anything Goes* (National Theatre); *My One & Only* (Piccadilly Theatre/Chichester Festival Theatre); *Singin' in the Rain* (National Theatre); *Hot Stuff* (Leicester Haymarket Theatre).

His television and film credits include: National Theatre 50th Anniversary Performance (NT Live) and *Showtime at the Stadium* (BBC Television). □



Kevin Brewis' theatre credits include: Sarah The Cook in *Dick Whittington* (Milton Keynes Theatre); *Carousel* (Opera North); *Evita* (Slovenia); *Jesus Christ Superstar* (Tour); National Theatre 50th Anniversary (National Theatre); *Kiss Me Kate* (Chichester Festival Theatre/ Old Vic), *A Chorus Line* (Tel Aviv); *Cinderella* (Theatre Royal Plymouth); *Oliver!* (Cyprus Open Air Theatre); *White Christmas* (Michael Rose Ltd); *Hello Dolly!* (Regent's Park Open Air Theatre); *Stage* (Regent's Park Open Air Theatre); *Funny Girl* (Chichester Festival Theatre); *The Producers* (UK Tour), *Me & My Girl* (UK Tour); *Saturday Night Fever* (UK Tour); *Aladdin* (Hackney Empire);

Stephen John Davis First Cop/Chick Clark



arena tour of *Jesus Christ Superstar* and Hughie Pierrepoint in *Our Miss Gibbs* at Finborough Theatre. In 2011, he was asked to perform the role of Don Attilio in the 25th anniversary performance of *The Phantom of the Opera* at the Royal Albert Hall.

Roles for the D'Oyly Carte Opera Company include Sir Joseph Porter in *HMS Pinafore*; Major General and Samuel in *Pirates of Penzance*; and roles in Lehár's *The Count of Luxembourg* and Offenbach's *La vie parisienne*. Other appearances include Masetto in *Don Giovanni* at Holland Park; Moralès in *Carmen* Northampton, Derngate; Pish Tush in UK tour of *The Mikado* for Carl Rosa; Ludwig in *The Grand Duke* and Strephon in *Iolanthe* for Buxton Festival; and Alris in *The Golden Penguin* with the National Opera of Ukraine in Lviv.



Stephen recently completed his debut season at the Chichester Festival Theatre as the Russian Constable in *Fiddler on the Roof* and will perform the role of Larry in Sondheim's *Company* in 2018 for Aberdeen Arts. His West End theatre credits include Phantom in *The Phantom of the Opera*, including the honour of portraying the role for a special 10,000th West End performance; Brother Reuben in *Joseph* at the Adelphi; The Bishop of Digne, Jean Valjean and Javert in *Les Misérables*; and Father Alexander and Bill Austin in *Mamma Mia!*. Other roles include Captain Brackett and Emile de Becque in the Lincoln Center production of *South Pacific*; Priest/Journalist in the UK

Cast recordings include Pasquale in *The Most Happy Fella* on TER; the Boatswain in *HMS Pinafore* with D'Oyly Carte and TER; and a song from *Wonderful Town* on Deutsche Gramophon's *Bernstein Dances*. Radio broadcasts include Bishop of Digne for the 21st anniversary concert of *Les Misérables* for BBC Radio 2 and the shared role of Leader in Kurt Weill's *Lost in the Stars* with Charles Hazelwood for BBC Radio 3. □

Flora Dawson Violet



in *Sinbad the Sailor* (York Theatre Royal); Sondheim's 75th Birthday Celebration (Theatre Royal Drury Lane); Dance Captain in *Jack and the Beanstalk* (Sheffield Lyceum). Workshops include *Drat! The Cat!*

TV credits include Lead Tiller Girl in *John Bishop's Christmas Special 2014* (BBC) and Celia Johnson in *Go Compare Commercial 2016*. □

Flora is excited to be a part of this wonderful celebration. Her theatre credits include: Mimsey and cover Emma in *Funny Girl* (UK tour); cover Lois Lane in *Kiss Me Kate* (Welsh National Opera); alternate Lina Lamont in *Singin' In The Rain* (Palace Theatre London); Rita in *White Christmas* (Sunderland Empire, Dublin Bord Gais and Liverpool Empire); Gemma in *Once Upon a Time* at The Adelphi (Union Theatre); cover Rita in *White Christmas* (Plymouth Theatre Royal and The Lowry); Tess in *Crazy for You* (London Palladium); Follie Girl/ Dance Captain in *Follies In Concert* (London Palladium); cover Princess in *Call Me Madam* (Upstairs at The Gatehouse); *Mack and Mabel* (Broadway Theatre); Dance Captain

Soophia Foroughi Second Woman



Theatre); Magdalena in *Bernarda Alba* (Union Theatre); vocalist in *Thursday Christmas Spectacular*; and *Jack and the Beanstalk* (Mercury Theatre, Colchester).

Recordings include *Pirates of the Caribbean – Dead Men Tell No Tales* (Walt Disney Studios); *The Great Wall* (Universal Pictures); *Alice Through the Looking Glass* (Walt Disney Studios); *The Great Gatsby* (Warner Bros Pictures); *Miss Peregrine's Home for Peculiar Children* (20th Century Fox); *Kung Fu Panda 2* (Paramount Pictures); *Twilight – Breaking Dawn* (Summit Entertainment); *The Book of Life* (20th Century Fox); *Pirates of the Caribbean – On Stranger Tides* (Walt Disney Studios); and *Madagascar – Europe's Most Wanted* (Paramount Pictures). □

Soophia Foroughi trained at the London School of Musical Theatre. Theatre credits include: Elena in *Tiger Bay The Musical* (Wales Millennium Centre); Lady of the Lake in *Spamalot* (The English Theatre Frankfurt); Guest Vocalist in *Russell Watson: Songs From The Heart* (UK tour); Mona in *A Matter of Life And Death* (Citizens Theatre, Glasgow); Renee and First Cover Muriel in *Dirty Rotten Scoundrels* (UK tour); Frau Zeller in *The Sound of Music* (Qatar); featured vocalist in *Michael Ball Sings the Musicals* (Abu Dhabi); featured vocalist in *Michael Ball: Both Sides Now* (UK tour and DVD); Rhoda in *White Christmas* (Pitlochry Festival Theatre); Burelli Sister in *The Rat Pack, Live From Vegas* (Wyndham's

Andrew Keelan Second Cop/Second Man



Andrew trained at the Royal Academy of Music on the postgraduate Actor/Singer course.

His theatre credits include: understudy Timon, Pumba, Zazu and Ed in *The Lion King* (UK tour); Herr Zeller in *The Sound of Music* (Kilworth House Theatre); Policeman in *Phantom of the Opera* 25th Anniversary Concert (Royal Albert Hall); understudy Tito in *Lend me a Tenor* (Gielgud Theatre); Passarino in *The Phantom of the Opera* (Her Majesty's, London); *Side by Side* by Sondheim (The Venue, London); *The Woman in White* (Palace Theatre, London); *Showboat* (Royal Albert Hall); Dickon in *The Secret Garden* (Byre Theatre,

St Andrews); Joly and understudy Marius in *Les Misérables* (Palace Theatre, London and National Tour); Neighbour and understudy Mickey in *Blood Brothers* (Phoenix Theatre, London and National Tour); Prince Peter in *Jubilee* (Her Majesty's, London and BBC Radio 3); Morgan in *Evita* (Pattichion Amphitheatre, Cyprus); *Jesus Christ Superstar* (Sweden); *Chess* (BIC Bournemouth); soloist in *The Andrew Lloyd Webber Gala Concert* (European Tour); *Les Misérables* Gala Concert (Scandinavian Tour); Peter in *The Golden Key* (Greenwich Theatre); Harrison in *Inkel and Yarico* (Covent Garden Festival); Charley in *Merrily We Roll Along* (Jack Lyons Theatre); Richard Crick in *Tess* (Old Vic Workshop); Trofimov in *The Cherry Orchard*; Arthur Bostock in the original stage adaptation of *Whistle Down the Wind* (West Yorkshire Playhouse) and Harry in *Once Upon a War* (Churchill Theatre Edinburgh).

Film and television credits include Henry York Jnr in *Midsomer Murders*, Lee in *Every Day in Autumn*, Will Johnstone in *Killing Time* and The Social Worker in *Quiddity*. □

Jane Quinn First Woman



Jane Quinn trained at the Royal Academy of Music and Royal Holloway, University of London.

Theatre credits include Babette in *La cage aux folles* (original UK tour), Diva Marie Langer in *Across The Wall* (St James Theatre), Swing C / Leo's Mother, Mrs Maudsley and Marion in *The Go Between* (Apollo Theatre); Jennyanydots in *Cats* (London Palladium and Blackpool Opera House); Vesta Tilley in *Business As Usual* (Cheltenham Everyman); Anna in *Lend Me A Tenor* (Gielgud, West End/Theatre Royal, Plymouth); Maria Merelli, Sister Berthe, understudy Maria and Baroness Schraeder in *The Sound of Music* (Really Useful Group / David Ian Productions

No 1 UK tour, Amman Citadel Festival and Qatar National Convention Centre); Portia / Juliet in *Shakespeare Smorgasbord* (Caterham Festival); The Queen in *Gulliver's Travels* (Another Way Theatre); Lucy in *A Class Act* (Landor); Jenny in *Company* (Union); Gilbert And Sullivan Operettas for Carl Rosa Opera, including Leila in *Iolanthe* and Kate in *Pirates of Penzance* (Gielgud, West End and UK/US tours); understudy Eliza Doolittle in *My Fair Lady* (Asian tour); Lead Soprano in *Enchanted Evenings* (Pitlochry); Margot in *The Merry Widow* and *Lakme* (Opera Holland Park); Miss Lynch, Jan in *Grease* (David Ian Productions - No 1 UK tour); Jane in *Eloquent Protest* (Trafalgar Studios); Militza in *We'll Gather Lilacs* (Bridewell); Ivy Crush in *Free As Air*; Vallada in *Florodora* and The Princess of Monte Carlo in *The Grand Duke* (Finborough); Claudine in *Fanny* (Sadler's Wells); Music Hall Star in *Oh! What A Lovely War* (Clwyd); and *The Tales Of Beatrix Potter* by Penny Croft and Valentine Guinness (Arts Theatre Workshop).

Concerts include Pan-European Voice Conference, *The Jimmy Cricket Show*, Monaco Grand Prix and Lord's. Film/television includes *De-Lovely* (Winkler Films), *Enduring Love* (Paramount), *Y Factor* (Sky). Radio includes *Obla Air* for the British Council and *Middleton Hall* (Radio Series). □

Michael Baxter Fourth Cop



Michael graduated from the Guildford School of Acting in 2007 with a BA (Hons) in Musical Theatre. Since then he has had a diverse career both as an actor and musician.

Credits include *Les Misérables* (25th Anniversary Tour); Annas in *Jesus Christ Superstar* (Ljubljana Festival); *Gypsy* (Wales Millennium Centre); jazz pianist in an advert for Morrisons; and The Thursford Christmas Spectacular. Having taken some time off this year to get married, Michael is thrilled to be back performing with this phenomenal cast and orchestra! □

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Simon Halsey chorus director



Simon Halsey 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 Berliner Philharmoniker Youth Choral Programme; Director of the 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.

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 on his post-graduate course in Birmingham and through masterclasses at Princeton, Yale and elsewhere. He holds

three honorary doctorates from universities in the UK, and in 2011 Schott Music published his book and DVD on choral conducting, *Chorleitung: Vom Konzept zum Konzert*.

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.

Since becoming Choral Director of the London Symphony Orchestra and Chorus in 2012, Halsey has been credited with bringing about a 'spectacular transformation' (*Evening Standard*) of the LSC. Highlights with the LSO in 2017/18 include Schoenberg's *Gurrelieder* at the BBC Proms with Sir Simon Rattle and Halsey's CBSO and Orfeó Català choruses; Liszt's 'Faust' Symphony with Sir Antonio Pappano; Mahler's Symphony No 2 with Semyon Bychkov; and performances of Berlioz and Bernstein with Rattle in his inaugural year as Music Director of the LSO.

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 internationally as one of the finest professional choral ensembles. Halsey also initiated innovative projects in unconventional venues and interdisciplinary formats. □

London Symphony Chorus on stage

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Sir Simon Rattle OM CBE

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Michael Tilson Thomas

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Howard Goodall CBE

Chorus Director

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Associate Director

Matthew Hamilton

Chorus Accompanist

Benjamin Frost

Chairman

Owen Hanmer

Concert Manager

Robert Garbolinski

LSO Choral Projects Manager

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 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 featuring renowned conductors and soloists, 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 2016/17 season included performances of Verdi's *Requiem* with Gianandrea Noseda in the Barbican and at the Lincoln Center in New York, a semi-staging of Ligeti's *Le grand macabre* with Sir Simon Rattle and Peter Sellars, and Brahms' *Requiem* with Fabio Luisi. The LSC also collaborated with the CBSO and Orfeo Català choruses for Schoenberg's *Gurrelieder* at the BBC Proms with the London Symphony Orchestra and Sir Simon Rattle in August. Highlights of 2017/18 include Liszt's 'Faust' Symphony with Sir Antonio Pappano and Mahler's Symphony No 2 with Semyon Bychkov.

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. □

Sopranos

Anneke Amalie
 Frankie Arnull
 Faith Baxter
 Anna Byrne-Smith
 Carol Capper *
 Laura Catala-Ubassy
 Eve Commander
 Harriet Crawford
 Rebecca Dent
 Saskia Edwards
 Isobel Hammond
 Denise Hoilette
 Debbie Jones
 Jessica Kirby
 Ruth Knowles-Clark
 Debbie Lee
 Aine MacDonald
 Louisa Martin
 Meg McClure
 Jane Morley
 Gill O'Neill
 Maggie Owen
 Isabel Paintin
 Jasmine Spencer
 Deborah Staunton
 Giulia Steidl
 Winnie Tse
 Lizzie Webb
 Alice Young

Altos

Kate Aitchison
 Lauren Au
 Lara Bienkowska
 Hetty Boardman
 Weston
 Elizabeth Boyden
 June Brawner
 Gina Broderick
 Jo Buchan *
 Maggie Donnelly
 Diane Dwyer
 Lynn Eaton
 Linda Evans
 Amanda Freshwater
 Christina Gibbs
 Rachel Green
 Kate Harrison
 Jo Houston
 Elisabeth Iles
 Jill Jones
 Gilly Lawson
 Belinda Liao *
 Aoife McInerney
 Jane Muir
 Caroline Mustill
 Dorothy Nesbit
 Helen Palmer
 Susannah Priede *
 Lucy Reay
 Lis Smith
 Erika Stasiuleviciute

Margaret Stephen

Linda Thomas
 Hannah Tripp
 Claire Trocmé
 Curzon Tussaud
 Kathryn Wells

Tenors
 Jorge Aguilar
 Paul Allatt *
 Jack Apperley
 Erik Azzopardi
 Paul Beecham
 Oliver Burrows
 Michael Delany
 Colin Dunn
 John Farrington
 Matthew Fernando
 Andrew Fuller
 Matthew Horne
 Alastair Mathews
 Matt McCabe
 Tom McNeill
 Daniel Owers
 Davide Prezzi
 Michael Scharff
 Peter Sedgwick
 Richard Street *
 James Warbis
 Robert Ward *
 Brad Warburton
 Paul Williams-Burton

Basses

Simon Backhouse *
 Roger Blitz
 Chris Bourne
 Andy Chan
 Steve Chevis
 Matthew Clarke
 Giles Clayton
 Damian Day
 Joe Dodd
 Thomas Fea
 Ian Fletcher
 Robert Garbolinski *
 Josué Garcia
 Dan Gosselin
 John Graham
 Bryan Hammersley
 Owen Hanmer *
 Nathan Homan
 Anthony Howick
 Alex Kidney
 Thomas Kohut
 George Marshall
 Hugh McLeod
 Ron Pacowitz
 Jamie Patrick
 Alan Rochford
 Rod Stevens
 Richard Tannenbaum
 Gordon Thomson
 Robin Thurston
 Evan Troendle

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 council member

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Sunday 4 February 2018
Barbican Hall

7pm**Mahler Symphony No 2, 'Resurrection'**

Semyon Bychkov conductor
Christiane Karg soprano
Anna Larsson alto
London Symphony Chorus
Simon Halsey chorus director

Sunday 20 May 2018
Barbican Hall

7pm**Beethoven Missa Solemnis**

Michael Tilson Thomas conductor
Sasha Cooke mezzo-soprano
Toby Spence tenor
Luca Pisaroni bass-baritone
London Symphony Chorus
Simon Halsey chorus director

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Leader

Roman Simovic

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Carmine Lauri
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Maxine Kwok-Adams
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Laura Dixon
Helena Smart

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
Aischa Guendisch
Hazel Mulligan
Erzsebet Racz

Violas

Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Lander Echevarria
Julia O'Riordan
Robert Turner
Heather Wallington
Jonathan Welch
Michelle Bruil
Carol Ella
Stephanie Edmundson

Cellos

Tim Hugh
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Amanda Truelove
Victoria Harrild
Hester Snell

Double Basses

Colin Paris
Patrick Laurence
Matthew Gibson
Joe Melvin
Jani Pensola
Simo Väisänen
Jeremy Watt
Nicholas Worters

Flutes

Gareth Davies
Adam Walker
Alex Jakeman

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Andrew Marriner
Chris Richards

E-Flat Clarinet

Chi-Yu Mo

Bass Clarinet

Christelle Pochet

Saxophones

Luke Annesley
Claire McLnerney
Mike Davis
Mark Crooks
Jay Craig

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Timothy Jones
Angela Barnes
James Pillai
Jonathan Lipton
Samuel Jacobs

Trumpets

David Elton
Russell Bennett
Gerald Ruddock
Niall Keatley
Paul Mayes

Trombones

Dudley Bright
Peter Moore
James Maynard

Bass Trombone

Paul Milner

Tuba

Leslie Neish

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Paul Stoneman
Tom Edwards

Drum Kit

Matt Skelton

Harps

Bryn Lewis
Manon Morris

Piano

Elizabeth Burley
Bruno Heinen

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, Lord and Lady Lurgan Trust, Barbara Whatmore Charitable Trust, The Thistle Trust and Idlewild Trust.

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