

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**

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Hertford U3A
University of Notre Dame
Ken Chaproniere & Friends
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



Born 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



iso.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**

Few 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*, *Kátya 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



Leoš 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
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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

Leader

Giovanni Guzzo

First Violins

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

Second Violins

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
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
Joshua Batty
Amy-Jayne Milton

Piccolo

Julian Sperry

Oboes

Juliana Koch
Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Andrew Marriner
Chris Richards
Chi-Yu Mo

Bass Clarinet

Lorenzo Iosco

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

Fanfare Trumpets

Philip Cobb
Simon Cox
Jason Evans
David Geoghegan
Andrew Mitchell
Gerald Ruddock
Gareth Small
Toby Street
Robin Totterdell

Bass Trumpets

Andy Fawbert
James Maynard

Trombones

Peter Moore
James Maynard
Philip White

Bass Trombones

Paul Milner
Barry Clements

Tuba

Peter Smith

Timpani

Nigel Thomas
Mark Robinson

Percussion

Neil Percy
David Jackson
Sam Walton
Tom Edwards
Paul Stoneman

Harp

Bryn Lewis
Manon Morris

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?
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Sound the Flute!

Part 4 Finale:
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TEXTS
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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 paeon 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 disobey,
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,
Ihude sing cuccu.
Groweth sed and bloweth med
and springth the wode nu.
Sing cuccu.

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

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

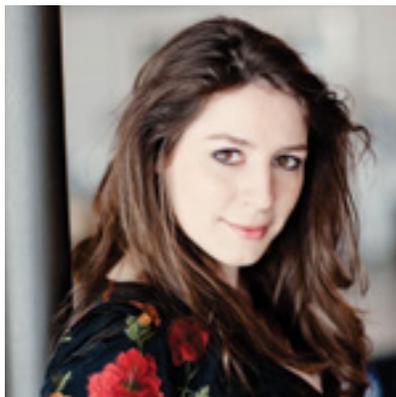


Britten received his first piano lessons from his mother, who encouraged her son's earliest efforts at composition. In 1924 he heard Frank Bridge's tone-poem *The Sea* and began to study composition with him three years later. In 1930 he gained a scholarship to the Royal College of Music, where he studied 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).

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.

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

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



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.

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.

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 Hoilette
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

Jasmine Spencer
Deborah Staunton
Giulia Steidl
Natalia Vargas
Lizzie Webb
Olivia Wilkinson
Alice Young

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