

TONIGHT'S CONCERT

MARSALIS AND RAVEL

Thursday 11 April 2024 7-9pm

Barbican

Wynton Marsalis Trumpet Concerto (UK premiere)*

Interval

Maurice Ravel Daphnis and Chloé – complete ballet

Sir Antonio Pappano conductor

Alison Balsom trumpet

Tenebrae

London Symphony Orchestra

*Co-commissioned by The Cleveland Orchestra, Verbier Festival,
London Symphony Orchestra, Orchestre Symphonique de Montréal
and Swedish Radio

Daphnis and Chloé recorded for future release on **LSO Live**

Welcome



Tonight's concert, conducted by Sir Antonio Pappano, Chief Conductor Designate, showcases an exciting pairing of music by Maurice Ravel and Wynton Marsalis.

We are delighted to welcome trumpeter Alison Balsom, who tonight gives the UK premiere of Wynton Marsalis' Trumpet Concerto, a tour-de-force work that encompasses a myriad of musical styles and virtuosic moments for the instrument. The piece was co-commissioned by The Cleveland Orchestra, Verbier Festival, London Symphony Orchestra, Orchestre Symphonique de Montréal and Swedish Radio.

After the interval, we hear Ravel's *Daphnis and Chloé*, in its complete ballet form, for which we are pleased to be joined by Tenebrae for the magical vocal moment in the piece. It is being recorded for future release on our record label, LSO Live.

I hope you enjoy the concert and that you will be able to join us again soon. This Sunday, Sir Antonio Pappano conducts Serge Rachmaninoff's Symphony No 2 and we welcome Janine Jansen as soloist for Samuel Barber's Violin Concerto. Next week, Sir Antonio Pappano continues his Ralph Vaughan Williams' symphonic cycle with two performances of Symphony No 5, one in a Half Six Fix, and one paired with Maurice Ravel's Piano Concerto in G major, featuring Bertrand Chamayou as soloist as he concludes his Artist Portrait series.

Yesterday we were pleased to announce the LSO's 2024/25 season from September 2024 to July 2025, Sir Antonio Pappano's first as Chief Conductor. Our LSO Patrons, Pioneers and Ambassador Friends can book now, with public booking open from Friday 19 April. You can browse the full season of some 70 concerts at the Barbican and LSO St Luke's at [lso.co.uk/2425](https://www.lso.co.uk/2425).

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is fluid and cursive, with a large, stylized 'K' and 'M'.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Friday 12 April 1pm
LSO St Luke's

BBC RADIO 3 LUNCHTIME CONCERT BERTRAND CHAMAYOU

A solo piano recital from Bertrand Chamayou.
A serene programme with music from Erik Satie and John Cage.

Wednesday 17 April 6.30pm
Barbican

HALF SIX FIX VAUGHAN WILLIAMS 5

The mood is relaxed in this early-evening concert, with introductions from the conductor and LSO musicians to a poignant masterpiece: Ralph Vaughan Williams' Symphony No 5.

Thursday 18 April 7pm
Barbican

ARTIST PORTRAIT RAKSIN, RAVEL & VAUGHAN WILLIAMS

The playful Piano Concerto in G offers a boost to your mood, and Vaughan Williams' Fifth Symphony reaches for hope in war.

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WELCOME TO TONIGHT'S GROUP BOOKERS

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Stanley Grant, Family & Friends

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Please switch off all phones.
Photography and audio/video recording is not permitted during the performance.

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Trumpet Concerto (UK premiere)

Wynton Marsalis

Alison Balsom

trumpet

- 1 **March**
- 2 **Ballad**
- 3 **Mexican Son**
- 4 **Blues**
- 5 **French Pastoral
(Flowing Waltz)**
- 6 **Harlequin
Two-Step**



2023



35 minutes

Programme note by
Timmy Fisher

Composer profile
on page 10

Wynton Marsalis made his name as a classical trumpet virtuoso with a recording of the Joseph Haydn, Johann Hummel and Leopold Mozart trumpet concertos. That disc won a Grammy in 1984, along with another of Marsalis' albums, the jazz smash *Think of One*. Four decades later he has written a Trumpet Concerto of his own, drawing on both classical and jazz idioms, along with just about everything in between.

This sprawling, six-movement monster is a sort of trumpet encyclopedia. Over 35 minutes Marsalis presents various snapshots of the instrument, tracing its evolution and paying flamboyant tribute to some of its most cherished performers. This rear-view mirror approach was conceived jointly with Cleveland Orchestra Principal Trumpet Michael Sachs, for whom the Concerto was written: 'We started talking about form and movements and ended up talking for an hour about great trumpet players we've admired and loved,' Marsalis recalls. 'We went through person after person, and I think all of that is in the Concerto.'

Marsalis likes to joke that a trumpet sounded at the beginning of the world and will sound at its end too. So it does in this Concerto. But, with typical Marsalian cheek, it is not the

archangel Gabriel that sets things off – but a trumpeting elephant. This first-movement 'March' nods to the Classical concertos that brought Marsalis such renown, with its bright fanfares, lyrical counter melody and trumpet-timpani partnership. We also hear the first hints of what Marsalis calls 'magical elements': alternate fingerings, growls and flutters that spice up the trumpet's palette and which are developed throughout the piece.

In the second movement, 'Ballad', the trumpet switches partners, leading the oboe in a doo-wop duet. Here Marsalis embraces the 'unabashed romantic style of instrumental singing gifted to the world by Louis Armstrong', taking the first movement countermelody and turning it up to maximum croon. But the mood shifts abruptly with 'Mexican Son', Marsalis' ode to the Afro-Hispanic diaspora. Highlighting the 'solitary, razor-sharp attack of the Spanish-inflected trumpet', he reimagines the opening 'March' in a set of Spanish-inflected variations. A Spanish Bolero then sees the trumpet duel with a bassoon, before shuffling to a close in a 5/4-time Habanera.

The intellectual heart of the work, 'Blues', riffs on the idea of call-and-response to illustrate the tension within that genre between sacred

and secular: as trombones and horns preach a po-faced sermon, the trumpet fidgets and jokes in the pews. Both grow in resolve before erupting into a lustrous brass chorale. A brief waltz, inspired by the dazzling trumpetry of Frenchmen Maurice André and Pierre Thibaud, then whisks us to the finale. Here, to the groove of an Eastern European two-step, Marsalis brings together themes from the five preceding movements in a manic jamboree; an army of orchestral percussion clatters while the soloist, wallowing in the full panoply of Marsalis' 'magical' (or 'Harlequin') tricks, dances majestically atop the mayhem. At last, our elephant – who else? – brings the work to a close with a solitary fanfare.

Marsalis is a collaborator as much as he is a composer, and has clearly relished the opportunity to learn about his instrument while working on this Concerto: '[Sachs] has a very different body of knowledge and set of skills to the ones that I have,' he admits, and plenty of the music therefore sits outside the composer's usual fare. But the collaborative process goes both ways, and by tapping the limits of his *own* trumpet virtuosity, Marsalis wills the soloist to convey 'the broad depth of feeling and the joy of defying technical limitations that defines our legacy as trumpeters'. And, being a jazzer, he has also left plenty of room in the score for spontaneity, thus allowing tonight's soloist, Alison Balsom, to stomp her own mark on this emphatic, elephantine joyride.

'I believe this to be the most important and impactful piece written for the trumpet in the last two hundred years or so. No one on earth understands the potential of the instrument more than Wynton Marsalis.'

Alison Balsom



INTERVAL – 20 MINUTES

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Daphnis and Chloé – complete ballet

Maurice Ravel

Tenebrae

- 1 Scene 1
- 2 Scene 2
- 3 Scene 3



1909–12



50 minutes

Programme note by
Jeremy Thurlow

Composer profile
on page 11

Dance holds a treasured and central place in Maurice Ravel's music, from *La valse* and *Boléro* to the many pavanés, minuets, waltzes, foxtrots and tangos which pervade his instrumental and operatic music. The hour-long ballet *Daphnis and Chloé* makes a strong claim to be his greatest work; Ravel called it a 'choreographic symphony', indicating his pride at the way its kaleidoscopic moods, colours and dance rhythms are integrated into a compelling musical and dramatic arc.

Serge Diaghilev commissioned the new piece for his Ballets Russes in 1909, bringing together an impressive creative team: Nijinsky and Karsavina dancing the title roles; Michel Fokine as choreographer; Léon Bakst as designer; and Pierre Monteux to conduct Ravel's new score. Things did not go smoothly, however, particularly between Ravel and Fokine. Each spoke almost nothing of the other's language, and their artistic visions differed too. As Ravel himself said, he aimed 'to compose

a vast musical fresco in which I was less concerned with archaism than with reproducing faithfully the Greece of my dreams, very like that imagined by French artists at the turn of the 18th century'.

It did not prove easy to reconcile this with Fokine's vision of the 'archaic dancing painted in red and black on Attic vases' and when arguments also broke out between Fokine and Nijinsky, Diaghilev came close to calling the whole thing off. The last straw was Ravel's long-drawn-out difficulty completing the final riotous *danse générale*, which in the end took him almost a year. Initially scheduled for the 1910 season, *Daphnis and Chloé* was twice postponed and finally presented in May 1912.

The scenario is adapted from an erotic pastoral by the second-century Greek writer Longus. From the hushed beauty of the opening bars, Ravel evokes 'the Greece of his dreams' in shimmering perfection, conjuring an enchanted vision of the pastures of Lesbos where

young men and women bring offerings for the nymphs whose statues guard the spot. Naive Daphnis and clumsy Dorcon compete for a kiss from Chloé (beautiful, but no less naive), which sends the victorious Daphnis into ecstasies, so that he is in no mood for an attempted seduction by Lyceion, which merely disturbs and confuses him. (In Longus' original, she is more successful, and teaches him the arts of love.) In general, it is noteworthy how the stage scenario for this sumptuously sensual score avoids love scenes. (The music, however, more than makes up for this!) At this moment pirates attack and Chloé is kidnapped. Daphnis curses the powers who failed to protect her, and swoons. Magically, the nymphs descend from their pedestals, dance around Daphnis, and lead him to a rock which transforms into a vast image of Pan.

As darkness descends we hear distant voices as the curtain rises on the second tableau, a rough coast where the pirates are raucously celebrating their success. Forced to dance, Chloé tries feebly to escape, only to be carried off by the pirate leader Bryaxis. But mysterious sounds and apparitions intrude, and suddenly Pan himself appears, as the pirates run in terror.

The third and final tableau falls into three broad sequences. In the first, dawn steals over the cave where Daphnis wakes, and he is

reunited with Chloé; this glorious scene is one of Ravel's most sumptuous inspirations, both exquisite and powerful as it evokes the babbling stream, the rising sun and the lovers' rapturous emotions. In the second sequence the lovers show their gratitude to the gods by enacting Pan's seduction of Syrinx, to a long and infinitely seductive flute solo which is another high point of the work. Finally, forgetting their roles, the lovers fall into each other's arms; everyone joins them in the final dance, a wild and wine-fuelled affair of sheer pagan joy and exhilaration. Ultimately, *Daphnis and Chloé* is, more than a tale of two lovers, the celebration of an idyllic fantasy world: his Classical Neverland inspired Ravel to the richest and fullest expression of his art.

Daphnis and Chloé

Plot from the Score

PART ONE

A meadow at the edge of a sacred wood. In the background, hills. To the right, a grotto, at the entrance of which, hewn out of the rock, is an antique sculpture of three Nymphs. Somewhat toward the background, to the left, a large rock vaguely resembles the form of the god Pan. In the background sheep are grazing. A bright spring afternoon.

Introduction and Religious Dance

Youths and girls enter, carrying gifts for the Nymphs in baskets. The group bows before the altar of the Nymphs. The girls drape the pedestals with garlands.

Religious Dance

In the far background, Daphnis is seen following his flock. Chloé joins him. They proceed toward the altar and disappear at a bend. Daphnis and Chloé enter at the foreground and bow down before the Nymphs. The dance ceases. Tender emotion on seeing the couple. The girls entice Daphnis and dance around him. Chloé feels the first twinges of jealousy. At that moment she is swept into the dance of the youths. The cowherd Dorcon proves to be especially bold. Daphnis in turn seems upset.

At the end of the dance, Dorcon tries to kiss Chloé. She innocently offers her cheek ... but with an abrupt motion Daphnis pushes aside the cowherd and approaches Chloé affectionately. The youths intervene. They position themselves in front of Chloé and gently lead Daphnis away. One of them proposes a dance contest between Daphnis and Dorcon. A kiss from Chloé will be the victor's prize.

Dorcon's Grotesque Dance

The group sarcastically imitates the clumsy movements of the cowherd ... who ends his dance in the midst of general laughter.

Daphnis' Light and Graceful Dance

Everyone invites Daphnis to accept his reward. Dorcon comes forward as well ... but he is chased off by the group, accompanied by loud laughter. The laughter ceases at the sight of the radiant group formed by the embracing Daphnis and Chloé. The group withdraws, taking along Chloé. Daphnis remains, immobile, as if in ecstasy. Then he lies face down in the grass, his face in his hands. Lyceion enters. She notices the young shepherd, approaches, and raises his head, placing her hands over his eyes. Daphnis thinks this is a game of Chloé's. But he recognises Lyceion and tries to pull away. Lyceion dances. As though inadvertently, she drops one of her veils. Daphnis picks it up and places it back on her shoulders. She ironically resumes her dance, which, at first more languorous, becomes steadily more animated until the end. Another veil slips to the ground, and again is retrieved by Daphnis. Vexed, she runs off mocking him, leaving the young shepherd very disturbed.

Warlike sounds and war cries are heard, coming nearer. Women run, pursued by pirates. Daphnis thinks of Chloé, perhaps in danger, and runs off to save her. Chloé hastens on in panic, seeking shelter. She throws herself before the altar of the Nymphs, beseeching their protection. A group of pirates appear, see the girl, and carry her off. Daphnis enters looking for Chloé. He discovers on the ground a sandal that she lost in the struggle. Mad with despair, he curses the deities who were unable to protect the girl, and

falls swooning at the entrance of the grotto. An unnatural light suffuses the landscape. A little glow shines suddenly from the head of one of the statues. The Nymph comes to life and descends from her pedestal ... followed by the second ... and then the third Nymph. They consult together and begin a slow and mysterious dance. They notice Daphnis. They bend down and dry his tears. They revive him and lead him toward the large rock. They invoke the god Pan. Gradually the form of the god is outlined. Daphnis prostrates himself in supplication.

PART TWO

Voices are heard, at first very distant. Distant trumpet calls. The voices come nearer. There is a dull glimmer. The setting is the pirate camp on a very rugged shore, with the sea in the background. To the right and left, a view of large crags. There is a warship, and the shore is dotted with Cypresses. Pirates are seen running to and fro carrying plunder. More and more torches are brought, which finally illuminate the scene violently. Bryaxis (leader of the Pirates) commands that the captive be brought. Chloé, her hands tied, is led in by two pirates. Bryaxis orders her to dance.

Chloé's Dance of Supplication

She tries to flee. She is brought back violently. Despairing, she resumes her dance. Again she tries to escape. She is again brought back. She abandons herself to despair, thinking of Daphnis. Bryaxis tries to carry her off. She beseeches. The leader carries her off triumphantly. Suddenly the atmosphere seems charged with strange elements. In various places, lit by invisible hands, little flames flare up. Fantastic beings crawl or leap here and there. Satyrs appear from every side and surround the brigands. The earth opens.

The fearsome shadow of Pan is outlined on the hills in the background, making a threatening gesture. Everyone flees in horror.

PART THREE

The scene seems to dissolve. It is replaced by the landscape of Scene One at the end of the night. No sound but the murmur of rivulets produced by the dew that trickles from the rocks. Daphnis is still stretched out before the grotto of the Nymphs. Gradually the day breaks. The songs of birds are heard. Far off, a shepherd passes with his flock. Another shepherd crosses in the background. A group of herdsmen enters looking for Daphnis and Chloé. They discover Daphnis and wake him. Anxiously he looks around for Chloé. She appears at last, surrounded by the shepherdesses. They throw themselves into each other's arms. Daphnis notices Chloé's wreath. His dream was a prophetic vision: The intervention of Pan is manifest. The old shepherd Lammon explains that, if Pan has saved Chloé, it is in memory of the nymph Syrinx, whom the god once loved. Daphnis and Chloé mime the tale of Pan and Syrinx. Chloé plays the young nymph wandering in the meadow. Daphnis as Pan appears and declares his love. The nymph rebuffs him. The god becomes more insistent. She disappears into the reeds. In despair, he picks several stalks to form a flute and plays a melancholy air. Chloé reappears and interprets in her dance the accents of the flute. The dance becomes more and more animated and, in a mad whirling, Chloé falls into Daphnis' arms. Before the altar of the Nymphs, he pledges his love, offering two sheep. A group of girls enters dressed as bacchantes, shaking tambourines. Daphnis and Chloé embrace tenderly. There is joyful commotion as a group of youths join them in the final dance.

Wynton Marsalis

b 1961 (United States)



KEY EVENTS

1984: Wins two Grammy Awards

1994: Wins a Pulitzer Prize for his jazz oratorio *Blood on the Fields*

WITH THE LSO

The Orchestra and Principal Tuba Ben Thomson gave the UK premiere of his Tuba Concerto in 2022

Composer profile by **Timmy Fisher**

'I've never really believed in segregating music into different areas,' Wynton Marsalis has said. 'We are all part of a continuum.'

His compositional output suggests as much, embracing all manner of styles, from sweeping Americana to hard-edged modernism, bebop to Louisiana blues. As a performer, he is as likely to be found collaborating with Pakistan's Sachal Jazz Ensemble as he is appearing as the soloist in Haydn's Trumpet Concerto. His nine Grammy awards have come in the classical, jazz and spoken word categories.

Marsalis was born in New Orleans to a family of musicians. He trained at Tanglewood's Berkshire Music Center (the youngest musician ever to be admitted) before attending New York's Juilliard School, during which time he joined Art Blakey's renowned band the Jazz Messengers. After assembling his own group in 1981, Marsalis undertook a relentless touring schedule that has shown little sign of slowing: ongoing dates with the Jazz at Lincoln Center Orchestra,

which he directs, were punctuated in 2023 by concerts in Europe with his own Septet and Quartet.

Following in the footsteps of his hero Duke Ellington, one of the great bandleader-composers, Marsalis has also stretched himself in a series of bold and colourful concert works that owe in their eclecticism as much to Charles Ives as the Duke. These include his 1994 jazz oratorio *Blood on the Fields* – the first work by a jazz artist to win a Pulitzer Prize – along with four symphonies (*All Rise, Blues, Swing and The Jungle*), and 2013–15's Violin Concerto, written for Nicola Benedetti and heard in all its rambunctious glory in 2022 at the BBC Proms.

Education outreach fills what little time Marsalis has left in his calendar. Whether that's involvement in the annual 'Essentially Ellington' programme for US youth bands, or the premiere this year of his piece *Back to Basics* with the SF Jazz High School All-Stars Orchestra.

Maurice Ravel

1875 to 1937 (France)



Maurice Ravel himself knew that he was not the most prolific of composers. 'I did my work slowly, drop by drop. I tore it out of me by pieces,' he said. There are no symphonies in Ravel's oeuvre, and only two operas, and although we often think of his music as rich and picturesque, Ravel conceived most of his music on the smallest of scales. Even his orchestral works and ballets often grew out of pieces for piano.

But from these small kernels, Ravel had the ability to create colour and texture like no other. He was a master of orchestration, with a fastidious eye for detail and a keen awareness of both the capabilities and the limitations of each instrument. Though he is often categorised as an 'impressionist'

(a label he disputed) thanks to the sweeping colours and textures of his scores, and their shifting, ambiguous harmonies, there is nothing vague or imprecise about his music. Ravel drew his inspiration from the likes of Jean-Philippe Rameau, François Couperin, Wolfgang Amadeus Mozart and Joseph Haydn, and considered himself first and foremost a classicist, a master of precision and invention. He held melody in the highest regard, and whether composing his grand orchestral masterpieces like *Daphnis and Chloé* and *Boléro*, the fiendishly difficult solo piano works such as *Gaspard de la nuit*, or the deceptively simple *Pavane pour une infante défunte*, this unswerving commitment to melody shines through.

CONTEMPORARIES

Serge Rachmaninoff,
Sidonie-Gabrielle
Colette

KEY EVENTS

1905: First major success with the premiere of his orchestral song cycle *Shéhérazade*

1929–31: He composes two piano concertos, his final orchestral works

LISTEN TO

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Roth at [Isolive.co.uk](https://www.isolive.co.uk).

Composer profile by
Jo Kirkbride

Sir Antonio Pappano

Chief Conductor Designate



One of today's most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances in both symphonic and operatic repertoire, Sir Antonio Pappano has been Music Director of the Royal Opera House Covent Garden since 2002. He was Music Director of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome from 2005 to 2023, and was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra. In 2023 he became Chief Conductor Designate of the London Symphony Orchestra; he will take the full Chief Conductor title from September 2024.

Pappano appears as a guest conductor with many of the world's most prestigious orchestras, festivals and opera houses, including the Berlin and New York Philharmonic Orchestras,

the Royal Concertgebouw Orchestra and Chamber Orchestra of Europe, Chicago and Boston Symphony Orchestras, Philadelphia and Cleveland Orchestras, Vienna State Opera, Metropolitan Opera, New York and Teatro alla Scala Milan, the Salzburg and Verbier Festivals, and the BBC Proms.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award, and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012 he was made a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.



ON STAGE WITH THE LSO

Thursday 18 April 7pm, Barbican
Raksin, Ravel & Vaughan Williams 5

Alison Balsom

trumpet



Alison Balsom has performed with some of the greatest conductors and orchestras of our time, including Pierre Boulez, Lorin Maazel, Sir Roger Norrington and Trevor Pinnock, and the Orchestre de Paris, Philadelphia Orchestra, San Francisco and Toronto Symphony orchestras, New York and London Philharmonic orchestras, Britten Sinfonia, the Academy of Ancient Music, Scottish Ensemble, Deutsche Kammerphilharmonie Bremen, The English Concert (where she has been a trustee since 2020) and The Balsom Ensemble, a hand-picked group of leading Baroque soloists.

Balsom has recorded exclusively with EMI Classics (now Warner Classics) since 2001. Her next album (her 16th with the label) will be a Baroque Concertos album with Trevor Pinnock. She is a three-time recipient of Germany's Echo Klassik Award and has won three Classic BRIT awards – two of them as Female Artist of the Year. She was named *Gramophone* Artist of the Year 2013 and has received a Nordoff Robbins O2 Silver Clef Award.

Balsom was the conceiver, creative producer and protagonist of the critically acclaimed

production *Gabriel* at Shakespeare's Globe in London in 2013. During her time as Artistic Director of Cheltenham Music Festival in 2018 and 2019, Alison brought together the London Symphony Orchestra, City of Birmingham Symphony Orchestra and Academy of Ancient Music with soloists Nicola Benedetti, Jess Gillam and Danielle de Niese; she commissioned 20 new works to celebrate the Festival's 75th anniversary and founded the contemporary music symposium, Composium.

Balsom commissioned and gave the world premiere of Thea Musgrave's Trumpet Concerto at Cheltenham Music Festival, and its US premiere with Los Angeles Philharmonic at the Hollywood Bowl in 2021. She has had numerous other concertos written for her, including Qigang-Chen's *Joie Eternelle* and Guy Barker's *Lanterne of Light*.

Balsom was the first brass player to be selected by the prestigious BBC Radio 3 New Generation Artists scheme. In 2009 she was the soloist at the Last Night of the BBC Proms. She studied at the Paris Conservatoire, and the Guildhall School of Music & Drama. She is now an honorary Fellow and visiting Professor at the Guildhall, and has received honorary doctorates from the University of York, Anglia Ruskin University and the University of Leicester. She has taught masterclasses worldwide, including at the Juilliard School and the Curtis Institute. She is a passionate advocate of the importance of music education and is an ambassador for the BBC Ten Pieces project. Alison was awarded an OBE for Services to Music in the Queen's 90th Birthday Honours (2016).



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Tenebrae

Described as 'phenomenal' (*The Times*) and 'devastatingly beautiful' (*Gramophone* magazine), award-winning choir Tenebrae is one of the world's leading vocal ensembles, renowned for its passion and precision.

Under the direction of Nigel Short, Tenebrae performs at major festivals and venues across the globe, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival. The choir has earned international acclaim for its interpretations of choral music from the Renaissance through to contemporary masterpieces, and has commissioned new music from composers including Judith Bingham, Joanna Marsh, Owain Park, Josephine Stephenson, Joby Talbot and Roderick Williams.

Tenebrae has enjoyed collaborations with some of the UK's leading orchestras, including the London Symphony Orchestra, Aurora Orchestra, the Academy of Ancient Music and Britten Sinfonia. The choir also undertakes regular session work, having contributed the vocals for Max Richter's *Voices* (2020), Jean-Jacques Annaud's *Notre*

Dame brûle (2022) and blockbuster sci-fi movie *Avatar: The Way of Water* (2022), among others. Its extensive recording catalogue comprises a wide range of music on labels including Signum, LSO Live and Warner Classics, and has earned the choir two *BBC Music Magazine* Awards and a Grammy nomination.

Alongside its performance schedule, the choir runs a thriving Learning and Connection programme encompassing partnerships with Music Centre London and London Youth Choirs, Tenebrae Effect workshops with amateur choirs, and regular classroom singing for local primary schools through its Singing Schools initiative. Through its Associate Artist programme, Tenebrae also provides talented young professional singers with vital experience and support in the early stages of their careers.

Through its continued dedication to performance of the highest quality, Tenebrae's vision is to inspire audiences around the world through dramatic programming, flawless performances and unforgettable experiences.

On Stage

Sopranos

Jennifer Clark
Elizabeth Drury
Fiona Fraser
Isabella Gibber
Catriona Holsgrove
Marie Macklin
Laura Newey
Elisabeth Partridge
Áine Smith
Rosanna Wicks

Altos

Amy Blythe
Eleanor Minney
Sophie Overin
Lorna Price
Shivani Rattan
Anna Semple
Olivia Shotton
Joy Sutcliffe

Tenors

James Beddoe
Jeremy Budd
Jacob Ewens
Jack Granby
Jack Harberd
Sam Madden
Carlos Otero
Dominic Wallis
Ed Woodhouse

Basses

Gregory Bannan
Tom Butler
Joseph Edwards
Simon Grant
Thomas Lowen
James Mawson
Gavin Moralee
Binath Philomin
Jonathan Pratt

London Symphony Orchestra On Stage

Leader

Roman Simovic

First Violins

Noé Inui

Ginette Decuyper

Maxine Kwok

Laura Dixon

William Melvin

Stefano Mengoli

Claire Parfitt

Elizabeth Pigram

Laurent Quénelle

Harriet Rayfield

Sylvain Vasseur

Richard Blayden

Dániel Mészöly

Shoshanah Sievers

Rhys Watkins

Second Violins

Julián Gil Rodríguez

Thomas Norris

Sarah Quinn

Miya Väisänen

David Ballesteros

Matthew Gardner

Naoko Keatley

Alix Lagasse

Belinda McFarlane

Iwona Muszynska

Csilla Pogány

Andrew Pollock

Paul Robson

Ricky Gore

Violas

Gillianne Haddow

Malcolm Johnston

Matan Gilitchensky

Steve Doman

Thomas Beer

Germán Clavijo

Julia O’Riordan

Robert Turner

Mizuho Ueyama

May Dolan

Vanessa Hristova *

Shiry Rashkovsky

Martin Schaefer

Cellos

Rebecca Gilliver

Laure Le Dantec

Alastair Blayden

Ève-Marie Caravassilis

Daniel Gardner

Amanda Truelove

Judith Fleet

Ghislaine McMullin

Peteris Sokolovskis

Joanna Twaddle

Double Basses

Rodrigo Moro Martín

Patrick Laurence

Joe Melvin

Jani Pensola

Thomas Goodman

Chaemun Im

Ben Griffiths

Adam Wynter

Flutes

Gareth Davies

Imogen Royce

Piccolo

Sharon Williams

Alto Flute

Patricia Moynihan

Oboes

Olivier Stankiewicz

Juliana Koch

Rosie Jenkins

Cor Anglais

Augustin Gorisse

Clarinets

Sérgio Pires

James Gilbert

Bass Clarinet

Martino Moruzzi

E-flat Clarinet

Chi-Yu Mo

Bassoons

Rachel Gough

Joost Bosdijk

Lois Au

Contra Bassoon

Martin Field

Horns

Timothy Jones

Diego Incertis Sánchez

Angela Barnes

James Pillai

Jonathan Maloney

Off-Stage Horn

Timothy Ellis

Trumpets

James Fountain

Adam Wright

Kaitlin Wild

Imogen Whitehead

Off-Stage Trumpet

Jon Holland

Trombones

Simon Johnson

Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy

David Jackson

Sam Walton

Patrick King

Tom Edwards

Jacob Brown

Matthew Farthing

Benedict Hoffnung

Barnaby Archer

Harps

Bryn Lewis

Elizabeth Bass

Piano

Catherine Edwards

* Members of the LSO String Experience Scheme

Established in 1992, the Scheme enables young string players 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 ‘extras’, and receive fees in line with LSO section players. Kindly supported by the Barbara Whatmore Charitable Trust, the Idlewild Trust and The Thriplow Charitable Trust.