

TONIGHT'S CONCERT

MAHLER'S THIRD SYMPHONY

Sunday 12 & Thursday 16 May 2024 7-8.45pm
Barbican

Gustav Mahler Symphony No 3

Michael Tilson Thomas conductor

Alice Coote mezzo-soprano

Sopranos & Altos of the London Symphony Chorus

Mariana Rosas chorus director

Tiffin Boys' Choir

London Symphony Orchestra

Welcome



For these concerts we are delighted to be joined by Michael Tilson Thomas, LSO Conductor Laureate, for Gustav Mahler's joyous Symphony No 3. Concerts with MTT, as he is affectionately known, are always highly memorable, particularly with Mahler's music. Following these performances of the Third, we look forward to MTT joining us again in October for a celebration of the conductor's 80th Birthday, with Mahler's 'Resurrection' Symphony, which was recently announced as part of our 2024/25 season.

We are pleased to welcome mezzo-soprano Alice Coote, with whom we have enjoyed many rewarding collaborations over the years, most recently in 2019 for a performance of Hector Berlioz's *Romeo and Juliet*. We also welcome the Sopranos and Altos of the London Symphony Chorus and the Tiffin Boys' Choir.

I hope that you enjoy the concert and that you will be able to join us again soon. Towards the end of the month, we will be joined by Thomas Adès to conduct a programme of Igor Stravinsky ballets, Witold Lutosławski's *Partita* and the UK premiere of Adès' own violin concerto, *Air – Homage to Sibelius*, written for and performed by Anne-Sophie Mutter. Thomas Adès also features in pianist Kirill Gerstein's forthcoming chamber music series at LSO St Luke's, taking place in partnership with BBC Radio 3. On 31 May, Adès conducts Gerstein and an ensemble of LSO musicians in an evening chamber concert featuring music by György Ligeti and Ludwig van Beethoven, as well as his own compositions. Gerstein brings his Spotlight Artist series with the LSO to a close with two lunchtime recitals exploring the music of Claude Debussy and Armenian songs by Komitas, and solo piano music by Frédéric Chopin, Robert Schumann and Franz Liszt, on the 30 May and 12 July, respectively. We hope to see you there.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is written in a cursive, flowing style.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Thursday 30 May 1pm
LSO St Luke's

BBC RADIO 3 LUNCHTIME CONCERT KIRILL GERSTEIN & FRIENDS

Pianist Kirill Gerstein is joined by fellow pianist Katia Skanavi and soprano Ruzan Mantashyan in music by Claude Debussy and Komitas.

Thursday 30 May 7pm
Barbican

MYTH AND MAGIC – THOMAS ADÈS

Threads of the past are woven into a radiant future in ingenious compositions by Stravinsky, Lutosławski and Thomas Adès, with Adès and Anne-Sophie Mutter.

Friday 31 May 7pm
LSO St Luke's

BBC RADIO 3 CONCERT KIRILL GERSTEIN & FRIENDS

In this evening concert, Kirill Gerstein is joined by a chamber group of LSO musicians for music by Joseph Haydn, György Ligeti, Ludwig van Beethoven and Thomas Adès.

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WELCOME TO TONIGHT'S GROUP BOOKERS

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Photography and audio/video recording
is not permitted during the performance.

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the QR code to complete a short
survey about tonight's concert.



Alice Coote
mezzo-soprano

Symphony No 3

Gustav Mahler

- 1 Kräftig.
Entschieden**
(Strong and decisive)
- 2 Tempo di
Menuetto:
Sehr mässig**
(In the tempo of a minuet, very moderate)
- 3 Comodo.
(Scherzando)
Ohne Hast**
(Comfortable, without haste)
- 4 Sehr langsam –
Misterioso**
(Very slowly, mysteriously)
- 5 Lustig im
Tempo und
keck im
Ausdruck**
(Cheerful in tempo and cheeky in expression)
- 6 Langsam–
Ruhevoll–
Empfunden**
(Slowly, tranquil, deeply felt)



1893–96



1 hour 36 mins

Programme note by
Stephen Johnson

'It's all very well, but you can't call that a symphony.' William Walton's brusque dismissal of Gustav Mahler's Third Symphony may strike some readers today as provincial. But there was a time when musically minded people would have agreed with him. After the Symphony's 1904 Viennese premiere, a critic stated that Mahler ought to be sent to jail for perpetrating such an insult to the intelligent listener. But, amid the scandalised, outraged comments, one can find equally impassioned praise. After hearing that same 1904 Viennese performance, the young Arnold Schoenberg (who had at first been hostile to Mahler) told the composer that the Symphony had revealed to him 'a human being, a drama, truth, the most ruthless truth!'

It isn't hard to see why the Third Symphony should provoke such extreme reactions. In concept – and in some of its content – it is Mahler's most outrageous work. The forces may be smaller (slightly) than those used in Symphony No 2, 'Resurrection', or the so-called 'Symphony of a Thousand' (No 8), but in other respects, it is incredibly ambitious. Mahler is quoted as saying that 'the symphony must be like the world. It must embrace everything', in which case the Third is his most 'symphonic' work. 'Just imagine a work of such magnitude

that it actually mirrors the whole world,' Mahler wrote to the singer Anna von Mildenburg. 'My [Third] Symphony will be something the like of which the world has never heard!' In this music, he wrote, 'the whole of nature finds a voice ... Some passages in it seem so uncanny that I can hardly recognise them as my own work.'

At first, Mahler thought of giving the Third Symphony a title. It was to be called 'Pan', after the Greek god of nature, or 'The Joyful Science', after one of Nietzsche's philosophical works, *Die fröhliche Wissenschaft*. The Third Symphony contains, in its fourth movement, a setting of lines from Friedrich Nietzsche's *Also sprach Zarathustra* (Thus Spake Zarathustra), the work which first puts forward the ideal of the 'Superman', the man who can embrace life – nature – in all its fullness, whether glorious or terrible. This message struck chords in Mahler himself, as he noted after writing the Symphony's second movement: 'It always strikes me as odd ... think only of flowers, little birds, and woody smells. No one knows the god Dionysus, the great Pan. There now! You have a sort of programme – that is, an example of how I make music. Everywhere and always it is only the voice of nature!'

As to that 'programme', Mahler was prepared to be more specific. He

described the Symphony's six movements as follows:

Summer marches in
What the flowers of the meadow tell me
What the animals of the forest tell me
What night tells me (mankind)
What the morning bells tell me (the angels)
What love tells me.

A plan emerges, in which each movement seems to aspire to greater heights than the one before it: the awakening of elemental nature leads ultimately to transcendent love. But around the time of the Third Symphony, Mahler seems to have lost faith in titles and literary programmes. Let the music speak for itself. This undoubtedly made it harder for earlier audiences to grasp the Third Symphony's meaning, but modern listeners may be thankful for the freedom Mahler gives them. After all, the music is vividly suggestive. If we can forget old-fashioned notions of what a symphony 'should' be, and set our minds free to explore its imaginative riches, then the Third Symphony can explain itself with a logic that is part musical, part dreamlike, but always compelling.

The first movement is vast: around 35 to 40 minutes in most performances – almost as long as the next four movements put together. Attempt to make sense of its structure along traditional formal lines and you will soon get lost. In essence, it alternates between three kinds of music: the dark, primordial sounds of the opening (described by Mahler as 'Pan awakes'), pastoral sounds (murmurous wind and string trills, woodwind birdcalls), and gaudy military march music (brass fanfares, dotted rhythms and plenty of percussion). Eventually it is the latter music which dominates as 'summer marches

in'. The 'flowers of the meadow' minuet that follows is on a much more intimate scale, with hints of folk music, delicately scored. The naive exuberance of the 'animals of the forest' third movement is twice interrupted by solos from a distant post-horn, sounding magically through hushed high strings – a nostalgic memory, or perhaps an evocation of primal innocence. Near the end of this movement comes a ferocious fortissimo (very loud) outburst for almost the whole orchestra. Pan is revealed again.

Mankind's struggle to make sense of the world, its joy and grief, is the subject of the Nietzsche setting, almost all of it delivered in an awe-struck pianissimo. Then the sound of bells (literally, and impersonated by the boys' choir) introduces the angels' song of childlike rapture at God's forgiveness of the apostle Peter. Finally comes the Symphony's true slow movement. An intense hymn-like theme for strings alternates with music that seems more troubled, searching. Sounds from earlier in the Symphony return, then the hymn builds to a radiant major-key climax. Mahler revealed to Anna von Mildenburg that he had in mind a motto for this movement: 'Father, see these wounds of mine! Let no creatures of yours be lost!' (Vater, sieh an die Wunden mein! Kein Wesen lass verloren sein!). His next words probably say more than any about the message he embedded in his Third Symphony. 'I could almost call this [the finale] 'What God tells me'. And truly, in the sense that God can only be understood as love. And so my work begins as a musical poem embracing all stages of development in a step-wise ascent. It begins with an inanimate nature and ascends to the love of God.'

Symphony No 3

Texts & Translation

4 SEHR LANGSAM – MISTERIOSO

O Mensch! Gib Acht!

Was spricht, die tiefe Mitternacht?

„Ich schlief, ich schlief –,

„Aus tiefem Traum bin ich erwacht: –

„Die Welt ist tief,

„Und tiefer als der Tag gedacht.

„Tief ist ihr Weh –,

„Lust – tiefer noch als Herzeleid:

„Weh spricht: Vergeh!

„Doch alle Lust will Ewigkeit –,

„– will tiefe, tiefe Ewigkeit!“

O man! Take heed!

What saith deep midnight's voice indeed?

'I slept my sleep –,

'From deepest dream I've woke, and plead: –

'The world is deep,

'And deeper than the day could read.

'Deep is its woe –,

'Joy – deeper still than grief can be:

'Woe saith: Hence! Go!

'But joys all want eternity –,

'– Want deep, profound eternity!'

5 LUSTIG IM TEMPO UND KECK IM AUSDRUCK

Knabenchor

*Bimm bamm, bimm bamm ... **

Frauenchor

Es sangen drei Engel einen süßen Gesang;

Mit Freuden es selig in den Himmel klang,

Sie jauchzten fröhlich auch dabei,

Daß Petrus sei von Sünden frei,

Von Sünden frei.

Und als der Herr Jesus zu Tische saß,

Mit seinen zwölf Jüngern das Abendmahl aß,

*Da sprach der Herr Jesus: Was stehst du denn
hier?*

Wenn ich dich anseh', so weinst du mir!

Alt-Solo

Und sollt' ich nicht weinen, du gütiger Gott.

Frauenchor

Du sollst ja nicht weinen! Sollst ja nicht weinen!

Boys' choir

*Bimm, bamm, bimm, bamm ... **

Choir of Sopranos and Altos

Three angels were singing a sweet song;

With joy it resounded blissfully up to heaven,

They were rejoicing happily as well,

That St Peter was free of sin,

Free of sin.

And when the Lord Jesus sat down at the table,

To sup with his twelve apostles,

The Lord Jesus said: 'Why are you standing here?'

When I look at you, you weep!

Mezzo-Soprano

And why should I not weep, gracious God.

Choir of Sopranos and Altos

You should not weep!

Alt-Solo

*Ich hab' übertreten die zehn Gebot.
Ich gehe und weine ja bitterlich,
Ach komm und erbarme dich!
Ach komm und erbarme dich über mich!*

Frauenchor

*Hast du denn übertreten die zehen Gebot,
So fall auf die Kniee und bete zu Gott!
Liebe nur Gott in alle Zeit,
So wirst du erlangen die himmlische Freud',
Die himmlische Freud' ist eine selige Stadt;
Die himmlische Freud', die kein Ende mehr hat!
Die himmlische Freude war Petro bereit't,
Durch Jesum und Allen zur Seligkeit.*

Mezzo-Soprano

I have violated the Ten Commandments.
I go and weep bitterly,
Oh, come and have mercy!
Have mercy on me!

Choir of Sopranos and Altos

If you have violated the Ten Commandments,
Fall on your knees and pray to God!
Love only God at all times,
And so you will attain heavenly joy.
Heavenly joy is a blessed city;
Heavenly joy, which no longer has an end!
Heavenly joy was granted to St Peter,
Through Jesus, and for the salvation of all.

* 'Bimm, bamm' sung throughout, imitating the sound of a church bell.

Translation 'Sehr langsam – misterioso'
by Thomas Common

Translation 'Lustig in Tempo und keck in Ausdruck' ©Emily Ezust, reprinted with permission from the LiederNet Archive

Gustav Mahler

1860 (Bohemia) to 1911 (Austria)



CONTEMPORARIES

Richard Strauss,
Sigmund Freud

KEY EVENTS

1895: Premiere of his
Second Symphony
– his first major
success

1897: Appointed
Director of the
Vienna Court Opera

WITH THE LSO

1956: UK premiere of
Das klagende Lied

Composer profile by
Stephen Johnson

Gustav Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'. Mahler's symphonies can seem almost over-full of intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experiences. Similar themes can also be found in his marvellous songs and song cycles, though there, the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill-matched (Mahler remembered violent scenes), and young Gustav grew up dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact, his first composition (at age ten) was a Funeral March with Polka – exactly

the kind of extreme juxtaposition one finds in his mature works. For most of his life, Mahler supported himself by conducting, but this was no mere means to an end. Indeed, his evident talent and energetic, disciplined commitment led to successive appointments in Prague, Leipzig, Budapest, Hamburg and, climactically, in 1897, at the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods – when most of his massive symphonies were written – is astonishing. His workload in no way decreased after his marriage to the charismatic and intelligent Alma Schindler in 1902. Alma's infidelity has earned her black marks from some biographers, but it is hard not to feel some sympathy for her position as a 'work widow'.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. Mahler can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are the better for it.

Classical Pride.

with



7 July 2024

London Symphony Orchestra

with

Oliver Zeffman
Nick Grimshaw

and

Pavel Kolesnikov
Pumeza Matshikiza
Russell Thomas

with music by

Aaron Copland
Jake Heggie
Camille Saint-Saëns
Piotr Ilyich Tchaikovsky
Cassandra Miller
Karol Szymanowski



Michael Tilson Thomas

Conductor Laureate



Michael Tilson Thomas is the Music Director Laureate of the San Francisco Symphony, Conductor Laureate of the London Symphony Orchestra, and Co-Founder and Artistic Director Laureate of the New World Symphony. He is a twelve-time Grammy Award winner and has conducted the major orchestras of Europe and the United States.

Born in Los Angeles, he studied conducting and composition with Ingolf Dahl at the University of Southern California and, as a young musician, worked with artists including Igor Stravinsky and Aaron Copland. In his mid-20s, he became Assistant Conductor – and later Principal Guest Conductor – of the Boston Symphony Orchestra. He subsequently served as Music Director of the Buffalo Philharmonic, Principal Guest Conductor of the Los Angeles Philharmonic and Principal Conductor of the London Symphony Orchestra.

In 1987, he co-founded the New World Symphony, a postgraduate orchestral academy in Miami Beach dedicated to preparing young musicians of diverse backgrounds for leadership roles in classical music. He has worked with more than

1,200 NWS Fellows, many of whom have gone on to major musical careers.

He became Music Director of the San Francisco Symphony in 1995, ushering in a period of significant growth and heightened international recognition for the orchestra. He led SFS in championing contemporary and American composers alongside classical masters, and as Music Director Laureate, he returns to conduct the orchestra each season.

His discography includes more than 120 recordings, and his television work includes series for the BBC and PBS, the New York Philharmonic's Young People's Concerts and numerous televised performances. His profile *Michael Tilson Thomas: Where Now Is* aired on PBS's *American Masters* series in autumn 2020.

Throughout his career, he has been an active composer, with major works including *From the Diary of Anne Frank*, premiered with narrator Audrey Hepburn, and *Meditations on Rilke*. Both appear on SFS Media's recent Grammy Award-winning recording of his music. In 2023, Yuja Wang and Teddy Abrams released a recording on Deutsche Grammophon which included Michael Tilson Thomas' *You Come Here Often?*, which won a 2023 Grammy Award for Best Classical Instrumental Solo.

He is an Officier de l'Ordre des Arts et des Lettres of France, member of the American Academies of Arts & Sciences and Arts & Letters, National Medal of Arts recipient and 2019 Kennedy Center Honoree.

Alice Coote

mezzo-soprano



Established as a major star across both operatic and concert stages, mezzo-soprano Alice Coote is regarded as one of the great artists of our time. Coote has performed major roles on stages such as the Metropolitan Opera, Glyndebourne, Royal Opera House, Bavarian State Opera, Opéra de Paris, Vienna State Opera, LA Opera, Lyric Opera of Chicago and Salzburg Festival. Equally acclaimed on the concert stage, she has performed with orchestras including the London Symphony Orchestra, Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Kammerphilharmonie Bremen, the Hallé and the Royal Concertgebouw Orchestra.

Engagements in the 2023/24 season include Storge in Handel's *Jephtha* at the Royal Opera House, Mahler's Symphony No 3 with Michael Tilson Thomas and the London Symphony Orchestra and the Danish National Symphony, and with Robin Ticciati and the London Philharmonic Orchestra, and Beethoven's Ninth Symphony and Mass in C major with the Monteverdi Choir and Orchestra.

Coote's recent operatic engagements have included Madame de Croissy in Poulenc's *Dialogues des Carmélites* at the Metropolitan Opera, the title role in Handel's *Agrippina* at the Hamburg State Opera and Mère Marie in *Dialogues des Carmélites* at Opernhaus Zürich.

On the concert stage, her recent engagements have included the role of Cassandra in concert performances of Berlioz's *Les Troyens* with Dinis Sousa and the Monteverdi Choir and Orchestra at the BBC Proms, as well as further festival appearances at Salzburg Festival, Berliner Festspiele, Festival Berlioz and Opéra Royal (Château de Versailles).

The recital platform is central to her musical life, and she has performed throughout the UK, Europe and the US. Engagements have included performances at the Wigmore Hall (where she has been a resident artist), the BBC Proms, Edinburgh International Festival, the Concertgebouw, Vienna Konzerthaus, Lincoln Center, Carnegie Hall and the Stars of the White Nights Mariinsky Festival in St Petersburg, among many other prestigious venues. Her regular recital partners include Julius Drake, Graham Johnson and Christian Blackshaw. Committed to audience development and redefining genre barriers, Coote premiered her latest project, 'The Rebellious Recital', a song recital including works by Mahler, David Bowie, Joni Mitchell, Bach and John Lennon, this season at the Wigmore Hall.

In 2018, she was awarded an OBE for services to music.

London Symphony Chorus

President

Sir Simon Rattle OM CBE

Vice President

Michael Tilson
Thomas

Patrons

Simon Russell Beale CBE
Howard Goodall CBE

Chorus Director

Mariana Rosas

Associate Directors

Lucy Hollins
David Lawrence
Barbara Hoefling

Director Emeritus

Simon Halsey CBE

Chorus Accompanist

Benjamin Frost

Vocal Coaches

Norbert Meyn
Anita Morrison
Rebecca Outram
Robert Rice

Chair

Alice Jones

lsc.org.uk

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and is renowned internationally for its concerts and recordings with the Orchestra. The LSC has also worked with many leading international conductors and other major orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic and New York Philharmonic, and has toured extensively throughout Europe and visited North America, Israel, Australia and South East Asia.

In the current season, the Chorus joined the LSO in anticipated performances of Felix Mendelssohn's *Elijah* under LSO Chief Conductor Designate Sir Antonio Pappano, and reunited with Sir Simon Rattle in concert performances of *Jenůfa* (the latest in the LSO's Leoš Janáček cycle). Other performances this season include Claude Debussy's *Three Nocturnes* under Susanna Mälkki, Anton Bruckner's *Te Deum* under Nathalie Stutzmann, Gustav Mahler's Symphony No 3 under Michael Tilson Thomas, and Carl Orff's *Carmina Burana* under Gianandrea Noseda.

Highlights of recent LSC seasons include a major European tour performing Ludwig van Beethoven's Symphony No 9 and *Christ on the Mount of Olives* with Sir Simon Rattle and the LSO; the world premieres of Howard Goodall's *Never to Forget* and Errollyn Wallen's *After Winter* with Simon Halsey at the Spitalfields Festival in July 2021; Beethoven's Symphony No 9 with the Orchestre Philharmonique in Monte-Carlo and Aix-en-Provence under Kazuki Yamada; a performance at the Barbican of Julian Anderson's *Exiles* (an LSC/LSO co-commission); and appearances at the BBC Proms for Mahler Symphony No 2 and most recently Robert Schumann's *Das Paradies und die Peri*, both under Sir Simon Rattle and with the LSO.

The Chorus is an independent charity run by its members. It is committed to excellence, to diversity, equity and inclusion, and the vocal development of its members. It engages actively in the musical life of London, seeking new members and audiences, and commissioning and performing new works.

On Stage

Sopranos

Frankie Arnall
Shona Barnes-McCallum
Anna Byrne-Smith
Francesca Calori
Alana Clark
Harriet Crawford
Maja Dabagh
Alice Dee
Esther Elbro
Lucy Feldman
Elisa Franzinetti
Anna Gerard
Joanna Gueritz
Isobel Hammond
Cora Hardy
Sophie Hill
Sally Ho
Katy Lane
Marylyn Lewin
Melissa Nock
Emily Norton
Alexandra Ollendorff
Maggie Owen
Valeria Perboni
Liz Reeve
Alison Ryan
Deborah Staunton
Eleanor Sterland
Jessica Villiers
Lizzie Webb
Hannah Wilkes
Eleri Williams
Rachel Wilson

Altos

Kate Aitchison
Enid Armstrong
Nicola Bedwin
June Brawner
Gina Broderick
Jo Buchan
Sheila Cobourne
Maggie Donnelly
Lynn Eaton
Linda Evans
Guilia Falangola
Amanda Freshwater
Julia Gervais
Yoko Harada
Kate Harrison
Edda Hendry
Emily Hoffnung
Elisabeth Iles
Linran Jiang
Jill Jones
Vanessa Knapp
Gosia Kuzmicz
Gilly Lawson
Anne Loveluck
Sarah McCartney
Dorothy Nesbit
Rinosh Noble
Helen Palmer
Beth Potter
Ellie Saipe
Toni Soler Terricabras
Alison St-Denis
Rafaela Tripalo

Tiffin Boys' Choir



Since its foundation in 1957, the Tiffin Boys' Choir has worked extensively with the world's greatest conductors, performed for its best musical institutions, and recorded with its leading musical ensembles.

Recent engagements have included Mahler's Third and Eighth Symphonies (RPO under Vasily Petrenko); Tchaikovsky's *The Queen of Spades* with the Royal Opera, Covent Garden; Puccini's *La bohème* with English National Opera; *Music With Changing Parts* (Philip Glass Ensemble); Nielsen's *Springtime in Funen* (BBC Symphony Orchestra under Litton) and Mussorgsky's *Khovanshchina* (BBC Symphony Orchestra under Bychkov) at the BBC Proms; Mussorgsky's *Boris Godunov* (Mariinsky Theatre under Gergiev); the UK premiere of Unsuk Chin's *Alice in Wonderland*; Bernstein's Third Symphony, 'Kaddish' (LSO under Alsop); and Berlioz's *The Damnation of Faust* and Britten's *Spring Symphony* (LSO under Rattle).

The choir recorded for the soundtrack of *The Hobbit* at Abbey Road Studios and recorded music for the BBC comedy drama *Fleabag*, appeared on set in the films *Philomena* and *The Batman* and performed in *Titanic Live!* with James Horner.

The Choir's 60th anniversary concert in 2017 was broadcast on Classic FM, and in 2023 Tiffin became the first state-school choir to broadcast Choral Evensong on BBC Radio 3.

The choir has made recordings of most of the orchestral repertoire that includes boys' choir. Notable releases have included Mahler's Symphony No 8 (EMI under Tennstedt), which was nominated for a Grammy Award, Puccini's *Il trittico* and *Tosca* and Massenet's *Werther* (EMI, all under Pappano), Britten's *Billy Budd* (Chandos/Hickox), Mahler's Third Symphony (Signum Classics under Maazel, Telarc under Zander) and Britten's *War Requiem* (LPO Label under Masur). Members of the choir feature in releases of Bizet's *Carmen*, Puccini's *La bohème* and *Tosca* and Humperdinck's *Hänsel und Gretel* from the Royal Opera House. The choir has recorded a disc with the Gabrieli Consort/McCreesh, and Handel's *Samson* with the Dunedin Consort under the direction of John Butt, and appears on Madonna's 2019 album *Madame X*. The Boys' Choir also features on a Deutsche Grammophon recording of the music of Joe Hisaishi.

Tiffin School is a boys' state grammar school in Kingston-upon-Thames with a mixed Sixth Form. The majority of the 1,200 pupils in the school play a musical instrument, and 100 pupils study Music at GCSE and A Level.

Tiffin Boys' Choir

On Stage

Singers

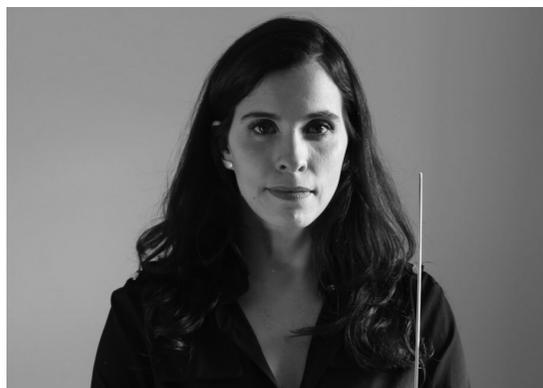
Jacob Akhlaghi-Hayes
Manish Bal
Edward Brown
Eoin Church
Calan Cochran
Edward Courquin
Joseph Erdelyi
Oscar Fisher
Kai Flambert
Ishaan Gavini
Dhruv Gulati
Raef Husain
Pharrell Jeetla
Keano Jeetla
Aanvik Kaushik
Haran Manivannan
Antonio Mendes
Edward Mills
Carlos Monteiro
Rasul Muslumov
Athanasios Papageorgiou
Jose Peralta
Sanmay Pingle
Tom Prasadam-Halls
Atharva Raje
Edward Roche
Esam Samara
Thomas Scott
Luke Scott Cree
Wilson So
Jack Trueman
Zori Varoujian
Shanmukha Vykuntam
Max Wilkinson

Director

James Day

Mariana Rosas

LSC Chorus Director



Mariana Rosas is an Argentinian conductor and Chorus Director of the London Symphony Chorus. She was previously Music Director of the Birmingham City Council Choir, Conductor of the London Youth Choirs Girls' Choir, and Choral Entrepreneur for the project Warwick – A Singing Town. She has worked regularly with National Youth Choirs of Great Britain, Crouch End Festival Chorus, University of Birmingham, Birmingham Opera Company, West Midlands Inclusive Choir, the Royal Opera House, and Glyndebourne. She has also collaborated with the Rundfunkchor Berlin, London Voices and the CBSO Chorus.

Rosas was educated in Italy and Argentina. In 2018 she transferred to the UK to continue postgraduate study at the University of Birmingham with Simon Halsey. Prior to her move to the UK, she was an Assistant Professor of Choral Practice at the National University of Arts in Buenos Aires and worked as a guest conductor in Denmark, Canada, Italy and Switzerland.

In 2021 she obtained second prize at the Dima International Conducting Competition. She enjoys working with singers of all abilities and ages and is regularly engaged as a guest conductor – with amateurs and professionals – on special projects across the UK and Europe.

London Symphony Orchestra On Stage

Leader

Benjamin Gilmore

First Violins

Cellerina Park
Laura Dixon
Maxine Kwok
William Melvin
Stefano Mengoli
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Caroline Frenkel
Catherine Haggo
Victoria Lewis *
Julia Rumley

Second Violins

Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Naoko Keatley
Alix Lagasse
Belinda McFarlane
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Ingrid Button
Djumash Poulsen
Olatz Ruiz de
Gordejuela

Violas

Jano Lisboa
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Julia O'Riordan
Sofia Silva Sousa
Robert Turner
Elitsa Bogdanova
Errika Collins
May Dolan
Stephanie Edmundson
Annie-May Page

Cellos

David Cohen
Alastair Blayden
Ève-Marie Caravassilis
Daniel Gardner
Amanda Truelove
Salvador Bolón
Henry Hargreaves
Victoria Harrild
Silvestrs Kalnins
Yunxiaotan Pan *
Victoria Simonsen
Joanna Twaddle

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Thomas Goodman
Joe Melvin
Kai Kim
Simon Oliver
Evangeline Tang
Adam Wynter

Flutes

Gareth Davies
Julian Sperry

Piccolos

Sharon Williams
Patricia Moynihan

Oboes

Olivier Stankiewicz
Rosie Jenkins
Maxwell Spiers

Cor Anglais

Thomas Davey

Clarinets

Julian Bliss
Sonia Sielaff

Bass Clarinet

Ferran Garcerà Perelló

E-Flat Clarinets

Chi-Yu Mo
Bethany Crouch

Bassoons

Rachel Gough
Shelly Organ
Joshua Wilson

Contra Bassoon

Martin Field

Horns

Elsbeth Dutch
Angela Barnes
Norberto López García
Jonathan Maloney
Daniel Curzon
Paul Cott
Olivia Gandee
Joel Ashford
Phillippa Koushk-Jalali

Trumpets

James Fountain
Adam Wright
Toby Street
Kaitlin Wild
David Geoghegan

Off-Stage Flugel

Matthew Williams

Trombones

Isobel Daws
Jonathan Hollick
Merin Rhyd

Bass Trombones

Paul Milner
Joshua Cirtina

Tuba

Ben Thomson

Timpani

Nigel Thomas
Patrick King

Percussion

Neil Percy
David Jackson
Sam Walton
Tom Edwards
Helen Edordu
Mark Robinson

Off-Stage Percussion

Paul Stoneman
Kevin Hathway
Graham Johns

Harps

Bryn Lewis
Helen Tunstall

* 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.