

The background is a rich, textured green landscape painting. It features rolling hills and a wide, open field. In the lower-left foreground, a small, dark silhouette of a person stands looking out over the landscape. The overall style is expressive and painterly, with visible brushstrokes and a vibrant color palette dominated by various shades of green.

London Philharmonic Orchestra

A place to call home

2022/23 concert season at the
Southbank Centre's Royal Festival Hall

Concert programme

**SOUTHBANK
CENTRE**
RESIDENT

London Philharmonic Orchestra

Principal Conductor Edward Gardner supported by Aud Jepsen
Principal Guest Conductor Karina Canellakis
Conductor Emeritus Vladimir Jurowski **Patron** HRH The Duke of Kent KG
Artistic Director Elena Dubinets **Chief Executive** David Burke
Leader Pieter Schoeman supported by Neil Westreich

Southbank Centre's Royal Festival Hall
Saturday 26 November 2022 | 7.30pm

A place to
call home

RVW
150

A Child of Our Time

Vaughan Williams

Serenade to Music (original 16-voice version) (14')

Interval (20')

Tippett

A Child of Our Time (65')

Edward Gardner conductor

Generously supported by Aud Jepsen

Nadine Benjamin soprano

Sarah Connolly mezzo-soprano

Kenneth Tarver tenor

Roderick Williams baritone

Soloists of the Royal College of Music

London Philharmonic Choir

Artistic Director: Neville Creed

London Adventist Chorale

Musical Director: Ken Burton

Generously supported by Mrs Aline Foriel-Destezet

Free pre-concert performance | 6.00pm | Royal Festival Hall

Arson Fahim Journey to the Sea

Mark-Anthony Turnage Refugee, for tenor & chamber orchestra

Edward Gardner conductor | **Amar Muchhala** tenor

Members of the London Philharmonic Orchestra

LPO Foyle Future Firsts | Students from the Royal Academy of Music

Free and unticketed – all welcome

The timings shown are not precise and are given only as a guide.
Concert presented by the London Philharmonic Orchestra

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This concert is being recorded by BBC Radio 3 for broadcast on Friday 2 December at 7.30pm. It will remain available for 30 days on BBC Sounds.

**SOUTHBANK
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RESIDENT



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Welcome

Welcome to the Southbank Centre

We hope you enjoy your visit. We have a Duty Manager available at all times. If you need any information or help, please ask a member of staff.

Eating, drinking and shopping? Take in the views over food and drinks at the Riverside Terrace Cafe, Level 2, Royal Festival Hall. Visit our shops for products inspired by our great cultural experiences, iconic buildings and central London location. Explore across the site with Beany Green, Côte Brasserie, Foyles, Giraffe, Honest Burger, Las Iguanas, Le Pain Quotidien, Ping Pong, Pret, Strada, Skylon, Spiritland, Topolski, wagamama and Wahaca.

If you would like to get in touch with us following your visit, please write to: Visitor Contact Team, Southbank Centre, Belvedere Road, London SE1 8XX, or email hello@southbankcentre.co.uk

We look forward to seeing you again soon.

A few points to note for your comfort and enjoyment:

Photography is not allowed in the auditorium.

Latecomers will only be admitted to the auditorium if there is a suitable break in the performance.

Recording is not permitted in the auditorium without the prior consent of the Southbank Centre. The Southbank Centre reserves the right to confiscate video or sound equipment and hold it in safekeeping until the performance has ended.

Mobiles and watches should be switched off before the performance begins.

Enjoyed tonight's concert?

Help us to share the wonder of the LPO by making a donation today. Use the QR code to donate via the LPO website, or visit lpo.org.uk/donate. Thank you.



LPO news

New on the LPO Label James MacMillan: Christmas Oratorio



Newly released on the LPO Label is James MacMillan's *Christmas Oratorio*, recorded at the work's UK premiere in December 2021. Conducted by Mark Elder, it features the London Philharmonic Choir, soprano Lucy Crowe and this evening's soloist, baritone Roderick Williams.

Composed in 2019, the *Christmas Oratorio* embraces a Scots Gaelic lullaby, English poetry and Bible passages, all recounting the Nativity. MacMillan deftly weaves together these strands in his trademark expressive and immediate language, reflecting both his Scottish roots and his deeply-held Catholic faith. It is available to stream or download via all major platforms, and on sale to buy as a double CD. To listen or find out more, visit ink.to/lpochristmasoratorio

Carols at Waterloo – Friday 9 Dec

After a two-year Covid hiatus, on Friday 9 December we're bringing back one of our favourite LPO traditions – Christmas carols at Waterloo railway station. Members of our brass section and friends, plus singers from the London Philharmonic Choir, will be spreading some festive cheer on the main concourse from 5pm onwards, raising money for Save the Children. If you're passing, please do join us for a carol or two, and please give generously!

Christmas gifts from the LPO

Looking for a Christmas present for the music-lover in your life? LPO gift vouchers are the perfect option – vouchers can be purchased for any amount, are presented in a smart gift card, and can be redeemed against any concert in the LPO season at the Southbank Centre within a year of purchase. Or how about a gift membership to our LPO Friends scheme? Get up close to the Orchestra with opportunities to see behind the scenes at members' rehearsals and special events throughout the season. It's the perfect gift for music connoisseurs and newcomers alike. Gift membership starts at just £60 (£6 per month equivalent). Visit lpo.org.uk/gifts to find out more or buy online.

On stage tonight

First Violins

Pieter Schoeman* Leader
Chair supported by Neil Westreich
Alice Ivy-Pemberton
Lasma Taimina
Chair supported by Irina Gofman & Mr Rodrik V. G. Cave
Minn Majoe
Catherine Craig
Thomas Eisner
Martin Höhmann
Katalin Varnagy
Chair supported by Sonja Drexler
Cassi Hamilton
Yang Zhang
Chair supported by Eric Tomsett
Morane Cohen-Lamberger
Amanda Smith
Rasa Zukauskaite
Joseph Devalle

Second Violins

Helena Buckie
Guest Principal
Helena Smart
Kate Birchall
Joseph Maher
Nynke Hijlkema
Ashley Stevens
Nancy Elan
Claudia Tarrant-Matthews
Kate Cole
Lyril Milgram
Sheila Law

Violas

Jonathan Barritt
Guest Principal
Martin Wray
Benedetto Pollani
James Heron
Laura Vallejo
Lucia Ortiz Saucó
Kate De Campos
Raquel López Bolívar
Stanislav Popov
Toby Warr

Cellos

Pei-Jee Ng Principal
Chair supported by The Candide Trust
Francis Bucknall
Iain Ward
Tamaki Sugimoto
Jane Lindsay
Colin Alexander
Victoria Harrild
Jessica Schafer

Double Basses

Kevin Rundell* Principal
Sebastian Pennar
Co-Principal
Hugh Kluger
George Peniston
Tom Walley
Chair supported by William & Alex de Winton
Laura Murphy
Lowri Morgan

Flutes

Juliette Bausor Principal
Emilia Zakrzewska

Piccolo

Emilia Zakrzewska

Oboes

Ian Hardwick* Principal
Eleanor Sullivan

Cor Anglais

Sue Böhling* Principal
Chair supported by Dr Barry Grimaldi

Clarinets

Thomas Watmough
Principal
Chair supported by Roger Greenwood
Paul Richards*

Bassoons

Jonathan Davies Principal
Chair supported by Sir Simon Robey
Patrick Bolton

Contrabassoon

Simon Estell* Principal

Horns

John Ryan* Principal
Zoe Tweed Guest Principal
Martin Hobbs
Mark Vines Co-Principal
Gareth Mollison

Trumpets

Paul Beniston* Principal
Erika Curbelo
Anne McAnaney*

Trombones

David Whitehouse Principal
Andrew Connington

Bass Trombone

Lyndon Meredith Principal

Tuba

Stuart Beard
Guest Principal

Timpani

Simon Carrington*
Principal
Chair supported by Victoria Robey OBE

Percussion

Andrew Barclay* Principal
Chair supported by Garf & Gill Collins

Harp

Rachel Masters Principal

Assistant Conductor

Thomas Payne

** Holds a professorial appointment in London*

The LPO also acknowledges the following chair supporters whose players are not present at this concert:

David & Yi Buckley
Friends of the Orchestra
Countess Dominique Loredan
Bianca & Stuart Roden
Caroline, Jamie & Zander Sharp

London Philharmonic Orchestra



© Mark Allan

Uniquely groundbreaking and exhilarating to watch and hear, the London Philharmonic Orchestra has been celebrated as one of the world's great orchestras since Sir Thomas Beecham founded it in 1932. With every performance we aim to bring wonder to the modern world and cement our position as a leading orchestra for the 21st century.

Our home is here at the Southbank Centre's Royal Festival Hall, where we're at the beating heart of London's cultural life. You'll also find us at our resident venues in Brighton, Eastbourne and Saffron Walden, and on tour throughout the UK and internationally, performing to sell-out audiences worldwide. Each summer we're resident at Glyndebourne Festival Opera, combining the magic of opera with Glyndebourne's glorious setting in the Sussex countryside.

Sharing the wonder

We're always at the forefront of technology, finding new ways to share our music globally. You'll find us online, on streaming platforms, on social media and through our broadcast partnership with Marquee TV. During the pandemic period we launched 'LPOne': over 100 videos of performances, insights and introductions to playlists, which led to us being named runner-up in the Digital Classical Music Awards 2020. During 2022/23 we'll be working once again with Marquee TV to broadcast selected live concerts, so you can share or relive the wonder from your own living room.

Our conductors

Our Principal Conductors have included some of the greatest historic names like Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. In 2021 Edward Gardner became our 13th Principal Conductor, taking the Orchestra into its tenth decade. Vladimir Jurowski became Conductor Emeritus in recognition of his impact as Principal Conductor from 2007–21. Karina Canellakis is our current Principal Guest Conductor and Brett Dean our Composer-in-Residence.

Soundtrack to key moments

Everyone will have heard the London Philharmonic Orchestra, whether it's playing the world's National Anthems at every medal ceremony of the London 2012 Olympics and Paralympics, our iconic recording with Pavarotti that made *Nessun Dorma* a global football anthem, or closing the flotilla at The Queen's Thames Diamond Jubilee Pageant. And you'll almost certainly have heard us on the soundtracks for major films including *The Lord of the Rings*.

We also release live, studio and archive recordings on our own label, and are the world's most-streamed orchestra, with over 15 million plays of our content each month. Recent releases include the first volume of a Stravinsky series with Vladimir Jurowski; Tippett's complete opera *The Midsummer Marriage* under Edward Gardner, captured in his first concert as

Pieter Schoeman

Leader

LPO Principal Conductor in September 2021; and James MacMillan's *Christmas Oratorio*, recorded at the work's UK premiere performance in December 2021 (see page 2).

Next generations

We're committed to inspiring the next generation of musicians and music-lovers: there's nothing we love more than seeing the joy of children and families enjoying their first musical moments, and we're passionate about equipping schools and teachers through schools' concerts, resources and training. Reflecting our values of collaboration and inclusivity, our OrchLab and Open Sound Ensemble projects offer music-making opportunities for adults and young people with special educational needs and disabilities.

Today's young instrumentalists are the orchestral members of the future, so we're committed to offering them opportunities to progress. Our LPO Junior Artists programme is leading the way in creating pathways into the profession for young artists from under-represented communities, and our LPO Young Composers and Foyle Future Firsts schemes support the next generation of professional musicians, bridging the transition from education to professional careers.

2022/23 and beyond

We believe in the relevance of our music, and that our programmes must reflect the narratives of modern times. This season we're exploring themes of belonging and displacement in our series 'A place to call home', delving into music by composers including Austrians Erich Korngold and Paul Hindemith, Hungarian Béla Bartók, Cuban Tania León, Ukrainian Victoria Vita Polevá and Syrian Kinan Azmeh. As we celebrate our 90th anniversary we perform works premiered by the Orchestra during its illustrious history. This season also marks Vaughan Williams's 150th anniversary and we'll be celebrating with four of his works, as well as both symphonies by Elgar and music by Tippett and Thomas Adès. Our commitment to everything new and creative includes premieres by Brett Dean and Heiner Goebbels, as well as new commissions from composers from around the world including Agata Zubel, Elena Langer and Vijay Iyer.



© Benjamin Ealovega

Pieter Schoeman was appointed Leader of the London Philharmonic Orchestra in 2008, having previously been Co-Leader since 2002. He is also a Professor of Violin at Trinity Laban Conservatoire of Music & Dance.

Pieter has performed worldwide as a soloist and recitalist in such famous halls as the Concertgebouw in Amsterdam, Moscow's Rachmaninov Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin, Hollywood Bowl in Los Angeles and London's Royal Festival Hall. As a chamber musician he regularly appears at London's prestigious Wigmore Hall. His chamber music partners have included Anne-Sophie Mutter, Veronika Eberle, Patricia Kopatchinskaja, Boris Garlitsky, Jean-Guihen Queyras, Yannick Nézet-Séguin, Martin Helmchen and Julia Fischer.

Pieter has performed numerous times as a soloist with the London Philharmonic Orchestra. Highlights have included an appearance as both conductor and soloist in Vivaldi's *Four Seasons* at the Royal Festival Hall, the Brahms Double Concerto with Kristina Blaumane, and the Britten Double Concerto with Alexander Zemtsov, which was recorded and released on the LPO Label to great critical acclaim.

Pieter has appeared as Guest Leader with the BBC, Barcelona, Bordeaux, Lyon and Baltimore symphony orchestras; the Rotterdam and BBC Philharmonic orchestras; and the Leipzig Gewandhaus Orchestra.

Pieter's chair in the LPO is generously supported by Neil Westreich.

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Edward Gardner

Principal Conductor, London Philharmonic Orchestra



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Edward Gardner became Principal Conductor of the London Philharmonic Orchestra in September 2021. He is also Chief Conductor of the Bergen Philharmonic, a position he will relinquish at the end of the 2023/24 season. From August 2024 he will undertake the Music Directorship of the Norwegian Opera and Ballet (DNO&B), having commenced the role of Artistic Advisor in February 2022.

This season Edward leads the London Philharmonic Orchestra in celebrating its 90th anniversary with music originally written for the LPO, including tonight's performances of Vaughan Williams's *Serenade to Music* and Tippett's *A Child of Our Time*. He opened the Orchestra's season in September with Schoenberg's *Gurrelieder*, bringing the Orchestra and soloists together with the London Philharmonic Choir and London Symphony Chorus. Future highlights this season include Mahler's Fifth Symphony, an Elgar symphony cycle, Janáček's *Glagolitic Mass* and Berlioz's *Damnation of Faust*. He will premiere works by LPO Composer-in-Residence Brett Dean, Vijay Iyer and Agata Zubel, and will tour with the Orchestra throughout the UK and Benelux as well as undertaking an extensive tour of Germany.

Edward opened the LPO's 2021/22 season with an acclaimed performance of Tippett's *The Midsummer Marriage*, released in September 2022 on the LPO Label (see page 22). In August 2022 he conducted the Orchestra in Elgar's *The Dream of Gerontius* at the BBC Proms with the LPC and the Hallé Choir.

Edward opened the Bergen Philharmonic season with Beethoven's Symphony No. 3 (Eroica); further symphonic highlights include works by Stravinsky,

Brahms and Nielsen. Choral projects include Mahler's Symphony No. 2 (Resurrection) and a staged performance of Wagner's *Parsifal*. Following recent tours to Berlin, Munich and Amsterdam, and appearances at the BBC Proms and Edinburgh International Festival, the orchestra looks forward to touring projects in Germany and Belgium. In demand as a guest conductor, Edward will also return to the Cleveland and Chicago symphony orchestras, and conduct the Staatskapelle Berlin in its Sommerkonzert. Following the announcement of Edward's appointment at the Norwegian Opera and Ballet, the 2022/23 season will see him conduct a new production of Verdi's *Un ballo in maschera* alongside two concert performances of Berlioz's *Damnation of Faust*. He will also conduct the Norwegian National Opera Orchestra in a programme of Dvořák and Rachmaninoff.

Music Director of English National Opera for eight years (2007–15), Edward has an ongoing relationship with New York's Metropolitan Opera, where he has conducted productions of *The Damnation of Faust*, *Carmen*, *Don Giovanni*, *Der Rosenkavalier* and *Werther*. In London he has future plans with the Royal Opera House, where he made his debut in 2019 in a new production of *Káťa Kabanová* and returned for *Werther* the following season. During the 2021/22 season Edward made his debut with Bayerische Staatsoper in a new production of *Peter Grimes*. Elsewhere, he has conducted at La Scala, Chicago Lyric Opera, Glyndebourne Festival Opera and Opéra National de Paris.

A passionate supporter of young talent, Edward founded the Hallé Youth Orchestra in 2002 and regularly conducts the National Youth Orchestra of Great Britain. He has a close relationship with The Juilliard School of Music, and with the Royal Academy of Music who appointed him their inaugural Sir Charles Mackerras Conducting Chair in 2014.

Born in Gloucester in 1974, Edward was educated at the University of Cambridge and the Royal Academy of Music. He went on to become Assistant Conductor of the Hallé and Music Director of Glyndebourne Touring Opera. His many accolades include being named Royal Philharmonic Society Award Conductor of the Year (2008), an Olivier Award for Outstanding Achievement in Opera (2009) and an OBE for Services to Music in The Queen's Birthday Honours (2012).

Edward Gardner's position at the LPO is generously supported by Aud Jebsen.

Nadine Benjamin

soprano



© Devon Cass

British lyric soprano Nadine Benjamin is a charismatic and versatile artist who is in increasing demand on the operatic stage and is also developing renown as an exponent of song, in particular Verdi, Strauss and contemporary American song. Nadine made her Royal Opera House debut in 2020 in the premiere of *A New Dark Age* and her Glyndebourne debut in 2021 as Luisa (*Luisa Miller*). A Harewood Artist from 2018–20, she has sung Clara (*Porgy and Bess*), Musetta and Mimi (*La bohème*), Laura (*Luisa Miller*) and Gerhilde (*The Valkyrie*) with ENO, and will sing the role of The Mother in the UK premiere of Jeanine Tesori's *Blue* in April/May 2023.

In concert, Nadine's repertoire includes Strauss's *Four Last Songs*, Verdi's *Requiem*, Poulenc's *Gloria*, Berg's *Seven Early Songs*, Dvořák's *Stabat Mater*, Schubert's *Mass No. 5* and the soprano solos in Handel's *Messiah* and Mahler's *Symphony No. 4*. Nadine made her debut at the BBC Proms as the soprano soloist in Vaughan Williams's *Serenade to Music*. Future performances include an annual free lunchtime recital at St Paul's Church, Covent Garden on 15 December and a recital of songs by black and mixed-race composers at Milton Court on 21 February 2023.

Nadine is a mentor, certified High Performance Coach and Mind Coach, and founded her opera and mentorship programme 'Everybody Can!' in 2015. She has both produced and sung principal roles in *Otello* and *Tosca* for Everybody Can! Opera, with plans for *Norma* in 2023. Nadine is an Ambassador for Music Masters and a Board member of Fuel Theatre. She is the presenter of BBC Radio 3's series 'Opera, the Art of Emotions'. Nadine was made an MBE in the Queen's Birthday Honours 2021 in recognition of her work as a mentor and singer. This performance marks Nadine's debut with the LPO.

Sarah Connolly

mezzo-soprano



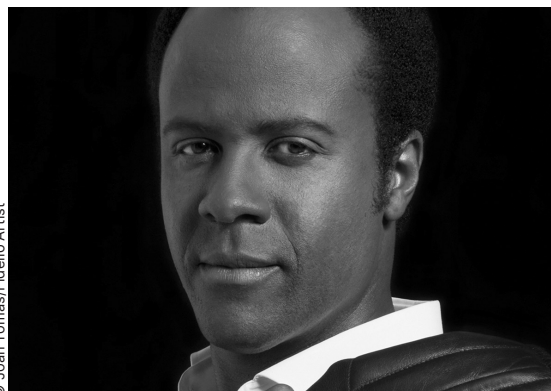
© Christopher Pledger

Sarah Connolly was made a DBE in 2017, having previously been awarded a CBE in 2010. In 2020 she was made an Honorary Member of the Royal Philharmonic Society in recognition of her outstanding services to music. She has sung at the Aldeburgh, Edinburgh, Lucerne, Salzburg and Tanglewood festivals and at the BBC Proms, where, in 2009, she was a soloist at the Last Night. Opera engagements have taken her around the world from the Metropolitan Opera to the Royal Opera House, the Paris Opera, La Scala Milan, the Vienna and Munich State Operas and the Bayreuth, Glyndebourne and Aix-en-Provence festivals. In October 2019 she was a soloist in Mahler's *Symphony No. 2 (Resurrection)* with the LPO under Vladimir Jurowski. In 2018 she sang Mahler's *Das Lied von der Erde* in concert with the LPO, again under Jurowski. She is also a soloist on an LPO Label recording of *Das Lied* under Yannick Nézet-Séguin, recorded in concert in 2011 (LPO-0073).

In 2022/23 Dame Sarah returns to the Royal Opera House as Ježibaba in a new production of *Rusalka*, and to ENO as Brigitta in a new production of Korngold's *Die tote Stadt*. On the concert platform she sings Elgar's *The Kingdom* with the Hallé under Mark Elder, Mahler's *Symphony No. 2* with the LSO under Simon Rattle and the NDR Elbphilharmonie Orchestra under Alan Gilbert, *Kindertotenlieder* with the Orquestra Simfònica de Barcelona, songs from *Des Knaben Wunderhorn* with the Bournemouth Symphony Orchestra, *Lieder eines Fahenden Gesellen* with the RTVE Symphony Orchestra, and *Das Lied von der Erde* with both the Orchestre National de Lille and the Boston Philharmonic. She will also curate a residency with the Royal Northern Sinfonia and give recitals at Wigmore Hall, the Internationaal Liedfestival Zeist and the Leeds Lieder, Oxford Lieder and Three Palaces festivals.

Kenneth Tarver

tenor



© Joan Tomàs/Fidelio Artist

A graduate of Yale University, Oberlin College and the Metropolitan Opera Young Artist programme, Grammy Award-winning Detroit-born tenor Kenneth Tarver specialises in Mozart, Rossini, Berlioz and virtuosic *bel canto* repertoire, but also extending to such composers as Stravinsky and Shchedrin. He has performed at such prestigious venues as the Royal Opera House, Covent Garden; Metropolitan Opera, New York; Vienna, Bavarian, Berlin and Hamburg State Operas; Semperoper Dresden; Deutsche Oper Berlin; Gran Teatre del Liceu, Barcelona; and the Edinburgh and Aix-en-Provence festivals. He has appeared with the London Symphony, New York Philharmonic, Concertgebouw, Seattle Symphony and Berlin Philharmonic orchestras, with conductors including Claudio Abbado, Ivor Bolton, Pierre Boulez, Riccardo Chailly, Teodor Currentzis, Colin Davis, Bernard Haitink, Daniel Harding, Nikolaus Harnoncourt, René Jacobs, Marc Minkowski, Kent Nagano and Zubin Mehta.

Kenneth's extensive recording catalogue includes collaborations for Sony with Teodor Currentzis and MusicAeterna (*Così fan tutte* and *Don Giovanni*); Deutsche Grammophon: Pierre Boulez and The Cleveland Orchestra (*Les nuits d'été* and *Roméo et Juliette*), Kent Nagano and the London Symphony Orchestra (Bernstein's *A White House Cantata*); for LSO Live: Colin Davis and the London Symphony Orchestra (Berlioz's *Béatrice et Bénédicte*, *Roméo et Juliette* and the highly acclaimed *Les Troyens*, which was awarded a Grammy for Best Opera Recording and Best Classical Recording).

Kenneth's last appearance with the LPO was in October 2018, when he sang in Rossini's *Petite messe solennelle* under Gustavo Gimeno at the Royal Festival Hall.

Roderick Williams

baritone



© Benjamin Ealovega

Roderick Williams is one of the most sought-after baritones of his generation. He performs a wide repertoire from Baroque to contemporary music in the opera house and on the concert platform, and is in demand as a recitalist worldwide. In 2016 he won the Royal Philharmonic Society's Singer of the Year award.

Roderick enjoys relationships with all the major UK opera houses and has sung in world premieres by David Sawer, Sally Beamish, Michel van der Aa, Robert Saxton and Alexander Knaifel. Recent and future engagements include the title role in *Eugene Onegin* for Garsington Opera; the title role in *Billy Budd* for Opera North; Papageno for Covent Garden; and productions with Cologne Opera, English National Opera and Dutch National Opera.

Roderick Williams is a regular guest of the London Philharmonic Orchestra: in April this year he was a soloist in Brahms's *German Requiem* under Edward Gardner, and in December 2021 he sang in the UK premiere of James MacMillan's *Christmas Oratorio* under Mark Elder, recently released on the LPO Label (see page 2). He also sings regularly with all the BBC and major UK orchestras, as well as with the Berlin and New York Philharmonic orchestras, the Deutsches Symphonie-Orchester Berlin, the Orchestre Philharmonique de Radio France, the Ensemble Orchestral de Paris, the Accademia Nazionale di Santa Cecilia in Rome, the Cincinnati Symphony, and the Bach Collegium Japan amongst others. His many festival appearances include the BBC Proms (including the Last Night in 2014) and the Edinburgh, Cheltenham, Bath, Aldeburgh and Melbourne festivals.

Soloists of the Royal College of Music

Daniela Popescu soprano

Daniela Popescu is a Karaviotis, Drake Calleja Trust and Josephine Baker Trust scholar. She is currently completing her Masters at the Royal College of Music with acclaimed soprano Sarah Tynan. This year she made her debut at the Vinohrady Theatre in Prague, with Leonora's aria 'Pace, pace mio dio' from Verdi's *La forza del destino*. She played the Countess in *Le nozze di Figaro* and Blanche in *Dialogues des Carmélites* in the opera scenes at the Royal College. In July she participated in the prestigious Georg Solti Accademia Bel Canto course in Italy, where she trained with Jonathan Papp, Stefano Baldasseroni, Roberto Frontali, Barbara Frittoli and Richard Bonynge.

Eyra Norman soprano

Malaysian-born British soprano Eyra Norman is a John Lewis Partnership Scholar supported by the Victor Dahdaleh Foundation Scholarship, currently completing her Master of Performance at the Royal College of Music, and was a Douglas and Hilda Simmonds Scholar during her BMus (Hons) at the Royal College. Previously under the guidance of Veronica Veysey Campbell, Eyra continues her studies under the supportive hand of Russell Smythe. She made her UK debut as Belinda in *Dido and Aeneas* with English National Opera and the Unicorn Theatre in 2019. Eyra, 'whose sweet soprano tone and natural presence promise much' (*The Guardian*), has also performed as a soloist in concerts at the Wigmore Hall, the Elgar Room (Royal Albert Hall), Wells Cathedral, and St John's Cathedral in Hong Kong.

Charlotte Bowden soprano

Charlotte is a current Jerwood Young Artist, appearing as Barbarina and covering Susanna at Glyndebourne. Operatic highlights include Susanna (Opera Holland Park Young Artist cast), Gretel (British Youth Opera/Silent Opera and Royal College of Music), Pamina, and Flaminia in *Il mondo della luna* (RCM). Charlotte is an alumna of the RCM Opera Studio and the Verbier Festival Atelier Lyrique, Britten-Pears, and Philip and Dorothy Green Young Artist programmes. She made her Wigmore Hall debut as Orfeo in *Parnasso in festa* (London Handel Festival) and was a finalist in the 2022 Kathleen Ferrier Awards. She has performed in concert at venues including the Royal Albert Hall, Wigmore Hall, Royal Festival Hall, Cadogan Hall, St Martin-in-the-Fields and Snape Maltings, and makes her London Song Festival debut this December.

Kitty Whately mezzo-soprano

Kitty Whately trained at the Guildhall School of Music & Drama and the Royal College of Music International Opera School. She won both the Kathleen Ferrier Award and the 59th Royal Over-Seas League Award, and was a BBC Radio 3 New Generation Artist. She has performed with most of the UK orchestras, and sings regularly in recital at the Edinburgh International, Oxford Lieder, Leeds Lieder and Buxton festivals and at Wigmore Hall. Recent operatic roles include Hermia in *A Midsummer Night's Dream* (Opéra de Rouen), Donna Elvira in *Don Giovanni* (Scottish Opera), Meg in *Little Women* (Opera Holland Park), Kate in *Owen Wingrave* (Grange Park Opera), Dog/Forester's Wife/Woodpecker/Owl in *The Cunning Little Vixen* with the CBSO on a European tour, and Annina in *Der Rosenkavalier* (Garsington Opera).

Martha Jones mezzo-soprano

Martha studied at the Royal College of Music International Opera School, where she was awarded a Susan Chilcott Scholarship by the Royal Philharmonic Society. She has also taken part in young artist programmes at Carnegie Hall and the Ravinia Festival. Recent engagements include Puss in Montsalvatge's *El Gato con Botas* (Mid Wales Opera), Dorabella in *Così fan tutte* (ETO and The Mozartists), Annina in *La traviata* (ENO) and Hermia in *A Midsummer Night's Dream* (Nevill Holt Opera). She has also sung in recital at the Wigmore Hall, St John's Smith Square and the Southbank Centre's Queen Elizabeth Hall. Recordings include Schubert with the BBC Philharmonic and 'The Call', a song recital disc with Malcolm Martineau.

Angelina Dorlin-Barlow mezzo-soprano

Angelina Dorlin-Barlow is an Ian Evans Lombe Scholar studying with Patricia Bardon. At the Royal College of Music, Angelina was awarded Best Undergraduate Vocal Performance in the 2021 Brooks-Van der Pump Competition, and received the Norma Procter Song Prize in the 2020 Kathleen Ferrier Junior Competition. She recently performed the title role in Purcell's *Dido and Aeneas*, and has appeared in masterclasses with Michael Chance, Nicky Spence, Jennifer Johnston and Roderick Williams. Angelina was a featured Young Artist in the 2020 Bitesize Proms and has given numerous solo recitals, performing in venues including the Royal Albert Hall. Angelina recently created the role of Olive Trant in Nick Bicât's *The South Sea Bubble*.

Soloists of the Royal College of Music

Michael Gibson tenor

Scottish tenor Michael Gibson is a member of the Jette Parker Artists Programme 2022–24 at the Royal Opera House, Covent Garden, and a Philip and Dorothy Green Making Music Young Artist 2021–23. He is a graduate of the Royal College of Music's International Opera Studio, where he held the Aldama Scholarship. Michael previously graduated from the Royal Conservatoire of Scotland with a BEd in Music before completing his postgraduate studies at the Royal Northern College of Music.

Paul Charles Clarke tenor

Paul Charles Clark studied at the Royal College of Music from 1985–89. He has since enjoyed a successful career as an international tenor, singing major roles in opera houses throughout the world including the Royal Opera House, Glyndebourne, Welsh National Opera, the Metropolitan Opera, New York, and in Paris and Hamburg. Conductors with whom he has worked include Georg Solti, Charles Mackerras, Antonio Pappano, Lorin Maazel, Simon Rattle, Carlo Rizzi and James Levine. In concert he has performed at the BBC Proms, Edinburgh Festival and Salzburg Festival, with the London Philharmonic, London Symphony and Royal Philharmonic orchestras. He has also recorded with Teldec, Phillips, RCA and Chandos. He was nominated for a Grammy in 2010 for Best Opera Recording.

Philip Sheffield tenor

Philip Sheffield studied at the Royal College of Music from 1984–88. His varied career has seen him perform all over the world including at La Scala, Teatro Colón (Buenos Aires), the Royal Opera House, English National Opera, Vlaamse Opera, Netherlands Opera, and La Monnaie (Brussels). Amongst the many roles he has performed, highlights have included Pelléas in Paris under Georges Prêtre, and Tom Rakewell at La Monnaie. Most recently, in 2021, Philip was engaged to sing the leading role of Živný in Janáček's *Osud* in Brno, directed by Robert Carsen as part of the Janáček Festival. This was also broadcast live around the world through OperaVision. Philip recently gave the Slovakian premiere of Vaughan Williams's *On Wenlock Edge* with the Czech Philharmonic Quartet.

James Atkinson baritone

James Atkinson is a graduate of the Royal College of Music Opera Studio, where he studied with Alison Wells. He is the winner of the Royal Over-Seas League Singers' Prize 2022, the Maureen Lehane Vocal Awards 2018 and the Somerset Song Prize 2019. In 2022 James made his debut at Welsh National Opera as Masetto in *Don Giovanni*, and with the Tokyo Symphony Orchestra singing Walton's *Belshazzar's Feast*. As a recitalist, James has performed at Oxford Lieder, Wigmore Hall, the Ludlow English Song Weekend, the Lammermuir Festival, the Gower Festival, the Lewes Festival of Song, the London Song Festival and the North Norfolk Music Festival.

Ross Fettes bass-baritone

Scottish bass-baritone Ross Fettes is studying for a Masters in Performance at the Royal College of Music. In his first year he was fortunate enough to study under the tutelage of Brindley Sherratt. Currently in his second year, he is studying under Graeme Broadbent. He is currently a Dr Martin Schwartz Scholarship award holder and a Josephine Baker Trust Scholar. His most recent performances include the role of Superintendent Budd in St Paul's Opera's production of *Albert Herring*, Immigration Officer (cover) in the Royal College of Music's production of Jonathan Dove's *Flight*, Chorus in Grange Park Opera's production of *Der fliegende Holländer*, Frank Ford (cover) in British Youth Opera's production of *Sir John in Love*, and Zuniga in Carshalton Opera's production of *Carmen*.

Graeme Broadbent bass

Graeme Broadbent studied at the Royal College of Music with Lyndon van der Pump and the Tchaikovsky Conservatoire with Yevgeny Nesterenko. His roles for the Royal Opera include King Marke, Colline, Timur, Angelotti and Doctor Grenvil. International appearances include Padre Guardiano in *La forza del destino*, and Commendatore and Claggart in *Billy Budd* (Genoa); Sarastro in *Die Zauberflöte* (New Zealand Opera); Ratcliffe in *Billy Budd* (Bolshoi Opera); and Claggart (Mikhailovsky Theatre). Recent performances include Sergeant Merryll in *The Yeomen of the Guard* (The Grange Festival). Concerts include Shostakovich's Symphony No. 14 (Queen Elizabeth Hall), Mahler's Symphony No. 8 (Royal Festival Hall), and Verdi's *Requiem* and Elgar's *The Dream of Gerontius* (Royal Albert Hall).

London Philharmonic Choir

Patron HRH Princess Alexandra **President** Sir Mark Elder **Artistic Director** Neville Creed
Chairman Tessa Bartley **Choir Manager** Betha Hanson-Jones **Accompanist** Jonathan Beatty

Founded in 1947 as the chorus for the London Philharmonic Orchestra, the London Philharmonic Choir is widely regarded as one of Britain's finest choirs. For the last seven decades the Choir has performed under leading conductors, consistently meeting with critical acclaim and recording regularly for television and radio.

Enjoying a close relationship with the London Philharmonic Orchestra, the Choir frequently joins it for concerts in the UK and abroad. Recent highlights have included Tippett's *A Midsummer Marriage* and Schoenberg's *Gurrelieder* under LPO Principal Conductor Edward Gardner; Mozart's *Requiem* under Ádám Fischer; the UK premiere of James MacMillan's *Christmas Oratorio* with the Choir's President, Sir Mark Elder; Walton's *Belshazzar's Feast* with Marin Alsop; Mahler's Symphonies Nos. 2 & 8 and Tallis's *Spem in alium* with Vladimir Jurowski; Beethoven's *Missa Solemnis* with Sir Mark Elder; and Haydn's *The Creation* with Sir Roger Norrington.

The Choir appears annually at the BBC Proms, and performances have included the UK premieres of Mark-Anthony Turnage's *A Relic of Memory* and Goldie's *Sine Tempore* in the Evolution! Prom. In recent years the Choir has also given performances of works by Beethoven, Elgar, Howells, Liszt, Orff, Vaughan Williams, Verdi and Walton.

A well-travelled choir, it has visited numerous European countries and performed in Kuala Lumpur, Hong Kong and Australia. The Choir has appeared twice at the Touquet International Music Masters Festival and was delighted to travel to the Théâtre des Champs-Élysées, Paris, in December 2017 to perform Bach's *Christmas Oratorio* with the London Philharmonic Orchestra.

The Choir prides itself on achieving first-class performances from its members, who are volunteers from all walks of life.

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Sopranos

Pippa Alderson
Annette Argent
Chris Banks
Tessa Bartley
Hilary Bates
Vicki Brammall
Amy Brewster
Laura Buntine
Coco Burch
Charlotte Cantrell
Grace Chau
Francesca Clayton
Megan Cunningham
Issy Davies
Sarah Davies
Antonia Davison
Sarah Deane-Cutler
Aimee Desmond
Lucy Doig
Ella Frost
Rachel Gibbon
Rosie Grigalis
Lily Guenault
Rebecca Harries
Tracy-Ann Henry
Mary Beth Jones
Mai Kikkawa
Joy Lee
Clare Lovett
Ilona Lynch
Martha MacBean
Janey Maxwell
Amanda May
Meg McClure
Fifi McKenzie-Cook
Hannah Morse
Harriet Murray
Elizabeth Ortiz
Linda Park
Marie Power
Niamh Quinlivan
Priya
Radhakrishnan
Danielle Reece-
Greenhalgh
Emma Secher
Rebecca Sheppard
Marlene Skerritt
Victoria Smith
Katie Stufflebeam
Lucy Taylor
Susan Thomas
Rachel Topham
Lorna Wills
Sze Ying Chan

Altos

Deirdre Ashton
Susannah
Bellingham
Sally Brien
Jenny Burdett
Andrei Caracoti
Noel Chow
Pat Dixon
Andrea Easey
Sarah Finkemeyer
Pauline Finney
Rachel Halstead
Betha Hanson-
Jones
Lexi Harvey
Kitty Howse
Andrea Lane
Claire Lawrence-
Smales
Ethel Livermore
Laetitia Malan
Ian Maxwell
Louanne Modeste-
Sampson
Nicola Mooney
Caroline Morris
Anna Mulrone
Beth O'Brien
Kathryn O'Leary
Carolyn Saunders
Angela Schmitz
Annette Strzedulla
Muriel Swijghuisen
Reigersberg
Catherine Travers
Jocelyn Tsang
Susi Underwood
Jenny Watson

Tenors

Oscar Bowen-Hill
Kevin Cheng
Gary Cupido
Robert Geary
Alan Glover
Peter Goves
David Hoare
Stephen Hodges
James Hopper
Patrick Hughes
Simon Pickup
Daisy Rushton
Don Tallon
Claudio Tonini
Mikolaj Walczak
Jair Wuilloud

Basses

Nathan Chu
Marcus Daniels
Myrddin Edwards
Ellie Fayle
Luis Fernandes
Dominic Foord
Gary Freer
Ian Frost
Christopher Harvey
Mark Hillier
Stephen Hines
Oliver Jackson
Maurice
MacSweeney
Paul J Medicott
John G Morris
Will Parsons
Simon Potter
James Quitmann
John Salmon
Gershon Silins
Edwin Smith
Philip Tait
Chin Tan
Geoff Walker
Oliver Walsh
Cam Wiltshire

London Adventist Chorale

Musical Director Ken Burton
General Manager Paul Lee **Assistant General Manager** Trevor Johnson

The London Adventist Chorale was formed in 1981 to bring together and develop the latent talents of singers from various Seventh-day Adventist Churches. Its current Principal Conductor is Ken Burton, who has conducted the choir for over two decades. The Chorale's first artistic director was the late John Tolman, who laid out the vision for the choir: high-standard performance of varied and challenging sacred repertoire, with a heavy leaning toward *a cappella* music. Fundamental to the original vision was that the choir would be of a standard to 'stand before kings and queens', a statement borrowed from a Bible verse.

Throughout its years, under several directors including Derek Hoyte and Tina Brooks, this dream has been realised; the Chorale has made a strong impact on the choral world internationally through its moving performances, combining, as one music critic put it, 'discipline with fervour'. Its repertoire over the years has included music in Hebrew, African-American Spirituals, close harmony, and Western choral music from Renaissance through to new commissions.

The Chorale's performances have been experienced by tens of millions worldwide on stage, screen, recordings and radio appearances. Among its many notable performances are Blenheim Palace in the presence of former US President Bill Clinton, Buckingham Palace on the occasion of Her Majesty The Queen's Golden Jubilee, and BBC Proms concerts.

In 1994 the Chorale won the prestigious Choir of the Year title, and it was awarded BBC UK Gospel Choir of the Year by the BBC a year later. It has worked in collaboration with notable artists including Bryn Terfel Willard White, Larnelle Harris, Wynton Marsalis, Wilhelmenia Fernandez and Lesley Garrett. The Chorale performs annual Christmas concerts at the Clonter Opera Theatre and celebrity chef Raymond Blanc's Le Manoir Aux Quat' Saisons. It has also been involved with the Kijani Kenya Trust, which raises funds for HIV, AIDS and conservation projects in Kenya through a high-calibre music festival and ongoing education programme.

Recordings to date include the debut album 'Turn Your Eyes Upon Jesus', 'Deep River', 'Steal Away' (EMI) and 'Live In Australia'.



Sopranos

Doriel Benjamin
Roxane Digman Nkomo
Christelle Clements-David
Gail Henry
Gwyneth Johnson
Fifi Mckenzie-Cook
Marlene Skerritt

Altos

Lorraine Anderson-Reid
Gemma Cudjoe
Julia Gervais
Greta Hinkson
Sophia Hutchinson
Joan Saddler
Louanne Sampson
Elisabeth Sanguesa

Tenors

Robert Carr
Elias Kalumba
Paul Weekes

Basses

Arnold Best
Ken Burton
Alex Nsimbi
Duane Wright

Programme notes

Ralph Vaughan Williams

1872–1958

Serenade to Music

(Original version for 16 soloists, 1938)

The names of the original soloists at the work's premiere appear in brackets.

Nadine Benjamin <i>soprano</i>	(Isobel Baillie)
Daniela Popescu <i>soprano</i>	(Lilian Stiles-Allen)
Eyra Norman <i>soprano</i>	(Elsie Suddaby)
Charlotte Bowden <i>soprano</i>	(Eva Turner)
Sarah Connolly <i>mezzo-soprano</i>	(Mary Jarred)
Kitty Whately <i>mezzo-soprano</i>	(Margaret Balfour)
Martha Jones <i>mezzo-soprano</i>	(Muriel Brunskill)
Angelina Dorlin-Barlow <i>mezzo-soprano</i>	(Astra Desmond)
Kenneth Tarver <i>tenor</i>	(Heddle Nash)
Michael Gibson <i>tenor</i>	(Frank Titterton)
Paul Charles Clarke <i>tenor</i>	(Walter Widdop)
Philip Sheffield <i>tenor</i>	(Parry Jones)
Roderick Williams <i>baritone</i>	(Roy Henderson)
James Atkinson <i>baritone</i>	(Harold Williams)
Ross Fettes <i>bass-baritone</i>	(Robert Easton)
Graeme Broadbent <i>bass</i>	(Norman Allin)

Tonight is the second of three LPO concerts this autumn celebrating the music of Ralph Vaughan Williams, whose 150th anniversary we mark this year. The LPO was privileged to work with 'RVW' on many occasions, premiering several of his works and building a relationship with the music of this most individual and beloved of British composers that flourishes to this day. His *Serenade to Music* has a particular resonance for the London Philharmonic Orchestra, as its first performance, on 5 October 1938 at London's Royal Albert Hall, was given by an orchestra comprising players from the LPO, alongside members of the London Symphony and BBC Symphony orchestras. Vaughan Williams would later go on to conduct the work in one of the opening concerts of the Royal Festival Hall in 1951.

Scored for the highly unusual combination of 16 vocal soloists and orchestra, the *Serenade to Music* manages to create a world of ardour and sensuous sweetness, touched with humane mysticism, in just under 15 minutes. Vaughan Williams would almost certainly not have chosen these impractical forces if it hadn't been for the nature of the commission: it was written for a jubilee concert at the Royal Albert Hall marking Sir Henry Wood's 50th year as a professional conductor. Musically it was a lavish event, featuring members of the three orchestras, three choirs, a concerto performance by Serge Rachmaninoff (an old friend and admirer of Wood) and the 16 singers – eight each of female and male, covering the whole vocal range – for which Vaughan Williams was asked to compose.

Programme notes & *Serenade to Music* text

What he created fits the bill beautifully. Arrangements have been made for other forces, including full chorus, but the common consensus is that the original version works best by some margin. Apart from the touching moments of solo dialogue, bringing to musical life the exchanges between the characters in Act V, Scene I of Shakespeare's *The Merchant of Venice*, the sound of the richly textured ensemble of solo voices, each one addressing us intimately, bathed in exquisite orchestral light, is the quality above all that makes the *Serenade* unique.

In part, the generous spirit of this work is a reflection of Vaughan Williams's own admiration and liking for Wood, creator of the London Promenade Concerts and a wonderfully unprejudiced champion of new music. But there are other reasons why these words elicited such a warm response from him. Firstly, there is the subject – music. Vaughan Williams may with struggled with traditional notions of a personal 'God', but he seems to have felt there was something divine, or at least transcendent about music. When the massed voices sing the words 'Such harmony is in immortal souls', at the high point of a great *crescendo* wave, it's hard to resist the feeling that we're listening to a statement of personal belief. Small doubt that this was one of the moments that made such a profound impression on Rachmaninoff, sitting in Lady Wood's box for the second half of the concert. Rachmaninoff wept openly during the performance, and is said to have informed the composer that he had never been so moved by music before.

But there was another possible influence on the mood and character of the *Serenade*. In March 1938 Vaughan Williams had met the poet Ursula Wood (no relation, but the surname coincidence is rather neat) and the two had fallen almost immediately in love. This was to be the relationship that would transform the composer's last two decades and bring him the domestic happiness that had long eluded him. Shakespeare's scene is a love scene, and the words of the lovers Lorenzo and Jessica, half-teasing, half-spellbound, drew from Vaughan Williams some of his most tender solo writing. What we are hearing is, perhaps, a hymn to 'harmony' in more senses than one.

Programme note © Stephen Johnson

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look, how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted ... Music! hark!
It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.
How many things by season season'd are.
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion,
And would not be awak'd.
(Soft stillness and the night
Become the touches of sweet harmony.)

William Shakespeare, from The Merchant of Venice



Ralph Vaughan Williams

Interval – 20 minutes

An announcement will be made five minutes before the end of the interval.

Programme notes

Michael Tippett

1905–98

A Child of Our Time

1939–41

Nadine Benjamin *soprano*
Sarah Connolly *mezzo-soprano*
Kenneth Tarver *tenor*
Roderick Williams *baritone*
London Philharmonic Choir
London Adventist Chorale

Part One

Part Two

Part Three

The text begins on page 18.

The second work in tonight's concert also has a particular connection with the London Philharmonic Orchestra. Michael Tippett's 'modern oratorio' *A Child of Our Time* was premiered by the LPO, led by Walter Goehr and conducted by the composer, at London's Royal Adelphi Theatre on 19 March 1944, with soloists Joan Cross, Margaret MacArthur, Peter Pears and Roderick Lloyd. Morley College (where Tippett taught) supplied the choral forces, supplemented by the London Regional Civil Defence Choir. Before the premiere, the music critic John Amis introduced the work in an article for the February 1944 issue of *The Musical Times*, in which he predicted a noteworthy musical occasion: 'The general style of the oratorio is simple and direct, and the music will, I think, have an immediate effect on both audience and performers'. Following the premiere, William Glock in *The Observer* described it as 'the most moving and important work by an English composer for many years'.

The work was inspired by events that affected Tippett profoundly: in November 1938 an incident occurred in Paris that should have alerted the entire world to the true nature of the Nazi menace. A young Jewish refugee, Herschel Grynszpan, shot a prominent German diplomat, Ernst vom Rath. The Nazis' response was to initiate what came to be known as *Kristallnacht*: 'Crystal Night' – a horribly ironic reference to the huge quantities of broken glass that covered German streets in consequence. All over Germany synagogues were burned, Jewish businesses and homes were attacked, and many Jews were beaten or killed. As an impassioned but by no means doctrinaire socialist, Tippett loathed and feared Nazism, while on a more personal level, Grynszpan's desperate act touched him to the core. What made it all the more painful for Tippett was that he had been an admirer of German culture. How could the people who produced such great literature, philosophy and music turn into creatures

Programme notes

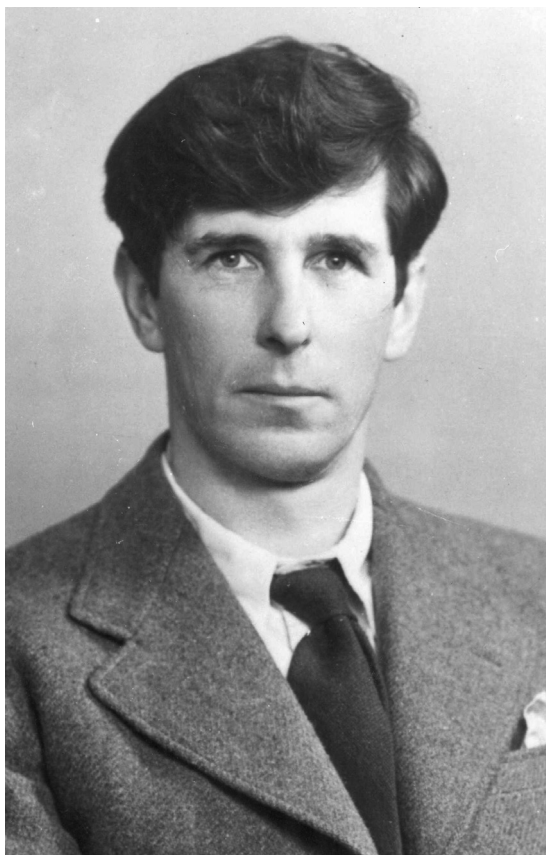
capable of acts like these? But at the same time the shock turned out to be artistically productive, as Tippett wrote:

'When in November of that year the cruelest and most deliberate of the Nazi pogroms was launched on the pretext of an incident in Paris, the personal amalgam of general compassion for all outcasts and particular susceptibility to the Nazi horror fused into a clear artistic image.'

Almost immediately Tippett drew up a synopsis for a secular oratorio, based on Grynspan's fate and the horror that followed, but avoiding reference to specific characters or places. Grynspan became 'The Boy', his mother 'The Mother', vom Rath 'The Official'. Tippett wanted to focus, not so much on one incident, as on its 'archetypal' nature: the tragedy of Herschel Grynspan and his people was to stand for the oppressed everywhere, the Nazis' response for man's perennial inhumanity to man. Tippett showed his synopsis to T S Eliot, asking him to turn it into verse for him; but Eliot argued that he would probably make it too 'poetic', and that a simpler text, fused with music, would make the point more directly. Accordingly, Tippett created his own libretto.

The resulting oratorio, *A Child of Our Time*, falls into three parts, like Handel's *Messiah*. The parallels go deeper: as in *Messiah*, Part One of *A Child of Our Time* has a prophetic character, preparing the audience for the forthcoming tragedy; in Part Two the human story unfolds; then in Part Three the singers struggle to interpret what has happened and to find hope, and even healing. Tippett was strongly influenced by his reading of the psychologist C G Jung, pioneer of the idea of the 'archetype'. Jung argued that within all of us there exists both 'shadow' and 'light'. The healthy, integrated personality recognises both these forces as his or her own; the divided, un-self-aware personality projects the 'shadow' onto others, demonising them, as the Nazis had done with the Jews. Hence the opening words of Tippett's culminating General Ensemble: 'I would know my shadow and my light'. Without this knowledge, Tippett says, we are doomed to repeat *Kristallnacht*.

Tippett found another important model for *A Child of Our Time* in the Passions of J S Bach. Bach had used Lutheran hymn tunes ('chorales') as a means of involving his congregation directly in the drama of Christ's suffering and death. Tippett wanted to avoid hymns, feeling they would imply specific commitment to Christianity, but he found it hard to think of an



Michael Tippett aged 30 in 1935

Courtesy of Schott Music

alternative. Then a chance hearing of a Black American singer on the radio singing the spiritual 'Steal Away' provided the solution. Not only was this music that touched people irrespective of their individual beliefs, the fate of the Black people in America in many ways echoed that of the Jews in Nazi Germany in the 1930s. Tippett chose five spirituals, interweaving them into his text so that they comment on, or react to, the narrative at pivotal points. The last of them, 'Deep River', provides a superb emotional climax. The previous General Ensemble has provided a shred of hope, but which of us, faced with this world's atrocities, has not felt a yearning to 'cross over' into some kind of 'land where all is peace'?

Programme notes by Stephen Johnson

Text: A Child of Our Time

Part One

Chorus

The world turns on its dark side.
It is winter.

The Argument

Alto solo

Man has measured the heavens with a telescope,
driven the gods from their thrones.
But the soul, watching the chaotic mirror, knows that
the gods return.
Truly, the living god consumes within and turns the
flesh to cancer.

Scena

Chorus

Is evil then good?
Is reason untrue?

Alto

Reason is true to itself;
But pity breaks open the heart.

Chorus

We are lost.
We are as seed before the wind.
We are carried to a great slaughter.

The Narrator (*bass solo*)

Now in each nation there were some cast out by
authority and tormented,
made to suffer for the general wrong.
Pogroms in the east, lynching in the west:
Europe brooding on a war of starvation.
And a great cry went up from the people.

Chorus of the Oppressed

When shall the usurer's city cease?
And famine depart from the fruitful land?

Tenor solo

I have no money for my bread;
I have no gift for my love.

I am caught between my desires and their frustration
as between the hammer and the anvil.
How can I grow to a man's stature?

Soprano solo

How can I cherish my man in such days,
or become a mother in a world of destruction?
How shall I feed my children on so small a wage?
How can I comfort them when I am dead?

A Spiritual

Chorus & soli

Steal away, steal away, steal away to Jesus;
Steal away, steal away home,
I han't got long to stay here.

My Lord, He calls me, He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Steal away, steal away, steal away to Jesus;
Steal away, steal away home,
I han't got long to stay here.

Green trees a-bending, poor sinner stands a-trembling,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Steal away, steal away, steal away to Jesus;
Steal away, steal away home –
I han't got long to stay here.

Text: A Child of Our Time

Part Two

Chorus

A star rises in mid-winter.
Behold the man! The scapegoat!
The child of our time.

The Narrator (*bass solo*)

And a time came when in the continual persecution
one race stood for all.

Double Chorus of Persecutors and Persecuted

Away with them!
Curse them! Kill them!
They infect the state.
Where? How? Why?
We have no refuge.

The Narrator (*bass solo*)

Where they could, they fled from the terror,
And among them a boy escaped secretly, and was kept
in hiding in a great city.

Chorus of the Self-righteous

We cannot have them in our Empire.
They shall not work, nor draw a dole.
Let them starve in No-Mans-Land!

The Narrator (*bass solo*)

And the boy's mother wrote a letter, saying:

Scena (*solo quartet*)

Mother (*soprano*)

O my son! In the dread terror, they have brought me
near to death.

Boy (*tenor*)

Mother! Mother!
Though men hunt me like an animal, I will defy the
world to reach you.

Aunt (*alto*)

Have patience.
Throw not your life away in futile sacrifice.

Uncle (*bass*)

You are as one against all.
Accept the impotence of your humanity.

Boy (*tenor*)

No! I must save her.

A Spiritual

Chorus & soli

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

O brothers, pray for me,
O brothers, pray for me,
And help me to drive old Satan away.

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

O mothers, pray for me,
And help me to drive old Satan away.

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

Scena (*duet: bass & alto soli*)

The Narrator (*bass solo*)

The boy becomes desperate in his agony.

Alto

A curse is born.
The dark forces threaten him.

The Narrator (*bass solo*)

He goes to authority.
He is met with hostility.

Alto

His other self rises in him, demonic and destructive.

The Narrator (*bass solo*)

He shoots the official.

Alto

But he shoots only his dark brother
And see ... he is dead.

The Narrator (*bass solo*)

They took a terrible vengeance.

The Terror

Chorus

Burn down their houses! Beat in their heads!
Break them in pieces on the wheel!

The Narrator (*bass solo*)

Men were ashamed of what was done.
There was bitterness and horror.

Text: A Child of Our Time

Part Two cont.

A Spiritual of Anger

Chorus & bass solo

Go down, Moses, way down in Egypt land:

Tell old Pharaoh, to let my people go.

When Israel was in Egypt land,

Oppressed so hard they could not stand,

'Thus spake the Lord', bold Moses said,

'If not, I'll smite your first-born dead',

Let my people go.

Go down, Moses, way down in Egypt land:

Tell old Pharaoh, to let my people go.

The Boy Sings in his Prison

Tenor solo

My dreams are all shattered in a ghastly reality.

The wild beating of my heart is stilled; day by day.

Earth and sky are not for those in prison.

Mother! Mother!

The Mother

Soprano solo

What have I done to you, my son?

What will become of us now?

The springs of hope are dried up.

My heart aches in unending pain.

Alto solo

The dark forces rise like a flood.

Men's hearts are heavy: they cry for peace.

A Spiritual

Chorus & soprano solo

O, by and by,

I'm going to lay down my heavy load.

I know my robe's going to fit me well,

I tried it on at the gates of Hell.

Oh, Hell is deep and a dark despair,

Oh, stop, poor sinner, and don't go there!

O, by and by,

I'm going to lay down my heavy load.

Text: A Child of Our Time

Part Three

Chorus

The cold deepens.
The world descends into the icy waters
Where lies the jewel of great price.

Alto solo

The soul of man is impassioned like a woman.
She is old as the earth, beyond good and evil,
the sensual garments.
Her face will be illumined like the sun.
Then is the time of his deliverance.

Scena

Bass

The words of wisdom are these:
Winter cold means inner warmth, the secret nursery
of the seed.

Chorus

How shall we have patience for the consummation
of the mystery?
Who will comfort us in the going through?

Bass

Patience is born in the tension of loneliness.
The garden lies beyond the desert.

Chorus

Is the man of destiny master of us all?
Shall those cast out be unavenged?

Bass

The man of destiny is cut off from fellowship.
Healing springs from the womb of time.
The simple-hearted shall exult in the end.

Chorus

What of the boy, then? What of him?

Bass

He, too, is outcast, his manhood broken in the clash
of powers.
God overpowered him, the child of our time.

Preludium

General Ensemble

Tenor

I would know my shadow and my light,
So shall I at last be whole.

Bass

Then courage, brother, dare the grave passage.

Soprano

Here is no final grieving, but an abiding hope.

Alto

The moving waters renew the earth.
It is spring.

Chorus

I would know my shadow and my light,
So shall I at last be whole.
Then courage, brother, dare the grave passage.
Here is no final grieving, but an abiding hope.
The moving waters renew the earth.
It is spring.

A Spiritual

Chorus & soli

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into camp ground.

Oh, chillun! Oh, don't you want to go,
To that gospel feast,
That promised land,
That land where all is peace?

Walk into heaven, and take my seat,
And cast down my crown at Jesus' feet.
Lord, I want to cross over into camp ground,

Deep river, my home is over Jordan,
I want to cross over into camp ground, Lord!

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Recordings & more

Recommended recordings of tonight's works

by Laurie Watt

Vaughan Williams: Serenade to Music

London Philharmonic Orchestra | Roger Norrington (Decca)

or

London Philharmonic Orchestra | Adrian Boult (Warner)

Tippett: A Child of Our Time

Jessye Norman/Janet Baker/Richard Cassilly/John Shirley-Quirk | BBC Symphony Orchestra | BBC Choral Society & BBC Singers | Colin Davis (Phillips on CD, or Decca for re-mastered download)

New on the LPO Label

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Recorded live in concert at the Southbank Centre's
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★★★★★

*'This is Edward Gardner's show, and he rises
to Tippett's challenge superbly.'*

BBC Music Magazine

London Philharmonic Orchestra MORE TIPPETT THIS SEASON

THREE BRITONS

Wednesday 25 January 2023

7.30pm

Royal Festival Hall

Coleridge-Taylor Solemn Prelude

(London premiere)

Tippett Piano Concerto

Elgar Symphony No. 1

Edward Gardner conductor

Steven Osborne piano

LPO.ORG.UK

Steven Osborne © Benjamin Ealovega

London Philharmonic Orchestra

TIPPETT

THE MIDSUMMER MARRIAGE

Complete opera in three acts

EDWARD GARDNER conductor

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London Philharmonic Orchestra

Next LPO concerts at the Southbank Centre's Royal Festival Hall

BRUCKNER'S NINTH

Wednesday 30 November 2022 | 7.30pm

Vaughan Williams Five Mystical Songs
Bruckner Symphony No. 9

Robin Ticciati conductor
Simon Keenlyside baritone



RACHMANINOFF'S FIRST

Wednesday 18 January 2023 | 7.30pm

Brett Dean Amphitheatre
Kinan Azmeh Clarinet Concerto (*UK premiere*)
Rachmaninoff Symphony No. 1

Enrique Mazzola conductor
Kinan Azmeh clarinet

Generously supported by Cockayne – Grants for the Arts and The London Community Foundation.

JUROWSKI CONDUCTS MAHLER

Saturday 3 December 2022 | 7.30pm

Mahler Symphony No. 9

Vladimir Jurowski conductor

MILOŠ PLAYS RODRIGO

Friday 13 January 2023 | 7.30pm

Copland El Salón México
David Bruce The Peacock Pavane
(*world premiere*)

Rodrigo Concierto de Aranjuez
Gabriela Ortiz Antrópolis
de Falla The Three-Cornered Hat: Suites 1 & 2

Karen Kamensek conductor
Miloš Karadaglić guitar



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London Philharmonic Orchestra

CHORAL HIGHLIGHTS

this season with the London Philharmonic Choir

Sun 22 Jan 2023 | Tan Dun's Buddha Passion

Tan Dun himself conducts the UK premiere, featuring Sen Guo, Huiling Zhu, Kang Wang and Shenyang.

Sat 4 Feb 2023 | Berlioz's The Damnation of Faust

Berlioz's choral-orchestral spectacular, with Edward Gardner, Karen Cargill, David Junghoon Kim, Christopher Purves and Jonathan Lemalu.

Sat 18 Mar 2023 | Elena Langer world premiere

Andrey Boreyko conducts Langer's brand new work *The Dong with a Luminous Nose*, alongside Shostakovich's Symphony No. 5.

Sat 6 May 2023 | Janáček's Glagolitic Mass

Edward Gardner closes the season with Sara Jakubiak, Madeleine Shaw, Toby Spence and Matthew Rose.

lpo.org.uk



Sound Futures donors

We are grateful to the following donors for their generous contributions to our **Sound Futures** campaign. Thanks to their support, we successfully raised £1 million by 30 April 2015 which has now been matched pound for pound by Arts Council England through a Catalyst Endowment grant. This has enabled us to create a £2 million endowment fund supporting special artistic projects, creative programming and education work with key venue partners including our Southbank Centre home. Supporters listed below donated £500 or over. For a full list of those who have given to this campaign please visit lpo.org.uk/soundfutures.

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Cover illustration

Simon Pemberton/Hearth
2022/23 season identity
JMG Studio

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