

Wednesday 8 January 2020
7.30 pm
Programme £3

'a touch of the miraculous...'
Daily Telegraph

Music from The Dark Side

Penderecki

'Melodrama' from Paradise Lost

Mendelssohn

'Overture' to The First Walpurgis Night

Liszt

Mephisto Waltz No. 1

Berlioz

*Rakoczy March, Ride to the Abyss &
Pandemonium from The Damnation of Faust*

Schnittke

Faust Cantata

Sian Edwards conductor

Dame Janet Suzman narrator

Fiona Kimm mezzo-soprano

With soloists from **Guildhall School**

Collin Shay countertenor, **Brenton Spiteri** tenor and **Thomas Mole** baritone
and **LSSO Chorus**

This programme includes dramatic readings from **Milton**, **Goethe** and **Marlowe**.

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CYM
CENTRE FOR YOUNG MUSICIANS
A DIVISION OF THE GUILDHALL SCHOOL



The LSSO is sponsored by the
City of London Corporation

LSSO

LONDON SCHOOLS SYMPHONY ORCHESTRA

Peter Ash Artistic Director

Elaine Lewis PA to the Artistic Director

Gillian Tarlton Orchestra Manager

Tony Maloney Head of Percussion and Transport

Hailed by Sir Simon Rattle as "an incomparable ambassador for the dynamism and excellence of British youth" the **London Schools Symphony Orchestra (LSSO)** has for almost seventy years been celebrated as a potent symbol of the talents and achievements of London's finest young musicians. Managed by the Centre for Young Musicians, a Division of the Guildhall School, the orchestra aims to give its members a complete experience of the orchestral repertoire, from Bach to Beethoven, Bartók and beyond. Playing in the LSSO is an opportunity to get to know great music from the inside out; to work with distinguished conductors; to accompany some of the world's most illustrious soloists; and to form long-lasting friendships through the shared joy and excitement of making music together. Generously sponsored by the City of London Corporation and part of the Guildhall Young Artists programme, the LSSO presents three Barbican concerts plus a summer tour every year. Courses run during the winter, spring and summer holidays, comprising intensive rehearsals and coaching by London's top orchestral musicians. Participation in all courses is encouraged, but not mandatory. In the case of genuine need, financial assistance is available for course and tour fees. Previous guest conductors have included Sir Colin Davis, Sir Charles Mackerras, Sir Simon Rattle, Sir Richard Armstrong, Tamás Vásáry, Edward Gardner and Leif Segerstam. The summer tour has taken the young talent of London as far as Turkey, Japan, Poland, Argentina, Italy and the USA. In 2019, the LSSO's other performances included concerts in Czech Republic and Slovakia. In 2020, a tour to Spain is planned.



Welcome from the City of London Corporation

We are delighted to welcome you to the LSSO's New Year concert with a programme called **Music from the Dark Side**, conducted by Sian Edwards, The Royal Academy of Music's Head of Conducting, supported by an incredible line up of talented soloists and a rare live performance by celebrated actress, Dame Janet Suzman.

The City of London Corporation is proud to sponsor the LSSO, London's premier youth orchestra. The Corporation works with UK-based financial and professional services firms to enhance the competitiveness of the City, informing policy and promoting export and investment around the world. It is also the local authority for the Square Mile. Our new Cultural Strategy highlights the importance of culture to a thriving global city and our commitment to making the Square Mile as recognised for culture as it is for commerce.

The City is home to some of the UK's leading cultural institutions and through our partnership with the LSSO we are enabling young people from across London - determined to be the best musicians they can - to excel irrespective of their background.

Over the years and throughout our relationship with the orchestra, many young people have gone on to become professional musicians, and we have also seen how the LSSO allows young musicians to develop skills that are of value throughout their lives, whatever profession they choose to pursue. We are pleased that our support gives the orchestra the freedom to shine.

We wish you an enjoyable evening.

Catherine McGuinness

Chairman, Policy & Resources, City of London Corporation



Welcome from Guildhall School of Music and Drama

We are delighted to welcome the recently auditioned members to the LSSO, after an intensive week of rehearsals during the holiday period, where past friendships have been re-kindled and new friendships formed. I am proud that the LSSO, as the flagship ensemble of the Centre for Young Musicians London, continues to provide

London school children with high quality orchestral experience.

Tonight's concert, "Music from the Dark Side", presents a fascinating series of readings and musical reflections on the nature of evil and why humans are so intrigued by it. We are fortunate indeed to have the exceptional actress, Dame Janet Suzman, to be our literary guide for the evening, reading from Milton, Goethe and playing both Faust and Mephistopheles from Marlowe's great play. We are similarly blessed to have Sian Edwards returning to the orchestra as conductor.

The choice of the main work in tonight's programme originated from the LSSO's 2017 collaboration with Sian, when she conducted an unforgettable performance of Schnittke's Viola Concerto with Lawrence Power. Tonight, in Schnittke's rarely performed Faust Cantata, we welcome Fiona Kimm, who last sang this work with the great Russian maestro, Gennadi Rozhdestvensky, a long-time collaborator of Schnittke's. It's wonderful too that our programme essay has been written by someone who knew Schnittke and made a memorable BBC film about him thirty years ago. The rest of our quartet of distinguished solo singers are all completing advanced studies at Guildhall School. The specially-formed LSSO Chorus led by Max Barley is comprised of friends, family and music students.

LSSO is 69 years young and together with CYM London's 50th Anniversary in 2020 we celebrate the work of both these organisations with the "Young at Heart" appeal. This appeal aims to raise bursary funds to enable talented young people to access these musical opportunities and enrich future generations.

Finally, I should like to thank the City of London Corporation for its invaluable long-term support of the LSSO, the Department of Education's Music and Dance Scheme for its ongoing support of our most talented young musicians, and the many schools and boroughs who support the regular work of CYM London and the LSSO.

I hope that you enjoy this evening's performance.

Alison Mears

Director of Guildhall Young Artists and Safeguarding



The London Grid for Learning Trust continues its strategic partnership with the Centre for Young Musicians (CYM), a division of the Guildhall School, and the London Schools Symphony Orchestra (LSSO) to further support high quality music education in schools across the capital. The partnership was inaugurated in 2014 and includes online teachers' resources for LSSO concerts plus a comprehensive archive of LSSO activities since its creation in 1951. See: www.lssolgf.net.

Please try to restrain coughing until the normal breaks in the performance.

If you have a digital watch or mobile phone, please make sure that it is turned off during the performance.

In accordance with the requirements of the licensing authority, persons shall not be permitted to stand or sit in any of the gangways.

No camera, tape recorder, other types of recording apparatus, food or drink may be brought into the auditorium. It is illegal to record any performance unless prior arrangements have been made with the Managing Director and the concert promoter concerned.

Smoking is not permitted anywhere on Barbican premises.

The Barbican Centre is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation.

Managing Director: Sir Nicholas Kenyon

Barbican Centre, Silk Street, Barbican, London EC2Y 8DS

Administration: 020 7638 4141 www.barbican.org.uk

Penderecki 'Melodrama' from *Paradise Lost*
Milton How The Fallen Angels arrived in Hell from *Paradise Lost*
Mendelssohn *Prelude* from *The First Walpurgis Night*
Marlowe Mephistopheles reflects on the nature of Hell from *Dr Faustus*
Liszt *Mephisto Waltz No 1*
Milton Moloch's Declaration of War on Heaven from *Paradise Lost*
Berlioz *Rakoczy March* from *The Damnation of Faust*:
Goethe Mephistopheles explains himself to Faust from *Faust*
Berlioz *Ride to the Abyss & Pandemonium* from *The Damnation of Faust*:

Interval

Marlowe *Faustus* faces his final damnation from *Dr Faustus*
Schnittke *Faust Cantata*

Sian Edwards, conductor
Dame Janet Suzman, narrator
Fiona Kimm, mezzo soprano
 With soloists from **Guildhall School**
Collin Shay countertenor, **Brenton Spiteri** tenor and **Thomas Mole** baritone
 and **The LSSO Chorus**

London Schools Symphony Orchestra

VIOLIN I

Leon Human
 Martha Debenham
 Francesca Cosattini-Barrett
 James Ellis
 Elizabeth McEneaney
 Susannah Rumney
 Sebastian Boyd
 Chen-Chen White
 Kavichandra Maraj
 Eleonora Nanni
 Sofia Janssen
 Isabella Ma
 Zozi Sookanadenchetty
 Emily Vanian
 Willem Redman
 Naomi Isaacs
 Charlotte Sanderson
 Gabriele Montone

VIOLIN II

Niko Peake
 Nathan Montague
 Nona Lawrence
 Bryan Chen
 Ryan Power
 Jack Robinson
 Willoughby Baars
 Amara Harker
 Niels Redman
 Emily Melzer
 Carlotta Vitaloni
 Ariadne Aroukatos
 Leyla Robertson
 Freya Mistry
 Alessia Parente

VIOLAS

Kezia Elliott
 Emmeline Macdonald
 Minsuk Shim
 Mina Hobson-Mazur
 Jadesola Kloss
 Jemma Moylan-Torke
 Sam Scheer

CELLOS

Emily Henderson
 Anna Leary
 Raphael Herberg
 Isaac Robinson
 Lara Almeda
 Njemile Bledman
 Rowena Falconer-Nash
 Fernando Lee
 Jennifer Baek
 Cecilia Keiffer
 Thatthep Kantangkul
 Ivan Rodriguez Deb
 Irene Ning

DOUBLE BASSES

Lydienne Horsford
 Sam Nolan
 Nilton Aranda Neto
 Shesh Abu-Jabir
 James Preller

HARP

Sophia Membery
 Ella Wood

ELECTRIC GUITAR

Martina Crosse
 Amber Sheehan

FLUTES

Penny Cairney-Leeming
 Ruby Collins-Clifford
 Mia Davison
 Clementine Thompson

OBOES

Toby King-Cline
 Lilia Goldstein
 Benjamin Law
 Emily Long

CLARINETS

Laura Wood
 Lucas Dick
 Nicholas Field

BASSOONS

Zoe Owlett
 Dora Goudie
 Sacha Neugarten
 George Webb

HORNS

Joshua Pizzoferro
 Kindha McLaren
 Alistair Spencer
 Hannah Spry

TRUMPETS

Hannan Connell
 Stan Lawrence
 Eashan Shah
 Ishmael Human

TROMBONES

Sebastian Clifford-Varley
 Adam Howell
 Nathan Joseph
 Isaac Scheer
 George Wright
 Bertie Beaman

TUBA

Tanner Hatzmann

SAXOPHONE

Louis Allan Sinclair
 Stephanie Barker

PERCUSSION AND TIMPANI

Emile Naidoo-Pendlebury
 Bogdan Skrypka
 Madeleine Hatzmann
 Balthazar Levenez
 Ben Hastings
 Nnamdi Nnachi-Cole
 Isaac Greis

PIANO

Sebastian Flore

ORGAN

Max Barley

HARPSICHORD (Schnittke)

Cecilia Keiffer

CELESTE (Schnittke)

Ryan Power

LSSO Forthcoming Concerts

Monday 27th April 2020

STAR-CROSSED LOVERS - Music inspired by Romeo and Juliet

Tchaikovsky *Romeo and Juliet Fantasy Overture*

Bellini *Aria 'O quante volte, oh quante!'* and *Duet 'Si, fuggire: a noi non resta'* from *The Capulets and The Montagues*

Gounod *Duet 'Va! je t'ai pardonné'* from *Romeo and Juliet*

Bernstein *Symphonic Dances* from *West Side Story*

Conductor **Dominic Wheeler**

With singers from Guildhall School

In collaboration with the Shakespeare Schools Foundation

Tuesday 22nd September 2020

Programme TBC

Conductor **Peter Ash**

London Youth Wind Band

Friday February 21st at St John's, Waterloo

Saturday July 25th, venue TBC

FALLEN ANGELS

If God is good and God made us in his image, why did men and women start behaving so badly? This question has puzzled philosophers, theologians and artists for millennia. The English poet **John Milton (1608-74)** came up with his own explanation, expressed in his masterpiece, *Paradise Lost* - probably the greatest narrative poem in the English language.

First of all, the poet tells us, there was Paradise. There God dwelt in harmony with his angels until some of them, led by Satan - the traitor-in-chief - rebelled and tried to overthrow Him. God defeated these rebel angels in battle and threw them out. They fell from the heights of Heaven, eventually landing by a dismal fiery lake, where they lay in darkness for nine days and nights.

Gradually, Satan and the other fallen angels start to pull themselves together. They decide to regroup and challenge God again. But they are uncertain what their best plan should be. Several options are proposed. Moloch, the strongest and fiercest, urges open war. "Timorous and slothful" Belial is unconvinced. He suggests that they should take their time before they rebel again, lest they suffer an even more awful punishment. Beelzebub, Satan's second-in-command, wins the day. The fallen angels will get back at God by making secret war on His most precious creation, Man. So it is that Satan sets out on his mission to corrupt humanity.

How and why Adam and Eve disobeyed God and were banished from the Garden of Eden is the real story which Milton sets out to tell, but along the way Satan and his demons make memorable and distracting protagonists. When others accused him of making Satan too prominent, Milton responded that it was not his fault, as he was not in fact the epic's real author. For the lines were sent to him as he slept each night by a celestial messenger, his "Heavenly Muse", Urania.

Milton went blind in middle-age and became obsessed by darkness. And the utter absence of light is what the Polish composer **Krzysztof Penderecki (born 1933)** evokes in the opening pages of his adaptation of *Paradise Lost*. This gigantic work was first performed in Chicago in 1978 and has been rarely heard since. The composer, who has often been drawn to religious subjects, called it neither an opera nor an oratorio, but a *sacra rappresentazione*, an ancient theatrical device which combined sung and spoken text with dance and symbolic scene design. Tonight we hear a rare taste of this immense piece. Its sombre opening is a depiction both of Milton's blindness and of 'darkness visible' - the utter horror of Hell.

In Milton's tale, after building Pandemonium, the capital city of Hell, Satan leaves his dismal new world and, in the form of a serpent, worms his way into the Garden of Eden. There he persuades Adam and Eve to eat of the tree of knowledge, which God has expressly forbidden. As a result, God evicts Adam and Eve from the Garden, leaving future humanity exposed to further satanic temptation. And that, of course, is where Mephistopheles comes in - along with sundry other evil demons and witches, who choose to visit mankind from the dark side.

Most Western cultures have a tradition of spirits sent to earth both to tempt and terrify. Usually these supernatural visitors appear at night, when men and women are at their most defenceless. Some nights of the year are better than others for encountering them. In Germany, April 30th, or *Walpurgisnacht* is high season for demon-spotting.

St Walpurga, after whom this spectral festival is named, was actually an English Christian nun, who spent her first thirty years living in Wimborne, Devon. In 741, she was called to travel to Europe and convert the remaining pagan Germans. After her successes there, she ended up as abbess of a monastery in Heidelberg. The biography she wrote of her brother Willibald's adventures in Palestine is the first surviving work in either England or Germany by a female writer.

It's not entirely clear how or why a devilish festival got named after her. By the early 20th century however, the novelist Bram Stoker (1847-1912) would describe *Walpurga's Night* as one of stupefying terror, "when all evil things of earth and air and water held revel." More than a century earlier however, the German poet **Johann von Goethe (1749-1832)** took a loftier view of these rites, seeing them less as a supernatural horror and more of a celebration of Druidic values in the face of dim-witted, evangelical Christians, like St Walpurga. His poem saluting these Teutonic pagans, was set by

Felix Mendelssohn (1809-1847) as a dramatic cantata. Maybe as a Jew who had converted to Christianity, Mendelssohn too felt some kinship with these put-upon pagans? Tonight we hear the cantata's wild opening - a depiction of a fiendish storm.

The demon, Mephistopheles, is probably the most famous visitor from the dark side in Western literature. His successful efforts to persuade Dr Johan Georg Faustus, a learned scholar from Wittenberg University, to sell his soul in return for supernatural knowledge seems first to have been recorded around 1517, the same year Martin Luther nailed his 95 theses on the door of the church in Wittenberg, challenging the abuses of the Roman Catholic church.

Faustus was an astrologer, scientist and alchemist, credited with a range of magic powers. It was believed, for example, that he could turn his servant into a dog. He died in his primitive science lab when one of his experiments resulted in an explosion that killed him, leaving his body horribly mutilated. Fifty years later, a German publisher called Spies assembled the scattered tales about his life into a coherent narrative. This describes Faustus's studies in Wittenberg, his temptation by Mephistopheles, his 24-year contract with the Devil and his violent death. The scattered body parts however were no longer the result of a nasty accident, but rather a supernatural punishment for Faustus's crime of seeking too much knowledge. It was published as a health warning to good Christians not to think too hard or to challenge religious authority, lest they meet a fate like that of the story's learned doctor.

The English playwright **Christopher Marlowe (1564-1593)** read this *Faust Book* in English translation and his own play *Dr. Faustus* largely follows its narrative. However, during the 17th and 18th centuries, the story was essentially ignored, until 19th century romantics, including the German poet Nikolaus Lenau (1802-1850) rediscovered and re-invented it for their own time.

The *Mephisto Waltz No. 1* takes its title from a scene from Lenau's verse drama *Faust*, published in 1840. In the score, the composer **Franz Liszt (1811-1886)** describes Mephistopheles and Faust passing a wedding feast in a village inn. They join in the festivities. Mephistopheles snatches a violin from a local fiddler and starts playing a seductive waltz. Faust and a local beauty are swept up "in mad abandon" and dance wildly out into the woods. "The sound of the fiddle grows softer and softer as the nightingale warbles his love-laden song..."

Johann Wolfgang von Goethe (1749-1832) was another German Romantic poet drawn to the Faust story. His two-part tragedy influenced many 19th century artists, but among its earliest devotees was the French composer, **Hector Berlioz (1803-1869)**. "This marvellous work fascinated me from my first reading," he recalled in his memoirs, "I could not put it down. I read it incessantly, at meals, at the theatre, in the street." It inspired his own extraordinary version of the story, *The Damnation of Faust* - "a dramatic legend", somewhere between an opera and an oratorio. Tonight's extracts feature the *Rakoczy March*, which depicts a battalion of soldiers advancing to battle, and the *Ride to the Abyss* on which Mephistopheles takes Faust, pursued by black birds and monsters. As the gates of *Pandemonium* open, a choir of demons greet the triumphant Mephisto in a mysterious diabolical language, invented by the composer. Berlioz set great store by the piece. After the failure of its premiere in Paris, he wrote that nothing in his career had ever wounded him more deeply.

While the romantic Berlioz identified himself with the fearless, knowledge-seeking protagonist, **Alfred Schnittke (1934-1998)** was more concerned with the tale's original moral message. Though born in Russia, his ancestry was German and it was in Vienna that his musical education began. So, while he lived in Moscow for most of his adult life, his cultural reference points were often more Germanic than Slavic. The story of Faust, Schnittke once said, was the theme of his whole life, and tonight's cantata *Seid nüchtern und wachet* or *Be sober and attentive* was the first part of an opera he would eventually write based on the 16th century Spies text.

Schnittke, who experienced the deprivations of living under a soviet regime - where he was regarded as a dangerous subversive and frequently not allowed to travel out of the country - was a deeply private individual, who believed alongside many other artists and

writers, that many of his contemporaries had made their own pact with a very particular 20th century Satan, the totalitarian state. He saw his own century as a particularly awful epoch, when dictators such as Hitler and Stalin “hoodwinked” millions of people with the “satanic theatre” of their ideologies and there descended into humanity, “a darkness more dreadful than any in the whole history of mankind.” Mephistopheles, Schnittke knew, was now to be found in the compromises and betrayals of everyday life and, among its many great qualities, the cantata is a powerful warning to beware of the forces of corruption.

Anyone who witnessed the public queuing to get into concerts of his music in the Soviet Union in the 1980s and sitting wherever they could - on window sills, in doorways, or in stairwells - will know just how much Schnittke’s music was regarded as an almost-prophetic vehicle of truth in a time of official lies. It was something unimaginable in the West, where serious new music had and has little connection to the lives of ordinary men and women.

The cantata tells of Faust’s final day, when he summons his students to join him for dinner and explains to them that, after twenty-four years of service, Mephistopheles is coming to claim his soul and drag him down to Hell. The text is taken almost word for word from the Spies *Faust Book* and - despite a welter of percussion, an electric guitar and more than a nod to cabaret and popular music - the cantata remains strangely true to its ancient German roots. It is devised, for example, in the style of one of JS Bach’s Passions – Schnittke characteristically called it a “Negative Passion” – with a tenor and chorus as narrators and the anti-hero Faust sung by a bass. Mephistopheles, on the other hand, is sung both by a wheedling counter-tenor as well as by a vengeance-soaked contralto, who sings the cantata’s show-stopping penultimate number: a tango originally written for one of Russia’s most famous pop singers.

It is the chorus, however, that closes the piece, reminding the audience of the work’s sombre moral, to be sober and attentive. For, in his many guises, the Devil still stalks the earth, looking for willing victims. Today, in our own world of fake news, false promises and deceitful politicians, the cantata’s warning is arguably more pertinent than ever.

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Friends of CYM (FCYM)

The LSSO is the flagship ensemble of the Centre for Young Musicians (CYM) and the Friends of CYM are very active throughout the year fundraising to support all aspects of CYM’s work. If you have been encouraged by the excellent work of the LSSO this evening and would like to support the musical education of talented young people in the capital, please consider becoming a Friend of CYM. Annual Membership (gift-aided if possible) is £20 and you can contact us on friends@cym.org.uk

LSSO Tour Fund

In October 2012 we launched the LSSO Tour Fund to subsidise the tour generally and to give bursary support to ensure that every current LSSO member has the opportunity to participate in the summer tour. To date we have raised over £80,000, with many gifts boosted by Gift Aid. We are immensely grateful to both those who have made one-off donations and those who have committed to long term support. We would be pleased to hear from anyone who would like to support the tour and our students through this Fund. Please email pash@cym.org.uk.



**The Countess of Munster
MUSICAL TRUST**

The Countess of Munster Musical Trust - whose grant funds the following LSSO Munster Trust Scholars 2020:- Sebastian Flore, Mina Hobson-Mazur, Lydienne Horsford, Ishmael Human, Leon Human, Thatthep Kantangkul, Minsuk Shim, Zoi Sookanadenchetty.

The LSSO is immensely grateful to:

The Steel Charitable Trust - London Schools Chamber Orchestra and the Young Conductors Programme
Scops Arts Trust - LSSO Free Ticket Scheme for Schools 2020
Fidelio Trust - Young at Heart commissions 2021
RVW Trust - Young at Heart commissions 2021.

Centre for Young Musicians

The London Centre for Young Musicians, which manages the LSSO, is now well established as a Division of the Guildhall School and is a significant part of the Guildhall Young Artists’ programme. The Centre is an outstanding provider of instrumental and ensemble tuition in the capital, offering a sustained and progressive route from the early stages of learning through to music college entrance. The London Schools Symphony Orchestra is its senior performing ensemble.

The Centre, based in Morley College, Lambeth, provides a unique environment in which students develop their individual skills through performance and supporting studies. By following an individual training plan students learn about different styles of music, increase self-confidence and learn the importance of working within a team. Choirs and musicianship classes teach students about the wider context of their learning and strengthen the essential skills required to become rounded and versatile musicians. Students work alongside their peers, guided by the immensely experienced professional musicians who make up the CYM team.

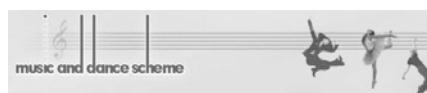
The Centre accepts new students each year who show significant musical potential along with a commitment to learning. Auditions are held each spring for September entry. Since September 2007 the London CYM has been part of the network of Centres for Advanced Training funded and developed by the Department for Education and Skills’ Music & Dance Scheme (MDS). The scheme

is for enthusiastic and creative children and young people who have exceptional talent, potential and interest in eventually pursuing a career in music. Students from Year 5 through to Year 13 are eligible to attend.

The London CYM model of teaching and learning is also flourishing in Norwich, Taunton, Saffron Walden and Peterborough. This innovative outreach work, in collaboration with Music Education HUBs nationally, demonstrates the determination of both the City of London Corporation and the Guildhall School to work with partners outside the square mile and to embrace the values of the National Music Plan.

The London Centre also provides instrumental/vocal courses during the summer holidays. These start with open courses at Junior and Intermediate level for young instrumentalists who may then progress to the auditioned London Youth Wind Band (LYWB) and the LSSO. The Centre also runs academic courses in GCSE revision. These courses are open to all irrespective of membership of the Saturday Centre.

To find out more go to www.cym.org.uk





Sian Edwards Conductor

Sian Edwards studied at the Royal Northern College of Music and with Professor A.I. Musin at the Leningrad Conservatoire. She is Head of Conducting at the Royal Academy of Music. She has worked with many of the world's leading orchestras including Los Angeles Philharmonic, Cleveland Orchestra, Orchestre de Paris, Ensemble Orchestral de Paris, Berlin Symphony, Frankfurt Radio Symphony Orchestra, MDR Leipzig, Vienna Symphony Orchestra, Rotterdam Philharmonic, Finnish Radio Symphony, St.

Petersburg Philharmonic, Royal Flanders Philharmonic, London Sinfonietta, the Hallé, and City of Birmingham Symphony Orchestra. She has a close relationship with Ensemble Modern in Germany.

She has worked at all the major UK opera houses and made her operatic debut in 1986 conducting Weill's *Mahagonny* for Scottish Opera and her Royal Opera House debut in 1988 with Tippett's *The Knot Garden*. From 1993 to 1995 she was Music Director of English National Opera for whom her repertoire included *Khovanshchina*, *Jenufa*, *Queen of Spades* and *Blond Eckbert*. Other operatic engagements include Munich, Opéra Comique, Frankfurt, Copenhagen, Helsinki, Vienna and Aspen.

Recent and future concert engagements include performances with Ensemble Modern, Bayerische Rundfunk in Munich, SWR Sinfonieorchester Freiburg, Kuopio Symphony, Turku Philharmonic, Klangforum Wien, Frankfurt Radio Symphony, Orquesta Sinfonica de Galicia, musikfabrik, Landesjugendorchester Berlin, Deutscher Musikrat, Jyväskylä Symphony, Sonderjyllands Symphony, Palestinian Youth Orchestra, Nagoya Philharmonic, Sao Paulo Symphony, St Petersburg Chamber Philharmonic, Turku Philharmonic, Milton Keynes City Orchestra, Edinburgh Youth Orchestra, Royal Philharmonic Orchestra, BBC National Orchestra of Wales, Orchestra Sinfonica Siciliana, Royal Conservatoire of Scotland, Russian National Orchestra, as well as appearances at the 2014 BBC Proms and on tour to Singapore with London Sinfonietta and at the Edinburgh International Festival.

Operatic engagements include *The Rape of Lucretia* and *La Traviata* for the Theater an der Wien, *Aida* for the Royal Swedish Opera, *Orpheus in the Underworld* for ENO, *Katya Kabanova* and *Iolanta* for Opera Holland Park, *Katya Kabanova* for Opera North, *The Rake's Progress* and *Bluebeard's Castle* for Scottish Opera, David Bruce's *Nothing* for Glyndebourne, Ades' *The Tempest* for Oper Frankfurt, the world premieres of Turnage's *Coraline* and Luke Bedford's *Through His Teeth* for Royal Opera House and a concert performance of Tippett's *King Priam* at the Brighton Festival.



Dame Janet Suzman Narrator

Janet Suzman fell in love with words at her school in Johannesburg, started her stage work in 1964 with the *Wars of the Roses* when Hall and Barton introduced the new Royal Shakespeare Company with an all-day bang, and was made DBE in 2011. She left the RSC after a decade of playing most of Shakespeare's women culminating in a notable *Cleopatra* in 1973. *Hedda Gabler*, *Three Sisters*, *Hello*

and *Goodbye*, and more recently *Solomon* and *Marion* pepper a long career. She always kept a strong relationship with South Africa, where, three years before Nelson Mandela walked free, she directed *Othello* at the famous Market Theatre in Johannesburg, seeing it as a protest play. In this century she directed Kim Cattrall in *Antony and Cleopatra*, continuing a long fascination with the play. Her first film was *Nicholas and Alexandra* (Academy Award Nomination), and her last *A Dry White Season* starring Marlon Brando. *The Draughtsman's Contract* and *The Singing Detective* were two of her cult films. Books: *Not Hamlet* - a meditation on the frailty of women's roles. Plays written by her and performed: *The Free State* based on *The Cherry Orchard*, and a Soweto adaptation of Brecht's *Good Woman*. Three years ago she directed her first opera *The Marriage of Figaro* for the Royal Academy of Music, and is delighted to be amongst musicians again tonight.



Fiona Kimm Mezzo-Soprano

A former winner of the John Christie Award, Fiona Kimm has performed throughout the UK, Europe and North America, her repertoire ranging from Monteverdi to Lynne Plowman. Companies with whom she has appeared include the Royal Opera, English National Opera, English Touring Opera, Glyndebourne Festival and Touring Operas, Garsington Opera at Wormsley, the Grange Festival, Longborough Festival Opera, Music Theatre Wales, Opera Holland Park, Opera North, Scottish Opera, the Canadian Opera Company, Oper

Frankfurt, the Nederlandse Reisopera Opera Zuid, the Teatro Sao Carlo, Lisbon, and the Abo Svenska Teater. She also appeared with the Royal Ballet in *Mayerling* in London and Japan and as the Fortune Teller in Carlos Acosta's *Carmen* in London.



Collin Shay countertenor

Collin Shay is a French-American countertenor based in London. Recent engagements for the Royal Opera include the world premiere of *The Lost Thing* at the Linbury Theatre, the world premiere of Na'ama Zisser's *Mamzer Bastard* at Hackney Empire, and Serafino in *The Intelligence Park* in collaboration with Music Theatre Wales. Shay is currently studying on the Opera Course at the Guildhall School of Music & Drama, where roles include Oberon, *A Midsummer Night's Dream*

and *Cupid, Venus and Adonis*. He is a Gwen Catley Scholar, a Weavers' Scholar, and winner of the Brian Nisbet Early Music Prize. Recordings include *Magic Lantern Tales* by Cheryl Frances-Hoad for Champs Hill Records, and *Tunder Appreciated* with *Musica Poetica* for the *Veterum Musica* label. In 2020 he will sing in the world premiere of Liam Paterson's *The Angel Esmeralda* co-commissioned by Scottish Opera and the Guildhall School of Music and Drama.



Brenton Spiteri tenor

Australian tenor Brenton Spiteri won the Herald Sun Aria in 2012. He went on to spend two seasons in the Young Artist Program at Opéra de Lyon, where his roles included Trac in *Le Roi Carotte* and Solda-to/Mercurio in *The Coronation of Poppea*. He has performed for the majority of Australia's major opera companies in roles including Tamino, *The Magic Flute*, Count Almaviva, *The Barber of Seville*, Ashley Crowther, *Fly Away Peter*, Rinuccio, *Gianni Schicchi*, Telemaco, *The Return of Ulysses* and

Ernes-to, *Don Pasquale*. For the Sydney Symphony Orchestra, he has performed Britten's *Les Illuminations*, and he collaborates frequently with Sydney Chamber Opera, for whom he recently created the role of Oscar Hopkins in *Oscar and Lucinda* to high critical acclaim. He currently holds the Gwen Catley Opera Scholarship at the Guildhall School of Music and Drama.



Tom Mole baritone

22-year-old British baritone Tom Mole is on the Opera Course at the Guildhall School of Music and Drama, studying with John Evans. This summer, Tom's operatic roles include Count Horn, *Un Ballo in Maschera* (Opera Holland Park Young Artists) and Alidoro, *La Cenerentola* (British Youth Opera). Previous Roles include; Nick Shadow and Madhouse Innkeeper, *The Rake's Progress* (British Youth Opera), Snug, *A Midsummer Night's Dream* (Guildhall Opera Department), Bartolo and Antonio, *Le nozze di Figaro* (Goodenough College),

Pluto, *Orpheus in the Underworld* (Guildhall School), Angelotti, *Tosca* and Frank Hubbard, *Doctor Atomic* (Piggot's Festival). In summer 2020, he will sing Aeneas in *Dido and Aeneas* at the Guildhall.

He is grateful for the support from The Worshipful Company of Carpenters and The Countess of Munster Musical Trust.



Leon Human Violin (Leader)

Leon started playing the violin and piano aged 7, and had his first experience of leading an orchestra at his primary school. He received a scholarship to study at the Centre for Young Musicians (CYM) which nurtured and inspired his passion for playing, giving him numerous performance opportunities in orchestras, chamber ensembles and as a soloist, culminating in a performance of the first movement of Mendelssohn's Violin Concerto. His string quartet was selected to represent CYM at a Chamber Music

Competition in Poland in 2017. Whilst at CYM he was taught by Judith Stowe, Peter Thomas and is now with Susan Collier at the Junior Royal Academy. He joined the National Youth Orchestra in 2016. Highlights of his time there include a performance of *The Rite of Spring* in the BBC Proms, and he was selected to lead their Inspire Programme for developing younger players. Leon also composes, and a recent composition for quartet and electronic sound was performed at Blackheath Halls. Leon was a music scholar at Haberdashers' Aske's School, representing the school at many events. He is now studying A Levels at Prendergast School for Girls.



Max Barley

Max Barley was a chorister at King's College, Cambridge and Organ Scholar at St John's College, Oxford, where he read Modern Languages. He studied conducting in Munich, where he was a scholar at the Stiftung Maximilianeum. He is Music Director of Choir of the 21st Century and Eltham Choral Society, Alec Robertson Scholar at Westminster Cathedral and Principal Conductor of the Guildford Chamber Choir and Director of Music at St Mary's, Wimbledon. He is a Fellow of the Royal College of Organists,

and is currently studying choral conducting at the Royal Academy of Music, under Patrick Russell, and organ with David Titterton.

Foundation for Young Musicians

The Foundation for Young Musicians (FYM) is the charity established in 1990, which supports CYM and the LSSO, by fundraising for bursaries to enable talented young Londoners to achieve their full musical potential, irrespective of their family situation or their means to pay.

2020 marks **CYM's 50th Anniversary and 2021 the LSSO's 70th**. An incredible 120 years of excellence in youth music making. To celebrate, we have launched a fundraising campaign called "Young at Heart" with a target to raise £1 million over the next three years, providing bursary support for another 1,000 talented students to study at CYM and benefit from the opportunities of the LSSO over the next decade.

CYM's special Gala Event will take place this year at the Barbican on **Wednesday 10 June**. The day will begin at Milton Court Concert Hall where local school children will be invited to attend workshops and

masterclasses led by CYM tutors and alumni, followed by an evening concert at the Barbican, headlined by the CYM Anniversary Orchestra and Choir – a specially created ensemble to mark the anniversary of the organisation – featuring many celebrity alumni players and conductors alongside current CYM students. We should love you all to be there. **Tickets are on sale at the Barbican Box Office and at cym.org.uk/what's-on**. Calling all CYM alumni, if you haven't done so yet, please sign up here: <https://cym.org.uk/alumni>

FYM relies largely on generous donations from trusts and foundations. With our "Young at Heart" campaign, we are now looking to widen and increase support for our fundraising from businesses and private individuals and should be delighted to hear from anyone who is interested in supporting our work.

Please do get in touch by contacting FYM Directors of Fundraising: Claire Barlow / Jackie Inverdale : fym@cym.org.uk

Sir Bob Reid Chairman, Foundation for Young Musicians

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Both the CYM and the LSSO are grateful to the late John Skinner for his generous bequest. Until his premature death in 2014, John served the CYM organisation with great distinction, both as a teacher and pastoral leader. John's generosity will ensure his legacy lives on for many years.



A world class performance

The City of London Corporation sponsors the LSSO as part of its wider contribution to the cultural life of London and the nation. This contribution also includes provision of the Barbican Centre, the Guildhall School of Music & Drama and the Guildhall Art Gallery, as well as the funding of numerous festivals, events and activities.

