



London Philharmonic Orchestra

TIPPETT  
A CHILD OF OUR TIME

EDWARD GARDNER conductor

LONDON PHILHARMONIC ORCHESTRA & CHOIR

LONDON ADVENTIST CHORALE

NADINE BENJAMIN | SARAH CONNOLLY

KENNETH TARVER | RODERICK WILLIAMS

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## MICHAEL TIPPETT (1905–98)

### A CHILD OF OUR TIME

Michael Tippett's 'modern oratorio' *A Child of Our Time* was premiered by the London Philharmonic Orchestra, 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 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 Grynszpan's fate and the horror that followed, but avoiding reference to specific characters or places. Grynszpan 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 Grynszpan 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 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 note © Stephen Johnson

# A CHILD OF OUR TIME

## TEXT

### PART ONE

- 01 *Chorus*  
The world turns on its dark side.  
It is winter.
- 02 **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.
- 03 **Interludium**
- 04 **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.

- 05 **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.
- 06 **Chorus of the Oppressed**  
When shall the usurer's city cease?  
And famine depart from the fruitful land?
- 07 *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?
- 08 *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?

- 09 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.

## PART TWO

- 10 Chorus**  
A star rises in mid-winter.  
Behold the man! The scapegoat!  
The child of our time.
- 11 The Narrator (bass solo)**  
And a time came when in the continual persecution  
one race stood for all.

- 12 Double Chorus of Persecutors and Persecuted**  
Away with them!  
Curse them! Kill them!  
They infect the state.  
Where? How? Why?  
We have no refuge.
- 13 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.
- 14 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!
- 15 The Narrator (bass solo)**  
And the boy's mother wrote a letter, saying:
- 16 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.

**17 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*)

**18 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.

**19 The Narrator (bass solo)**

They took a terrible vengeance.

**20 The Terror**

*Chorus*

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

**21 The Narrator (bass solo)**

Men were ashamed of what was done.

There was bitterness and horror.

**22 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.

**23 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!

**24 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.

**25 Alto solo**

The dark forces rise like a flood.  
Men's hearts are heavy: they cry for peace.

**26 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.

**PART THREE**

**27 Chorus**

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

**28 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.

**29 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.

**30 Preludium**

**31 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.

**32 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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## EDWARD GARDNER CONDUCTOR

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Edward Gardner has been Principal Conductor of the London Philharmonic Orchestra since 2021, recently extending his contract until at least 2028. He is also Music Director of the Norwegian Opera & Ballet, and Honorary Conductor of the Bergen Philharmonic Orchestra, following his tenure as Chief Conductor from 2015–24.

Edward Gardner's previous recordings on the LPO Label include Tippett's *The Midsummer Marriage*, which won a 2023 Gramophone Award; Berlioz's *The Damnation of Faust*; a second Tippett disc featuring the Piano Concerto and Symphony No. 2; and works by Rachmaninov, Dvořák, Schumann, Britten and Tania León.

In demand as a guest conductor, Edward has appeared with the Bavarian Radio Symphony Orchestra, New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, San Francisco Symphony, Rundfunk-Sinfonieorchester Berlin, Royal Stockholm Philharmonic and Vienna Symphony. He also continues

his longstanding collaborations with the City of Birmingham Symphony Orchestra, where he was Principal Guest Conductor from 2010–16, and the BBC Symphony Orchestra.

Music Director of English National Opera from 2006–15, Edward has an ongoing relationship with New York's Metropolitan Opera, where he has conducted *The Damnation of Faust*, *Carmen*, *Don Giovanni*, *Der Rosenkavalier* and *Werther*. He made his debut at London's Royal Opera House in 2019 in *Káťa Kabanová*, returning for *Werther* the following season and the world premiere of Mark-Anthony Turnage's *Festen* in 2025. He has also conducted at the Bavarian State Opera, La Scala, Chicago Lyric Opera, Glyndebourne Festival Opera, Opéra National de Paris and Teatro di San Carlo.

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 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



© Teresa Elwes

British lyric soprano Nadine Benjamin is a charismatic and versatile artist who is in increasing demand on both the operatic stage and the concert platform. She 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 *A New Dark Age* featuring works by Missy Mazzoli, Anna Meredith and Anna Thorvaldsdottir, and her Glyndebourne Festival Opera debut in 2021 in the title role of *Luisa Miller*. She was an ENO Harewood Artist from 2018–20, and made her debut with the company as Clara (*Porgy and Bess*), followed by Musetta (*La bohème*), Laura (*Luisa Miller*), Gerhilde (*The Valkyrie*), Mimì (*La bohème*), and The Mother in the UK premiere of Janine Tesori and Tazewell Thompson's *Blue*. Nadine's roles to date also include the title role in *Aida*, Cio-Cio-San (*Madam Butterfly*), Countess (*The Marriage of Figaro*), Nadia in Tippett's *The Ice Break* with Birmingham Opera Company, Desdemona (*Otello*) and the title role in *Tosca* with Everybody Can! Opera,

Musetta (cover) and Mother/Witch (*Hansel and Gretel*) for Scottish Opera, Tosca and Countess for English Touring Opera, Ermynttrude in Mascagni's *Isabeau* and Amelia (*Un ballo in maschera*) with Opera Holland Park, Rosalinde (*Die Fledermaus*) with Iford Arts, Elvira in Verdi's *Ernani* at the Buxton Festival, Tosca for Opera Australia, and Elle in Poulenc's *La Voix humaine* for Pegasus Opera.

In concert, Nadine has performed 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*, *Eternal Source of Light Divine*, and Mahler's Symphony No. 4. She made her BBC Proms debut in 2019 in Vaughan Williams's *Serenade to Music* with the BBC Scottish Symphony Orchestra under Martyn Brabbins.

Nadine recorded the role of Mrs Waters in Ethel Smyth's opera *The Boatswain's Mate* for Retrospect Opera, which was released in 2016 to critical acclaim and broadcast on BBC Radio 3. In collaboration with Nicole Panizza, in 2019 she released *Emergence*, a selection of songs setting poems by Emily Dickinson. Nadine's debut solo album, *Love & Prayer*, was released in 2018.

Nadine Benjamin was made an MBE in The Queen's Birthday Honours 2021.

## SARAH CONNOLLY

### MEZZO-SOPRANO



© Andrew Crowley

Born in County Durham, mezzo-soprano Dame Sarah Connolly studied piano and singing at the Royal College of Music, of which she is now a Fellow.

Among many other roles, she has sung Purcell's *Dido* at the Teatro alla Scala, Milan, and for The Royal Ballet & Opera; Strauss's *Komponist* and *Clairon*, and *Gertrude* in

Brett Dean's *Hamlet*, at the Metropolitan Opera, New York; Gluck's *Orfeo* and the title role in *The Rape of Lucretia* at the Bavarian State Opera; the title role in *Giulio Cesare* at the Glyndebourne Festival; Brangäne for The Royal Ballet & Opera, the Glyndebourne Festival, Gran Teatre del Liceu and Festspielhaus Baden-Baden; the title role in *Ariodante* and *Sesto* at the Aix-en-Provence Festival; the title role in *Ariodante* for the Dutch National Opera and Vienna State Opera; and *Fricka* for The Royal Ballet & Opera, Teatro Real and at the Bayreuth Festival. She has also made frequent appearances at Scottish Opera, Welsh National Opera, Opera North and particularly English National Opera.

Sarah has appeared in recital in many of the world's major halls and, in concert, has performed at the Aldeburgh, Edinburgh, Lucerne, Salzburg and Tanglewood festivals. She is a frequent guest at the BBC Proms where, in 2009, she was a memorable guest soloist at the Last Night.

Sarah Connolly was made a DBE in The Queen's Birthday Honours 2017, having been made a CBE in the 2010 New Year Honours, and in 2012 she received the Singer Award of the Royal Philharmonic Society in recognition of her outstanding services to music. She was awarded the 2023 King's Medal for Music, an award given annually to an outstanding individual or group of musicians who have had a major influence on the musical life of the nation.

## KENNETH TARVER

### TENOR



© Joan Tomàs

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, while equally at home with the works of Stravinsky and Shchedrin.

During his extensive operatic career, he has performed at London's Royal Opera House, New York's Metropolitan Opera, Vienna State Opera, Bavarian State Opera, Staatsoper unter den Linden Berlin, Semperoper Dresden, Deutsche Oper Berlin, Hamburg State Opera and Gran Teatre del Liceu Barcelona, among others, as well as at the Edinburgh and Aix-en-Provence festivals. He has sung with leading orchestras such as the London Philharmonic Orchestra, London Symphony Orchestra, New York Philharmonic, Seattle Symphony, Concertgebouw Orchestra and Berlin Philharmonic, with conductors including Claudio Abbado, Ivor Bolton, Pierre Boulez, Riccardo Chailly, Teodor Currentzis,

Sir Colin Davis, Bernard Haitink, Daniel Harding, Nikolaus Harnoncourt, René Jacobs, Marc Minkowski, Kent Nagano and Zubin Mehta.

Kenneth Tarver has recorded extensively with Opera Rara (Rossini's *La donna del lago* and *Aureliano in Palmira*) and LSO Live (Berlioz's *Béatrice et Bénédict*, *Roméo et Juliette* and the highly acclaimed *Les Troyens*, which was awarded a Grammy for Best Opera Recording and Best Classical Recording). His extensive recording catalogue also includes collaborations for Sony with Teodor Currentzis and MusicAeterna (*Così fan tutte* and *Don Giovanni*); and for Deutsche Grammophon with Pierre Boulez and The Cleveland Orchestra (Berlioz's *Les nuits d'été* and *Roméo et Juliette*), and with Kent Nagano and the London Symphony Orchestra (Bernstein's *A White House Cantata*).



## RODERICK WILLIAMS

### BARITONE

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Roderick Williams is one of the most sought-after baritones of his generation, with a wide repertoire spanning from the Baroque to contemporary. He enjoys relationships with the major UK and European opera houses, and performs regularly with leading conductors and orchestras throughout the UK, Europe, North

America and Australia. Festival appearances include the BBC Proms, Edinburgh, Cheltenham, Aldeburgh and Melbourne.

As a recitalist, Roderick is in demand around the world and appears regularly at venues including Wigmore Hall, the Concertgebouw and the Musikverein, and at festivals including Leeds Lieder, Oxford International Song, Aldeburgh, and Ludlow English Song.

Roderick Williams was awarded an OBE in 2017, and was Artist-in-Residence with the Royal Liverpool Philharmonic Orchestra from 2020–22, Artist-in-Residence at the 2023 Aldeburgh Festival, and Singer-

in-Residence at Music in the Round. He was also one of the featured soloists at the Coronation of King Charles III in 2023.

As a composer, Roderick Williams has had works premiered at Wigmore Hall, the Barbican, the Purcell Room and on national radio. In 2016 he won Best Choral Composition at the British Composer Awards, and he currently holds the position of Composer-in-Association with the BBC Singers.



## LONDON PHILHARMONIC CHOIR

ARTISTIC DIRECTOR: NEVILLE CREED

The London Philharmonic Choir was founded in 1947 as the chorus for the London Philharmonic Orchestra. It is widely regarded as one of Britain's finest choirs and consistently meets with critical acclaim. Performing regularly with the London Philharmonic Orchestra, the Choir also works with many other orchestras throughout the United Kingdom and makes annual appearances at the BBC Proms.

The Choir has performed under some of the world's most eminent conductors – among them Marin Alsop, Pierre Boulez, Semyon Bychkov, Mark Elder, John Eliot Gardiner, Edward Gardner, Bernard Haitink, Neeme Järvi, Vladimir Jurowski, Kurt Masur, Yannick Nézet-Séguin, Roger Norrington, Andrés Orozco-Estrada, Simon Rattle, Georg Solti, Nathalie Stutzmann and Klaus Tennstedt.

The London Philharmonic Choir has made numerous recordings for CD, radio and television. The Choir often travels overseas and in recent years it has given concerts in many European countries, Hong Kong, Malaysia and Australia.

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

**[lpc.org.uk](http://lpc.org.uk)**

## LONDON ADVENTIST CHORALE

MUSICAL DIRECTOR: KEN BURTON

The award-winning London Adventist Chorale has been presenting on stage, screen and radio across the world since its inception in 1982. With singers drawn from across the UK, and representing a rich diversity of nationalities, the choir sings a wide and varied range of sacred music genres, most widely known for its delivery of a *cappella* African American spirituals, whose message of deliverance, hope and justice is at the heart of the theology of the Adventist faith of the singers.

The choir is directed by the choral composer and conductor Ken Burton.

**[londonadventistchorale.com](http://londonadventistchorale.com)**

# LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is one of the world's finest orchestras, balancing a long and distinguished history with its present-day position as one of the most dynamic and forward-looking ensembles in the UK. This reputation has been secured by the Orchestra's performances in the concert hall and opera house, its many award-winning recordings, trailblazing international tours and wide-ranging educational work.

Founded by Sir Thomas Beecham in 1932, the Orchestra has since been headed by many of the world's greatest conductors, including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. In September 2021 Edward Gardner became the Orchestra's Principal Conductor, succeeding Vladimir Jurowski, who became Conductor Emeritus in recognition of his transformative impact on the Orchestra as Principal Conductor from 2007–21.

The Orchestra is based at the Southbank Centre's Royal Festival Hall in London, where it has been Resident Orchestra since 1992. Each summer it takes up its annual residency at Glyndebourne Festival Opera where it has been Resident Symphony Orchestra for 60 years. The Orchestra performs at venues around the UK and has made numerous international tours, performing to sell-out audiences in America, Europe, Asia and Australasia.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors including those with LPO Principal Conductors from Beecham and Boult, through Haitink, Solti, Tennstedt and Masur, to Jurowski and Gardner.

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