



Sharing the Stage – the central role of participatory opera

Sunday 5 July
11am–6pm

LSO St Luke's
UBS and LSO Music Education Centre



.....

Welcome from Kathryn McDowell CBE DL

.....

We know that music created to mix performers of all abilities – combining the skills, talents and energies of professional players, children and many others – has the power to refresh the repertoire and connect communities. This conference will explore how participatory music can develop music, opera and music theatre, as well as transform our organisations and our musicians, our audiences and our community.

This evening at the Barbican, LSO Discovery Choirs, the LSO Community Choir and Guildhall Symphony Orchestra unite with the LSO under the baton of Sir Simon Rattle in the UK premiere of a new children’s opera, *The Monster in the Maze* by Jonathan Dove, a co-commission from the LSO, Berlin Philharmonic and Festival d’Aix-en-Provence.

Bringing together colleagues from the classical music sector and beyond, today’s conference will share knowledge, experiences and views of what works or doesn’t work, why and how, and the effect of participatory work across our organisations.

The conference aims to address questions such as:

- What is the effect on our organisations, our audiences and our community, of placing specially created participatory work at the heart of our artistic programme?
- What is the future for new participatory music?
- What do we need to do to ensure that new generations of composers, conductors, artists and administrators are equipped to embrace the challenges of participatory performance that is truly at the heart of artistic programming?

Today’s conference speakers, contributors and attendees include leaders from these areas, together with an international group of 15 young creative artists brought together to engage with the whole process of the international commissioning consortium.

.....

Communicating the Conference

.....

Visual Minutes of the conference by Creative Connection
creativeconnection.co.uk

Photography by Sarah Hickson
sarahhickson.com

For more information on the international performances of *The Monster in the Maze*, plus a report of this conference, see **monsterinthemaze.com**

You can tweet about the conference using **#monsterinthemaze**

.....

Please note that photographs will be taken during the sessions for our own promotional purposes and an archive audio recording will be made.

Please turn off all mobile phones and watch alarms. The use of cameras, video cameras and recording equipment is strictly prohibited. LSO St Luke’s is a non-smoking building.

.....

.....
Schedule
.....

11am Coffee and Registration

11.30am–1pm Introduction & welcome: The Monster in the Maze, LSO Case Study 2015

LSO Managing Director **Kathryn McDowell** chairs a session introducing the LSO's experiences as part of an international consortium commissioning and presenting Jonathan Dove's new children's opera *The Monster in the Maze*.

Composer & librettist approach

Jonathan Dove composer, *The Monster in the Maze*

Alasdair Middleton librettist, *The Monster in the Maze*

Choral training approach

Simon Halsey CBE Chorus Director, London Symphony Chorus & Choral Director, London Symphony Orchestra

David Lawrence LSO Community & Discovery Choirs, Conductor

Lucy Griffiths LSO Discovery Choir, Conductor of Junior Choir

Staging in Berlin

Annechien Koerselman stage director of *The Monster in the Maze*, Berlin production

Discussion and Q&A

1–2pm Lunch & networking

2–6pm Provocations, discussion & feedback sessions

Freelance opera producer **Jean Nicholson** chairs a series of short interactive sessions, designed to challenge and provoke discussion. Exploring the creation and presentation of new participatory work, reflecting the experiences of commissioners, creative artists, community, audiences and organisational development and drawing in viewpoints from across the conference.

Provocation 1: Engaging Communities & Audiences

Tim Yealland Head of Education, English Touring Opera

Rhian Hutchings Creative Director, Operasonic

Leonora Thomson Director of Audiences & Development, Barbican Centre

Provocation 2: Programming & Producing

Matt Peacock MBE Chief Executive, Streetwise Opera

Clare Lovett Programme Director, Learning & Participation, Spitalfields Music

Andrew Burke Chief Executive, London Sinfonietta

Tea break & networking

Provocation 3: Creative Artists

Stephen Plaice Librettist, Writer-in-Residence for Guildhall School's Opera Making and Writing programme

International Community Arts Academy representative

Katie Tearle MBE Head of Opera & Dance, Peters Edition & former Head of Education, Glyndebourne

Jean Nicholson round-up and comments

6pm End of conference

.....

Biographies (alphabetical order)

.....

Andrew Burke

Andrew Burke has been the Chief Executive of the London Sinfonietta since 2007. He is responsible for the overall running of the organisation, curating its artistic seasons with a range of artistic partners, commissioning an expanding range of work while forming new partnerships with promoters in the UK and internationally. Recent projects for the London Sinfonietta in the 2015/16 season have included Notes to the New Government (an evening of 16 commissioned songs with messages about society) and a collaboration with artist Christian Marclay at the White Cube Gallery. A new chamber opera double-bill by Sir Harrison Birtwistle has sat alongside commissions from BAFTA nominated Mica Levi and staged performances at the Royal Opera House of music by Georg Friedrich Haas. Andrew devised and initiated a smartphone app that will teach people to perform Steve Reich's *Clapping Music* that secured a rare Digital R&D grant. He started the London Sinfonietta's annual Academy and Emerging Artists Programme, offering professional training and experience to brilliant players and conductors who will perform new music in the future. The Blue Touch Paper and Writing the Future schemes have evolved to nurture new cross-art form work from emerging composers. He worked with choreographer Liz Lerman to introduce her technique of Critical Response to the evolution of new music projects. Andrew's background is in music education work. He was the Head of LSO Discovery (developing schemes for emerging composers and mass participation projects for young instrumentalists) and at the BBC National Orchestra of Wales (running town residency projects, creative digital technology link-ups, and cross genre projects with artists such as Django Bates).

londonsinfonietta.org.uk

Jonathan Dove

Jonathan Dove's music has filled opera houses on five continents, successfully exploring the potential of opera to communicate, create wonder and to enrich people's lives. Born in the UK in 1959, Dove's early musical experience came from playing the piano, organ and viola and studying composition at Cambridge University. Starting with *Siren Song* (1994), Dove has written over 25 stage works including *Flight* (Glyndebourne, 1998) and *The Adventures of Pinocchio* (Opera North, 2007). 2015 brings the world premiere of *The Day After* for Holland Opera and *The Monster in the Maze*, a community opera for the London Symphony Orchestra, Berliner Philharmoniker and Festival d'Aix-en-Provence conducted by Sir Simon Rattle.

Lucy Griffiths

Lucy Griffiths is much in demand as a conductor, workshop leader and vocal animateur. She is Assistant Director of Music at the University of Warwick, where she conducts many of the university's ensembles. She was also appointed as Musical Director of Severn Trent Water, after she led her choir to victory in the BBC's first series of *Sing While You Work*. Lucy specialises in vocal outreach, and as Associate Conductor of the London Symphony Orchestra's Community and Discovery Choirs, she is responsible for the LSO Discovery Junior Choir. Lucy is also a special advisor on music, dance and drama to the charity African Prisons Project.

She was formerly Director of the Royal Liverpool Philharmonic Training Choirs and also lectured at the Royal Welsh College of Music and Drama. Other recent work includes projects with the Royal Opera House, English National Opera, Welsh National Opera, and many others. Lucy studied music at the University of Bristol and McGill University in Montreal. She was then awarded the prestigious Sinfonia Viva conducting scholarship, allowing her to complete her masters in conducting at the Birmingham Conservatoire.

Simon Halsey CBE

Simon Halsey is a sought-after conductor of choral repertoire at the very highest level and an ambassador for choral singing across the world. Since 2001 he has been Principal Conductor of the Rundfunkchor Berlin, the permanent partner of the Berliner Philharmoniker. In the UK, Halsey has been Chorus Director of the City of Birmingham Symphony Orchestra Choruses for over 30 years and in 2012 was appointed Choral Director of the London Symphony Orchestra and London Symphony Chorus. In this position, Halsey leads choral activities across the LSO's performance and education programmes. Simon Halsey is also Artistic Director of the Berliner Philharmoniker's Youth Choral Programme, as well as Director of the BBC Proms Youth Choir. Since 2014 he has been Artistic Advisor of the Choir Academy of the Schleswig-Holstein Musik Festival. Making singing a central part of these world-class institutions, Halsey has been instrumental in changing the level of symphonic singing across Europe. He was awarded a CBE in the Queen's Birthday Honours 2015, and Her Majesty's Medal for Music 2014.

Rhian Hutchings

Rhian Hutchings is Creative Director of Operasonic, and Partnership Manager for ArtWorks Cymru. She has been working in opera for the last 15 years and her career choices have been led by her passion for new opera and participatory work. Her early career had a focus on directing: she spent three years as a staff director at English National Opera, and worked as a freelance director with a wide range of companies big and small. For Welsh National Opera, Rhian ran the first Youth Opera commissioning process from 2003 to 2005. In 2006 she joined the company, and was Youth & Community Director from 2007 to 2014. For WNO, she commissioned nine major operatic pieces for young people and communities, and developed the Street Songs programme with communities in Wrexham and the South Wales Valleys. Whilst at WNO, Rhian was project lead for the Artworks Cymru Pathfinder, as part of a Paul Hamlyn Foundation special initiative developing practice in participatory settings. In her new role for ArtWorks Cymru, she is working with a consortium of 26 partners over two years to seed new practice and grow a strong network around the participatory arts in Wales. Her company, Operasonic, enables young people to engage with opera, as audiences, as participants, as creators, as leaders, and creates opportunities for them to explore, create and experience opera. She is an active member of RESEO (European Opera and Dance Education Network), and a fellow of the RSA. operasonic.co.uk

David Lawrence

David Lawrence is one of the UK's most versatile conductors, working with orchestras, symphony choruses and national youth choirs. David is the conductor of the LSO Community Choir and was recently nominated for a Gramophone Award. He is an experienced and respected trainer of choral conductors and teaches regularly alongside Ghislaine Morgan in Portugal, as well as delivering management training and team building through the media of singing and conducting for the company Artsworks. David has prepared and conducted premiere performances by Per Nørgård, Pierre Boulez, Iannis Xenakis and Bob Chilcott, amongst others. David has worked with the London Philharmonic Choir, the Hallé Choir, and the CBSO Chorus with whom he is Associate Conductor, as well as the national youth choirs of Scotland, Northern Ireland and Wales. He has adjudicated at international choral festivals as well as for the BBC's Choir of the Year and Young Musician of the Year competitions. As Principal Conductor of Young Voices David directs massed choirs in an annual series of concerts, with some choirs incorporating more than 8,000 singers. He works with Sinfonia Viva as their Choral Advisor, and has also directed large-scale education projects with the Orchestra of Welsh National Opera, the English Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra and the City of Birmingham Symphony Orchestra.

Annechien Koerselman

Dutch stage director Annechien Koerselman studied stage direction at the Toneelacademie Maastricht from 1994 to 1998. Since, she has staged theatre pieces such as *Atalanta* by Peer Wittenbols (Oostpool 2004), *Bluebeard* by Dea Loher (Atelier d / de Frequentie, 2004) and *The Flying Dutchman*, written by herself (het Vervolg, 2006). Music is the common thread in Annechien's productions which is why she stages drama, musical theatre and opera. She created amongst others the music theatre performances of *The Wolf and the Seven Little Goats* (Sonnevanck, 2009) and *The Music Factory* (for which she received the Junge Ohren-Preis 2012), the opera *L'isola disabitata* by Haydn (the National Touring Opera Enschede, 2009), and the music theatre performance *Beautiful Anne* (Theaterproductiehuis Zeelandia, 2010). Recently, she staged the theatre play *Land of Overseas* (Theaterproductiehuis Zeelandia, 2014), the chamber opera *Black Perfume* for which she also wrote the libretto (Diamantfabriek, 2012), the theatrical concert *The Garden of Earthly Delights* (Calefax Reed Quintet, 2013) and the youth operas *Can you whistle, Johanna* (Deutsche Oper Berlin, 2013), *Gold* (Theater Sonnevanck/ Deutsche Oper Berlin, 2014), *Tischlein deck dich* (Theater an der Rott Eggenfelden, 2015) and *The Monster in the Maze* (Berliner Philharmonie 2015). In addition to her work as a stage director, Annechien writes plays and adapts novels for the stage. For more information visit annechienkoerselman.nl.

Clare Lovett

Clare Lovett has worked at Spitalfields Music for over six years as the Programme Director for Learning & Participation. During this time she has developed a range of approaches and projects which investigate the place of exceptional music making in making communities. Recently awarded an MA in Community Organising from Queen Mary University of London, she has pursued a career in the arts sector for the last 20 years, working with the LPO, The Place, NESTA and Arts Council England. She is currently on the board of Independent Dance. spitalfieldsmusic.org.uk

Kathryn McDowell CBE DL

Kathryn McDowell joined the London Symphony Orchestra as Managing Director in 2005. She was brought up in Northern Ireland and read Music at Edinburgh University. After a post-graduate course in teacher training, she spent a year in Vienna working with political refugees. In the mid-1980s Kathryn became one of the first education and community managers with orchestras, creating an extensive programme with the Scottish Chamber Orchestra, and leading the ABO's first national education project. She also worked with Welsh National Opera and the Ulster Orchestra, before becoming Music Director of the Arts Council of England in the 1990s. Since then, she led the bid for the creation of the Wales Millennium Centre and directed the City of London Festival. Kathryn is Chair of the ABO, and Chair of the Family Friendly Arts Campaign (2012), a cross-arts collaboration involving over 1,000 arts organisations in England, a Governor of the Guildhall School of Music & Drama, a member of the St Paul's Cathedral Council, and was Chair of the ABO's Sustainable Touring Review (2010). She holds honorary awards from Trinity College, the Royal College of Music and the Guildhall School of Music & Drama. She was appointed a Deputy Lieutenant of Greater London in 2009, and awarded a CBE in the 2011 Queen's Birthday Honours.

Alasdair Middleton

Alasdair Middleton was born in Yorkshire and trained at the Drama Centre London. His work as a librettist includes: with Jonathan Dove – *The Monster in the Maze* (Berliner Philharmoniker, London Symphony Orchestra, Aix-en-Provence Festival), *Diana and Actaeon* (Royal Ballet), *The Walk From The Garden* (Aegeas Salisbury International Arts Festival), *Life Is A Dream* (Birmingham Opera), *Mansfield Park* (Heritage Opera), *Swanhunter* (Opera North), *The Enchanted Pig* (The Young Vic, ROH2), *The Adventures of Pinocchio* (Opera North), and the cantata *On Spital Fields* (Spitalfields Festival, winner of a Royal Philharmonic Society Award). He has written four plays; *Aeschylean Nasty*, *Shame On You Charlotte*, *Casta Diva* and *Einmal*.

Jean Nicholson

Having started working life as a social worker Jean moved into the world of arts and entertainment via the burgeoning early comedy scene in the 1980s. Thanks to an Arts Council Bursary a career in theatre arts administration led to work with Shared Experience, The Drill Hall, Hackney Empire and many others. The transfer from opera fan to worker occurred at ENO when she joined the team at ENO Baylis to manage Live Culture, the Youth Opera group. She became Director of the Opera & Music Theatre Forum in the mid- 1990s and published the first guide to the range of education and outreach work produced by the small and middle-scale opera sector. As an independent producer she has worked on a number of operas including *The Maids* by John Lunn (Lyric Theatre Hammersmith) and *Take Note*, a festival of new opera commissions for OMTF at The Drill Hall. In 2000 she joined Graham Vick at Birmingham Opera Company to re-craft the touring model into a participatory company embedded in the city and attracting leading international artists. The first production in the new mould was Berg's *Wozzeck* followed by *Fidelio*, *Candide*, *Ulysses Comes Home*, *He Had it Coming* (based on *Don Giovanni*), *La traviata*, *Les Noces* and in 2012 Stockhausen's *Mittwoch aus Licht*. Birmingham Opera Company commissioned a new opera from Jonathan Dove and Alasdair Middleton, *Life is a Dream* which also premiered in 2012.

Matt Peacock MBE

Matt Peacock founded Streetwise Opera in 2002, a charity that uses music to help people who have experienced homelessness make positive changes in their lives. Winner of the Andy Ludlow Homeless Award, Gramophone Award, Arts & Business Award and Royal Philharmonic Society Music Award, the charity runs a music programme in six cities every week with over 500 people each year. Streetwise's opera productions seek to be of equal artistic and social merit, focussing on the achievements of the performers not their needs. All of Streetwise's productions involve new commissions and all have received four and five star reviews in the national press. Matt is a former homeless support worker, opera critic and Clore Leadership Fellow. He is one of 30 social activists profiled in former Prime Minister Gordon Brown's book, *Britain's Everyday Heroes*, and was one of the Evening Standard's Most Influential Londoners in 2013. He was awarded an MBE for services to music and homelessness in 2011 and is a Trustee of People United. streetwiseopera.org

Stephen Plaice

Stephen Plaice is one of Britain's foremost librettists. He has worked extensively with Sir Harrison Birtwistle, notably on *The 10 Passion* (Aldeburgh and Bregenz Festivals 2004), *Angel Fighter* (Bach Festival Leipzig 2010 and BBC Proms 2011), and *The Gleam* (Service of Nine Lessons and Carols, King's College Cambridge 2003). He has also worked with many other prominent composers including Orlando Gough, Michael Zev Gordon, Luis Tinoco, Luke Styles and Joseph Phibbs. With the composer John Lunn, he completed a trilogy of youth operas for Glyndebourne: *Misper* (1997, revived 1998), *Zoë* (2000, made into a film for Channel 4), and *Tangier Tattoo* (2005). This was followed at Glyndebourne by a hip-hop version of Mozart's *Così fan tutte*, and then in 2013 by *Imago*, an 'opera for the digital age', which Stephen co-wrote with the composer Orlando Gough. It won a Royal Philharmonic Society Award for Learning and Participation. In 2007 Stephen co-created the community opera *The Finnish Prisoner*, set during the Crimean War, with Orlando Gough and the director Susannah Waters. This was a co-production between Finnish National Opera and Susannah's cross-arts company The Paddock. Stephen's future projects include *Amy*, a mainstage work for Swedish Royal Opera with Rolf Martinsson and an operatic version of Chaucer's *The Merchant's Tale* with Julian Philips. Stephen has been Writer-in-Residence at the Guildhall School of Music & Drama since 2014.

Katie Tearle MBE

Katie is Head of New Music for Edition Peters Group, the international music publishing company started in Leipzig in 1800. In 1986 she founded the Education Department at Glyndebourne which she led for 25 years, making a major contribution to the company's presentation of new work, including the commissioning of many innovative and ground-breaking projects for young people and the community to participate in. Projects include three community operas by Jonathan Dove, *Hastings Spring* (1990), *Dreamdragons* (1993) and *In Search of Angels* (1995), the youth operas *Misper* (1997) and *Zöe* (2000) by John Lunn and Stephen Plaice, the Hip H'opera *School for Lovers* (2006) based on Mozart's *Così fan tutte* (adapted by Stephen Plaice), co-commissioned and co-produced with Finnish National Opera, and *Knight Crew* (2010) by Julian Philips and Nicky Singer, which was the subject of the award winning programme BBC programme *Gareth Malone Goes to Glyndebourne*. Katie is a trustee of The Michael Tippett Musical

Foundation and Spitalfields Music and past chair of RESEO, former Regional Council Member of Arts Council England, South East and Fellow of the Royal Society of Arts. Katie was appointed a Member of the Order of the British Empire in the Queen's Birthday Honours List 2012 for services to music. editionpeters.com

Leonora Thomson

Leonora Thomson is Director of Audiences and Development at the Barbican Centre, Europe's largest multi-arts centre, which is part of the City of London Corporation. She leads on the organisation's relationship with its audiences through marketing and communications, front of house and box office, development and digital strategy and is currently undertaking a strategic planning process for the Centre. In the early 1990s she worked in international press and promotion for EMI Classics, then joined the BBC to run press and publicity for the Proms and Radio 3, and went on to work as a Strategic Communications Adviser to BBC senior management on corporate issues. From 1998 to 2006 she also served as a local councillor for the London Borough of Ealing, providing the political leadership for education and children's social services, ending up as Deputy Leader then Leader of the Council. She joined the Barbican in 2008 from the Metropolitan Police Service, where from 2007 to 2008 she was the manager of Ealing's Extended Police Family – Community Support Officers, Volunteers, Special Constables and Cadets. From 2007 to 2011 she was Chair of Paddington Churches Housing Association and is currently a Board Member of the Mercury Theatre Colchester and the National Campaign for the Arts. barbican.org.uk

Tim Yealland

Tim Yealland read English at Cambridge, and then studied singing at the Guildhall School in London and the Hochschule für Musik in Munich. As a performer he sang roles for ENO, ETO, Opera Factory London and Zurich, Opera 80, Opera North and Chichester Festival. He has directed participatory projects for most of the leading opera companies and orchestras, and leads this work for English Touring Opera. As a writer he has created libretti for and directed many operas for young people and families, including the award-winning *Laika the Spacedog*, *Shackleton's Cat* (music by Russell Hepplewhite) and *In the Belly of the Horse*. He has also devised a large number of full-scale community operas including *One Day*, *Two Dawns* in Cornwall (RPS Award), *Zeppelin Dreams* (music by Rachel Leach), *A House on the Moon* in Wolverhampton, and *One Breath* in Sheffield and Doncaster. He works regularly with young people on the autistic spectrum, and with people living with dementia (with the programmes *Turtle Song* and *Visual to Vocal* at the Dulwich Picture Gallery). His many operas for people with special needs include *Spin*, *Waxwings*, and *RedBlueGreen*. All these operas have toured nationally before residencies at the Philharmonie in Luxembourg. Abroad he collaborates most years with the Casa da Musica in Porto, devising large-scale new work with participants of mixed ability, most recently *Curado*, which told the story, and was performed by, a group of men and women injured in Angola and Mozambique in the wars of independence 40 years ago. englishtouringopera.org.uk

.....

International Community Arts Academy

.....

As part of this co-commissioning project, the LSO, Berliner Philharmoniker and the Festival d'Aix-en-Provence selected 15 emerging artists to come together around each of our performances, to observe rehearsals leading up to each production, and to engage in active discussions through workshops and conferences. The artists represent young conductors, composers, vocal leaders, stage directors and workshop leaders at the start of their careers.

Artists selected by the Berliner Philharmoniker

Aaron Bredemeier *vocal leader*

Ustina Dubitsky *conductor*

Agnes Fabich *stage director & music educator*

Alexander Fahima *stage director*

Evan Gardner *composer*

Artists selected by the LSO

Kate Hayes *vocal leader & workshop leader*

Beth Higham-Edwards *workshop leader*

Lewis Murphy *composer*

Rosie Purdie *stage director*

James Sherlock *conductor*

Artists selected by the Festival d'Aix-en-Provence

Jeanne Alcaraz *chorus conductor & music educator*

Orane Furness-Pina *music educator*

Benoît Menut *composer*

Anthony Thibault *stage director*

Jan Wierzba *conductor*

.....

Thanks

.....

Thank you to today's chairs, speakers and delegates, staff at LSO and LSO St Luke's.

Thanks to colleagues: Sarah Levinsky, Berliner Philharmoniker (Andrea Tober, Angela Stricker, Katalin Drabant), Festival d'Aix-en-Provence (Helen, Emilie Delorme).

Conference Producer: Jane Williams

.....

LSO

.....

London Symphony Orchestra

The London Symphony Orchestra is widely regarded as one of the world's leading orchestras. Since its formation in 1904, it has always attracted excellent players from all over the world, many of whom have flourishing solo, chamber music and teaching careers alongside their orchestral work. It delivers a range of programmes giving more people the opportunity to sing and get closer to the repertoire of the Orchestra, from the LSO Discovery and Community Choirs, to open access Singing Days and the opportunity to audition for the London Symphony Chorus, directed by Simon Halsey. **lso.co.uk**

LSO Discovery

The LSO's award-winning education and community programme, LSO Discovery, is celebrating its 25th birthday in 2015. Its programmes include LSO Sing and the LSO/Guildhall Orchestral Artistry programme. LSO Discovery reaches over 60,000 people a year, offering inspiring musical experiences to people of all ages and backgrounds.

London Symphony Chorus

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra. The partnership between the LSC and LSO has continued to develop and was strengthened in 2012 with the appointment of Simon Halsey as Chorus Director of the LSC and Choral Director for the LSO. It now plays a major role in furthering the vision of the LSO Sing initiative. The London Symphony Chorus is always interested in recruiting new members, welcoming applications from singers of all backgrounds. Interested singers are always welcome to attend rehearsals before arranging an audition. For further information, email aoife.lsc@gmail.com or visit **lsc.org.uk**.

LSO Community Choir

The LSO Community Choir is an un auditioned choir for adults who live or work in the EC1 area of London and is conducted by David Lawrence. To be added to the waiting list for the choir, please email andra.east@lso.co.uk

LSO Discovery Choir

The LSO Discovery Choir is made up of 100 young people aged seven and upwards who live or go to school in Hackney, Islington or the City. The Choir is divided into two age groups: the Juniors, conducted by Lucy Griffiths, and the Seniors, conducted by David Lawrence.

For more information about choral projects at the LSO please visit **lso.co.uk/lso_sing** or email andra.east@lso.co.uk