

London [★]Philharmonic Orchestra

Principal Conductor **VLADIMIR JUROWSKI***
Principal Guest Conductor **YANNICK NÉZET-SÉGUIN**
Leader **PIETER SCHOEMAN**
Composer in Residence **JULIAN ANDERSON**
Patron **HRH THE DUKE OF KENT KG**
Chief Executive and Artistic Director **TIMOTHY WALKER AM†**

SOUTHBANK CENTRE'S ROYAL FESTIVAL HALL

Saturday 4 February 2012 | 7.30pm

YANNICK NÉZET-SÉGUIN conductor
CHRISTINE BREWER soprano
MIHOKO FUJIMURA mezzo soprano
TOBY SPENCE tenor
FRANZ-JOSEF SELIG bass
LONDON PHILHARMONIC CHOIR

BRUCKNER

Christus factus est (5')

BRUCKNER

Symphony No. 9 (59')
(1951 Nowak edition)

BRUCKNER

Te Deum (19')

Please note there will be no interval during this performance.

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CONCERT PRESENTED BY THE LONDON PHILHARMONIC ORCHESTRA

PROGRAMME £3

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The timings shown are not precise and are given only as a guide.

Barlines – free post-concert event Level 2 Foyer, Royal Festival Hall

Join conductor Yannick Nézet-Séguin for an informal discussion about the evening's music.



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We look forward to seeing you again soon.

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PIETER SCHOEMAN

LEADER



© Patrick Harrison

Pieter Schoeman joined the London Philharmonic Orchestra as Co-Leader in 2002, and was appointed Leader in 2008.

Born in South Africa, he made his solo début aged 10 with the Cape Town Symphony

Orchestra. He studied with Jack de Wet in South Africa, winning numerous competitions including the 1984 World Youth Concerto Competition in the US. In 1987 he was offered the Heifetz Chair of Music scholarship to study with Eduard Schmieder in Los Angeles and in 1991 his talent was spotted by Pinchas Zukerman, who recommended that he move to New York to study with Sylvia Rosenberg. In 1994 he became her teaching assistant at Indiana University, Bloomington.

Pieter has performed worldwide as a soloist and recitalist in such famous halls as the Concertgebouw in Amsterdam, Moscow's Rachmaninov Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin, Hollywood Bowl in Los Angeles and Southbank Centre's Queen Elizabeth Hall in London. As a chamber musician he regularly performs at London's prestigious Wigmore Hall.

As a soloist with the London Philharmonic Orchestra, Pieter has performed Arvo Pärt's Double Concerto with Boris Garlitsky, Brahms's Double Concerto with Kristina Blaumane, and Britten's Double Concerto with Alexander Zemtsov, which was recorded and released on the Orchestra's own record label to great critical acclaim. He has recorded numerous violin solos with the London Philharmonic Orchestra for Chandos, Opera Rara, Naxos, X5, the BBC and for American film and television, and led the Orchestra in its soundtrack recordings for *The Lord of the Rings* trilogy.

In 1995 Pieter became Co-Leader of the Orchestre Philharmonique de Nice. Since then he has performed frequently as Guest Leader with the symphony orchestras of Barcelona, Bordeaux, Lyon and Baltimore, as well as with the BBC Symphony Orchestra.

Pieter is a Professor of Violin at Trinity Laban Conservatoire of Music and Dance.

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LONDON PHILHARMONIC ORCHESTRA

First Violins

Pieter Schoeman* *Leader*
Vesselin Gellef *Sub-Leader*

*Chair supported by
John & Angela Kessler*

Ilyoung Chae
Ji-Hyun Lee
Katalin Varnagy
Catherine Craig
Tina Gruenberg
Martin Höhmann
*Chair supported by
Richard Karl Goeltz*
Geoffrey Lynn
Robert Pool
Rebecca Shorrock
Galina Tanney
Joanne Chen
Sarah Buchan
Caroline Sharp
Alina Petrenko

Second Violins

Clare Duckworth *Principal*

*Chair supported by
the Sharp Family*

Jeongmin Kim
Joseph Maher
Kate Birchall
*Chair supported by David
& Victoria Graham Fuller*

Fiona Higham
Ashley Stevens
Marie-Anne Mairesse
Nynke Hijlkema
Imogen Williamson
Alison Strange
Peter Graham
Stephen Stewart
Mila Mustakova
Sheila Law

Violas

David Marks
Guest Principal
Robert Duncan
Gregory Aronovich
Katharine Leek
Benedetto Pollani
Laura Vallejo
Susanne Martens
Emmanuella Reiter-
Bootiman
Michelle Bruil
Alistair Scahill
Daniel Cornford
Sarah Malcolm

Cellos

Alexander Somov
Guest Principal
Francis Bucknall
Laura Donoghue
Jonathan Ayling

*Chair supported by Caroline,
Jamie & Zander Sharp*

Gregory Walmsley
Santiago Carvalho[†]
Susan Sutherley
Susanna Riddell
Helen Rathbone
Pavlos Carvalho

Double Basses

Kevin Rundell* *Principal*
Tim Gibbs *Co-Principal*
Laurence Lovelle
George Peniston
Kenneth Knussen
Tom Walley
Catherine Ricketts
Lowri Morgan

Flutes

Jaime Martín* *Principal*
Susan Thomas
Stewart McIlwham*

Oboes

Ian Hardwick *Principal*
Angela Tennick
Sue Bohling
*Chair supported by Julian
& Gill Simmonds*

Clarinets

Robert Hill* *Principal*
Nicholas Carpenter*
Paul Richards

Bassoons

David Hubbard
Guest Principal
Gareth Newman*
Simon Estell

Horns

John Ryan* *Principal*
Martin Hobbs
Mark Vines *Co-Principal*
Gareth Mollison
Brendan Thomas
Anthony Chidell
Jonathan Bareham
Jonathan Lipton
Marcus Bates

Wagner Tubas

Mark Vines
Martin Hobbs
Jonathan Bareham
Jonathan Lipton

Trumpets

Paul Beniston* *Principal*
Anne McAneney*
*Chair supported by
Geoff & Meg Mann*
Nicholas Betts *Co-Principal*
Daniel Newell

Trombones

Mark Templeton* *Principal*
David Whitehouse

Bass Trombone

Lyndon Meredith *Principal*

Tuba

Lee Tsarmaklis* *Principal*

Timpani

Simon Carrington* *Principal*

Organ

Henry Parkes

* Holds a professorial
appointment in London

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Andrew Davenport

LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is one of the world's finest orchestras, balancing a long and distinguished history with a reputation as one of the UK's most adventurous and forward-looking orchestras. As well as performing classical concerts, the Orchestra also records film and computer game soundtracks, has its own record label, and reaches thousands of Londoners every year through activities for schools and local communities.

The Orchestra was founded by Sir Thomas Beecham in 1932, and since then has been headed by many of the great names in the conducting world, including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. The current Principal Conductor is Russian Vladimir Jurowski, appointed in 2007, with French-Canadian Yannick Nézet-Séguin as Principal Guest Conductor.

The Orchestra is based at Royal Festival Hall in London's Southbank Centre, where it has performed since it opened in 1951 and been Resident Orchestra since 1992. It gives around 40 concerts there each season with many of the world's top conductors and soloists. Concert highlights in 2011/12 include a three-week festival celebrating the music of Prokofiev, concerts with artists including Sir Mark Elder, Marin Alsop, Renée Fleming, Stephen Hough and Joshua Bell, and several premières of works by living composers including the Orchestra's Composer in Residence, Julian Anderson. In addition to its London concerts, the Orchestra has flourishing residencies in Brighton and Eastbourne, and performs regularly around the UK. Every summer, the Orchestra leaves London for four months and takes up its annual residency accompanying the famous Glyndebourne Festival Opera in the Sussex countryside, where it has been Resident Symphony Orchestra since 1964.

The London Philharmonic Orchestra tours internationally, performing to sell-out audiences worldwide. In 1956 it became the first British orchestra to appear in Soviet Russia and in 1973 made the first-ever visit to China by a Western orchestra. Touring remains a big part of the Orchestra's life: tours in the 2011/12 season include visits to Belgium, Switzerland, Germany, the US, Spain, China, Russia, Oman, Brazil and France.

You may well have heard the London Philharmonic Orchestra on film soundtrack recordings: it has recorded many blockbuster scores, from *The Lord of the Rings* trilogy to *Lawrence of Arabia*, *The Mission*, *Philadelphia* and *East is East*. The Orchestra also broadcasts regularly on television and radio, and in 2005 established its own record label. There are now over 60 releases on the label, which are available on CD and to download. Recent additions include Dvořák's *Symphonic Variations* and *Symphony No. 8* conducted by Sir Charles Mackerras; Holst's *The Planets* conducted by Vladimir Jurowski; Mahler's *Symphony No. 8* under Klaus Tennstedt; Shostakovich Piano Concertos with Martin Helmchen under Vladimir Jurowski; and Sibelius's *Symphony No. 5*, *Pohjola's Daughter* and Lutosławski's *Concerto for Orchestra* under Jukka-Pekka Saraste. The Orchestra was also recently honoured with the commission to record all 205 of the world's national anthems for the London 2012 Olympics Team Welcome Ceremonies and Medal Ceremonies.

To help maintain its high standards and diverse workload, the Orchestra is committed to the welfare of its musicians and in December 2007 received the Association of British Orchestras/Musicians Benevolent Fund Healthy Orchestra Bronze Charter Mark.

The London Philharmonic Orchestra maintains an energetic programme of activities for young people and local communities. Highlights include the ever-popular family and schools concerts, fusion ensemble The Band, the Leverhulme Young Composers project and the Foyle Future Firsts orchestral training scheme for outstanding young players. Over the last few years, developments in technology and social networks have enabled the Orchestra to reach even more people worldwide: all its recordings are available to download from iTunes and, as well as a YouTube channel, news blog, iPhone app and regular podcasts, the Orchestra has a lively Twitter presence.

Find out more and get involved!

lpo.org.uk

twitter.com/LPOrchestra

YANNICK NÉZET-SÉGUIN

CONDUCTOR



© Marco Borggreve

At 36 years old, Yannick Nézet-Séguin is one of the most highly respected and sought-after conductors on today's international classical music scene and has been widely praised by audiences, critics and artists alike for his

musicianship, dedication and charisma. He is Principal Guest Conductor of the London Philharmonic Orchestra, and Artistic Director and Principal Conductor of the Orchestre Métropolitain in Montreal. He is also Music Director of the Rotterdam Philharmonic Orchestra, and in June 2010 was appointed Music Director Designate of the Philadelphia Orchestra – he will take up the full title of Music Director from the 2012/13 season.

A native of Montreal, Yannick has conducted all the major Canadian orchestras. Since his European début in 2004, he has appeared regularly with many of Europe's leading orchestras including the Orchestre National de France, Dresden Staatskapelle, Royal Stockholm Philharmonic Orchestra and Chamber Orchestra of Europe.

Yannick made his BBC Proms début in 2009 with the Scottish Chamber Orchestra and returned the following year with the Rotterdam Philharmonic Orchestra. Recent highlights include highly successful tours of the Far East and North America with the Rotterdam Philharmonic, as well as his débuts with the Bavarian Radio Symphony Orchestra, Berlin Philharmonic, Vienna Philharmonic (at the 2010 Salzburg Mozartwoche), Tonhalle-Orchester Zürich, Accademia Nazionale di Santa Cecilia, The Philadelphia Orchestra, Los Angeles Philharmonic and Boston Symphony Orchestra.

A notable operatic conductor, Yannick made his critically acclaimed Metropolitan Opera début in December 2009 with a new production of Bizet's *Carmen* and has since returned for a new production of Verdi's *Don Carlo*. For the Netherlands Opera he has conducted Janáček's *The Makropulos Case* and Puccini's *Turandot* with the Rotterdam Philharmonic Orchestra. Having made his début at the Salzburg Festival in 2008, he returned in 2010 for *Don Giovanni* with the Vienna Philharmonic

and Gounod's *Roméo et Juliette* with the Mozarteum Orchester Salzburg. Summer 2011 saw a revival of *Don Giovanni*. He made his début at Teatro alla Scala, Milan with the festival's production of *Roméo et Juliette* in June 2011.

Highlights of Yannick's 2011/12 season include an extensive tour of Germany with the Rotterdam Philharmonic Orchestra and return visits to the Vienna Philharmonic, Berlin Philharmonic and Dresden Staatskapelle. Opera performances include *Faust* with the Metropolitan Opera and *Don Carlo* at the Netherlands Opera. He will make his début at the Royal Opera House, Covent Garden, later this month with Dvořák's *Rusalka*.

Yannick's first three Rotterdam Philharmonic Orchestra recordings on the EMI/Virgin label comprise an Edison Award-winning album of Ravel's orchestral works; the Beethoven and Korngold violin concertos with Renaud Capuçon; and *Fantasy: A Night at the Opera* with flautist Emmanuel Pahud. Recent releases with BIS Records include discs of Strauss (*Ein Heldenleben/Four Last Songs*) and Berlioz (*Symphonie fantastique/La mort de Cléopâtre*). His discography also includes several award-winning recordings with the Orchestre Métropolitain on the ATMA Classique label.

Yannick studied piano, conducting, composition and chamber music at the Quebec Conservatoire in Montreal and continued his studies with renowned conductors, most notably the Italian maestro Carlo Maria Giulini. His honours include a prestigious Royal Philharmonic Society Award, the Virginia Parker Prize from the Canada Council in 2000, numerous Prix Opus from the Quebec Music Council, and Canada's highly coveted National Arts Centre Award. He was awarded an honorary doctorate by the University of Quebec in Montreal in 2011.

CHRISTINE BREWER

SOPRANO



© Christian Steiner

Christine Brewer was born in Illinois, USA, and began her professional career with the Opera Theatre of Saint Louis, with whom she has performed Ellen Orford, Donna Anna and the title roles in *Ariadne auf*

Naxos, Haydn's *Armida* and Britten's *Gloriana*. She has sung the Countess at New York City Opera and the Royal Opera, Covent Garden; Donna Anna at the Edinburgh Festival and in London, New York and Florida; Leonore in *Fidelio* in Lisbon and San Francisco; Gluck's *Iphigénie en Tauride* in Madrid; Weber's *Oberon* in London; and Strauss's *Die Ägyptische Helena*, Britten's *Peter Grimes* and Gluck's *Alceste* in Santa Fe. She sang Isolde with the BBC Symphony Orchestra and Donald Runnicles, the Los Angeles Philharmonic and Esa-Pekka Salonen, and at the Edinburgh Festival with Jonathan Nott; *Gloriana* with Richard Hickox at the Aldeburgh Festival; and Chrysothemis in *Elektra* with The Cleveland Orchestra and Franz Welser-Möst. She has sung the Färberin in *Die Frau ohne Schatten* in Chicago and at the Paris Opera, and *Ariadne* for English National Opera, Opera de Lyon (Lyon and Paris), Santa Fe and at the Metropolitan Opera under James Levine.

Christine appears regularly with the major American and European orchestras under Sir Roger Norrington, Michael Tilson Thomas, Kurt Masur, Christoph von Dohnányi, Andrew Litton, Sir Neville Marriner, Wolfgang Sawallisch, David Robertson and Zubin Mehta. Her many recordings include *Don Giovanni* under Sir Charles Mackerras; Barber's *Vanessa* under Leonard Slatkin; *Fidelio* and Verdi's Requiem with Sir Colin Davis; Britten's *War Requiem* with Kurt Masur; Mahler's 8th Symphony under Sir Simon Rattle; Strauss's *Four Last Songs* with Donald Runnicles; and Schubert and Strauss recitals.

Christine's European concert appearances include the Concertgebouw and Bavarian Radio Symphony orchestras with Mariss Jansons; the Berlin Philharmonic Orchestra with Sir Simon Rattle; the BBC Symphony Orchestra with Jiří Bělohlávek; the London Symphony Orchestra with Sir Colin Davis; and the Accademia Nazionale di Santa Cecilia with Sir Antonio Pappano.

MIHOKO FUJIMURA

MEZZO SOPRANO



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Mihoko Fujimura was born in Japan and studied in Tokyo and Munich. She won numerous international singing competitions before joining the ensemble of the Graz Opera in 1995, where she sang many of her signature

roles for the first time. She came to international attention for her performances at the 2002 Munich Opera Festival and the Bayreuth Festival, and has since become a regular guest at the Royal Opera House, Covent Garden; Teatro alla Scala, Milan; Bayerische Staatsoper; Wiener Staatsoper; Théâtre du Châtelet, Paris; Teatro Real, Madrid; Deutsche Oper, Berlin; Bayreuther Festspiele; Maggio Musicale Fiorentino; and the Aix-en-Provence Festival. In concert she appears with the world's leading orchestras and is a regular guest artist in Japan. She has appeared at the Bayreuth Festival for nine consecutive seasons.

Her operatic repertoire includes *Kundry*, *Brangäne*, *Venus*, *Fricka*, *Idamantes*, *Octavian*, *Carmen*, *Eboli*, *Azucena* and *Amneris*. Her concert repertoire includes Verdi's Requiem, Wagner's *Wesendonck Lieder* and Mahler's *Das Lied von der Erde*, *Rückert-Lieder*, *Des Knaben Wunderhorn* and Symphonies Nos. 2, 3 and 8. She appears regularly with conductors including Claudio Abbado, Myung-Whun Chung, Christoph Eschenbach, Christian Thielemann and Kurt Masur, and in recital with Christoph Ulrich Meier.

Mihoko has recorded *Brangäne (Tristan und Isolde)* with Sir Antonio Pappano for EMI Classics; *Gurrelieder* with the Bavarian Radio Symphony Orchestra and Mariss Jansons; and Mahler's Symphony No. 3 with the Bamberg Symphony Orchestra and Jonathan Nott. Her first solo recital disc with works by Wagner, Mahler, Schubert and Strauss has been released by Fontec.

Recent and future engagements include returns to the opera houses of London, Vienna, Barcelona and Paris. In concert she appears with the Vienna, Rotterdam, Tokyo and Munich Philharmonic orchestras; the Bavarian Radio, Montreal and London symphony orchestras; the Orchestre de Paris, The Philadelphia Orchestra, the Accademia Santa Cecilia and the Royal Concertgebouw Orchestra.

TOBY SPENCE

TENOR



© Mitch Steiner

An honours graduate and choral scholar from New College, Oxford, Toby Spence studied at the Guildhall School of Music & Drama.

In concert, he has sung with the Berlin and Vienna Philharmonic

orchestras under Sir Simon Rattle; the San Francisco Symphony Orchestra under Michael Tilson Thomas; The Cleveland Orchestra under Christoph von Dohnányi; the Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano; the Rotterdam Philharmonic Orchestra under Valery Gergiev; the London Symphony Orchestra under Sir Colin Davis; the Los Angeles Philharmonic Orchestra under Gustavo Dudamel; and at the Salzburg and Edinburgh Festivals. His recital appearances include the Edinburgh Festival, LSO St Lukes, Opéra de Lille and Wigmore Hall, and he has made numerous recordings for Deutsche Grammophon, Decca, BMG, Philips, Collins, Linn Records, Hyperion and EMI.

Roles Toby has sung for English National Opera include Ferrando, Tamino, Candide, Paris (*La belle Héléne*) and Faust, and for the Royal Opera, Kudryash, Simpleton (*Boris Godunov*), Ferdinand (*The Tempest*), Count Almaviva, Ramiro and Tom Rakewell. He has also sung with Glyndebourne Festival Opera; the Bavarian State Opera; the Netherlands Opera; the Deutsche Staatsoper Berlin; the San Francisco Opera; the Santa Fe Festival; Lyric Opera of Chicago; and the Metropolitan Opera.

This season Toby makes his début with the Vienna State Opera as Ferrando. He also sings Lensky (*Eugene Onegin*) and Vere (*Billy Budd*) for English National Opera, and David (*Die Meistersinger von Nürnberg*) for the Royal Opera. Future engagements include Tom Rakewell for the Theater an der Wien; Don Ottavio and Tito for the Vienna State Opera; Tamino and Tito for the Bavarian State Opera; and return visits to the Metropolitan Opera. Concerts this season include the London Symphony Orchestra under Thomas Adès; the BBC Symphony Orchestra under Sir Andrew Davis; the City of Birmingham Symphony Orchestra under Andris Nelsons; and the Deutsche Oper under Donald Runnicles. He also gives recitals at Opéra de Lille and the Edinburgh Festival.

FRANZ-JOSEF SELIG

BASS



© Anne Hoffmann

In a career spanning over 20 years, Franz-Josef Selig has established himself as one of the world's leading basses. He studied at the Staatliche Hochschule für Musik, Cologne, before taking lessons with Claudio Nicolai.

Since then he has appeared at the world's great opera houses including the Royal Opera House, Covent Garden; La Scala, Milan; Wiener Staatsoper; Opéra National de Paris; Metropolitan Opera, New York; Lyric Opera of Chicago; and Deutsche Oper, Berlin. Conductors with whom he has performed include Kent Nagano, Sir Simon Rattle, Sir Antonio Pappano, Helmuth Rilling, Jukka-Pekka Saraste, Christian Thielemann and Franz Welser-Möst.

Last season included appearances in London (*The Magic Flute* under Sir Colin Davis), Vienna (*Parsifal* under Ingo Metzmacher), New York (the *Ring Cycle* under James Levine), and *The Magic Flute* and *Fidelio* in Munich, before returning to the Salzburg Festival in August 2011.

He began this season as Arkel in Debussy's *Pelléas et Mélisande* under Sylvain Cambreling in Madrid and Philippe Jordan in Paris. In April he appears at New York's Metropolitan Opera in Wagner's *Ring Cycle*, and will make his début at the Bayreuth Festival this summer. He will also appear with the Orchestre de la Suisse Romande under Marek Janowski in Geneva and Lausanne.

Despite his busy international concert schedule, Franz-Josef Selig still finds time for recital performances. Last month he presented Schubert's *Winterreise* at the Beethoven-Haus in Bonn with pianist Gerold Huber. He also enjoys collaborations with Markus Schäfer, Christian Elsner and Michael Volle, and in the field of period music performs regularly with Nikolaus Harnoncourt and the Concentus Musicus Wien, and with Philippe Herreweghe, René Jacobs and the Academy for Ancient Music in Berlin.

Franz-Josef Selig has made numerous recordings including Bach's *St Matthew Passion*, Mozart's *The Magic Flute*, *Don Giovanni* and *The Marriage of Figaro*, Weber's *Abu Hassan*, Busoni's *Turandot* and Wagner's *Parsifal*.

LONDON PHILHARMONIC CHOIR

PATRON HRH Princess Alexandra | PRESIDENT Sir Roger Norrington | ARTISTIC DIRECTOR Neville Creed
ACCOMPANIST Jonathan Beatty | CHAIRMAN Mary Moore | CHOIR MANAGER Kevin Darnell

Founded in 1947, the London Philharmonic Choir is widely regarded as one of Britain's finest choirs, consistently meeting with great critical acclaim. It has performed under leading international conductors throughout the last 65 years and made numerous recordings for CD, radio and television. Its Artistic Director is Neville Creed.

Enjoying a close relationship with the London Philharmonic Orchestra, the Choir frequently joins it for concerts in the UK and abroad. In 2010/11, engagements included Mahler's *Symphony No. 3* and *Das klagende Lied*, Bartók's *The Miraculous Mandarin*, Dvořák's *Te Deum* and *Stabat Mater*, Fauré's *Requiem*, Holst's *The Planets* and Elgar's *The Dream of Gerontius*. This season, concerts with the LPO have included Scriabin's *Prometheus, Poem of Fire*, Rossini's *Stabat Mater* and Prokofiev's *Ivan the Terrible*. Future engagements include Szymanowski's *Symphony No. 3*, Zemlinsky's *Psalm 23*, Delius's *Sea Drift* and Suk's *The Ripening*.

Recently released CDs with the London Philharmonic Orchestra include Dvořák's *Requiem* conducted by Neeme Järvi, Brahms's *Ein deutsches Requiem* with Yannick Nézet-Séguin and Holst's *The Planets*, Mahler's *Symphony No. 2*, Haydn's *The Seven Last Words of our Saviour on the Cross* and Honneger's *Une Cantate de Noël* under Vladimir Jurowski.

Appearing regularly at the BBC Proms at the Royal Albert Hall, the Choir's performances have included Beethoven's *Symphony No. 9*, Elgar's *The Dream of Gerontius*, Rachmaninov's *The Bells* and the UK premières of Mark-Anthony Turnage's *A Relic of Memory* and Goldie's *Sine Tempore* in the Evolution! Prom. The Choir performed at the Doctor Who Proms in 2008 and 2010, and in 2011 appeared in Verdi's *Requiem*, Liszt's *A Faust Symphony* and Beethoven's *Missa Solemnis*.

The Choir works with other leading orchestras, has visited numerous European countries and performed in Kuala Lumpur, Hong Kong and Perth, Australia. The Choir will appear at Le Touquet International Music Masters Festival in France in April 2012. Last May it joined forces with the London Symphony Chorus to perform Walton's *Belshazzar's Feast* with the Royal Philharmonic Orchestra under Andrew Litton, and in December sang *Messiah* with the Mozart Festival Orchestra under Oliver Gooch. The Choir also sings in Raymond Gubbay's Classical Spectacular and Christmas concerts, and has appeared in galas with Russell Watson and Katherine Jenkins.

The London Philharmonic Choir prides itself on achieving first-class performances from its members, who are volunteers from all walks of life. For more information, including details about how to join, please visit www.lpc.org.uk

Sopranos

Catherine Allum, Annette Argent, Harriet Carey, Olivia Carter, Paula Chessell, Emily Clarke, Sheila Cox, Hannah Dart, Sarah Deane-Cutler, Timotia Devi, Sally Donegani, Astrid Dupuis, Alison Flood, Rachel Gibbon, Elisabeth Giselbrecht, Emily Grey, Jane Hanson, Sally Harrison, Elizabeth Hicks, Laura Hunt, Erika Jones, Georgina Kaim, Jenni Kilvert, Olivia Knibbs, Ilona Kratochvilova, Frances Lake, Kathryn Leigh, Suzannah Lipmann, Clare Lovett, Janey Maxwell, Katie Milton, Cas Park, Linda Park, Alexia Prakas, Alice Pugh, Diana Richards, Rebecca Schendal, Sarah S. Skinner, Claire Spencer, Rose Stachniewska, Rachael Stokes, Louisa Sullivan, Susan Thomas, Agnes Tisza, Jenny Torniainen, Alicia Van der Merwe, Nicola Ward

Altos

Deirdre Ashton, Phye Bell, Susannah Bellingham, Andrei Caracoti, Isabelle Cheetham, Isobel Chester, Noel Chow, Yvonne Cohen, Liz Cole, Alice Conway, Joanna Corr, Janik Dale, Margaret Driver, Moira Duckworth, Andrea Easey, Lynn Eaton, Carmel Edmonds, Regina Frank, Kathryn Gilfoy, Sophy Holland, Katy Jones-Pritchard, Andrea Lane, Claire Lawrence, Lisa MacDonald, Laetitia Malan, Mary Moore, Sophie Morrison, Rachel Murray, Raluca Negriuc, Angela Pascoe, Sheila Rowland,

Carolyn Saunders, Catherine Travers, Susi Underwood, Libby Vannet, Jenny Watson, Suzanne Weaver

Tenors

Scott Addison, David Aldred, Geir Andreassen, Nicholas Arratoon, Simon Best, Chris Beynon, Tom Cameron, Lorne Cuthbert, Kevin Darnell, Michael Delany, Oliver Firth, Colin Fleming, Lucas Souza Gomes, Sipan Hakobyan, Josh Haley, Iain Handyside, Stephen Hodges, Geoff Hodgkins, Rob Home, Patrick Hughes, Matthew Logan, Tony Masters, Philip Padfield, Rhydian Peters, Miles Philips, Filipe Salvador, Owen Toller, Tony Wren

Basses

Jonathon Bird, Gordon Buky-Webster, Adam Bunzl, Geoff Clare, David Clark, Phillip Dangerfield, Marcus Daniels, Ian Frost, Paul Gittens, Nigel Grieve, Christopher Harvey, Martin Harvey, Mark Hillier, Stephen Hines, David Hodgson, Rylan Holey, Martin Hudson, Aidan Jones, Steve Kirby, John Luff, Anthony McDonald, John Morris, Ashley Morrison, William Parsons, Sheevam Pattni, Johan Pieters, Tony Piper, David Regan, Fraser Riddell, Daniel Snowman, Peter Sollich, Alex Thomas, James Torniainen, James Wilson, Hin-Yan Wong, John Wood

PROGRAMME NOTES

Speedread

Anton Bruckner was a devout Roman Catholic. Years of neglect and critical abuse in the Austrian capital Vienna, along with a tendency to crippling depression, put that faith to severe test. But as his fortunes changed and his genius began to be recognised, Bruckner's first thought was of giving thanks to God for sustaining him through his trials. The magnificent choral-orchestral *Te Deum*, with its joyously affirmative ending, was the result. Echoes of the *Te Deum* can be also heard in the miniature masterpiece *Christus factus est* for unaccompanied

chorus, which begins this concert. Bruckner conceived his Ninth Symphony as a final offering to his 'dear God', with a finale culminating in a triumphant 'Hymn of Praise'. When he realised (correctly, alas) that he might not finish the Ninth, Bruckner suggested using the *Te Deum* as a choral finale. The experiment has rarely been tried, but tonight's concert brings the two works together, so that the final word might be – as Bruckner intended – one of faith re-affirmed.

Anton Bruckner (1824–96) *Motet: Christus factus est*

For the best part of a century, Anton Bruckner's reputation rested almost entirely on his symphonies – those hugely ambitious 'cathedrals in sound', which can still polarize opinion to extremes. But Bruckner didn't begin to tackle symphonic form until he was nearly 40, which has led many to conclude that he was a late starter. In fact he was nothing of the kind. By the time he had completed the first version of his official 'Symphony No. 1' in 1866, Bruckner had already composed three full settings of the Latin Mass, a more than promising Requiem in D minor (1849), four Psalm settings and a fair quantity of short liturgical pieces, all bearing witness to his intensely felt Roman Catholic faith. His first effort at composition was a setting of the prayer *Pange lingua* ('Sing, my tongue, the Saviour's glory'), written at the age of 11. Church music was in his blood right from the start.

The motet *Christus factus est* appeared in 1884 – the same year as the much grander *Te Deum*, which it echoes in its hushed final bars (at the words 'quod est super omne nomen'). It is remarkably exploratory in style and expression, with some extraordinary harmonic twists following the words 'mortem autem crucis' ('death on the cross'). More than any of Bruckner's great

motets, *Christus factus est* follows a symphonic journey of motivic and harmonic development, a parallel to Christ's earthly journey of 'obedience unto death' on the cross. All suggestion of triumphalism is avoided in the final reference to the 'name which is above all names'.

Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.
Propter quod et Deus exaltavit illum
et dedit illi nomen,
quod est super omne nomen.

Christ became obedient for us,
even unto death, death upon the cross.
Because of this, God raised him
and bestowed on him the name
which is above all names.

PROGRAMME NOTES

Anton Bruckner

Symphony No. 9 in D minor (1951 Nowak edition)

- 1 *Feierlich [Solemn], Misterioso*
- 2 *Scherzo: Bewegt, lebhaft [With movement, lively] – Trio: Schnell [Fast] – Scherzo*
- 3 *Adagio: Langsam, feierlich [Slow, solemn]*

Bruckner started work on his Ninth Symphony in August 1887. He was still working on it on the day he died, nine years later. It's not hard to find reasons why. Bruckner's physical health was declining, and along with it his mental stability. As his anxiety about the Ninth increased, so did the strange obsessive behaviour that had so worried friends in the past. And he would keep finding distractions: major revisions of four symphonies and two of his Masses; plus the composition of two big choral works: Psalm 150 and the cantata *Helgoland*.

Perhaps the main problem was that Bruckner had raised the bar particularly high for his Ninth Symphony. It was to be nothing less than a summing up of his life's achievement, with an added element of tribute to one of his musical idols: 'I'll write my last symphony in D minor, just like Beethoven's Ninth', Bruckner told his students at the Vienna University. 'Beethoven won't object.' Above all, the devoutly Roman Catholic Bruckner intended to dedicate his Ninth Symphony 'dem lieben Gott' ('to dear God'). At the same time, there are hints that Bruckner's confidence in his 'dear God' was wavering. His doctor, Richard Heller, felt sure that Bruckner 'had drawn up a contract' with the Almighty. 'If He willed that the Symphony ... should be finished, He should give Bruckner the time he needed for his task; if he died too soon and his musical offering was left incomplete, God had only himself to blame.'

It was to be a very close-run thing. When Bruckner died on 11 October 1896, he was almost certainly working on the last pages of the sketch-score. If so, where they ended up is anyone's guess. Dr Heller remembered Bruckner playing the end of the symphony on the piano. Bruckner's biographer Max Auer also claimed that he saw a page of the sketch score, at or near the end of the finale. Alas, this crucial page has also vanished.

Fortunately for us, the three movements Bruckner did complete in full orchestral score comprise a satisfying musical experience in their own right. In fact the structure they present – two long, slow-paced movements framing a compact, faster *Scherzo* with central trio – is remarkably well balanced. The *Adagio's* terrifying dissonance is surely a long way from the triumphant 'hymn of praise' Bruckner intended as the culmination of his last symphony. Yet the movement's quietly resigned coda, with its fleeting tender references to some of his most successful earlier works, can be experienced as a kind of answer to the dark probing of the first movement and the nightmare visions of the *Scherzo*.

The first movement's structure may initially seem baffling. In marked contrast to the concentrated, economical first movement of the Eighth Symphony, there is a profusion of themes here, with many sudden changes in tempo and direction. At times the very tonal foundations of this 'cathedral in sound' seem to shake under our feet, and yet Bruckner draws everything together in the movement's awe-inspiring final crescendo.

Formally the central *Scherzo* is clarity itself. This is a big A–B–A structure, with a weirdly animated central trio section. This *Scherzo's* pounding repetitive rhythms and harsh dissonances have invited comparison with Bartók, Prokofiev or Shostakovich. But the central trio section inhabits a very different world: feverish, disturbingly sensual, this too seems to peer half-nervously, half excitedly into the 20th century.

The *Adagio* begins with more restless searching, initiated by an anguished violin motif, leaping upward just over an octave then plunging back downward. In the impassioned spiritual journey that follows, there

are moments of radiance amid tormented crescendos and long wintry melodies. But the final buildup contains the most agonizing music in the whole symphony, with trombones, tuba and the other bass instruments bellowing out the *Adagio*'s opening violin theme, now stretched even wider. The culminating discord is left

hanging in the air, unresolved. Somehow the coda manages to bring a sense of peace and long-sought stability. Bruckner never intended this to be the ending of his last Symphony, but it is hard to imagine a more moving farewell.

Anton Bruckner

Te Deum

- 1 *Te Deum laudamus*
- 2 *Te ergo quaesumus*
- 3 *Aeterna fac cum*
- 4 *Salvum fac populum tuum*
- 5 *In Te Domine speravi*

Texts and translations begin on the next page.

For Bruckner, the *Te Deum* was 'the pride of my life'. In a letter to the conductor Hermann Levi, written eight days after the work's triumphant Viennese première in 1885, Bruckner wrote of 'the *Te Deum* for choir and orchestra, which I dedicated to God for having brought me through so much anguish in Vienna'. Bruckner had needed all the reserves of strength his Roman Catholic faith could bring him during his first decade and a half in the Austrian capital, where his music had encountered incomprehension, and even savage mockery.

It wasn't until 1881 that Bruckner's fortunes underwent a reversal, when the Fourth Symphony had its first performance under Hans Richter. It was a success – Bruckner's first since he moved to Vienna. Significantly, the first surviving sketches for the *Te Deum* date from that same year. The *Te Deum* is one of Bruckner's most grandly affirmative works: exactly the kind of offering one might expect from a grateful survivor. When Bruckner realised he might not live to finish the last movement of the Ninth Symphony, he recommended using the *Te Deum* as an alternative finale. This has never caught on in concert (the Ninth is usually performed in its incomplete, three-movement form), but it attests to Bruckner's enduring pride in this work.

As to the text itself, the old church hymn 'Te Deum' is one of the most joyous affirmations of faith in the Christian liturgy. According to legend, it was improvised by Saints Augustine and Ambrose at the former's baptism in AD387. Almost certainly Bruckner would have heard this story as a boy, while he was a chorister and scholar at the Augustinian monastery of St Florian. Bruckner honours another of his musical gods in the opening bars of the *Te Deum*. The opening chant-like phrase for the choir is very similar to that which begins Haydn's splendid 'Marie Therese' *Te Deum* of 1800. But the effect is very different: where Haydn's setting bounds forwards, Bruckner presents us with an awe-inspiring slab of sound. For some time afterwards, Bruckner alternates massive *tutti* passages like this with quieter, more reflective music. At the heart of the work are two intensely devotional sections led by the tenor solo (at the words 'Te ergo quaesumus' and 'Salvum fac populum tuum'). In both passages, a solo violin adds an exquisite counterpoint in rising scales, underlining echoes in the text of the Catholic Mass – specifically the point in the liturgy where the priest blesses the bread and the wine.

The opposition between massive *tutti* and quieter reflective passages ends only as the four soloists begin the final section, 'In te Domine speravi' ('In thee, Lord, have I trusted'). At first the long final crescendo ('non confundar') is hushed, sombre, harmonically searching – a shadow of doubt perhaps. But at the end, the words are declaimed with stark confidence, with a thrilling soprano high C cutting through blazing trumpet fanfares: faith in final salvation is triumphant.

Programme notes © Stephen Johnson

1. Te Deum laudamus

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli;
tibi caeli et universae Potestates;
Tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
maiestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae maiestatis:
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.

We praise Thee, O God:
we acknowledge Thee to be the Lord.
All the earth doth worship Thee,
the Father everlasting.
To thee all Angels cry aloud:
the Heavens and all the Powers therein.
To Thee Cherubim and Seraphim
continually do cry,
Holy, Holy, Holy:
Lord God of Sabaoth;
Heaven and earth are full of the Majesty
of Thy glory.
The glorious company of the Apostles praise Thee.
The goodly fellowship of the Prophets praise Thee.
The noble army of Martyrs praise Thee.
The holy Church throughout all the world
doth acknowledge Thee;
The Father of an infinite Majesty;
Thine honourable, true, and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man:
Thou didst not abhor the Virgin's womb.
When Thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God
in the glory of the Father.
We believe that Thou shalt come to be our Judge.

2. Te ergo quaesumus

Te ergo quaesumus, tuis famulis subveni:
quos pretioso sanguine redemisti

We therefore pray Thee, help Thy servants
whom Thou hast redeemed with Thy precious blood.

3. Aeterna fac cum

Aeterna fac cum sanctis tuis in gloria numerari.

Make them to be numbered with Thy Saints in glory everlasting.

4. Salvum fac populum tuum

Salvum fac populum tuum,
Domine, et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te;
Et laudamus Nomen tuum in saeculum, et in saeculum
saeculi.
Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri Domine, miserere nostri.
Fiat misericordia tua,
Domine, super nos, quemadmodum speravimus in te.

O Lord, save Thy people,
and bless Thine heritage.
Govern them and lift them up for ever.
Day by day we magnify Thee;
And we worship Thy Name, ever world without end.

Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let Thy mercy lighten upon us:
as our trust is in thee.

5. In Te Domine speravi

In te, Domine, speravi:
non confundar in aeternum.

In Thee, Lord, have I trusted:
let me never be confounded.

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Liszt Piano Concerto No. 1*
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Dvořák Symphony No. 8

Marin Alsop *conductor*
Stephen Hough *piano*

Free pre-concert discussion

Royal Festival Hall | 6.15pm - 6.45pm

A discussion on the symphonies of Bohuslav Martinů with Marin Alsop.



Marin Alsop and Stephen Hough

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Marin Alsop *conductor*
Lukáš Vondráček *piano*

Tuesday 14 February 2012 | 7.30pm Friday 17 February 2012 | 7.30pm Royal Festival Hall JTI Friday Series (Friday 17 February)

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Kreisler (arr. Rachmaninoff/orch. Leytush) Liebesleid
(*European première*)
Rachmaninoff Symphony No. 2

Neeme Järvi *conductor*
Boris Giltburg *piano*

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Vladimir Jurowski *conductor*
Joshua Bell *violin*
Jeremy Ovenden *tenor*
London Philharmonic Choir

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