



London Symphony Orchestra
Living Music



London's Symphony Orchestra

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Resident
Orchestra

Sunday 21 June 2015 7.30pm
Barbican Hall

BETHOVEN SYMPHONY NO 9

Beethoven Overture: Leonore No 2
Beethoven Calm Sea and Prosperous Voyage
INTERVAL
Beethoven Symphony No 9 ('Choral')

Bernard Haitink conductor
Erin Wall soprano
Karen Cargill mezzo-soprano
Steve Davislim tenor
Hanno Müller-Brachmann bass-baritone
London Symphony Chorus
Simon Halsey chorus director

Concert finishes approx 9.40pm

Welcome Kathryn McDowell



A very warm welcome to tonight's concert, in which Bernard Haitink conducts the LSO and the London Symphony Chorus through an all-Beethoven programme, opening with the *Leonore* Overture No 2 and the lesser-known choral setting of Goethe's poem *Calm Sea and Prosperous Voyage*. I would also like to welcome this evening's soloists Erin Wall, Karen Cargill, Steve Davislim and Hanno Müller-Brachmann, who join us for Beethoven's Symphony No 9 after the interval.

It is always a pleasure for the LSO to work with Bernard Haitink, and we are delighted that he will join us again to open our 112th season in September with three concerts at the Barbican and a tour to Japan.

I hope that you enjoy the performance and can join us again on Thursday 25 June for Pictures in Music, a concert celebrating 25 years of pioneering education work from LSO Discovery, with the Orchestra joined on-stage by young musicians from across East London.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

LSO DISCOVERY AT 25

This year LSO Discovery, the Orchestra's music education and community programme, celebrates 25 years. Founded in 1990, the breadth and depth of LSO Discovery's projects are unparalleled in the orchestral world, reaching around 60,000 people a year. You can come and enjoy a range of LSO Discovery activities this summer to celebrate this milestone, from community singing days and free lunchtime concerts to the spectacular concert Pictures in Music. View full listings on our website.

iso.co.uk/lsodiscovery

THE SOUTH BANK SKY ARTS AWARDS

Sir Peter Maxwell Davies' Symphony No 10, which was commissioned and given its world premiere by the LSO, has won a prestigious South Bank Sky Arts Award in the Classical category. The performance was recorded by LSO Live, and is available to download from our website.

isolive.iso.co.uk

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+, including 20% discount on standard tickets. Tonight we are delighted to welcome:

Faversham Music Club
National Junior College
and **Redbridge & District U3A**

iso.co.uk/groups

Ludwig van Beethoven (1770–1827)

Overture: Leonore No 2 Op 72a (1805)



PROGRAMME NOTE WRITER

LINDSAY KEMP is a senior producer for BBC Radio 3, including programming lunchtime concerts from Wigmore Hall and LSO St Luke's, Artistic Director of the London Festival of Baroque Music, and a regular contributor to *Gramophone*.

Beethoven composed only one opera, yet he revised it twice and wrote four different overtures for it. The first production of *Fidelio*, in Vienna on 20 November 1805, ran to only three performances, and the following spring a shortened version renamed *Leonore, oder Der Triumph der eheleichen Liebe* (Leonora, or The Triumph of Conjugal Love) was performed just twice. It was not until 1814 that it next appeared, this time in the form in which it has become familiar and with *Fidelio* restored as its title.

The four versions of the overture are sufficiently different to suggest that Beethoven's doubts were not so much with musical quality as with function. His original intention was clearly to provide a programmatic prelude that would foreshadow the ensuing drama and its music in the manner of the overtures of contemporary French opera.

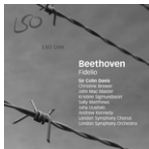
The overture to the 1805 version (known as *Leonore* No 2, the version heard in tonight's concert) is grand and dramatic, but architecturally loose. For the 1806 revision Beethoven produced *Leonore* No 3 which, while retaining much of the material of the original, was more concise and formally directed.

Both the subsequent *Leonore* No 1 and *Fidelio* Overtures, however, are shorter and in a lighter, more independent vein. While we may therefore assume that Beethoven found Nos 2 and 3 overbearing in their operatic settings, it is precisely the balance these closely related works strike between forceful dramatic suggestion and structural clarity that has made them the more popular of the *Leonore*/*Fidelio* overtures in the concert hall. As such, they are effectively the ancestors of the 19th-century tone poem.

The opera is based on a true incident which occurred during the French Revolution: Florestan, a political prisoner, is aided by his wife Leonore, who has courageously taken a job as a prison guard while disguised as a man named Fidelio. *Leonore* No 2 suggests these events with powerful simplicity.

A slow, harmonically groping introduction shows us the dungeon, with Florestan's presence indicated by a reference on clarinets, horns and bassoons to his despairing aria from the beginning of Act II. When the fast section arrives, it is with a leaping, heroic tune for Leonore which then leads to a warmly romantic transformation of Florestan's aria. Later, Beethoven imports a dramatic stroke directly from the opera: two off-stage trumpet calls signalling the pair's imminent rescue, before the overture ends in a mood of emphatic joy. ■

BEETHOVEN on LSO LIVE



Beethoven
Fidelio

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Hear the full opera *Fidelio* in this LSO Live release, recorded in 2006 at the Barbican.

Sir Colin Davis conductor
London Symphony Orchestra
London Symphony Chorus

'It ranks with the greatest accounts I have ever heard of this work.'

BBC Music Magazine

Ludwig van Beethoven

Calm Sea and Prosperous Voyage Op 112 (1814–15)

- 1 MEERESSTILLE (CALM SEA)
- 2 GLÜCKLICHE FAHRT (PROSPEROUS VOYAGE)

LONDON SYMPHONY CHORUS
SIMON HALSEY CHORUS DIRECTOR

PROGRAMME NOTE WRITER
LINDSAY KEMP

JOHANN WOLFGANG VON GOETHE (1749–1832) was a poet, playwright and scientist. Following the success of his first novel, *The Sorrows of Young Werther* (1774), he has remained an important figure in German and world literature. He is most widely known as the author of the tragedy *Faust*, published in two parts in 1808 and 1832.

It is by no means certain that Beethoven ever actually saw the open sea. The nearest he might have come was in 1783, when, as a child prodigy, he made a visit with his mother to Rotterdam (20 miles inland, despite its status as a major port) and, briefly, to The Hague. We cannot know, therefore, what his personal image was of an ocean, whether in becalmed or animated state, when he made a setting for chorus and orchestra of Goethe's two linked poems: *Meeresstille* (Calm Sea) and *Glückliche Fahrt* (Prosperous Voyage) and presented it as part of a concert given on Christmas Day 1815. Whatever it was, he was not the only one to be affected by Goethe's words; the young Schubert (who probably hadn't seen the sea either) had set *Meeresstille* as a song earlier in the same year, and in 1828 Mendelssohn's orchestral overture *Calm Sea and Prosperous Voyage* would begin its life as the most famous musical response to these evidently inspiring poems.

The subject of 'Calm Sea' is not the smooth surface reassuring to sufferers of seasickness, but rather the inert, windless conditions which, in the age of sail, rendered a ship depressingly immobile. Beethoven's torpidly lapping chords faithfully reflect this, while still leaving room for a stab of anxiety at the word 'fürchterlich' (fearful) and two brief awestruck outbursts at mentions of 'der ungeheuern Weite' (the vast expanse).

Maynard Solomon has seen a typically Beethovenian trajectory in the way this work outlines 'tranquillity penetrated by agitation, dissolving into joyful triumph', and there are certainly foretastes of the Ninth Symphony in the way the music stirs, picks itself up and slides inexorably into the 'Prosperous Voyage', a rumblingly jubilant finale urged on by sailors' shouts of 'geschwinde!' (swiftly!).

Beethoven was pleased enough with this succinct and effective work to send a copy to Goethe himself, along with a cautious request for the great man's opinion. Sad to say, none came. ■

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level.

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the Information Desk on the Circle level?

Ludwig van Beethoven

Calm Sea and Prosperous Voyage: Texts

Meeresstille

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche ringsumher.
Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

Glückliche Fahrt

Die Nebel zerreißen,
Der Himmel ist helle,
Und Äolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es teilt sich die Welle,
Es naht sich die Ferne;
Schon seh ich das Land!

Johann Wolfgang von Goethe

Calm Sea

Deep stillness reigns in the water,
The sea is motionless, at rest,
And the troubled steersman scans
The smooth flat plains all around.
No breeze from any side!
Terrible stillness of death!
In the vast expanse
Not a wave swells.

Prosperous Voyage

The mists part,
The sky is bright,
And Aeolus unties
The uneasy bond.
The winds whisper,
The steersman stirs.
Swiftly! Swiftly!
The waves part,
The distance nears,
Already I see land!

Thu 25 Jun 2015 7.30pm, Barbican Hall

PICTURES IN MUSIC

Celebrate the joy of live music-making with LSO Discovery and the LSO's new Assistant Conductor **Elim Chan**.

LSO Leader **Gordan Nikolitch** performs **Vaughan Williams' *The Lark Ascending*** with young musicians from across East London, a new arrangement of *Pictures at an Exhibition* is brought to life with illustrations, and **Howard Moody** conducts his brand new piece *Deeds Not Words*. Part of LSO Discovery at 25.

Find out more
Iso.co.uk/pictures

Ludwig van Beethoven

Symphony No 9 in D minor Op 125 (1822–24)

- 1 ALLEGRO MA NON TROPPO, UN POCO MAESTOSO
- 2 SCHERZO: MOLTO VIVACE
- 3 ADAGIO MOLTO E CANTABILE
- 4 PRESTO – ALLEGRO MA NON TROPPO – VIVACE – ADAGIO CANTABILE

ERIN WALL SOPRANO

KAREN CARGILL MEZZO-SOPRANO

STEVE DAVISLIM TENOR

HANNO MÜLLER-BRACHMANN BASS-BARITONE

LONDON SYMPHONY CHORUS

SIMON HALSEY CHORUS DIRECTOR

PROGRAMME NOTE WRITER LINDSAY KEMP

JOHANN CHRISTOPH FRIEDRICH

VON SCHILLER (1759–1805) was an influential dramatist, poet, historian and philosopher. His plays, including *The Robbers* (1781) and *William Tell* (1804), have influenced the direction of European drama ever since, and his philosophical work *On the Aesthetic Education of Man* (1794) has become an important link between the Classical Enlightenment and the Romantic era.

Friedrich von Schiller's poem 'Ode to Joy' could almost have been calculated to appeal to the idealistic Beethoven. Written in 1785, it lauds the joys of fellowship, the happiness of married life, the wonders of nature and the universe and the eternal mystery of divine love, and as early as 1793 Beethoven was considering setting it as a song. In 1812 he attempted a 'choral overture' using parts of the text, but it was not for another decade that he was to find a true home for it when he made it the subject of the extraordinary and revolutionary finale to his Ninth and last symphony, the first ever to include a choral movement.

It was not just accommodating Schiller's words that took a long time, however. Although the symphony was essentially composed in a ten-month burst between April 1823 and January 1824, there is a case for saying that Beethoven had been writing it for much longer – he had contemplated a D minor symphony as early as 1812, immediately after the completion of the Seventh and Eighth, while some of its musical ideas date back even further.

Not that these matters would have concerned the audience at the work's first performance in Vienna's Kärntnerthor Theatre in May 1824; for them the excitement lay in hearing Beethoven's first new symphony in twelve years, and they lapped it up. At the end, the applause was thunderous, and the deaf composer was turned around by the contralto soloist Caroline Unger to see hats and handkerchiefs being waved frantically all over the hall. 'The whole audience was impressed, crushed by the greatness of your work', wrote Beethoven's friend Anton Schindler. Vienna may not have always appreciated Mozart to the full, but it certainly loved Beethoven.

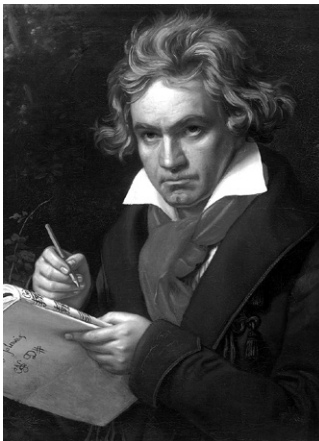
The Ninth is not, strictly speaking, Beethoven's last symphony – in 1825 he began but failed to complete another – but it is certainly a fitting summation of his mighty contribution to the genre's history. His achievement had been nothing less than that of bringing about an irreversible transformation in the entire concept of what a symphony is, turning a piece of concert music designed primarily to entertain into a psychological journey in which, over the course of four movements, the listener's emotions undergo some kind of change. This could be triumph over adversity, as in the death and rebirth of the 'Eroica', or a passage from darkness to light as demonstrated in the famous Fifth Symphony. In the Ninth, it is a journey from a bleak and brutal void to a glorious vision of an ideal world of love, tolerance and universal brotherhood.

Ludwig van Beethoven

Composer Profile

Certainly the shimmering strings which open the first movement seem to conjure a mood of primeval emptiness before the music moves on into more combative regions. At the end, a sternly resolute theme emerges from the depths like a clenched fist. The second movement seems straightforwardly joyful with its playful timpani beats (spontaneously applauded at the first performance), its interplay between the violins and its cheeky ending, but there is more than a hint of seriousness underlying it as well. The third movement is unambiguous in intent, however, a sublimely tender and beautiful set of variations on a tune whose deceptively simple hymn-like nature is a Beethoven speciality, above all in 'late-period' works.

And then the finale bursts in, startlingly and radically. At first the orchestra reviews themes from all three earlier movements, with the cellos and basses seeming to debate their worth in melodic phrases which deliberately mimic the style of vocal recitative. It is as if they are struggling to tell us something, yet it is also a dramatically enhanced continuation of the fragmentary, groping introductions to the finales of two earlier symphonies, the First and the Third. Eventually, though, the orchestra hits on the now-famous folksong-like theme, but after they have played a few variations on it, another upheaval leads to the first human sounds – a bass soloist commanding us all to discard all this in favour of 'pleasing and more joyful tones'. These words are Beethoven's, but from here to the end it is Schiller's message which dominates, and as the voices take over, we hear in the course of further variations on the theme a vision of Elysium that is by turns exultant and awestruck. 'This gigantic work,' Hans Keller suggested, 'should convince even the firmest pessimist that mankind's life has been worthwhile'. ■



Beethoven showed early musical promise, yet reacted against his father's attempts to train him as a child prodigy. The boy pianist attracted the support of the Prince-Archbishop, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Ludwig became the family bread-winner as a musician at court.

Encouraged by his employer, the Prince-Archbishop Maximilian Franz, Beethoven travelled to Vienna to study with Joseph Haydn. The younger composer fell out with his renowned mentor when the latter discovered he was secretly taking lessons from several other teachers. Although Maximilian Franz withdrew payments for Beethoven's Viennese education, the talented musician had already attracted support from some of the city's wealthiest arts patrons. His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna. He was soon able to devote his time to composition or the performance of his own works.

In 1800 he began to complain of deafness, but despite suffering the distress and pain of tinnitus, chronic stomach ailments and an embittered legal case for the guardianship of his nephew, he created a series of remarkable new works, including the *Missa solemnis* and his late symphonies and piano sonatas. It is thought that around 10,000 people followed his funeral procession on 29 March 1827. His posthumous reputation developed to influence successive generations of composers and other artists inspired by the heroic aspects of Beethoven's character and the profound humanity of his music. ■

Ludwig van Beethoven

Symphony No 9: Texts

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen, und freudenvollere.

An die Freude

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken
Himmlische, dein Heiligtum.

Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!

Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.

O friends, not these sounds!
Let us rather take up a more pleasing
and more joyful refrain.

Ode to Joy

O joy, glorious spark of the gods,
daughter of Elysium,
intoxicated by the flame, we enter,
celestial one, your sacred shrine.

Your magic powers reunite
what rigorous convention sets apart;
all men become brothers, there,
where your gentle wing comes to rest.

He who enjoys the blessed fortune
of mutual friendship,
he who has won a loving wife,
let him partake of the rejoicing!

Yes, and if he has but one other soul
in this world to call his own!
And who has not accomplished this, let him steal
weeping from this company!

All creatures drink in joy
at Nature's breast;
good and evil together
follow her rosy trail.

Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

She gave us kisses and the vine,
a friend proven unto death;
the worm too feels love's pleasure,
and the cherub stands before God!

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen!

Joyously, as His suns race
through Heaven's resplendent plains,
brothers, run your course,
joyfully, as a hero toward victory!

Freude, schöner Götterfunken, etc.

O joy, glorious spark of the gods, etc.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, überm Sternenzelt
Muß ein lieber Vater wohnen!

Be embraced, ye millions!
This kiss to all the world!
Brothers, there above the firmament
a loving Father surely dwells!

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt,
Über Sternen muß er wohnen!

Do you fall prostrate, ye millions!
Do you divine your Creator, world?
Seek Him beyond the firmament,
He surely dwells beyond the stars!

Freude, schöner Götterfunken, etc.
Seid umschlungen, Millionen!, etc.

O joy, glorious spark of the gods, etc.
Be embraced, ye millions!, etc.

Johann Christoph Friedrich von Schiller

barbican

Strauss the storyteller

Gewandhausorchester Leipzig
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Riccardo Chailly conducts the great tone-poems
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Bernard Haitink Conductor

'It is business as usual, except that 'usual' inevitably means superb, definitive.'

The Sunday Times on Bernard Haitink with the LSO



Conductor Emeritus

Boston Symphony Orchestra

Patron

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Philharmonic Orchestra

BERNARD HAITINK IN 2015/16

Tue 15 Sep 2015 7.30pm
Mozart and Bruckner
with **Murray Perahia** piano

Sun 20 Sep 2015 7pm
Beethoven and Mahler
with **Murray Perahia** piano

Wed 23 Sep 2015 7.30pm
Purcell, Beethoven and Brahms
with **Imogen Cooper** piano

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Bernard Haitink's 2014/15 season began with a concert with the Netherlands Radio Philharmonic Orchestra, marking the 60th anniversary of Haitink's conducting debut with that orchestra. Other engagements this past season included the opening concert of the Bavarian Radio Symphony Orchestra's season, four programmes with the LSO in London, Madrid and Paris, and concerts with the Chamber Orchestra of Europe in Lucerne, Amsterdam and Paris. He also conducted the Berlin Philharmonic in the Baden-Baden Easter Festival, and returned to the Chicago and Boston Symphony Orchestras. During the summer 2015 festival season he conducts the Vienna Philharmonic in the Salzburg Festival and the opening concerts in the Lucerne Festival with the Lucerne Festival Orchestra, as well as concerts in Lucerne and the BBC Proms with the Chamber Orchestra of Europe. Next season includes a return to Japan with the London Symphony Orchestra.

Haitink was Chief Conductor of the Royal Concertgebouw Orchestra for 27 years, Music Director of Glyndebourne Festival Opera and The Royal Opera, Covent Garden, and Principal Conductor of the Staatskapelle Dresden, the London Philharmonic and the Chicago Symphony Orchestras. He is Conductor Emeritus of the Boston Symphony Orchestra, and Patron of the Netherlands Radio Philharmonic Orchestra.

He has made frequent guest appearances with most of the world's leading orchestras, and celebrated another milestone in March 2014 when he conducted the Berlin Philharmonic in concerts marking the 50th anniversary of his debut with them. He is committed to the development of young musical talent, and gives an annual Conducting Masterclass at the Lucerne Easter Festival.

Bernard Haitink has recorded extensively with the Royal Concertgebouw Orchestra, the Berlin and Vienna Philharmonic orchestras, the London and Chicago Symphony orchestras and the Bavarian Radio Symphony Orchestra. He has received many awards and honours in recognition of his services to music, including an honorary Knighthood and Companion of Honour.

Erin Wall Soprano



In high demand across the globe, Canadian soprano Erin Wall works with many of the world's leading orchestras and conductors, including the NDR Symphony Orchestra under Christoph Eschenbach, Orchestre National de France under Daniele Gatti, San Francisco Symphony under Michael Tilson Thomas, hr-Sinfonieorchester under Paavo Järvi, Chicago Symphony Orchestra under Bernard Haitink, and Sydney Symphony under David Robertson. On the 50th anniversary of the premiere

of Britten's *War Requiem* she appeared at the site of its premiere – Coventry Cathedral – with the City of Birmingham Symphony Orchestra under Andris Nelsons (released on DVD by Arthaus).

With an extensive opera repertoire, from Mozart and Beethoven through to Britten and Strauss, Erin Wall has sung leading roles in many of the world's great opera houses with recent seasons including a series of remarkable debuts at the Metropolitan Opera, Wiener Staatsoper and Bayerische Staatsoper as Donna Anna (Mozart's *Don Giovanni*); at Teatro alla Scala and Los Angeles Opera as Helena (Britten's *A Midsummer Night's Dream*); and at Lyric Opera of Chicago as Pamina (Mozart's *The Magic Flute*).

Wall's discography includes the 2010 Grammy award-winning recording of Mahler's *Symphony No 8* and Beethoven's *Symphony No 9* with the San Francisco Symphony under Michael Tilson Thomas, a DVD of Mozart's *Così fan tutte* from the Aix-en-Provence Festival under Daniel Harding, Beethoven's *Symphony No 9* with Orchestre Symphonique de Montreal under Kent Nagano, Britten's *War Requiem* with the City of Birmingham Symphony Orchestra under Andris Nelsons, and Mahler's *Symphony No 8* with the Staatskapelle Berlin and Pierre Boulez.

Karen Cargill Mezzo-soprano



Scottish mezzo-soprano Karen Cargill was the winner of the 2002 Kathleen Ferrier Award. Past and future highlights with her regular recital partner Simon Lepper include appearances at Wigmore Hall, the Concertgebouw, the Kennedy Centre and, this season, her New York recital debut at Carnegie Hall, as well as regular recitals for BBC Radio 3. With Simon she recently recorded a critically acclaimed recital of lieder by Alma and Gustav Mahler for Linn Records.

Engagements in the 2015/16 season and beyond include Waltraute in Wagner's *Götterdämmerung* for the Canadian Opera Company and return invitations from the Royal Opera, Covent Garden, Metropolitan Opera and English National Opera. Karen will make her debut at the 2015 Salzburg Festival singing Bruckner's *Mass No 3* with the Vienna Philharmonic and Yannick Nézet-Séguin. Other concert highlights include her debut with the Royal Concertgebouw Orchestra in Mahler's *Symphony No 2*, and with the Dresden Staatskapelle in Elgar's *Sea Pictures*.

Karen sings regularly with the Boston, Rotterdam, Seoul and Berlin Philharmonic orchestras, the Chamber Orchestra of Europe, London Symphony and Philharmonic orchestras, and works with conductors including James Levine, Donald Runnicles, Valery Gergiev, Yannick Nézet-Séguin, Myung Whun Chung, Bernard Haitink, Sir Simon Rattle and Robin Ticciati. Opera highlights have included roles with the Royal Opera, Covent Garden, Metropolitan Opera and Deutsche Oper Berlin. In 2013 Karen was appointed Associate Artist of the Scottish Chamber Orchestra. Their recent Linn Records recording of Berlioz's *Les nuits d'été* and *La mort de Cléopâtre* with Robin Ticciati was chosen as *Gramophone* magazine's recording of the month in June 2013.

Steve Davislim Tenor



Twice awarded the Queen Elizabeth II Silver Jubilee award and Australia Council scholarship, Australia's leading tenor is at the forefront of a new generation of singers. Acclaimed throughout the world for his beautiful lyric voice, strong stage presence and remarkable agility, he is in demand internationally on both concert and operatic stages.

Engaged at the most prestigious opera theatres and concert venues worldwide, he has appeared at the State Opera

Berlin (Almaviva in Rossini's *The Barber of Seville*), State Opera Vienna (Tamino in Mozart's *The Magic Flute*), Hamburg Opera (Lensky in Tchaikovsky's *Eugene Onegin*, Tom in Stravinsky's *The Rake's Progress*, Almaviva in *The Barber of Seville*), Royal Opera House, Covent Garden (Fenton in Verdi's *Falstaff*), The Australian Opera in Sydney (Don Ottavio in Mozart's *Don Giovanni*, Lensky in *Eugene Onegin*, David in Wagner's *Die Meistersinger von Nürnberg*), at the Théâtre du Châtelet (the title role in Weber's *Oberon*), Lyric Opera Chicago (Jacquino in Beethoven's *Fidelio*) under Christoph von Dohnányi, Metropolitan Opera (Pedrillo in Mozart's *Die Entführung aus dem Serail*), and with the Semperoper Dresden (Tom in *The Rake's Progress*).

In addition to his operatic work, Steve Davislim has also performed with the most prestigious orchestras in Europe, Australia and the US under many of the world's leading conductors, including Claudio Abbado, Sir Colin Davis, Sir John Eliot Gardiner, Valery Gergiev, Michael Gielen, Nikolaus Harnoncourt, Bernard Haitink, Sir Roger Norrington, Sir Antonio Pappano, Michel Plasson, Riccardo Chailly and Franz Welser-Möst.

His recordings include Beethoven's Symphony No 9 with David Zinman (Arte Nova), Beethoven's *Christ on the Mount of Olives* and Mozart's Requiem (Opus 111), Tippett's *A Child of Our Time* with Sir Colin Davis (LSO Live), and Haydn's *The Creation* (Harmonia Mundi).

Hanno Müller-Brachmann Bass-baritone



Hanno Müller-Brachmann studied with Rudolf Piernay and Dietrich Fischer-Dieskau. He has sung with the London, Radio France, Vienna and Berlin Philharmonic orchestras, the Berlin and Dresden Staatskapelle, Orchestra National de France, and the Boston and Los Angeles Symphony orchestras under conductors including Christian Thielemann, Kurt Masur, Nikolaus Harnoncourt, Fabio Luisi, Christoph von Dohnányi, Bernard Labadie, Herbert Blomstedt and Sir John Eliot Gardiner. He made

his Carnegie Hall debut with the Chicago Symphony Orchestra under Daniel Barenboim. Hanno was a member of the ensemble of the Berlin State Opera from 1998 until 2011 and has also appeared at the Bavarian, Hamburg and Vienna State and San Francisco operas.

He has given recitals in Berlin, Graz, Amsterdam, Hamburg, Paris and Lausanne, at Wigmore Hall and at the Schwarzenberg Schubertiade, Berlin Festwochen and the Edinburgh Festival. His many recordings include Bach's St Matthew Passion with the Leipzig Gewandhaus Orchestra under Riccardo Chailly and the *Gramophone* Award-winning recording of Mozart's *The Magic Flute* under Claudio Abbado and most recently a DVD of the Britten's War Requiem with the CBSO and Nelsons on Unitel.

Future engagements include Figaro (in Mozart's *The Marriage of Figaro*) at the Edinburgh International Festival; concerts with the Royal Concertgebouw Orchestra; Brahms' German Requiem at La Scala under Bernard Haitink; Papageno in *The Magic Flute* and Mozart's Requiem in a European tour with the Budapest Festival Orchestra and conductor Iván Fischer; and Bach's St John Passion with the Boston Symphony Orchestra under Andris Nelsons.

Hanno is a Professor at the Musikhochschule Karlsruhe.

Simon Halsey

Chorus Director



Choral Director

London Symphony Orchestra
London Symphony Chorus

Chorus Director

City of Birmingham Symphony
Orchestra Chorus

Conductor Laureate

Rundfunkchor Berlin

Artistic Director

Berliner Philharmoniker
Youth Choral Programme

Director

BBC Proms Youth Choir

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, and he has recently been made their Conductor Laureate. In the UK, Halsey has been Chorus Director of the City of Birmingham Symphony Orchestra Chorus for over 30 years and, in 2012, was appointed Choral Director of the LSO 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.

Since becoming Choral Director of the London Symphony Orchestra and London Symphony Chorus in 2012, Halsey has been credited with bringing about a 'spectacular transformation' (*London Evening Standard*) of the LSC. In 2014/15 the LSO and LSC performed Schumann's *Das Paradies und die Peri* with Sir Simon Rattle. In addition to its work with the LSO, the choir joined the Gewandhausorchester Leipzig and Alan Gilbert for a performance of Beethoven's Ninth Symphony at the BBC Proms, and the BBC Philharmonic and Juanjo Mena for Beethoven's *Fidelio* in Manchester. In 2014 Halsey also conducted the LSC in a series of a cappella concerts across the UK, including Tallis' *Spem in alium* and Rachmaninov's *Vespers*.

Simon Halsey is Professor and Director of Choral Activities at the University of Birmingham, where he directs a postgraduate course in Choral Conducting, in association with the CBSO. Halsey is in great demand as a teacher at other universities and has presented masterclasses at top universities such as Princeton and Yale. In 2011 Schott Music published his book and DVD on choral conducting, *Chorleitung: Vom Konzept zum Konzert*, as part of its 'Master Class' series.

Halsey has worked on numerous recording projects, many of which have won major awards, including the Gramophone Award, Diapason d'Or and Echo Klassik. He has won three Grammy Awards for his recordings with the Rundfunkchor Berlin: 2007, 2008 (Best Choral Performances) and 2011 (Best Opera Performance). As part of a new relationship with Deutsche Grammophon, Halsey and the Rundfunkchor Berlin recorded *Spheres* with violinist Daniel Hope, as well as *Morgenlicht*, a choir-only recording of German hymns, both released in 2013. Highlights of his discography with the CBSO Chorus on EMI Classics include Elgar's *The Dream of Gerontius* with the CBSO, Sir Simon Rattle, Dame Janet Baker and John Shirley-Quirk; Beethoven's Ninth Symphony with the Vienna Philharmonic and Sir Simon Rattle; and Mahler's Symphony No 2 with the CBSO, Sir Simon Rattle, Dame Janet Baker and Arleen Auger.

Born in London, Simon Halsey sang in the choirs of New College, Oxford, and King's College, Cambridge, before studying conducting at the Royal College of Music. He was awarded The Queen's Medal for Music 2014 and recently received a CBE in the Queen's Birthday Honours. He was awarded the Officer's Cross of the Order of Merit of the Federal Republic of Germany in 2011, and holds three honorary doctorates.

London Symphony Chorus

On stage

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra. The partnership between the LSC and LSO was developed and strengthened in 2012 with the joint appointment of Simon Halsey as Chorus Director of the LSC and Choral Director for the LSO.

The LSC also partners other major orchestras and has worked internationally with the Berlin and Vienna Philharmonics, Boston Symphony and the European Union Youth Orchestra. The LSC tours extensively throughout Europe and has visited North America, Israel, Australia and South East Asia.

The Chorus has recorded extensively; recent releases include Britten's *War Requiem* with Gianandrea Noseda, Haydn's *The Seasons*, Walton's *Belshazzar's Feast*, Verdi's *Otello*, and the world premiere of James MacMillan's *St John Passion* all under the late Sir Colin Davis; and with Valery Gergiev, Mahler's *Symphonies Nos 2, 3 and 8*.

Last season the Chorus undertook critically acclaimed performances of, among other works, Verdi's *Rigoletto*, Sir Peter Maxwell Davies' *Tenth Symphony*, Berlioz's *The Damnation of Faust* and *Romeo and Juliet*, and Haydn's *The Creation*. This season has included the world premiere of Sally Beamish's *Equal Voices* and Schumann's *Das Paradies und die Peri* with the LSO, the Chorus' own concert at the Barbican, which included Rachmaninov's *Vespers*, and Mahler's *Symphony No 2* with the Berlin Philharmonic, Sir Simon Rattle and the CBSO Chorus.

If you would like to arrange an audition, contact Aoife McInerney on aoife.lsc@gmail.com for further details.

President Emeritus André Previn KBE

Vice President Michael Tilson Thomas

Patron Simon Russell Beale

Chorus Director Simon Halsey

Deputy Chorus Director & Accompanist Roger Sayer

Assistant Directors Neil Ferris and Matthew Hamilton

Chairman Lydia Frankenburg

lsc.org.uk

SOPRANOS

Kerry Baker
 Faith Baxter
 Evaleen Brinton
 Laura Catala-Ubassy
 Jessica Collins
 Shelagh Connolly
 Harriet Crawford
 Rebecca Dent
 Katharine Elliot
 Lucy Farrington
 Katalin Farsang
 Naomi Fletcher
 Joanna Gueritz
 Maureen Hall
 Isobel Hammond
 Florentina Harris
 Claire Hussey
 Debbie Jones
 Julia Josephs
 Mimi Kroll
 Debbie Lee
 Marylyn Lewin
 Jane Morley
 Maggie Owen
 Kate Powell
 Liz Reeve
 Mikiko Ridd
 Chen Shwartz
 Ploen Sopitpongstorn
 Rachael Twyford
 Lizzie Webb
 Becky Wheaton
 Miji Yi

ALTOS

Hetty
 Boardman-Weston
 Elizabeth Boyden
 Gina Broderick
 Jo Buchan *
 Lizzy Campbell
 Liz Cole
 Maggie Donnelly
 Linda Evans
 Lydia Frankenburg *
 Amanda Freshwater
 Tina Gibbs
 Rachel Green
 Yoko Harada
 Jo Houston
 Ella Jackson
 Jill Jones
 Gilly Lawson
 Belinda Liao *
 Anne Loveluck *
 Liz McCaw
 Caroline Mustill
 Dorothy Nesbit
 Helen Palmer
 Susannah Priede
 Lucy Reay
 Sarah Scott
 Claire Trocme
 Curzon Tusssaud *
 Agnes Vigh
 Sara Williams
 Magdalena Ziarko

TENORS

Paul Allatt *
 Paul Burton
 Michael Delany
 Daniel Ehrlich
 John Farrington
 Matt Fernando
 Simon Goldman
 John Marks
 Alastair Mathews
 John Moses *
 Daniel Owers
 Stuart Packford
 Chris Riley
 Peter Sedgwick
 Richard Street
 James Warbis
 Robert Ward *

BASSES

Simon Backhouse
 Bruce Boyd
 Steve Chevis
 Marek Chlebus
 Damian Day
 Thomas Fea
 Ian Fletcher
 Robert Garbolinski *
 Gerald Goh
 John Graham
 Bryan Hammersley
 Owen Hanmer *
 Alex Kidney
 Thomas Kohut
 Gregor Kowalski *
 Georges Leaver
 Stefan Magier
 Geoff Newman
 Peter Niven
 Tim Riley
 Rod Stevens
 Gordon Thomson
 Robin Thurston
 Jez Wareing
 David Webster
 Anthony Wilder

* denotes council member

London Symphony Orchestra On stage

FIRST VIOLINS

Gordan Nikolitch *Leader*
Lennox Mackenzie
Clare Duckworth
Jörg Hammann
Maxine Kwok-Adams
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Ian Rhodes
Sylvain Vasseur
David Worswick
Shlomy Dobrinsky
Hilary Jane Parker
Alain Petitclerc
Alina Petrenko

SECOND VIOLINS

David Alberman
Sarah Quinn
Miya Väisänen
David Ballesteros
Richard Blayden
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Philip Nolte
Paul Robson
Hazel Mulligan

VIOLAS

Paul Silverthorne
Gillianne Haddow
Malcolm Johnston
Lander Echevarria
Anna Bastow
German Clavijo
Julia O'Riordan
Robert Turner
Heather Wallington
Jonathan Welch
Fiona Dalgliesh
Caroline O'Neill

CELLOS

Tim Hugh
Minat Lyons
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Hilary Jones
Morwenna Del Mar
Nicholas Gethin
Orlando Jopling

DOUBLE BASSES

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Paul Sherman
Hugh Sparrow

FLUTES

Gareth Davies
Patricia Moynihan

PICCOLO

Sharon Williams

OBOES

Timothy Rundle
Michael O'Donnell

CLARINETS

Andrew Marriner
Chi-Yu Mo

BASSOONS

Rachel Gough
Joost Bosdijk

CONTRA BASSOON

Dominic Morgan

HORNS

Bertrand Chatenet
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Brendan Thomas

TRUMPETS

Philip Cobb
Gerald Ruddock
Daniel Newell

TROMBONES

Dudley Bright
James Maynard

BASS TROMBONE

Paul Milner

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
David Jackson
Sam Walton

Your views Inbox



Matthew Plant @londonsymphony @BarbicanCentre tonight were breathtaking. Marin Alsop's conducting was extraordinary to watch.
on the LSO with Marin Alsop and James Ehnes on 7 June



Christian Hoskins Feeling fortunate I was present for the marvellous Rachmaninov 2 performed by André Previn and @londonsymphony @BarbicanCentre this evening.
on the LSO with André Previn and Anne-Sophie Mutter on 10 June



Andy Heffer Lovely to see the @londonsymphony playing beautifully and with a collective smile on its face for André Previn tonight.
on the LSO with André Previn and Anne-Sophie Mutter on 10 June



Jenny Dutton You all treated us mere mortals to something wonderful last night! Keep making those glorious sounds!
on the LSO with André Previn and Anne-Sophie Mutter on 10 June

LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 15 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

The Scheme is supported by Help Musicians UK The Garrick Charitable Trust The Lefever Award The Polonsky Foundation

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