

London **Philharmonic** Orchestra

Concert programme

lpo.org.uk

Our 2017 concerts are part of

BELIEF
AND
BEYOND
BELIEF

FESTIVALS FOR THE WORLD

**SOUTHBANK
CENTRE**

London [★]Philharmonic Orchestra

Principal Conductor and Artistic Advisor **VLADIMIR JUROWSKI**

supported by the Tsukanov Family Foundation

Principal Guest Conductor **ANDRÉS OROZCO-ESTRADA**

Leader **PIETER SCHOEMAN**

supported by Neil Westreich

Composer in Residence **MAGNUS LINDBERG**

Patron **HRH THE DUKE OF KENT KG**

Chief Executive and Artistic Director **TIMOTHY WALKER AM**

Southbank Centre's Royal Festival Hall

Saturday 8 April 2017 | 7.30pm

Tallis

Spem in alium (10')

Mahler

Symphony No. 8 in E flat major (80')

There will be a 20-minute interval between Parts 1 and 2 of the Symphony.

Vladimir Jurowski conductor

Melanie Diener soprano

Anne Schwanewilms soprano

Sofia Fomina soprano

Sarah Connolly mezzo-soprano

Patricia Bardon mezzo-soprano

Torsten Kerl tenor

Matthias Goerne baritone

Matthew Rose bass

London Philharmonic Choir (Artistic Director: Neville Creed)

London Symphony Chorus (Chorus Director: Simon Halsey)

Choir of Clare College, Cambridge (Musical Director: Graham Ross)

Tiffin Boys' Choir (Director: James Day)

Chahine Yavroyan lighting designer

Concert supported by an anonymous donor.

Free pre-concert event

6.00–6.45pm | The Clore Ballroom at Royal Festival Hall

Our creative cross-arts ensemble, LPO Soundworks, takes to the stage once again, performing brand new soundtracks live alongside short films by talented young filmmakers from BFI Future Film Academy.

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

CONCERT PRESENTED BY THE LONDON PHILHARMONIC ORCHESTRA

Contents

- 2 Welcome
Orchestra news
- 3 On stage tonight
- 4 Belief and Beyond Belief
- 6 About the Orchestra
- 7 New on the LPO Label
- 8 Vladimir Jurowski
- 9 Tonight's soloists
- 14 Tonight's choirs
- 19 Programme notes
- 22 Recommended recordings
Mahler 8 on the LPO Label
- 23 Next concerts
- 24 LPO 2017/18 season
- 25 Sound Futures donors
- 26 Supporters
- 28 LPO administration

BELIEF
AND
BEYOND
BELIEF



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

RESIDENT AT

**SOUTHBANK
CENTRE**

The home of classical music

Welcome to Southbank Centre

We hope you enjoy your visit. We have a Duty Manager available at all times. If you have any queries please ask any member of staff for assistance.

Eating, drinking and shopping? Southbank Centre shops and restaurants include Foyles, EAT, Giraffe, Strada, YO! Sushi, wagamama, Le Pain Quotidien, Las Iguanas, ping pong, Canteen, Caffè Vergnano 1882, Skylon, Feng Sushi and Topolski, as well as cafes, restaurants and shops inside Royal Festival Hall.

If you wish to get in touch with us following your visit please contact the Visitor Experience Team at Southbank Centre, Belvedere Road, London SE1 8XX, phone 020 7960 4250, or email customer@southbankcentre.co.uk

We look forward to seeing you again soon.

Queen Elizabeth Hall, Purcell Room and Hayward Gallery are closed for essential refurbishment until 2018. During this period, our resident orchestras are performing in venues including St John's Smith Square. Find out more at southbankcentre.co.uk/sjss

A few points to note for your comfort and enjoyment:

PHOTOGRAPHY is not allowed in the auditorium.

LATECOMERS will only be admitted to the auditorium if there is a suitable break in the performance.

RECORDING is not permitted in the auditorium without the prior consent of Southbank Centre. Southbank Centre reserves the right to confiscate video or sound equipment and hold it in safekeeping until the performance has ended.

MOBILES, PAGERS AND WATCHES should be switched off before the performance begins.

Welcome to tonight's LPO concert at Southbank Centre's Royal Festival Hall, comprising Tallis's *Spem in alium* and Mahler's spectacular *Symphony No. 8*. Dubbed the 'Symphony of a Thousand', this epic work will see the Orchestra joined on stage by the London Philharmonic Choir, the London Symphony Chorus, the Choir of Clare College, Cambridge, Tiffin Boys' Choir, and of course our eight magnificent soloists.

Tonight is a particularly special occasion for the London Philharmonic Choir, which this evening marks its 70th anniversary. Founded in 1947 as the chorus for the London Philharmonic Orchestra, the Choir has performed countless times alongside the LPO throughout its distinguished history. We are delighted to mark the occasion with our LPC friends in such fitting style this evening, and wish them many congratulations on this remarkable milestone, as well as looking forward to many more successful collaborations in future! Turn to pages 14–15 to read about the Choir.

We hope you enjoy this evening's concert and that you can join us at the LPO again soon. Turn to page 23 to see details of our final concerts in the 2016/17 season. Our new 2017/18 season is now on sale too: browse and book online at lpo.org.uk, pick up a brochure in the Royal Festival Hall foyer this evening, or call 020 7840 4200 to request a brochure by post.

2017 London Marathon: Support Team LPO!

On Sunday 23 April a team from the wider LPO community will take part in the Virgin Money London Marathon in aid of the Orchestra's schools concerts, *BrightSparks*. All money raised will help to enable over 12,000 young people to attend one of our live schools concerts, many for the very first time. To find out more about our runners or make a donation, visit uk.virginmoneygiving.com/fund/LPOLondonMarathon

New on the LPO Label: Beethoven's 'Eroica'

Just released on the LPO Label is Beethoven's *Symphony No. 3 (Eroica)*, paired with the *Fidelio Overture* (LPO-0096). Conducted by Vladimir Jurowski and recorded live in concert at Royal Festival Hall, the CD is priced at £9.99. Available from lpo.org.uk/recordings, the LPO Ticket Office (020 7840 4242) and all good CD outlets. Download or stream online via iTunes, Spotify, Amazon and others.

On stage tonight

First Violins

Pieter Schoeman* *Leader*
Chair supported by Neil Westreich
Vesselin Gellef *Sub-Leader*
Ilyoung Chae
Chair supported by the Candide Trust

Katalin Varnagy
Chair supported by Sonja Drexler

Catherine Craig
Thomas Eisner
Martin Höhmann
Geoffrey Lynn
Chair supported by Caroline, Jamie & Zander Sharp

Robert Pool
Sarah Streatfeild
Yang Zhang
Tina Gruenberg
Grace Lee
Rebecca Shorrock
Rasa Zukauskaitė
Georgina Leo
Caroline Frenkel

Second Violins

Helena Smart *Guest Principal*
Jeongmin Kim
Chair supported by Friends of the Orchestra

Tania Mazzetti
Kate Birchall
Nancy Elan
Fiona Higham
Chair supported by David & Yi Buckley

Joseph Maher
Marie-Anne Mairesse
Ashley Stevens
Robin Wilson
Sheila Law
Rebecca Dinning
Emma Wragg
Alison Strange
John Dickinson
Jamie Hutchinson

Violas

David Quiggle *Guest Principal*
Cyrille Mercier *Co-Principal*
Robert Duncan
Gregory Aronovich
Katharine Leek
Susanne Martens

Benedetto Pollani
Laura Vallejo
Naomi Holt
Isabel Pereira
Stanislav Popov
Daniel Cornford

Cellos

Kristina Blaumane *Principal*
Chair supported by Bianca & Stuart Roden

Pei-Jee Ng *Co-Principal*
Francis Bucknall
Santiago Carvalho†
Chair co-supported by Molly & David Borthwick

David Lale
Gregory Walmsley
Susanna Riddell
Tom Roff
Sibylle Hentschel
Jane Lindsay
Philip Taylor
Iain Ward

Double Basses

Kevin Rundell* *Principal*
Sebastian Pennar
George Peniston
Laurence Lovelle
Tom Walley
Lowri Morgan
Laura Murphy
Jakub Cywinski

Flutes

Juliette Bausor *Principal*
Hannah Grayson
Emilia Zakrzewska
Amy Yule
Marta Santamaria

Piccolo

Stewart McIlwham* *Principal*

Oboes

Ian Hardwick* *Principal*
Alice Munday
Jennifer Brittlebank
Henry Clay

Cor Anglais

Sue Böhling* *Principal*
Chair supported by Dr Barry Grimaldi

Clarinets

Anna Hasimoto
Guest Principal
Emily Meredith
James Maltby

E flat Clarinets

Thomas Watmough *Principal*
Charys Green

Bass Clarinet

Paul Richards *Principal*

Bassoons

Jonathan Davies *Principal*
Gareth Newman
Emma Harding
Gareth Humphreys

Contrabassoon

Simon Estell* *Principal*

Horns

David Pyatt* *Principal*
Chair supported by Sir Simon Robey

John Ryan* *Principal*
Chair supported by Laurence Watt

Martin Hobbs
Mark Vines *Co-Principal*
Gareth Mollison
Duncan Fuller
Meilyr Hughes
Jeffrey Bryant
Jonathan Lipton

Trumpets

Paul Beniston* *Principal*
Anne McAneney*
Chair supported by Geoff & Meg Mann
David Hilton
Tony Cross
Ruth Shaddock

Offstage Trumpets

Christopher Deacon
Paul Bosworth
Darren Moore
Catherine Knight

Trombones

Mark Templeton* *Principal*
Chair supported by William & Alex de Winton
Matthew Knight

Bass Trombones

Lyndon Meredith *Principal*
Patrick Jackman

Offstage Trombones

David Whitehouse
Andrew Connington
Carol Jarvis

Tuba

Lee Tsarmaklis* *Principal*

Timpani

Simon Carrington* *Principal*
Andrew Smith

Percussion

Andrew Barclay* *Principal*
Chair supported by Andrew Davenport
Henry Baldwin* *Co-Principal*
Keith Millar

Harps

Rachel Masters *Principal*
Lucy Haslar
Tamara Young

Piano

Catherine Edwards

Celeste

Ian Tindale

Organ

James Sherlock

Harmonium

John Alley

Mandolins

Tom Ellis
Huw Davies

Assistant Conductor

Ralf Sochaczewsky

Surtitles

Paula Kennedy

* Holds a professional appointment in London

† Chevalier of the Brazilian Order of Rio Branco



Meet our members:
lpo.org.uk/players

The London Philharmonic Orchestra also acknowledges the following chair supporters whose players are not present at this concert: *Drs Oliver & Asha Foster* • *Victoria Robey OBE* • *Eric Tomsett*

Belief and Beyond Belief

An overview of 2017's year-long festival, by Richard Bratby

BELIEF AND BEYOND BELIEF



In a glass case at Mozart's birthplace in Salzburg is a little wax doll.

Its eyes look demurely downwards, it wears a crown four times the size of its head and it's clad in what looks like an embroidered ballgown. This is the Loreto-Kindl (Loreto Child): a replica of an ivory model of the infant Christ housed in

Salzburg's Loreto Church. Believed to have miraculous properties, it was (and is) an object of pilgrimage. The Mozart family revered it. When, in Paris in 1764, the eight-year old Wolfgang fell sick, his father Leopold sent money back to Salzburg for a Mass to be said at the shrine of the Child.

What are we to think of that today? When we hear the procession that opens Mozart's *Requiem* and find our emotions responding to those sighing woodwinds, are we somehow feeling and reacting to the same impulse that once prompted Mozart to kneel before a wax doll? It's a curious thing, the Loreto Child, and oddly touching. To 21st-century minds (and particularly if you're not

Roman Catholic) it seems profoundly strange. But this is what Mozart thought, what he felt: what he believed. And his music speaks to us. There's something irreducible there. As Theodor Adorno once put it, 'When I hear great music, I believe that I know that what this music said cannot be untrue.'

Which is why music has a central role – arguably *the* central role – in Southbank Centre's year-long 2017 festival *Belief and Beyond Belief*: a cross-artform investigation of the great questions surrounding our experiences of life, death, religion and spirituality, and the role of religious belief in all its forms in the 21st century. Music, after all, is capable of articulating feelings and ideas that lie beyond words. That gives it a unique scope when dealing with a subject this vast, and this intangible. Belief, says LPO Principal Conductor and Artistic Advisor Vladimir Jurowski, is 'probably the most all-encompassing theme we could find.'

'We were looking for something that would concern all people in all times. And of course you can't help but come to all those basic questions of life and death: why are we here, what is the purpose of human existence?' These are questions that – while central to the world's major religions – are also of urgent importance to those who don't follow any one specific faith. 'Spirituality, obviously, is not only about organised religion and faith. It's about the intangible matters, the non-corporeal realm of human existence' says Jurowski. 'As the Dalai Lama put it recently, we can all exist without religion – but we cannot exist without spirituality.'

No question, though: Western classical music's centuries-old relationship with organised Judeo-Christian religion offers a magnificent starting point. Mozart's *Requiem* forms part of the series [performed by the London Philharmonic Orchestra and Choir on 25 March], as does Tallis's *Spem in alium* [8 April] and Haydn's life-affirming oratorio *The Creation* [4 February] – expressions of belief, grounded in the certainties of a pre-Darwin age. In each of these masterpieces, contemplation of the divine actually intensifies the music's humanity. Belief certainly enriches the experience of hearing these works today, but few would argue that they have nothing meaningful to say to an atheist or agnostic.

Still, as Jurowski explains, 'I didn't want us to limit ourselves to one period of time, one epoch. Working with a modern orchestra is like having a time machine at your disposal. You're free to move in time and space within the duration of one concert.' It'll be thought-provoking but also enormous fun to travel in one evening [28 January] from the divinely ordered exuberance of Jean-Féry Rebel's *Les éléments* (1737) to Milhaud's *La Création du monde* (1923) and John Adams's *Harmonielehre* (1985) – works that don't so much celebrate an established universal order, as grab what they can find to hand and try to throw together a new one. It's hard to feel that *Also sprach Zarathustra* – Richard Strauss's explicitly post-Christian orchestral romp through Nietzsche [10 February] – sees the death of God as anything but a liberation.

Wagner's *Parsifal* [28 April; Act III excerpts], however, can be an altogether more troubling experience, as well as a transcendent one. And then there are the works that, in the sunset years of Western civilisation's spiritual consensus, erect massive ramparts against the abyss. Gustav Mahler – a Jewish convert to Catholicism, and the first great composer to undergo analysis with Sigmund Freud – throws gigantic forces and every last ounce of creative muscle into his Eighth Symphony [8 April]. But what of Bruckner's Ninth [22 March], designed by an unshakably devout composer as a final act of homage and praise 'to my beloved God'? As his health failed, Bruckner prayed daily to be allowed time and strength to finish the Symphony. Neither was granted.

And during the 20th century, art and belief have both tended to throw open questions rather than assert answers. Confronted with atrocities such as that commemorated in Martinů's *Memorial to Lidice* [25 January], the silence that Charles Ives called *The Unanswered Question* [11 February] may be the only appropriate response. Yet even in atheist dictatorships, composers continued to seek meaning. 'Shostakovich was never a believer' says Jurowski. 'He was afraid of death. He was convinced that with the end of human existence the human spirit also ceases to exist'. Somehow, though, in his fifteenth (and final) symphony [22 February] 'he finds space in there for very loving music [...] You are exposed to someone who has a thing or two to teach us about life.' Edison Denisov's Second Symphony [also 22 February], written during its composer's terminal cancer, is even more

uncompromising. 'He finds no consolation at the end of his journey. It was obviously an act of defiance.'

In a godless world, the very act of asserting religious belief becomes a radical act. In 1966, Krzysztof Penderecki's Bach-inspired *St Luke Passion* [4 March] outraged Western modernists almost as much as it offended the authorities in communist Poland. The composer made its significance explicit: 'The *Passion* is the suffering and death of Christ, but it is also the suffering and death at Auschwitz, the tragic experience of mankind in the middle of the 20th century'. Penderecki is as devoutly Roman Catholic as Mozart, but the *St Luke Passion* is designed for all listeners. Religion helps it tell its truths; but those truths are comprehensible even without belief. It's why Jurowski has chosen to open *Belief and Beyond Belief* tonight not with a sacred work, but a semi-staged opera: a story of tyranny, freedom, courage and – supremely – human love: Beethoven's *Fidelio*.

'*Fidelio* celebrates what the German-Jewish philosopher Ernst Bloch called "The Principle of Hope" – one of the cornerstones of the human spiritual existence', says Jurowski. 'Hope is what makes us human, what gives life meaning; hope – when lived actively – has the power to change the world. *Fidelio* connects and mediates between the religious and humanist approach to life, and thus appears to me to be a perfect start for a celebration of spirituality and the human spirit.' If there's any one motto for this whole, intensely rich and complex journey into music and belief, 'Hope' would probably be it. 'We're not going to turn Southbank Centre into a place of worship', says Jurowski. 'We're not going to turn the concert hall into a temple. We just want to look at all these different pieces of music by different composers, which are all concerned with the same questions'. In other words, to do what music lets us do more intensely than any other art form – explore different ways of simply being human.

Richard Bratby writes about music for The Spectator, Gramophone and the Birmingham Post.



Watch the interview with Vladimir and browse the full festival: lpo.org.uk/belief

London Philharmonic Orchestra



Jurowski and the LPO, keyed up to a high level of concentration, delivered [John Adams's *Harmonielehre*] with the shattering force of the Big Bang.

Richard Fairman, Financial Times, 31 January 2017

Recognised today as one of the finest orchestras on the international stage, the London Philharmonic Orchestra balances a long and distinguished history with a reputation as one of the UK's most forward-looking ensembles. As well as its performances in the concert hall, the Orchestra also records film and video game soundtracks, releases CDs on its own record label, and reaches thousands of people every year through activities for families, schools and local communities.

The Orchestra was founded by Sir Thomas Beecham in 1932. It has since been headed by many of the world's greatest conductors including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. Vladimir Jurowski is currently the Orchestra's Principal Conductor and Artistic Advisor, appointed in 2007. Andrés Orozco-Estrada took up the position of Principal Guest Conductor in September 2015. Magnus Lindberg is the Orchestra's current Composer in Residence.

The Orchestra is resident at Southbank Centre's Royal Festival Hall in London, where it gives around 40 concerts each season. Throughout 2016 the LPO joined many of the UK's other leading cultural institutions in *Shakespeare400*, celebrating the Bard's legacy 400

years since his death. In 2017 we will collaborate with Southbank Centre on *Belief and Beyond Belief*: a year-long multi-artform festival. Other 2016/17 season highlights include the return of Osmo Vänskä to conduct the Sibelius symphonies alongside major British concertos by Britten, Elgar, Walton and Vaughan Williams; Jurowski's continuation of his Mahler and Brucker symphony cycles; landmark contemporary works by Steve Reich, Philip Glass, John Adams and Gavin Bryars; and premieres of new works by Aaron Jay Kernis and the Orchestra's Composer in Residence Magnus Lindberg.

Outside London, the Orchestra has flourishing residencies in Brighton and Eastbourne, and performs regularly around the UK. Each summer the Orchestra takes up its annual residency at Glyndebourne Festival Opera in the Sussex countryside, where it has been Resident Symphony Orchestra for over 50 years. The Orchestra also 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 large part of the Orchestra's life: last season included visits to Mexico,

Spain, Germany, the Canary Islands and Russia; and tours in 2016/17 include New York, Germany, Austria, Hungary, Spain, France, Belgium, The Netherlands and Switzerland.

The London Philharmonic Orchestra has recorded the soundtracks to numerous blockbuster films, from *The Lord of the Rings* trilogy to *Lawrence of Arabia*, *East is East*, *The Hobbit: An Unexpected Journey* and *Thor: The Dark World*. It also broadcasts regularly on television and radio, and in 2005 established its own record label. There are now over 90 releases available on CD and to download: recent additions include a disc of Stravinsky works with Vladimir Jurowski, Act 1 of Wagner's *Die Walküre* with Klaus Tennstedt, and Beethoven's Symphonies Nos. 1 and 4 with Kurt Masur.

In summer 2012 the London Philharmonic Orchestra performed as part of The Queen's Diamond Jubilee Pageant on the River Thames, and was also chosen to record all the world's national anthems for the London 2012 Olympics. In 2013 it was the winner of the RPS Music Award for Ensemble.

The London Philharmonic Orchestra is committed to inspiring the next generation of musicians through an energetic programme of activities for young people. Highlights include the BrightSparks schools' concerts and FUNharmonics family concerts; the Young Composers Programme; and the Foyle Future Firsts orchestral training programme for outstanding young players. Its work at the forefront of digital engagement has enabled the Orchestra to reach even more people worldwide: all its recordings are available to download from iTunes and, as well as regular concert streamings and a popular podcast series, the Orchestra has a lively presence on social media.

@ lpo.org.uk

facebook.com/londonphilharmonicorchestra

twitter.com/LPOrchestra

youtube.com/londonphilharmonicorchestra

instagram.com/londonphilharmonicorchestra

London Philharmonic Orchestra

New on the LPO Label: Beethoven's 'Eroica'



Beethoven
Symphony No. 3 (Eroica)
Overture, Fidelio

Vladimir Jurowski conductor

£9.99 | LPO-0096

'Jurowski drew on the best of old and new playing styles, pushing the music onwards and concentrating more on texture and harmony than on fleeting details.'

The Guardian concert review, 22 January 2014

Available from lpo.org.uk/recordings, the LPO Ticket Office (020 7840 4242) and all good CD outlets

Download or stream online via iTunes, Spotify, Amazon and others



Vladimir Jurowski

conductor



© Drew Kelley

“As Jurowski prepares to mark 10 years with the LPO next season, the understanding between them seems in great shape.”

Martin Kettle, *The Guardian*, 29 January 2017

One of today's most sought-after conductors, acclaimed worldwide for his incisive musicianship and adventurous artistic commitment, Vladimir Jurowski was born in Moscow and studied at the Music Academies of Dresden and Berlin. In 1995 he made his international debut at the Wexford Festival conducting Rimsky-Korsakov's *May Night*, and the same year saw his debut at the Royal Opera House, Covent Garden, with *Nabucco*.

Vladimir Jurowski was appointed Principal Guest Conductor of the London Philharmonic Orchestra in 2003, becoming Principal Conductor in 2007. In October 2015 he was appointed the next Chief Conductor and Artistic Director of the Rundfunk-sinfonieorchester Berlin, a position he will take up in September 2017. Jurowski also maintains his position as Artistic Director of the State Academic Symphony Orchestra of Russia (Svetlanov Symphony Orchestra). He has previously held the positions of First Kapellmeister of the Komische Oper Berlin (1997–2001), Principal Guest Conductor of the Teatro Comunale di Bologna (2000–03), Principal Guest Conductor of the Russian National Orchestra (2005–09), and Music Director of Glyndebourne Festival Opera (2001–13).

He is a regular guest with many leading orchestras in both Europe and North America, including the Royal Concertgebouw Orchestra; the Accademia Nazionale di Santa Cecilia, Rome; the New York Philharmonic; The Philadelphia Orchestra; The Cleveland Orchestra; the Boston, San Francisco and Chicago symphony orchestras; and the Tonhalle-Orchester Zürich, Leipzig Gewandhausorchester, Mahler Chamber Orchestra, Staatskapelle Dresden and Chamber Orchestra of Europe.

His opera engagements have included *Rigoletto*, *Jenůfa*, *The Queen of Spades*, *Hansel and Gretel* and *Die Frau ohne Schatten* at the Metropolitan Opera, New York; *Parsifal* and *Wozzeck* at Welsh National Opera; *War and Peace* at the Opéra National de Paris; *Eugene Onegin* at the Teatro alla Scala, Milan; *Ruslan and Ludmila* at the Bolshoi Theatre; *Moses und Aron* at Komische and *Iolanta* and *Die Teufel von Loudun* at Semperoper Dresden, and numerous operas at Glyndebourne including *Otello*, *Macbeth*, *Falstaff*, *Tristan und Isolde*, *Don Giovanni*, *The Cunning Little Vixen*, Peter Eötvös's *Love and Other Demons*, and *Ariadne auf Naxos*. In 2015 he returned to the Komische Oper in Berlin for a universally acclaimed new production of *Moses und Aron*, and made his debut at the Bayerische Staatsoper in Munich with Prokofiev's *The Fiery Angel*.

Future highlights include his Salzburg Festival debut with *Wozzeck*, and his first return to Glyndebourne as a guest conductor, to lead the world premiere production of Brett Dean's *Hamlet*. The Glyndebourne production of Wagner's *Die Meistersinger von Nürnberg*, led by Vladimir Jurowski with the London Philharmonic Orchestra and Glyndebourne Chorus, won the 2015 *BBC Music Magazine* Opera Award.



Watch a video of Vladimir discussing his highlights of the LPO 2016/17 season: lpo.org.uk/jurowski1617

Melanie Diener

soprano



© Susie Knoll

Melanie Diener made her operatic debut in 1996 as Ilia in *Idomeneo* at Garsington Opera. In 1997 she made her debut in the same role at the Bavarian State Opera in Munich. Her international breakthrough came with the roles of Fiordiligi in *Così fan tutte* and Donna Elvira in *Don*

Giovanni in New York, London, Paris and at the Salzburg Festival. She made her debut as Vitellia in *La clemenza di Tito* with James Levine at New York's Metropolitan Opera, a role she still sings today.

Melanie's successful debut as Elsa in *Lohengrin* at the Bayreuth Festival was followed by invitations to perform the role at the Royal Opera, Covent Garden, and in Munich, Dresden, Tokyo and Zurich. She has also appeared in many operas by Richard Strauss, including the roles of Daphne in Vienna; Ariadne in Garmisch-Partenkirchen; Chrysothemis in Monte Carlo, Vienna and Zurich; and Marschallin in Berlin and Hamburg.

Her wide-ranging repertoire also includes Katja Kabanova (Berlin and Vienna State Opera), Ellen Orford in *Peter Grimes* (Vienna State Opera), Leonore in *Fidelio* (Zurich and in concert in Paris and Washington), Sieglinde in *Die Walküre* (Dresden), Weber's Euryanthe in Toulouse and Warsaw, Hindemith's *Mathis der Maler* in Paris, Marschallin (Strasbourg and Moscow) and Ariadne (Hamburg). In 2013 she made her debut as Isolde at the Canadian Opera Company in Toronto, which was celebrated by the press as well as the audience. Her most recent engagements include Elisabeth in *Tannhäuser* under Gustavo Dudamel in Bogotá; Isolde in Strasbourg; Marschallin in Moscow, Helsinki and Mannheim; and the world premiere of Philippe Boesmans's *Reigen* at the Stuttgart Opera. Later this season she will reprise the role of Marschallin at the Bolshoi in Moscow.

As a concert performer, Melanie Diener has appeared with outstanding orchestras all over Europe and in the USA.

Anne Schwanewilms

soprano



© Javier del Real

German soprano Anne Schwanewilms performs to great acclaim at the world's major opera houses and concert venues. Hailed as one of the foremost interpreters of music by Richard Strauss, she is renowned for her 'unfailing instinct for the finest details of phrasing and timing' (*The Guardian*) and vocal 'brilliance, warmth, suppleness and technical mastery' (*Osterreich*). Her repertoire of operatic heroines extends beyond those of Strauss to include roles such as Elsa (*Lohengrin*), Elisabeth (*Tannhäuser*), Madame Lidoine (*Dialogues des Carmélites*), Marie (*Wozzeck*) and Desdemona (*Otello*), among others.

'A true sound painter' (*MusicWeb International*), Anne Schwanewilms is also considered one of today's finest Lieder recitalists, appearing regularly with Malcolm Martineau, Charles Spencer and Roger Vignoles, both in Europe and abroad.

Anne Schwanewilms's extensive discography includes DVD recordings of *Die Frau ohne Schatten* (Salzburger Festspiele 2011); *Der Rosenkavalier* (Sachsische Staatskapelle Dresden 2007); *Dialogues des Carmélites* (Hamburgische Staatsoper 2008); an album of Strauss's *Four Last Songs* and opera excerpts with Markus Stenz and the Gürzenich Orchestra; numerous Lieder CDs including the recently released albums *Das himmlische Leben*, featuring the music of Liszt and Mahler, and *Mondnacht* which focusses on the music of Schumann & Wolf; a disc featuring excerpts from Wagner's *Tristan und Isolde* and *Tannhäuser* and the *Wesendonck Lieder*; a disc of Mahler and Schoenberg; and her most recent release, *Schöne Welt*, featuring songs by Schubert, Schreker and Korngold.

Engagements this season include Marschallin (*Der Rosenkavalier*) for the Bayerische Staatsoper, Elisabeth (*Tannhäuser*) for the Deutsche Staatsoper Berlin, Eva (*Die Meistersinger von Nürnberg*) at the Bayreuth Festival, and recitals with Malcolm Martineau.

In 2002, Anne Schwanewilms was named *Opernwelt's* Singer of the Year.

Sofia Fomina

soprano



© Aleksandra Raluca Drafoi/Olga Martinez

Rising star soprano Sofia Fomina made a sensational debut at the Royal Opera House, Covent Garden, in 2012 as Isabelle in Laurent Pelly's new production of Meyerbeer's *Robert le diable*. Shortly afterwards, she made debuts with the

Bayerische Staatsoper and Zurich Opernhaus, and was nominated by German magazine *Opernwelt* as Newcomer of the Year, following her role debut as Gilda in *Rigoletto*.

Born in Russia, Sofia's career began at the Novosibirsk Opera Theatre. She later joined the ensemble of the State Theatre of Saarbrücken. From 2013–15 she was a member of Oper Frankfurt, where her engagements included Onoria in a new production of Gluck's *Ezio*, Nanetta in a new production of Verdi's *Falstaff*, Queen of the Night, Sophie in *Werther*, Blondchen in *Die Entführung aus dem Serail*, Zerbinetta in *Ariadne auf Naxos* and Musetta in *La bohème*.

Last season Sofia appeared to great acclaim as Blondchen and Oscar in a new production of *Un ballo in maschera* at the Bayerische Staatsoper. She also sang *Carmina Burana* in a New Year Gala Concert with the Czech Philharmonic and Jakub Hrůša, and made her City of Birmingham Symphony Orchestra debut in a concert performance of *Falstaff* conducted by Edward Gardner.

Sofia last appeared with the London Philharmonic Orchestra and Vladimir Jurowski in January 2017 as Marzelline in Beethoven's *Fidelio*. Earlier this season she performed Mahler's Symphony No. 4 with the Orchestra at Royal Festival Hall and on tour to Spain, Germany and New York. Other highlights of the 2016/17 season include her debut with the Orchestra dell'Accademia Nazionale di Santa Cecilia in a New Year's Gala performance of *Die Fledermaus*; a return to the Royal Opera House to sing Olympia in *Tales of Hoffmann*; and company debuts with the Théâtre du Capitole de Toulouse as Berthe in a new production of Meyerbeer's seldom-performed opera *Le Prophète*; and with Theater an der Wien as Aquillo in a concert performance of *Adriano in Siria*.

Sarah Connolly

mezzo-soprano



© Jan Capinski

Sarah Connolly studied piano and singing at the Royal College of Music, of which she is now a Fellow. She was made CBE in the 2010 New Year Honours List; in 2011 she was presented with the Distinguished Musician Award by the Incorporated Society of Musicians, and she was the recipient of the Royal Philharmonic Society's 2012 Singer Award.

Highlights of the 2016/17 season include *Geschwitz* in *Lulu* (English National Opera) and Gertrude in the world premiere of Brett Dean's *Hamlet* at Glyndebourne Festival Opera. On the concert platform she performs Fricka in *Das Rheingold* (Boston Symphony Orchestra); Beethoven's *Missa Solemnis* (Hamburg Symphoniker); and Mahler's *Das Lied von der Erde* (Chicago Symphony Orchestra). She appears at Wigmore Hall with Malcolm Martineau; in Madrid and Amsterdam with Julius Drake; in Schwarzenberg with Graham Johnson; and in Atlanta, San Francisco and New York with Joseph Middleton.

Sarah is especially regarded for the roles of Octavian, Komponist, Didon, Mozart's Sesto, Brangaene, Fricka and Handel's Ariodante, Serse Ruggiero and Giulio Cesare. Highlights of her operatic career include performances at the Royal Opera House, Covent Garden; La Scala, Milan; the Metropolitan Opera, New York; the Bayerische Staatsoper; Paris Opera, Wiener Staatsoper, Festspielhaus Baden-Baden and the Bayreuth, Aix-en-Provence and Glyndebourne festivals.

Concert appearances include the Aldeburgh, Edinburgh, Lucerne, Salzburg, Tanglewood and Three Choirs festivals and the BBC Proms where, in 2009, she was a memorable guest soloist at the Last Night. Much in demand with the world's great orchestras, Sarah is closely associated with conductors such as Ivor Bolton, Riccardo Chailly, Sir Andrew Davis, Sir Mark Elder, Daniel Harding, Philippe Herreweghe, Vladimir Jurowski, Yannick Nézet-Séguin, Sir Simon Rattle and the late Sir Colin Davis.

Twice nominated for a Grammy Award, she has recorded prolifically.

Patricia Bardon

mezzo-soprano



© Frances Bardon

Mezzo-soprano Patricia Bardon is the youngest ever prize-winner of the Cardiff Singer of the World Competition, and is in demand for repertoire ranging from the Baroque through to Rossini and Wagner.

Recent operatic highlights include the title role in Handel's *Agrippina* at the Theater an der Wien; the title role in Porpora's *Germania in Germania* at the Innsbruck Festival; Erda in the *Ring Cycle* at The Metropolitan Opera; La Nourrice in Dukas's *Ariane et Barbe-bleu* for Gran Teatre del Liceu; Azucena in *Il trovatore* at Welsh National Opera; the world premiere of Kaija Saariaho's *Adriana Mater* for Opéra National de Paris; the title role in *Carmen* for Los Angeles Opera; Maurya in Vaughan Williams's *Riders to the Sea* and Arsace in Handel's *Partenope* for English National Opera; and Principessa in *Suor Angelica* for Opera North. At the Royal Opera House Covent Garden, Patricia has appeared in *Guillaume Tell*, *Mefistofele*, *Rigoletto*, *Mosè in Egitto*, *Gloriana* and *The Rake's Progress* (earning a 2009 Olivier Award nomination).

In concert, Patricia Bardon has performed with many of the world's leading orchestras including the New York Philharmonic, BBC Philharmonic, Orchestra of the Age of Enlightenment, Orchestra de St Cecilia, Orchestre de Paris, Academy of Ancient Music, The English Concert, Les Arts Florissants, and the Berlin Symphony, St Louis Symphony, RTÉ Symphony, Freiburg Baroque and Hallé orchestras. Her distinguished career has brought numerous opportunities to collaborate in both opera and concert with a wide range of conductors such as James Levine, Zubin Mehta, Bernard Haitink, Sir Antonio Pappano, Sir Mark Elder, Fabio Luisi, Harry Bicket, Ivor Bolton, Christoph Eschenbach, William Christie, Pinchas Zuckerman, Ingo Metzmacher, Sir Charles Mackerras and René Jacobs.

Future highlights of the current season include Mahler's Symphony No. 8 with Opera di Firenze conducted by Fabio Luisi, and Elgar's *The Dream of Gerontius* with English National Opera at Royal Festival Hall under the direction of Simone Young.

Torsten Kerl

tenor



German singer Torsten Kerl is one of the most sought-after Heldenentenors in the world. He performs at the great international opera houses and concert halls in Vienna (Staatsoper, Musikverein, Konzerthaus, Volksoper); New York (Metropolitan Opera); Milan (La Scala);

Berlin (Deutsche Oper, Komische Oper, Philharmonie, Konzerthaus); London (Covent Garden); Dresden (Semperoper); Hamburg (Oper, Musikhalle); Munich (Staatsoper); Amsterdam (De Nederlandse Opera, Concertgebouw); Brussels (Opera de Munt); Barcelona (Liceu); Paris (Théâtre du Châtelet, Bastille, Salle Pleyel); Florence (Maggio Musicale); Rome (Accademia di Santa Cecilia); Oslo (Den Norske Opera, Konzerthalle); Zurich (Tonhalle); Lucerne (Kulturzentrum); Geneva (Victoria Hall); Cologne (Oper, Philharmonie); Genoa (Teatro Carlo Felice); Marseille (Opera Municipal); Antwerp (De Vlaamse Opera); Lyon (Opera National); and Tokyo (New National Theatre).

He specialises in the German repertoire, particularly Wagner: he has appeared in the roles of Erik, Parsifal, Lohengrin, Tannhäuser, Loge, Siegmund, Tristan, Rienzi and both Siegfrieds. He has also sung the roles of Max (*Der Freischütz*), Paul (Korngold's *Die tote Stadt*), Pedro (d'Albert's *Tiefland*), as well as Don José (*Carmen*), Samson (*Samson and Delilah*), and the title role in *Otello*.

In December 2016 Torsten Kerl performed at the Teatro alla Scala, Milan, in Beethoven's Symphony No. 9 under Christoph von Dohnányi. In February 2017 he returned to the Staatsoper Hamburg as Aeneas in a revival of Berlioz's *Les Troyens* under Kent Nagano. Future highlights this season include Schoenberg's *Gurrelieder* at the Hamburg Philharmonic, also under Nagano, and Hindemith's *Mathis der Maler* in Bucharest under Lawrence Foster as part of the 2017 Enescu Festival. In future seasons Torsten Kerl will return to the Semperoper Dresden, La Scala and Tokyo, among others.

Matthias Goerne

baritone



Matthias Goerne is one of the most internationally sought-after singers and a frequent guest at renowned festivals and concert halls. He has collaborated with the world's leading orchestras, conductors and pianists. Born in Weimar, he studied with Hans-Joachim Beyer

in Leipzig, and with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau.

Matthias Goerne has appeared on the world's principal opera stages including the Royal Opera House, the Opéra National de Paris and the Metropolitan Opera, New York. In the 2016/17 season he appears as Jochanaan (*Salome*) and Kurwenal (*Tristan und Isolde*) at the Vienna State Opera, and makes his debut as Wanderer in a concert version of Wagner's *Siegfried* with the Hong Kong Philharmonic Orchestra. In August 2017 he will sing the title role in Berg's *Wozzeck* at the Salzburg Festival under the baton of Vladimir Jurowski.

Further highlights of the current season include concerts with leading orchestras in the USA and Europe including the Boston, Chicago, Pittsburgh and San Francisco symphony orchestras, the Philadelphia Orchestra, the Orchestre de Paris and the Berlin Philharmonic, as well as a series of song recitals with Leif Ove Andsnes, Markus Hinterhäuser and Daniil Trifonov in Dallas, Paris, Brussels, Milan, Madrid, London, Salzburg and Seoul.

Matthias Goerne's artistry has been documented on numerous recordings, many of which have received prestigious honours including four Grammy nominations, an International Classical Music Award, and most recently the Diapason d'Or Arte. Following his legendary recordings with Vladimir Ashkenazy and Alfred Brendel for Universal Music, he has recently completed recording a series of selected Schubert songs on 12 CDs for Harmonia Mundi (The Goerne/Schubert Edition) with eminent pianists. His latest recordings, of Brahms songs with Christoph Eschenbach and Mahler songs with the BBC Symphony Orchestra, have also received rave reviews.

Matthew Rose

bass



British bass Matthew Rose studied at the Curtis Institute of Music in Philadelphia before becoming a member of the Young Artist Programme at the Royal Opera House, Covent Garden.

In 2006 he made an acclaimed debut at

Glyndebourne Festival Opera as Bottom in *A Midsummer Night's Dream* – for which he received the John Christie Award – and he has since sung the role at La Scala, Covent Garden, Opéra National de Lyon, Houston Grand Opera and the Metropolitan Opera, New York. Recent opera engagements include Baron Ochs (*Der Rosenkavalier*) for the Lyric Opera of Chicago, Raimondo (*Lucia di Lammermoor*) for the Royal Opera House, and King Marke (*Tristan und Isolde*) for English National Opera. This season he sings Masetto, Leporello and Frère Laurent at the Met, Baron Ochs at Covent Garden and Bottom at the Aldeburgh Festival.

Past concert engagements include the London Philharmonic Orchestra and The Philadelphia Orchestra with Yannick Nézet-Séguin; the London Symphony Orchestra with Sir Colin Davis, Daniel Harding and Michael Tilson Thomas; the Los Angeles Philharmonic with Gustavo Dudamel; the Dresden Staatskapelle with Sir Charles Mackerras; the BBC Symphony Orchestra with Sir Andrew Davis, Jiří Bělohávek and Marc Minkowski; the Boston Symphony Orchestra with Charles Dutoit; and the Accademia Nazionale di Santa Cecilia with Sir Antonio Pappano. This season's performances include Beethoven's Symphony No. 9 with the Budapest Festival Orchestra in the USA, and Schubert's Mass with the Deutsches Symphonie-Orchester Berlin and Kent Nagano.

This season's recital performances include *Winterreise* at Snape Maltings, Aldeburgh and London's Wigmore Hall, and his recital debut at New York's Carnegie Hall.

Recordings include a critically acclaimed *Winterreise* with pianist Gary Matthewman, *Schwanengesang* with Malcolm Martineau (Stone Records) and *Arias for Benucci* with Arcangelo and Jonathan Cohen (Hyperion).

Pieter Schoeman

Leader, London Philharmonic Orchestra



© Benjamin Ealovega

Pieter Schoeman was appointed Leader of the London Philharmonic Orchestra in 2008, having previously been Co-Leader since 2002.

Born in South Africa, Pieter made his solo debut aged 10 with the Cape Town Symphony Orchestra.

Five years later he won the World Youth Concerto Competition in Michigan. Aged 17, he moved to the US to further his studies in Los Angeles and Dallas. In 1991 his talent was spotted by Pinchas Zukerman who, after several consultations, recommended that he move to New York to study with Sylvia Rosenberg.

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 appears at London's prestigious Wigmore Hall. At the invitation of Yannick Nézet-Séguin he has been part of the 'Yannick and Friends' chamber group, performing at festivals in Dortmund and Rheingau. Pieter has performed several times as a soloist with the LPO, and his live recording of Britten's Double Concerto with Alexander Zemtsov was released on the Orchestra's own label to great critical acclaim. He has also recorded numerous violin solos for film and television, and led the LPO 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 appeared frequently as Guest Leader with the Barcelona, Bordeaux, Lyon, Baltimore and BBC symphony orchestras, and the Rotterdam and BBC Philharmonic orchestras. In April 2016 he was Guest Leader with the Leipzig Gewandhaus Orchestra for Kurt Masur's memorial concert. He is a Professor of Violin at Trinity Laban Conservatoire of Music and Dance in London.

Pieter's chair in the London Philharmonic Orchestra is supported by Neil Westreich.

Chahine Yavroyan

lighting designer



Chahine Yavroyan's theatre work includes *Let The Right One In* (National Theatre of Scotland, US tour); *Amedee*, *What Shadows, Cold Calling: The Arctic Project*, *The Government Inspector*, *Tartuffe*, *Khandan*, *Anita And Me* (Birmingham Rep); *Monster Raving Loony* (The Drum); *Anything That Gives*

Off Light, *Dunsinane*, *Caledonia*, *Realism*, *The Wonderful World of Dissocia* (National Theatre of Scotland); *Bright Phoenix* (Liverpool Everyman); *Dancing at Lughnasa*, *Punk Rock* (The Lyric, Belfast); *Juvenalia*, *Tuesdays at Tescos* (Assembly Rooms); *Road*, *Unreachable*, *Hope*, *The Pass*, *Narrative*, *Get Santa, Wig Out!*, *Relocated* (Royal Court Theatre); *Hedda Gabler*, *King Lear*, *The House*, *Major Barbara* (The Abbey, Dublin); *A Soldier In Every Son*, *Measure for Measure*, *Marat/Sade*, *God in Ruins*, *Little Eagles* (Royal Shakespeare Company); *Uncle Vanya* (Minerva, Chichester); *The Lady From The Sea*, *The Comedy of Errors*, *Three Sisters* (Royal Exchange, Manchester); *The Vortex* (The Gate, Dublin); *Scorched* (Old Vic Tunnels); *Fuenteovejuna*, *Punishment Without Revenge*, *Dr Faustus* (Madrid); *Jane Eyre*, *Someone Who'll Watch Over Me* (Perth Theatre).

His music work includes collaborations with Jocelyn Pook, Orlando Gough and Diamanda Galás, as well as John Adams's *The Death of Klinghoffer* with Scottish Opera and *Plague Songs* at the Barbican.

London Philharmonic Choir

Patron HRH Princess Alexandra | **President** Sir Mark Elder | **Artistic Director** Neville Creed

Accompanist Jonathan Beatty | **Chairman** Ian Frost | **Choir Manager** Tessa Bartley

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 for almost 70 years and made numerous recordings for CD, radio and television.

Enjoying a close relationship with the London Philharmonic Orchestra, the Choir frequently joins it for concerts in the UK and abroad. Highlights in recent years have included Mahler's Symphony No. 2 under the Orchestra's Principal Guest Conductor, Andrés Orozco-Estrada; Rachmaninoff's *The Bells* with Vasily Petrenko; Taneyev's *St John of Damascus* and Szymanowski's *Stabat Mater* under the Orchestra's Principal Conductor and Artistic Advisor, Vladimir Jurowski; Beethoven's *Missa Solemnis* with the Choir's President, Sir Mark Elder; Haydn's *The Creation* with Sir Roger Norrington; and Mozart's *Requiem* under Nathalie Stutzmann. The Choir is delighted to be celebrating its 70th anniversary this evening with two epic works from such different spectrums of choral repertoire.

The Choir appears annually at the BBC Proms at the Royal Albert Hall, and performances have included the UK premieres of Mark-Anthony Turnage's *A Relic of Memory* and Goldie's *Sine Tempore* in the Evolution! Prom. The Choir has been engaged by the BBC for all the Doctor Who Proms and, in recent years, has given performances of works by Beethoven, Elgar, Howells, Liszt, Orff, Vaughan Williams, Verdi and Walton.

A well-travelled choir, it has visited numerous European countries and performed in Kuala Lumpur, Hong Kong and Perth, Australia. The Choir has appeared twice at the Touquet International Music Masters Festival, performing Beethoven's Symphony No. 9 and Mozart's *Requiem*. Last season it travelled to Brussels, performing Szymanowski's *Stabat Mater* and Zemlinsky's Psalm 23, Op. 14.

The 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 lpc.org.uk

Sopranos

Annette Argent
Hilary Bandy
Chris Banks
Tessa Bartley
Hilary Bates
Catherine Boxall
Hannah Boyce
Vicki Brammall
Anisoara Brinzei
Laura Buntine
Carole Cameron
Charlotte Cantrell
Ella Cape-Davenhill
Olivia Carter
Paula Chessell
Victoria Church
Alana Clark
Emily Clarke
Sally Cottam
Sarah Deane-Cutler
Victoria Denard
Jessica Eucker
Kathryn Flood
Rachel Gibbon
Jane Goddard
Jane Hanson
Catherine Harris
Sally Harrison
Mai Kikkawa
Jenni Kilvert
Elsa Korning
Liz Lawrence
Joy Lee
Clare Lovett
Martha MacBean
Ros Mann
Janey Maxwell
Meg McClure
Katie Milton
Harriett Murray
Mariana Nina
Linda Park
Rosie Philpott
Marie Power
Danielle Reece-
Greenhalgh
Rebecca Sheppard
Victoria Smith
Katie Stoffelbeam
Susan Thomas
Izzy Timms
Rachel Topham
Sarah van Staveren
Sue Watts
Jo Webster
Charlotte Wielgut
Rochelle Williams

Altos

Christine Allison
Phye Bell
Sally Brien
Andrei Caracoti
Noel Chow
Liz Cole
Andrea Easey
Regina Frank
Kath Gilfoy
Betha Hanson-
Jones
Emily Hill
Charlotte Kingston
Carissa Landy
Andrea Lane
Claire Lawrence-
Smales
Ethel Livermore
Lisa MacDonald
Laetitia Malan
Ian Maxwell
Caroline Morris
Sophie Morrison
Rachel Murray
Angela Pascoe
Sheila Rowland
Carolyn Saunders
Rima Sereikine
Erica Tomlinson
Susi Underwood
Jenny Watson
Emma Windle

Tenors

David Aldred
Geir Andreassen
Chris Beynon
James Clarke
Kevin Darnell
Robert Geary
Alan Glover
Peter Goves
Josh Haley
Iain Handyside
David Hoare
Steve Hodges
Patrick Hughes
Tony Masters
Jaka Skapin
Tony Wren
Martin Yates

Basses

Chris Bacon
John Bandy
Peter Blamire
Gordon Buky-
Webster
Geoff Clare
Bill Cumber
John D Morris
Phillip Dangerfield
Marcus Daniels
Thomas Fayle
Paul Fincham
Halldor Fossa
Ian Frost
John G Morris
Chris Gadd
Paul Gittens
Chris Harvey
Peter Haselden
Nicholas Hennell-
Foley
Mark Hillier
Stephen Hines
David Hodgson
Rylan Holey
Yaron Hollander
Martin Hudson
David Kent
Robert Northcott
Will Parsons
Johan Pieters
Jonathan Riley
John Salmon
Ed Smith
Alex Thomas
Hin-Yan Wong
John Wood

The London Philharmonic Choir at 70



It's 5.30pm. I'm waiting for the lift to arrive as I leave the office. A colleague, someone I know a little, catches my eye and asks, making small talk, 'So, what are you up to tonight?' A pretty run of the mill question, right? I'm not always sure if people actually want to know the answer: maybe it's just an innocent question asked out of politeness during that awkward moment while we both wait for the lift light to come on. 'Choir practice', I reply with a smile. 'Choir – oh, how lovely, you're a singer. What kind of music do you sing?' 'Classical, big choral works', I say. 'Wow, amazing, can you read music then?' Back and forth the conversation goes until I'm finally, sheepishly, admitting that I sing with the London Philharmonic Choir at Royal Festival Hall.

I've lost track of how many times I've had that conversation, and every time I have the same odd combination of slight embarrassment and great pride. Embarrassment, because I sometimes wonder if my colleague walks away thinking I'm showing off and wishing they'd never asked. Pride, because deep down I know that singing in the London Philharmonic Choir is something worth showing off about!

The conversation often culminates in me explaining how it all works; how the members of the Choir have to pass regular auditions; that we perform as a professional chorus but individually we're not professional singers and we don't get paid; that almost all of us work 'regular jobs' during the day before making our way, sometimes from miles across and around London, to rehearsals and concerts with world-

renowned conductors and orchestras. An analogy I've used a lot is that it's like being a really good amateur golfer who gets to play with Rory McIlroy at Gleneagles every month. I don't know why I use golf as an example (I don't even like golf!) but it seems to get the point across.

So, why am I harping on about all this? Tonight we celebrate the Choir's 70th anniversary – seven decades of volunteers singing as a hobby with more than 70 different orchestras, under 200 conductors, performing works by in excess of 100 composers at more than 100 venues around the world. Not bad for a bunch of amateurs! And to mark this momentous occasion, Maestro Jurowski has challenged us with two epic pieces of choral music written more than 300 years apart. An odd pairing, as many have remarked, but what these works share is an immense contribution from singers; singers who have for decades provided their voices for free, and will continue to do so for years to come for the sheer love of the music and the continuation of the great British choral tradition.

If you are a singer and are interested in joining the Choir, please visit lpc.org.uk

Tessa Bartley, Choir Manager, London Philharmonic Choir

Choir of Clare College, Cambridge

© Nick Rutter



Since the founding of a mixed voice choir in 1972, the Choir of Clare College has gained an international reputation as one of the world's leading university choirs. In addition to its primary function of leading services three times a week in the College chapel, the Choir keeps an active schedule recording, broadcasting, and performing. Under the direction of Graham Ross, Director of Music since 2010, it has been praised for its consistently 'thrilling' and 'outstanding' performances worldwide. The Choir's 2017 schedule includes tours of Switzerland and the USA. In 2017 the Choir also embarks on a Bach cantata recording and performance project to commemorate 500 years since the Reformation.

The Choir has produced an impressive discography of more than 40 recordings. Its recordings on the Harmonia Mundi label have earned a Le Choix de France Musique and a Diapason d'Or award, as well as a Gramophone Award nomination.

The Choir has toured widely and collaborated with the Malaysian Philharmonic Orchestra, the Orchestra of the Age of Enlightenment, the Australian Chamber Orchestra, the Academy of Ancient Music, the European Union Baroque Orchestra and the Freiburger Barockorchester. The Choir has commissioned and premiered works by many composers.



Graham Ross: Musical Director

Graham Ross has established an exceptional reputation as a sought-after composer and conductor of a very broad range of repertoire. As a guest conductor he has worked with the Australian Chamber Orchestra, Aalborg Symfoniorkester,

Aurora Orchestra and Salomon Orchestra, making his debuts in 2016/17 with the Orchestra of the Age of Enlightenment, London Mozart Players, European Union Baroque Orchestra, Malaysian Philharmonic Orchestra and BBC Singers, as well as acting as Assistant Conductor to Vladimir Jurowski. He is co-founder and Principal Conductor of The Dmitri Ensemble, and, since 2010, Fellow and Director of Music at Clare College, Cambridge, where he directs the internationally-renowned Choir.

A passionate believer in the unveiling of both unjustly neglected and newly written works, he has conducted world premieres by composers including James MacMillan, Judith Bingham, Ralph Vaughan Williams, Imogen Holst, Nico Muhly and Brett Dean. Since 2011 he has recorded exclusively for Harmonia Mundi. He studied music at Clare College, Cambridge and conducting at the Royal College of Music, London.

- Sopranos** Olivia Brett*, Eleanor Carter (Music), Lydia Allain Chapman (Classics), Ruth Keogh Connelly (Education), Rachel Haworth (Choir Administrator), Holly Holt (Music), Jessica Kinney (Lay Clerk), Matilda Mills (English), Eleanor Smith (Anglo-Saxon, Norse, and Celtic), Anna Tindall (Computer Science), Sophie Woodhead*
- Altos** Henrietta Box*, Harriet Caisley (Engineering), Catherine Clark (Earth Sciences), Rhea Gupta (Classics), Joseph Payne (Anglo-Saxon, Norse, and Celtic), Emma Simmons*, Eva Smith-Leggatt*
- Tenors** Laurence Booth-Clibborn*, Harry Castle (Music), Joshua Cleary (Music), Nils Greenhow*, Jonathan Nicolaidis (Music), Alexander Porteous (Natural Sciences), Jackson Riley (Natural Sciences)
- Basses** Thomas Ashton (English), Gregory Barber*, Leopold Benedict (Modern and Medieval Languages), Robin Culshaw*, Laurence Harris*, Toby Hession (Music), Christopher Holliday (History), Harry Hudson (Classics), Toby Matimong (Music), Nicholas Morris (Assistant Organist), Matthew Nixon (Natural Sciences), Joshua Pacey*, Leo Popplewell*, Christopher Preston-Bell*

* Choir of Clare College, Cambridge alumni

London Symphony Chorus

President Sir Simon Rattle OM CBE | **President Emeritus** André Previn KBE | **Vice President** Michael Tilson Thomas |
Patrons Simon Russell Beale CBE and Howard Goodall CBE
Chorus Director Simon Halsey CBE | **Associate Directors** Neil Ferris and Matthew Hamilton
Chorus Accompanist Benjamin Frost | **Concert Manager** Robert Garbolinski | **Chairman** Owen Hanmer

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra, and 2016 marked its 50th anniversary. The partnership between the LSC and LSO has continued to develop and was strengthened in 2012 with the appointment of Simon Halsey as joint 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 LSC has also partnered many other major orchestras and has performed nationally and internationally with the Berlin and Vienna Philharmonic orchestras, and the Leipzig Gewandhaus Orchestra. Championing the musicians of tomorrow, it has also worked with both the National Youth Orchestra of Great Britain and the European Union Youth Orchestra. The Chorus has toured extensively throughout Europe and has also visited North America, Israel, Australia and South East Asia.

The Chorus has a large catalogue of recordings, which have won nine awards including five Grammys. In 2015 its recording of Sir Peter Maxwell Davies's *Symphony No. 10* with the LSO and Sir Antonio Pappano won a prestigious South Bank Sky Arts award in the Classical category.

Highlights from last season include Haydn's *The Seasons* with Sir Simon Rattle; Elgar's *The Dream of Gerontius* with Sir Mark Elder; and a new opera commission by Sir Peter Maxwell Davies, *The Hogboon*.

In the 2016/17 season the LSC continues to celebrate its 50th anniversary with performances of Verdi's *Requiem* with Gianandrea Noseda at the Barbican and at Lincoln Center in New York. Other highlights with the LSO include a semi-staging of Ligeti's *Le Grand Macabre* with Sir Simon Rattle and Peter Sellars; John Adams's *El Niño* conducted by the composer; Brahms's *Requiem* with Fabio Luisi; and Bruckner's *Te Deum* with Bernard Haitink.

The LSC 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, visit lsc.org.uk

Sopranos

Anneke Amalie
Kerry Baker
Faith Baxter
Louisa Blankson
Glynis Buckmaster
Carol Capper*
Elaine Cheng
Shelagh Connolly
Emma Craven
Katharine Elliot
Elisa Franzinetti
Joanne Gueritz
Maureen Hall
Isobel Hammond
Denise Hoilette
Kuan Hon
Claire Hussey*
Debbie Jones
Ruth Knowles-Clark
Winnie Lei
Marylyn Lewin
Meg Makower
Rebecca McKimm
Carole Radford
Alison Ryan
Kaye Seamer
Jasmine Spencer
Deborah Staunton
Winnie Tse
Tabitta van Nouhuys
Rebecca Vassallo
Ros Wade
Lizzie Webb
Antoinette Wood

Altos

Lauren Au
Alice Aveson
Naomi Baster
Hetty Boardman-
Weston
Gina Broderick
Jo Buchan*
Freya Burley
Maggie Donnelly
Diane Dwyer
Linda Evans
Amanda Freshwater
Joanna Gill
Rachel Green
Kate Harrison
Laura Hulme

Elisabeth Iles
Ella Jackson
Kristi Jagodin
Jill Jones
Sarah Kay
Vanessa Knapp
Gilly Lawson
Olivia Lawson
Belinda Liao*
Anne Loveluck*
Liz McCaw
Jane Muir
Dorothy Nesbit
Siu-Wai Ng
Helen Palmer
Lucy Reay
Lis Smith
Jane Steele
Margaret Stephen
Sarah Thomson
Claire Trocme
Kathryn Wells

Tenors

Jorge Aguilar
Paul Allatt*
Robin Anderson
Jack Apperley
John Aveson
Erik Azzopardi
Paul Beecham
Oliver Burrows
Peter Campbell
Daniel Coelho
John Farrington
Matt Fernando
Andrew Fuller*
Simon Goldman
Euchar Gravina
Matthew Horne
Anthony Madonna
Matthew McCabe
Ian Mok
Malcolm Nightingale
Davide Prezzi
Chris Riley
Brais Romero-Breijo
Peter Sedgwick
Malcolm Taylor
Simon Wales
James Warbis
Robert Ward*
Simon Wood

Basses

Simon Backhouse*
Roger Blitz
Chris Bourne
Gavin Buchan
John Buckmaster
Ialaith Carter
Steve Chevis
Matthew Clarke
Edward Cottell
Joe Dodd
Thomas Fea
Ian Fletcher
Robert Garbolinski*
Daniel Gosselin
John Graham
Owen Hanmer*
J-C Higgins*
Anthony Howick
Alex Kidney
Thomas Kohut
Andy Langley
George Marshall
Hugh McLeod
Geoff Newman
Alan Rochford
Duncan Sims
Gordon Thomson
Robin Thurston*
Liam Velez
Jez Wareing
Tyler Wert

* LSC Council member

Tiffin Boys' Choir

James Day *director*



Since its foundation in 1957, the Tiffin Boys' Choir has been one of the few state school choirs continually at the forefront of the choral music scene in Britain. The Choir has worked with all the London orchestras and performs regularly with the Royal Opera. Recent engagements have included Mahler's Symphony No. 3 (London Symphony Orchestra/Bernard Haitink, Philharmonia/Jakub Hruša, LA Philharmonic/Gustavo Dudamel); Nielsen's *Springtime in Funen* (BBC Symphony Orchestra/Andrew Litton) at the BBC Proms; Mahler's Symphony No. 8 (Philharmonia/Esa-Pekka Salonen); *Boris Godunov* (Mariinsky/Valery Gergiev); the UK premiere of Unsuk Chin's *Alice in Wonderland*; the soundtrack for *The Hobbit* at Abbey Road Studios; appearing on set in the film *Philomena*; and *Titanic Live!* with James Horner.

With altos, tenors and basses drawn entirely from within the school, the Choir gives frequent concerts in London and tours regularly, including in recent years to Australia, China, the Czech Republic, St Petersburg and Italy.

The Choir has made recordings of most of the orchestral repertoire that includes boys' choir. Notable releases have included Mahler's Symphony No. 8 (EMI/Klaus Tennstedt), which was nominated for a Grammy Award; Puccini's *Il trittico*, Massenet's *Werther* and Puccini's *Tosca* (EMI/Sir Antonio Pappano); Britten's *Billy Budd* (Chandos/Sir Richard Hickox); Mahler's Symphony No. 3 (Signum Classics/Lorin Maazel, LSO Live/Valery Gergiev, Telarc/Benjamin Zander); and Britten's *War Requiem* (LPO Label/Kurt Masur). Members of the Choir feature on DVD releases of *Carmen*, *La bohème*, *Tosca* and *Hänsel und Gretel* from the Royal Opera House.

The Choir's recent release of music by Britten (*Ceremony of Carols*, *The Golden Vanity*, *Friday Afternoons*) is available on the Herald label.

Tiffin School is a state grammar school and specialist Arts College in Kingston-upon-Thames, described by Ofsted as 'exceptional'. The majority of the 1200 boys in the school play a musical instrument, and 100 boys study Music at GCSE and A Level. The Thames Youth Orchestra and Thames Youth Choir originated at the school. Several members of the Choir have gained university choral scholarships on leaving Tiffin: there are ex-Tiffinians currently singing in the choirs of King's, St John's, Trinity, Jesus, Emmanuel and Queens' Colleges in Cambridge; and Exeter, Magdalen, Queen's, Oriol and St Edmund Hall Colleges in Oxford.

Further performances this year include Mahler's Symphony No. 3 with the LSO under Daniel Harding, and Bernstein's Symphony No. 3 with the LSO under Marin Alsop, as well as a concert tour to Spain.

Tom Armstrong	Daniel McCarthy	Joshua Allotey
Shervin Bangsajayah	Milo Morrod	Isaac Hardy
Daniel Blaze	Joe Murphy	Marco Hilmy
Alistair Brendon	Will Murphy	Jaiveer Johal
Nathan Bruins	Sebastian Pereira	Colin Kang
Joshua Dennis	Rishon Rajkumar	Raphael Matti
Aditya Deshmukh	Pratik Ramkumar	Georgiy Lesyuk
Joe Desmond	Raul Sheth	Dylan Bevan
Brennan Goh	Shreyan Singh	Luis Bullinger
Robbie Hancock	Henry Studholme	Aayush Kumar
Nikolai Harin	Sean Tan	Francis Gorniak
Robin Jiang	Conor Tidswell	
TaiMin Li	Barney Howard	

Programme notes

Speedread

More than three centuries separate Thomas Tallis's *Spem in alium* from Mahler's Eighth Symphony, his 'Symphony of a Thousand'. Mahler's masterpiece lasts over 80 minutes; Tallis's barely more than eight. Yet both can convey a sense of religious awe, even to non-believers. Brilliantly, Tallis makes his 40 independent voices sound like a multitude standing – or floating – ecstatically before the throne of God, lost in rapt devotion. Mahler's 'Heaven' is more humanistic, a celebration of the creative power of

Eros in the human imagination, and a promise of redemption to all who strive. But the effect is equally transcendent. Both composers use vast forces with stunning skill: voices alone in Tallis; choirs, eight soloists and an immense, colour-enhanced orchestra in the Mahler. Even if the texts, whether from the Catholic liturgy or from Goethe's verse drama *Faust*, leave the listener unmoved, the seductive, encompassing, oceanic beauty of the music should prove harder to resist.

Thomas Tallis

c.1505–85



Spem in alium (c.1570)

London Philharmonic Choir
Choir of Clare College, Cambridge

*Spem in alium nunquam habui
præter in te, Deus Israël,
qui irasceris et propitius eris,
et omnia peccata hominum in tribulatione dimittis.
Domine Deus, Creator cæli et terræ,
respice humilitatem nostram.*

*I have never put my hope
in any other but in You, God of Israel,
who will be angry and yet become again gracious,
and who forgives all the sins of suffering man.
Lord God, Creator of Heaven and Earth,
be mindful of our lowliness.*

Respond for Sunday Matins, History of Judith (after Judith 8:19, 6:15)

Thomas Tallis's motet *Spem in alium* ('I have never put my hope in any other') is one of the glories of the English choral repertoire. As a technical achievement, its virtuosic use of 40 fully independent vocal parts is stunning, but as a listening experience it is no mere pyrotechnical display; rather something closer to the account by St John in the Biblical book of Revelation of 'a great multitude, which no man could number, of all nations, and kindreds, and people, and tongues', all standing before the throne of God, and singing in ecstatic devotion. Its radiant beauty almost flies in the face of its own text, which ends by imploring God to 'be mindful of our lowliness'. Surely this transcends anything 'lowly'?

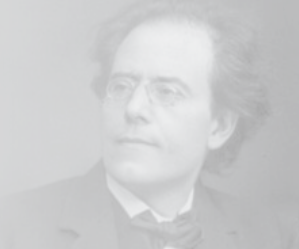
Frustratingly little is known about the composition and performance history of *Spem in alium*, but a letter by a law student, Thomas Wateridge, written in 1611, gives a delightful anecdote. During the reign of Elizabeth I, Wateridge tells us, a similarly complex, multi-voiced Italian motet was heard in England, which 'made

Programme notes *continued*

a heavenly harmony.' A mysteriously unnamed Duke – thought to be the Duke of Norfolk – challenged the 'very skilful' Tallis to come with something comparable. The result, *Spem in alium*, 'was sung in the Long Gallery at Arundel House, which so far surpassed the other that the Duke, hearing it sung, took a chain of gold from his neck and put it about Tallis his neck and gave it him.' A few scholars have questioned this account; but reading Wateridge's words it's hard not to feel that, in the words of the old saying, if it isn't true, it ought to be.

Gustav Mahler

1860–1911



Symphony No. 8 in E flat major (‘Symphony of a Thousand’)

Part One: Veni, creator spiritus

Interval: 20 minutes

Part Two: Closing scene of Goethe’s *Faust*, Part II

Melanie Diener	soprano <i>Magna Peccatrix</i>
Anne Schwanewilms	soprano <i>Una poenitentium</i>
Sofia Fomina	soprano <i>Mater Gloriosa</i>
Sarah Connolly	mezzo-soprano <i>Mulier Samaritana</i>
Patricia Bardon	mezzo-soprano <i>Maria Aegyptiaca</i>
Torsten Kerl	tenor <i>Doctor Marianus</i>
Matthias Goerne	baritone <i>Pater Ecstaticus</i>
Matthew Rose	bass <i>Pater Profundus</i>

London Philharmonic Choir

London Symphony Chorus

Choir of Clare College, Cambridge

Tiffin Boys’ Choir

The world premiere of Mahler’s colossal Eighth Symphony, in Munich in September 1910, was the greatest success of his life. Ten years earlier, his then-future wife, Alma, had received this blunt verdict from her father, the painter Emil Schindler: ‘Mahler? Great conductor. Also composes – but it’s no good.’ Until 1910, many would have shared Schindler’s doubts about Mahler as a composer; but with the premiere of the Eighth Symphony all that changed. Mahler’s

PR man, the wily and brilliantly theatrical impresario Emil Gutmann, did a superb job. It was Gutmann who coined the eye-catching nickname ‘Symphony of a Thousand’, to Mahler’s initial horror – though he relented somewhat when he saw how much interest Gutmann had stirred up. Munich’s colossal new Music Festival Hall was sold out, twice. (Gutmann insisted on two performances.) The audiences included a dazzling array of A-list names from the musical and

literary worlds, and there were representatives of several European royal houses. The first performance, under Mahler's own direction, was, for once, well prepared, and the response was sensational, from the audience in the hall, and afterwards in the press.

In a sense, however, Mahler had done a lot of Gutmann's work for him. His First Symphony, originally named 'Titan', had proclaimed its composer as a 'Heaven-stormer' – like the hero of the Jean-Paul Richter novel from which Mahler had taken his title. Now, in the Eighth Symphony, Mahler strained beyond even the language of romantic individualism. In Part Two of the Symphony, an almost complete setting of the closing scene of Goethe's verse drama *Faust, Part II*, Mahler sets one of the most famous utterances in German literature: 'Wer immer strebend sich bemüht, Den können wir erlösen' – 'The man who endlessly strives, him we can redeem.' Those words could stand as the Eighth Symphony's motto.

In fact, the more you look at Mahler's Symphony No. 8, the more the nickname 'Symphony of a Thousand' looks like a cautious understatement. 'The symphony must be like the world, it must embrace everything', Mahler told Jean Sibelius when the two composers met in Helsinki in 1907, the year in which the Eighth Symphony was finished. The timing is telling. In Part One of the Symphony Mahler had painted a thrilling picture of massed humanity pleading for the descent of the Holy Spirit: the sense of scale in this music is awe-inspiring. 'O for a thousand tongues to sing, My great Redeemer's praise', sang Charles Wesley in his famous hymn. 'Only a thousand?' Mahler seems to say. 'I'll show you hundreds of thousands!' Then in Part Two Mahler again places us amid multitudes – suppliant human beings and angelic choirs – nearing the eternal throne. Meanwhile, centre-stage (though silent), the archetypal German striving hero, Faust himself, is presented to no less a person than the Queen of Heaven, the Virgin Mother of God herself. To underscore the immensity of his vision, Mahler employs immense, colour-enhanced forces: eight vocal soloists, expanded choirs, children's choir, huge orchestra, harmonium and offstage brass, as well as organ, piano, celeste, mandolins and plenty of harps.

One thing does need to be stressed here, however. Mahler had at times felt moved by Catholic devotion,

and in 1897 he had converted to Roman Catholicism, though whether there was anything more to that than political opportunism is hard to say – as a Jew, Mahler would have been unable to take up the prestigious post of conductor at the Vienna Court Opera. Understandably some have taken the Eighth Symphony as proof that there was more to Mahler's conversion than a shrewd career move. But this is to misread him entirely. 'Veni, creator spiritus', the text of the Symphony's Part One, is indeed a medieval Catholic hymn, but the inspiration Mahler was invoking (so Alma tells us), was primarily artistic. As for Part Two, Goethe was no Roman Catholic – in fact he made no secret of his distaste for Christianity in general. In Goethe's *Paradise* there is hardly any mention of God, or of Christ (who is never named). Goethe's central figure, bathed in celestial light, is his 'Queen of Heaven' and, as the literary members of Mahler's audience would have understood, she is really the *Ewig-Weibliche*, the eternal, ideal feminine. Ideal, but also erotic: she stands for the creative urge in the male mind, a creativity rooted in sexuality but at the same time rising above it – exactly as the philosopher Plato had described it, two-and-half millennia earlier, in his beautiful dialogue *The Symposium*. This is the real meaning of the Symphony's final words: 'Das Ewig-Weibliche zieht uns hinan', 'The eternal feminine draws us onwards' – not, as it's often translated, 'draws us upwards'. Goethe isn't talking about a Heaven above, but here, now. There can be transcendence, but in this world, not an imaginary hereafter.

That Mahler was keenly aware of Goethe's meaning and adopted it as his own is evident from this letter to Alma – to whom he dedicated the Eighth Symphony – written just before the 1910 premiere. The essence of Goethe's and Plato's teaching, he says, is that:

'all love is founded not only in the body but also in the soul, and that the two together constitute an outlet for this "eros". In the closing scene of Faust this concept is represented symbolically. The surface attraction of [Plato's] Symposium lies in the vitality of its narrative and the dramatic fire of its "story"... only at the very end does one realise what this carefully planned rise in intensity is actually leading to ... Eros as the creator of the world!'

Continues overleaf

Programme notes *continued*

As a quick summary of Plato's *Symposium* that's not a bad effort, but as Mahler talks about the 'vitality of its narration and the dramatic fire of its "story"', and about the 'carefully planned rise in intensity' leading to final revelation, it is clear that what he is really talking about is his own Eighth Symphony. In one fundamental element at least, Symphony No. 8 is strikingly economical. Most of its 'narrative vitality' and 'dramatic fire' is fuelled by Mahler's use of a handful of striking motifs. At the beginning, the choruses shout out the words 'Veni, veni creator spiritus!', whose melodic shape the trombones immediately distil into a six-note figure. However rich, however overflowing in detail Part One may seem, so much of the music derives from this figure.

At the beginning of Part Two, low strings pick out a theme that is to dominate this much longer section of the Symphony – its last five notes will eventually be identified with the final words 'zieht uns hinan' ('draw us onwards'). When the voices enter for the first time in Part Two, *pianissimo*, the motif they pick out may seem unpromising, but as Mahler's 'carefully planned rise in intensity' unfolds, this figure grows in stature, until at last it is married to the words 'das Ewig-Wiebliche' ('the eternal feminine'), the inspirer of the male creative urge. Thus we are drawn, in the overwhelming final crescendo, to the climactic image: 'Eros as the creator of the world'; and here all the Symphony's leading motifs at last combine, with the Symphony's very opening motif, the three notes first sung to the words 'Veni, ve—' now straining even higher on offstage trumpets and trombones. Mahler has truly 'embraced everything', and rounded it all off with a masterly symphonic Q.E.D.

Programme notes © Stephen Johnson

Recommended recordings

Tallis: *Spem in alium*

Tallis Scholars | Peter Phillips (Gimmel)

Mahler: *Symphony No. 8*

London Philharmonic Orchestra & Choir |
London Symphony Chorus | Eton College Boys' Choir
Klaus Tennstedt (LPO Label LPO-0052: see right)

London Philharmonic Orchestra

Mahler's Symphony No. 8 on the LPO Label



Mahler
Symphony No. 8 in E flat major

Klaus Tennstedt conductor
London Philharmonic Orchestra & Choir
London Symphony Chorus
Eton College Boys' Choir

Soloists: Júlia Várady | Jane Eaglen | Susan Bullock
Trudeliese Schmidt | Jadwiga Rappé
Kenneth Riegel | Eike Wilm Schulte | Hans Sotin

£10.99 (2 CDs) | LPO-0052



Gramophone Magazine

Editor's Choice June 2011

10 Essential Mahler Recordings 2013

Available from lpo.org.uk/recordings, the LPO Ticket Office (020 7840 4242) and all good CD outlets

Download or stream online via iTunes, Spotify, Amazon and others



London Philharmonic Orchestra

Next concerts at Southbank Centre's Royal Festival Hall

WEDNESDAY 26 APRIL 2017 7.30PM

Wagner Overture, The Flying Dutchman
Wagner Die Walküre: Wotan's Farewell and
Magic Fire Music
Bruckner Symphony No. 7 (*Nowak edition*)

Marek Janowski conductor
Egils Siliņš bass-baritone

FRIDAY 28 APRIL 2017 7.30PM

Bach (arr. Schoenberg) Prelude & Fugue in E flat
major, BWV552 (St Anne)
Hindemith Suite, Nobilissima Visione
Wagner (arr. Stokowski) Parsifal, Act III (*excerpts*)
R Strauss Four Last Songs

John Mauceri conductor
Angel Blue soprano

BELIEF
AND
BEYOND
BELIEF

RESIDENT AT
**SOUTHBANK
CENTRE**
The home of classical music

Book now
lpo.org.uk
020 7840 4242

London Philharmonic Orchestra

FROM TRAGEDY TO JOY



London Philharmonic
Orchestra Box Office
020 7840 4242
Mon-Fri 10:00am – 5:00pm
lpo.org.uk

Wigmore Hall Box Office
020 7935 2141
Mon-Sat 10:00am – 7:00pm
wigmore-hall.org.uk

Brahms Horn Trio in E flat major
Schubert Piano Quintet in A major ('Trout')

Featuring Soloists of the
London Philharmonic Orchestra
Saturday 22 April 2017 – 7.30pm
Wigmore Hall

Tickets £15/£20/£26/£32/£37 + fees



Supported by the
ARTS COUNCIL
ENGLAND



London Philharmonic Orchestra

BE MOVED

2017/18 Concert Season at Southbank Centre's Royal Festival Hall

HIGHLIGHTS INCLUDE

Belief and Beyond Belief
– the continuation of
our year-long festival
with Southbank Centre
exploring what it
means to be human
in the 21st century

Changing Faces:
Stravinsky's Journey –
we explore the life and
music of Igor Stravinsky
as he reacted to the 20th
century's upheavals
and innovations

Soloists including Diana
Damrau, Daniil Trifonov,
Anne-Sophie Mutter,
Patricia Kopatchinskaja,
Julia Fischer, Leif Ove
Andsnes and Gil Shaham

A Gala performance of
Wagner's *Das Rheingold*
in celebration of Vladimir
Jurowski's 10th season
as Principal Conductor

Book now at lpo.org.uk or call 020 7840 4242

Season discounts of up to 30% available



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

RESIDENT AT

**SOUTHBANK
CENTRE**

The home of classical music

Sound Futures donors

We are grateful to the following donors for their generous contributions to our **Sound Futures** campaign. Thanks to their support, we successfully raised £1 million by 30 April 2015 which has now been matched pound for pound by Arts Council England through a Catalyst Endowment grant. This has enabled us to create a £2 million endowment fund supporting special artistic projects, creative programming and education work with key venue partners including our Southbank Centre home. Supporters listed below donated £500 or over. For a full list of those who have given to this campaign please visit lpo.org.uk/soundfutures.

Masur Circle

Arts Council England
Dunard Fund
Victoria Robey OBE
Emmanuel & Barrie Roman
The Underwood Trust

Welser-Möst Circle

William & Alex de Winton
John Ireland Charitable Trust
The Tsukanov Family Foundation
Neil Westreich

Tennstedt Circle

Valentina & Dmitry Aksenov
Richard Buxton
The Candide Trust
Michael & Elena Kroupeevev
Kirby Laing Foundation
Mr & Mrs Makharinsky
Alexey & Anastasia Reznikovich
Sir Simon Robey
Bianca & Stuart Roden
Simon & Vero Turner
The late Mr K Twyman

Solti Patrons

Ageas
John & Manon Antoniazzi
Gabor Beyer, through BTO
Management Consulting AG
Jon Claydon
Mrs Mina Goodman & Miss
Suzanne Goodman
Roddy & April Gow
The Jeniffer & Jonathan Harris
Charitable Trust
Mr James R.D. Korner
Christoph Ladanyi & Dr Sophia
Ladanyi-Czernin
Robert Markwick & Kasia Robinski
The Maurice Marks Charitable Trust
Mr Paris Natar

The Rothschild Foundation
Tom & Phillis Sharpe
The Viney Family

Haitink Patrons

Mark & Elizabeth Adams
Dr Christopher Aldren
Mrs Pauline Baumgartner
Lady Jane Berrill
Mr Frederick Brittenden
David & Yi Yao Buckley
Mr Clive Butler
Gill & Garf Collins
Mr John H Cook
Mr Alistair Corbett
Bruno de Kegel
Georgy Djaparidze
David Ellen
Christopher Fraser OBE & Lisa Fraser
David & Victoria Graham Fuller
Goldman Sachs International
Mr Gavin Graham
Moya Greene
Mrs Dorothy Hambleton
Tony & Susie Hayes
Malcolm Herring
Catherine Høgel & Ben Mardle
Mrs Philip Kan
Rehmet Kassim-Lakha de Morixe
Rose & Dudley Leigh
Lady Roslyn Marion Lyons
Miss Jeanette Martin
Duncan Matthews QC
Diana & Allan Morgenthau
Charitable Trust
Dr Karen Morton
Mr Roger Phillimore
Ruth Rattenbury
The Reed Foundation
The Rind Foundation
Sir Bernard Rix
David Ross & Line Forestier (Canada)

Carolina & Martin Schwab
Dr Brian Smith
Lady Valerie Solti
Mr & Mrs G Stein
Dr Peter Stephenson
Miss Anne Stoddart
TFS Loans Limited
Marina Vaizey
Jenny Watson
Guy & Utti Whittaker

Pritchard Donors

Ralph & Elizabeth Aldwinckle
Mrs Arlene Beare
Mr Patrick & Mrs Joan Benner
Mr Conrad Blakey
Dr Anthony Buckland
Paul Collins
Alastair Crawford
Mr Derek B. Gray
Mr Roger Greenwood
The H.A.S.H Foundation
Darren & Jennifer Holmes
Honeymead Arts Trust
Mr Geoffrey Kirkham
Drs Frank & Gek Lim
Peter Mace
Mr & Mrs David Malpas
Dr David McGibney
Michael & Patricia McLaren-Turner
Mr & Mrs Andrew Neill
Mr Christopher Queree
The Rosalyn & Nicholas Springer
Charitable Trust
Timothy Walker AM
Christopher Williams
Peter Wilson Smith
Mr Anthony Yolland

and all other donors who wish to remain anonymous

Thank you

We are extremely grateful to all donors who have given generously to the LPO over the past year. Your generosity helps maintain the breadth and depth of the LPO's activities, as well as supporting the Orchestra both on and off the concert platform.

Artistic Director's Circle

An anonymous donor
Victoria Robey OBE

Orchestra Circle

Natalia Semenova & Dimitri Gourji
The Tsukanov Family

Principal Associates

An anonymous donor
Mr Peter Cullum CBE
Alexander & Elena Djaparidze
Dr Catherine Høgel & Ben Mardle
Mr & Mrs Philip Kan
Sergey Sarkisov & Rusiko Makhshvili
Neil Westreich

Associates

Oleg & Natalya Pukhov
Sir Simon Robey
Stuart & Bianca Roden
Barry Grimaldi
William & Alex de Winton

Gold Patrons

An anonymous donor
Mrs Evzen Balko
David & Yi Buckley
Garf & Gill Collins
Andrew Davenport
Georgy Djaparidze
Sonja Drexler
Mrs Gillian Fane
Hamish & Sophie Forsyth
Drs Oliver & Asha Foster
Simon & Meg Freakley
David & Victoria Graham Fuller
Wim & Jackie Hautekiet-Clare
The Jeniffer & Jonathan Harris Charitable Trust
Alexandra Jupin & John Bean
James R D Korner
Mr & Mrs Makharinsky
Geoff & Meg Mann
Caroline, Jamie & Zander Sharp
Julian & Gill Simmonds
Virginia Slaymaker

Eric Tomsett
Laurence Watt
Michael & Ruth West

Silver Patrons

Mrs Molly Borthwick
Peter & Fiona Espenhahn
Mrs Irina Gofman
David Goldstone CBE LLB FRICS
Rehmet Kassim-Lakha de Morixe
John & Angela Kessler
Vadim & Natalia Levin
Mrs Elena Lileeva & Dr Adrian Pabst
The Metherell Family
Mr Brian Smith
The Viney Family
Guy & Utti Whittaker

Bronze Patrons

An anonymous donor
Valentina & Dmitry Aksenov
Dr Christopher Aldren
Michael Allen
Mr Jeremy Bull
Richard Buxton
Desmond & Ruth Cecil
Mr John H Cook
Bruno De Kegel
David Ellen
Mrs Marie-Laure Favre-Gilly de Varennes de Bueil
Igor & Lyuba Galkin
Mr Daniel Goldstein
Mr Gavin Graham
Mrs Dorothy Hambleton
Mr Martin Hattrell
Mr Colm Kelleher
Rose & Dudley Leigh
Drs Frank & Gek Lim
Mrs Angela Lynch
Peter MacDonald Eggers
William & Catherine MacDougall
Mr & Mrs David Malpas
Mr Adrian Mee
Mrs Elizabeth Meshkviceva
Mr & Mrs Andrew Neill
Noel Otley JP and Mrs Rachel Davies
Mrs Rosemarie Pardington

Ms Olga Pavlova
Mr Michael Posen
Mrs Karmen Pretel-Martines
Dr Eva Lotta & Mr Thierry Sciard
Tom & Phillis Sharpe
Mr & Mrs G Stein
Sergei & Elena Sudakova
Captain Mark Edward Tennant
Ms Sharon Thomas
Mr & Mrs John C Tucker
Mr & Mrs John & Susi Underwood
Grenville & Krystia Williams
Christopher Williams
Mr Anthony Yolland

Principal Supporters

Ralph & Elizabeth Aldwinckle
Roger & Clare Barron
Mr Geoffrey Bateman
Mrs A Beare
Mr Charles Bott
Mr Graham Brady
Mr Gary Brass
Mr Richard Brass
Mr Frederick Brittenden
David & Patricia Buck
Dr Anthony Buckland
Sir Terry Burns GCB
Mr Alan C Butler
Mr Pascal Cagni
Mrs Alan Carrington
Dr Archibald E Carter
The Countess June Chichester
Mr & Mrs Stewart Cohen
Mr Alistair Corbett
Mr Alfons Cortés
Mr David Edwards
Ulrike & Benno Engelmann
Mr Timothy Fancourt QC
Mr Richard Fernyhough
Mr Derek B Gray
Mr Roger Greenwood
Mr Chris Grigg
Malcolm Herring
Amanda Hill & Daniel Heaf
J Douglas Home
Ivan Hurry
Mr Glenn Hurstfield
Mr Peter Jenkins

Per Jonsson
Mr Frank Krikhaar
Mr Gerald Levin
Wg. Cdr. & Mrs M T Liddiard OBE JP RAF
Paul & Brigitta Lock
Mr John Long
Mr Nicholas Lyons
Mr Peter Mace
Robert Markwick & Kasia Robinski
Elena Mezentseva
Andrew T Mills
Randall & Maria Moore
Dr Karen Morton
Maestro Yannick Nézet-Séguin
Pavel & Elena Novoselov
Dr Wiebke Pekrull
Mr Roger Phillimore
Mr James Pickford
Andrew & Sarah Poppleton
Oleg Pukhov
Miss Tatiana Pyatigorskaya
Mr Robert Ross
Martin & Cheryl Southgate
Mr Christopher Stewart
Peter Tausig
Mr Jonathan Townley
Andrew & Roanna Tusa
Marina Vaizey
Howard & Sheelagh Watson
Des & Maggie Whitelock
Bill Yoe

Supporters

Mr Clifford Brown
Miss Siobhan Cervin
Miss Lynn Chapman
Mr Joshua Coger
Mr Geoffrey A Collens
Timothy Colyer
Miss Tessa Cowie
Lady Jane Cuckney OBE
Ms Holly Dunlap
Mr Nigel Dyer
Ms Susanne Feldthusen
Mrs Janet Flynn
Mr Nick Garland
Dr Geoffrey Guy
The Jackman Family

Mrs Svetlana Kashinskaya
Niels Kroninger
Mr Christopher Langridge
Alison Clarke & Leo Pilkington
Miss S M Longson
Mr David Macfarlane
Mr John Meloy
Miss Lucyna Mozyrko
Mr Leonid Ogarev
Mr Stephen Olton
Mr David Peters
Mr Ivan Powell
Mr & Mrs Graham & Jean Pugh
Mr Christopher Queree
Mr James A Reece
Mr Olivier Rosenfeld
Mr David Russell
Mr Kenneth Shaw
Mr Kevin Shaw
Mr Barry Smith
Ms Natalie Spraggon
James & Virginia Turnball
Michael & Katie Urmston
Timothy Walker AM
Mr Berent Wallendahl
Mr John Weekes
Edward & Catherine Williams
Mr C D Yates

Hon. Benefactor

Elliott Bernerd

Hon. Life Members

Kenneth Goode
Carol Colburn Grigor CBE
Pehr G Gyllenhammar
Robert Hill
Mrs Jackie Rosenfeld OBE

We are grateful to the Board of the American Friends of the London Philharmonic Orchestra, who assist with fundraising for our activities in the United States of America:

Jenny Ireland *Co-Chairman*
William A. Kerr *Co-Chairman*
Xenia Hanusiak
Alexandra Jupin

Kristina McPhee
David Oxenstierna
Natalie Pray
Antonia Romeo *Hon. Chairman*
Noel Kilkenny *Hon. Director*
Victoria Robey OBE *Hon. Director*
Richard Gee, Esq *Of Counsel*
Jenifer L. Keiser, CPA,
EisnerAmper LLP
Stephanie Yoshida

Corporate Donors

Fenchurch Advisory Partners LLP
Goldman Sachs
Linklaters
London Stock Exchange Group
Morgan Lewis
Phillips Auction House
Pictet Bank

Corporate Members

Gold

Sunshine

Silver

Accenture
After Digital
Berenberg
Carter-Ruck
French Chamber of Commerce

Bronze

Ageas
BTO Management Consulting AG
Charles Russell Speechlys
Lazard
Russo-British Chamber of Commerce
Willis Towers Watson

Preferred Partners

Corinthia Hotel London
Heineken
Lindt & Sprüngli Ltd
London Orthopaedic Clinic
Sipsmith
Steinway
Villa Maria

In-kind Sponsor

Google Inc

Trusts and Foundations

Axis Foundation
The Bernarr Rainbow Trust
The Boltini Trust
Borletti-Buitoni Trust
Boshier-Hinton Foundation
The Candide Trust
Cockayne – Grants for the Arts
The Ernest Cook Trust
Diaphonique, Franco-British
Fund for contemporary music
The D'Oyly Carte Charitable
Trust
Dunard Fund
The Equitable Charitable Trust
The Foyle Foundation
The Goldsmiths' Company
Lucille Graham Trust
Help Musicians UK
Derek Hill Foundation
John Horniman's Children's
Trust
The Idlewild Trust
Kirby Laing Foundation
The Leverhulme Trust
The London Community
Foundation
London Stock Exchange Group
Foundation
Lord and Lady Lurgan Trust
Marsh Christian Trust
The Mercers' Company
Adam Mickiewicz Institute
The Stanley Picker Trust
The Radcliffe Trust
Rivers Foundation
The R K Charitable Trust
RVW Trust
The Sampimon Trust
Schroder Charity Trust
Serge Rachmaninoff Foundation
The David Solomons Charitable
Trust
Souter Charitable Trust
Spears-Stutz Charitable Trust
The John Thaw Foundation
The Michael Tippett Musical
Foundation
UK Friends of the Felix-
Mendelssohn-Bartholdy-
Foundation

Garfield Weston Foundation
The Barbara Whatmore
Charitable Trust

*and all others who wish to
remain anonymous.*

Administration

Board of Directors

Victoria Robey OBE *Chairman*
Stewart McIlwham* *President*
Gareth Newman* *Vice-President*
Roger Barron
Richard Brass
Desmond Cecil CMG
Bruno de Kegel
Dr Catherine C. Høgel
Rachel Masters*
Al MacCuish
Julian Metherell
George Peniston*
Kevin Rundell*
Natasha Tsukanova
Mark Vines*
Timothy Walker AM
Neil Westreich
David Whitehouse*
* *Player-Director*

Advisory Council

Victoria Robey OBE *Chairman*
Rob Adediran
Christopher Aldren
Dr Manon Antoniazzi
Richard Brass
David Buckley
Sir Alan Collins KCVO CMG
Andrew Davenport
William de Winton
Cameron Doley
Edward Dolman
Christopher Fraser OBE
Lord Hall of Birkenhead CBE
Jonathan Harris CBE FRICS
Amanda Hill
Martin Höhmann
Rehmet Kassim-Lakha
Jamie Korner
Clive Marks OBE FCA
Stewart McIlwham
Nadia Powell
Sir Bernard Rix
Baroness Shackleton
Lord Sharman of Redlynch OBE
Thomas Sharpe QC
Julian Simmonds
Barry Smith
Martin Southgate
Sir John Tooley
Chris Viney
Timothy Walker AM
Laurence Watt
Elizabeth Winter

Chief Executive

Timothy Walker AM
Chief Executive and Artistic Director

Tom Proctor
PA to the Chief Executive / Administrative Assistant

Finance

David Burke
General Manager and Finance Director

Frances Slack
Finance and Operations Manager

Dayse Guilherme
Finance Officer

Concert Management

Roanna Gibson
Concerts Director (maternity leave)

Liz Forbes
Concerts Director (maternity cover)

Graham Wood
Concerts and Recordings Manager

Sophie Kelland
Tours Manager

Tamzin Aitken
Glyndebourne and UK Engagements Manager

Alison Jones
Concerts and Recordings Co-ordinator

Jo Cotter
Tours Co-ordinator

Matthew Freeman
Recordings Consultant

Andrew Chenery
Orchestra Personnel Manager

Sarah Holmes
Librarian

Sarah Thomas
Librarian

Christopher Alderton
Stage Manager

Damian Davis
Transport Manager

Madeleine Ridout
Orchestra Co-ordinator and Auditions Administrator

Education and Community

Isabella Kernot
Education Director

Talia Lash
Education and Community Project Manager

Lucy Sims
Education and Community Project Manager

Richard Mallett
Education and Community Producer

Development

Nick Jackman
Development Director
Catherine Faulkner
Development Events Manager

Laura Luckhurst
Corporate Relations Manager
Rosie Morden
Individual Giving Manager

Anna Quillin
Trusts and Foundations Manager

Ellie Franklin
Development Assistant

Amy Sugarman
Development Assistant

Kirstin Peltonen
Development Associate

Marketing

Kath Trout
Marketing Director

Libby Papakyriacou
Marketing Manager

Martin Franklin
Digital Projects Manager

Samantha Cleverley
Box Office Manager (Tel: 020 7840 4242)

Rachel Williams
Publications Manager

Anna O'Connor
Marketing Co-ordinator

Oli Frost
Marketing Intern

Public Relations

Albion Media
(Tel: 020 3077 4930)

Archives

Philip Stuart
Discographer
Gillian Pole
Recordings Archive

Professional Services

Charles Russell Speechlys
Solicitors
Crowe Clark Whitehill LLP
Auditors
Dr Barry Grimaldi
Honorary Doctor
Mr Chris Aldren
Honorary ENT Surgeon
Mr Brian Cohen
Honorary Orthopaedic Surgeons

London Philharmonic Orchestra

89 Albert Embankment
London SE1 7TP
Tel: 020 7840 4200
Box Office: 020 7840 4242
Email: admin@lpo.org.uk
lpo.org.uk

The London Philharmonic Orchestra Limited is a registered charity No. 238045.

Composer photographs courtesy of the Royal College of Music, London.

Printer Cantate

