

# London Philharmonic Orchestra

**Principal Conductor** Edward Gardner **Principal Guest Conductor** Karina Canellakis

**Conductor Emeritus** Vladimir Jurowski KBE **Artistic Director** Elena Dubinets **Chief Executive** David Burke

**Patron** HRH The Duke of Kent

## Mahler 8

Saturday 26 April 2025 | 7.30pm  
Southbank Centre's Royal Festival Hall

**Gustav Mahler** Symphony No. 8 in E flat major  
(‘Symphony of a Thousand’) (85’)

Part 1: Veni, Creator Spiritus

Part 2: Closing scene of Goethe’s *Faust*, Part II

*There is no interval.*

*Concert generously supported by a syndicate of donors.*

**Edward Gardner** conductor

**Sarah Wegener** soprano (Magna Peccatrix)

**Emma Bell** soprano (Una Poenitentium, Gretchen)

**Jennifer France** soprano (Mater Gloriosa)

**Christine Rice** mezzo-soprano (Mulier Samaritana)

**Jennifer Johnston** mezzo-soprano (Maria Aegyptiaca)

**Andrew Staples** tenor (Doctor Marianus)

**Tommi Hakala** baritone (Pater Ecstaticus)\*

**Derek Welton** bass-baritone (Pater Profundus)

**London Philharmonic Choir** Artistic Director: Neville Creed

**London Symphony Chorus** Chorus Director: Mariana Rosas

**Tiffin Boys’ Choir** Director: James Day

**Tom Morris** director

**Tal Rosner** video artist

**Ben Ormerod** lighting design

**Oscar Simms** associate director

**Katie Thackeray** show caller

**Tim Claydon** movement consultant

**Gillian Moore** musical dramaturgy

**Matthew Lynch** assistant conductor

**Nicholas Ansdell-Evans** music staff

### Video Team

Programmer: Arthur Skinner

Additional Animation: Dale Croft, Darren Culley

Live Action DoP: Kieth Ingram

Camera Assistant: Sean Monroe

Live Action Producer: Antonia Bain

*Faust*: Tristan Sturrock

*With thanks to Tali Oiver and Scottish Opera.*

*\*Unfortunately Tomasz Konieczny unable to perform in this concert due to illness. We are very grateful to Tommi Hakala for stepping in at short notice.*

## Welcome to the Southbank Centre

We’re the UK’s largest centre for the arts and one of the nation’s top five visitor attractions, showcasing the world’s most exciting artists at our venues in the heart of London.

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## London Philharmonic Orchestra

Uniquely groundbreaking and exhilarating to watch and hear, the London Philharmonic Orchestra has been celebrated as one of the world’s great orchestras since Sir Thomas Beecham founded it in 1932. Our home is at the Southbank Centre’s Royal Festival Hall, where we’re at the beating heart of London’s cultural life. You’ll also find us at our resident venues in Brighton, Eastbourne and Saffron Walden, and on tour worldwide. In 2024 we celebrated 60 years as Resident Symphony Orchestra at Glyndebourne Festival Opera.

Edward Gardner has been our Principal Conductor since 2021, succeeding Vladimir Jurowski who in the same year became Conductor Emeritus. Karina Canellakis is our current Principal Guest Conductor, and Tania León our Composer-in-Residence.

We’re one of the world’s most-streamed orchestras, and in 2023 were the most successful orchestra worldwide on YouTube, TikTok and Instagram. You can hear us on countless film soundtracks, and we’ve released over 130 albums on our own LPO Label, which in 2025 celebrates its 20th anniversary.

We’re committed to inspiring the next generation of musicians: our dynamic and wide-ranging Education and Community programme provides first musical experiences for children and families; offers creative projects and professional development opportunities for schools and teachers; inspires talented teenage instrumentalists to progress their skills; and develops the next generation of professional musicians.

## Edward Gardner

### Principal Conductor, London Philharmonic Orchestra

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

Next season's highlights with the London Philharmonic Orchestra include landmark symphonies by Tchaikovsky, Mahler, Brahms and Rachmaninov; a pair of concerts spotlighting 20th-century Central European composers; an evening dedicated to Elgar; and a concert performance of Berg's *Wozzeck* to end the season.

During 2024/25 at the Norwegian Opera & Ballet, Edward conducted Wagner's *The Flying Dutchman*, Mahler's 'Resurrection' Symphony, Verdi's *La traviata* and Janáček's *The Cunning Little Vixen*, following earlier productions of Bartók's *Bluebeard's Castle*, Zemlinsky's *A Florentine Tragedy* and Verdi's *Un ballo in maschera*. In demand as a guest conductor, this season he appears with the Bavarian Radio Symphony, Frankfurt Radio, Dallas Symphony, New World Symphony, Minnesota, Seoul Philharmonic, Sydney Symphony and West Australian Symphony orchestras. In February 2025 he returned to London's Royal Opera House to conduct the world premiere of Mark-Anthony Turnage's *Festen*, and in June he returns to the Bavarian State Opera for *Rusalka*.

In February 2024, the LPO Label released Berlioz's *The Damnation of Faust* with Edward Gardner, recorded live in February 2023. This followed his recording of Tippett's *The Midsummer Marriage*, which won the 2023 Gramophone Opera Award. A second Tippett disc, featuring the Second Symphony and the Piano Concerto with Steven Osborne, was released in November 2024, and releases of works by Rachmaninov and Britten are planned for later this summer. In spring 2024 Edward and the LPO featured in a documentary series on Sky Arts: 'Backstage with the London Philharmonic Orchestra', which has been nominated for a 2025 BAFTA Award and is still available to watch on Now TV.

Born in Gloucester in 1974, Edward gained early recognition as Assistant Conductor of the Hallé and Music Director of Glyndebourne Touring Opera. His many accolades include the Royal Philharmonic Society Conductor of the Year Award (2008), an Olivier Award for Outstanding Achievement in Opera (2009) and an OBE for Services to Music in The Queen's Birthday Honours (2012).

Edward Gardner's position at the LPO is generously supported by Aud Jebsen.

## Pieter Schoeman

### Leader

Pieter Schoeman was appointed Leader of the London Philharmonic Orchestra in 2008, having previously been Co-Leader since 2002. He is also a Professor of Violin at Trinity Laban Conservatoire of Music & Dance.

Pieter has performed worldwide as a soloist and recitalist in such famous halls as the Concertgebouw in Amsterdam, Moscow's Rachmaninoff Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin, Hollywood Bowl in Los Angeles and the Southbank Centre's Royal Festival Hall. As a chamber musician he regularly appears at London's prestigious Wigmore Hall. His chamber music partners have included Anne-Sophie Mutter, Veronika Eberle, Patricia Kopatchinskaja, Boris Garlitsky, Jean-Guihen Queyras, Yannick Nézet-Séguin, Martin Helmchen and Julia Fischer.

Pieter has performed numerous times as a soloist with the London Philharmonic Orchestra. Highlights have included an appearance as both conductor and soloist in Vivaldi's *Four Seasons* at the Royal Festival Hall, the Brahms Double Concerto with Kristina Blaumane, Florence Price's Violin Concerto No. 2, and the Britten Double Concerto with Alexander Zemtsov, which was recorded and released on the LPO Label to great critical acclaim.

Pieter has appeared as Guest Leader with the BBC, Barcelona, Bordeaux, Lyon and Baltimore symphony orchestras; the Rotterdam and BBC Philharmonic orchestras; and the Leipzig Gewandhaus Orchestra.

Pieter's chair in the LPO is generously supported by Neil Westreich.

## Tom Morris

### Director

Tom Morris's work as a director includes *Dr Semmelweis*, *Juliet and her Romeo*, *The Meaning of Zong* (with Giles Terera), *Cyrano*, *King Lear*, *Touching the Void*, *The Grinning Man*, *Swallows and Amazons* and *A Midsummer Night's Dream* (all for Bristol Old Vic and/or West End/international tour), Monteverdi's *L'Orfeo* (Vienna State Opera), *Breaking the Waves* (Scottish Opera/Opera Ventures, EIF, Opera Comique & Adelaide Festival), *The Death of Klinghoffer* (ENO & Metropolitan Opera), *Every Good Boy Deserves Favour* (National Theatre), *War Horse* (NT, Lincoln Center & world tour (winning numerous awards including Tony for Best Director, with co-director Marianne Elliott)), *Disembodied*, *Newsnight: The Opera*, *Home*, *Passions*, *Unsung*, *Othello Music*, *Trio* and *All That Fall* (all for Battersea Arts Centre).

Tom's writing includes *A Christmas Carol* and *The Nutcracker* (Bristol Old Vic), *World Cup Final 1966*, *Jason and the Argonauts* and *Ben Hur* (all with Carl Heap for BAC), *The Wooden Frock*, *Nights at the Circus* and *A Matter of Life and Death* (all with Emma Rice for Kneehigh) and the libretto for *Orpheus in Hell* for ENO.

Tom was Artistic Director of Bristol Old Vic from 2009–22, where he re-established the theatre's programme after closure; conceived and directed two landmark festivals (Bristol Proms, a festival of world class music and integrated digital technology in collaboration with Watershed Bristol and Universal Music; and Bristol Jam: Britain's first festival of improvised performance). He also oversaw a major restoration and refurbishment of Britain's oldest continuously working theatre – creating direct visibility from the street for the very first time. He was Artistic Director of Battersea Arts Centre from 1995–2004, where he established the scratch developmental programme, restructured the organisation, set up and curated *A Sharp Intake of Music*, *Playing in the Dark*, the British Festival of Visual Theatre and the Sam Shepard Festival, and BAC Opera, where he produced *Jerry Springer: The Opera*. He has been Associate Director at the National Theatre since 2004, was founding Chair of the JMK Trust, is the current Chair of Complicité, and has honorary doctorates from UWE and Bristol University, and an OBE for services to theatre.

## Tal Rosner

### Video Artist

Tal Rosner is a BAFTA-winning designer and creative director from Jerusalem. His current season highlights include *before and after nature* for David Lang and Bang on a Can/LA Master Chorale at Stanford Live and Helsinki Festival; *Ainadamar* at the Met and LA Opera; *Mythos* at Hannover State Opera, and the San Francisco Opera Pride Concert. He has created projections and installations for leading orchestras,

concert halls, musicians, museums and fashion houses around the globe. He was recently announced as video designer for *The Hunger Games: On Stage*, which will premiere this autumn.

Tal's most recent credits include a new adaptation of Lingren's *The Brothers Lionheart* at the Royal Danish Playhouse, Wagner's *Die Walküre* in Bordeaux, and the Victoria and Albert Museum's exhibition *DIVA*. In 2022, he designed video for both the opening and closing ceremonies of the XXII Commonwealth Games in Birmingham, and projections for *Ainadamar* at Scottish Opera, Detroit Opera and Welsh National Opera. Tal has also created work for the New York Philharmonic, New World Symphony, San Francisco Symphony, Los Angeles Philharmonic, BBC Symphony, Cincinnati Symphony and Philadelphia orchestras, as well as the Barbican, Centre Pompidou, Toronto's Nuit Blanche, and international tours by Pet Shop Boys and the Rolling Stones, among many others.

## Ben Ormerod

### Lighting Design

Ben Ormerod's lighting design theatre work includes *The Duchess of Malfi* (Trafalgar Studios); *Stiletto* (Charing Cross Theatre); *Farm Hall* (Jermyn Street & Theatre Royal Haymarket); *Laughing Boy* (Jermyn Street & Theatre Royal, Bath); *The Scent of Roses* and *A Number* (Edinburgh Lyceum); *Dream of a Ridiculous Man* (Marylebone Theatre); *Wuthering Heights* (Inspector Sands); *Joyce's Women* (Abbey Theatre); *A Long Day's Journey Into The Night*, *This Restless House*, *Hamlet*, *King Lear* (Citizens Theatre, Glasgow); *The Dresser* (Bath & UK Tour); *The Spanish Golden Age Season* (Ustinov Bath/Arcola); *The Sunset Limited* (Boulevard Theatre); *Assassins* (Newbury & Nottingham Playhouse); *Uncle Vanya*, *Prism* (Hampstead Theatre); *All's Well That Ends Well* (Sam Wanamaker Playhouse); *A Midsummer Night's Dream* (Regent's Park); *Zorro* (West End, US, Netherlands & Japan); *Mrs Henderson Presents* (Bath, West End & Canada).

Ben's opera credits include *Manon Lescaut* and *The Rake's Progress* (English Touring Opera); *Tristan und Isolde*, *Die tote Stadt*, *The Ring Cycle* (Longborough Festival); *The Elixir of Love*, *Carmen* (Into Opera); *La traviata* (Danish National Opera); *Jeanna d'Arc au Bûcher* (Academia Santa Cecilia, Rome); *Falstaff*, *Il trovatore* (Scottish Opera); and *La traviata* (English National Opera). His dance credits include *@Home* (Humanoove, UK Tour); *The Shadow* (Company Chameleon); *The Nutcracker*, *Les Noces* (Ballet Geneva); *Is to Be* (Le Prix de Lausanne); *See Blue Through/Toot!* (Oper Leipzig); *Frame Of View* (Cedar Lake Contemporary Ballet, New York); *Tenderhooks* (Skanes Dansteater/Ballet Gulbenkian); *Essence* (Walker Dance Park Music); and *Cinderella* (Gothenburg). Ben is also lighting consultant to the Calico Museum of Textiles in Ahmedabad, India.

# London Philharmonic Orchestra

## Tonight's musicians

### First Violins

Pieter Schoeman\* **Leader**  
 Chair supported by Neil Westreich  
 Alice Ivy-Pemberton  
   **Co-Leader**  
 Vesselin Gellev **Sub-Leader**  
 Kate Oswin  
 Chair supported by Eric Tomsett  
 Lasma Taimina  
 Chair supported by Irina Gofman  
 & Mr Rodrik V. G. Cave  
 Minn Majoe  
 Chair supported by Dr Alex &  
 Maria Chan  
 Martin Höhmann  
 Katalin Varnagy  
 Cassandra Hamilton  
 Yang Zhang  
 Thomas Eisner  
 Chair supported by Ryze Power  
 Nilufar Alimaksumova  
 Sylvain Vasseur  
 Alison Strange  
 Alice Apreda Howell  
 Camille Buitenhuis

### Second Violins

Tania Mazzetti **Principal**  
 Chair supported by The Candide  
 Trust  
 Emma Oldfield **Co-Principal**  
 Claudia Tarrant-Matthews  
 Coco Inman  
 Nynke Hijlkema  
 Ashley Stevens  
 Kate Birchall  
 Nancy Elan  
 Marie-Anne Mairesse  
 Joseph Maher  
 Fiona Higham  
 Chair supported by David & Yi  
 Buckley  
 Sioni Williams  
 Ricky Gore  
 Kate Cole

### Violas

Benjamin Roskams  
   **Guest Principal**  
 Carys Barnes  
 Benedetto Pollani  
 Martin Wray  
 Chair supported by David &  
 Bettina Harden  
 Lucia Ortiz Saucó  
 Katharine Leek  
 Michelle Bruil  
 Kate De Campos  
 Toby Warr  
 Raquel López Bolívar

Jenny Poyser  
 Sarah Malcolm

### Cellos

Kristina Blaumane **Principal**  
 Chair supported by Bianca &  
 Stuart Roden  
 Wayne Kwon  
 David Lale  
 Aristide du Plessis  
 Francis Bucknall  
 Miguel Ángel Villeda Cerón  
 Sue Sutherley  
 Helen Thomas  
 George Hoult  
 Sibylle Hentschel

### Double Bases

Sebastian Pennar\* **Principal**  
 Hugh Kluger  
 George Peniston  
 Tom Walley  
 Chair supported by William &  
 Alex de Winton  
 Adam Wynter  
 Lowri Estell  
 Catherine Ricketts  
 Kenneth Knussen

### Flutes

Juliette Bausor **Principal**  
 Daniel Shao  
 Ruth Harrison  
 Camilla Marchant  
 Sofia Castillo

### Piccolos

Stewart McIlwham\*  
   **Principal**  
 Sofia Castillo

### Oboes

Ian Hardwick\* **Principal**  
 Alice Munday  
 Eleanor Sullivan  
 Jack Tostevin-Hall

### Cor Anglais

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

### Clarinets

Benjamin Mellefont\*  
   **Principal**  
 Chair supported by Sir Nigel  
 Boardman & Prof. Lynda Gratton  
 Alexei Dupressoir  
 James Maltby

### E-flat Clarinets

Thomas Watmough  
   **Principal**  
 Chair supported by Roger  
 Greenwood  
 Bethany Crouch

### Bass Clarinet

Paul Richards\* **Principal**

### Bassoons

Jonathan Davies\* **Principal**  
 Chair supported by Sir Simon  
 Robey  
 Helen Storey\*  
 Chair supported by Friends of  
 the Orchestra  
 Rory McGregor  
 Emma Harding

### Contrabassoon

Simon Estell\* **Principal**

### Horns

John Ryan\* **Principal**  
 Martin Hobbs  
 Mark Vines **Co-Principal**  
 Gareth Mollison  
 Annemarie Federle  
   **Principal**  
 Chair supported by Victoria  
 Robey CBE  
 Oliver Johnson  
 Duncan Fuller  
 Meilyr Hughes  
 Elise Campbell

### Trumpets

Paul Beniston\* **Principal**  
 Tom Nielsen **Co-Principal**  
 Anne McAneney\*  
 Chair supported in memory of  
 Peter Coe  
 Tom Watts

### Offstage Trumpets

James Nash  
 Joe Skypala  
 Erika Curbelo  
 Tony Cross

### Trombones

Mark Templeton\* **Principal**  
 Chair supported by William &  
 Alex de Winton  
 David Whitehouse  
 Daniel West

### Offstage Trombones

Benny Vernon  
 Sam Cox  
 Guy Berry

### Bass Trombone

Lyndon Meredith **Principal**

### Tuba

Lee Tsarmaklis\* **Principal**  
 Chair supported by William &  
 Alex de Winton

### Timpani

Simon Carrington\* **Principal**  
 Chair supported by Victoria  
 Robey CBE  
 Jeremy Cornes

### Percussion

Andrew Barclay\* **Principal**  
 Chair supported by Gill & Garf  
 Collins  
 Karen Hutt **Co-Principal**  
 Oliver Yates

### Harps

Elizabeth McNulty  
   **Guest Principal**  
 Stephanie Beck  
 Stien De Neef

### Piano

Philip Moore

### Celeste

Clíodna Shanahan

### Harmonium

Catherine Edwards

### Organ

Richard Gowers

### Mandolin

Daniel Thomas

*\*Professor at a London  
 conservatoire*

The LPO also  
 acknowledges the  
 following chair supporters  
 whose player is not  
 present at this concert:

Ian Ferguson & Susan Tranter

## Sarah Wegener soprano (*Magna Peccatrix*)

Soprano Sarah Wegener captivates with her warm timbre and profound artistry, performing under such renowned conductors as Vladimir Jurowski, Mariss Jansons, Daniel Harding and Kirill Petrenko. Acclaimed as both an orchestral and a Lieder interpreter, her award-winning albums *Into the Deepest Sea* and *Zueignung* showcase her artistry. Sarah made her LPO debut in 2019, when she stepped in to perform a programme of Strauss songs under Jurowski at the Royal Festival Hall and Hamburg's Elbphilharmonie.

This season, Sarah returns to the Royal Liverpool Philharmonic Orchestra for Strauss's *Four Last Songs* under Domingo Hindoyan, and performs in Mahler's Symphony No. 8 at the Prague Spring Festival. She also reprises the role of Sieglinde in *Die Walküre* with the Vienna Symphony and the Orquesta de València.

Sarah excels in contemporary music, and has premiered works by Georg Friedrich Haas. Her acclaimed recordings include Jörg Widmann's *Drittes Labyrinth* and a disc of Zimmermann songs, which was awarded a Choc de Classica, a Diapason d'Or and a German Record Critics' Award.

Since 2024, Sarah Wegener has been a Professor of Singing at the Zurich University of the Arts.

## Emma Bell soprano (*Una Poenitentium, Gretchen*)

Soprano Emma Bell offers an unrivalled dramatic intensity on the opera stage, capable of conveying raw emotion with remarkable clarity and bringing each of her characterisations convincingly to life. In recent seasons she has made several impressive debuts including at the Salzburg Easter Festival as Venus in Romeo Castellucci's staging of *Tannhäuser* under Andris Nelsons; at the Bavarian State Opera as Eva (*Die Meistersinger von Nürnberg*) under Kirill Petrenko; at the Deutsche Oper Berlin as both Elisabeth and Venus (*Tannhäuser*) under Sebastian Weigle; at the Opernhaus Zürich as Leonore (*Fidelio*) under Markus Poschner; and at Hamburg State Opera as Elsa (*Lohengrin*) under Simone Young.

Making the transition from Mozart's leading ladies – with whom she established her operatic career – to Wagner's heroines has cemented Bell's reputation as one of Britain's finest dramatic sopranos. *The Scotsman* praised her performance as Elisabeth at the 2023 Edinburgh International Festival under Sir Donald Runnicles, writing: 'Bell was sensational as the devout self-sacrificing "angel", giving a powerful, highly emotional and moving performance.'

Emma last appeared with the LPO in April 2023, when she was a soloist in the world premiere of *In spe contra spem* by the Orchestra's Composer-in-Residence Brett Dean, later released on the LPO Label.

## Jennifer France soprano (*Mater Gloriosa*)

Winner of the 2018 Critics' Circle Emerging Talent Award, British soprano Jennifer France was described in *WhatsOnStage* as the 'living jewel in opera's crown'. Recent highlights include Zerbinetta at the Bavarian State Opera; two returns to the Royal Opera House, as Iphis in *Jephtha* under Laurence Cummings and Despina in *Così fan tutte* under Alexander Soddy; and Beatrice in the world premiere of Pascal Dusapin's *Il viaggio, Dante* at the Aix-en-Provence Festival. This season also sees Jennifer make her Opéra National de Paris debut, again singing Beatrice in *Il viaggio, Dante*, conducted by Kent Nagano. Jennifer will also join Jaime Martín and the Spanish National Orchestra for the Spanish premiere of Brett Dean's *In spe contra spem*, and return to the London Sinfonietta singing James MacMillan's *Love Bade Me Welcome*.

Jennifer made her LPO debut in September 2021 in Tippett's *The Midsummer Marriage* at the Royal Festival Hall under Edward Gardner, later released on the LPO Label winning a Gramophone Award. She will return on 3 October 2025 as soloist in Mahler's Symphony No. 4 and Hans Abrahamsen's song-cycle *Let me tell you*, again under Gardner.

## Christine Rice mezzo-soprano (*Mulier Samaritana*)

Christine Rice is one of the leading British mezzo-sopranos of her generation, and was appointed MBE in the 2023 New Year's Honours for services to opera. Highlights of her 2024/25 season include Muse in *Les contes d'Hoffmann* for the Royal Opera, and the title role in Britten's *Phaedra* at the Linbury Theatre; La Zia Principessa in *Suor Angelica* for English National Opera; and Ježibaba in *Rusalka* for the Bavarian State Opera. Her operatic appearances have also taken her to the Metropolitan Opera, New York; the Opéra national de Paris; the Deutsche Oper, Berlin; Madrid's Teatro Real; the Opernhaus Zürich; and the Glyndebourne and Salzburg festivals.

Her wide-ranging repertoire includes the roles of Brangäne in *Tristan und Isolde*; Fricka and Erda in *Das Rheingold*; Judith in *Bluebeard's Castle*; the title role in *Carmen*; Concepcion in *L'heure espagnole*; Marguerite in *La damnation de Faust*; Hänsel in *Hänsel und Gretel*; the title roles in *Gloriana* and *The Rape of Lucretia*; Dorabella in *Così fan tutte* and Donna Elvira in *Don Giovanni*; Penelope in *Il ritorno d'Ulisse in patria*; and Irene in *Theodora*, Ruggiero in *Alcina* and the title role in *Ariodante*.

Christine also has a very busy concert career, appearing throughout the UK, Europe, North America and at the BBC Proms and Edinburgh International and Aldeburgh festivals, working with conductors including Sir Antonio Pappano, Sir Mark Elder, Sir Simon Rattle, Sir Andrew Davis, Edward Gardner, Fabio Luisi and Yannick Nézet-Séguin.

## Jennifer Johnston mezzo-soprano (*Maria Aegyptiaca*)

Esteemed mezzo-soprano Jennifer Johnston is recognised as one of the most important voices of her generation and celebrated for her performances of works by Mahler, Wagner, Britten, Beethoven, Schumann and Elgar, among others. She was awarded the Royal Philharmonic Society's Singer Award in 2021 in recognition of her 'commitment and emotional force' to both performance and education.

Jennifer's formidable reputation as a preeminent interpreter of Mahler is reflected in a 2024/25 season that features his works prominently. As well as tonight's concert with the LPO, she sings Symphony No. 8 with the Royal Concertgebouw Orchestra, Prague Philharmonic Orchestra and Bremen Philharmonic; Symphony No. 3 with The Cleveland Orchestra and the Royal Liverpool Philharmonic Orchestra; and Symphony No. 2 with the Liège Royal Philharmonic Orchestra. Other highlights include Haydn's *Nelson Mass* with the BBC Symphony Orchestra under Hannu Lintu, Beethoven's Symphony No. 9 with the City of Birmingham Symphony Orchestra under Kazuki Yamada, and Mendelssohn's *Lobgesang* with the Basel Symphony Orchestra under Ivor Bolton.

## Andrew Staples tenor (*Doctor Marianus*)

Andrew Staples combines a busy schedule as an opera and concert singer with a career as a film and stage director and photographer. His work as a director includes Stravinsky's *Firebird* for Air France in collaboration with Arte, Daniel Harding and Orchestre Philharmonique de Radio France, as well as Messiaen's *Quartet for the End of Time* and Field's *Nocturnes* with Alice Sara Ott for DG Stage+.

As a distinguished tenor, he has collaborated with conductors such as Sir Simon Rattle, Daniel Harding, Emmanuelle Haïm, Elim Chan, Gustavo Dudamel and François-Xavier Roth, with the Swedish Radio Symphony Orchestra, Bavarian Radio Symphony Orchestra, Orchestre de Paris, Les Siècles, Royal Philharmonic Orchestra, London Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony and Il Pomo d'Oro.

Andrew made his Royal Opera House debut as Jacquino in *Fidelio*, returning for *Capriccio* (Flamand), *Die Zauberflöte* (Tamino), *Káťa Kabanová* (Tichon) and *Salome* (Narraboth). He has also sung at the Metropolitan Opera, the National Theatre Prague, La Monnaie Brussels, the Salzburg Festival, Hamburg State Opera, the Theater an der Wien, the Lucerne Festival and the Lyric Opera of Chicago.

In May 2022 Andrew appeared with the LPO as a soloist in Mahler's *Das Lied von der Erde* under Edward Gardner at the Royal Festival Hall. He returns next season for Lili Boulanger's *Faust et Hélène* under Karina Canellakis on 22 October 2025.

## Tommi Hakala baritone (*Pater Ecstaticus*)

Finnish baritone Tommi Hakala graduated from the Sibelius Academy in Helsinki, and was winner of the BBC Cardiff Singer of the World competition in 2003. From 1998–2004 he was an ensemble member with the Nuremberg Opera and Leipzig Opera, performing roles including Wolfram, Posa, Germont, Ford, Conte (*Le nozze di Figaro*) and Chorèbe (*Les troyens*). At the Finnish National Opera between 2008–13 he expanded his repertoire to include roles such as Amfortas, Kurwenal, Gunther, Escamillo, Onegin and Renato. Between 2019 and 2023 he made his debuts as both Wotan and Wanderer in a new *Ring Cycle* production at the Finnish National Opera conducted by Esa-Pekka Salonen and Hannu Lintu. He subsequently sang the role of Wanderer in *Siegfried* at the Stuttgart State Opera, as well as Wotan in *Die Walküre* in Sydney under Simone Young.

Tommi's concert appearances across Europe, South Korea and the USA include Bach's *St Matthew Passion* and *St John Passion*, Haydn's *Creation*, Orff's *Carmina Burana*, Britten's *War Requiem*, Mahler's Symphony No. 8, Zemlinsky's *Lyric Symphony*, Sibelius's *Kullervo* and James MacMillan's *St John Passion*.

## Derek Welton bass-baritone (*Pater Profundus*)

Australian-born bass-baritone Derek Welton is recognised as one of the leading voices of his generation, with a repertoire ranging from Bach and Handel to the present day.

He is a regular guest of companies such as the Royal Ballet and Opera, Salzburg Festival, Vienna State Opera, Bayreuth Festival, Bavarian State Opera, Deutsche Oper Berlin, Semperoper Dresden, Hamburg State Opera, Paris Opera, Teatro Real Madrid, Dutch National Opera and Lyric Opera of Chicago. His roles include Wotan/Wanderer (*Der Ring des Nibelungen*), Amfortas and Klingsor (*Parsifal*), King Marke (*Tristan und Isolde*), Orest (*Elektra*), Voland (York Höller's *Der Meister und Margarita*), Bluebeard (*Bluebeard's Castle*), Pizarro (*Fidelio*), Forester (*The Cunning Little Vixen*), Prus (*The Makropulos Case*), Saint-Bris (*Les Huguenots*), Pandolfe (*Cendrillon*) and Mozart's Figaro.

Following his return to the Bayreuth Festival in 2024 as Amfortas, highlights of Derek's 2024/25 season include Pizarro in *Fidelio* at Washington National Opera, King Marke in *Tristan und Isolde* and the title role in *The Flying Dutchman* at the Deutsche Oper Berlin, Wotan in *Das Rheingold* at the Paris Opera, Wanderer in *Siegfried* with Concerto Köln, and the Journalist in Otto Ketting's *Ithaka* at the Amsterdam Concertgebouw. Concerts include Wagner highlights with the Washington National Opera, *Messiah* at the Vienna Musikverein, Brahms's *Ein deutsches Requiem* at the Rome Opera, *The Dream of Gerontius* with the WDR Symphony Orchestra, and Bruckner's Mass in F minor with the Vienna Symphony.

# London Philharmonic Choir

Artistic Director: Neville Creed

**Patron** HRH Princess Alexandra

**President** Sir Mark Elder

**Artistic Director** Neville Creed

**Associate Chorus Director** Victoria Longdon

**Accompanist** Jonathan Beatty

**Chair** Tessa Bartley

**Choir Manager** Natasha Sofla

Founded in 1947 as the chorus for the London Philharmonic Orchestra, the London Philharmonic Choir is widely regarded as one of Britain's finest choirs. For the last seven decades the Choir has performed under leading conductors, consistently meeting with critical acclaim and recording regularly for television and radio.

Enjoying a close relationship with the London Philharmonic Orchestra, the Choir frequently joins it for concerts in the UK and abroad. Recent concerts with LPO Principal Conductor Edward Gardner have included Rachmaninoff's *The Bells*, Mahler's Symphony No. 2, Tippett's *The Midsummer Marriage* and *A Child of Our Time*, Janáček's *Glagolitic Mass*, Schoenberg's *Gurrelieder*, Berlioz's *Damnation of Faust*, Haydn's *Creation* and Mozart's Mass in C minor. Other highlights have included Shostakovich's Symphony No. 13 with Andrey Boreyko; the UK premieres of James MacMillan's *Christmas Oratorio* with the Choir's President, Sir Mark Elder, and Tan Dun's *Buddha Passion*; Wagner's *Götterdämmerung*, Mahler's Symphonies Nos. 2 & 8, Tallis's *Spem in alium* and John Adams's *On the Transmigration of Souls* with Vladimir Jurowski; and Beethoven's *Missa Solemnis* and Mahler's Symphony No. 3 with Sir Mark Elder.

The Choir appears annually at the BBC Proms, and performances have included works by John Luther Adams, Beethoven, Busoni, Elgar, Ligeti, Orff, Vaughan Williams and Verdi, not forgetting the greatly enjoyable *Doctor Who* Proms. Last year for the first time, the Choir took part in the 'Films in Concert' series at the Royal Albert Hall, performing the score for *Amadeus*.

A well-travelled choir, it has visited several European countries as well as further afield. The Choir was delighted to travel to the Théâtre des Champs-Élysées, Paris, in December 2017 to perform Bach's *Christmas Oratorio* with the London Philharmonic Orchestra.

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

Tonight is Neville Creed's final LPO concert as Artistic Director. Look out for details of his final performance with the Choir at this year's BBC Proms. The Choir is delighted that Madeleine Venner will succeed Neville as Chorus Director from September 2025.

## Sopranos

Anna-Maria  
Achilleos  
Pippa Alderson  
Annette Argent  
Chris Banks  
Tessa Bartley  
Hilary Bates  
Holly Beckmyer  
Charlotte Cantrell  
Paula Chessell  
Jenni Cresswell  
Megan Cunnington  
Shehara de Soysa  
Sarah Deane-Cutler  
Lucy Doig  
Rachel Gibbon  
Jane Hanson  
Charlotte  
Hetherington  
Sasha Holland  
Penny Huang  
Mary Beth Jones  
Ashley Jordan  
Joy Lee  
Clare Lovett  
Maddie Lovett  
Ilona Lynch  
Martha MacBean  
Janey Maxwell  
Amanda May  
Meg McClure  
Sally Morgan  
Hannah Morse  
Harriet Murray  
Elizabeth Ortiz  
Linda Park  
Marie Power  
Danielle Roman  
Emma Secher  
Tania Stanier  
Katie Stufflebeam  
Susan Thomas  
Beatrice Tinsley  
Rachel Topham  
Nadia Traynor-  
Herenda  
Isabella von  
Holstein  
Sarah Walker  
Harriet Wilde  
Sze Ying Chan

## Altos

Sally Brien  
Jenny Burdett  
Andrei Caracoti  
Lara Carim  
Cannis Chan  
Noel Chow  
Evangeline  
Cullingworth  
Pat Dixon  
Andrea Easey  
Sarah Finkemeyer  
Bethea Hanson-  
Jones  
Mia Hobson  
Kitty Howse  
Rosheen Iyer  
Judy Jones  
Jane Kang  
Julia King  
Borbala Kovacs  
Andrea Lane  
Claire Lawrence-  
Smales  
Ethel Livermore  
Ruian Ma  
Lisa MacDonald  
Laetitia Malan  
Ian Maxwell  
Sarah Miller  
Kristen Mooy-Lee  
Anna Mulroney  
Rachel Murray  
Beth O'Brien  
Liudmila Pagis  
Nicola Prior  
Elizabeth Reynard  
Carolyn Saunders  
Angela Schmitz  
Rima Sereikiene  
Lily Smith  
Natasha Sofla  
Muriel Swijghuisen  
Reigersberg  
Erica Tomlinson  
Catherine Travers  
Jenny Watson

## Tenors

Tim Appleby  
Alexander Best  
Andrew Chavez  
Kline  
Kevin Cheng  
James Clarke  
Gary Cupido  
Robert Geary  
Alan Glover  
Philippe Gosset  
Peter Goves  
Josh Haley  
Iain Handyside  
David Hoare  
Stephen Hodges  
James Hopper  
Patrick Hughes  
Edwin Kutas  
Alex Marshall  
Matthew Pinto  
Sebastian Rowe  
Daisy Rushton  
Christopher Stuart  
Daniel Tighe  
Tony Valsamidis  
Mikolaj Walczak  
David Willcock  
Emre Yavuz

## Basses

Martyn Atkins  
John Bandy  
Jonathon Bird  
Peter Blamire  
Nathan Chu  
Marcus Daniels  
Myrddin Edwards  
Ellie Fayle  
Paul Fincham  
Gary Freer  
Ian Frost  
Luke Hagerty  
Alan Hardwick  
Christopher  
Harvey  
Mark Hillier  
David Hodgson  
Rylan Holey  
Nick Jackman  
Michael Jenkins  
David Kent  
Christopher  
Mackay  
Maurice  
MacSweeney  
Anthony McDonald  
John D Morris  
Tu Nguyen  
Will Parsons  
Johannes Pieters  
Simon Potter  
John Salmon  
Gershon Silins  
Edwin Smith  
Alex Thomas  
Geoff Walker  
Alex Walton-Keefe  
Sam Watson

# London Symphony Chorus

## President

Sir Simon Rattle OM CBE

## Vice President

Michael Tilson Thomas

## Patrons

Sir Simon Russell Beale CBE | Howard Goodall CBE

## Chorus Director

Mariana Rosas

## Chorus Director Emeritus

Simon Halsey CBE

## Associate Chorus Director

Jack Apperley

## Assistant Chorus Directors

Hilary Campbell | Daniel Mahoney

## Chorus Accompanist

Benjamin Frost

## Vocal Coaches

Norbert Meyn | Anita Morrison | Rebecca Outram |

Robert Rice

## Chair

Damian Day

The London Symphony Chorus was founded in 1966 to complement the work of the London Symphony Orchestra (LSO). The LSC has performed with many leading orchestras: frequently with the LSO, and also with the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic, New York Philharmonic and, more recently, with Les Siècles and with the South-Western Radio Symphony Orchestra (SWR) (Stuttgart).

The 2023/24 season's concerts included Mendelssohn's *Elijah* and Britten's *War Requiem* under Sir Antonio Pappano; Janáček's *Jenůfa* under Sir Simon Rattle; Mahler's Symphony No. 3 under Michael Tilson Thomas; Bruckner's *Te Deum* under Nathalie Stutzmann; Holst's *The Planets* under Jaime Martín; Debussy's *Nocturnes* under Suzanna Mälkki; Orff's *Carmina Burana* and Shostakovich's Symphony No. 3 under Gianandrea Noseda; and further performances of Britten's *War Requiem* under Teodor Currentzis.

In recent seasons the LSC has performed Shostakovich's Symphony No. 13 (Babi Yar) under Gianandrea Noseda; Symanowski, Janáček and Brahms under Sir Simon Rattle; Schubert's Mass in A flat, Beethoven's Symphony No. 9 and Ravel's *Daphnis and Chloe* under François-Xavier Roth; *The Dante Project* under Thomas Adès and Koen Kessels at the Royal Opera House; Dallapiccola's *Il Prigioniero* under Sir Antonio Pappano; Howard Goodall's *Never to Forget* (online during lockdown and, subsequently, in St Paul's Cathedral); Duruflé's *Requiem* under Lionel Sow (Chorus Director of the Chœur de l'Orchestre de Paris); Julian Anderson's *Exiles*, a joint

LSO/LSC commission; Debussy's *Nocturnes* under Suzanna Mälkki; and Errollyn Warren's *After Winter* under Simon Halsey, the LSC's Chorus Director Emeritus.

The LSC tours extensively in Europe. Recent tours have included Paris, Baden-Baden and Luxembourg under Sir Simon Rattle with the LSO; Monte Carlo and Aix-en-Provence under Kazuki Yamada with the Orchestre Philharmonique de Monte-Carlo; and Stuttgart, Berlin, Freiburg, Dortmund and Hamburg under Teodor Currentzis with the South-Western Radio (SWR) Symphony Orchestra.

With the LSO the LSC performed Mahler and Bernstein in *Maestro*, the 2023 Oscar-nominated biopic of Leonard Bernstein, starring Bradley Cooper and Carey Mulligan, with Yannick Nézet-Séguin as music advisor.

The LSC is an independent charity run by its members and it engages actively in the musical life of London and further afield. In addition to seeking new members and audiences it also commissions and performs new works. The LSC is an international ensemble, with members from over 25 countries.

## Sopranos

Georgie Bateman  
Anna Byrne-Smith  
Francesca Calori  
Alana Clark  
Harriet Crawford  
Alice Dee  
Esther Elbro  
Elisa Franzinetti  
Riva Grant  
Anjali Grundy  
Joanna Gueritz  
Emma Harry  
Alice Higgins  
Sophie Hill  
Sally Ho  
Imala Konyin  
Jane Morley  
Emily Norton  
Maggie Owen  
Holly Parish  
Janina Pescinski  
Karelia Rydman  
Deborah Staunton  
Eleanor Sterland  
Lizzie Webb  
Olivia Wilkinson  
Eleri Williams

## Altos

Enid Armstrong  
Gina Broderick  
Sherae Callum  
Sheila Cobourne  
Linda Evans  
Giulia Falangola  
Amanda  
Freshwater  
Joanna Gill  
Elisabeth Isles  
Vanessa Knapp  
Gilly Lawson  
Ellie Saipe  
Lis Smith  
Alison St-Denis  
Rafaela Tripalo

## Tenors

Paul Allatt  
Erik Azzopardi  
Oliver Burrows  
Peter Campbell  
Conor Cook  
Ethem Demir  
Colin Dunn  
Andrew Fuller  
Matthew McCabe  
Ben Squire  
Chris Straw  
Malcolm Taylor  
James Warbis  
Robert Ward  
Leonard Wong

## Basses

Aitor Almaraz  
Roger Blitz  
Ian Boughton  
Harry Clarke  
Robert Garbolinski  
Josue Garcia  
Gerald Goh  
John Graham  
Bryan Hammersley  
Owen Hanmer  
Robert Hare  
Elan Higuera  
Rocky Hirst  
Anthony Howick  
Alex Kidney  
Alex Mackinder  
Jim Nageotte  
Jesus Sanchez  
Sanzo  
Matthew Smith  
Gordon Thomson  
Graham Voke  
Wojciech Witalec

# Tiffin Boys' Choir

Director: James Day

Since their foundation in 1957, the Tiffin Choirs have worked extensively with the world's greatest conductors, performed for the world's finest musical institutions and recorded with the world's leading musical ensembles.

The Tiffin Choirs are renowned for the breadth of their work, which spans symphonic, opera, choral and film music. This has recently included singing at the BBC Proms, and with the Royal Opera, Covent Garden, English National Opera, Opera Holland Park, and the London Philharmonic, London Symphony, Philharmonia and Royal Philharmonic orchestras. The choir regularly records at Abbey Road Studios and performs at the Royal Albert Hall, the Royal Festival Hall and the Barbican.

Recent symphonic and opera highlights include John Adams's *On the Transmigration of Souls* with the LPO and Vladimir Jurowski; a televised performance of Britten's *War Requiem* from the BBC Proms with the LSO under Sir Antonio Pappano; several performances of Mahler's Symphonies Nos. 3 and 8 with the RPO and Vasily Petrenko, the LSO under Michael Tilson Thomas and the Simón Bolívar Symphony Orchestra under Gustavo Dudamel; Tchaikovsky's *The Queen of Spades* at the Royal Opera; *La bohème* with English National Opera; and *Music With Changing Parts* with the Philip Glass Ensemble.

The choir has recorded most of the orchestral repertoire that includes children's choirs, with notable releases including Mahler's Symphony No. 8 under Klaus Tennstedt (EMI), which was nominated for a Grammy Award; an album with the Gabrieli Consort and Paul McCreesh; Handel's *Samson* with the Dunedin Consort and John Butt; and an appearance on Madonna's 2019 album, *Madame X*.

The choir's 60th-anniversary concert in 2017 was broadcast on Classic FM, and in 2023 Tiffin became the first state school choir to broadcast Choral Evensong on BBC Radio 3. The choir recorded for the soundtrack to *The Hobbit* and music for the BBC comedy drama *Fleabag*, appeared on set in the films *Philomena* and *Batman*, and performed in *Titanic Live* with James Horner.

Lucas Chan  
Jason Du Preez  
Tobenna Okorochoa  
Warren Liu  
Rafael Schmidek  
Sameep Poudel  
Isaac Lemar  
Swayam Sharma  
Toshiro Bertoli  
George Chilton  
Lucas Fleckenstein  
Chip Spence  
Hugo Walkom  
Jonathan Windt  
Roberto Peralta  
Ernie Mold  
Aariz Virani  
Mikhail Boev  
Luca Buckland  
Teddy Molden  
James Espiner  
Oscar Law  
Aarav Singla  
Aiden Coyde  
Yu Hyun Kang  
Atharv Yadav  
Henry Livingstone  
Gabriel Ma  
Phineas Thornhill  
William Teh  
Benjamin Partridge  
Joshua Rozario  
Gabriel Bahari  
Rhys Urquhart  
Owen Levine  
Matthew Reinecke  
Hiram Sung  
Dhruv Gulati  
Oscar Fisher  
David Neki  
Keano Jeetla  
Ishaan Gavini  
Atharva Raje  
Rasul Muslumov  
Raef Husain  
Sanmay Pingle  
Shreyank Tonpe  
Luke Scott Cree  
Max Wilkinson  
Carlos Monteiro  
Tom Prasad-Halls  
Zori Varoujian  
Edward Courquin  
Eoin Church  
Edward Roche

# Mahler Symphony No. 8

## Text & translation

### Part 1

#### Hymnus: Veni, Creator Spiritus

Veni, Creator Spiritus  
mentes tuorum visita.  
Imple superna gratia,  
quae tu creasti pectora.

Qui Paraclitus diceris,  
donum Dei altissimi,  
fons vivus, ignis, caritas  
et spiritalis unctio.

[Veni, Creator,  
imple quae tu creasti pectora  
superna gratia.]

Infirma nostri corporis,  
virtute firmans perpeti.  
Accende lumen sensibus,  
infunde amorem cordibus.

Hostem repellas longius  
pacemque dones protinus;  
ductore [sic] te praevio  
vitemus omne noxium.

Tu septiformis munere,  
dextrae Dei tu digitus.  
Per te sciamus da Patrem  
noscamus atque Filium,  
te utriusque Spiritum  
credamus omni tempore.  
Accende lumen sensibus,  
infunde amorem cordibus.

Veni, Creator Spiritus,  
qui Paraclitus diceris,  
donum Dei altissimi.  
Da gaudiorum praemia,  
da gratiarum munera  
dissolve litis vincula,  
adstringe pacis foedera.  
Pacemque dones protinus,  
ductore te praevio  
hostem repellas,  
sic vitemus omne pessimum.

Gloria Patri Domino,  
Deo sit gloria, et Filio  
Natoque qui a mortuis  
surrexit, ac Paraclito,  
in saeculorum saecula.

*Come, Creator Spirit,  
visit the mind of your people.  
Fill with divine grace  
the hearts that you have created.*

*You who are the Paraclete,  
gift of God most high,  
living fount, fire, love  
and spiritual unction.*

*[Come, Creator Spirit,  
fill the hearts that you have created  
with divine grace.]*

*Strengthen our weak body  
with eternal power.  
Light the light of our senses,  
pour love into our hearts.*

*Drive further away the enemy  
and forthwith grant peace;  
under your guidance  
let us avoid all harm.*

*You are the sevenfold gift,  
the first finger of God's right hand.  
Through you grant that we may know the Father  
and recognise the Son,  
you of each the Spirit  
let us believe for ever.  
Light the light of our senses,  
pour love into our hearts.*

*Come, Creator Spirit,  
you who are the Paraclete,  
gift of God most high.  
Grant the rewards of joys,  
grant the gifts of graces;  
loosen the chains of law,  
draw tighter the bonds of peace.  
Grant peace forthwith,  
under your guidance  
drive away the enemy,  
thus let us avoid all that is worst.*

*Glory be to the Father Lord,  
glory be to God and to the Son,  
the one born who from the dead  
rose, and to the Paraclete  
world without end.*

## Part 2: Closing scene of Goethe's *Faust*, Part II

*Mountain Gorges, Forest, Cliff, Desert. Holy Anchorites, scattered up the mountain-side, living in clefts of the rocks*

### **Chorus and Echo**

Waldung, sie schwankt heran,  
Felsen, sie lasten dran,  
Wurzeln, sie klammern an,  
Stamm dicht an Stamm hinan.  
Woge nach Woge spritzt,  
Höhle, die tiefste, schützt.  
Löwen, sie schleichen stumm  
Freundlich um uns herum,  
Ehren geweihten Ort,  
Heiligen Liebeshort.

*Forest, that sways here,  
Rocks that weigh down on it,  
Roots that cling,  
Trunks dense on trunks.  
Wave sprays over wave,  
The deepest cave shields us.  
Lions that creep silently  
Tame about us,  
Honour the sacred place,  
The holy shrine of Love.*

### **Pater Ecstaticus** (*floating above and below*)

Ewiger Wonnebrand,  
Glühendes Liebeband,  
Siedender Schmerz der Brust,  
Schäumende Gotteslust.  
Pfeile, durchdringet mich,  
Lanzen, bezwinget mich,  
Keulen, zerschmettert mich,  
Blitze, durchwettert mich!  
Dass ja das Nichtige  
Alles verflüchtige,  
Glänze der Dauerstern,  
Ewiger Liebe Kern.

*Eternal burning brand,  
Glowing bond of Love,  
Seething pain of the breast,  
Foaming joy of God.  
Arrows, pierce me,  
Lances, subdue me,  
Maces, beat me down,  
Lightning thunder through me!  
That now the worthless  
Be cursed for ever  
Shine forth the enduring star,  
Eternal Love's centre.*

### **Pater Profundus** (*deep region*)

Wie Felsenabgrund mir zu Füßen  
Auf tiefem Abgrund lastend ruht,  
Wie tausend Bäche strahlend fließen  
Zum grausen Sturz des Schaums der Flut,  
Wie strack mit eignem kräftigen Triebe  
Der Stamm sich in die Lüfte trägt –  
So ist es die allmächtige Liebe,  
Die alles bildet, alles hegt.  
Ist um mich her ein wildes Brausen,  
Als wogte Wald und Felsengrund,  
Und doch stürzt, liebevoll im Sausen,  
Die Wasserfülle sich zum Schlund,  
Berufen, gleich das Tal zu wässern;  
Der Blitz, der flammend niederschlug,  
Die Atmosphäre zu verbessern,  
Die Gift und Dunst im Busen trug –  
Sind Liebesboten, sie verkünden,  
Was ewig schaffend uns umwallt.  
Mein Innres mög' es auch entzünden,  
Wo sich der Geist, verworren, kalt,  
Verquält in stumpfer Sinne Schranken,  
Scharf angeschlossnem Kettenschmerz.  
O Gott! Beschwichtige die Gedanken,  
Erleuchte mein bedürftig Herz!

*As the rocky chasm at my feet  
On the deep abyss weighs at rest,  
As a thousand gleaming streams flow  
To the terrible plunge of the flood's foam,  
As with its own great strength  
The trunk is born up into the air –  
So is almighty Love  
That forms all, preserves all.  
There is about me a wild rushing,  
As if forest and rocky ground shook,  
And yet there rose, in lovely sound,  
The waters to the abyss,  
Called as it were to water the valley;  
The lightning that flaming struck  
To clear the atmosphere,  
Took the poison and vapour in its bosom –  
They are Love's messengers, they tell  
What ever-creating surrounds us.  
My inner being it too must charm  
Where the spirit, confused, cold,  
Tormented in the limits of dull senses,  
Feels the sharp pain of chains.  
O God! Quieten my thoughts,  
Bring light to my needy heart!*

### **Angels** (*hovering in the higher atmosphere, bearing what is immortal of Faust*)

Gerettet ist das edle Glied  
Der Geisterwelt vom Bösen:  
„Wer immer strebend sich bemüht,  
Den können wir erlösen.“

*Saved is the noble limb  
Of the spirits' world from the wicked:  
'Who ever-striving takes pains,  
Him can we redeem.'*

Und hat an ihm die Liebe gar  
 Von oben teilgenommen,  
 Begegnet ihm die selige Schar  
 Mit herzlichem Willkommen.

**Choir of Blessed Boys** (*circling in the highest heaven*)

Hände verschlinget  
 Freudig zum Ringverein,  
 Regt euch und singet  
 Heil'ge Gefühle drein!  
 Göttlich belehret,  
 Dürft ihr vertrauen;  
 Den ihr verehret,  
 Werdet ihr schauen.

**The Younger Angels**

Jene Rosen aus den Händen  
 Liebend-heiliger Büsserinnen  
 Halfen uns den Sieg gewinnen,  
 Uns das hohe Werk vollenden,  
 Diesen Seelenschatz erbeuten.  
 Böse wichen, als wir streuten,  
 Teufel flohen, als wir trafen.  
 Statt gewohnter Höllenstrafen  
 Fühlten Liebesqual die Geister;  
 Selbst der alte Satansmeister  
 War von spitzer Pein durchdrungen.  
 Jauchzet auf! Es ist gelungen.

**The More Perfect Angels**

Uns bleibt ein Erdenrest  
 Zu tragen peinlich;  
 Und wär' er von Asbest,  
 Er ist nicht reinlich.  
 Wenn starke Geisteskraft  
 Die Elemente  
 An sich herangerafft,  
 Kein Engel trennte  
 Geeinte Zwienatur  
 Der innigen beiden,  
 Die ewige Liebe nur  
 Vermag's zu scheiden.

**Younger Angels**

Ich spür' soeben,  
 Nebelnd und Felsenhöf',  
 Ein Geisterleben  
 Regend sich in der Näh'.  
 Seliger Knaben  
 Seh' ich bewegte Schar.  
 Los von der Erde Druck,  
 Im Kreis gesellt,  
 Die sich erlaben  
 Am neuen Lenz und Schmuck  
 Der obern Welt.  
 Sei er zum Anbeginn,  
 Steigendem Vollgewinn  
 Diesen gesellt!

**The Blessed Boys**

Freudig empfangen wir  
 Diesen im Puppenstand;  
 Also erlangen wir  
 Englisches Unterpfand.

*And if Love from above  
 Was shared by him,  
 The blessed host meet him  
 With heartfelt welcome.*

*Join your hands  
 Joyful in a ring,  
 Up and sing  
 Holy feelings!  
 Taught by God  
 You may trust;  
 The one whom you revere,  
 You shall see.*

*Those roses from the hands  
 Of loving holy penitents  
 Helped us to win victory,  
 To complete the holy work,  
 To take this soul's treasure as prize.  
 The evil drew back, as we strewed,  
 The Devil flew, when we smote.  
 Instead of the wonted pangs of Hell  
 The spirits felt the torment of Love;  
 The old Satan himself  
 Was afflicted with sharp pain.  
 Rejoice! We have succeeded.*

*There remains for us earthly remains  
 To bear with difficulty;  
 And were he of matter indestructible  
 He is not pure.  
 When the strong force of the Spirit  
 The elements  
 Has snatched up to itself,  
 No angel could part  
 The united double nature  
 Of both soul and body,  
 Eternal Love only  
 May divide them.*

*I feel now  
 In the mist and rocky heights  
 A Spirit life  
 Dwelling near.  
 Of blessed boys  
 I see a throng.  
 Free from earth's pressure.  
 Gathered in a circle  
 They rejoice  
 In the new spring and beauty  
 Of the upper world.  
 Let him begin here  
 To win the fulness of life  
 As their companion!*

*Joyfully we take  
 This man into the state of chrysalis;  
 So we receive  
 The angels' pledge.*

Löset die Flocken los,  
Die ihn umgeben!  
Schon ist er schön und groß  
Von heiligem Leben.

**Doctor Marianus** (*in the highest, purest cell*)

Hier ist die Aussicht frei,  
Der Geist erhoben.  
Dort ziehen Fraun vorbei,  
Schwebend nach oben.  
Die Herrliche mittenin  
Im Sternenkranze,  
Die Himmelskönigin,  
Ich seh's am Glanze.  
O Höchste Herrscherin der Welt!  
Lasse mich im blauen,  
Ausgespannten Himmelszelt  
Dein Geheimnis schauen.  
Billige, was des Mannes Brust  
Ernst und zart beweget  
Und mit heiliger Liebeslust  
Dir entgegenträget.  
Unbezwinglich unser Mut,  
Wenn du hehr gebietest;  
Plötzlich mildert sich die Glut,  
Wie du uns befriedest.

**Doctor Marianus and Chorus**

Jungfrau rein im schönsten Sinn,  
Mutter, Ehren würdig,  
Uns erwählte Königin,  
Göttern ebenbürtig.

**Chorus**

Dir, der Unberührbaren,  
Ist es nicht benommen,  
Dass die leicht Verführbaren  
Traulich zu dir kommen.  
In die Schwachheit hingerafft,  
Sind sie schwer zu retten;  
Wer zerreißt aus eigener Kraft  
Der Gelüste Ketten?  
Wie entgleitet schnell der Fuß  
Schiefe, glattem Boden?

**Gretchen with Chorus of Penitents**

Du schwebst zu Höhen  
Der ewigen Reiche;  
Vernimm das Flehen,  
Du Gnadenreiche!  
Du Ohnegleiche!

**Magna Peccatrix** (*St Luke, VIII, 36*)

Bei der Liebe, die den Füßen  
Deines gottverklärten Sohnes  
Tränen ließ zum Balsam fließen  
Trotz des Pharisäerhohes;  
Beim Gefäße, das so reichlich  
Tropfte Wohlgeruch hernieder;  
Bei den Locken, die so weichlich  
Trockneten die heil'gen Glieder –

Set loose the flakes of earth  
That are about him!  
Then he is fair and great  
From holy life.

Here the view is free,  
The Spirit lifted up.  
There pass women  
Ascending above.  
The glorious one among them  
In crown of stars,  
The Queen of Heaven  
I see in splendour.  
Highest Lady of the world!  
Let me in the blue  
Extended tract of Heaven  
See your mystery.  
Approve what in man's breast  
Grave and tender moves  
And with holy joy of Love  
Brings him to meet you.  
Unconquered our courage  
When you, sublime, command;  
Suddenly wanes anger  
If you grant us peace.

Virgin, pure in fairest mind,  
Mother, worthy of reverence,  
Our chosen Queen,  
Equal to God.

To you, the immaculate,  
It is not denied  
That the easily seduced  
May come to you in consolation.  
In weakness gathered in  
They are hard to save;  
Who tears apart through his own strength  
The chains of lust?  
How quickly does the foot slide  
On the sloping, smooth ground?

You float up to the heights  
Of the eternal kingdom;  
Hear our pleading,  
Full of grace!  
Without peer!

By the love that at the feet  
Of your Son, enlightened by God,  
Let tears flow as balsam  
In spite of the scorn of the Pharisees;  
By the box that so richly  
Dropped down fragrance;  
By the locks that so gently  
Dried the sacred limbs –

**Mulier Samaritana** (*St John, IV*)

Bei dem Bronn, zu dem schon weiland  
 Abram ließ die Herde führen;  
 Bei dem Eimer, der dem Heiland  
 Kühl die Lippe durft' berühren;  
 Bei der reinen, reichen Quelle,  
 Die nun dorthier sich ergießet,  
 Überflüssig, ewig helle  
 Rings durch alle Welten fließet -

*By the well to which once  
 Abraham led the herds;  
 By the pitcher which coolly  
 Touched the Saviour's lips;  
 By the pure, rich source  
 That now there gushes,  
 Overflowing, ever clear  
 Flows throughout the world -*

**Maria Aegyptica** (*Acta Sanctorum*)

Bei dem hoch geweihten Orte,  
 Wo den Herrn man niederließ;  
 Bei dem Arm, der von der Pforte  
 Warnend mich zurücke stieß;  
 Bei der vierzigjährigen Buße,  
 Der ich treu in Wüsten blieb;  
 Bei dem seligen Scheidegruße,  
 Den im Sand ich niederschrieb -

*By the sacred place  
 Where the Lord was laid;  
 By the arm that from the entrance  
 Warning pushed me back;  
 By the forty-year penitence  
 That I truly spent in the desert;  
 By the holy words of parting  
 That in the sand I wrote -*

**The Three**

Die du großen Sünderinnen  
 Deine Nähe nicht verweigerst  
 Und ein büßendes Gewinnen  
 In die Ewigkeiten steigerst,  
 Gönn' auch dieser guten Seele,  
 Die sich einmal nur vergessen,  
 Die nicht ahnte, dass sie fehlte  
 Dein Verzeihen angemessen!

*You who do not avert your gaze  
 From women who have sinned  
 Raise into eternity  
 The victory gained by repentance,  
 Grant also this poor soul,  
 Who only once forgot,  
 Who did not know that she erred,  
 Your forgiveness!*

**Una Poenitentium** (*once called Gretchen. Approaching*)

Neige, neige,  
 Du Ohnegleiche,  
 Du Strahlenreiche,  
 Dein Antlitz gnädig meinem Glück!  
 Der früh Geliebte,  
 Nicht mehr Getrübte,  
 Er kommt zurück.

*Turn, turn,  
 You matchless one,  
 Rich in glory,  
 Your face in grace on my happiness!  
 The one I early loved,  
 No more troubled,  
 Comes back.*

**Blessed Boys** (*circling nearer*)

Er überwächst uns schon  
 An mächtigen Gliedern,  
 Wird treuer Pflege Lohn  
 Reichlich erwidern.  
 Wir wurden früh entfernt  
 Von Lebechören;  
 Doch dieser hat gelernt,  
 Er wird uns lehren.

*He grows the greater  
 With his mighty limbs,  
 Will true redemption  
 Richly return.  
 We were early distanced  
 From the chorus of life;  
 Yet this man has learned,  
 He will teach us.*

**Una Poenitentium** (*Gretchen*)

Vom edlen Geisterchor umgeben,  
 Wird sich der Neue kaum gewahr,  
 Er ahnet kaum das frische Leben,  
 So gleicht er schon der heiligen Schar.  
 Sieh! Wie er jedem Erdenbände  
 Der alten Hülle sich entrafft  
 Und aus ätherischem Gewande  
 Hervortritt erste Jugendkraft!  
 Vergönne mir, ihn zu belehren,  
 Noch blendet ihn der neue Tag.

*By the noble choir of spirits surrounded,  
 The newly born scarcely knows,  
 He scarcely divines fresh life,  
 So he becomes like the holy host.  
 See! How he from every bond of earth  
 Tears aside the old veil  
 And from the clothing of the ether  
 Comes forth his first youthful strength!  
 Grant me to teach him,  
 Still blinded by the new day.*

**Mater Gloriosa**

Komm! Hebe dich zu höhern Sphären!  
 Wenn er dich ahnet, folgt er nach.

*Come, rise up to higher spheres!  
 If he is aware of you, he will follow.*

**Doktor Marianus** (*prostrate in prayer*)

Blicket auf zum Retterblick,  
 Alle reuig Zarten,  
 Euch zu seligem Geschick  
 Dankend umzuarten.  
 Werde jeder bessre Sinn  
 Dir zum Dienst erbötig;  
 Jungfrau, Mutter, Königin,  
 Göttin, bleibe gnädig!

**Chorus Mysticus**

Alles Vergängliche  
 Ist nur ein Gleichnis;  
 Das Unzulängliche,  
 Hier wird's Ereignis;  
 Das Unbeschreibliche,  
 Hier ist's getan;  
 Das Ewig-Weibliche  
 Zieht uns hinan.

*Look up to the redeeming sight,  
 All you who repent,  
 That tries to bring you  
 To a blessed fate.  
 That every better sense  
 May serve you;  
 Virgin, Mother, Queen,  
 Goddess, be gracious to us!*

*All that passes away  
 Is only a likeness;  
 The inadequacy of earth  
 Here finds fulfilment;  
 The ineffable  
 Here is accomplished;  
 The eternal feminine  
 leads us up.*

*English translation: Keith Anderson.  
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