



London Symphony Orchestra
Living Music



Sunday 13 January 2013 7.30pm

Barbican Hall

Elgar Cello Concerto

INTERVAL

Mozart Requiem

Yutaka Sado conductor

Tim Hugh cello

Elizabeth Watts soprano

Daniela Lehner mezzo-soprano

Maximilian Schmitt tenor

Andrew Foster-Williams bass

London Symphony Chorus

Simon Halsey chorus director

Concert ends approx 9.35pm

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Welcome



Welcome to the Barbican for the first LSO concert of 2013 featuring Elgar's Cello Concerto and Mozart's Requiem. It is a pleasure to welcome the soloists for this evening's concert: Tim Hugh, LSO Principal Cello, who performs Elgar's Cello Concerto, and Elizabeth Watts, Daniela Lehner, Maximilian Schmitt and Andrew Foster-Williams, who, joined by the London Symphony Chorus, will perform in Mozart's Requiem.

We are most grateful to the conductor Yutaka Sado who has stepped in to lead tonight's performance. As many of our audience members will know, Sir Colin Davis has been recuperating from a recent illness and, although he is making steady progress, he does not yet feel ready to return to the podium.

I would like to thank our media partners Classic FM for their support of tonight's concert and their continued commitment to the LSO.

Tonight, our concert is dedicated to the memory of Kieron Moore, who was LSO Principal Oboe from 1989 until he tragically passed away last autumn. We extend our sympathy to Kieron's family and friends who are with us this evening.

I hope you can join the LSO again on Thursday 17 January as the iconic American composer John Adams launches the start of a three-concert residency with the LSO.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is written in a cursive, flowing style.

Kathryn McDowell LSO Managing Director

News

Season launch: new concerts for 2013/14

This month we're delighted to announce news of another exciting season of music-making, taking place from September 2013 to June 2014 and featuring the LSO's family of conductors, artists and special guests. The new season will be available to browse on lso.co.uk from Monday 28 January; online booking will open the following Monday, 4 February, with telephone booking available from 18 February.

55th Annual Grammy Awards nominations

LSO Live has received three nominations in the 55th Grammy Awards: Best Instrumental Arrangement Accompanying Vocalist for *The Greatest Film Scores of Dmitri Tiomkin*, Producer of the Year (Classical), for James Mallinson, and Best Orchestral Performance for Valery Gergiev's recording of Rachmaninov's *Symphonic Dances* with the LSO. Look out for the results, which will be announced on 10 February.

lso.co.uk/lsoLive

A warm welcome to tonight's groups

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated Group Booking phone line and priority booking, free interval hot drinks and, for bigger groups, the chance of a private interval reception. To reserve tickets, call the dedicated Group Booking line on 020 7382 7211.

If you have general queries, please call LSO Groups Rep Fabienne Morris on 020 7382 2540.

At tonight's concert, we are delighted to welcome:

Gerrards Cross Community Association

Ruislip WEA Music Society

Ian Fyfe and Friends

Pamela Frazer and Friends

Rider University,

Redbridge & District U3A.



London Symphony Orchestra
Living Music

GERGIEV BRAHMS SZYMANOWSKI

THE SERIES CONCLUDES ...
CHORAL WORKS

Sat 30 & Sun 31 Mar 2013 7.30pm

Szymanowski Stabat Mater

Brahms German Requiem

Valery Gergiev conductor

London Symphony Chorus

Szymanowski's *Stabat Mater* is derived from poet Józef Jankowski's translation of the medieval poem about the grieving mother of Christ, which struck a deeply personal chord with Szymanowski following the months he spent consoling his sister after the death of her daughter. Brahms' German Requiem forms a joint memorial to both his mother, and his friend and mentor Robert Schumann. Brahms purposefully chose Biblical texts which utter words of consolation, displaying a very human response to the inevitability and sorrow of death.

Tickets from £10

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London Symphony Orchestra
LSO St Luke's

Vienna Piano Trio

at LSO St Luke's

BBC Radio 3 Lunchtime Concerts



Thu 7 Mar 2013 1pm

Beethoven Variations in E-flat major Op 44

Beethoven Piano Trio in B-flat major Op 97 ('Archduke')

Thu 14 Mar 2013 1pm

Mozart Piano Trio in G major K11

Reinhard Fuchs New work

Dvořák Piano Trio No 2 in G minor

Thu 21 Mar 2013 1pm

Haydn Piano Trio in C major Hob XV/27

Beethoven Allegretto in B-flat major WoO 39

Ravel Piano Trio

Part of LSO St Luke's Tenth Birthday Festival

Fri 22 Mar 2013 1pm

Schubert Trio movement in B-flat major

Schubert Notturmo in E-flat major

Schubert Piano Quintet in A major ('Trout')

Part of LSO St Luke's Tenth Birthday Festival

Tickets £10

iso.co.uk/lunchtimeconcerts

KIERON MOORE

1963–2012

LSO Principal Oboe
1989–2012

In memoriam

by Gareth Davies

I can still remember the first time I heard him. It was 1990, I was a first year student at the Guildhall next door and an oboe playing friend of mine had acquired tickets to an LSO concert.

We sat exactly where you are reading this. At the end of the first movement of the Brahms Violin Concerto a stillness came over the Orchestra, the soloist turned his back on the audience, the conductor ushered in the opening of that famous slow movement; two bassoons in thirds and then two horns in octaves. That is when I heard him. The oboe melody floated out across the hall with such fragility in the sound that for two minutes, 2,000 people seemed to stop breathing for fear of breaking the line. A sound that could melt and break hearts at the same time, with an inner core so intense it took my breath away. I had never heard anything like it. As the movement drew to a close, I turned to my friend and asked who it was. He just turned and smiled like I had stumbled upon his secret: *'That is Kieron Moore ...'*

Kieron had joined the London Symphony Orchestra a year earlier in 1989 after brief spells in the Hallé and BBC Welsh Symphony Orchestra. Whilst a pupil of Lady Barbirolli, at the age of 16 he was

awarded a scholarship to the Royal Academy of Music. Such was his talent that he won all of the wind prizes, including the oboe prize when he was in his first year. I could list many awards and accolades, but Kieron would squirm with embarrassment – he was much more comfortable giving compliments than receiving them. In an age where, even in classical music, the more noise you make, the more you seem to be heard, Kieron was exactly the opposite. On stage, he was quiet and contemplative; rather than outward showmanship, he could silence a room and draw you in to glimpse his musical soul. Rather than flashy attention grabbing displays, his unfurling of a simple melody, the hardest skill of all, won him admirers on and off stage. An intuitive orchestral musician, he knew how to play a supportive role when needed and then the exact moment to rise above the main texture. It was typical of him that after performing yet another stunning solo, the conductor would stand him up to take a bow, he would reluctantly rise from his chair and groan very loudly, then promptly sit back down again as quickly as possible. Always the minimum of fuss. Having first heard him from where you sit, I can tell you that taking the chair next to him for a decade was a dream come true for me, a musical partnership which I will never be able to replace.

The quiet, gentle man had a sparkle in his eye with a ruthless sense of humour. His comments in rehearsals, which were perfectly judged

'Tonight's concert is played in his memory. What could be more appropriate than Mozart's Requiem. Wonderful music for a wonderful man.'



to be heard by colleagues but just inaudible to conductors, often had the oboe section helpless with laughter behind their stands whilst Kieron smiled serenely at the suspicious maestro. Naturally mischievous, he loved it when things didn't quite go according to plan. He was almost helpless with laughter once when a well-meaning member of the audience left their seat during a performance of a Mahler symphony to close the door as the noise from the off-stage cowbells was ruining their enjoyment of the concert! A few years ago, he caused hilarity in the Orchestra when a performance of Berlioz's *Symphonie fantastique* was interrupted by the tannoy system from the theatre next door. Kieron was waiting to play the off-stage part and couldn't understand why Sir Colin had appeared to have stopped conducting. With total silence in the hall, the little door in the back wall on stage opened, Kieron's head poked through and asked what on earth was going on! When things go wrong nowadays, the refrain in the LSO is, *Kieron would have liked that*.

Around five years ago, Kieron was diagnosed with a rare form of cancer. In his own typical style he embarked on a series of punishing treatments with minimal fuss and returned to work months later for a while. They were a happy few months as we were overjoyed to have him back with us. Sadly, all too soon, he was told that his battle wasn't over, and shortly before more operations, he played his last concert

with the LSO leaving a huge void at the heart of the Orchestra. He took the opportunity to spend as much time as possible sailing his boat on the South coast with his wife Nicky, and often with groups of friends. His job in the Orchestra was left vacant should he ever be able to return, but sadly it was not to be. After five years of facing his illness, on 21 October last year, Kieron passed away surrounded by his family.

At that moment, the LSO was in New York City and the news of his passing was announced on stage to a shocked room. There was silence. After a few minutes the inevitable rehearsal began and that Violin Concerto by Brahms sang out into an empty Avery Fisher Hall. Valery ushered in the opening of that famous slow movement; two bassoons in thirds and then two horns in octaves. The oboe melody rang out into the darkness. Friends and colleagues looked at the floor and, once again, that tune broke our hearts.

Tonight's concert is played in his memory. What could be more appropriate than Mozart's Requiem. Wonderful music for a wonderful man. Along with the oboe section, I am not playing in the second half; Mozart neglected to include us in his masterpiece and so we will go home early. *Kieron would have liked that*.

Gareth Davies, LSO Principal Flute

Edward Elgar (1857–1934)

Cello Concerto in E minor Op 85 (1919)

- 1 *Adagio – Moderato*
- 2 *Lento – Allegro molto*
- 3 *Adagio*
- 4 *Allegro ma non troppo*

Tim Hugh cello

In the latter part of 1917 and early part of 1918, Elgar was constantly ill and eventually it was decided to remove his tonsils, the operation taking place on 15 March 1918. This was successful and on 22 March, the night before returning home, he wrote a theme which we now know as the opening theme of the Cello Concerto. The Elgars soon decamped to 'Brinkwells', their Sussex cottage. However, there was no immediate mention of any Cello Concerto, and indeed, when he resumed composing, it was to write the Violin Sonata, quickly followed by the Piano Quintet. The actual composition of the Cello Concerto seems to have taken place in the spring and early summer of 1919.

Although there had been a major tradition of new concertos for both violin and for piano during the 30 years before World War I, there were practically no British cello concertos since Sullivan's youthful effort in the 1860s. It is undeniable that Elgar's Cello Concerto grew out of the war, but there is little direct external evidence. It was a terrible time for so many, and particularly painful for Elgar, when so much of the world he had known and loved was irrevocably changed.

The Cello Concerto was premiered in the opening concert of the LSO's Queen's Hall winter 1919/20 season. When Elgar arrived to rehearse the concerto the day before the concert, Albert Coates, who was conducting the remainder of the programme, kept him waiting for over an hour so the concerto's rehearsal became a brief scramble: in the half-hour remaining it can have been little more than a play-through. On the day of the concert, Coates did it again, and only because the band volunteered to stay for an extra half-hour, unpaid was it possible to have any rehearsal at all. Not surprisingly, it had mixed reviews.

Until well into World War II the Cello Concerto remained something of a connoisseur's piece. Gradually a number of celebrated cellists

championed it, but it was Pablo Casals' performance on 18 November 1936, under Sir Adrian Boult, that announced the work's final acceptance, in spite of much grumbling, characteristic of that time, that a non-British cellist could not understand it.

The Concerto is dedicated to Sidney and Francis Colvin, two of Elgar's literary friends. Sidney Colvin was Director of the Fitzwilliam Museum at Cambridge, Keeper of Prints and Drawings at the British Museum and President of the Literary Society. It was he who had successfully interested Elgar in setting Binyon's poems in what became the three-part wartime choral work *The Spirit of England*.

Although Elgar made no overtly programmatic claims about this work, many have argued that it is an elegy for World War I. This is a persuasive assertion, vindicated for the commentator by internal evidence. You might like to make your own decision during this evening's performance. A motto for our discussion is that of the tempo marking used almost uniquely by Elgar: *nobilmente* (nobly). On looking at the score of the Cello Concerto one's first surprise is that he marks the opening with this instruction. What can he mean – for this is far from the grand, even grandiloquent manner associated with this mood in some of his other music?

We have a four-movement concerto with a break between the second and third movements. The shape of the first movement is simpler than in many concertos. Here after the soloist's resonant introductory chords, the main theme in 9/8 metre is repeated six times in various colourings and treatments, before the romantic middle section, which develops the 9/8 theme and sends the cello into flights of reminiscent romantic fantasy. The main 9/8 theme was first sketched in March 1918, which perhaps gives us a first clue to its wartime provenance. Its elegiac character is reinforced when it returns for four further repetitions and the mood becomes more and more autumnal. The music runs on into a scherzo, which begins with a pizzicato version of the opening chords. Then after slow questioning phrases, it whirls away in a torrent of thistledown semiquavers. This is the world of Elgar's youth, complete with a brief swaggering romantic extension. They combine and Elgar is brought back to present realities, perhaps music on what might have been.

Edward Elgar (1857–1934)

Composer Profile

The Adagio is not only the shortest and most concentrated movement in the concerto, but also requires a smaller orchestra than the others. It is framed by eight exquisite bars of yearning phrases for the soloist, and then Elgar's cello sings elegiacally, with a wonderfully ever-extending line, for a world that has been lost. At the beginning of the finale it is linked by a recitative – a sort of cadenza – to the apparently extrovert finale, which is again marked *nobilmente* as Elgar strides out into the world once more. But the bravado is short-lived, and the more introspective music underlines the fact that this is the final ghost of a world that has passed.

Towards the end Elgar springs the surprise of a new slow theme, a passage of unprecedented chromaticism, focusing all his pathos and autumnal feeling, a cry of anguish if ever there was one. This is merged with the wraith of the slow movement, giving the effect of a despairing mourner refusing to accept events. Then suddenly, as if Elgar has woken from his reverie, we have the return of the opening flourish, and the curt eight orchestral bars of dismissal.

At the end, all are playing together almost for the first time, as if the composer is brusquely saying, 'well that's enough of all that'. In his own list of works, Elgar wrote against this concerto 'Finis RIP': his age indeed had passed.

Programme Note © Lewis Foreman

INTERVAL: 20 minutes

Elgar's father, a trained piano-tuner, ran a music shop in Worcester in the 1860s. Young Edward, the fourth of seven children, showed musical talent but was largely self-taught as a player and composer. During his early freelance career, which included work conducting the staff band at the County Lunatic Asylum in Powick, he suffered many setbacks. He was forced to continue teaching long after the desire to compose full-time had taken hold. A picture emerges of a frustrated, pessimistic man, whose creative impulses were restrained by his circumstances and apparent lack of progress. The cantata *Caractacus*, commissioned by the Leeds Festival and premiered in 1898, brought the composer recognition beyond his native city.

At the end of March 1891 the Elgars were invited to travel to Bayreuth for that summer's festival of Wagner's operas, a prospect that inspired Edward immediately to compose three movements for string orchestra, the *Serenade*. *The Variations on an Original Theme 'Enigma'* (1898–99) and his oratorio *The Dream of Gerontius* (1900) cemented his position as England's finest composer, crowned by two further oratorios, a series of ceremonial works, two symphonies and concertos for violin and cello. Elgar, who was knighted in 1904, became the LSO's Principal Conductor in 1911 and premiered many of his works with the Orchestra. Shortly before the end of World War I, he entered an almost cathartic period of chamber music composition, completing the peaceful slow movement of his String Quartet soon after Armistice Day. The Piano Quintet was finished in February 1919 and reveals the composer's deep nostalgia for times past. In his final years he recorded many of his works with the LSO and, despite illness, managed to sketch movements of a Third Symphony.

Composer Profile @ Andrew Stewart

Wolfgang Amadeus Mozart (1756–91)

Requiem Mass in D minor K626 (1791)

- 1 *Requiem and Kyrie*
- 2 *Dies irae*
- 3 *Tuba mirum*
- 4 *Rex tremendae*
- 5 *Recordare*
- 6 *Confutatis maledictis*
- 7 *Lacrimosa*
- 8 *Domine Jesu*
- 9 *Hostias*
- 10 *Sanctus*
- 11 *Benedictus*
- 12 *Agnus Dei and Communio*

Elizabeth Watts soprano

Daniela Lehner mezzo-soprano

Maximilian Schmitt tenor

Andrew Foster-Williams baritone

London Symphony Chorus

In the summer of 1791, while working on *The Magic Flute*, Mozart received a peculiar visit. A stranger of distinguished aspect presented himself one day at the door and, refusing to identify himself, requested a Requiem. All he would reveal was that it was wanted by a gentleman whose wife had recently died, and who wished to honour her memory every year on the anniversary of her death. Somewhat taken aback by this mysterious commission, Mozart accepted its terms and a down payment; but the strange circumstances began to prey on his mind and, already exhausted by the illness that was soon to kill him, he conceived of the stranger as some emissary from beyond the grave and the Requiem as one for himself.

In a state of some distress, both physically and financially, he began work on the Requiem; but he had to interrupt himself in the middle of the *Rex tremendae* in order to complete the opera *La clemenza di Tito*, and to prepare for its first performance and that of *The Magic Flute*. By the time he resumed work on the Requiem in October, he was seriously ill. He seems to have completed the scoring of the opening movements, and a rough score as far as the *Confutatis*;

two other movements, the *Domine Jesu* and the *Hostias* were written separately. He had begun the *Lacrimosa* when exhaustion finally overtook him. On 4 December at two o'clock some friends gathered round his bed to sing through what he had written, with him taking the alto part (he had always preferred playing the viola to the violin in quartets). As they began the *Lacrimosa*, Mozart himself began to weep, and laid the score aside. A few hours later his sister-in-law Sophie came in to find his pupil Franz Süssmayer at his side listening to instructions as to how the work should be finished; for Mozart himself no longer expected to be able to do this. His last act before his death the following morning was to mouth the sound of the timpani he wanted at a certain point in the Requiem.

The mystery of the stranger at the door was easily explained a little later. He was in fact the emissary of a certain Count Walsegg-Stuppach, an amateur composer with a fondness for mystification and also for passing works off as his own. This was normally more as practical joking than serious intent to deceive, though when he received the Requiem commissioned from Mozart he did copy it out in his own hand and superscribe it 'Requiem composito dal Conte Walsegg'. No one was deceived, for by now the Requiem had received its first performance under Mozart's name.

Larger mysteries remain than the Count's fairly harmless confusions. Mozart's widow Constanze was not able to return the commissioning fee, as would have possibly been required; so she turned first to Joseph Eybler with the request to finish the work. He signed a document agreeing, but never got further than the full instrumentation up to the *Confutatis*. Eventually Süssmayer took the work up, with something of the plodding good nature that had made him the friend of the Mozarts and the object of their humour. He did his honourable best, though how far this went remains uncertain. The unevenness of the music could suggest that Süssmayer was privy to Mozart's wishes (as seems more than likely) but lacked the talent to execute these ideas more than perfunctorily, perhaps from some now lost sketches: though Mozart did not normally make sketches, some ideas may have been scribbled down under these exceptional circumstances. Süssmayer declared that Mozart had written the voice parts and the

Wolfgang Amadeus Mozart (1756–91)

Composer Profile

main instrumental parts up to the eighth bar of the *Lacrimosa*, as well as the *Domine Jesu* and no doubt the *Hostias*; the *Lux Aeterna* and the *Cum sanctis tuis* were based on the music of the *Requiem* and *Kyrie*; the *Sanctus*, *Benedictus* and *Agnus Dei* were Süssmayer's original work.

Doubts have been cast on Süssmayer's truthfulness in this, not least because of the obvious contrast between the poorer parts of the *Benedictus* and the striking originality of the *Agnus Dei*. However, he seems to have been an honourable and loyal man, devoted to Mozart and as anxious as Constanze to establish that as much of the *Requiem* as possible was Mozart's rather than his own, while not, like her, ever attempting to suggest that it was all by Mozart. Why he was initially passed over in favour of Eybler is another mystery. He has earned some scorn for the poverty of his work; but which composer would offer to stand next to Mozart? He deserves, rather, the gratitude of history for having had the courage to do what he felt he could probably do better than others with less access to Mozart's methods. Because of his work, a masterpiece, left in torso, was first made more performable; and no-one could regret that.

Programme Note © John Warrack

Born in Salzburg on 27 January 1756, Mozart began to pick out tunes on his father's keyboard before his fourth birthday. His first compositions, an *Andante* and *Allegro* for keyboard, were written down in the early months of 1761; later that year, the boy performed in public for the first time at the University of Salzburg. Mozart's ambitious father, Leopold, court composer and Vice-Kapellmeister to the Prince-Archbishop of Salzburg, recognised the money-making potential of his precocious son and pupil, embarking on a series of tours to the major courts and capital cities of Europe.

In 1777 Wolfgang, now 21 and frustrated with life as a musician-in-service at Salzburg, left home, visiting the court at Mannheim on the way to Paris. The Parisian public gave the former child prodigy a lukewarm reception, and he struggled to make money by teaching and composing new pieces for wealthy patrons. A failed love affair and the death of his mother prompted Mozart to return to Salzburg, where he accepted the post of Court and Cathedral Organist.

In 1780 he was commissioned to write an opera, *Idomeneo*, for the Bavarian court in Munich, where he was treated with great respect. The servility demanded by his Salzburg employer finally provoked Mozart to resign in 1781 and move to Vienna in search of a more suitable position, fame and fortune. In the last decade of his life, he produced a series of masterpieces in all the principal genres of music, including the operas *The Marriage of Figaro* (1785), *Don Giovanni* (1787), *Così fan tutte* and *The Magic Flute*, Symphonies Nos 40 and 41 ('Jupiter'), a series of sublime piano concertos, a clarinet quintet and the *Requiem*, left incomplete at his death on 5 December 1791.

Composer Profile © Andrew Stewart

Andrew Stewart is a freelance music journalist and writer. He is the author of The LSO at 90, and contributes to a wide variety of specialist classical music publications.

Wolfgang Amadeus Mozart (1756–91)

Requiem Mass in D minor K626: Text

1 Requiem and Kyrie

Introit (Chorus with Soprano Solo)

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
Ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

Kyrie

Kyrie eleison. Christe eleison.
Kyrie eleison.

Grant them eternal rest, O Lord;
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion;
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
all flesh shall come to Thee.
Grant them eternal rest, O Lord;
and let perpetual light shine upon them.

Lord, have mercy. Christ, have mercy.
Lord, have mercy.

2 Dies irae (Chorus)

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus.

Day of wrath, that day
will dissolve the world in ashes,
as David and the Sibyl prophesied.

How great a terror there will be
when the Judge shall come
to try all things truly!

3 Tuba mirum (Quartet)

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.

The trumpet, spreading wondrous sound
through the tombs of every land,
will gather all before the throne.

Death and nature shall be astonished
when creation rises again
to answer the Judge.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

4 Rex tremendae (Chorus)

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

5 Recordare (Quartet)

Recordare, Jesu pie,
Quod sum causa tuae viae;
Ne me perdas illa die.

Quaerens me, sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus.

Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus:
Culpa rubet vultus meus;
Supplicanti parce, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

A book shall be brought forth
containing everything for which
the world shall be judged.

And so, when the Judge sits,
whatever is hidden shall be revealed,
nothing shall remain unavenged.

What shall I, wretch, say?
Whom shall I ask to plead for me,
when even the righteous aren't safe?

O King of dread majesty,
who freely saved the redeemed,
save me, O fountain of goodness.

Recall, merciful Jesus,
that I was the reason for Thy journey:
do not destroy me on that day.

Seeking me, Thou didst sit down weary,
didst suffer the Cross to redeem me;
let not such great pains have been in vain.

Just Judge of vengeance,
give me the gift of redemption
before the day of reckoning.

I groan as one accused,
and my face blushes with guilt;
spare a supplicant, O God.

Thou who didst absolve Mary Magdalene
and heard the prayer of the thief,
hast given hope to me also.

Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

6 Confutatis maledictis (Chorus)

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictus.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

7 Lacrimosa (Chorus)

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus:
Pie Jesu Domine,
Dona eis requiem.
Amen.

8 Domine Jesu (Chorus, with Solos)

Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium
Defunctorum de poenis inferni, et de profundo lacu:
Libera eas de ore leonis,
Ne absorbeat eas tartarus,
Ne cadant in obscurum:
Sed signifer sanctus Michael repraesentet eas
In lucem sanctam:
Quam olim Abrahae promisisti, et semini ejus.

My prayers are not worthy
but, in Thy goodness, show mercy,
lest I burn in everlasting fire.

Grant me a place among the sheep
and separate me from the goats,
setting me at Thy right hand.

When the damned are confounded,
and consigned to fierce flames,
call me with the blessed.

Kneeling, a suppliant, I pray,
my heart contrite like ashes:
take Thou my ending into Thy care.

That day is one of weeping,
when from the ashes will rise
the guilty man, to be judged.

Spare this one, O God,
merciful Lord Jesus.
Grant them rest.
Amen.

O Lord Jesus Christ, King of Glory,
deliver the souls of the faithful departed
from the pains of hell
and from the deep pit:
deliver them from the mouth of the lion,
that hell may not swallow them up.
And let the holy standard-bearer Michael
bring them into the holy light:
which Thou didst promise of old to Abraham and his seed.

9 Hostias (Chorus)

Hostias et preces tibi, Domine, laudis offerimus:
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
Fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahae promisisti et semini ejus.

10 Sanctus (Chorus)

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua:
Hosanna in excelsis.

11 Benedictus (Quartet)

Benedictus qui venit in nomine Domini:
Hosanna in excelsis.

12 Agnus Dei and Communio (Chorus with Soprano Solo)

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
Dona eis requiem sempiternam.

Communio

Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum,
Quia pius es.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Cum Sanctis tuis in aeternum,
Quia pius es.

We offer unto Thee, O Lord, sacrifices and prayers of praise:
do Thou receive them on behalf
of those souls whom we commemorate this day.
Grant them, O Lord, to pass from death to life,
which Thou didst promise of old to Abraham and his seed.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takest away the sins of the world,
grant them eternal rest.

Let everlasting light shine upon them,
O Lord, with Thy saints for ever,
for Thou art merciful.
Grant them eternal rest, O Lord,
let everlasting light shine upon them.
With Thy Saints forever,
for Thou art merciful.

Yutaka Sado

Conductor



‘His music-making was highly sophisticated, stylish, classy, and intelligent.’

Klaus Geitel, Berliner Morgenpost

Critics have unanimously hailed Yutaka Sado as one of the most enthralling and charismatic conductors of the new generation. Highlights of his 2012/13 season include debut appearances with the WDR Sinfonieorchester Köln, Tonkünstler Orchestra and Orchestre National de Lyon, and his return to the Teatro Regio di Torino to conduct Calixto Bieito’s production of *Carmen*. In April 2013, Yutaka Sado and the BBC Philharmonic will combine forces once again for a twelve-city tour of Japan, reprising a tour that was interrupted halfway through by the devastating earthquake and nuclear power plant accident in March 2011.

Sado, who worked for many years assisting Leonard Bernstein and Seiji Ozawa, has been awarded some of the most prestigious prizes for conductors during his career,

including the Premier Grand Prix at the 39th International Conducting Competition in Besançon and the Grand Prix du Concours International L. Bernstein Jerusalem. Sado’s strong ties to Leonard Bernstein lead him to Bernstein’s Pacific Music Festival in Sapporo as Conductor-in-Residence. He also had the privilege to participate in the Leonard Bernstein Memorial Concert in New York.

Since 2005 Yutaka Sado has been the Artistic Director of the Hyogo Performing Arts Center (HPAC), one of the most important concert halls in Japan, and of the HPAC’s resident orchestra. Sado’s popularity in Japan is tremendous, due particularly to his appearance as the conductor and main host of *Untitled Concert*, a weekly television programme that was awarded the title of ‘the longest running TV programme for classical music’ by the Guinness World Records.

Yutaka Sado has also worked particularly extensively in France, where he was appointed Principal Conductor of the Orchestre Lamoureux in October 1993. He has worked as a popular guest conductor for the Orchestre de Paris, the Orchestre Philharmonique de Radio France and other major French orchestras for many years. In Germany, he has established a close collaboration with the DSO Berlin in recent years, and has guest conducted major German orchestras, including the Berlin Philharmonic, Staatskapelle Dresden, Gewandhausorchester Leipzig, Mahler Chamber Orchestra, Konzerthausorchester Berlin, the Frankfurter Museumsorchester, the Bamberg and the Dresden and Hamburg

Philharmonics. In Italy he conducts the orchestras of Santa Cecilia Rome, RAI Torino Orchestra, the Verdi-Symphony Orchestra Mailand and the orchestra of the Maggio Musicale in Florence. In 2010 Sado made his Italian opera debut with Willy Decker’s production of Britten’s *Peter Grimes* at the Teatro Regio di Torino. In Switzerland, he has conducted the Tonhalle-Orchestra Zurich and the Orchestre de la Suisse Romande, and in the UK the BBC Philharmonic and the London Philharmonic Orchestra.

Yutaka Sado’s CDs with the DSO Berlin include recordings of Tchaikovsky’s Symphony No 5 and Rachmaninov’s Piano Concerto No 2 with the Japanese pianist Nobuyuki Tsujii (Avex). Sado and Tsujii also recorded Tchaikovsky’s Piano Concerto with the BBC Philharmonic. With the Orchestre Lamoureux he has recorded music by Jacques Ibert (Naxos), Ravel and Chabrier (Erato-Warner) and Satie (Erato). Sado made three exclusive recordings with the Orchestre Philharmonique de Radio France – the first devoted to French repertoire (by Dukas, Bizet and Offenbach), the second to the works of Leonard Bernstein (including the *Chichester Psalms* and Symphony No 3 ‘Kaddish’ with Karita Mattila and Lord Menuhin as narrator) and the third featuring works by Berlioz, Liszt and Wagner. He has also recorded opera arias with Karita Mattila and the London Philharmonic Orchestra (Erato-Warner).

Tim Hugh

Cello



‘A musician with a compelling insight into the creative urge behind the notes.’

The Times

Tim Hugh studied with Aldo Parisot at Yale and then in London with Jacqueline du Pré and William Pleeth whilst reading Medicine at Cambridge University. Following his success at the Tchaikovsky Competition in Moscow, he has enjoyed an international career as a soloist alongside his position as Principal Cello of the LSO.

He has worked as soloist with many of the great conductors including André Previn, Bernard Haitink, Sir Colin Davis, Sir Andrew Davis, Mstislav Rostropovich, Yehudi Menuhin, Daniel Harding, François-Xavier Roth, Myung-Whun Chung and Yan Pascal Tortelier. His recordings of Brahms’ Double and Beethoven’s Triple Concertos with the LSO and Haitink, together with Gordan Nikolitch and Lars Vogt, were released on LSO Live.

His interest in contemporary music led to performances of Boulez’s *Messagesquisse* with the BBC Symphony Orchestra and the LSO, Dutilleux’s *Tout un monde lointain*, Britten’s Cello Symphony and Hugh Wood’s Cello Concerto, all at the BBC Proms.

For Naxos he has recorded a live performance of the three Britten Suites, with further recordings including Walton, Bliss, Finzi, Boccherini, Hoffman, Holst, and C P E Bach concertos. His recording of the Bach Suites, released in 2006, was reviewed by *BBC Music Magazine* as ‘the best performance on a modern cello’, and he has also recorded a solo disc, *Hands on Heart* on NAIM records, in memory of his brother Steve, featuring a live performance of the Kodály solo sonata. With Howard Shelley and Tasmin Little he returned to the Beethoven Triple Concerto, performing and recording it as part of Howard’s Beethoven Series.

As a solo cellist with the LSO he has performed Elgar, Strauss’ *Don Quixote*, Tischenko, Dutilleux, Haydn, Dvořák, Messiaen and Walton concertos, and at the Barbican he has given recitals with André Previn, Hélène Grimaud, Nikolaj Znaider, Viktoria Mullova and Andrew Marriner. He recently toured the UK playing concertos by Elgar and Brahms with the Moscow Philharmonic, and in Spain with the LSO at the Alhambra Palace. He performed the Saint-Saëns concerto with the Pamplona Symphony and also recorded and performed the Tabakov and Saygun concertos in Ankara, Turkey and Rousse Bulgaria, as well as giving recitals in Beirut, Dubai, New York and Portugal.

With Valery Gergiev and the LSO he gave the UK premiere of Tischenko’s Cello Concerto at the Barbican and also premiered it with Gergiev at the Berlin Philharmonie and the Rotterdam Festival. He opened the season playing Walton’s Cello Concerto in Nuremberg with their Principal Conductor Alexander Shelley, and recently performed the Elgar Cello Concerto with Howard Griffiths in Frankfurt and Brandenburg.

Tim plays a cello made by Zanoli in 1743.

Elizabeth Watts

Soprano



Elizabeth Watts won the Rosenblatt Recital Song Prize at BBC Cardiff Singer of the World, 2007. In the same year she was awarded the Outstanding Young Artist Award at the Cannes MIDEM Classique Awards and the previous year the Kathleen Ferrier Award. She is currently an Artist-in-Residence at Southbank Centre and a former

BBC Radio 3 New Generation Artist. Elizabeth was awarded a Borletti-Buitoni Trust Award in February 2011. Her critically acclaimed debut recording of Schubert Lieder for SONY Red Seal was followed in 2011 by an equally acclaimed disc of Bach Cantatas for Harmonia Mundi, with whom she has an exclusive contract.

Plans this season and beyond include Zerlina (*Don Giovanni*) for the Royal Opera House, Covent Garden; Fiordiligi (*Così fan tutte*) for Welsh National Opera; Handel's *Radamisto* on tour with The English Concert, including Amsterdam and the Barbican; Mahler's Symphony No 4 with the Philharmonia Orchestra and Vladimir Ashkenazy and the Netherlands Philharmonic Orchestra and Marc Albrecht; Vaughan Williams' *Sea Symphony* with the BBC Scottish Symphony Orchestra and Andrew Manze; Haydn's *Scena di Berenice* with the Scottish Chamber Orchestra; Stravinsky's *Pulcinella* with Ensemble Orchestral de Paris and Tapiola Sinfonietta, Finland with Masaaki Suzuki; and a concert and recording of both CPE Bach's Magnificat with the Akademie für Alte Musik and the RIAS Kammerchor Berlin.

Recent concerts have included Brahms' Requiem with the London Philharmonic Orchestra and Yannick Nézet-Séguin; Beethoven's Symphony No 9 with the Scottish Chamber Orchestra; and Mahler's Symphony No 4 with the London Symphony Orchestra and Michael Tilson Thomas. Operatic appearances have included Marzelline (*Fidelio*) for The Royal Opera, Covent Garden, and Susanna (*The Marriage of Figaro*) for Santa Fe Opera and Welsh National Opera.

Daniela Lehner

Mezzo-Soprano



Austrian mezzo-soprano Daniela Lehner studied in Linz, Vienna, at the Mozarteum Salzburg and at the Guildhall School. She received scholarships to study on the Ravinia Festival Young Artists Programme, Britten-Pears Young Artists Programme and the Music Academy of the West. In 2008 she received a Borletti-Buitoni Trust Award and was a member of the BBC Radio 3 New Generation Artists scheme.

Daniela's recent symphonic engagements include Mendelssohn's *A Midsummer Night's Dream* with the LSO under Bernard Haitink, Ramiro (*La Finta Giardiniera*) with the Academy of Ancient Music under Richard Egarr in London and Paris, Mozart and Handel arias with the Wiener Kammerorchester at Wiener Konzerthaus, Berio's *Folk Songs* with the BBC Symphony Orchestra under Diego Masson, and Mahler's *Das Lied von der Erde* at the Berlin Philharmonie.

A committed recitalist, Daniela has appeared at a number of prestigious venues and music festivals. She has worked with leading pianists such as Mitsuko Uchida, Stephen Kovacevich, Graham Johnson and Roger Vignoles, and has worked closely with the pianist José Luis Gayo since 2005, exploring lesser-known German, Spanish and Latin-American works as well as the conventional repertoire. In 2008, Lehner made her Royal Opera House, Covent Garden debut, singing the role of Hermia in Britten's *A Midsummer Night's Dream*. She recently participated in Graham Johnson's complete Schumann song recordings for Hyperion Records.

The 2012/13 season will see Daniela sing Beethoven's *Missa Solemnis* on a European tour with the Monteverdi Choir under Sir John Eliot Gardiner and with Orquestra Metropolitana de Lisboa, Mozart's Requiem under Christoph Eschenbach with the National Symphony Orchestra of Washington and with The Orquesta Sinfónica de Galicia in La Coruña under Richard Egarr.

Maximilian Schmitt

Tenor



Maximilian Schmitt discovered his love for music as a member of the Regensburg Cathedral boys' choir. From 1999 he studied singing under Professor Anke Eggers at the Berlin Universität der Künste. In 2005 and 2006 he was a member of the Young Ensemble of the Bavarian State Opera in Munich.

While he was still with the Young Ensemble, he made his debut at the Salzburg Landestheater as Tamino in *The Magic Flute*. After a number of guest appearances in minor roles at the Bavarian State Opera he became a member of the ensemble of the Mannheim National Theatre, where he remained until the summer of 2012, bringing his Mannheim period to an end with the title role in Mozart's *La clemenza di Tito*. On the international stage, he has appeared with the Scottish Chamber Orchestra under Robin Ticciati and the WDR Symphony Orchestra. He recently made his debut at the Amsterdam Opera as Tamino in a new production of *The Magic Flute* by Simon McBurney under Marc Albrecht. Forthcoming appearances include the same role in Bregenz, and the Steersman in *The Flying Dutchman* in Geneva.

Alongside his passion for opera, Maximilian Schmitt also attaches great importance to concert performances, with a repertoire that ranges from Monteverdi to Mendelssohn. Forthcoming appearances include a performance of Mendelssohn's *Lobgesang* in the autumn of 2013 with Claudio Abbado in Rome, and concerts with the Cleveland Orchestra, the Symphony Orchestra of Bayerischer Rundfunk and the Gürzenich-Orchester. He is also a committed Lieder recitalist; solo performances will take him to Ingolstadt and Cologne in 2013.

Maximilian Schmitt's debut CD, featuring Schumann's *Träumend wandle ich bei Tag*, was released on the Oehms label, and his recording of Schubert's *Die schöne Müllerin* will be released in the spring of 2013.

Andrew Foster-Williams

Baritone



Andrew Foster-Williams studied at the Royal Academy of Music, London, where he is now a Fellow. Regular appearances at Washington National Opera have included Leone in Handel's *Tamerlano* and Albert in Massenet's *Werther*, and he will open his current season in Washington singing Leporello in Mozart's *Don Giovanni*.

Opera plans include Telramund in Wagner's *Lohengrin* at the 2013 Lanaudière Festival, Québec; Hidraot, Roi de Damascus in Gluck's *Armide* for Netherlands Opera and Ivor Bolton; and Deborah Warner's staging of *Messiah* and Balstrode (*Peter Grimes*) for Lyon Opera. Forthcoming concerts include the Bach *St Matthew Passion* (arias) with the Philadelphia Orchestra and Yannick Nézet-Séguin; Haydn's *Creation* with the Orchestra of the Age of Enlightenment and Adam Fischer; Beethoven's *Cantata on the Death of Emperor Joseph II* with the San Francisco Symphony Orchestra and Michael Tilson Thomas; Verdi's Requiem in Montreal with Nézet-Séguin and Mozart's Requiem with the New York Philharmonic Orchestra. Other highlights include a recital at Wigmore Hall with Simon Lepper.

Recent concert performances have included Haydn's *The Seasons* with the LSO and Sir Colin Davis (also recorded for LSO Live) and with the Netherlands Philharmonic Orchestra and Paul McCreech; Beethoven's *Missa Solemnis* and Brahms' Requiem with L'Orchestre des Champs-Élysées and Philippe Herreweghe and with the RLPO and Vasily Petrenko; Stravinsky's *Pulcinella* with L'Orchestre Philharmonique de Monte Carlo and Yakov Kreizberg; Mendelssohn's *Elijah* with DSO Berlin and Andrew Manze; and a solo orchestral programme of music by Handel and Mozart with Nicholas McGegan and the Hong Kong Philharmonic and Adelaide Symphony Orchestras.

US appearances have included Haydn's 'Nelson' Mass and Bach's 'Lutheran' Mass with Franz Welser-Möst and the Cleveland Orchestra; and Beethoven's Ninth Symphony with the Milwaukee Symphony Orchestra and Andreas Delfs and the Philharmonia Baroque Orchestra.

London Symphony Chorus



President

Sir Colin Davis CH

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Michael Tilson Thomas

Patron

Simon Russell Beale

Chorus Director

Simon Halsey

Chairman

Lydia Frankenburg

Accompanist

Roger Sayer

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra. It continues to maintain a close association with the Orchestra today and the partnership between the LSC and LSO was developed and strengthened earlier this year with the joint appointment of Simon Halsey as Chorus Director of the LSC and Choral Director for the LSO. The LSC has also partnered other major UK orchestras and internationally worked with orchestras such as the Berlin and Vienna Philharmonic Orchestras, the Boston Symphony Orchestra and the European Union Youth Orchestra.

The LSC tours extensively throughout Europe and has visited North America, Israel, Australia and South East Asia. This season's highlights include performances of Szymanowski Symphony No 3 with the LSO under Valery Gergiev in Luxembourg and Paris. Later in the season the Chorus will re-join Gergiev and the LSO for performances of Brahms' German Requiem and Szymanowski's *Stabat Mater*.

The Chorus has recorded extensively, with recent releases including Britten's War Requiem with Gianandrea Noseda, Haydn's *The Seasons*, Walton's *Belshazzar's Feast* and Verdi's *Otello*, and the world premiere of James MacMillan's *St John Passion* all with Sir Colin Davis. The Chorus also partnered the LSO on Gergiev's recordings of Mahler Symphonies Nos 2, 3 and 8, while the men of the Chorus took part in the recent *Gramophone* award-winning recording of *Götterdämmerung* with the Hallé and Sir Mark Elder. Other award-winning recordings include Britten's *Peter Grimes* (with the late Richard Hickox), which received a Grammy Award. Two further Grammys were received for Berlioz's *Les Troyens* with Sir Colin Davis and the LSO in 2000. Other collaborations with Sir Colin Davis and the LSO on LSO Live are Verdi's *Falstaff* (which won a Grammy Award), Sibelius' *Kullervo* (which won a *BBC Music Magazine* Award). More recently, Britten's *Billy Budd* conducted by Daniel Harding won Best Opera Recording at the 2010 Grammy Awards.

The Chorus has also commissioned new works from composers such as Sir John Tavener, Sir Peter Maxwell Davies, Michael Berkeley and Jonathan Dove, and took part in the world premiere of James MacMillan's *St John Passion* with the LSO and Sir Colin Davis in 2008, and in the second London performance in February 2010.

Sopranos

Kerry Baker, Louisa Blankson, Carol Capper, Julia Chan, Ann Cole, Shelagh Connolly, Emma Craven, Sara Daintree, Anna Daventry, Lucy Feldman, Lorna Flowers, Eileen Fox, Kirstin Gerking-Rabach, Joanna Gueritz, Maureen Hall, Sarah Hall, Carolin Harvey, Emily Hoffnung*, Kuan Hon, Gladys Hosken, Claire Hussey, Debbie Jones*, Helen Lawford*, Debbie Lee, Meg Makower, Alison Marshall, Irene McGregor, Jane Morley, Dorothy Nesbitt, Jenny Norman, Maggie Owen, Isabel Paintin, Andra Patterson, Ann Pfeiffer, Liz Reeve, Mikiko Ridd, Chen Shwartz, Amanda Thomas*, Lizzie Webb.

Altos

Elizabeth Boyden, Gina Broderick*, Jo Buchan*, Lizzy Campbell, Sarah Castleton, Rosie Chute, Janette Daines, Zoë Davis, Maggie Donnelly, Diane Dwyer, Linda Evans, Lydia Frankenburg*, Amanda Freshwater, Christina Gibbs, Yoko Harada, Amanda Holden, Valerie Hood, Jo Houston, Elisabeth Iles, Vanessa Knapp, Marina Kurkina, Gilly Lawson, Selena Lemalu*, Belinda Liao, Anne Loveluck, Liz McCaw, Aoife McInerney, Jane Muir, Caroline Mustill, Alex O'Shea, Helen Palmer, Clare Rowe, Maud Saint-Sardos, Lis Smith, Claire Trocmé, Curzon Tussaud.

Tenors

Paul Allatt, Robin Anderson, Antoine Carrier, Matthew Flood, Warwick Hood, Tony Instrall, John Marks, Alastair Mathews, John Moses*, Daniel Owers, Stuart Packford, Harold Raitt, Mattia Romani, Peter Sedgwick, Richard Street, John Streit, Anthony Stutchbury, James Warbis, Brad Warburton, Robert Ward*.

Basses

David Armour, Bruce Boyd, Andy Chan, Steve Chevis, James Chute, Ed Curry, Damian Day, Thomas Fea, Robert French, Robert Garbolinski*, Owen Hanmer*, J-C Higgins, Anthony Howick, Alex Kidney*, Thomas Kohut, Gregor Kowalski*, Georges Leaver, William Nicholson, Peter Niven, Andrew Ridal, Tim Riley, Alan Rochford, Nic Seager, Rod Stevens, Gordon Thomson, Nick Weekes.

*denotes Council Member

Simon Halsey

Chorus Director



Simon Halsey is one of the world's leading conductors of choral repertoire, regularly conducting prestigious orchestras and choirs worldwide. Halsey holds the position of Chief Conductor of the Berlin Radio Choir, he has been Chorus Director of the CBSO Chorus for over 25 years, and in 2012 was announced Choral

Director of the London Symphony Orchestra and London Symphony Chorus. Simon Halsey also holds the positions of Artistic Director of the Berlin Philharmonic's Youth Choral Programme and Director of the BBC Proms Youth Choir.

Projects in the 2012/13 season with the London Symphony Orchestra and London Symphony Chorus include Szymanowski's *Stabat Mater* and Brahms' German Requiem with Valery Gergiev. Highlights of Simon Halsey's work in Birmingham include Symphony Hall's 21st anniversary concerts in June where he will be conducting the CBSO and its Chorus in Elgar's masterpiece *The Music Makers*. His work in Birmingham is complemented by a new role as Professor and Director of Choral Activities at the University of Birmingham.

Halsey has worked on countless major recording projects, many of which have won major awards including several *Gramophone* Awards and Preis der Deutschen Schallplattenkritik. In February 2011 Halsey received his third Grammy Award for Best Choral Performance for the recording of *L'Amour de Loin* by the Finnish composer Kaija Saariaho, having previously won a Grammy in both 2008 and 2009 for the Berlin Radio Choir's recordings of works by Brahms and Stravinsky respectively.

In January 2011, Simon Halsey was presented with the prestigious Bundesverdienstkreuz Erste Klasse, Germany's Order of Merit by State Cultural Secretary André Schmitz in Berlin, in recognition of outstanding services to choral music in Germany.

Join the London Symphony Chorus

The London Symphony Chorus (LSC) is proud to be partnered with the London Symphony Orchestra, one of the world's most acclaimed orchestras, and together we have recently appointed Simon Halsey – one of the world's leading choral conductors – as chorus director.

Choral singing has a long-established tradition in the UK and the London Symphony Chorus is recognised as one of the finest Choruses in the country and its reputation is worldwide.

Are you a singer?

By becoming a member of the London Symphony Chorus, you could be part of the exciting future of the Chorus in our new partnership with the LSO.

Rehearsals are exhilarating and demanding.

Simon's energy, enthusiasm and commitment generate performances of the highest standard.

You could sing with the LSO by becoming a member of the London Symphony Chorus.

The LSC performs regularly with the LSO in London and throughout Europe and the US. We are currently actively recruiting singers for all voice parts, of all ages and backgrounds.

New singers are always welcome to attend rehearsals before arranging an audition.

If you would like to join the Chorus please contact our Auditions Secretary, Helen Lawford:

helen.lawford@ntlworld.com
020 8504 0925 | 07968 043054

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On stage

First Violins

Roman Simovic *Leader*
Tomo Keller
Lennox Mackenzie
Nigel Broadbent
Ginette Decuyper
Maxine Kwok-Adams
Claire Parfitt
Elizabeth Pigram
Laurent Quenelle
Harriet Rayfield
Ian Rhodes
Sylvain Vasseur
Rhys Watkins
David Worswick

Second Violins

David Alberman
David Ballesteros
Richard Blayden
Matthew Gardner
Belinda McFarlane
Iwona Muszynska
Phillip Nolte
Andrew Pollock
Paul Robson
Louise Shackelton
Julian Gil Rodriguez
Julia Rumley

Violas

Paul Silverthorne
Giillianne Haddow
Malcolm Johnston
Regina Beukes
German Clavijo
Lander Echevarria
Richard Holttum
Robert Turner
Heather Wallington
Jonathan Welch

Cellos

Tim Gill
Alastair Blayden
Jennifer Brown
Mary Bergin
Noel Bradshaw
Daniel Gardner
Minat Lyons
Amanda Truelove

Double Basses

Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Thomas Goodman
Jani Pensola

Flutes

Gareth Davies
Siobhan Grealy

Piccolo

Sharon Williams

Oboes

Juan Pechuan Ramirez
Katie Bennington

Clarinets

Andrew Marriner
Chi-Yu Mo

Basset Horns

Lorenzo Iosco
Chi-Yu Mo

Bassoons

Daniel Jemison
Joost Bosdijk

Horns

Timothy Jones
Angela Barnes
Samuel Jacobs
Jonathan Lipton

Trumpets

Roderick Franks
Gerald Ruddock

Trombones

Dudley Bright
Helen Vollam

Bass Trombone

Paul Milner

Tuba

Patrick Harrild

Timpani

Antoine Bedewi

Organ

Catherine Edwards

LSO String

Experience Scheme

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 20 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

The Scheme is supported by:
Fidelio Charitable Trust
The Lefever Award
Musicians Benevolent Fund

List correct at time of going to press

See page x for London Symphony Orchestra members

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