



London Symphony Orchestra
Living Music



Tuesday 11 & Tuesday 18 December 2012 7.30pm
Barbican Hall

Brahms Symphony No 3

INTERVAL

Brahms Variations on a Theme by Haydn

Szymanowski Symphony No 3 ('Song of the Night')

Valery Gergiev conductor

Toby Spence tenor

London Symphony Chorus

Concert ends approx 9.40pm

In partnership with the Adam Mickiewicz Institute as part of the
Polska Music Programme



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mezzo

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Welcome



Welcome to this evening's concert at the Barbican with LSO Principal Conductor Valery Gergiev, who tonight brings the next instalment of the LSO's landmark Brahms and Szymanowski series to London. Toby Spence joins us this evening as soloist in Szymanowski's Third Symphony, 'Song of the Night', following his recent success in New York with Thomas Adès' *The Tempest*.

I would like to thank the Adam Mickiewicz Institute for supporting Gergiev's Szymanowski series which is being recorded for LSO Live, our media partners Classic FM and our new visual broadcast partners, Mezzo, who will be recording the 18 December concert for later broadcast. Finally, thanks to LSO Friends for supporting the 18 December concert and for their commitment to the Orchestra's work.

I hope you enjoy tonight's concert and can join us for our next performance on 12 and 19 December when Valery Gergiev will conclude the symphony cycles of Brahms and Szymanowski with pianist Denis Matsuev, alongside Szymanowski's Violin Concerto No 2 with violinist Leonidas Kavakos.

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

Download the Karol Szymanowski iPad app

A free app devoted to the life and creative development of Karol Szymanowski is available to download now for iPad. The app brings to life the world of the composer and includes images, videos manuscripts and concert diary in both Polish and English. If you don't have an iPad, all the material from the app can also be accessed through the official Karol Szymanowski website.

karolszymanowski.pl

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Johannes Brahms (1833–97)

Symphony No 3 in F major Op 90 (1883)

- 1 *Allegro con brio*
- 2 *Andante*
- 3 *Poco allegretto*
- 4 *Allegro*

Brahms took something like 20 years over the composition of his First Symphony, but once he had broken through the psychological barrier that his awe of Beethoven had erected in his mind, the Second followed in just over a year. The Third came six years after that, crowning a period that had seen the composition of the Violin Concerto, the Second Piano Concerto, the First Violin Sonata, the C major Piano Trio and F major String Quintet – all works of the composer's fullest maturity, displaying complete mastery and confidence.

The Third Symphony may have been ripening in Brahms' mind for some time before he committed anything to paper, but there is no evidence of any actual work on the composition until 1883, when the whole Symphony appears to have been written down during the summer months. The first performance took place soon after its completion, under Hans Richter in Vienna on 2 December. Several other performances soon followed throughout Europe, all of them acclaimed by audiences and critics, who generally agreed that it was the finest thing Brahms had ever composed. Just as Hans von Bülow, in 1876, had famously dubbed the First Symphony 'Beethoven's Tenth', Richter now called the Third 'Brahms' Eroica', equally embarrassing to the composer and equally misleading, for Brahms's and Beethoven's Third really have very little in common. But it was perhaps an understandable reaction to the new symphony's emotional range and power.

As was his custom, Brahms never revealed what lay behind the music, and neither his letters nor his reported conversations give us any help in discovering what personal significance the symphony might have held for him. There are a few clues, however. The stark wind chords at the opening outline a melodic pattern of a rising third and a sixth: the notes F–A–F, which in Brahms' private world stood for the words 'Frei aber froh' (free but happy), a motto he adopted as a reply to the one used by his friend the violinist Joseph Joachim, 'Frei aber einsam'

(free but lonely), whose cyphered notes F–A–E had been used in a violin sonata composed jointly by Brahms, Robert Schumann and Albert Dietrich in 1853 as a greeting to Joachim. The surging main theme that follows on the violins bears a strong resemblance to that of Schumann's Third Symphony, the 'Rhenish', and indeed Brahms' Third was composed in a studio in Wiesbaden that overlooked the Rhine. But these are private matters, of importance to the composer himself perhaps, but hardly the sort of thing that will strike the symphony's listeners. Far more significant than these oblique references to Brahms' relations with Robert and Clara Schumann is the immediate impact of this main theme, and the way in which it acquires great expressive flexibility through the movement, mainly by a subtle blending together of major and minor modes.

The dramatic action of the Symphony is contained in the outer movements. Instead of either a true slow movement or a fast scherzo in second and third place, Brahms composed two moderately-paced lyrical movements of the sort that he called 'Intermezzo' in his piano music (another term harking back to Schumann). Brahms had just turned 50 when he composed this Symphony, and it is in every sense what one would call a 'middle-period' work. But just as middle age seemed to have come upon Brahms at the age of 43, with the appearance of the First Symphony and the heavy beard, now he seemed to be hovering on the threshold of that last, autumnal phase of his life that would be characterised by the melancholy of the late piano music and the chamber works featuring the clarinet. This is certainly part of the impression conveyed by these central movements, which also display an orchestral sensitivity that Brahms rarely receives enough credit for. In fact he took considerable trouble over the Symphony's orchestration and continued making subtle adjustments to balance and texture for some time after the first performance.

The finale breaks the spell of reflective, pastoral romanticism cast by the central intermezzo movements, returning to the high dramatic style of the first movement. Its overall design leads from the suppressed excitement of the opening bars, through some of the most vigorous music Brahms ever composed, to a surprisingly

Johannes Brahms (1833–97)

Variations on a Theme by Haydn Op 56 (1873)

resigned and calm ending. There is always a high degree of motivic integration in Brahms' music, but it is often to be found just beneath the surface, as though intended to be heard only subliminally. The Third Symphony is exceptional in its overt references between movements, culminating in the closing bars, where the first movement's theme slowly comes to rest in a mellow, serene glow. Unusually, and significantly, all four movements end quietly – perhaps a unique case among 19th-century symphonies.

Programme Note © Andrew Huth

Andrew Huth is a musician, writer and translator who writes extensively on French, Russian and Eastern European music.

INTERVAL: 20 minutes

GERGIEV BRAHMS SZYMANOWSKI

IN EPISODE FOUR ...

Originally written so Szymanowski could play the solo part himself, his Fourth Symphony adopts a musical realm somewhere between a symphony and a piano concerto. Meanwhile Brahms' Fourth Symphony managed to avoid adding the nickname 'Beethoven's Eleventh' to his collection of titles from critic Hans von Bülow, who had harshly dubbed his First Symphony 'Beethoven's Tenth' and his Third 'Beethoven's Eroica'.

Tue 12 & Tue 19 Dec 7.30pm

In 1870 Karl Ferdinand Pohl, who was researching his biography of Haydn, showed Brahms some divertimenti for wind band. The second movement of the first of these, headed 'Choral St Antoni' immediately struck Brahms as a suitable theme for variations: it had a clear and memorable harmonic and melodic structure, but with an unusual five-bar phrasing.

As it happens, the divertimenti are certainly not by Haydn, nor has the St Anthony Chorale been properly identified. Some have suggested that it is a traditional Austrian pilgrims' hymn, others that it was by the unknown composer of the divertimenti. No matter: Brahms believed his theme to be by Haydn, and was keen to pay tribute to a composer he always greatly admired.

The theme is presented as Brahms originally found it, the orchestration adapted but still featuring the reedy woodwind colours of the original. There follow eight variations, widely contrasted in mood, tempo and colour, but all preserving the five-bar phrasing of the theme and closely following its harmonic pattern. The finale is built on a repeated phrase derived from the bass of the original theme. In the course of this work, Brahms uses any number of intricate contrapuntal devices, but with a remarkable lightness of touch: the ingenuity is all below the surface, lending strength to the natural flow of the music.

Brahms made two versions of the Variations, one for two pianos and one for orchestra. He played the piano version with Clara Schumann in August 1873 and conducted the first performance of the orchestral version in Vienna that November. Although he was forty years old, this was his first major work for orchestra alone, and is actually the first significant independent set of variations for orchestra. Its immediate success almost certainly encouraged him to complete his First Symphony, within the next three years.

Programme Note © Andrew Huth



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Karol Szymanowski (1882–1937)

Symphony No 3 ('Song of the Night') (1914–16)

The most fertile period in the compositional career of Polish composer Karol Szymanowski was during the Great War of 1914–18. It may seem odd that, at a time of great uncertainty and conflict, he should have produced works of otherworldly delicacy and persuasion. Yet Szymanowski used his music as an escape into these other worlds, bolstered by memories of his recent pre-war travels to Italy, Sicily and North Africa. The range of these exotic sources included ancient Greek mythology and architecture and the calls of North-African muezzins. He was also determined to look afresh at familiar genres. In his Third Symphony (1914–16), he chose to include a vocal soloist and chorus by setting the mystic utterances of a Sufi poet from Persia.

The sonorous harmony, the high-floating violin lines, the chanting chorus and the voice of the poem's narrator conjure up this imagined world of deep peace within the universe.

Szymanowski found the text for the Third Symphony, 'Song of the Night', in a collection of German translations, which were then rendered into Polish by his friend, the poet Tadeusz Miciński. The original verse was from the second Divan by Jalal'ad-Din Rumi (1207–73) and is a paean to the universe and to friendship, as experienced in the open air under a clear night sky. An earlier source of inspiration, according to one of the composer's sisters, was Szymanowski's own experience in 1914 of a summer's night in the garden of the family's home in Ukraine. Where his preceding orchestral works (Concert Overture, First and Second Symphonies) were primarily contrapuntal in texture, 'Song of the Night' luxuriates in glowing harmonies, merging the musical worlds of Scriabin, recent French music and the Islamic song that he had encountered in Tunisia in April 1914.

Nowhere is this new alchemy more beautiful or intense than in the sonorous opening, where whole-tone harmony, a high-floating violin line, the voice of the poem's narrator and choral chanting conjure up Rumi's night vision of deep peace within the universe. The opening

line contains the three components of this paean: 'O, nie śpij, druhu, nocy tej!' (Oh! Sleep not, my dearest friend, this night). Soon after there is a specific reference to 'Jowisz' (Jupiter) soaring like an eagle. In Rumi's original this is a 'winged Ja'far', an epithet accorded to the brother of the Prophet Muhammad's son-in-law.

The central section is characterised by an instrumental dance in 3/8, its exuberant if interrupted steps typical of Szymanowski's many dances in both his songs and instrumental music. Its increasingly wild passion is twice offset by a swooning wordless chorus. When calm is eventually restored, the solo tenor begins the final third of the symphony: 'Jak cicho. Inni śpią' (How peaceful it is. All the world is sleeping). His wonderment – 'Ja i Bóg jesteśmy sami, nocy tej!' (This night, God and I are alone!) – expresses the core sentiment of Rumi's poem.

Szymanowski's orchestral mastery, alongside the flexibility of his motivic design, captures a myriad of expressive nuances as the music moves between tenderness to passion: 'Jaki szum! Wschodzi szczęście' (What clamour! Joy has its birth). The tenor marvels at the activities of the stars and planets above him and the chorus reaches a tumultuous climax on the final 'nocy tej!'. The Symphony finds its ultimate resolution in a luminous perfect fifth on the C natural with which it began.

Programme Note © Adrian Thomas

Adrian Thomas is a composer and author specialising in Polish music.

Karol Szymanowski

Symphony No 3 ('Song of the Night'): Texts

O nie śpij, druhu, nocy tej.
Tyś jest Duch, a myśmy chorzy nocy tej.
Odpędź z oczu Twoich sen! Nocy tej!
Tajemnica się rozwidni. Nocy tej!
Tyś jest Jowisz na niebiosach,
wśród gwiazd krążysz firmamentu, nocy tej!
Nad otchłanie orła pędź!
Bohaterem jest Twój Duch nocy tej!
O, nie spij, druhu, nocy tej!

Jak cicho. Inni śpią.
Ja i Bóg jesteśmy sami, nocy tej!
Jaki szum! Wschodzi szczęście,
prawda skrzydłem opromienia nocy tej!
Nie śpij, druhu, nocy tej!

Gdybym przespał aż do ranka,
już bym nigdy nie odży skał nocy tej!
Targowiska już ucichły,
Patrz na rynek gwiazdnych dróg!
Lew i Orion,
Andromeda i Merkury krwawo lśni nocy tej!
Wpływ złowieszczy miota Saturn,
Wenus płynie w złotym dżdżu nocy tej!
Zamilknęciem wiąże język,
lecz ja mówię bez języka nocy tej!

Original text by Jalal'ad-Din Rumi

Revised into Polish by Tadeusz Miciński

Oh! Sleep not my dearest friend this night.
This night you are Spirit, while we are only sick.
This night do not allow your eyes to close and sleep!
This night the mystery reveals itself!
This night you are Jupiter in the sky,
who circles round the firmament of stars!
Run over the eagle's abyss!
This night your Spirit is a hero!
Oh! Sleep not my dearest friend this night!

How peaceful it is. All the world is sleeping.
This night God and I are alone!
What clamour! Joy has its birth,
and the winged truth shine forth this night!
Sleep not my dearest friend this night!

Were I to sleep till morning,
this night would be forever lost!
Markets are already hushed but,
Lo! Regard the market of the stars this night!
This night Leo and Orion,
Andromeda and Mercury shine crimson!
This night Saturn casts his malign control and
Venus sails in the golden drizzle!
Surrounding silence ties my tongue but
I speak without my tongue this night!

Valery Gergiev

Conductor



‘Valery Gergiev is the mastermind behind the series and his command of scintillating textures, learnt in the fantasy operas and ballets of his native Russian composers, was put to good use.’

Financial Times on Gergiev and the LSO’s Brahms/Szymanowski series, September 2012

Principal Conductor of the London Symphony Orchestra since January 2007, Valery Gergiev performs regularly with the LSO at the Barbican, the Proms and the Edinburgh Festival, as well as on regular tours of Europe, North America and Asia. During the 2011/12 season he led them in appearances throughout Europe and Asia and in 2012/13 will return with the Orchestra to the US.

Valery Gergiev is also Artistic and General Director of the Mariinsky Theatre, founder and Artistic Director of the Stars of the

White Nights Festival and New Horizons Festival in St Petersburg, the Moscow Easter Festival, the Gergiev Rotterdam Festival, the Mikkeli International Festival, and the Red Sea Festival in Eilat, Israel. He succeeded Sir Georg Solti as conductor of the World Orchestra for Peace in 1998 and has led them in many capitals worldwide. Gergiev’s inspired leadership of the Mariinsky Theatre since 1988 has taken the Mariinsky ensembles to 45 countries and has brought universal acclaim to this legendary institution, now in its 230th season. Having opened a concert hall in St Petersburg in 2006, Gergiev looks forward to the opening of the new Mariinsky Opera House in 2013 when he celebrates 25 years at the helm of the Mariinsky Theatre.

Born in Moscow, Valery Gergiev studied conducting with Ilya Musin at the Leningrad Conservatory. Aged 24 he won the Herbert von Karajan Conductors’ Competition in Berlin and made his Mariinsky Opera debut one year later in 1978 conducting Prokofiev’s *War and Peace*. In 2003 he led St Petersburg’s 300th anniversary celebrations, and opened the Carnegie Hall season with the Mariinsky Orchestra, the first Russian conductor to do so since Tchaikovsky conducted the Hall’s inaugural concert in 1891.

A regular figure in all the world’s major concert halls, he has led the LSO and the Mariinsky Orchestra in a symphonic cycle of the works of Prokofiev as well as in a Centennial Mahler Cycle in New York and other world capitals. Gergiev has led several cycles previously in New York including Shostakovich, Stravinsky, Berlioz and Richard Wagner’s *Ring*. He has

also introduced audiences to several rarely performed Russian operas.

Valery Gergiev’s many awards include a Grammy, the Dmitri Shostakovich Award, the Golden Mask Award, People’s Artist of Russia Award, the World Economic Forum’s Crystal Award, Sweden’s Polar Music Prize, Netherlands’ Knight of the Order of the Dutch Lion, Japan’s Order of the Rising Sun, Valencia’s Silver Medal, the Herbert von Karajan prize and the French Order of the Legion of Honour.

Currently recording for LSO Live, his releases include Richard Strauss’ *Elektra*, Rachmaninov’s *Symphonic Dances* and Stravinsky’s *Symphony in Three Movements*, Mahler Symphonies Nos 1–9, Ravel’s *Daphne et Chloe*, Rachmaninov Symphony No 2, Prokofiev’s *Romeo and Juliet*, which won the *BBC Music Magazine* Disc of the Year, and Bartók’s *Duke Bluebeard’s Castle*. His recordings on the Mariinsky Label include Shostakovich’s *The Nose* and Symphonies Nos 1, 2, 3, 10, 11 and 15, Tchaikovsky’s *1812 Overture* and Symphonies Nos 4, 5 and 6, Rachmaninov’s Piano Concerto No 3 and *Rhapsody on a Theme of Paganini*, Rodion Shchedrin’s *The Enchanted Wanderer*, Stravinsky’s *Les Noces* and *Oedipus Rex*, Wagner’s *Parsifal* and Shostakovich’s First and Second Piano Concertos. His CD recording of Tchaikovsky Symphonies Nos 1, 2 and 3 has now been released on LSO Live, and on the Mariinsky label, his recording of Shostakovich Symphony No 7 will be released later in December.

Toby Spence

Tenor



‘Toby Spence ... really startles with his reckless energy’.

The Sunday Telegraph on Toby Spence

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

Toby was the winner of the Royal Philharmonic Society’s Singer of the Year award in 2011.

In concert, Toby has sung with the Cleveland Orchestra under Christoph von Dohnányi, the Berlin Philharmonic and the Vienna Philharmonic with Sir Simon Rattle, the San Francisco Symphony with Michael Tilson Thomas, the Accademia Nazionale di Santa Cecilia with Antonio Pappano, the Rotterdam Philharmonic with Valery Gergiev, the London Symphony Orchestra with Sir Colin Davis, the London Philharmonic Orchestra with Yannick Nézet-Séguin, the Los Angeles Philharmonic with Gustavo Dudamel, and at the Salzburg and Edinburgh Festivals with Roger Norrington and Charles Mackerras. Toby sang an acclaimed Madwoman in Britten’s *Curlew River* for the Edinburgh Festival, where he has also appeared in recital. Other recitals include appearances at LSO St Luke’s, Opera de Lille and Wigmore Hall. He has made numerous recordings for Deutsche Grammophon, Decca, BMG, Philips, Collins, Linn Records, Hyperion and EMI.

For the Royal Opera House, Toby has sung Ferdinand (*The Tempest*), David (*Die Meistersinger von Nürnberg*), Count Almaviva (*The Barber of Seville*), Ramiro (*La Cenerentola*) and Tom Rakewell (*The Rake’s Progress*). For the English National Opera his roles include Tamino (*The Magic Flute*), the title role in *Candide*, Paris (*La Belle Hélène*), Lensky (*Eugene Onegin*) and Faust.

His many roles at the Paris Opera include Tom Rakewell (*The Rake’s Progress*). He has sung with the Glyndebourne Festival, the Bavarian and Hamburg State Operas and the Monnaie, Brussels. In America he has appeared with the San Francisco Opera, the Santa Fe Festival, the Lyric Opera of Chicago and the Metropolitan Opera.

This forthcoming season, Toby sings Antonio (*The Tempest*) for the Metropolitan Opera, Don Ottavio (*Don Giovanni*) for the Vienna State Opera and Essex (*Gloriana*) for the Royal Opera House. Concert highlights this season include appearances with the Scottish Chamber Orchestra with Robin Ticciati, Bergen Philharmonic Orchestra with Edward Gardner, Melbourne Symphony Orchestra with Thomas Adés and at the Tonhalle, Zurich with Charles Dutoit.

On stage

First Violins

Roman Simovic *Leader*
Carmine Lauri
Lennox Mackenzie
Nigel Broadbent
Ginette Decuyper
Jörg Hammann
Maxine Kwok-Adams
Claire Parfitt
Laurent Quenelle
Colin Renwick
Ian Rhodes
Sylvain Vasseur
David Worswick
Gerald Gregory
Raja Halder
Julia Rumley

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
Miya Vaisanen
David Ballesteros
Richard Blayden
Matthew Gardner
Belinda McFarlane
Iwona Muszynska
Philip Nolte
Paul Robson
Victoria Irish
Hazel Mulligan
Alina Petrenko

Violas

Paul Silverthorne
Giulianne Haddow
Malcolm Johnston
Regina Beukes
German Clavijo
Lander Echevarria
Anna Green
Robert Turner
Heather Wallington
Jonathan Welch
Michelle Bruil
Caroline O'Neill

Cellos

Timothy Hugh
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Daniel Gardner
Hilary Jones
Minat Lyons
David Bucknall
Victoria Harrild
Deborah Tolksdorf

Double Basses

Rinat Ibragimov
Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Thomas Goodman
Jani Pensola
Joseph Melvin

Flutes

Gareth Davies
Adam Walker
Siobhan Grealley

Piccolo

Sharon Williams

Oboes

Emanuel Abbühl
Juan Pechuan Ramirez
Alice Munday

Cor Anglais

Christine Pendrill

Clarinets

Andrew Marriner
Chris Richards
Chi-Yu Mo

Bass Clarinet

Lorenzo Iosco

E-flat Clarinet

Chi-Yu Mo

Bassoons

Rachel Gough
Joost Bosdijk
Christopher Gunia

Contra Bassoon

Dominic Morgan

Horns

Timothy Jones
Radovan Vlatkovic
Angela Barnes
Estefanía Beceiro Vazquez
Jonathan Lipton

Trumpets

Philip Cobb
Roderick Franks
Gerald Ruddock
Robin Totterdell

Trombones

Dudley Bright
James Maynard

Bass Trombone

Paul Milner

Tuba

Patrick Harrild

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Antoine Bedewi
Adam Clifford

Harps

Bryn Lewis
Karen Vaughan

Piano

John Alley

Celeste

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:
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See page x for London Symphony Orchestra members

Editor

Edward Appleyard
edward.appleyard@lso.co.uk

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Igor Emmerich, Kevin Leighton,
Bill Robinson, Alberto Venzago

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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

Brigid Aglen, Kerry Baker, Louisa Blankson, Cathy Bolton, Lorna Buky-Webster, Carol Capper, Julia Chan, Ann Cole, Jessica Collins, Shelagh Connolly, Emma Craven, Sara Daintree, Anna Davenport, Lorna Flowers, Simi Fyles, Kirstin Gerking-Rabach, Joanna Gueritz, Isobel Hammond, Jessica Harris, Emma Harry, Emily Hoffnung*, Gladys Hosken, Claire Hussey, Debbie Jones*, Helen Lawford*, Debbie Lee, Mary Loxton Hannah, Meg Makower, Irene McGregor, Sophie Millington, Dorothy Nesbit, Jenny Norman, Emily Norton, Ide O'Sullivan, Maggie Owen, Isabel Paintin, Andra Patterson, Ann Pfeiffer, Sam Prosser, Izabela Przekop, Carole Radford, Deborah Raymond, Liz Reeve, Mikiko Ridd, Gillian Ruddle, Daria Rupert, Chen Shwartz, Amanda Thomas*, Joanna Turner, Julia Warner, Lizzie Webb, Becky Wheaton.

Altos

Liz Boyden, Gina Broderick*, Jo Buchan*, Lizzy Campbell, Rosie Chute, Liz Cole, Janette Daines, Zoé Davis, Maggie Donnelly, Diane Dwyer, Lydia Frankenburg*, Amanda Holden, Jo Houston, Elisabeth Iles, Vanessa Knapp, Marina Kurkina, Gilly Lawson, Selena Lemalu*, Anne Loveluck, Etsuko Makita, Aoife McInerney, Janette Muir, Caroline Mustill, Maud Saint-Sardos, Lis Smith, Jane Steele, Claire Trocmé, Curzon Tussaud, Sara Williams, Mimi Zadeh, Magdalena Ziarko

Tenors

Paul Allatt, Robin Anderson, John Farrington, Matt Fernando, Matthew Flood, Andrew Fuller, Warwick Hood, Tony Instrall, Alastair Mathews, John Marks, John Moses*, Harold Raitt, John Slade, Richard Street, Anthony Stutchbury, Malcolm Taylor, Owen Toller, James Warbis, Brad Warburton, Robert Ward*

Basses

David Armour, Peter Avis, Bruce Boyd, Andy Chan, Steve Chevis, Ed Curry, Damian Day, Thomas Fea, Robert French, Robert Garbolinski*, John Graham, Robin Hall, 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, Gordon Thomson, Nicholas Weekes, Anthony Wilder, Paul Wright

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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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