



**London Symphony Orchestra**  
Living Music



## London's Symphony Orchestra

**barbican**

Resident  
Orchestra

**Sunday 5 June 2016 7pm**  
Barbican Hall

### **MAHLER'S 'RESURRECTION' SYMPHONY**

Mahler Symphony No 2 ('Resurrection')

**Daniel Harding** conductor  
**Miah Persson** soprano  
**Anna Larsson** alto  
**London Symphony Chorus**  
**Simon Halsey** chorus director

Concert finishes approx 8.35pm  
Please note that there will be no interval

## Welcome Kathryn McDowell



In this evening's LSO concert we are delighted to be performing Mahler's expansive Symphony No 2 under the direction of LSO Principal Guest Conductor Daniel Harding.

Joining the LSO tonight will be vocal soloists Miah Persson and Anna Larsson, and the London Symphony Chorus, led by their Chorus Director Simon Halsey. The Chorus celebrates its highly successful 50th anniversary season this year.

I hope you enjoy the concert and will join us again on Thursday 9 June, when Daniel Harding returns to conduct Dvořák's *Othello* Overture and Symphony No 8, with Lisa Batiashvili appearing as the soloist in Bartók's First Violin Concerto.

**Kathryn McDowell CBE DL**  
Managing Director

## Living Music In Brief

### **NEW RELEASES ON LSO LIVE**

Two new recordings will be available on LSO Live from 10 June. The first sees the LSO Percussion Ensemble play the music of American pioneer Steve Reich, including his *Sextet*, *Music for Pieces of Wood* and *Clapping Music*. The second features the London Symphony Chorus with their director Simon Halsey performing Rachmaninov's *All-Night Vigil* (Vespers). Pre-order your copies on the LSO Live website.

**Isolive**. [Iso.co.uk](http://Iso.co.uk)

### **LSO AT THE BBC PROMS 2016**

The LSO will be returning to this year's BBC Proms Festival at the Royal Albert Hall for a performance of Mahler's Symphony No 3 on 29 July, conducted by Bernard Haitink, who marks 50 years since his first Proms appearance, and featuring mezzo-soprano Sarah Connolly. The performance will be broadcast live on BBC Four.

[bbc.co.uk/proms](http://bbc.co.uk/proms)

### **A WARM WELCOME TO TONIGHT'S GROUPS**

At this concert we are delighted to welcome:

**Denver Travel SRL**

**Adele Friedland and friends**

**Gerrards Cross Community Association**

**Hayllar Music Tours**

**Carolyn Johnson and friends**

[Iso.co.uk/groups](http://Iso.co.uk/groups)

## Mahler the Man by Stephen Johnson

I am ...  
three times **homeless**  
a native of **Bohemia** *in Austria*  
an **Austrian** *among Germans*  
a **Jew** *throughout the world.*

*Gustav Mahler*



Mahler's sense of being an outsider, coupled with a penetrating, restless intelligence, made him an acutely self-conscious searcher after truth. For Mahler the purpose of art was, in Shakespeare's famous phrase, to 'hold the mirror up to nature' in all its bewildering richness. The symphony, he told Jean Sibelius, 'must be like the world. It must embrace everything'. Mahler's symphonies can seem almost over-full with intense emotions and ideas: love and hate, joy in life and terror of death, the beauty of nature, innocence and bitter experience. Similar themes can also be found in his marvellous songs and song-cycles, though there the intensity is, if anything, still more sharply focused.

Gustav Mahler was born the second of 14 children. His parents were apparently ill-matched (Mahler remembered violent scenes), and young Gustav grew dreamy and introspective, seeking comfort in nature rather than human company. Death was a presence from early on: six of Mahler's siblings died in infancy. This no doubt partly explains the

obsession with mortality in Mahler's music. Few of his major works do not feature a funeral march: in fact Mahler's first composition (at age ten) was a Funeral March with Polka – exactly the kind of extreme juxtaposition one finds in his mature works.

For most of his life Mahler supported himself by conducting, but this was no mere means to an end. Indeed his evident talent and energetic, disciplined commitment led to successive appointments at Prague, Leipzig, Budapest, Hamburg and climactically, in 1897, the Vienna Court Opera. In the midst of this hugely demanding schedule, Mahler composed whenever he could, usually during his summer holidays. The rate at which he composed during these brief periods is astonishing. The workload in no way decreased after his marriage to the charismatic and highly intelligent Alma Schindler in 1902. Alma's infidelity – which almost certainly accelerated the final decline in Mahler's health in 1910/11 – has earned her black marks from some biographers; but it is hard not to feel some sympathy for her position as a 'work widow'.

Nevertheless, many today have good cause to be grateful to Mahler for his single-minded devotion to his art. T S Eliot – another artist caught between the search for faith and the horror of meaninglessness – wrote that 'humankind cannot bear very much reality'. But Mahler's music suggests another possibility. With his ability to confront the terrifying possibility of a purposeless universe and the empty finality of death, Mahler can help us confront and endure stark reality. He can take us to the edge of the abyss, then sing us the sweetest songs of consolation. If we allow ourselves to make this journey with him, we may find that we too are all the better for it.

Gustav Mahler (1860–1911)

## Symphony No 2 in C minor ('Resurrection') (1888–94, ed Stark/Kaplan)

- 1 ALLEGRO MAESTOSO: MIT DURCHAUS ERNSTEM UND FEIERLICHEN AUSDRUCK [WITH A SERIOUS AND SOLEMN EXPRESSION THROUGHOUT]
- 2 ANDANTE MODERATO: SEHR GEMÄCHLICH! NIE EILEN! [VERY MODERATE. NEVER RUSHING]
- 3 IN RUHIG FLIESSENDER BEWEGUNG [CALMLY FLOWING]
- 4 'URLICHT': SEHR FEIERLICH, ABER SCHLICHT (CHORALMÄSSIG) [VERY SOLEMN BUT SIMPLE, LIKE A CHORALE]
- 5 IM TEMPO DES SCHERZOS: WILD HERAUSFAHREND [SCHERZO TEMPO: IN A WILD OUTBURST]

But the question remains: how are we to make sense of a work like the 'Resurrection' Symphony? Obviously this is not 'music about music'. The last two movements have texts dealing with matters of faith and doubt, and how belief in a God of Love can be reconciled with human suffering. Even when there are no words, there are pointers: the first movement, for instance, is unmistakably a gigantic funeral march. So the Second Symphony as a whole marks a huge progression from darkness to light, from death to life – 'Resurrection'. Mahler may have had his doubts about a benign, omnipotent personal 'God', but he never really doubted the redeeming power of love. It is also possible to find a humanist meaning: resurrection as a rising from the dead into the fullness of life here and now. As in Henrik Ibsen's almost exactly contemporary play *When We Dead Awaken*, the challenge is to rise above fear of mortality. In the words of [Klopstock's Resurrection Ode](#), with which Mahler closes the finale: 'Cease from trembling! Prepare yourself to live!'

### FIRST MOVEMENT

After the grimly arresting beginning (growls from cellos and basses through nervous string tremolos) the long first movement settles into a steady march tempo. Mahler revealed that he imagined a spectator watching a hero being carried to his grave, and asking, 'Why did you live? Why did you suffer? Is it all nothing but a huge, dreadful joke?' A gentler second theme in the major key (violins) briefly holds out the promise of an answer, but it soon fades back into the funeral march – faster now, and more urgent. The alternation of the two themes, one dark and despairing, the other light and hopeful continues, but ultimately the funeral tread returns darker than ever, until the movement is extinguished with a furious final gesture – like Macbeth's despairing 'Out, out, brief candle!'

### PROGRAMME NOTE WRITER

**STEPHEN JOHNSON** is the author of *Bruckner Remembered* (Faber). He contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3 (*BBC Legends* and *Discovering Music*), Radio 4 and World Service.

**DANIEL HARDING** CONDUCTOR

**MIAH PERSSON** SOPRANO

**ANNA LARSSON** ALTO

**LONDON SYMPHONY CHORUS**

**SIMON HALSEY** CHORUS DIRECTOR

A young admirer once asked Mahler for a key to the 'meaning' of Symphony No 2 (1888–94). Mahler refused: 'I would regard my work as having failed completely if I found it necessary to give people like yourself even an indication as to its mood-sequence. In my conception of the work I was in no way concerned with the detailed setting forth of an event, but much rather of a feeling'.

One can understand Mahler's frustration. At first he'd provided explanatory programme notes, but the public kept getting the wrong end of the stick. Mahler's wife Alma remembered how, after a performance of this Symphony, an old Russian lady approached the composer, 'telling him that she felt her death to be near, and would he enlighten her about the other world, as he had said so much about it in his Second Symphony? Alas, he was not so well informed about it as she supposed, and when he took his leave he was made to feel very distinctly that she was displeased with him'. Mahler's final verdict on this issue was succinct: 'Perish all programmes!'

### FRIEDRICH GOTTLIEB

**KLOPSTOCK (1724–1803)** was a German poet whose work marked a transition away from the objective rationalism of the Enlightenment and towards the subjective individualism of Romanticism. Much of his legacy rests on the epic poem *Der Messias* (The Messiah), which at 19,458 lines long, entirely in free-verse, caused an outrage in German literary circles. They were not ready to abandon formal strictness, though the freedom allowed a new generation of writers, including Schiller and Goethe, to develop their styles.

The **LÄNDLER** was a late-18th century folk dance from Austria, popular also in southern Germany, Switzerland and Slovenia. It was a dance for couples, in triple meter, featuring hopping, stamping and sometimes even yodelling. Four of Mahler's symphonies feature this form.

#### A NOTE ON THE EDITION

This version of Mahler's Symphony No 2 was prepared by Austrian musicologist Renate Stark-Voit and American publisher Gilbert Kaplan, and restores many details that appeared in Mahler's original manuscript but have been lost through subsequent editing. The idea to create a critical edition of the score was the result of Mr Kaplan's life-long obsession with the piece, which he also conducted regularly with many of the world's top orchestras (including the LSO, whose recording of the work with Kaplan is the best-selling Mahler recording in history). In fact it was the only piece in the repertoire of this self-proclaimed 'amateur', who would conduct the piece from memory because of his lack of ability in reading music.

#### SECOND MOVEMENT

The shorter second movement, according to Mahler's instructions in the score, should follow a five-minute pause after the first movement, although this is not always observed in performance. Mahler's original programme describes the movement as 'a memory – a shaft of sunlight from out of the life of this hero'. The music is steeped in the kind of Austrian country dance tunes (especially the *Ländler*, country cousin of the sophisticated urban Waltz) with which Mahler had a lifelong love-hate relationship.

#### THIRD MOVEMENT

After this, the sinister, sarcastic humour of the third movement (a Scherzo in all but name) comes as a shock. 'It can easily happen,' Mahler wrote, 'that existence becomes horrible to you, like the swaying of dancing figures in a brightly lit ballroom, into which you peer from the dark night outside ... from which you perhaps start away with a cry of disgust.' The terrifying full orchestral 'cry of disgust' near the end is unmistakable.

#### FOURTH MOVEMENT

Again we have complete contrast. The tiny fourth movement opens with the mezzo-soprano singing the first line of the anonymous folk poem *Urlicht* (Primal Light). An anguished central section reaches its climax at the words 'I am from God and will return to God'. At this, peace is resumed, and the movement ends with a beautiful final sigh on the word *Leben* – 'Life'.

#### FINALE

Then the finale erupts with the 'cry of disgust' that ended the third movement. But gradually a new stillness comes over the music, with distant horn-calls and stirrings of life from woodwind and strings. A woodwind chant recalls the Medieval chant

*Dies irae* – Day of Wrath. Then an apocalyptic march section (with offstage bands) builds to an awe-inspiring climax as Mahler paints a quasi-Medieval picture of the dead arising on the day of judgement. This culminates in another 'cry of disgust', now amplified with fanfares from the enlarged brass section. Another moment of stillness, then more offstage fanfares are heard, enriched with sweet woodwind birdsong. A different view of resurrection now follows as the chorus enters: 'Rise again, yes, you shall rise again'. Soprano and mezzo-soprano soloists recall and develop the *Urlicht* music. Finally chorus, full orchestra and organ lead to a thrilling apotheosis on the final lines of Klopstock's hymn: 'What you have struggled for shall carry you to God'. The symphony culminates in massive brass calls and the triumphal clangour of gongs and bells. ■

#### MORE MAHLER IN 2016/17

Sun 25 Sep 2016  
**SYMPHONY NO 4** with Daniel Harding

Thu 19 Jan 2017  
**SYMPHONY NO 6** with Sir Simon Rattle

Thu 30 Mar 2017  
**SYMPHONY NO 1** with François-Xavier Roth

Thu 6 Apr 2017  
**SYMPHONY NO 7** with Gianandrea Noseda

Tue 23 May 2017  
**SYMPHONY NO 9** with Bernard Haitink

Sun 25 Jun 2017  
**SYMPHONY NO 3** with Daniel Harding

Now on sale  
Iso.co.uk

## Gustav Mahler

# Symphony No 2: Text

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### 4 'URLICHT'

#### Alto

O Röschen roth!  
 Der Mensch liegt in grösster Noth!  
 Der Mensch liegt in grösster Pein!  
 Je lieber möcht' ich im Himmel sein!  
 Da kam ich auf einem breiten Weg;  
 Da kam ein Engelein und wollt' mich abweisen.  
 Ach nein! Ich liess mich nicht abweisen!  
 Ich bin von Gott und will wieder zu Gott!  
 Der liebe Gott wird mir ein Lichtchen geben,  
 Wird leuchten mir bis in das ewig selig Leben!

### 5 IM TEMPO DES SCHERZOS

#### Chorus and Soprano

Aufersteh'n, ja aufersteh'n wirst du,  
 Mein Staub, nach kurzer Ruh!  
 Unsterblich Leben! Unsterblich Leben!  
 Wird der dich rief dir geben.  
 Wieder aufzublühn wirst du gesät!  
 Der Herr der Ernte geht  
 Und sammelt Garben  
 Uns ein, die starben!

#### Alto

O glaube, mein Herz, O glaube;  
 Es geht dir nichts verloren!  
 Dein ist, was du gesehnt!  
 Dein, was du geliebt,  
 Was du gestritten!

#### Soprano

O glaube,  
 Du wardst nicht umsonst geboren!  
 Hast nicht umsonst gelebt,  
 Gelitten!

#### Alto

O tiny rose so red!  
 Mankind is in greatest distress!  
 Mankind is in greatest agony!  
 How much better it would be to be in Heaven  
 As I came to a broad highway,  
 An Angel came and tried to turn me away.  
 But no! I would not be turned away:  
 From God I come and shall return to God!  
 Dear God will give to me a little light,  
 To light my way to eternal, blessed life!

#### Chorus and Soprano

Rise again, yea, rise again shalt thou,  
 My mortal dust, after brief repose!  
 Eternal life! Eternal life!  
 Shall he who called thee grant thee.  
 To bloom again wert thou sown!  
 The Lord of the Harvest goes  
 And gathers in the sheaves,  
 Of us who died!

#### Alto

Oh believe, my heart, oh believe:  
 Nothing is lost for thee!  
 Thine, yea, thine is all thou hast longed for!  
 Thine is all thou hast loved,  
 All thou hast striven for!

#### Soprano

Oh believe,  
 Thou wert not born in vain,  
 Neither hast thou vainly lived,  
 Nor suffered!

**Chorus**

Was entstanden ist,  
Das muss vergehen!  
Was vergangen, auferstehen!

**Chorus and Alto**

Hör' auf zu beben! Bereite dich zu leben!

**Soprano and Alto**

O Schmerz! Du Alldurchdringer!  
Dir bin ich entrungen!  
O Tod! du Allbezwinger!  
Nun bist du bezwungen!  
Mit Flügeln, die ich mir errungen,  
In heissem Liebesstreben,  
Werd' ich entschweben  
Zum Licht, zu dem kein Aug' gedungen!

**Chorus**

Mit Flügeln, die ich mir errungen,  
Werd' ich entschweben  
Sterben werd' ich, um zu leben!

**Chorus, Soprano and Alto**

Aufersteh'n, ja aufersteh'n  
Wirst du, mein Herz, in einem Nu!  
Was du geschlagen  
Zu Gott wird es dich tragen!

**Chorus**

Whatsoever is created  
Must also pass away!  
Whatsoever has passed away, must rise again!

**Chorus and Alto**

Cease thy trembling! Prepare to live!

**Soprano and Alto**

O pain! Thou piercer of all things!  
From thee have I been torn away!  
O death! Of all things the master!  
Now art thou mastered!  
On wings that I have won me  
In fierce contest of love,  
Shall I soar away  
To the light to which no eye hath penetrated!

**Chorus**

On wings that I have won me  
Shall I soar away!  
I shall die, in order to live!

**Chorus, Soprano and Alto**

Rise again, yea, rise again  
Shalt thou, my heart, in an instant!  
All that thou hast fought for  
To God shall it bring thee!

English Translation © Ron Isted

THE GUSTAV  
MAHLER  
SOCIETY UK

**THE GUSTAV MAHLER SOCIETY UK**

Daniel Harding president

The Society has an active programme of events including evening talks and weekend study days. It publishes a journal, *The Wayfarer*, and offers discounts to its members on a range of concerts. Individual membership costs £16 per year.

Full details can be found on the website [mahlersociety.org](http://mahlersociety.org)

## Daniel Harding Conductor



**Principal Guest Conductor**  
London Symphony Orchestra

**Music Director**  
Swedish Radio Symphony Orchestra

**Music Partner**  
New Japan Philharmonic

**Artistic Director**  
Ohga Hall

**Conductor Laureate**  
Mahler Chamber Orchestra

Born in Oxford, Daniel Harding began his career assisting Sir Simon Rattle at the City of Birmingham Symphony Orchestra, with which he made his professional debut in 1994. He went on to assist Claudio Abbado at the Berlin Philharmonic and made his debut with the Orchestra at the 1996 Berlin Festival.

From September 2016 he will become the Music Director of the Orchestre de Paris and will continue to carry out his roles as Music Director of the Swedish Radio Symphony Orchestra, Principal Guest Conductor of the London Symphony Orchestra and Music Partner of the New Japan Philharmonic. He is Artistic Director of the Ohga Hall in Karuizawa, Japan and was recently honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra. His previous positions include Principal Conductor and Music Director of the MCO (2003–11), Principal Conductor of the Trondheim Symphony (1997–2000), Principal Guest Conductor of Sweden's Norrköping Symphony (1997–2003) and Music Director of the Deutsche Kammerphilharmonie Bremen (1997–2003).

He is a regular visitor to the Vienna Philharmonic, Dresden Staatskapelle, Royal Concertgebouw, Berlin Philharmonic, the Bavarian Radio, Leipzig Gewandhaus and the Orchestra Filarmonica della Scala. Other guest conducting engagements have included the Munich Philharmonic, Orchestre National de Lyon, Oslo Philharmonic, London Philharmonic, Royal Stockholm Philharmonic, Santa Cecilia Orchestra of Rome, Orchestra of the Age of Enlightenment, Rotterdam Philharmonic, Frankfurt Radio Orchestra and the Orchestre des Champs-Élysées. US orchestras he has performed with include the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic and Chicago Symphony Orchestra.

His operatic experience includes Strauss' *Ariadne auf Naxos*, Mozart's *Don Giovanni* and *The Marriage of Figaro* at the Salzburg Festival with the Vienna Philharmonic, Britten's *The Turn of the Screw* and Berg's *Wozzeck* at the Royal Opera House, Covent Garden, Mozart's *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Munich, Mozart's *The Magic Flute* at the Wiener Festwochen and Berg's *Wozzeck* at the Theater an der Wien. Recent and future guest engagements include the world premiere of Olga Neuwirth's *Masaot/Clocks Without Hands* with the Vienna Philharmonic Orchestra in Vienna, Cologne and Luxembourg; a European tour with the Royal Concertgebouw Orchestra; and a return to the US to conduct the Los Angeles Philharmonic.

His recent recordings for Deutsche Grammophon, Mahler's Symphony No 10 with the Vienna Philharmonic Orchestra, and Orff's *Carmina Burana* with the Bavarian Radio Symphony Orchestra, have both won widespread critical acclaim. For Virgin/EMI he has recorded Mahler's Symphony No 4 with the Mahler Chamber Orchestra; Brahms' Symphonies Nos 3 and 4 with the Deutsche Kammerphilharmonie Bremen; Britten's *Billy Budd* with the London Symphony Orchestra (winner of a *Grammy Award* for best opera recording); Mozart's *Don Giovanni* and Britten's *The Turn of the Screw*, both with the Mahler Chamber Orchestra; works by Lutoslawski with Solveig Kringsborn and the Norwegian Chamber Orchestra; and works by Britten with Ian Bostridge and the Britten Sinfonia.

In 2002 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and in 2012 he was elected a member of The Royal Swedish Academy of Music.



## Miah Persson

### Soprano



Internationally renowned Swedish soprano Miah Persson has worked all over the world as a concert artist and recitalist, as well as on the operatic stage.

In concert Miah has appeared with the Chicago Symphony Orchestra, Bayerischer Rundfunk Munich, the Accademia Santa Cecilia, and the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel in Salzburg. She has performed Strauss' *Four Last Songs* with the Montreal Symphony Orchestra at the BBC Proms; Mahler's Fourth

Symphony and Strauss' *Four Last Songs* with the Budapest Festival Orchestra in a tour of South America; Mozart and Gluck arias with the Hamburg Symphony Orchestra; Mozart arias at the Concertgebouw Amsterdam; Mahler's Symphony No 2 with the New York Philharmonic, the Swedish Radio Symphony Orchestra and the Philharmonia Orchestra; Bach's B Minor Mass at La Fenice; Mahler's Symphonies Nos 2 and 4, and Mozart arias with the Los Angeles Philharmonic; Bach's St Matthew Passion with the Rotterdam Philharmonic Orchestra; and Grieg's *Peer Gynt* at the Grafenegg Festival with the BBC Symphony Orchestra. Miah has also given recitals at London's Wigmore Hall, Vienna Konzerthaus, Amsterdam Concertgebouw, Schubertiade, and at the Tonhalle Zurich.

Engagements in the 2015/16 season and beyond include the Governess in Britten's *The Turn of the Screw* at La Scala; Mozart's Requiem with the Nashville Symphony; *Blank Out*, a new work by Michel van der Aa, for Netherlands Opera with performances in Amsterdam, Rome, Helsinki, Lucerne, Beijing and Rotterdam; Grieg's *Peer Gynt* with the Vienna Symphony Orchestra; Donna Elvira in Mozart's *Don Giovanni* at the Liceu Barcelona; Strauss' *Four Last Songs* with Deutsches Symphonie-Orchester Berlin; Fiordiligi in Mozart's *Così fan tutte* with Tokyo Symphony Orchestra; and her return to Wigmore Hall.

## Anna Larsson

### Alto



Anna Larsson graduated from the University College of Opera in Stockholm in 1996. Her international debut was made in Mahler's Symphony No 2 with the Berlin Philharmonic Orchestra and Claudio Abbado in 1997, and her opera debut as Erda in Wagner's *Das Rheingold* at the Deutsche Staatsoper in Berlin conducted by Daniel Barenboim.

In concert, Anna Larsson is rightly justifying her international position as the premier and most consummate interpreter of

Gustav Mahler's works. She regularly sings with all the great orchestras including the Berlin Philharmonic, Lucerne Festival Orchestra, New York Philharmonic, Wiener Philharmoniker, Accademia Nazionale di Santa Cecilia Orchestra, Chicago Symphony, Los Angeles Philharmonic, London Symphony and London Philharmonic orchestras. She sings almost the entire concert repertoire for contralto or mezzo-soprano and orchestra with the most illustrious conductors, including Zubin Mehta, Esa-Pekka Salonen, Daniel Harding, Vladimir Jurowski, Sir Simon Rattle, Sir Antonio Pappano, Gustavo Dudamel, Seiji Ozawa, Mark Wigglesworth, Antonello Manacorda, Marc Albrecht, Hartmut Haenchen, Kurt Masur, Lorin Maazel, Alan Gilbert and Nikolaus Harnoncourt.

In December 2010 Anna Larsson was appointed Court Singer by King Carl XVI Gustaf of Sweden, and in 2011 she opened her own concert house, Vatnäs Concert Barn, in Dalecarlia, where she has sung God the mother in *The King of Fools*, the newly composed opera about Jussi Björling that Vatnäs Concert Barn commissioned for the summer festival in 2015. This season includes returns to the Royal Opera House, Covent Garden for Zia Principessa in Puccini's *Suor Angelica* with Sir Antonio Pappano; the Vienna State Opera for Erda in Wagner's *Siegfried*, Waltraute in his *Götterdämmerung*, and Klytaemnestra in Strauss' *Elektra*; and the Deutsche Staatsoper Berlin for Wagner's *Ring* with Daniel Barenboim.

## Simon Halsey CBE

### Choral Director



#### Choral Director

London Symphony Orchestra  
London Symphony Chorus

#### Artistic Director

Orfeo Català Choirs

#### Artistic Advisor

Palau de la Música

#### Chorus Director

City of Birmingham Symphony  
Orchestra Chorus

#### Conductor Laureate

Rundfunkchor Berlin

#### Artistic Director

Berlin Philharmonic  
Youth Choral Programme

#### Director

BBC Proms Youth Choir

#### Artistic Advisor

Choir Academy of the  
Schleswig-Holstein Musik Festival

Simon Halsey is a sought-after conductor of choral repertoire at the very highest level, and an ambassador for choral singing across the world. He is Choral Director of the London Symphony Orchestra and Chorus, Chorus Director of the City of Birmingham Symphony Orchestra Chorus, and Director of the BBC Proms Youth Choir. Halsey is also Conductor Laureate of the Rundfunkchor Berlin, Artistic Director of the Berliner Philharmoniker's Youth Choral Programme, and Artistic Advisor of the Schleswig-Holstein Musik Festival Choir. From 2016 he adds the roles of Artistic Director of the Orfeo Català Choirs and Artistic Advisor to the Palau de la Música, Barcelona. Making singing a central part of these world-class institutions, Halsey has been instrumental in changing the level of symphonic singing across Europe.

Since becoming Choral Director of the London Symphony Orchestra and Chorus in 2012, Halsey has been credited with bringing about a 'spectacular transformation' (*Evening Standard*) of the LSC. 2015/16 highlights with the LSO have included Debussy's *Pelléas et Mélisande* and Haydn's *The Seasons* with Sir Simon Rattle, and Elgar's *The Dream of Gerontius* with Sir Mark Elder. The Chorus also joined the LA Philharmonic and Gustavo Dudamel at the Barbican for a performance of Mahler's Symphony No 3, and sang Rachmaninov's *Vespers* at London Temple Church, with Halsey on the podium. In June 2016, the LSO Discovery Choirs and Community Choir will perform the world premiere of *The Hogboon*, Sir Peter Maxwell Davies' new children's opera, with Sir Simon Rattle and students from Guildhall School of Music.

Under Halsey's leadership the Rundfunkchor Berlin gained a reputation internationally as one of the finest professional choral ensembles. Halsey also initiated innovative projects in unconventional

venues and interdisciplinary formats; he retains a close collaboration with the ensemble in his new position of Conductor Laureate. As Artistic Director of the Berliner Philharmoniker's Youth Choral Programme *Vokalhelden* ('Vocal Heroes'), Halsey leads a long-term education and performance project that brings together children from diverse backgrounds from all over Berlin. Halsey's CBSO Chorus is in high demand from other leading orchestras, in addition to its work with the City of Birmingham Symphony Orchestra. Recent highlights include a performance of Mahler's Symphony No 2 with the Berliner Philharmoniker and the LSC at the Royal Festival Hall, celebrating Sir Simon Rattle's 60th birthday. At the CBSO Halsey has also founded a Youth Chorus and Children's Chorus, as well as two community choirs in Birmingham and the surrounding area.

Halsey's numerous awards include three *Grammys* for his recordings with the Rundfunkchor Berlin. He was awarded The Queen's Medal for Music 2014 for his influence on the musical life of the UK, and was also made Commander of the Order of the British Empire in The Queen's Birthday Honours 2015. In recognition of his outstanding contribution to choral music in Germany, Halsey was given the Officer's Cross of the Order of Merit of the Federal Republic of Germany in 2011. He holds three honorary doctorates from universities in the UK, and is Professor and Director of Choral Activities at the University of Birmingham. In 2011 Schott Music published his book and DVD on choral conducting, *Chorleitung: Vom Konzept zum Konzert*. Born in London, Simon Halsey sang in the choirs of New College, Oxford, and of King's College, Cambridge. He studied conducting at the Royal College of Music in London.

## London Symphony Chorus Biography

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra, and this season marks its 50th anniversary. The partnership between the LSC and LSO has continued to develop and was strengthened in 2012 with the appointment of Simon Halsey as joint Chorus Director of the LSC and Choral Director for the LSO.

The LSC has partnered many other major orchestras and has performed nationally and internationally with the Berlin and Vienna Philharmonic Orchestras, and the Leipzig Gewandhaus Orchestra. Championing the musicians of tomorrow, it has also worked with both the NYOGB and the EUYO. The Chorus has toured extensively throughout Europe and has also visited North America, Israel, Australia and South East Asia.

Highlights from last season include Haydn's *The Creation* with Edward Gardner at the City of London Festival, Brahms' Requiem with Daniel Harding, and critically acclaimed performances with Sir Simon Rattle of Schumann's rarely performed *Das Paradies und die Peri* with the LSO at the Barbican, and Mahler's Second Symphony with the Berlin Philharmonic and the CBSO Chorus at the Royal Festival Hall.

In the 2015/16 season the LSC has been celebrating its 50th anniversary with a range of performances, including Rachmaninov's *All-Night Vigil* in Temple Church; Bernstein's *Chichester Psalms* with James Gaffigan; Haydn's *The Seasons* with Rattle; Elgar's *The Dream of Gerontius* with Sir Mark Elder; and the world premiere performance of a new opera by Sir Peter Maxwell Davies, *The Hogboon* in June.

**President** Sir Simon Rattle OM CBE

**President Emeritus** André Previn KBE

**Vice President** Michael Tilson Thomas

**Patrons** Simon Russell Beale CBE and Howard Goodall CBE

**Chorus Director** Simon Halsey CBE

**Assistant Directors** Neil Ferris and Matthew Hamilton

**Chorus Accompanist** Roger Sayer

**Chairman** Owen Hanmer

## On stage

### SOPRANOS

Frankie Arnulf  
Heather Ashford  
Kerry Baker  
Louisa Blankson  
Evaleen Brinton  
Anna Byrne-Smith  
Carol Capper \*  
Laura Catala-Ubassy  
Jessica Collins  
Shelagh Connolly  
Harriet Crawford  
Rebecca Dent  
Lucy Farrington  
Lucy Feldman  
Naomi Fletcher  
Joanna Gueritz  
Maureen Hall  
Isobel Hammond  
Emma Harry  
Emily Hoffnung  
Denise Hoilette  
Josefin Holmberg  
Claire Hussey \*  
Debbie Jones  
Jessica Kirby  
Luca Kocsmarszky  
Emily Norton  
Jessica Norton  
Maggie Owen  
Andra Patterson  
Frances Pope  
Liz Reeve  
Tabitta van Nouhuys  
Rebecca Vassallo  
Gabrielle Walton-Green  
Lizzie Webb  
Becky Wheaton

### ALTOS

Elizabeth Boyden  
Gina Broderick  
Jo Buchan \*  
Lizzy Campbell  
Liz Cole  
Maggie Donnelly  
Diane Dwyer  
Lynn Eaton  
Linda Evans  
Tina Gibbs  
Joanna Gill  
Yoko Harada  
Kate Harrison  
Lis Iles  
Ella Jackson  
Kristi Jagodin  
Christine Jasper  
Jill Jones  
Vanessa Knapp  
Gilly Lawson  
Olivia Lawson  
Belinda Liao \*  
Liz McCaw  
Jane Muir  
Caroline Mustill  
Helen Palmer  
Susannah Friede  
Lucy Reay  
Emma Recknell  
Maud Saint-Sardos  
Lis Smith  
Claire Trocme  
Curzon Tussaud  
Rachel Twyford  
Magdalena Ziarko

### TENORS

Paul Allatt \*  
Erik Azzopardi  
Matt Fernando  
Matthew Flood  
Andrew Fuller  
Simon Goldman  
Euchar Gravina  
Matthew Horne  
John Marks  
Alastair Matthews  
Tucker Moore  
Daniel Owers  
Chris Riley  
David Rowe  
Harpreet Sandhu  
Peter Sedgwick  
Chris Straw  
Malcolm Taylor  
James Warbis  
Brad Warburton  
Robert Ward \*  
Paul Williams-Burton  
Alan Winwood

### BASSES

Simon Backhouse \*  
Laurence Bacon  
Gavin Buchan  
Steve Chevis  
Matt Clarke  
Thomas Fea \*  
Ian Fletcher  
Robert Garbolinski \*  
Gerald Goh  
John Graham  
Owen Hanmer \*  
James Hockey  
Anthony Howick  
Alex Kidney  
Thomas Kohut  
Gregor Kowalski  
Isaac Leavertone  
Peter Leppard  
George Marshall  
Hugh McLeod  
Geoff Newman  
Alan Rochford  
Richard Tannenbaum  
Gordon Thornett  
Robin Thurston  
Tom Torley  
Jezz Wareing  
Johannes Wolff

\* Denotes LSC  
council member

### The London Symphony Chorus is generously supported by:

*John S Cohen Foundation, The Helen Hamlyn Trust, The Revere Charitable Trust, The Welton Foundation, LSC Friends, Members of the LSC*

### LSO Sing is generously supported by:

*Sir Siegmund Warburg's Voluntary Settlement*

**Want to sing with the LSC?** Find out more about life in one of London's leading choirs, and how to apply, on the LSC website:

[lsc.org.uk/join-us](http://lsc.org.uk/join-us)

# London Symphony Orchestra

## On stage

### FIRST VIOLINS

Roman Simovic *Leader*  
John Mills  
Lennox Mackenzie  
Clare Duckworth  
Nigel Broadbent  
Ginette Decuyper  
Gerald Gregory  
Jörg Hammann  
Claire Parfitt  
Laurent Quenelle  
Harriet Rayfield  
Ian Rhodes  
Sylvain Vasseur  
Rhys Watkins  
Takane Funatsu  
Roisin Walters

### SECOND VIOLINS

David Van Dijk  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Julian Gil Rodriguez  
Naoko Keatley  
Belinda McFarlane  
William Melvin  
Iwona Muszynska  
Philip Nolte  
Andrew Pollock  
Paul Robson

### VIOLAS

Edward Vanderspar  
Gillianne Haddow  
German Clavijo  
Lander Echevarria  
Anna Bastow  
Julia O'Riordan  
Robert Turner  
Heather Wallington  
Philip Hall  
Richard Holttum  
Melanie Martin  
Felicity Matthews

### CELLOS

Rebecca Gilliver  
Alastair Blyden  
Jennifer Brown  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Hilary Jones  
Amanda Truelove  
Miwa Rosso  
Victoria Simonsen

### DOUBLE BASSES

Rick Stotijn  
Colin Paris  
Patrick Laurence  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Paul Sherman  
Simo Väisänen

### FLUTES

Gareth Davies  
Alex Jakeman  
Patricia Moynihan

### PICCOLO

Sharon Williams

### OBOES

Olivier Stankiewicz  
Rosie Jenkins  
Jane Marshall

### COR ANGLAIS

Christine Pendrill

### CLARINETS

Chris Richards  
Chi-Yu Mo  
Thomas Lessels  
Anna Hashimoto

### E-FLAT CLARINET

Chi-Yu Mo

### BASS CLARINET

Duncan Gould

### BASSOONS

Rachel Gough  
Joost Bosdijk  
Dominic Tyler

### CONTRA BASSOON

Dominic Morgan

### HORNS

Christopher Parkes  
Angela Barnes  
Alexander Edmundson  
Jonathan Lipton  
Timothy Jones  
Nick Hougham  
Meilyr Hughes

### OFF-STAGE HORNS

Jocelyn Lightfoot  
Brendan Thomas  
Andrew Budden  
Jeffrey Bryant

### TRUMPETS

Phillip Cobb  
Gerald Lockwood

### TIMPANI

Nigel Thomas  
Antoine Bedewi

### PERCUSSION

Neil Percy  
David Jackson  
Sam Walton  
Tom Edwards  
Jeremy Cornes

### OFF-STAGE PERCUSSION

Tom Lee  
Glyn Matthews  
Karen Hutt

### HARPS

Bryn Lewis  
Manon Morris

### ORGAN

Catherine Edwards

## Your views

### Inbox

#### 19 MAY: SIR ANTONIO PAPPANO & VIKTORIA MULLOVA



**Edicson Ruiz** Thank you @londonsymphony for the dreamlike concert yesterday with Maestro Pappano! You made my week!



**Jack Ryan Smith** INCREDIBLY impressive, dynamic Mahler 6 from Antonio Pappano & @londonsymphony.



**Paul Arbuthnot** Epic #Mahler6 @BarbicanCentre with @londonsymphony & amazing Shostakovich Violin Concerto No 1 with @ViktoriaMullova Great evening!

#### 22 MAY: BMW LSO OPEN AIR CLASSICS



**Leah Bae** Had an amazing experience at #BMWLSOopenair. Thanks @londonsymphony + @BMW for using music to make London feel like such a special place.



**Sarah Owens** Absolutely loved tonight's Tchaikovsky at #BMWLSOopenair! Quality #classicalmusic @londonsymphony

### LSO STRING EXPERIENCE SCHEME

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

The Scheme is supported by:  
Help Musicians UK  
The Polonsky Foundation  
The Barbara Whatmore Charitable Trust  
The Idlewild Trust  
The Lefever Award

Taking part in both the rehearsals and performance of this programme was first violinist Anna Lee.

**London Symphony Orchestra**  
**Barbican**  
**Silk Street**  
**London**  
**EC2Y 8DS**

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Details in this publication were correct at time of going to press.

### Editor

Edward Appleyard  
edward.appleyard@lso.co.uk

### Photography

Igor Emmerich, Kevin Leighton,  
Anna Thorbjörnsson, Monika Rittershaus,  
Julian Hargreaves

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