



LSO

BERNSTEIN

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Resident
Orchestra

London Symphony Orchestra

Sunday 5 November
Barbican Hall

7–9.05pm

**LSO SEASON CONCERT
BERNSTEIN 100**

Bernstein Hall

Mahler Adagio from Symphony No 10

Interval

Bernstein Symphony No 3, 'Kaddish'

Marin Alsop conductor

Adam Walker flute

Laura Claycomb soprano

Claire Bloom narrator

London Symphony Chorus

Tiffin Boys' Choir

Simon Halsey chorus director

5.45pm Barbican Hall

Pre-Concert Talk: Remembering Lenny

LSO Chairman Gareth Davies talks to

Marin Alsop and members of the

LSO about their memories of working

with Bernstein.

Part of Bernstein 100 at the Barbican

Welcome



A warm welcome to tonight's concert, as we celebrate the profound influence of Leonard Bernstein. Bernstein was a unique figure in 20th-century music and was President of the LSO between 1987 and 1990 – a title reserved for only a few distinguished friends of the Orchestra. This evening we begin a series of orchestral concerts that focus on his three symphonies – the lesser-known side of his artistic output.

For the first two performances, it is particularly special to welcome conductor Marin Alsop, a close friend and protégée of Bernstein. After conducting a Family Concert in the spirit of her mentor's Young People's Concerts yesterday, she joins us tonight and on 8 November for performances of symphonies by Bernstein and a composer he greatly admired, Mahler.

Tonight we hear the final symphonies by both composers – Bernstein's Third Symphony and the Adagio from Mahler's Tenth, alongside Bernstein's moving *Halil*. It is a pleasure to welcome our soloists: the LSO's own Principal Flute Adam Walker for *Halil* and, for 'Kaddish', narrator Claire Bloom, soprano Laura Claycomb, the London Symphony Chorus and Tiffin Boys' Choir, with our Choral Director Simon Halsey.

These performances are part of the Barbican's Bernstein 100 series, and form the upbeat to a wider celebration of Bernstein's centenary year in 2018. For more information visit leonardbernstein.com/at100.

I hope you enjoy tonight's performance and will join us again as the series continues. Marin Alsop returns on 8 November for Mahler and Bernstein's First Symphonies, and we continue the celebrations in December as Sir Simon Rattle conducts *Wonderful Town* and Symphony No 2, 'The Age of Anxiety'.

Kathryn McDowell CBE DL
Managing Director

LSO News / Articles from our Blog

▷ [Read our news online](http://iso.co.uk/news)
iso.co.uk/news

DILLER SCOFIDIO + RENFRO FORM DESIGN TEAM FOR CENTRE FOR MUSIC

The Barbican, LSO and Guildhall School, backed by the City of London Corporation, have announced the team appointed to develop a concept design for a new Centre for Music in the City of London. This team will be led by internationally acclaimed design studio Diller Scofidio + Renfro, whose New York and London-based team will work in collaboration with UK-based architecture firm Sheppard Robson.

2018 PANUFNIK COMPOSER SCHEME APPLICATIONS OPEN

Applications for the 2018 Panufnik Composers Scheme are now open. Each year a cohort of six composers from a wide range of musical approaches and backgrounds gain the opportunity to work with the Orchestra and composition director Colin Matthews, leading to a full orchestral workshop later in the year. Applications close on Wednesday 13 December.

▷ [Read our blog, watch videos and more](http://iso.co.uk/blog)
iso.co.uk/blog

Q&A INTERVIEW WITH ADAM WALKER

Adam Walker, LSO Principal Flute and soloist in tonight's concert, tells us about how he got into music, his life in the Orchestra, and working with Marin Alsop. 'I have always enjoyed working with Marin, who I met right at the beginning of my orchestral career and have worked with many times since. She always brings a great energy and rhythmic vitality to music, and she has a wicked sense of humour.' Visit our blog for the full interview.

CEVANNE HORROCKS-HOPAYIAN UP FOR BRITISH COMPOSER AWARD

LSO Soundhub composer Cevanne Horrocks-Hopayian has been shortlisted for a British Composer Awards (BASCA) for her work *Khadambi's House*. It was composed for a residency with the LSO and National Trust at 575 Wandsworth Road, the former home of Kenyan poet and author Khadambi Asalache; the scheme is generously supported by Susie Thomson.

Bernstein and Me / by Marin Alsop



BERNSTEIN 100 WITH THE LSO IN 2017/18

Marin Alsop conducts ...

Symphony No 1, 'Jeremiah'
Wednesday 8 November 2017

Sir Simon Rattle conducts ...

**Symphony No 2, 'The Age of Anxiety'
& Wonderful Town** (concert performance)
Saturday 16 December 2017

Wonderful Town (concert performance)
Thursday 21 December 2017

Leonard Bernstein was a thinker, teacher, author, television star, provocateur, humanitarian – and he was my hero. Bernstein taught me much more than a craft. He showed me – and the world – that classical music is a powerful force that can transform lives as well as inspire and move people, and he lived by those principles.

Seeing Bernstein conduct when I was nine years old at a New York Philharmonic Young People's Concert convinced me that conducting was the only thing in the world that I wanted to do. That alone would have been enough of a gift – but then, when I

was 31, he took me under his wing and imparted to me the heart and soul of the craft. Bernstein's total engagement with the music, the orchestra and the audience was beyond thrilling. I fell in love with him on the spot and adored his rebellious embracing of every genre of music.

One of the greatest gifts Bernstein shared with me was the significance of story; that every piece has an inherent story and that every composer spends his life trying to articulate his own personal story. I was always delighted when he would stop a rehearsal and say, 'Must I tell you the story of this Haydn Symphony?'; only to have 70

musicians magically turn into four-year-olds with that sparkle of anticipation in their eyes that says, 'Yes, please tell us that story!'

In 1986 the LSO presented a festival honouring Bernstein, which included works by others whom Bernstein admired, championed or was influenced by – Mahler, Stravinsky, Ives, Britten, Blitzstein, Shostakovich – along with film screenings, an exhibition and a Royal Gala Performance in the presence of Her Majesty The Queen. As a result of the festival, the LSO and Bernstein became much closer, and he became President of the Orchestra in 1987. It was through Bernstein that I first met the LSO, at the Pacific Music Festival in Japan in 1990, while he was already suffering from the lung disease that would lead to his death three months later. In his opening remarks, he said that he had decided to devote what time he had left to education, because mentoring young people was the most rewarding way to spend his remaining time.

Those of us there on that day understood the profound gift Bernstein was giving to each of us. But my gift from Bernstein started that day so long ago, when I was just nine years old and first dreamed of becoming a conductor. □

Tonight's Concert / introduction by David Gutman

As Leonard Bernstein's complex personality passes into history, even his more challenging pieces are winning new friends. In the works of despair and redemption framing tonight's programme, Bernstein is grappling with the biggest issues of all and doing so in an idiom that makes demands on the listener.

'Kaddish' is still the least performed of his symphonies, in part because it thrillingly redefines what a symphony might be. *Halil*, a later, softer *In Memoriam* finds him again embracing serial writing at a time when many of his contemporaries had given up trying to personalise the technique. Bernstein felt the lure of tonality as strongly as anyone but, in the contemporary world, a genuine sense of resolution had to be fought for.

Notwithstanding his crucial role in the great Mahler revival of the 1960s, Bernstein was a man of his time when it came to the speculative five-movement performing versions of the unfinished Tenth. Only the doleful Adagio made it into his repertoire. To play more might have complicated what he saw as the message encoded in the Ninth, that we: 'accept our mortality; and yet we persist in our search for immortality ... for the restoration of life, of tonality, of faith'. For him it was as if

Mahler had already said his piece. Yet the Adagio's famous 'layered' dissonance, a response to his wife Alma's infidelity seared onto the argument rather than growing inevitably through it, also signals the dawning of our own fractured times. □

PROGRAMME NOTE WRITERS

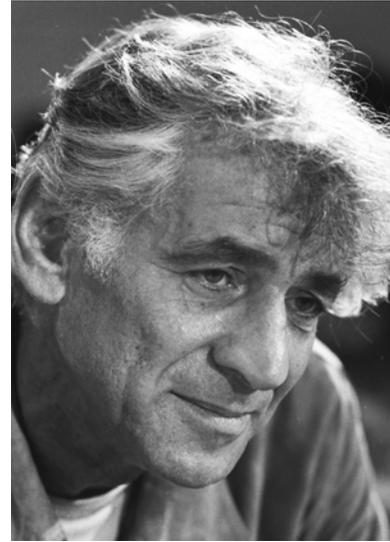
David Gutman is a writer of CD and programme notes who has provided extensive commentary for the BBC Proms since 1996. His books cover subjects as wide-ranging as Prokofiev and David Bowie and he is a regular contributor to *Gramophone* and *The Stage*.

Stephen Johnson is the author of *Bruckner Remembered* (Faber) and *Mahler: His Life and Music* (Naxos). He also contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3, Radio 4 and the World Service.

WELCOME TO TONIGHT'S GROUPS

Tonight we are delighted to welcome Gerrards Cross Community Association, Adele Friedland & Friends, and Friends of Yeshurun Synagogue PoM.

Leonard Bernstein in Profile 1918–90



mould by being the first person to give a public performance with that orchestra wearing a grey lounge suit. His progress as a conductor was rapid, and in 1958 he was appointed Music Director and Chief Conductor of the New York Philharmonic.

In the same year he launched a series of televised children's concerts. Bernstein was also active as a writer and regular broadcaster, although he managed to find time to create a large output of works. It could be reasonably argued that his work as a composer, performer and educator has had a greater influence on current trends in contemporary music than, for example, the avant-garde compositions of Stockhausen or Boulez. Unlike many of his contemporaries, Bernstein kept faith with the aesthetic ideals and artistic concerns of composers from an earlier age, reaching audiences with powerful, often dramatic scores and crafting memorable, heart-on-sleeve melodies.

Bernstein was a gifted scholar, taking his first piano lessons at the age of ten and continuing to study the instrument when he enrolled at Harvard University in 1935. From 1939 to 1941 he pursued graduate studies at the Curtis Institute, emerging as a star pupil in Fritz Reiner's conducting class. Bernstein made front-page news on 13 November 1943 when he deputised for Bruno Walter as conductor of the New York Philharmonic, achieving instant critical success and breaking the

He posed music that was approachable without being banal, sentimental without being mawkish. Above all, he knew how to write a good tune. □

Composer Profile by Andrew Stewart

Leonard Bernstein *Halil* 1981 / note by David Gutman

Adam Walker flute



Leonard Bernstein cherished his enduring love affair with Israel and its people – he was there in 1948 and 1967 conducting Mahler for troops and hospital patients – even if the relationship was not always comfortable. Dismayed by the rightward drift of its politics he avoided any kind of triumphalism in his elegiac tribute to a promising Israeli flautist, killed in action at the age of 19 during the 1973 Yom Kippur War. Bernstein had never met **Yadin Tenenbaum** ▶ but dedicated the composition, mainly undertaken in the winter of 1980/81, ‘To the Spirit of Yadin and to his Fallen Brothers’.

—

‘In this case I sense that struggle as involving wars and the threats of wars, the overwhelming desire to live and the consolations of art, love, and the hope for peace.’

—

Halil was premiered by Jean-Pierre Rampal on 27 May 1981, the composer directing the Israel Philharmonic. Bernstein considered it ‘formally unlike any other work I have written, but it is like much of my music in its struggle between tonal and non-tonal forces. In this case I sense that struggle as involving wars

and the threats of wars, the overwhelming desire to live and the consolations of art, love, and the hope for peace.’

Halil (Hebrew for ‘flute’) is another of his several concerto-like pieces to resist such categorisation. Not that there is the slightest hint of virtuosity for its own sake. Instead a muted, crepuscular series of visions, dreams and night terrors are given voice in a Nocturne that is constantly on the move. The opening is a twelve-note row soothed almost at once by a lovely, even sentimental melody derived from the same motivic gene pool. The scoring recalls that of the *Serenade after Plato’s Symposium*, Bernstein’s violin concerto in all but name

whose orchestral palette is confined to strings and percussion. In this case piccolo and alto flute are present too though out of sight and contributing from afar.

There are livelier episodes and a suggestion of gunshots and mortar fire as we reach a

precipitous cadenza. An agonised climax and the soloist falls silent until just before the end of the work, ‘flute’ sound coming only from its ‘hidden’ proxies as if to suggest the pointlessness of Yadin’s death. For a while we are held in suspended animation, alone with our own poignant memories. There’s even a hint of *West Side Story*’s ‘Somewhere’ in the ambiguously diatonic final curtain.

Halil was largely spared the customary negative reading of Bernstein’s later compositions from commentators in thrall to varieties of modernism. As critic Andrew Porter recognised, ‘Bernstein may wear his heart on his sleeve, but he’s a composer who does have a heart.’ □

▶ **YADIN TENENBAUM**

Yadin, son of Rivka (Solomon) and Zvi Tenenbaum, was born and raised in Tzahala. At the age of eleven he began studying flute with Uri Teplitz. Yadin was a recipient of scholarships from the America-Israel Cultural Foundation and prizes from the Israel Conservatory of Music. Upon his enlistment, he was offered a position in the IDF Orchestra, but chose combat duty instead.

On 7 October 1973 Yadin was stationed near the Suez Canal as a tank gunner. He fell in action at the age of 19 in battle against Egyptian tanks which crossed the canal. For his outstanding courage he was decorated posthumously with the Exemplary Conduct Medal. Yadin, who initially had been announced missing in action, was brought to burial in October 1974.

Despite his young age, Yadin left a considerable musical bequest of recordings, including solo and ensemble performances originally compiled in a recording produced by Hed Artzi in 1975 and released on CD in 2013. Batia Lichansky created the sculpture *Flutist* in memory of Yadin and in his image. Yadin’s memory is also commemorated at the Israel Museum and Yad Vashem in Jerusalem, and at the Eretz Israel Museum in Tel Aviv.

Gustav Mahler in Profile 1860–1911 / by Stephen Johnson



Gustav 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'.

—
'If a composer could say what he had to say in words
he would not bother trying to say it in music.'
—

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. TS 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 the better for it. □

Gustav Mahler Adagio from Symphony No 10

1910 / note by Stephen Johnson



Mahler's death in 1911 sent shock waves around the world. How could this volcanically energetic genius die at the absurdly early age of 50? He had so much to live for: it was only two years ago that he'd thrown himself into his new post as conductor of the New York Philharmonic Orchestra; then, in 1910, the premiere of his heaven-storming Eighth Symphony had finally convinced the German-speaking world that Mahler was as great a composer as he was a conductor. It was the triumph he'd longed for all his life, and yet he'd had less than a year to enjoy it.

Mahler had seen his own end coming – that he'd realised that his heart condition, diagnosed in 1907, would soon prove fatal.

Not long after Mahler's death, his last two completed works were heard for the first time: the 'Song-Symphony' *Das Lied von der Erde* (1907–9) and the Symphony No 9 (1909–10). Many were struck by what seemed to be a sustained note of farewell in these works, both of which ended in ecstatic dissolution – the finale of *Das Lied von der Erde* is actually entitled 'Abschied' (Farewell). Here for many was proof that Mahler had seen his own end coming – that he'd realised that his heart condition,

diagnosed in 1907, would soon prove fatal. These two magnificent works were nothing less than his artistic last will and testament.

Then came the discovery that Mahler had begun another symphony in 1910. The composer's widow, Alma, kept a tight hold on the sketches for 13 years. But when she finally released them (or, rather, some of them) in 1924 it became clear that two movements – the opening Adagio and a short central movement, at one stage subtitled 'Purgatorio' – were near enough to completion to be presented in full score.

The 'Purgatorio' third movement was, in itself, baffling – context was needed to make sense of it, and the sketches for the second, fourth and fifth movements seemed too confused and disconnected to offer any kind of explanation.

Thanks to the painstaking work of the British musicologist Deryck Cooke, it was eventually shown that Mahler was far closer to completing his Tenth Symphony than anyone had guessed. Cooke's 'performing version' of the sketches

revealed that Mahler had begun to progress beyond the confrontation with mortality in *Das Lied von der Erde* and the Ninth Symphony. Despite the weakness of his heart, Mahler might well have lived to complete the Tenth (and perhaps more symphonies) if it hadn't been for the emotional thunderbolt that struck him in the summer of 1910 – the discovery that his adored Alma was having an affair with the handsome young architect Walter Gropius.

Even so, the opening Adagio was the only one of the Tenth Symphony's five movements that Mahler left in a more-or-less complete full-orchestral score. Played by itself, the Adagio stands as a remarkable statement, even if one knows that for Mahler it was only the first stage of a long, cathartic musical journey.

It begins with a painfully searching, entirely unaccompanied melodic line for the violas. Soon however comes a wonderful contrast: a warmly expressive theme led by violins with fabulously rich harmonies. These two kinds of music alternate throughout the movement, the violas' original idea sometimes desolately still, sometimes transformed into a wintry dance tune, with occasional touches of acid, seemingly nihilistic humour.

Eventually the movement seems to reach a kind of stasis, with high first and second violins brooding quietly on the original viola melody. A colossal full orchestral outburst leads to an agonised climax, with a penetrating high-sustained trumpet A sounding through massive, piled up dissonances. But from this the music – miraculously – begins to find its way towards a new peace. The answer to the climactic massive discord is provided by another slowly piled-up chord, this time soft-toned, on harp and strings, warmly confirming the home key. A final sigh from high strings, a pizzicato (plucked) chord in the bass, and the Adagio is over. In the overall scheme of the Tenth Symphony it is only a provisional ending, but it is still a very moving one. □

Interval – 20 minutes

There are **bars on all levels** of the Concert Hall; **ice cream** can be bought at the stands on Stalls and Circle level.

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Leonard Bernstein Symphony No 3, 'Kaddish' 1963 / note by David Gutman

- 1 **Invocation – Kaddish I**
- 2 **Din-Torah – Kaddish II**
- 3 **Scherzo – Kaddish III –
Finale: Fugue-Tutti**

Claire Bloom narrator

Laura Claycomb soprano

London Symphony Chorus

Simon Halsey chorus director

Tiffin Boys' Choir

James Day Tiffin Boys' Choir director

Texts are on pages 10 to 12

'If you're going to fall off
the ladder, fall off a high rung.'



That was the message **Stephen Sondheim** took away from working with Bernstein. Fronting the New York Philharmonic from 1958 until 1969, Bernstein triumphed as conductor and educator and still managed to complete two major compositions. One was the ingratiating *Chichester Psalms* (1965). The other, 'Kaddish', was widely seen as a problem piece – an utterance neither conventionally symphonic nor functioning, like Bloch's *Sacred Service*, within the orbit of identifiable religious ritual.

work in earnest during the summer of 1961. By the time 'Kaddish' was finished, Munch had retired, directing the US premiere at his first guest appearance with the orchestra in February 1964 after Bernstein had unveiled the work in Tel Aviv. That something more momentous had occurred is reflected in the work's dedication: 'To the beloved memory of John F Kennedy'.

Almost accidentally Bernstein had written music fitting the sombre mood. His title of 'Kaddish' (the Aramaic word for sanctification) refers to the Jewish prayer for the dead, a setting of which figures in each of the symphony's three movements. The difficulty

of self-destruction through ignorance and bigotry remains ever-present.

'Bernstein loved the written word as much as the musical word', claims his one-time assistant Marin Alsop but, like Michael Tippett when embarking on the oratorio *A Child of Our Time*, he did not set out with the intention of writing his own script. Bernstein hoped to collaborate with Robert Lowell and later Frederick Seidel before concluding, in a letter to his sister Shirley, 'collaboration is impossible on so personal a work.'

Never happy with the results, he made subsequent revisions, recording a would-be

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'Having a woman being the one who questions God makes the piece even more powerful
and multi-layered because, in organised religion, the woman's role was always subservient.'
—

It was a 1958 performance of Honegger's *Jeanne d'Arc au bûcher* (Joan of Arc at the Stake) featuring his wife, the actress Felicia Montealegre, as narrator, that inspired Bernstein to compose in a similar vein.

With a long-unfulfilled commission in his pocket to write for Charles Munch and the Boston Symphony Orchestra, he began

lay in the speaker's over-arching role. Bernstein produced a subversive one-sided theatrical dialogue 'about' many things: from his own relationship to Judaism, sexuality, his wife and his father, to the larger issues facing a floundering mankind. The prospect of atomic annihilation was never more real than in 1962, the year of the Cuban Missile Crisis, and the possibility

final version in 1977. The tweaked text, more of it now voiced over the notes, could be delivered by man or woman, yet abandoning the concept of the 'eternal feminine' risked turning it into a hectoring lecture to a recalcitrant deity. There would be further transmutations. Holocaust survivor and international lawyer Samuel Pisar obtained approval for a version recast in terms of his

own experience. Bernstein's daughter, Jamie added a differently autobiographical slant in a rewrite which finds her arguing with her father about the project. 'So it's a kind of hall of mirrors of fighting with your dad, if you will, all the way back to the original creator, the father of us all.'

Tonight's conductor, surely the work's most ardent contemporary champion, has her own ideas, rejecting most of the cuts made in the 1970s and reinstating the first version of the text. 'Having a woman being the one who questions God makes the piece even more powerful and multi-layered because, in organised religion, the woman's role was always subservient.' The singer is allocated words traditionally reserved for men in orthodox Jewish communities. Crucially preserved is Bernstein's central trope in which the speaker calls on God to reciprocate, to believe in mankind, mirroring his belief in the enduring value of tonality.

The music begins with an un-pitched hum underpinning the narrator's Invocation, the chorus quietly dramatising the composer's musical challenge. How to recover the equilibrium of tonality after **atonality** ▷ and **aleatoricism** ▷ have come to be accepted as the be-all and end-all of composition? A key signature arrives

only two-thirds of the way through the piece. But first language itself must emerge and amid the dissonance it can be easy to miss how bald motivic sequences give life to all that follows.

Bernstein is soon instructing the singers to rise with a foot-stamp and lurch into a wild mixed-meter Kaddish I. Perhaps most memorable is the consoling Kaddish II that follows the percussive anarchy of the Din-Torah (Trial by the law of God) section of the second movement. Sung by solo soprano and children's choir it takes the form of an ecstatic lullaby.

The work closes, eventually, in renewed Coplandish consonance, though just before the final flourish Alsop reinstates some rapidly descending choral clusters which momentarily recall the earlier disquiet. The Kennedy connection and the unashamed eclecticism would be amplified in Bernstein's *Mass* (1971). □

FOR REFERENCE



Stephen Sondheim, Leonard Bernstein and Jerome Robbins (choreographer) discussing *West Side Story* (1956)

▷ **Stephen Sondheim** (b 1930, pictured above) is a Pulitzer Prize-winning composer, lyricist and writer, whose work in musical theatre began over 50 years ago. In addition to writing the music and lyrics for works including *Company*, *Sweeney Todd*, *Into the Woods*, *Assassins* and *A Little Night Music*, among others, he is well-known for his collaboration with Leonard Bernstein on *West Side Story*.

▷ **Atonality** is traditionally used to refer to music that has no tonal centre (for example a key or mode), although it can also be used to refer to music that is neither tonal nor serial (the twelve-tone system devised by Arnold Schoenberg).

▷ **Aleatoric music** involves some element that is not determined by the composer or is determined by chance.

Leonard Bernstein Symphony No 3, 'Kaddish' – Texts

MOVEMENT 1 – INVOCATION

Speaker

O, my Father: ancient, hallowed,
Lonely, disappointed Father:
Rejected Ruler of the Universe:
Handsome, jealous Lord and Lover:
Angry, wrinkled Old Majesty.
I want to pray. I want to say *Kaddish*.
My own *Kaddish*. Listen, Almighty,
With all your might; there may just be
No one to say it after me.

Do I have your attention, majestic Father?
Is my end a minute away? An hour?
Is there even time to ask the question?
It could be here, while we are singing,
That we're to be halted, once for all,
Cut off in the act of praising You.
But while I have breath, however briefly,
I will sing this final *Kaddish* for You,
For me, and for all these I love
Here in this sacred house.

I want to pray, and time is short.
Time to begin our gallant *Yit'gadal*.

Magnified ... and sanctified ...
Be the great name ... Amen.

KADDISH I

Chorus

Yit'gadal v'yit'kadash sh'mē raba,
amen
b'al'ma div'ra chir'utē,
v'yam'lich mal'chutē
b'chayēchon uv'yomēchon
uv'chayē d'chol bēt Yis'raēl,
ba'agala uviz'man kariv,
v'im'ru: amen.

Translation:
Magnified and sanctified be His great name,
Amen
Throughout the world which He hath created
According to His will;
And may He establish His kingdom
During Your life and during Your days,
And during the life of all the house of Israel,
Speedily, and at a near time,
And say ye, Amen.

Y'hē sh'mē raba m'varach
l'alam ul'al'mē al'maya.

Translation:
May His great name be blessed,
Forever and to all eternity.

Yit'barach v'yish'tabach v'yit'pa-ar
v'yit'romam v'yit'nasē
v'yit'hadar v'yit'aleh v'yit'halal
sh'mē d'kud'sha, b'rich Hu,
l'ēla min kol bir'chata
v'shirata, tush'b'chata
v'nechemata,
da-amiran b'al'ma,
v'im'ru: amen.

Translation:
Blessed and praised and glorified,
And exalted and extolled and honoured,
And magnified and lauded
Be the name of the Holy One, blessed be He;
Though He be beyond all blessings,
And hymns, praises and consolations,
That can be uttered in the world.
And say ye, Amen.

Y'hē sh'lama raba
min sh'maya v'chayim alēnu
v'al kol Yis'raēl
v'im'ru: amen.

Translation:
May there be abundant peace
From heaven, and life for us
And for Israel;
And say ye, Amen.

Speaker

Amen! Amen! Did You hear that, Father?
Do I have your attention? 'Sh'lama raba!
May abundant peace descend on us.
Amen.'

Great God,
Surely you who make peace on high,
Who manipulate clumsy galaxies,
You who juggle a spaceful of suns,
Bend light, spin moons ...
Surely You can handily supply
A touch of order here below,
On this one, dazed speck.
And let us say again ...
Amen.

Chorus

Oseh shalom bim'romav,
Hu ya-aseh shalom alēnu
v'al kol Yis'raēl
v'im'ru: amen.

Translation:
He who maketh peace in His high places,
May He make peace for us
And for all Israel;
And say ye, Amen.

MOVEMENT 2 – DIN-TORAH

Speaker

With Amen on my lips, I approach
Your presence, Father. Not with fear,
But with a certain respectful fury.
I have very little time, as you well know.
Do You recognise my voice?
Must I reintroduce myself?
*Aní Havazélet Ha-Sharón,
Shoshanát Ha-Amakím*

I am the Lily of Sharon, the Rose
Of the valleys, Daughter of Zion.
I am that part of Man You made
To suggest his immortality.
You surely remember, Father? The part
That refuses death, that insists on You,
Divines Your voice, guesses Your grace.
And always You have heard my voice,
Always You have saluted me
With a rainbow, a raven, a plague, something.
But now I see nothing. This time You show me
Nothing at all.

Father, understand what is happening!
I am exiled by Man, no longer cherished,
While he runs free – free to play
With his new-found fire, avid for death,
Voluptuous, total and ultimate death.
Lord God of Hosts, I call You to account!
And don't shrug me off, as if I were playing

Defiant Daughter, your impudent rebel
Who could do with a slap. You know who I am.

Aní Havazélet Ha-Sharón, the lily
That man has picked and thrown away!
And You let this happen, Lord of Hosts?
You with Your manna, Your pillar of fire?
You ask for faith: where is Your own?
Why have You taken away Your rainbow,
That pretty bow You tied round Your finger
To remind You never to forget Your promise?
Shall I quote You Your own weighty words?
'For lo, I do set my bow in the cloud ...
And I will look upon it, that I
May remember my everlasting covenant ...'
Your covenant! Your bargain with Man!
Tin God! Your bargain is tin!
It crumples in my hand!
And where is faith now – Yours or mine?

Chorus (Cadenza)

Amen, Amen, Amen ...

Speaker

Forgive me, Father. I was mad with fever.
Chaos is catching, and I succumbed.
Have I hurt You, Father? Forgive me; In fever
I forgot You too are vulnerable.
If my faith is shaky, what must Yours be?
But Yours was the fatal, first mistake:
Creating Man in Your own image,
Fallible. Dear God, how You must suffer,

So far away, ruefully eyeing
Your two-footed handiwork – frail, foolish,
Mortal. My sorrowful Father,
If I could comfort You, hold You against me,
Rock You and rock You into sleep.
Shall I sing to You? Shall I tell You stories
Of other stars, stars that You love,
That deserve Your love, stars that do not
Disappoint and disgust and disgrace Your love?
Oh, I hope they exist, for Your sake, Father.
My heart's pity boils in my throat.
I can barely speak.
Be comforted. Be magnified,
Sanctified ...

KADDISH II

Soprano Solo and Boys' Choir

Yit'gadal v'yit'kadash sh'mē raba, amen ...

Speaker

Sleep, my Father. Rest Your anger.
Dream softly.
Let me invent Your dream, dream it
For You, as gently as I can.
And perhaps by dreaming, I can help You
Find Your image again, and love him again.
I'll take You to Your favourite star.
The world most worthy of Your creation.
We'll make it a sort of holiday;
And hand in hand, like eager children,
We'll watch in wonder, wide-eyed,
The workings of perfectedness.

Leonard Bernstein Symphony No 3, 'Kaddish' – Texts continued

MOVEMENT 3 – SCHERZO

Speaker

So, this is the Kingdom of Heaven, Father,
Just as You planned it.
Every immortal cliché in place.
Lambs frisk. Wheat ripples.
Sunbeams dance. *Something is wrong.*
The light: flat. The air: sterile.
Do You know what is wrong?
There is nothing to dream.
Nowhere to go. Nothing to know.
And these creatures of Your Kingdom,
These smiling painless people –
Are they created in Your image, also?
You are serenity, but rage
As well. I know. I have borne it!
You are hope, but also regret.
I know. You have regretted me.
But not these, these perfect ones;
They are beyond regret, or hope.
They don't exist, Father, not even
In the light-years of our dream.

Come back with me, to the Star of Regret,
Come back, Father, where dreaming is real,
And pain is possible – so possible
You will have to believe it. And in pain
You will recognise Your image at last.

Now I will show You a dream to remember!
Real-life marvels! Genuine wonders!

Dazzling miracles! ...
Look, a Burning Bush!
Look, a Fiery Wheel!
A Ram! A Rock! Shall I smite it? There!
It gushes! It gushes! And I did it!
I am creating this dream! *Now*
Will You believe?

You can't escape yet.
I have You, Father, locked in my dream,
And You must remain till the final scene ...
Now! Look up! High! What do You see?
A rainbow, which I have created for You!
My promise, in permanent, sun-fast colours!
Look at it, Father: Believe! Believe!
Look at my rainbow and say after me:
MAGNIFIED ... AND SANCTIFIED ...
BE THE GREAT NAME OF MAN!

The colours of my rainbow are blinding, Father,
And they hurt Your eyes, I know.
But don't close them now. Don't turn away.
Look. Do You see how simple and peaceful
It all becomes, once You believe?

Believe!

Believe!

KADDISH III

Boys' Choir

Yit'gadal v'yit'kadash sh'mē raba, amen.

Speaker

Don't waken yet! However great Your pain,
I will help You suffer it.

O God, believe. Believe in me
And You shall see the Kingdom of Heaven
on earth,
Just as You planned.
Lambs will frisk. Wheat will ripple,
Believe, believe ...

Sunbeams will dance. Seraphim hover.
See how my rainbow lights the scene.
Cherubim call from corner to corner
Chanting Your praises.

Boys' Choir

B'al'ma div'ra chirutē ...

Speaker

The rainbow is fading. The dream is over.
We must wake up now, and the dawn is chilly.

FINALE

Speaker

The dawn is chilly, but the dawn has come.
Father, we've won another day. We have
dreamed our *Kaddish*, and wakened alive.
Good morning, Father. We can still be immortal,
You and I, bound by my rainbow.
You can no longer afford my death,
For if I die, You die with me.
But as long as I sing, I shall live.
And as long as I live I shall continue
To create You, Father, and You me.
That is our pact; and to honour it
Is our honour. It's not quite what
We bargained for, so long ago,
At the time of that other, First Rainbow.
But then I was only Your helpless infant,
Arms hard around You, dead without You.
We have both grown older, You and I.
And I am not sad, don't You be either.
Unfrown Your brow, look tenderly again
At me, at us, at all these growing
Children Of God here in this sacred house.
And we shall look tenderly back to You.
O my Father, Lord and Lover: Beloved Majesty:
my Image, my Self! We are one after all,
You and I. Together we suffer, together exist,
And forever will recreate each other.

Soprano Solo, Boys' Choir & Chorus

Y'hē sh'mē raba m'varach ...

Marin Alsop conductor



Marin Alsop is an inspiring and powerful voice in the international music scene, a Music Director who passionately believes that 'music has the power to change lives'. She is recognised across the world for her innovative approach to programming and for her deep commitment to education and to the development of audiences of all ages.

Alsop's outstanding success as Music Director of the Baltimore Symphony Orchestra (BSO) since 2007 has been recognised by two extensions in her tenure, now confirmed until 2021. As part of her artistic leadership in Baltimore, Alsop has created several bold initiatives: OrchKids, for the city's most deprived young people, and the BSO Academy and Rusty Musicians for adult amateur musicians. She became Principal Conductor and Music Director of the São Paulo Symphony Orchestra (OESP) in 2012, with her contract now extended to the end of 2019, where she continues to steer their highly creative programming and outreach activities. Alsop led the orchestra on European tours in 2012, 2013 and 2016, with critically acclaimed performances at the BBC Proms, the Edinburgh International and Lucerne festivals, the Concertgebouw Amsterdam and further concerts in Berlin, Paris, Salzburg and Vienna.

Marin Alsop conducts the world's major orchestras, with recent and forthcoming European highlights including appearances with the Gewandhausorchester Leipzig, Royal Concertgebouw Orchestra, Filarmonica della Scala, Orchestre National de France, London Philharmonic Orchestra (LPO) and Royal Philharmonic Orchestra. In the US, Alsop regularly conducts the Philadelphia, Cleveland and Chicago Symphony Orchestras, including at their summer residencies at Saratoga, Blossom and Ravinia. Further highlights of the 2017/18 season include the Budapest Festival Orchestra, Orchestre de la Suisse Romande, Danish National Symphony Orchestra, and a second residency at Aldeburgh's Snape Maltings with the Britten-Pears Orchestra.

As one of Leonard Bernstein's best known pupils, Alsop is central to his 100th anniversary global celebrations in 2018: in addition to opening the LSO's tribute, she conducts performances of Bernstein's Mass at the Ravinia Festival, where she has been appointed Musical Curator for 2018 and 2019, and at Southbank Centre, where she is Artist-in-Residence. Also at Southbank Centre she conducts a Beethoven programme with the Orchestra of the Age of Enlightenment (OAE), as part of a UK tour. She conducts the OAE most seasons, with

recent performances of Brahms, Schumann and Verdi on period instruments. In 2013, Marin Alsop made history as the first female conductor of the BBC's Last Night of the Proms, which she returned to conduct in 2015.

Her extensive discography has led to Grammy and Gramophone awards, and includes highly praised Naxos cycles of Brahms with the LPO and MDR Leipzig, Dvořák with the BSO, Prokofiev with OESP, and further recordings for Decca Classics, Harmonia Mundi and Sony Classical. She is dedicated to new music, born out in her 25-year tenure as Music Director of California's Cabrillo Festival of Contemporary Music.

Marin Alsop is the only conductor to receive the prestigious MacArthur Fellowship, is an Honorary Member of the Royal Academy of Music and Royal Philharmonic Society, and was recently appointed Director of Graduate Conducting at the John Hopkins Peabody Institute. She attended the Juilliard School and Yale University, who awarded her an Honorary Doctorate in 2017. Her conducting career was launched in 1989, when she won the Leopold Stokowski International Conducting Competition and was the first woman to be awarded the Koussevitzky Conducting Prize from the Tanglewood Music Center. □

Adam Walker flute



In 2009 at the age of 21, Adam Walker was appointed Principal Flute of the London Symphony Orchestra and was awarded the Outstanding Young Artist Award at MIDEM Classique in Cannes. The following year he was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award and received a Borletti-Buitoni Trust Fellowship Award.

As a soloist Adam regularly performs with the major UK orchestras including the BBC Philharmonic, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales, Royal Philharmonic Orchestra, Academy of St Martin in the Fields, Hallé, Bournemouth Symphony, City of Birmingham Symphony and is a regular visitor to the BBC National Orchestra of Wales. Further afield he has performed with the Baltimore Symphony Orchestra, Seattle Symphony, Seoul Philharmonic, Auckland Philharmonia, Malaysian Philharmonic, Malmö Symphony Orchestra, Vienna Chamber Orchestra, Solistes Européens, Luxembourg and the RTÉ National Symphony Orchestra.

Adam appears regularly at Wigmore Hall where he has recently worked with Brett Dean, pianists Angela Hewitt and James Baillieu, guitarist Morgan Szymanski and singers Ailish Tynan and Karina Gauvin.

In 2017 Adam was selected as an artist for the Chamber Music Society of Lincoln Center's prestigious *CMS Two* programme for the 2018 to 2020 seasons. Other recent recital highlights have included performances at LSO St Luke's, De Singel, City of London Festival, Newbury Spring Festival, Musée du Louvre, Mecklenburg-Vorpommern Festspiele and the Utrecht, West Cork, Delft and Moritzburg Chamber Music Festivals.

Adam has given world premieres of Brett Dean's *The Siduri Dances* with the BBC National Orchestra of Wales (2011), Kevin Puts' Flute Concerto at the invitation of Marin Alsop at the Cabrillo Festival (2013), and Huw Watkins' Flute Concerto with the LSO under Daniel Harding, commissioned jointly by the LSO and BBT for Adam (2014).

In 2013 he released his debut CD *Vocalise* on the Royal Opera House's Opus Arte Label, in which he was praised by *Gramophone* as 'a superb player [with] much delicacy of nuance in his phrasing [and] stunning virtuosity'. Adam also recorded the Kevin Puts' Flute Concerto with Marin Alsop and the Peabody Institute for Naxos in 2016 and will shortly be releasing his recording of Huw Watkins' Concerto with the Hallé and Ryan Wigglesworth.

Concerto highlights of the 2017/18 period include Bach with the Royal Northern Sinfonia, and a return to the US to perform Nielsen and Griffes at the Grant Park Festival under Carlos Kalmar.

As a recitalist and chamber Musician, Adam continues to expand his range of partners and repertoire with new and exciting collaborations, including a duo partnership with Cédric Tiberghien, with whom he returns to Wigmore Hall. Another new project sees him explore repertoire for winds, in collaboration with oboist Nicholas Daniel, bassoonist Amy Harman, clarinetist Matthew Hunt, and horn player Alec Frank Gemmill.

Born in 1987, Adam Walker studied at Chetham's School of Music with Gitte Sorensen and the Royal Academy of Music with Michael Cox, graduating with distinction in 2009 and winning the HRH Princess Alice Prize for exemplary studentship. In 2004 he was a Concerto Finalist in the *BBC Young Musicians Competition* and in 2007 was selected for representation by Young Classical Artists Trust. Adam is Professor of Flute at the Royal College of Music in London. □

Laura Claycomb soprano



Grammy Award winning soprano Laura Claycomb has firmly established herself as one of the finest operatic coloratura sopranos of her generation, best known for her ethereal high notes, impeccable musicianship and dramatic stage presence. Her international breakthrough as Gioletta in Bellini's *I Capuleti e i Montecchi* in Geneva started her career in many renowned opera houses, such as San Francisco Opera, Houston Grand Opera, Los Angeles Opera, Grand Théâtre de Genève, Théâtre de la Monnaie Brussels, La Scala Milan, Berlin State Opera, Paris Opera Garnier and Bastille, and the Bolshoi Theatre Moscow, as well as at the Salzburg, Lucerne, Glyndebourne and Bregenz festivals.

Throughout her career, she has assembled a formidable operatic repertoire of over 40 titles. As a *bel canto* singer she sings, amongst others, the title roles of Bellini's *La Sonnambula*, Donizetti's *Lucia di Lammermoor* and *La fille du régiment*, as well as the French *bel canto* roles of the four heroines in Offenbach's *The Tales of Hoffmann*, Ophélie in Thomas' *Hamlet*, and Comtesse Adele in Rossini's *Le comte Ory*. In Mozart, she performs the role of the Queen of the Night in *The Magic Flute*, Konstanze in *Die Entführung aus dem Serail*, Ilia in *Idomeneo* and Donna Anna in *Don*

Giovanni. In German Romantic repertoire, she sings Zerbinetta in *Ariadne auf Naxos* and Sophie in *Der Rosenkavalier*, both by Richard Strauss, Adele in Johann Strauss' *Die Fledermaus*, and Gretel in Humperdinck's *Hansel and Gretel*. She has interpreted Gilda in Verdi's *Rigoletto* in Paris, Houston, Lausanne, Tel Aviv, Toronto, Bilbao, Pittsburgh and Santiago di Chile. In addition, she has enjoyed much success singing Baroque repertoire, including Cleopatra in *Giulio Cesare*, Romilda in *Serse* and Ginevra in *Ariodante*, all by Handel, as well as roles in modern compositions such as Anne Trulove in Stravinsky's *The Rake's Progress*, Ange in Messiaen's *Saint François d'Assise*, Queen Wealtheow in Elliot Goldenthal's *Grendel*, Nightingale in Stravinsky's *The Nightingale*, and Amanda in Ligeti's *Le grand macabre*.

Besides her operatic career, Laura is an active concert singer, working with the Cleveland Orchestra, Philadelphia Orchestra, Orchestra di Santa Cecilia, Swedish Radio Orchestra, the RAI Orchestra in Turin, and the Los Angeles, Rotterdam, Moscow and New York Philharmonics. She maintains a unique relationship with the San Francisco Symphony Orchestra.

Laura studied at Southern Methodist University and was an Adler Fellow at

the San Francisco Opera Center. She won the Operetta Prize at the Belvedere Competition (Vienna), the Silver Medal at the International Tchaikovsky Competition (Moscow), the Pegasus Prize at the Spoleto Festival (Italy), and the Maria Callas Award at Dallas Opera. Laura's discography includes Mahler's Fourth Symphony with the San Francisco Symphony Orchestra/Michael Tilson Thomas and LSO/Valery Gergiev; Berlioz's *Benvenuto Cellini* with SWDR/Sir Roger Norrington and the LSO/Sir Colin Davis; *Le grand macabre* under Esa-Pekka Salonen; numerous discs with Opera Rara; Handel's *Arcadian Duets* with Le Concert D'Astrée/Emmanuelle Haïm; a DVD of a Robert LePage production of *The Rake's Progress*; and her latest solo album with guitarist Marc Teicholz, *Open Your Heart*. □

Claire Bloom narrator



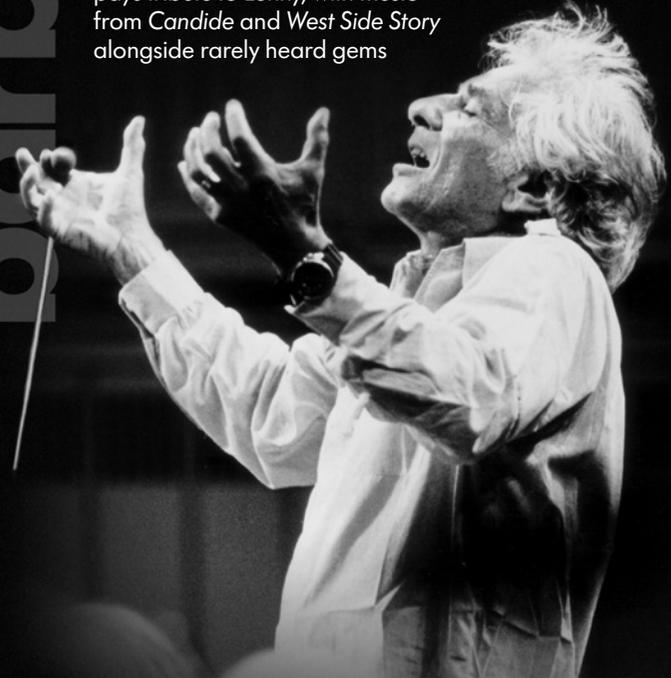
Claire Bloom was born in North London, and has divided her time between the United Kingdom and the United States. Her narrations with music have included appearances with many renowned orchestras and conductors, including the Los Angeles Philharmonic under André Previn; Boston Symphony with Seiji Ozawa and Bernard Haitink; Baltimore Symphony with Marin Alsop; Philadelphia Orchestra with Charles Dutoit; and the Bach and Handel Society with Christopher Hogwood. Claire has devoted her career more largely to stage, film, and television. Her film highlights include *Limelight*, opposite Charles Chaplin, *Richard III* with Laurence Olivier, *The Spy Who Came in from the Cold* and *Look Back in Anger*, both with Richard Burton. Her most recent film performance of note was as Queen Mary in *The King's Speech*. In the theatre she has appeared as Juliet in *Romeo and Juliet*, Ophelia in *Hamlet*, Blanche DuBois in *A Streetcar Named Desire*, Nora in *A Doll's House*, Clytemnestra in *Electra*, and Mary Tyrone in *Long Day's Journey Into Night*, among many other roles. Television has also brought her many awards, most notably for her portrayals of Lady Marchmain in *Brideshead Revisited* and Joy Davidson in *Shadowlands*. □

Wed 28 Feb

Leonard Bernstein at 100

Jazz at Lincoln Center Orchestra & Wynton Marsalis

The finest big band on the planet pays tribute to Lenny, with music from *Candide* and *West Side Story* alongside rarely heard gems



barbican

Simon Halsey chorus director



Simon Halsey holds positions across the UK and Europe as Choral Director of the London Symphony Orchestra and Chorus; Chorus Director of the City of Birmingham Symphony Orchestra Chorus; Artistic Director of Orfeó Català Choirs and Artistic Adviser of Palau de la Música, Barcelona; Artistic Director of Berliner Philharmoniker Youth Choral Programme; Director of the BBC Proms Youth Choir; Artistic Advisor of Schleswig-Holstein Musik Festival Choir; Conductor Laureate of Rundfunkchor Berlin; and Professor and Director of Choral Activities at the University of Birmingham.

Simon Halsey occupies a unique position in classical music. He is the trusted advisor on choral singing to the world's greatest conductors, orchestras and choruses, and also an inspirational teacher and ambassador for choral singing to amateurs of every age, ability and background. Making singing a central part of the world-class institutions with which he is associated, he has been instrumental in changing the level of symphonic singing across Europe.

He is also a highly respected teacher and academic, nurturing the next generation of choral conductors on his post-graduate course in Birmingham and through masterclasses at Princeton, Yale and elsewhere. He holds

three honorary doctorates from universities in the UK, and in 2011 Schott Music published his book and DVD on choral conducting, *Chorleitung: Vom Konzept zum Konzert*.

Halsey has worked on nearly 80 recording projects, many of which have won major awards, including the Gramophone Award, Diapason d'Or, Echo Klassik, and three Grammy Awards with the Rundfunkchor Berlin. He was made Commander of the British Empire in 2015, was awarded The Queen's Medal for Music in 2014, and received the Officer's Cross of the Order of Merit of the Federal Republic of Germany in 2011 in recognition of his outstanding contribution to choral music in Germany.

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 LSO. Highlights with the LSO in 2017/18 include Schoenberg's *Gurrelieder* at the BBC Proms with Sir Simon Rattle and Halsey's CBSO and Orfeó Català choruses; Liszt's 'Faust' Symphony with Sir Antonio Pappano; Mahler's Symphony No 2 with Semyon Bychkov; and performances of Berlioz and Bernstein with Rattle in his inaugural year as Music Director of the LSO.

Born in London, Simon Halsey sang in the choirs of New College, Oxford, and of King's College, Cambridge, and studied conducting at the Royal College of Music in London. In 1987, he founded the City of Birmingham Touring Opera with Graham Vick. He was Chief Conductor of the Netherlands Radio Choir from 1997 to 2008 and Principal Conductor of the Northern Sinfonia's Choral Programme from 2004 to 2012. From 2001 to 2015 he led the Rundfunkchor Berlin (of which he is now Conductor Laureate); under his leadership the chorus gained a reputation internationally as one of the finest professional choral ensembles. Halsey also initiated innovative projects in unconventional venues and interdisciplinary formats. □

London Symphony Chorus on stage

President

Sir Simon Rattle OM CBE

President Emeritus

André Previn KBE

Vice President

Michael Tilson Thomas

Patrons

Simon Russell Beale CBE

Howard Goodall CBE

Chorus Director

Simon Halsey CBE

Associate Director

Matthew Hamilton

Chorus Accompanist

Benjamin Frost

Chairman

Owen Hanmer

Concert Manager

Robert Garbolinski

LSO Choral Projects Manager

Andra East



The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and in 2016 celebrated its 50th anniversary. The partnership between the LSC and LSO has continued to develop and was strengthened in 2012 with the appointment of Simon Halsey as joint Chorus Director of the LSC and Choral Director for the LSO. It now plays a major role in furthering the vision of the LSO Sing initiative.

The LSC has also partnered many other major orchestras and has performed nationally and internationally with the Berlin and Vienna Philharmonic Orchestras, and the Leipzig Gewandhaus Orchestra. Championing the musicians of tomorrow, it has also worked with both the National

Youth Orchestra of Great Britain and the European Union Youth Orchestra. The Chorus has toured extensively throughout Europe and has also visited North America, Israel, Australia and South East Asia.

Much of the LSC repertoire has been captured in its large catalogue of recordings featuring renowned conductors and soloists, which have won nine awards, including five Grammys. Recent releases include Britten's *War Requiem* with Gianandrea Noseda and Mahler's Symphonies Nos 2, 3 and 8 with Valery Gergiev. *The Seasons* by Haydn, *Belshazzar's Feast* by Walton, *Otello* by Verdi, and the world premiere of the St John Passion by James MacMillan were all under the baton of the late Sir Colin Davis. The recent recording of *Götterdämmerung* with the Hallé under

Sir Mark Elder won a *Gramophone* award and the recording of the *Grande Messe des Morts* by Berlioz with the LSO conducted by Sir Colin Davis won an International Music Award in the Choral Works category. In June 2015 the recording of Sir Peter Maxwell Davies' Tenth Symphony, commissioned by the LSO and recorded by the LSO and the LSC with Sir Antonio Pappano, won a prestigious South Bank Sky Arts award in the Classical category.

The 2016/17 season included performances of Verdi's *Requiem* with Gianandrea Noseda in the Barbican and at the Lincoln Center in New York, a semi-staging of Ligeti's *Le grand macabre* with Sir Simon Rattle and Peter Sellars, and Brahms' *Requiem* with Fabio Luisi. The LSC also collaborated with the CBSO and Orfeo Català choruses for Schoenberg's *Gurrelieder* at the BBC Proms with the London Symphony Orchestra and Sir Simon Rattle in August. Highlights of 2017/18 include Liszt's 'Faust' Symphony with Sir Antonio Pappano and Mahler's Symphony No 2 with Semyon Bychkov.

The LSC is always interested in recruiting new members, welcoming applications from singers of all backgrounds. Interested singers are welcome to attend rehearsals before arranging an audition. For further information, visit lsc.org.uk. □

Tiffin Boys' Choir on stage tonight

Sopranos

Faith Baxter
 Eveleen Brinton
 Carol Capper •
 Laura Catala-Ubassy
 Anjali Christopher
 Alana Clark
 Eve Commander
 Lucy Feldman
 Kara Florish
 Maureen Hall
 Hidemi Hatada
 Jenna Hawkins
 Emily Hoffnung
 Kuan Hon
 Claire Hussey •
 Debbie Jones
 Ruth Knowles-Clark
 Mimi Kroll
 Debbie Lee
 Marylyn Lewin
 Meg Makower
 Meg McClure
 Jane Morley
 Emily Norton
 Gill O'Neill
 Maggie Owen
 Andra Patterson
 Emma Phillips
 Carole Radford
 Liz Reeve
 Mikiko Ridd

Alison Ryan
 Anneke Schulz
 Giulia Steidl
 Sarah Talbot
 Winnie Tse
 Natalia Vargas
 Rachel Wilson
 Alice Young

Altos

Liz Boyden
 June Brawner
 Gina Broderick
 Jo Buchan •
 Lizzy Campbell
 Liz Cole
 Janik Dale
 Maggie Donnelly
 Linda Evans
 Amanda Freshwater
 Tina Gibbs
 Joanna Gill
 Yoko Harada
 Kate Harrison
 Ella Jackson •
 Kristi Jagodin
 Jill Jones
 Vanessa Knapp
 Gilly Lawson
 Belinda Liao •
 Anne Loveluck
 Liz McCaw

Jane Muir
 Caroline Mustill
 Dorothy Nesbit
 Lucy Reay
 Lis Smith
 Margaret Stephen
 Linda Thomas
 Claire Trocme
 Zoe Williams

Tenors

Jorge Aguilar
 Paul Allatt •
 Erik Azzopardi
 Raymond Brien
 Oliver Burrows
 John Farrington
 Matthew Fernando
 Matthew Flood
 Andrew Fuller •
 Simon Goldman
 Euchar Gravina
 Anthony Madonna
 Alastair Mathews
 Davide Prezzi
 Chris Riley
 Peter Sedgwick
 Malcolm Taylor
 Simon Wales
 James Warbis
 Robert Ward •
 Paul Williams-Burton

Basses

Gavin Buchan
 Andy Chan
 Matthew Clarke
 Giles Clayton
 Edward Cottell
 Damian Day
 Thomas Fea
 Robert Garbolinski •
 Josué Garcia
 Owen Hanmer •
 J-C Higgins •
 Anthony Howick
 Peter Kellett
 Alex Kidney
 Hugh McLeod
 Ron Packowitz
 Alan Rochford
 Rod Stevens
 Richard Tannenbaum
 Gordon Thomson
 Evan Troendle
 Liam Velez
 Tyler Wert
 Anthony Wilder

• denotes LSC
 council member



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

The Choir has made recordings of most of the orchestral repertoire that includes boys' choir and has recently been broadcast on the BBC, Classic FM and ITV. Releases have included Mahler's Symphony No 8 (EMI/Tennstedt), which was nominated for a Grammy Award; Puccini's *Il Trittico*, Massenet's *Werther* and Puccini's *Tosca* (EMI/Pappano); Britten's *Billy Budd* (Chandos/Hickox), Mahler's Symphony No 3 (Signum Classics/Maazel, LSO Live/Gergiev, Telarc/Zander), and Britten's *War Requiem* (LPO Live/Masur). □

Director

James Day
 Prabhas Aenugu
 George Ashley
 Abiel Belay
 Dylan Bevan
 Daniel Blaze
 Alistair Brendon
 Sam Campbell-Barr
 Kam Shing Cheon
 Ben Church
 Josh Dennis
 Joe Desmond
 Bulcsu Diossi
 Alan Erdelyi
 George Foster
 Vicente Gonzalez
 Arganaraz
 Francis Gorniak
 Robbie Hancock
 Isaac Hardy
 Nikolai Harin
 Marco Hilmly
 Barney Howard
 Noah Huntley
 Sion Hwang
 Robin Jiang
 Jaiveer Johal
 Colin Kang
 Asher Kapinos
 Aayush Kumar

Amadeus Lang
 Georgiy Lesyuk
 Oscar Luck
 Avan Majumdar
 Daniel McCarthy
 Shirav Medepalli
 Erel Morris
 Joe Murphy
 Vinayak Nangia
 Hamza Rasool
 Kavin Ravishankar
 Henry Studholme
 Conor Tidswell
 Dylan Warchus
 Jamie Whelan-Blake
 Ricky You

London Symphony Orchestra on stage tonight

Leader

Roman Simovic

First Violins

Vesselin Gelliev
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Maxine Kwok-Adams
Harriet Rayfield
Sylvain Vasseur
Rhys Watkins
Eleanor Fagg
Morane Cohen-Lamberger
Hilary Jane Parker
Grace Lee
Takane Funatsu

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Belinda McFarlane
Andrew Pollock
Paul Robson
Esther Kim
Hazel Mulligan
Richard Blayden
Ingrid Button
Siobhan Doyle
Laura Balboa

Violas

Edward Vanderspar
Gillianne Haddow
Anna Bastow
Lander Echevarria
Robert Turner
Heather Wallington
Jonathan Welch
Felicity Matthews
Cynthia Perrin
Katrin Burger
Carol Ella
Richard Holttum

Cellos

Tim Hugh
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Victoria Simonsen
Deborah Tolksdorf
Peteris Sokolovskis

Double Basses

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Nicholas Worters
Hugh Sparrow

Flutes

Gareth Davies
Alex Jakeman
Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Timothy Rundle
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Chris Richards
Chi-Yu Mo
Emma Canavan

Bass Clarinet

Francois Lemoine

E-Flat Clarinet

Chi-Yu Mo

Saxophone

Simon Haram

Bassoons

Daniel Jemison
Cerys Ambrose-Evans

Contra-Bassoon

Martin Field

Horns

Timothy Jones
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Paul Gardham

Trumpets

Michael Møller
Gerald Ruddock
Robin Totterdell
Paul Mayes

Trombones

Peter Moore
James Maynard

Bass Trombone

Paul Milner

Tuba

Jean Xhonneux

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Paul Stoneman
Glyn Matthews
Henry Baldwin

Harp

Bryn Lewis

Pianos

Catherine Edwards

Celeste

Philip Moore

LSO String Experience Scheme

Since 1992, the LSO String Experience Scheme has enabled young string players from the London music conservatoires at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. 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 The Polonsky Foundation, Lord and Lady Lurgan Trust, Barbara Whatmore Charitable Trust and The Thistle Trust.

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