



LSO

MUSIC OF EXILE

Saturday 13 January 2018 7.30-9.35pm
Barbican Hall

MUSIC OF EXILE

Schoenberg, Shilkret, Tansman, Milhaud,
Castelnuovo-Tedesco, Toch & Stravinsky
Genesis Suite (UK premiere)

Interval

Bartók Concerto for Orchestra

Sir Simon Rattle conductor

Gerard McBurney creative director

Mike Tutaj projection design

Simon Callow, Rodney Earl Clarke,

Sara Kestelman, Helen McCrory narrators

London Symphony Chorus

Simon Halsey chorus director

Produced by the LSO and the Barbican.
Part of the LSO's 2017/18 Season, Barbican
Presents and the Barbican's 2018 season,
The Art of Change, which explores how artists
respond to, reflect and can potentially effect
change in the social and political landscape.

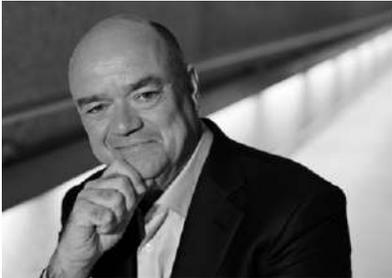
barbican

London Symphony Orchestra



Welcome

Kathryn McDowell & Sir Nicholas Kenyon



Welcome to tonight's LSO concert at the Barbican, part of the Barbican's 2018 season, *The Art of Change*.

Continuing his first season as Music Director of the Orchestra and Artist-in-Association with the Barbican and Guildhall School, Sir Simon Rattle explores music written during the 1940s by composers who fled wartime Europe to take refuge in the US. He conducts the *Genesis Suite*, a rarely heard collaboration by seven of the leading composers of the day, followed by Bartók's joyful celebration of music, his *Concerto for Orchestra*.

Under the creative directorship of Gerard McBurney, the music and stories of the *Genesis Suite* – and its themes of creation, destruction and politics – will be brought to life through specially created visual projections by Mike Tutaj, an award-winning projection designer. Gerard McBurney is well known in classical music on both sides of the Atlantic as a composer, broadcaster, writer and creative director, and it is a great pleasure to be working with him on this performance.

We are joined by a stellar cast of narrators for the *Genesis Suite*: Simon Callow, Rodney Earl Clarke, Sara Kestelman and Helen McCrory. A warm welcome also to the London Symphony Chorus, who join the Orchestra on-stage, led by the LSO's Choral Director Simon Halsey.

This evening's concert, following opera performances in 2015 and 2016, is presented in partnership by the LSO and the Barbican. Working in collaboration allows us to bring together both partners' work and expertise to create truly memorable musical experiences. The LSO and Barbican are both partners in Culture Mile, a recently unveiled initiative to create a major destination for culture, creativity and learning in the Square Mile, and we look forward to future collaborations.

We hope you enjoy the performance and that you will return to the Barbican – where, as Resident Orchestra, the LSO performs 70 concerts every year – for a wide range of events across the art-forms in the year ahead.

WELCOME TO TONIGHT'S GROUPS

We are delighted to welcome
Mr & Mrs Nisbet & Friends

A handwritten signature in black ink that reads 'Kathryn McDowell'.

Kathryn McDowell CBE DL
Managing Director, LSO

A handwritten signature in black ink that reads 'Nicholas Kenyon'.

Sir Nicholas Kenyon CBE
Managing Director, Barbican Centre

Tonight's Concert / introduction by Gerard McBurney



at Shilkret was a kaleidoscopically colourful and talented musician. New York-born, the son of Jewish immigrants from Central Europe, he began as a child-prodigy clarinetist (playing under Mahler!), before turning to the piano, composing, conducting, arranging, producing, and goodness knows what else besides. He was fascinated by the most varied kinds of modern music and by the latest technologies – film, recording, radio – all of which he dreamed of combining to bring ‘high’ and ‘low’ art closer together. And in his more ambitious moments he whimsically contemplated a large-scale work ‘based on the Bible’.

Towards the end of World War II, with the overwhelmingly appalling news of the Holocaust, the destruction of old Europe and the impending migration of millions of refugees filling newspapers and magazines and newsreels, Shilkret – always generous-hearted – decided to invite as many famous (and mostly penniless) composers as he could think of to take part in an unusual work of collective public art.

Despite his vaulting energy and ambition, Shilkret was not a pretentious man, and he was clear from the beginning that what he had in mind was unlikely to end up as a deep work of art. What he was thinking

of was something more like high-falutin’ agitprop. Or a gigantic musical billboard. Or an exercise in popular conscience-stirring.

Still, the idea was not simple to execute. Selections from the opening chapters of the Book of Genesis were to be dramatically declaimed to the accompaniment of music by composers working in as many different styles as possible – a weird game of musical consequences, as it were. The results were to be performed, recorded, broadcast and distributed so as to reach mass audiences.

Shilkret himself prepared the text, using the American Standard Version of the King James Bible. Cutting out repetition and extras like genealogies, he created a version that tells a story of menacing darkness, emphasising and mourning the hideous damage inflicted by humankind upon the world and on itself. The intended political significance at that historical turning-point hardly needs underlining. But it is worth noting – and this evidently mattered to Shilkret – that each of these ancient disasters is followed by migration, catastrophe every time turning human beings into homeless refugees.

Naturally, some of the composers Shilkret invited to take part said no; others never

answered; and one – Béla Bartók – half-accepted and then had to pull out. It is certainly intriguing, though, that of the seven composers who eventually participated, six were recent immigrants to America, refugees from the European nightmare; and six – all except Stravinsky – were Jewish.

Evidently, Shilkret intended his *Genesis Suite* to make an appeal to the hearts and minds of the American public in 1945. In the event, financial limitations and the overwhelming practical difficulties of rebuilding a post-war world meant the piece was really not much noticed. What’s disturbing now – returning to it more than 70 years after it was written – is that while the music and the aesthetic are of their time, the moral message has lost absolutely nothing of its relevance.

This was the starting point for our idea of a ‘production’ of a rarely heard and sometimes downright peculiar collective composition. This piece was always intended to have a theatrical or cinematic side. To his wife, for example, Shilkret proudly called his own contribution ‘operatic’, adding: ‘What is wrong in writing music to accentuate the scene or words [sic] – Wagner did it all the time’, though he also warned her that Schoenberg’s Prelude was ‘a great piece of music but oh – so new in sound’.

To that end, Mike Tutaj and I have sifted through filmed, photographed and recorded materials from the time when this music was conceived and written down (1943–45) and then, feeling pretty confident Shilkret himself would have approved, we have moved forwards in history through the more than 70 years between then and now to draw in some fairly bald and more recent echoes of what was already prophesied in the original composition.

Shilkret’s first plan was that Bartók would write the Prelude – and it is clear from their friendly correspondence that Bartók was really interested. Unfortunately, it eventually became clear that the dangerously ill Hungarian composer was not going to be able to take part after all, and that was when Shilkret asked Schoenberg to step in to compose the opening movement. It was with this tantalising ‘might-have-been’ in mind – what would Bartók’s Prelude to *Genesis* have been like? – that Sir Simon Rattle came up with the beautiful idea of involving Bartók in the project anyway by letting his great Concerto for Orchestra – begun before the *Genesis Suite* and finished after it – become, as it were, his noble answer to the Cassandra-like darkness and bitterness of this project in which he so nearly took part. □

Genesis Suite

1945 / note by Neil W Levin

- Arnold Schoenberg
- 1 **Prelude**
- Nathaniel Shilkret
- 2 **Creation**
- Alexandre Tansman
- 3 **Adam and Eve**
- Darius Milhaud
- 4 **Cain and Abel**
- Mario Castelnuovo-Tedesco
- 5 **The Flood (Noah's Ark)**
- Ernst Toch
- 6 **The Rainbow (The Covenant)**
- Igor Stravinsky
- 7 **Babel**
- Sir Simon Rattle** conductor
Gerard McBurney creative director
Mike Tutaj projection design
Simon Callow, Rodney Earl Clarke,
Sara Kestelman, Helen McCrory narrators
London Symphony Chorus
Simon Halsey chorus director



composed collectively by an assemblage of some of the most important émigré figures on the contemporary music scene of the 1940s, the *Genesis Suite* was neither the first nor the last instance of combined authorship of a single musical work. Quite a few cases of team composition can be cited in the history of western music. But few if any are even remotely as lavish or grandiose – even fustian for some – as the *Genesis Suite*. None have approached either its Hollywood grand scale or the degree of its aspirations to broad popular appeal.

The *Genesis Suite* also differs from most other so-called team efforts in several additional respects, not least because it was not really a collaborative undertaking in any artistic sense, but rather a string of independently written pieces as movements by seven distinct composers – some with radically divergent musical-aesthetic orientations, two of whom (Schoenberg and Stravinsky) resented each other artistically, professionally and religiously. They barely spoke, and rehearsals were organised to prevent their meeting. (In the end they were there simultaneously, but remained on opposite sides of the hall.)

The suite was bound from conception more by its origin as the brainchild of its

commissioner, Nathaniel Shilkret – the least known among its seven composers outside the film, popular and other commercial realms. Its cohesiveness derives not from homogeneous substance, artistic cooperation or stylistic unity, but from its traditionally Judaic yet very American ecumenical concept, its dramatic narration, its wartime and immediate postwar liberal sensibilities, and, of course, its biblical basis. Even more historically significant was its attempted marriage of high art with a perceived cinematic soundscape – an accommodation between ‘lowbrow/middlebrow’ and ‘highbrow’ cultural predispositions that musicologist James Westby has described as art negotiating with kitsch: a convergence between the sophisticated art of European émigré composers and the ‘dynamo of American popular culture’.

At its 1945 premiere in Los Angeles under the baton of Werner Janssen, narrated by Edward Arnold (a film and subsequent television personality) with a measure of period pomposity that would sound painfully dated now, such a hybrid may have appeared strange – even bizarre and unworkable. Indeed, one review referred to the concept as ‘doomed to be a hopelessly insoluble mixture’. Today, however, when the notion

of ‘crossover’ has achieved respectability of sorts as nearly its own genre, we can more easily appreciate the work’s artistic merits along with its engaging interpretations of the biblical stories.

Although Shilkret had sought since the 1920s to appeal sympathetically to diverse musical tastes across a broad spectrum, ranging from classical to popular to jazz idioms, his immediate inspiration for a Genesis project was a poll that indicated wide public interest in musical depiction of the Bible. Mario Castelnuovo-Tedesco, composer of the fifth movement, later revealed that his MGM colleague’s initial idea had been to compose a series of ‘musical frescoes’ evoking principal episodes in the Book of Genesis.

Shilkret began by writing what would become the second movement of the suite, **Creation**. Its sliding tone clusters in parallel motion and the absence of a tonal reference point provide an aura of dissonance that corresponds to the biblical description of the earth in the ‘pre-creation’ universe as *tohu vavohu* in the original Hebrew: ‘unformed and void’ in conventional translations, but also implying chaos preceding its reduction to ordered arrangement.

In Castelnuovo-Tedesco's account, Shilkret asked him to assist by writing a movement on the flood story. It became **Noah's Ark** (the fifth movement), which addresses the reasons for God's decision and the circumstances of the flood. When Shilkret then decided to seek contributions from other recognised composers, Castelnuovo-Tedesco asked Ernst Toch to complete the flood story with depictions of its conclusion and God's covenant with Noah. The opening fugue of **The Rainbow** (the sixth movement) has been heard as underscoring the sanctity of the Divine promise.

Toch then introduced Shilkret to Alexandre Tansman, whose **Adam and Eve** (the third movement) has eight musical episodes that were characterised at the time as 'more atmospheric than descriptive'. Upon Tansman's overture to him, Darius Milhaud undertook the episodic **Cain and Abel** (the fourth movement), which the 1945 programme notes described as 'the story of discord and violence deftly underlined in music'.

In turn, Milhaud interested Stravinsky in contributing the final movement, **Babel**. Tansman – a witness to the initial discussions between Shilkret and Stravinsky – would later explain Stravinsky's refusal to allow imitation of the Divine voice in the corresponding

narration, leaving the words to the chorus only as a scriptural quotation. Apparently, Stravinsky viewed the Creation as sacred dogma and religious mystery that precluded profanation by visualisation. Musical-dramatic retelling of the Tower of Babel story needed not violate that principle, so long as God's voice was not artificially replicated. Oddly enough, despite his own antipathy to Judaism and 'the Jews' – whom he blamed in part for the Bolshevik Revolution and the ensuing campaign against the Russian Orthodox Church (notwithstanding his admiration for individual Jews in the music world and his eventual embrace of the State of Israel) – Stravinsky's distaste for vocal imitation of the Divinity had echoes in established Judaic sensibilities.

Bartók, Hindemith and Prokofiev reportedly declined invitations to participate. But Shilkret's approach to Schoenberg was successful. (He most certainly would have refused had he known that Stravinsky's confidential fee was more than thrice his or the others.) Although his 'pre-biblical' **Prelude** was assumed to reflect a common conception of primordial chaos preceding Creation, Westby believes that its twelve-tone row actually defines order from the outset. Divinely determined organisation is thus confirmed with ordered atonality's

resolution to manifestly tonal C major. Inconsistent with conventional perceptions of the Almighty's omnipotence – or perhaps poetically – Schoenberg thought of the **Prelude's** double fugue as symbolic of the 'technical' hurdles to creating the world out of nothing, light out of darkness.

Despite seeming stylistic incongruities among some of the internal juxtapositions, one can tease out a structural arch stretching from the **Prelude's** implied 'pre-creation' disorder – which becomes ordered creation in Schoenberg's fugue – to Stravinsky's contrapuntally depicted construction of the tower, but then back to chaos in his musical portrayal of its demolition and mankind's linguistic confusion.

Apart from Schoenberg's and Stravinsky's movements, any performance now of the **Genesis Suite** is possible only due to its major reconstruction project for the Milken Archive of Jewish Music. This was undertaken by Paul Schwendener, the Archive's A&R Advisor since 1998, who identified orchestrator Patrick Russ to reconstruct authentically the five other scores – two from still tentative manuscripts and three from severely condensed sketches with only one or two musical lines and only vague instrumentation indications.

Schwendener provided Russ with the necessary information gleaned from painstaking research, and guided the project from its inception to its conclusion, resulting in the 2003 Milken Archive recording with the Ernst Senff Choir and Radio Symphony Orchestra Berlin conducted by Gerard Schwarz.

Today's performance by Sir Simon Rattle and the London Symphony Orchestra marks the UK premiere of the **Genesis Suite**. □

Neil W Levin is an emeritus professor of Jewish music at the Jewish Theological Seminary in New York and currently Professor-in-Residence in music at the YIVO Institute for Jewish Research. Dr Levin commenced his artistic directorship and role as Editor-in-Chief of the Milken Archive of Jewish music in 1996.

Interval – 20 minutes

There are bars on all levels; ice cream can be bought at the stands on stalls and circle level. Visit the **Barbican Shop** on Level -1 and see our new range of **Gifts and Accessories**.

Genesis Suite Composer Profiles

ARNOLD SCHOENBERG 1874–1951

One of the most influential 20th-century composers, Schoenberg has justly been described as the ‘reluctant revolutionary’, pioneer of a method of composition that broke with long-standing traditions of harmony and melodic writing. He studied cello and violin at school but left full-time education soon after his father’s death. He also began to compose original works, and in the early 1890s took lessons from Alexander Zemlinsky, building on his self-taught knowledge. He later attempted to support his family by teaching; meanwhile his increasingly atonal works gained notoriety in conservative-minded Vienna.

His structured use of the twelve notes of the scale, beginning with such works as the Piano Pieces Op 23 (1920–23) and developed into a strict system of composition, was misunderstood and condemned by many. Those who regarded the twelve-note method as emotionally sterile were forced to reconsider when Schoenberg completed his highly dramatic opera *Moses und Aron* in 1928. Shortly after Hitler came to power in 1933, the Schoenbergs emigrated from Germany and eventually settled in the US. Here, he taught and composed a series of refined twelve-note masterpieces. □

NATHANIEL SHILKRET 1889–1982

Nathaniel (Nat) Shilkret was a clarinetist, conductor, composer and arranger, as well as a businessman and broadcaster. Born in New York in 1889, to Jewish parents who had emigrated from Europe, he and his brothers were encouraged in their musical education from an early age. Nathaniel appeared as a clarinet soloist with the New York Boys Orchestra at just seven years old, later performing with the New York Philharmonic Society under the baton of Gustav Mahler.

He became Director of Light Music at the Victor Talking Machine Corporation in 1926. As a conductor, he led numerous radio broadcasts and best-selling recordings; as a composer, he made orchestral arrangements and wrote a number of hugely popular songs (including his most famous, *The Lonesome Road*).

Shilkret moved to Hollywood in 1935, where he wrote and arranged music for films, including *Swing Time* and *Winterset*, for which he was nominated for an Oscar. It was here, in 1944–45, that he brought together his musical colleagues for the *Genesis Suite*. Shilkret retired in 1958 and returned to New York, where he died in 1982. □

ALEXANDRE TANSMAN 1897–1986

Alexandre Tansman, composer and virtuoso pianist, was born in Łódź, Poland. He studied music at the Conservatory in his home town, completed his doctorate in law in Warsaw and won three prizes in the Polish National Music Competition, before moving to Paris in 1919.

In Paris, Tansman came into contact with leading musical figures of the day, including Ravel and Stravinsky, and became a part of the *École de Paris*, a collection of émigré artists based in the city, all of which combined with his Polish heritage to influence his distinctive, neo-Classical style of music.

Following the Nazi occupation of France (where he had recently been granted citizenship), Tansman fled Europe with his family in 1941, settling in Los Angeles. His music was championed by leading conductors and he began to compose film scores, including the Oscar-nominated *Paris Underground*.

After the war he returned to France, where his works were warmly received by leading ensembles and musicians. He lived there until his death in 1986. □

DARIUS MILHAUD 1892–1974

Milhaud, a French composer and teacher, was also a member of ‘Les Six’ (a French take on the Russian ‘Five’) – a group of musicians reacting against the shadow of Wagner and heavy Romanticism.

Born in Marseille, he studied in Paris and first heard jazz on a trip to the US in 1922. After marrying and beginning a family, he was forced to flee the Nazi invasion in 1939 and settled in America where he secured a teaching post at Mills College, Oakland, California. Here he taught his most famous pupil Dave Brubeck, who said of him: ‘Milhaud was an enormously gifted classical composer and teacher who loved jazz and incorporated it into his work’. Burt Bacharach was also amongst his students – Milhaud once told him: ‘Don’t be afraid of writing something people can remember and whistle’.

Following World War II he returned to Paris and taught alternately between there and the US. □

MARIO CASTELNUOVO-TEDESCO 1895–1968



Mario Castelnuovo-Tedesco studied piano at the Istituto Musicale Cherubini in his hometown of Florence, and took lessons in composition with Ildebrando Pizzetti, who introduced him to Alfredo Casella, an important champion of the young composer.

In the 1930s, Castelnuovo-Tedesco wrote his Second Violin Concerto in response to the rising tide of anti-Semitism in Europe. By 1938 the composer's music had been removed from the radio and in 1939 he and his family left Italy, moving first to New York and settling shortly after in California, where he expanded his career to include writing film scores for a number of studios.

His body of work encompasses theatrical works, including two acclaimed operas based on Shakespeare, and orchestral and chamber music, although he is perhaps most well-known for his significant contribution to the guitar repertoire, for which he wrote almost 100 works.

He remained in the US for the rest of his life, and became an influential teacher of film music, with Jerry Goldsmith, André Previn and John Williams among his students. □

ERNST TOCH 1887–1964



Ernst Toch was born in Vienna to Jewish parents, and began writing his own music – largely self-taught – as a child. Although he began studies in philosophy at the University of Vienna, he was awarded the Mozart Prize for one of his compositions in 1909, which allowed him to move to Frankfurt to pursue both piano and composition.

After serving in the Austrian army during World War I, he settled in Mannheim and returned his attentions to composing; works like the Ninth String Quartet gained him a reputation as a leading proponent of modernism.

After Hitler's rise to power in Germany, Toch fled – first to Paris, then London, New York and finally California, where, like many of his colleagues, he wrote film scores for Hollywood. He struggled to find recognition for his own avant-garde style in the US – however, the shock of a severe heart attack in 1948 prompted a renewed focus on his own music, and his creations over the next 16 years included seven symphonies, notably the Pulitzer Prize-winning Third (1954). He remained in California, and died in Santa Monica in 1964. □

IGOR STRAVINSKY 1882–1971



The son of the Principal Bass at the Mariinsky Theatre, Stravinsky met many of the leading musicians of the day through his father. In 1903 he became a pupil of Rimsky-Korsakov, and as a result he came to the attention of Sergei Diaghilev, who commissioned a new ballet from him, *The Firebird*. The success of *The Firebird*, and then *Petrushka* (1911) and *The Rite of Spring* (1913), confirmed his status as a leading young composer.

Stravinsky settled in France in 1920, eventually becoming a French citizen in 1934, and during this period moved away from his Russianism towards a new 'neo-Classical' style. Personal tragedy in the form of his daughter, wife and mother all dying within eight months of each other, and the onset of World War II persuaded Stravinsky to move to America in 1939, where he lived until his death.

From the 1950s, his compositional style again changed, this time in favour of a form of serialism. He continued with an exhausting schedule of conducting engagements until 1967, and died in New York in 1971. He was buried in Venice on the island of San Michele, close to the grave of Diaghilev. □

Genesis Suite Texts

Texts from American Standard Version of the King James Bible. An ellipsis (...) indicates a cut from the full text.

1 PRELUDE

2 THE CREATION

Part 1

Genesis:1

- 1 In the beginning God created the heaven and the earth.
- 2 And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.
- 3 And God said, Let there be light: and there was light.
- 4 And God saw the light, that it was good: and God divided the light from the darkness.
- 5 And God called the light Day, and the darkness he called Night ...

- 6 And God said, Let there be a firmament in the midst of the waters ...
- 7 ... and it was so.
- 8 And God called the firmament Heaven ...
- 9 And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.
- 10 And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.
- 11 And God said, Let the earth bring forth grass, the herb yielding seed and the fruit tree yielding fruit after his kind ...
... and it was so.
- 12 And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good ...

Part 2

- 14 And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:
- 15 And let them be for lights in the firmament of the heaven to give light upon the earth ...
- 16 And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.
- 17 And God set them in the firmament of the heaven to give light upon the earth ...
- 18 ... and God saw that it was good ...
- 20 And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.
- 21 And God created great whales ...
... after their kind, and every winged fowl after his kind ...

- 24 And God said, Let the earth bring forth the living creature after his kind ...
... cattle, and creeping thing, and beast of the earth ...
... and it was so ...
... and God saw that it was good.
- 27 So God created man in his own image, in the image of God created he him; male and female ...
- 28 And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.
- 29 And God said ...
Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in which is the fruit of a tree yielding seed; to you it shall be for meat.

30 And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so.

31 And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Genesis:2

1 Thus the heavens and the earth were finished, and all the host of them.

2 And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.

3 And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

3 ADAM AND EVE

4 ... in the day that the LORD God made the earth and the heavens,

5 And every plant of the field before it was in the earth, and every herb of the field before it grew: (for the LORD God had not caused it to rain upon the earth, and there was not a man to till the ground.)

6 But there went up a mist from the earth, and watered the whole face of the ground.

7 And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

8 And the LORD God planted a garden eastward in Eden; and there he put the man whom he had formed.

9 And out of the ground made the LORD God to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil.

10 And a river went out of Eden to water the garden ...

15 And the LORD God took the man, and put him into the garden of Eden to dress it and to keep it.

16 And the LORD God commanded the man, saying, Of every tree of the garden thou mayest freely eat:

17 But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die.

18 And the LORD God said, It is not good that the man should be alone; I will make him an help meet for him.

19 And out of the ground the LORD God formed every beast of the field, and every fowl of the air; and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof.

20 And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field; but for Adam there was not found an help meet for him.

21 And the LORD God caused a deep sleep to fall upon Adam and he slept: and he took one of his ribs, and closed up the flesh instead thereof;

22 And the rib, which the LORD God had taken from man, made he a woman, and brought her unto the man.

23 And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man.

24 Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh.

25 And they were both naked, the man and his wife, and were not ashamed.

Genesis:3

1 Now the serpent was more subtil than any beast of the field which the LORD God had made. And he said unto the woman, Yea, hath God said, Ye shall not eat of every tree of the garden?

2 And the woman said unto the serpent, We may eat of the fruit of the trees of the garden:

Genesis Suite Texts continued

3 But of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die.

4 And the serpent said unto the woman, Ye shall not surely die:

5 For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil.

6 And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did eat, and gave also unto her husband with her; and he did eat.

7 And the eyes of them both were opened, and they knew that they were naked; and they sewed fig leaves together, and made themselves aprons.

8 And they heard the voice of the LORD God walking in the garden in the cool of the day: and Adam and his wife hid themselves from the presence of the LORD God amongst the trees of the garden.

9 And the LORD God called unto Adam, and said unto him, Where art thou?

10 And he said, I heard thy voice in the garden, and I was afraid, because I was naked; and I hid myself.

11 And he said, Who told thee that thou wast naked? Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat?

12 And the man said, The woman whom thou gavest to be with me, she gave me of the tree, and I did eat.

13 And the LORD God said unto the woman, What is this that thou hast done? And the woman said, The serpent beguiled me, and I did eat.

14 And the LORD God said unto the serpent, Because thou hast done this, thou art cursed above all cattle, and above every beast of the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life:

15 And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel.

16 Unto the woman he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee.

17 And unto Adam he said, Because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree ...

... cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life ...

19 In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return ...

4 CAIN AND ABEL

Genesis:4

1 And Adam knew Eve his wife; and she conceived, and bare Cain, and said, I have gotten a man from the LORD.

2 And she again bare his brother Abel. And Abel was a keeper of sheep, but Cain was a tiller of the ground.

3 And in process of time it came to pass, that Cain brought of the fruit of the ground an offering unto the LORD.

4 And Abel, he also brought of the firstlings of his flock and of the fat thereof. And the LORD had respect unto Abel and to his offering:

5 But unto Cain and to his offering he had not respect. And Cain was very wroth, and his countenance fell.

6 And the LORD said unto Cain, Why art thou wroth? and why is thy countenance fallen?

- 7 If thou doest well, shalt thou not be accepted? and if thou doest not well, sin lieth at the door. And unto thee shall be his desire, and thou shalt rule over him.
- 8 And Cain talked with Abel his brother: and it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him.
- 9 And the LORD said unto Cain, Where is Abel thy brother? And he said, I know not: Am I my brother's keeper?
- 10 And the LORD said, What hast thou done? The voice of thy brother's blood crieth unto me from the ground.
- 11 And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand;
- 12 When thou tillest the ground, it shall not henceforth yield unto thee her strength; a fugitive and a vagabond shalt thou be in the earth.
- 13 And Cain said unto the LORD, My punishment is greater than I can bear.

- 14 Behold, thou hast driven me out this day from the face of the earth; and from thy face shall I be hid; and I shall be a fugitive and a vagabond in the earth; and it shall come to pass, that every one that findeth me shall slay me.
- 15 And the LORD said unto him, Therefore whosoever slayeth Cain, vengeance shall be taken on him sevenfold. And the LORD set a mark upon Cain, lest any finding him should kill him.
- 16 And Cain went out from the presence of the LORD, and dwelt in the land of Nod, on the east of Eden ...

5 THE FLOOD (NOAH'S ARK)

Genesis:6

- 1 And it came to pass when men began to multiply on the face of the earth and daughters were born unto them ...
- 5 ... that GOD saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually.
- 6 And it repented the LORD that he had made man on the earth, and it grieved him at his heart.
- 7 And the LORD said, I will destroy man whom I have created from the face of the earth; both man, and beast, and the creeping thing, and the fowls of the air; for it repenteth me that I have made them.
- 8 But Noah found grace in the eyes of the LORD ...
- ... Noah was a just man and perfect in his generations, and Noah walked with God.
- 10 And Noah begat three sons, Shem, Ham, and Japheth ...
- 13 And God said unto Noah, The end of all flesh is come before me; for the earth is filled with violence through them; and, behold, I will destroy them with the earth.
- 14 Make thee an ark of gopher wood; rooms shalt thou make in the ark, and shalt pitch it within and without with pitch ...
- 16 A window shalt thou make to the ark ...
- ... and the door of the ark shalt thou set in the side thereof ...
- 17 And, behold, I, even I, do bring a flood of waters upon the earth, to destroy all flesh, wherein is the breath of life, from under heaven; and every thing that is in the earth shall die.
- 18 But with thee will I establish my covenant and thou shalt come into the ark thou, and thy sons, and thy wife, and thy sons' wives with thee.

Genesis Suite Texts continued

19 And of every living thing of all flesh, two of every sort shalt thou bring into the ark, to keep them alive with thee; they shall be male and female.

20 Of fowls after their kind, and of cattle after their kind, of every creeping thing of the earth after his kind, two of every sort shall come unto thee, to keep them alive.

Genesis:7

1 And the LORD said unto Noah, Come thou and all thy house into the ark; for thee have I seen righteous before me in this generation ...

5 And Noah did according unto all that the LORD commanded him ...

7 And Noah went in, and his sons, and his wife, and his sons' wives with him, into the ark ...

9 And the LORD said: I will cause it to rain upon the earth 40 days and 40 nights; and every living substance that I have made will I destroy from off the face of the earth.

10 And it came to pass after seven days, that the waters of the flood were upon the earth ...

11 ... the same day were all the fountains of the great deep broken up, and the windows of heaven were opened.

18 ... and the ark went upon the face of the waters.

19 And the waters prevailed exceedingly upon the earth; and all the high hills, that were under the whole heaven, were covered.

21 And all flesh died that moved upon the earth, both of fowl, and of cattle, and of beast, and of every creeping thing that creepeth upon the earth, and every man:

22 All in whose nostrils was the breath of life, of all that was in the dry land, died.

23 And every living substance was destroyed ...

... from the earth: and Noah only remained alive, and they that were with him in the ark.

24 And the waters prevailed upon the earth an hundred and fifty days.

Genesis:8

1 And God remembered Noah, and every living thing ...

... that was with him in the ark: and God made a wind to pass over the earth, and the waters assuaged;

2 The fountains also of the deep and the windows of heaven were stopped, and the rain from heaven was restrained;

3 And the waters returned from off the earth continually: and after the end of the hundred and fifty days the waters were abated.

4 And the ark rested ...

... upon the mountains of Ararat.

5 And the waters decreased continually ...

... [and] were the tops of the mountains seen.

6 And it came to pass ...

... that Noah opened the window of the ark which he had made:

7 And he sent forth a raven, which went forth to and fro, until the waters were dried up from off the earth.

8 Also he sent forth a dove from him, to see if the waters were abated from off the face of the ground;

9 But the dove found no rest for the sole of her foot, and she returned unto him into the ark, for the waters were on the face of the whole earth ...

10 And he stayed yet other seven days; and again he sent forth the dove out of the ark;

11 And the dove came in to him in the evening; and, lo, in her mouth was an olive leaf plucked off: so Noah knew that the waters were abated from off the earth ...

13 ... and, behold, the face of the ground was dry.

6 THE RAINBOW (THE COVENANT)

- 15 And God spake unto Noah, saying,
- 16 Go forth of the ark, thou, and thy wife, and thy sons, and thy sons' wives with thee.
- 17 Bring forth with thee every living thing that is with thee, of all flesh, both of fowl, and of cattle, and of every creeping thing ...
- ... that they may ...
- ... be fruitful, and multiply upon the earth.
- 18 And Noah went forth, and his sons, and his wife, and his sons' wives with him:
- 19 Every beast, every creeping thing, and every fowl, and whatsoever creepeth upon the earth, after their kinds, went forth out of the ark ...

Genesis:9

- 8 And God spake unto Noah ...
- 9 Behold, I establish my covenant with you ...
- 12 This is the token of the covenant which I make between me and you and every living creature that is with you, for perpetual generations:
- 13 I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.
- 14 And it shall come to pass, when I bring a cloud over the earth, that the bow shall be seen in the cloud:
- 15 And I will remember my covenant ...
- ... and the waters shall no more become a flood to destroy all flesh.
- 17 And God said unto Noah, This is the token of the covenant, which I have established between me and all flesh that is upon the earth ...

7 BABEL

Genesis:11

- 1 And the whole earth was of one language, and of one speech.
- 2 And it came to pass, as they journeyed from the east, that they found a plain in the land of Shinar; and they dwelt there.
- 3 And they said one to another, Go to, let us make brick, and burn them throughly. And they had brick for stone, and slime had they for mortar.
- 4 And they said, Go to, let us build us a city and a tower, whose top may reach unto heaven; and let us make us a name, lest we be scattered abroad upon the face of the whole earth.
- 5 And the LORD came down to see the city and the tower, which the children of men builded.
- 6 And the LORD said, Behold, the people is one, and they have all one language; and this they begin to do: and now nothing will be restrained from them, which they have imagined to do.

- 7 Go to, let us go down, and there confound their language, that they may not understand one another's speech.
- 8 So the LORD scattered them abroad from thence upon the face of all the earth: and they left off to build the city.
- 9 Therefore is the name of it called Babel; because the LORD did there confound the language of all the earth: and from thence did the LORD scatter them abroad upon the face of all the earth. □

Béla Bartók Concerto for Orchestra 1943 / note by Paul Griffiths

- 1 **Introduzione: Andante non troppo**
- 2 **Presentando le coppie: Allegro scherzando**
- 3 **Elegia: Andante non troppo**
- 4 **Intermezzo interrotto: Allegretto**
- 5 **Finale: Pesante – Presto**

Narrated Text

Taken from a letter from Belá Bartók to Joseph Szigeti, 30 January 1944.

Bartók's attachment to folk music was not just to its rhythms and melodies but also to its social force, how it would bind communities in ways of joy or lament, work or relaxation. His Concerto for Orchestra is music in this image – music in which orchestral players exert themselves as a community, performing with, to and against one another, and modelling, for the larger society of us listeners, an ideal in which an array of diverse individuals can discover a unity that does not iron out but rather springs from difference and honours it. All this is implied by the title, which Bartók did not invent (his friend [Kodály](#) had written a concerto for orchestra a few years before, and the first was probably Hindemith's of 1925), but which his work took full possession of.

The score – the biggest Bartók completed during the last five years of his life, living in the United States as a sick, disheartened refugee from fascism and war – was commissioned by [Serge Koussevitzky](#) at the urging of two of the composer's younger Hungarian friends, Fritz Reiner and Joseph Szigeti, who hoped that such a request would help restore their mentor's morale, his health and his finances.

—
'The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a 'concertante' or soloistic manner.'

Béla Bartók

Bartók began work in August 1943, while resting at Saranac Lake in upstate New York, and finished the piece within eight weeks – a remarkably short period, proving he had been reinvigorated by the challenge. Writing to Szigeti that he was feeling better, he remarked: 'Perhaps it is due to this improvement (or it may be the other way round) that I have been able to finish the work that Koussevitzky commissioned.' Koussevitzky conducted the premiere on 1 December 1944 with his Boston Symphony Orchestra, after which Bartók extended the ending.

His programme note for the first performance suggests a more or less continuous narrative: 'The general mood of the work represents,' he wrote, 'apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one.' However, there is also the invitation to understand the work as returning symmetrically back to its beginning.

gathering activity that springs to life with the acceleration of an upward scale figure to initiate the bounding main theme – still featuring fourths – of a sonata allegro.

The calmer second subject is delivered by a solo oboe and repeated by clarinets in octaves, then by flutes and oboe in triads. One implication of the title is that this is a concerto with multitudinous soloists, and so it is already appearing. A third subject arrives on solo clarinet, from which it is passed to cor anglais and around the woodwind ensemble. Phases of development and recapitulation (the second subject now coming first) are compact.

The next movement, first of the two scherzos, is a game of couples, with pairs of instruments playing at different intervals: bassoons in minor sixths, oboes in minor thirds, clarinets in minor sevenths, flutes in clear fifths, muted trumpets in discordant major seconds. After a brass chorale the couples return as before, their games at once elaborated and mollified. The trumpets, for instance, settle their differences and agree on D, the keynote of this movement.

Then the work's very beginning is recalled, to give rise to a slow movement whose climax has brass chords falling as avalanches against

the searing melody for violins in octaves. A solitary piccolo calls out like a night bird.

Its high B is seized on two octaves down by unison strings to start the second scherzo, an intermezzo introduced by solo oboe and interrupted by a quotation from Shostakovich's 'Leningrad' Symphony, which was being played everywhere at the time. Bartók has the orchestra laugh at the theme and give it fairground-organ treatment before continuing as before, but he also humanely undercuts the satire by having the Shostakovich theme emerge as a transformation of his own.

For the finale, as often before, he provides a lively dance rondo in duple time, with figures from earlier in the work – especially from the opening movement – reappearing in bright sunlight, and with canons adding to the supreme virtuosity. □

Paul Griffiths has been a critic for nearly 40 years, including for *The Times* and *The New Yorker*, and is an authority on 20th and 21st-century music. Among his books are studies of Boulez, Ligeti and Stravinsky. He also writes novels and librettos.

▷ ZOLTÁN KODÁLY

Zoltán Kodály (1882–1967) was a Hungarian composer, ethnomusicologist and, like his good friend Bartók, a committed collector of the folk music of his native country. In 1906 he received a PhD for his thesis on Hungarian folk song, and he began field trips to collect folk music from the Hungarian countryside with Bartók at around the same time. The two composers published collections of folk song, programmed their music side-by-side in concerts, formed a New Hungarian Music Society, and remained lifelong friends. After Bartók's death, Kodály described their shared 'vision of an educated Hungary, reborn from the people ... We decided to devote our lives to its realisation'.

Bartók described Kodály's music as 'the most perfect embodiment of the Hungarian spirit', and most of his most famous works – including the *Dances of Galánta*, the choral *Psalmus Hungaricus* and the opera *Háry Janos* – bear the influence of his studies and research.

He was also the founder of the Kodály Method, an influential music education method that uses folk song, hand signs, pictures and singing to teach young children the fundamental aspects of musicianship.

▷ SERGE KOUSSEVITZKY



Serge Koussevitzky (1874–1951) was a Russian-born conductor and publisher. He founded the Editions Russes de Musique in 1909, through which he promoted the music of Scriabin, Prokofiev, Stravinsky and Medtner, before leaving Russia in 1920 for Paris, where he organised a summer concert series. He moved to the US a few years later, where he became conductor of the Boston Symphony Orchestra, commissioned and conducted the premieres of numerous new works, founded the Tanglewood Music Center, and set up the Koussevitzky Foundation to support the composition of new works; the list of composers receiving its support reads like a who's who of modern composition.

Béla Bartók in Profile 1881–1945 / by Andrew Stewart



Béla Bartók's family boasted how the boy was able to recognise different dance rhythms before he could speak. Born in 1881 in Nagyszentmiklós, Hungary (now Sînnicolau Mare, Romania), he began piano lessons with his mother at the age of five. From 1899 to 1903 he studied piano and composition at the Royal Academy of Music in Budapest, where he created a number of works that echoed the style of Brahms and Richard Strauss.

After graduating he discovered Austro-Hungarian and Slavic folk music, travelling extensively with his friend Zoltán Kodály and recording countless ethnic songs and dances which began to influence his own compositions. His music was also influenced by the works of Debussy, to which he was introduced by Kodály in 1907, the year in which he became Professor of Piano at the Budapest Conservatory.

Bartók established his mature style with such scores as the ballets *The Wooden Prince* (1914–16, completed 1917) and *The Miraculous Mandarin* (1918–19, completed 1926–31), and his opera *Duke Bluebeard's Castle* (1911, completed 1918). He revived his career as a concert pianist in 1927 when he gave the premiere of his First Piano Concerto in Mannheim.

Bartók detested the rise of fascism and in October 1940 he quit Budapest and travelled, via Lisbon, to the US. At first he concentrated on ethnomusicological researches, but eventually returned to composition and created a significant group of 'American' works, including the Concerto for Orchestra, his Third Piano Concerto and the draft of a Viola Concerto.

His character was distinguished by a firm, almost stubborn refusal to compromise or be diverted from his musical instincts by money or position. Throughout his working life, Bartók collected, transcribed and annotated the folk songs of many countries, a commitment that brought little financial return or recognition but one which he regarded as his most important contribution to music. He also declined the security of a composition professorship during his final years in America, although he did accept the post of visiting assistant in music at Columbia University from March 1941 to the winter of 1942 until ill health forced his retirement. □

▷ BARTÓK ON LSO LIVE



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Sir Simon Rattle conductor



Sir Simon Rattle was born in Liverpool and studied at the Royal Academy of Music.

From 1980 to 1998, Sir Simon was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up his current position of Artistic Director and Chief Conductor of the Berlin Philharmonic where he will remain until 2018. In September 2017 he became Music Director of the London Symphony Orchestra.

Sir Simon has made over 70 recordings for EMI (now Warner Classics), and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms*, Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker Suite* and Mahler's *Symphony No 2*. Sir Simon's most recently released recordings in 2017 (Debussy's *Pelléas et Mélisande* and Ravel, *Dutilleux and Delage* on Blu-Ray and DVD) were released on LSO Live.

As well as fulfilling a taxing concert schedule in Berlin, Sir Simon regularly tours within Europe, North America and Asia. His partnership with the Berlin Philharmonic

has broken new ground with the education programme *Zukunft@Bphil*, earning the Comenius Prize in 2004, the Schiller Special Prize from the city of Mannheim in May 2005, the Golden Camera and the Urania Medal in Spring 2007. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in the same year – the first time this honour has been conferred on an artistic ensemble.

In 2013, Sir Simon and the Berlin Philharmonic took up a residency at the Baden-Baden Osterfestspiele performing Mozart's *The Magic Flute*. Past seasons have included Puccini's *Manon Lescaut* and Peter Sellars' ritualisation of Bach's *St John Passion*, Strauss' *Der Rosenkavalier*, Berlioz's *The Damnation of Faust* and Wagner's *Tristan and Isolde*. For the Salzburg Osterfestspiele Rattle conducted staged productions of Beethoven's *Fidelio*, Mozart's *Così fan tutte*, Britten's *Peter Grimes* and Debussy's *Pelléas et Mélisande*. He also conducted Wagner's complete *Ring Cycle* with the Berlin Philharmonic for the Aix-en-Provence Festival and Salzburg Osterfestspiele and most recently at the Deutsche Oper, Berlin and the Wiener Staatsoper.

Sir Simon has strong, long-standing relationships with the leading orchestras in

London, Europe and the US, initially working closely with the Los Angeles Philharmonic Orchestra and Boston Symphony Orchestra, and more recently with the Philadelphia Orchestra. He regularly conducts the Vienna Philharmonic, with which he has recorded the complete Beethoven symphonies and piano concertos (with Alfred Brendel) and is also a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

In September 2017, Sir Simon opened his first season as Music Director of the London Symphony Orchestra with a programme of British music, a concert performance of Berlioz's *The Damnation of Faust*, and the Stravinsky ballets. In November, he toured Asia with the Berlin Philharmonic Orchestra, with soloists Yuja Wang and Seong-Jin Cho. The rest of the 2017/18 season will take Sir Simon on a European and US tour with the LSO, to Munich with the Bayerische Rundfunk Orchestra, and he will return to Baden-Baden with the Berlin Philharmonic for a production of Wagner's *Parsifal*.

Sir Simon Rattle was knighted in 1994 and in the 2014 New Year's Honours he received the Order of Merit from Her Majesty the Queen. □

Gerard McBurney creative director



Gerard McBurney is a composer, writer and deviser, working in theatre, radio, television, concert hall and on the internet. Recent projects have included collaborations with the Barbican Centre, Southbank Centre, Sir Mark Elder and the Hallé, the BBC Proms, Lincoln Center (New York), the Lucerne and Aix Festivals, and orchestras across the US, including Los Angeles, New York and Philadelphia.

Between 2006 and 2016 he was Artistic Programming Advisor at the Chicago Symphony Orchestra, and Creative Director of *Beyond the Score*, a series of 30 live multimedia explorations of orchestral masterworks which have also been filmed and viewed online more than half a million times.

In May 2017 he was Creative Partner for the Cincinnati May Festival, devising and directing semi-staged productions of Mendelssohn's *A Midsummer Night's Dream* and Elgar's *The Dream of Gerontius*.

He is known for his special interest in Russian and Soviet music, and especially for his completions of lost and forgotten pieces by Shostakovich, including the music-hall show *Hypothetically Murdered* and the unfinished operatic satire *Orango*.

He is currently artistic advisor to the San Diego Symphony, and is also assisting Esa-Pekka Salonen and the Philharmonia Orchestra on their new Weimar project. □

Simon Callow narrator



He directed *Shirley Valentine* in the West End and on Broadway, *Single Spies* at the Old Vic, as well as the film of *The Ballad of the Sad Café*.

He has written biographies of Oscar Wilde, Charles Laughton and Charles Dickens, and three autobiographical books: *Being An Actor*, *Love Is Where It Falls*, and *My Life in Pieces*. The third volume of his massive Orson Welles biography, *One Man Band*, appeared in 2016; *Inside Wagner's Head*, a short biography of Wagner, was published last year. Music is his great passion, and he has made many appearances with the LSO, LPO and the London Mozart Players. □

Simon Callow is an actor, author and director. He studied at Queen's University, Belfast, and then trained as an actor at the Drama Centre in London. He joined the National Theatre in 1979, where he created the role of Mozart in Peter Shaffer's *Amadeus*. His many one-man shows include *The Mystery of Charles Dickens*, *Being Shakespeare*, *A Christmas Carol*, *Inside Wagner's Head*, *Juvenalia* and, most recently, *The Man Jesus*. He has appeared in many films including *A Room with a View*, *Four Weddings and a Funeral*, *Shakespeare in Love* and *Phantom of the Opera*, and is currently playing The Duke of Sandringham in the television series *Outlander*.

Rodney Earl Clarke narrator



the David Jacobs Tribute Concert alongside Michael Ball. He has presented on television for the BBC, and his debut album *Glorious Quest* has received critical acclaim.

In 2016 he starred in an arena tour of West End/Broadway hits with the Czech Philharmonic conducted by Keith Lockhart, working alongside Louise Dearman, Marin Mazzie and Jason Danieley. He recently performed with the Hallé in a Musical Pops Concert at the Bridgewater Hall alongside West End soprano Ashleigh Gray, and at the BBC Proms performing songs in *Beyond the Score: Dvořák New World Symphony* conducted by Sir Mark Elder. Last summer he starred in Bernstein's *On the Town* at the Regent's Park Open Air Theatre directed by Drew McOnie and has been elected an Associate of the Royal Academy of Music for his service and contribution to the music industry. □

Hailed by *Gramophone* as a 'singer to be watched', Rodney Earl Clarke is recognised for his versatility in performance. Rodney has appeared in many shows including *Carmen Jones* at the Royal Festival Hall, London, Jude Kelly's award-winning production of Bernstein's *On the Town*, Kenneth Branagh's epic film version of Mozart's *The Magic Flute*, Sondheim's 80th Birthday Celebration at the BBC Proms, *The Broadway Sound* at the BBC Proms with the John Wilson Orchestra, and Gershwin's *Porgy and Bess* conducted by Sir Simon Rattle. He starred in Raymond Gubbay's popular show *Crazy for Gershwin* and has also performed many times on BBC Radio 2's *Friday Night is Music Night*, most recently

Sara Kestelman narrator



Recent theatre includes: *The Lady In The Van* (Theatre Royal Bath), *Filthy Business* and *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* (Hampstead Theatre), *Making Noise Quietly* (Donmar), *Torch Song Trilogy* (Menier Chocolate Factory), *4000 Miles* and *Ignis* (The Print Room).

She directed the musical *Brass* for National Youth Music Theatre, named Best Musical Production 2014 in the UK Theatre Awards.

Recent television work includes: *Maigret* (ITV), *From There To Here* and *In the Flesh* (BBC). Films include: *One Last Dance*, *Zardoz*, *Lisztomania*, *Lady Jane*, *Ex Memoria*, *The Last Sparks Of Sundown*, *Pardon The Intrusion*, *Prick Thy Neighbour*.

Forming BASK Films with Amanda Brennan, she made *Yes, But That's Not All!*, a documentary film about her work with a remarkable woman living with the effects of stroke, which won two US film festival awards in 2016.

She is a published poet and song writer, performing her one-woman show *All About Me!* internationally. □

Helen McCrory narrator



Helen has received much critical acclaim for her work on the small screen. She starred in Peter Morgan's *The Jury* and won the Critics Circle Best Actress Award for her role in the Channel 4 series *North Square*, having been previously nominated for her performance in *Fragile Heart*. She returned to *Peaky Blinders* as Aunt Polly in September, and recently filmed *Fearless* for ITV and the second series of *Penny Dreadful* (Showtime/Sky).

In film Helen has starred in several British independent features, such as *The James Gang* for Mike Barker, *Dad Savage* opposite Patrick Stewart, Roger Mitchell's *Enduring Love* and as Gillian Armstrong in *Charlotte Gray*. She garnered excellent reviews for her role as Cherie Blair in Stephen Frears' film *The Queen* (2006), a role she reprised in 2010 in *The Special Relationship*, starring alongside Michael Sheen. She voiced the character of Mrs Bean in 2009's *Fantastic Mr Fox*, took the role of Narcissa Malfoy in the *Harry Potter* films, featured in Martin Scorsese's *Hugo* in 2011, followed by *Skyfall* and the lead role in *Flying Blind* in 2012. Recent film appearances include *A Little Chaos* alongside Kate Winslet, *Loving Vincent*, *Their Finest*, and starring roles in *Women in Black: Angel of Death* and *Bill* (by the team behind *Horrible Histories*). □

The multi award-winning actress Helen McCrory recently completed a critically acclaimed run at the National Theatre as the title role in *Medea*. She has worked extensively with Sam Mendes at the Donmar Warehouse playing lead roles in *How I Learnt to Drive*, *Old Times* directed by Roger Michelle and in Mendes' farewell double bill *Twelfth Night* and *Uncle Vanya*. Other notable theatre credits include a sell-out 2005 run in the West End of *As You Like It* (leading to nominations for an Olivier Award and for Best Actress in the Theatregoer Choice Awards 2006), Ibsen's *Rosmersholm* (2008) and *The Late Middle Classes* and *Last of the Haussmans* at the National Theatre with Julie Walters and Rory Kinnear.

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

four 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 LSC. 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. □

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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 with 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. □

Sopranos

Anneke Amalie
 Frankie Arnall
 Greta Astedt
 Kerry Baker
 Anna Byrne-Smith
 Laura Catala-Ubassy
 Anjali Christopher
 Shelagh Connolly
 Harriet Crawford
 Rebecca Dent
 Katharine Elliot
 Lucy Feldman
 Kara Florish
 Joanna Gueritz
 Isobel Hammond
 Emma Harry
 Jenna Hawkins
 Roberta Hincke
 Emily Hoffnung

Denise Hoilette
 Alice Jones
 Debbie Jones
 Jessica Kirby
 Luca Kocsmarszky
 Meg Makower
 Jane Morley
 Emily Norton
 Gill O'Neill
 Maggie Owen
 Andra Patterson
 Roberta Phillip
 Liz Reeve
 Deborah Staunton
 Giulia Steidl
 Sarah Talbot
 Winnie Tse
 Lizzie Webb
 Alice Young

Altos

Kate Aitchison
 Rosalind Bagshaw
 Hetty Boardman
 Weston
 Elizabeth Boyden
 Gina Broderick
 Jo Buchan *
 Janik Dale
 Maggie Donnelly
 Lynn Eaton
 Linda Evans
 Amanda Freshwater
 Christina Gibbs
 Joanna Gill
 Rachel Green
 Yoko Harada
 Kate Harrison
 Jo Houston
 Elisabeth Iles

Ella Jackson *
 Kristi Jagodin
 Christine Jasper
 Vanessa Knapp
 Belinda Liao *
 Liz McCaw
 Caroline Mustill
 Dorothy Nesbit
 Siu-Wai Ng
 Helen Palmer
 Susannah Priede *
 Erika Stasiuleviciute
 Claire Trocmé
 Curzon Tussaud
 Hannah Wisher

Tenors

Paul Allatt *
 Robin Anderson
 Jack Apperley
 Erik Azzopardi
 Paul Beecham
 Raymond Brien
 Oliver Burrows
 Michael Delany
 John Farrington
 Matthew Fernando
 Andrew Fuller *
 Patrizio Giovannotti
 Simon Goldman
 Euchar Gravina
 Michael Harman
 Alastair Mathews
 Matthew McCabe
 Tom McNeill
 Daniel Owers
 Davide Prezzi
 Pablo Romero
 Michael Scharff
 Peter Sedgwick
 Richard Street *
 Malcolm Taylor
 Simon Wales
 James Warbis
 Robert Ward *

Basses

Simon Backhouse *
 Chris Bourne
 Gavin Buchan
 Andy Chan
 Steve Chevis
 Matthew Clarke
 Giles Clayton
 Damian Day
 Thomas Fea
 Robert Garbolinski *
 Josué Garcia
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**Assistant Directors
(Genesis Suite)**

Nia Llewelyn Jones
 Benjamin Frost

** denotes LSC
 council member*

Mike Tutaj projection design



Based in Chicago, Mike Tutaj's designs have been seen and heard on the stages of The Goodman Theatre, Steppenwolf Theatre, Chicago Symphony Orchestra, Chicago Shakespeare Theatre, The Second City, Victory Gardens, Lookingglass, Writers' Theatre, The Court Theatre, TimeLine, American Theater Company, Paramount Theatre, The Hypocrites, and many more.

Off-Broadway credits include MCC Theater, p73, EnGarde Arts and The York Theatre. Regional credits include Indiana Repertory Theatre, The Alliance Theatre, Philadelphia Theatre Company, South Coast Rep, Center Stage, Syracuse Stage, Virginia Stage, Children's Theatre Company (Minneapolis), City Theatre Company (Pittsburgh) and Theatre Squared.

Mike has taught Projection Design in the Theatre Department of Columbia College Chicago. He is an artistic associate with TimeLine Theatre, and a member of United Scenic Artists local 829. □

Sir Simon Rattle in 2018

Sunday 14 January Barbican Hall	7pm	Sunday 22 April Barbican Hall	7pm
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Janáček Overture: From the House of the Dead
Carter Instances
Berg Violin Concerto
Bartók Concerto for Orchestra

Sir Simon Rattle conductor
Isabelle Faust violin

Tippett The Rose Lake †
Mahler comp Cooke Symphony No 10

Sir Simon Rattle conductor

† Supported by Resonate, a PRS Foundation initiative in partnership with Association of British Orchestras, BBC Radio 3 and Boltini Trust

Thursday 19 & 26 April Barbican Hall	7.30pm
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Helen Grime Woven Space * (world premiere)
Mahler Symphony No 9

Sir Simon Rattle conductor

* Commissioned for Sir Simon Rattle and the LSO by the **Barbican**

26 April generously supported by
Baker McKenzie

2018/19 SEASON ANNOUNCEMENT

Visit Iso.co.uk on **Tuesday 23 January** for details of the LSO's 2018/19 season with Music Director Sir Simon Rattle.

London Symphony Orchestra on stage tonight

Leader

Andrew Haveron

First Violins

Carmine Lauri
Lennox Mackenzie
Clare Duckworth
Ginette Decuyper
Gerald Gregory
Maxine Kwok-Adams
Elizabeth Pigram
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Morane Cohen-
Lamberger
Benjamin Roskams

Second Violins

David Alberman
Thomas Norris
Miya Väisänen
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Andrew Pollock
Paul Robson
Louise Shackelton
Jan Regulski
Violas
Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
German Clavijo
Lander Echevarria
Julia O’Riordan
Robert Turner
Heather Wallington
Jonathan Welch
Katrin Burger
Stephen Doman
Alistair Scahill

Cellos

Tim Hugh
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Miwa Rosso
Deborah Tolksdorf
Victoria Harrild
Double Basses
Colin Paris
Patrick Laurence
Matthew Gibson
Joe Melvin
Jani Pensola
Hugh Sparrow
Simo Väisänen
Jeremy Watt

Flutes

Gareth Davies
Alex Jakeman
Piccolo
Patricia Moynihan
Oboes
Olivier Stankiewicz
Juliana Koch
Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Andrew Marriner
Chris Richards
Peter Sparks

Bass Clarinet

Laurent Ben Slimane

Bassoons

Rachel Gough
Daniel Jemison
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Timothy Jones
Angela Barnes
Benjamin Jacks
Jonathan Lipton

Trumpets

Philip Cobb
David Elton
Gerald Ruddock
Niall Keatley

Trombones

Dudley Bright
Peter Moore
James Maynard

Bass Trombone

Paul Milner

Tuba

Alberto Azzolini

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton

Harps

Bryn Lewis
Lucy Wakeford

Piano

Elizabeth Burley

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, Idlewild Trust, Barbara Whatmore Charitable Trust and The Thistle Trust.

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