

The logo for the London Symphony Orchestra, consisting of the letters 'LSO' in a stylized, handwritten font.

**London Symphony Orchestra**  
Living Music



## London's Symphony Orchestra

**barbican**

Resident  
Orchestra

**Thursday 16 June 2016 7.30pm**  
Barbican Hall

**LSO DISCOVERY SHOWCASE:  
PEACEMAKERS**

**Tippett** Five Spirituals from  
'A Child of Our Time'

**Vaughan Williams** Dirge for Two Veterans  
from 'Dona Nobis Pacem'

**Karl Jenkins** Healing Light – A Celtic Prayer  
from 'The Peacemakers'

**Holst** Jupiter from 'The Planets'  
INTERVAL

**Howard Moody** Vaishnava\*  
(world premiere, LSO Discovery commission)

**Elim Chan** conductor

**Howard Moody** conductor\*

**Francesca Chiejina** soprano

**Bianca Andrew** mezzo-soprano

**Eduard Mas Bacardit** tenor

**Joan Miquel Muñoz** bass

**LSO On Track Next Generation\***

**LSO Community Choir**

**Guildhall School Musicians**

**London Symphony Orchestra**

Concert finishes at approx 9.10pm

## Welcome Kathryn McDowell



Welcome to our annual LSO Discovery Showcase, where musicians of all abilities and backgrounds perform alongside the LSO. This year we explore the power of music to call for peace, with works by Tippett, Vaughan Williams, Sir Karl Jenkins and Holst. Tonight's concert also features the world premiere of a new work, *Vaishnava*, written and conducted by Howard Moody, who works closely with LSO Discovery as Creative Director of the LSO On Track Next Generation programme. This evening's concert also features LSO Assistant Conductor Elim Chan, who conducts the Showcase for the second time since winning the Donatella Flick LSO Conducting Competition in 2014.

It is always a pleasure to see so many musicians coming together, and we are delighted to be joined by the LSO Community Choir, young musicians from LSO On Track Next Generation, and Guildhall School soloists and instrumentalists, many of whom are students on the LSO and Guildhall School's Orchestral Artistry postgraduate programme. We also welcome the young musicians who performed in the LSO On Track Foyer Takeover before the evening's concert. Our thanks go to the teachers, families, parents and supporters of all the musicians on stage tonight.

I hope that you enjoy tonight's concert, and that you can join us again at the Barbican soon. On 26 June the LSO Discovery Choirs join the Orchestra for the world premiere of the late Sir Peter Maxwell Davies' children's opera, *The Hogboon*.

**Kathryn McDowell CBE DL**  
Managing Director

## Living Music In Brief

### LSO AT THE PATRON'S LUNCH

The LSO was honoured to attend The Patron's Lunch street party on 12 June, a celebration of Her Majesty The Queen's patronage of over 600 charities and organisations on the occasion of her 90th birthday. Visit the website to find out more and to see pictures of the event.

[thepatronslunch.com](http://thepatronslunch.com)

### NEW RELEASES ON LSO LIVE: RACHMANINOV VESPER AND STEVE REICH

On 10 June LSO Live, the Orchestra's record label, released two new recordings: **Rachmaninov's All-Night Vigil** ('Vespers'), which marks the London Symphony Chorus' first recording on the label; and an exploration of percussion music by one of America's greatest living composers, **Steve Reich**. Both albums are available now for £7.99.

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

### A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of ten or more, including 20% discount on standard tickets, a dedicated group booking phone line, priority booking and, for larger groups, free hot drinks. Tonight, we are delighted to welcome:

**Mena Rego and Friends**

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

## In conversation with ...

# Elim Chan

**Elim Chan, the LSO's Assistant Conductor, won the Donatella Flick LSO Conducting Competition in December 2014. Ahead of tonight's concert she spoke to Liam Hennebry about working with the LSO, her conducting inspirations, and what she's looking forward to in this evening's performance ...**

### Working with the LSO

The LSO is such a great combination of the best technique and skills, and at the same time great musicianship. Having a great Orchestra like the LSO in front of you is like driving a Ferrari – you do a little thing and then the car just goes! But at the same time the musicians are good people – they are very personable and go out of their way to help you. They always want to do their best performance for the audience. For me, that's something very special.

### Conducting inspirations

It's been such a mind-blowing experience watching so many great conductors with the LSO. I'm amazed when I watch Bernard Haitink work because he doesn't need to say a lot. His intention and his presence make what he wants so clear. It's quite mysterious. Another inspiring conductor is Sir Simon Rattle. He always finds something that you've never thought about or heard before; you gain another level of understanding and new-found love for the piece. Plus his energy is so impressive!

### The role of the conductor

The role of a conductor is fascinating. You bring everyone to an agreement, a middle ground, where things can meet. When you have a really great conductor on stage you almost forget that they're there, but then suddenly something really magical happens. They exude a certain energy and presence, which brings each of these 80 musicians, who are all great soloists on their own, together to follow one vision. I think that's the most sublime part of being a conductor – that you unify people.



### Contemporary music

I like a lot of different music other than classical music. I like listening to jazz, pop, alternative, electronic music. And I like to increase my understanding of the different facets of sounds and what different people are doing and thinking.

### Tonight's concert

I'm really happy to be involved in this concert. Last year's Showcase was the first project I was engaged in when I started with the LSO, and it almost feels like a homecoming to be conducting this year's performance. I'm also very excited to be working with the LSO Community Choir. Rehearsing with the Choir recently was one of the most inspiring and fun nights I've had. The Choir is so good and so committed. The rehearsal was so inspiring, I can't wait to have them on stage with the LSO – they give their best because they love singing and it makes me remember why music is so important.

**Read the rest of this interview at [Iso.co.uk/more/blog](http://Iso.co.uk/more/blog)**

## Michael Tippett (1905–98) Five Spirituals from 'A Child of Our Time' (1939–41)

- 1 STEAL AWAY
- 2 NOBODY KNOWS THE TROUBLE I SEE, LORD
- 3 GO DOWN, MOSES
- 4 BY AND BY
- 5 DEEP RIVER

**ELIM CHAN** CONDUCTOR  
**FRANCESCA CHIEJINA** SOPRANO  
**BIANCA ANDREW** MEZZO-SOPRANO  
**EDUARD MAS BACARDIT** TENOR  
**JOAN MIQUEL MUÑOZ** BASS  
**LSO COMMUNITY CHOIR**

### PROGRAMME NOTES WRITER

**SARAH BREEDEN** regularly contributes to BBC Proms family concert programmes, has written on film music for the LPO as well as the LSO, school notes for London Sinfonietta and the booklet notes for EMI's Classical Clubhouse series. She worked for the BBC Proms for several years.

Tippett knew all about the perils of being an outsider, yet his strength of character meant that he was not afraid of protest. During World War II he was a conscientious objector and served a three-month prison term in 1943 in Wormwood Scrubs, a prison in West London, for refusing to carry out the war-time duties required by his military exemption. He was also gay and, although he never hid it, he understood what it was to be 'different'. It is no surprise that he was moved to write *A Child of Our Time* after the horrific 'Kristallnacht' attack on Jewish communities and businesses in Germany in November 1938.

The work is a type of oratorio, a large-scale piece for orchestra and voices usually on a biblical theme, famous examples being Bach's *St John Passion* and Handel's *Messiah*. Whereas Bach incorporated Lutheran hymns or chorales within his oratorios to break up the passages of arias and recitative, almost like musical punctuation marks, Tippett chose the Spirituals. This type of song, inspired by the plight of the Israelites in the Bible, was traditionally sung by slaves in 18th- and 19th-century America to lament the hardships of slavery. Tippett felt these songs were a perfect fit, embodying the universality of the

plight of all those outcast and disenfranchised, or, as he put it, for anyone 'rejected, cast out from the centre of our society onto the fringes: into slums, into concentration camps, into ghettos'.

*A Child of Our Time* was a huge success at its premiere and the Spirituals are often performed separately. Tippett's arrangements are deeply moving: from the angelic soaring soprano in 'Steal Away' and the barely subdued rage at injustice in 'Go Down, Moses' (subtitled 'A Spiritual of Anger'), to the heart-rending 'Deep River', each Spiritual resonates with a profound yearning for peace. They still speak to us now, as they did to slaves forced to work on their masters' plantations, and as they did to the war-weary audiences of 1944. ■

### KRISTALLNACHT, OR 'NIGHT OF BROKEN GLASS'



Tippett was inspired to write *A Child of Our Time* by the horrific violence of 'Kristallnacht', the 'Night of Broken Glass'. On the evening of 9 November 1938, members of the Nazi party and civilians launched attacks on Jewish communities, as a response to the assassination of Nazi diplomat Ernst vom Rath by Polish-Jewish refugee Herschel Grynszpan. Over 1,000 synagogues and 7,000 Jewish businesses were destroyed – the shards of broken glass in the streets giving the attack its name – and around a hundred Jewish people were killed.

### THE LSO COMMUNITY CHOIR

was launched in 2003 for people living and working in EC1. For more information about the Choir and a list of tonight's performers, turn to **page 19**.

## Michael Tippett

# Five Spirituals from 'A Child of Our Time': Texts

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### STEAL AWAY

*How can I cherish my man in such days, or  
become a mother in a world of destruction?  
How shall I feed my children on so small a wage?  
How can I comfort them when I am dead?*

Steal away, steal away, steal away to Jesus;  
Steal away, steal away home –  
I han't got long to stay here.

My Lord, He calls me,  
He calls me by the thunder,  
The trumpet sounds within-a my soul,  
I han't got long to stay here.

Green trees a-bending,  
poor sinner stand a-trembling,  
The trumpet sounds within-a my soul,  
I han't got long to stay here.

### NOBODY KNOWS THE TROUBLE I SEE, LORD

Nobody knows the trouble I see, Lord,  
Nobody knows the trouble I see.  
Nobody knows the trouble I see, Lord,  
Nobody knows like Jesus.

O brothers, pray for me,  
And help me to drive old Satan away.  
O mothers, pray for me  
And help me to drive old Satan away.

Nobody knows the trouble I see, Lord,  
Nobody knows the trouble I see.  
Nobody knows the trouble I see, Lord,  
Nobody knows like Jesus.

### GO DOWN, MOSES

*Men were ashamed of what was done.  
There was bitterness and horror.*

Go down, Moses, way down to Egypt land;  
Tell old Pharaoh,  
To let my people go.

When Israel was in Egypt land,  
Let my people go,  
Oppressed so hard they could not stand,  
Let my people go.

'Thus spake the Lord', bold Moses said,  
Let my people go,  
'If not, I'll smite your first-born dead',  
Let my people go.

Go down, Moses, way down in Egypt land;  
Tell old Pharaoh,  
To let my people go.

### BY AND BY

*The dark forces rise like a flood.  
Men's hearts are heavy: they cry for peace.*

O, by and by, by and by,  
I'm going to lay down my heavy load.  
I know my robe's going to fit me well,  
I tried it on at the gates of hell.  
O, hell is deep and a dark despair,  
O, stop, poor sinner, and don't go there!  
O, by and by, by and by,  
I'm going to lay down my heavy load.

### DEEP RIVER

Deep river, my home is over Jordan,  
Deep river, Lord,  
I want to cross over into camp-ground.

Oh, chillun'  
Oh, don't you want to go,  
To that gospel feast,  
That promised land,  
That land where all is peace?  
Walk into heaven, and take my seat,  
And cast my crown at Jesus' feet, Lord  
I want to cross over into camp-ground.

Deep river, my home is over Jordan,  
Deep river, Lord,  
I want to cross over into camp-ground.

## Ralph Vaughan Williams (1872–1958)

### Dirge for Two Veterans from 'Dona Nobis Pacem' (1936)

PROGRAMME NOTES WRITER  
SARAH BREEDEN

ELIM CHAN CONDUCTOR  
LSO COMMUNITY CHOIR

Even though *Dona nobis pacem* was written in 1936, two decades after World War I, memories of the 'war to end all wars' were still raw. Moreover, it was becoming increasingly obvious that the Nazi outrages in Europe were paving a terrifying way to more carnage. At the age of 42, Vaughan Williams had joined the Royal Army Medical Corps as a private at the outbreak of World War I and, like so many others, the conflict affected him deeply. He lost many friends, including fellow composer George Butterworth, and was shattered by what he saw, including witnessing the devastating battles at Ypres. His cantata *Dona Nobis Pacem* (Latin for 'Grant us peace') became a desperate plea for peace.

When he returned from the front, the composer found it difficult to write works that looked to the future. Gradually he began to overcome this stumbling block, but even so the *Dona Nobis Pacem* draws on his 1926 oratorio, *Sancta Civitas*, which explores a similar theme. Vaughan Williams also looked to his previous work for the 'Dirge for Two Veterans', which was in fact an earlier wartime composition dating from 1914, which he now incorporated into his cantata.

Whereas *Sancta Civitas* uses an entirely biblical text, for *Dona Nobis Pacem*, Vaughan Williams, an avid lover of literature, included poems by John Bright and [Walt Whitman](#) alongside the Latin mass. It is one of the latter poet's works that is used for 'Dirge for Two Veterans'. Whitman is a perfect choice, drawing as he did on his own devastating experiences of the American Civil War for his writing. The 'Dirge' is a private tragedy, a grieving woman witnessing the funeral procession and burial of her husband

and son, both killed at the same time in battle. The text is set to simple vocal lines complemented by vivid orchestral imagery that reflects Whitman's words, such as the 'full-keyed bugles' and 'great drums pounding'. Despite its sad subject, the healing power of music comes to the fore as solace is offered in the final stanza: 'O my soldiers, my veterans, / My heart gives you love'. ■

'I sometimes dread coming back to normal life with so many gaps – especially of course George Butterworth ... out of those seven who joined up together in August 1914 only three are left.'

Vaughan Williams in a letter to Gustav Holst, 1916

**WALT WHITMAN** (1819–92) was an American poet and essayist, celebrated today for his then-controversial anthology *Leaves of Grass* (1855), in which 'Dirge for Two Veterans' is featured. Whitman's poetry was widely circulated in England after its initial publication, and the poet had gained many influential admirers in British cultural circles including Tennyson and Swinburne. Vaughan Williams was captivated by Whitman's poetry from the early 1900s, his wife Ursula describing how he carried a copy of *Leaves of Grass* as his 'constant companion'. The composer also set excerpts of five other poems from the collection in his choral symphony, *A Sea Symphony* (1903–09).

Walt Whitman (1819–92)

## Dirge for Two Veterans (1855)

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The last sunbeam  
Lightly falls from the finished Sabbath,  
On the pavement here, and there beyond it is looking  
Down a new-made double grave.

Lo, the moon ascending,  
Up from the east the silvery round moon,  
Beautiful over the house-tops, ghastly, phantom moon,  
Immense and silent moon.

I see a sad procession,  
And I hear the sound of coming full-keyed bugles,  
All the channels of the city streets they're flooding  
As with voices and with tears.

I hear the great drums pounding,  
And the small drums steady whirring,  
And every blow of the great convulsive drums  
Strikes me through and through.

For the son is brought with the father,  
In the foremost ranks of the fierce assault they fell,  
Two veterans, son and father, dropped together,  
And the double grave awaits them.

Now nearer blow the bugles,  
And the drums strike more convulsive,  
And the daylight o'er the pavement quite has faded,  
And the strong dead-march enwraps me.

In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumined,  
'Tis some mother's large transparent face,  
In heaven brighter growing.

O strong dead-march, you please me!  
O moon immense with your silvery face you soothe me!  
O my soldiers twain! O my veterans passing to burial!  
What I have I also give you.

The moon gives you light,  
And the bugles and the drums give you music,  
And my heart, O my soldiers, my veterans,  
My heart gives you love.

Sir Karl Jenkins *(b 1944)*

## Healing Light – A Celtic Prayer from 'The Peacemakers' *(2011)*

**ELIM CHAN** CONDUCTOR  
**LSO COMMUNITY CHOIR**

**PROGRAMME NOTES WRITER**  
**SARAH BREEDEN**

The music of Welsh composer Sir Karl Jenkins can't simply be placed into any one category, but he has achieved universal appeal with works such as the instantly recognisable *Adiemus*. He is one of the most performed living composers, in no small part because of the popularity of his work *The Armed Man: A Mass for Peace*, which has enjoyed well over 1,000 performances since its premiere in 2000, including at the tenth anniversary commemorative concert of 9/11 at Lincoln Center, New York.

Its core sentiments clearly chime with audiences on a global scale.

**THE ARMED MAN: A MASS FOR PEACE** (1999) was commissioned by the Royal Armouries Museum, and its dedication to victims of conflict came in the wake of the Kosovo War, which had ended in June of the same year. As he would in his later work, *The Peacemakers*, Jenkins explored many different texts in his desire to promote universality and world peace. As well as setting the Latin Mass of the Western Christian tradition, *The Armed Man* uses excerpts from the Bible, the Islamic call to prayer, the ancient Indian text, the *Mahabharata* (one of the longest epic poems ever written), as well as the work of Rudyard Kipling and Alfred Lord Tennyson.

*The Peacemakers*, Jenkins tells us, is the successor to *The Armed Man*. He dedicated it 'to the memory of all those who lost their lives during armed conflict: in particular, innocent civilians'. It is poignant that he adds, 'when I composed *The Armed Man: A Mass for Peace* for the millennium, it was with the hope of looking forward to a century of peace. Sadly, nothing much has changed'. Despite this sombre outlook on the 21st century, Jenkins is a great believer in the healing power of music and is clearly no stranger to writing music that calls for harmony in the world.

Jenkins has a penchant for scoring mammoth works and *The Peacemakers* requires full symphonic orchestra and three choirs, has 17 movements, and its total length is over 70 minutes. At its heart are words spoken by the eponymous 'peacemakers' including Mother Theresa, Nelson Mandela, Terry Waite, Martin Luther King and Gandhi, who is also the inspiration for Howard Moody's new work being performed tonight. The movements evoke the relevant homeland of each of the international figures, giving the overall work a world music feel.

'Healing Light – A Celtic Prayer' takes its text from a traditional Celtic prayer: it offers blessings of 'deep peace' sung with velvety harmonies, and creates an atmosphere of Gaelic zen with *bodhrán* drums. ■

### TRADITIONAL IRISH FOLK INSTRUMENTS

Jenkins makes use of traditional Irish Folk music instruments in *Healing Light – A Celtic Prayer* to create an authentic Gaelic sound.

**Bodhrán drums** are round, flat drums, which developed from the tambourine in the 19th century. They are played with the hand, or more commonly with a small stick known as a 'tipper' or 'cipín'.

## Sir Karl Jenkins Healing Light – A Celtic Prayer: Text

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Deep peace of the running wave to you,  
Deep peace of the flowing air to you,  
Deep peace of the quiet earth to you,  
Amen.

Deep peace of the shining stars to you,  
Deep peace of the gentle night to you,  
Moon and stars pour their healing light on you,  
Amen.

Deep peace of Christ, the light of the world, to you,  
Deep peace of Christ to you.  
Deep peace of Christ, the light of the world, to you,  
Amen.



London Symphony Orchestra

### LSO DISCOVERY CONCERTS: BOOK NOW FOR 2016/17



#### **FAMILY CONCERT: ROALD DAHL CENTENARY**

Sat 3 Dec 2016 2.30pm, Barbican

*with* Tim Redmond conductor

#### **A CHORAL CHRISTMAS**

Wed 21 Dec 2016 7.30pm, Barbican

*with* Simon Halsey conductor

London Symphony Chorus

LSO Community Choir

LSO Discovery Choirs

LSO String Quartet

#### **FAMILY CONCERT**

Sun 26 Mar 2017 2.30pm, Barbican

#### **FAMILY CONCERT**

Sat 3 Jun 2017 2.30pm, Barbican

#### **LSO DISCOVERY SHOWCASE**

Thu 22 Jun 2017 7.30pm, Barbican

020 7638 8891

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Gustav Holst (1874–1934)

## Jupiter: The Bringer of Jollity from 'The Planets' (1914–16)

**PROGRAMME NOTES WRITER**  
**SARAH BREEDEN**

### SIR CECIL SPRING-RICE

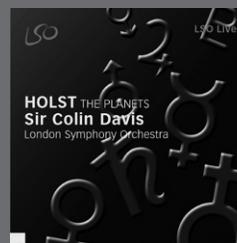
(1859–1918) served as British Ambassador to the United States from 1912–1918, working to persuade the then-President of the United States, Woodrow Wilson (1856–1924), to join the war effort. Spring-Rice was also a close friend of former President Theodore Roosevelt (1858–1919), and served as Roosevelt's best man at his second marriage in 1886.

### ELIM CHAN CONDUCTOR

With its subtitle 'The Bringer of Jollity', you could be forgiven for questioning the inclusion of 'Jupiter' within a programme of messages of peace, even more so if you are a *Planets* buff and know that another movement is 'Venus, the bringer of Peace'. The reason it fits perfectly with today's musical messages of peace is because it features the great melody used for the well-known hymn 'I Vow to Thee, My Country', often sung at Remembrance Day services, as well as being the rousing theme tune for Rugby Union and heard at the opening of the Paralympics. The poem was written by British diplomat Sir Cecil Spring-Rice; the first two verses in particular refer to those who sacrificed their lives during World War I. In 1921 Holst, who taught Spring-Rice's daughter music at St Paul's School for Girls, was commissioned to compose the setting. He was incredibly busy at the time and, to his relief, he realised that the words conveniently fitted this particular part of 'Jupiter' very nicely, and just needed a slight reworking at the end.

*The Planets* was completed in 1916, in the middle of World War I, and did not receive its full premiere until 1920, but it soon became Holst's most famous work (much to his chagrin). It's not hard to understand why, or why it inspired other composers, notably John Williams' score for *Star Wars*. 'Jupiter' itself is jam-packed from the offset. The scurrying recurring three-note repetition in the violins that represents the speed of Jupiter introduces the first jaunty theme, followed by a march first heard on triumphant brass. The noble 'I Vow' tune, also known as 'Thaxted' – the village where Holst lived for many years – dominates the second half of the movement in a swirling whirlwind of out-of-this-world orchestration. Stirring music, indeed.

### HOLST'S THE PLANETS ON LSO LIVE



£5.99

Sir Colin Davis' blazing performance, recorded over three evenings in June 2002, marked one of the classical releases of the year.

'Colin Davis, as might be expected, has no problems, conjuring like Uranus the Magician, the full panoply of atmosphere, stillness and energy from the virtuoso LSO.'

*Daily Telegraph*

Available now  
[Isolive.lso.co.uk](http://Isolive.lso.co.uk)

### INTERVAL – 20 minutes

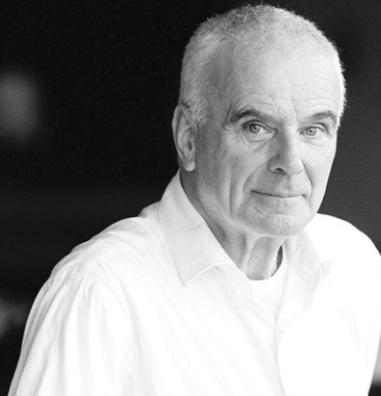
There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level. The Barbican shop will also be open.

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the Information Desk on the Circle level?



London Symphony Orchestra  
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## LSO Discovery in 2016



### **SIR PETER MAXWELL DAVIES' THE HOGBOON CHILDREN'S OPERA**

Sun 26 Jun 2016 7pm, Barbican

**Maxwell Davies** The Hogboon  
(world premiere, LSO commission)  
**Berlioz** Symphonie fantastique

**Sir Simon Rattle** conductor  
**LSO Discovery Chorus**  
**London Symphony Chorus**  
**Simon Halsey** choral director  
**Guildhall School Musicians**  
**London Symphony Orchestra**  
**Karen Gillingham** stage director  
**Rhiannon Newman Brown** designer

Generously supported by David HS Hobbs

### **SUMMER LSO DISCOVERY SHOWCASES AT LSO ST LUKE'S**

Sun 19 Jun 2016 7pm, LSO St Luke's  
**SOUNDHUB SHOWCASE**

Music by LSO Soundhub composers **Yasmeen Ahmed, Ben Gaunt, Oliver Leith** and **Lee Westwood**, performed by LSO chamber ensembles.

Tue 19 Jul 2016 7pm, LSO St Luke's  
**LSO BRASS ACADEMY SHOWCASE**

Talented young brass players from across the UK showcase the results of a week of masterclasses with LSO musicians.

Sun 31 Jul 2016 7.30pm, LSO St Luke's  
**DIGITAL TECHNOLOGY GROUP CONCERT**

An evening of music with members of the LSO St Luke's Digital Technology Group and LSO musicians, curated by LSO Soundhub composer James Moriarty.

### **AUTUMN LSO DISCOVERY CONCERTS AND WORKSHOPS AT LSO ST LUKE'S**

Fri 16 Sep 2016 12.30pm, LSO St Luke's  
**FREE FRIDAY LUNCHTIME CONCERT**

In our first Free Friday Lunchtime Concert of the new season, LSO musicians explore pioneering music from the Americas and the New World.

Sat 17 Sep 2016 11am–4.30pm, LSO St Luke's  
**SINGING DAY: VERDI REQUIEM**

Come and spend the day getting to know Verdi's iconic choral work with the LSO's Choral Director Simon Halsey.

Sun 6 Nov 2016 11am–4.30pm, LSO St Luke's  
**LSO DISCOVERY DAY: STEVE REICH**

An open rehearsal, talks and music to celebrate one of the greatest living American composers on his 80th birthday.

The LSO wishes to thank the following organisations for their support: Sir Siegmund Warburg's Voluntary Settlement, The John S Cohen Foundation, Rothschild Charities Committee, Slaughter & May, The Barnett & Sylvia Shine No 2 Charitable Trust and LSO Patrons (LSO Sing); Andor Charitable Trust and LSO Friends (Friday Lunchtime Concerts); Help Musicians UK, Angus Allnatt Charitable Foundation and LSO Friends (Brass Academy); Finsbury Educational Foundation (Digital Technology Group); and the Esmée Fairbairn Foundation and Hinrichsen Foundation (LSO Soundhub).

**iso.co.uk**  
020 7638 8891

## Howard Moody

### **Vaishnava** (world premiere, LSO Discovery commission) (2016)

**HOWARD MOODY** CONDUCTOR

**LSO ON TRACK NEXT GENERATION**

**LSO COMMUNITY CHOIR**

**PROGRAMME NOTE WRITER**  
**HOWARD MOODY**

**VAISHNAVA** refers to someone who is devoted to the Lord Vishnu, and who follows the form of Hinduism known as Vaishnavism (or Vishnuism). For Vaishnavas, Lord Krishna appears in many different incarnations or 'avatars', such as Rama or Krishna. These incarnations of Vishnu descend to empower the good and fight evil, thereby restoring 'Dharma', or moral law and righteousness.

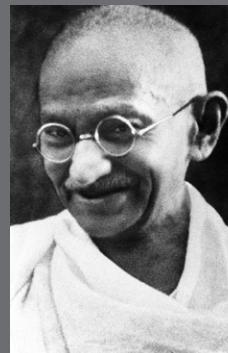
*Vaishnava* was apparently Mahatma Gandhi's favourite song and his daily prayer. The Gujarati text refers to a state of being where we can become 'vaishnava' – an exemplary state where we give to others without expecting anything in return.

This piece is designed to be played by an improvising group of musicians together with a symphony orchestra. The solo group make their own variations between the written variations, as well as joining in with the orchestra in the introduction and finale. For this project, the young players of the LSO On Track Next Generation scheme have had seven workshop days during which they have improvised around the tune to which the Vaishnava prayer is set in many surprising combinations of instruments. They have worked entirely aurally, writing nothing down. They started by learning the tune vocally and have also worked with the Indian dancer Anusha Subramanyam, exploring the language and rhythms of Indian dance. They then worked in their different instrumental sections, receiving coaching and guidance from LSO players, devising and rehearsing their separate variations.

Many previous projects with the LSO On Track Next Generation scheme have taken instrumental themes as their starting point (*Variations on Madness*, *Terrors of Red Flame*, *The Devil's Variation*, *Gold Mountain*, *Napoleon Unbuttoned*). *Vaishnava* follows the style of the previous two projects (*Invictus 46664* and *Deeds Not Words*), using a melody with a natural vocal quality. It is a fantastic development for the project to be joined by the LSO Community Choir.

I first heard Gandhi's favourite song in its original *Carnatic* vocal style, the tradition in which the audience is invited to become an active part of the performance rather than passive listeners. Enchanted by its beauty and complexity I attempted to write down a simplified version in 4/4 time. Like most great folk tunes, it has survived musical transcription and has become an inspiring focus through which we can have a glimpse of Gandhi's inspirational quest to 'be the change'. ■

**MOHANDAS KARAMCHAND GANDHI,**  
**KNOWN AS MAHATMA GANDHI (1869–1948)**



Mohandas Karamchand Gandhi, known as 'Mahatma' (Great Soul) after 1914, was the foremost leader of the independence movement in British-ruled India, and an advocate of protest through nonviolent civil disobedience. After training as a lawyer at the Inner Bar in London, Gandhi worked as a civil

rights lawyer in South Africa for 21 years. He returned to India in 1915, and became leader of the Indian National Congress party in 1921, promoting nonviolent protest to achieve independence from British rule. Gandhi later embarked on a more active form of resistance, notably the Salt March of 1942, which saw thousands of Indians rebel by producing their own salt from seawater – a trade monopolised and taxed by the British. Gandhi's protests contributed to the widespread discontent that paved the way to British withdrawal from India in 1947, and his struggle for civil rights would inspire generations to come.

**LSO ON TRACK** was launched in 2008 to provide a platform for thousands of young musicians from East London. For more information and a list of tonight's performers, turn to **page 18**.

## Narsinh Mehta (1414–81)

### Vaishnava Jana To

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Vaishnav jan to tene kahiye je  
 Peed paraayi jaane re  
 Par-dukhkhe upkaar kare toye  
 Man abhimaan na aane re (Vaishnava)

*Call those people as Vaishnavas who,  
 Feel the pain of others,  
 Help those who are in misery,  
 But never let ego or conceit enter their mind.*

SakaL lok maan sahune vande  
 Nindaa na kare kenii re  
 Vaach kaachh man nishchaL raakhe  
 Dhan-dhan janani teni re (Vaishnava)

*Vaishnavas, respect the entire world,  
 Do not censure anyone,  
 Keep their words, actions and thoughts pure,  
 The mother of such a soul is blessed.*

Sam-drishti ne trishna tyaagi  
 Par-stree jene maat re  
 Jivha thaki asatya na bole  
 Par-dhan nav jhaalee haath re (Vaishnava)

*Vaishnavas see all equally, renounce greed and avarice,  
 Respect other women as they respect their own mother,  
 Their tongue never utters false words,  
 Their hands would never touch the wealth of another.*

Moh-maaya vyaape nahi jene  
 DriDh vairaagya jena man maan re  
 Ram naam shoon taalLi laagi  
 SakaL tirath tena tan maan re (Vaishnava)

*Vaishnavas do not succumb to worldly attachments,  
 They are detached from worldly pleasures,  
 They are enticed by the name of God (Shri Ram),  
 All holy sites of pilgrimage are embodied within them.*

Van-lobhi ne kapat-rahit chhe  
 Kaam-krodh nivaarya re  
 Bhane narsaiyyo tenun darshan karta  
 Kul ekoter taarya re (Vaishnava)

*Vaishnavas encompasses the absence of greed and deceit,  
 They have renounced all types of lust and anger,  
 The author of this poem (Narsi) would be grateful to meet such a soul,  
 Whose virtue liberates their entire lineage.*

Howard Moody's *Vaishnava* features the first two lines of Narsinh Mehta's prayer, preceded by two traditional Hindu greetings, '**Namaste**', meaning 'I bow to you', and '**Sita Ram**', invoking God's blessing upon the meeting of those greeting each other.

## Elim Chan Conductor

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**Assistant Conductor**  
London Symphony Orchestra

Born in Hong Kong, Elim Chan became the first female winner of the Donatella Flick LSO Conducting Competition in December 2014, as a result of which she holds the position of Assistant Conductor of the London Symphony Orchestra for 2015/16. From the 2017/18 season she assumes the title of Chief Conductor of NorrlandsOperan in Sweden for three seasons.

Diary highlights include her debut with the Mariinsky Orchestra in Spring 2016 as a result of a personal invitation from Valery Gergiev (both in St Petersburg and on tour in Mexico with Behzod Abduraimov as soloist), her debut at the Lucerne Festival with the Lucerne Festival Academy Orchestra in August 2016 in a programme of Bartók, Adams and Saariaho and, in Spring 2017, her North American debut with Detroit Symphony and a return visit to the Hong Kong Philharmonic. Other forthcoming engagements include debuts for Lucerne Symphony, Orchestre Philharmonique de Luxembourg, Orchestre National de Belgique, Australian Youth Orchestra, Orchestre de Chambre de Lausanne, Norrköping Symphony, Orquesta Filarmonica de Gran Canaria and re-invitations to Orchestre National de Lille and Orchestra Haydn di Bolzano e Trento. In May 2016 she made her debut with Orquesta Filarmonica de Universidad Nacional Autónoma de México.

Previous engagements include her debut with the National Arts Centre Orchestra, Ottawa and the Orchestre de la Francophonie as part of the NAC Summer Music Institute in 2012; her participation in the Musical Olympus Festival, St Petersburg; and workshops with the Cabrillo Festival and Baltimore Symphony Orchestras (with Marin Alsop, Gerard Schwarz and Gustav Meier). She also took part in masterclasses with Bernard Haitink in Lucerne in Spring 2015.

Elim Chan holds degrees from Smith College and the University of Michigan. Whilst there, she served as Music Director of the University of Michigan Campus Symphony Orchestra and the Michigan Pops Orchestra. She also received the Bruno Walter Conducting Scholarship in 2013.

## Howard Moody

### Composer/Conductor



#### Artistic Director

La Folia

#### Creative Director

LSO On Track Next Generation

Howard Moody works in many different styles of music as conductor, composer and keyboard player. He is Creative Director of the LSO On Track Next Generation project. He is also Artistic Director of La Folia, a music production company that creates innovative projects and commissions new works. He has conducted the BBC Symphony and Concert Orchestras, the Hallé, Royal Liverpool Philharmonic Orchestra, Scottish Chamber Orchestra, Orchestre Révolutionnaire et Romantique, Orchestra of the Age of Enlightenment, Sarum Orchestra, Jupiter Chamber Orchestra, London Mozart Players, Bournemouth Orchestras, La Monnaie, Orchestra delle Toscana, Wrocław Philharmonic, Bristol Ensemble, Endymion Ensemble, Opera Factory, Icelandic Opera, Netherlands Radio Chorus, Romanian State Chorus, Schola Cantorum of Oxford, Salisbury Festival Chorus, Monteverdi Choir and numerous choral groups throughout Europe. He has recorded for the BBC, Netherlands Radio, Chandos and ECM. He has worked with English National Opera and Glyndebourne before working extensively with the opera director David Freeman, conducting productions for Opera Factory, Icelandic Opera and in London's West End. He has conducted two of his own operas at La Monnaie, Brussels.

Commissions as a composer include seven symphonic works for the London Symphony Orchestra, two operas for Brussels Opera at La Monnaie, as well as stage, choral and instrumental works for English National Opera, La Folia, Scottish Chamber Orchestra, Salisbury International Arts Festival, Southern Cathedrals Festival, 2012 Cultural Olympiad, Children's Music Workshop, Bangladesh Festival, Station House Opera, Jack De Johnette, The National Forest Project and The Anvil. Howard has also written a Requiem with flamenco guitarist Paco Peña. Most recently he has written *Terrors of Red Flame*, *Napoleon Unbuttoned*,

*Invictus 46664*, *Deeds Not Words* and *Vaishnava* (for the London Symphony Orchestra); *Border Lines* (for the Scottish Chamber Orchestra); *Song for Dover* (for the Cultural Olympiad); *Sindbad*, *A Journey Through Living Flames* (for Brussels Opera at La Monnaie); *Eagle Music* (for recorder player Piers Adams); *The Old Salt Road* (for Bolsterstone Male Voice Choir); *In The Hand Of God* (Southern Cathedrals Festival); *And my heart goes swimming* (Days Bay Opera); and *Push* (Glyndebourne/Battle Festival). Future commissions include new works for Coastal Voices and the Orchestra of St John's, and another opera for La Monnaie.

As a keyboard player, Howard plays harpsichord, organ, fortepiano, modern piano and synthesizers, performing in numerous international festivals. He is a principal keyboard player for the English Baroque Soloists, and has worked closely with Sir John Eliot Gardiner and the Monteverdi Choir, the Academy of St Martin in the Fields and the Orchestra of St John's. Howard works extensively with saxophonist John Surman, with whom he has toured many international jazz festivals as both conductor and improviser, giving performances of *Proverbs and Songs* (nominated for the Mercury Award).

A special interest in creative projects which develop young people's imaginative ideas into dramatic, instrumental and vocal works involves Howard as a composer and animateur for La Folia, Theatre Royal Norwich, Chichester Festival Theatre, The Anvil, Glyndebourne, the Scottish Chamber Orchestra and the LSO.

## Francesca Chiejina

### Soprano



Nigerian-American soprano Francesca Chiejina completed her undergraduate studies in vocal performance with honours at The University of Michigan School of Music, Theatre and Dance. She has participated in masterclasses with Kamal Khan, Graham Johnson, Felicity Lott, Malcolm Martineau, Brigitte Fassbaender, Stephen King, Joyce DiDonato, Edith Wiens, Julius Drake, Christian Gerhaher and Gianna Rolandi.

She was the recipient of The George Shirley Voice Scholarship,

Willis Patterson Scholarship, and the Evangeline L Dumesnil Scholarship. She won third place in the NANM Voice Competition in 2012, third place in the Young Artist Competition in 2013, second place in the Classical Singer's Competition in 2014, and the Guildhall School English Song Prize in 2015.

Francesca is currently studying at the Guildhall School with soprano Sue McCulloch, and was picked as the Loveday Scholar for 2015/16. She is generously supported by the Marianne Falke Scholarship Fund. Francesca will join the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden in September 2016.

## Bianca Andrew

### Mezzo-soprano



Born in New Zealand, Bianca Andrew is currently a student of Yvonne Kenny on the Opera Studies course at the Guildhall School.

Bianca was recently a finalist in the 2016 Kathleen Ferrier Awards, where she was the recipient of the Ferrier Loveday Song Prize. She was the 2015 winner of the Guildhall School's Chartered Surveyors Vocal Competition, and in 2014 was the recipient of the Kiri Te Kanawa Scholarship for outstanding potential in the

New Zealand Lexus Song Quest. Between 2011 and 2013 Bianca was an Emerging Artist with New Zealand Opera, having completed her undergraduate vocal studies at the NZ School of Music.

Bianca gratefully acknowledges the significant support she has received from Kiri Te Kanawa, the Kiri Te Kanawa Foundation and the Amar-Franses & Foster-Jenkins Trust.

## Eduard Mas Bacardit

### Tenor



Eduard was born in Catalonia, Spain. He studied History of Art at the Universitat de Barcelona. In 2011 he moved to London to start his undergraduate degree at the Guildhall School of Music and Drama, where he is continuing his training on the Postgraduate course.

In 2012 Eduard was awarded the Kathleen Ferrier Society Bursary for Young Singers. Since then, he has performed in the concert cycle 'Song in the City' (London), repertoire by Schubert, Todrà,

Britten, Poulenc, Quilter and Fauré. He was also invited to sing in the Anney Classic Festival (France), in the St Lawrence Jewry Music Festival (London), and Festival (a)phonica (Catalonia), performing a combination of song repertoire and opera. He studied at the Franz-Schubert-Institut in Austria, working on German lied repertoire with Elly Ameling, Christa Ludwig, Robert Holl, Roger Vignoles and Julius Drake. In October of the same year he took part in Wolfgang Holzmair's masterclass at Wigmore Hall, where he performed works by Schubert, Schumann and Wolf.

Eduard's opera performances include Mozart's *Così fan tutte* (Ferrando) at the Frome Festival; Haydn's *Armida* (Ubaldo) with Orchestra Purpur performed in Croatia and Slovenia; Mozart's *The Marriage of Figaro* (Don Basilio); Monteverdi's *Il Combattimento di Tancredi e Clorinda* (Tancredi) with Andrew Lawrence-King at the Wallace Collection; and scenes from Bizet's *Carmen* (Don José), Britten's *The Rape of Lucretia* (Male Chorus), Nicolai's *Die lustigen Weiber von Windsor* (Fenton), Strauss' *Die Fledermaus* (Eisenstein), Monteverdi's *L'incoronazione di Poppea* (Nerone), Beethoven's *Fidelio* (Jaquino), Mozart's *La Finta Giardiniera* (Belfiore) and Handel's *Alcina* (Oronte).

Eduard's postgraduate studies are generously supported by the Help Musicians UK Fleming Award and the Guildhall School Trust.

## Joan Miquel Muñoz

### Bass



Born in Palma (Majorca), Joan Miquel Muñoz began his musical studies at the Sant Josep Obrer Primary School, where he trained with Margalida Ripoll. In 2015 he completed his Degree in Singing at the Higher Conservatory of Music of the Balearic Islands with Josep Miquel Ribot and Michelle Wegwart. He is currently studying on the Artist Masters course at the Guildhall School with Gary Coward.

Since 2012, he has collaborated with orchestras such as the

Orquestra Simfònica de les Illes Balears and the Orquestra Barroca Catalana, and he has performed in venues such as the Palau de la Música Catalana and the Teatre Principal de Palma, amongst others. This professional activity has allowed him to work with conductors including Joan Company, Esteve Nabona, Kaspars Putnins and Cecilia Rydinger.

He has performed the roles of Gasparo in Donizetti's *Rita*, Marchese d'Obigny in Verdi's *La Traviata*, and Ceprano in Verdi's *Rigoletto*. His oratorio repertoire includes Handel's *Messiah*, Mozart's Requiem, Beethoven's Symphony No 9 ('Choral'), Fauré's Requiem and Bach's *St John Passion*, amongst others.

Since arriving at the Guildhall School, Joan Miquel has participated in public masterclasses with Edith Wiens and with Richard Stokes at Wigmore Hall. He is a member of the Guildhall Consort, directed by Eamonn Dougan. In June, Joan Miquel will perform the role of one of the Elder Brothers in the world premiere of Sir Peter Maxwell Davies' children's opera *The Hogboon* with the London Symphony Orchestra, conducted by Sir Simon Rattle.

Joan Miquel is generously supported by the Guildhall School Trust and the Sant Josep Obrer Foundation.

## LSO On Track Introduction

For over 25 years LSO Discovery has formed strategic partnerships with schools, music services, community centres and conservatoires to provide a range of participatory projects for people of all ages and experience to create their own music alongside LSO musicians. The 2011 National Plan for Music Education outlines the importance of providing a combination of classroom teaching, instrumental tuition, singing, opportunities to play in ensembles and the chance to learn from professionals. It is this combination of provision that the LSO believes is central to a strong music education.

In 2007 an extensive research and development phase enabled the LSO to look to the future and assess the potential to build a major partnership with the Local Authority Music Services in ten East London boroughs, to enhance music education provision as part of London 2012 and beyond. As a result of this, LSO On Track was launched in 2008 and provides a platform for thousands of young musicians across East London, from a wide range of backgrounds, from absolute beginners to those looking to become professional musicians.

Summer 2012 was a significant moment for LSO On Track: 80 young musicians were invited to play side-by-side with LSO players as part of the Opening Ceremony of the London 2012 Olympic Games. Performing Elgar's 'Nimrod' from the *Enigma Variations*, it is impossible to put into words what this opportunity meant to these musicians, and how important it was to share the creativity of these talented young musicians from across East London with the world.

LSO On Track continues to go from strength to strength as it enters its eighth year, building on existing partnerships while constantly striving to engage with the broadest range of musical communities that East London has to offer.

*The LSO would like to thank its Music Service partners: Barking & Dagenham Community Music Services; Bird College Bexley Music Education Hub; Royal Greenwich Music Hub; Hackney Music Service; Havering Music School; Lewisham Music Hub; Newham Music Trust; Redbridge Music Service; Tower Hamlets Arts and Music Education Service (THAMES); and Waltham Forest Music Service.*

*LSO On Track Next Generation is generously supported by LSO Friends, The Clore Duffield Foundation and The Hedley Foundation.*

## LSO On Track Next Generation On stage

LSO On Track Next Generation is designed to give structured guidance, inspiration, creative tools and technical skills to its participants, building on their talent to help them develop as rounded musicians and leaders. These young musicians have been nominated by their local music service, for showing exceptional creative potential, to work alongside composer Howard Moody and LSO musicians.

The focus of Next Generation is on precision of sound, articulation of ideas and leadership, allowing these young musicians to develop and explore their own strengths. Combining fluid exchange of ideas, technical guidance and focused workshop sessions, Next Generation creates an environment in which it is safe to take risks. Through group improvisation sessions over spring and summer, the young people, working with LSO players, generate huge amounts of material which they carefully edit down to become pieces ready to present to an audience. Alongside this process, Howard Moody reworks their ideas into written sections for full orchestra, achieving a unique mix of written and devised material within one complete piece.

### **VIOLINS**

Jonathan Belay  
Ben Belay  
Miranda Gray-  
Aragoneses  
Ella Henry  
Emily Jackson  
Kai Ogden  
Emma Vanstraelen  
Ella Warren  
Sophie Zeeman

### **VIOLA**

Estelle Gonzalez

### **CELLOS**

Priya Aley  
Charlie Bournes  
Sophie Davies  
Louis Henry  
Michael Stevens  
Ellie Welch

### **DOUBLE BASSES**

Charles Cambell-Peek  
Abigail Ogunjuyigbe

### **FLUTES**

Chloe Bales  
Katie Bartels  
Alice Wilkinson

### **OBOES**

Holly Jackson  
Esther Lim  
Lily Mills  
Emma Whitelegg

### **CLARINETS**

Beata Balciute  
Sophie Lim  
Matthew Morley  
Adebola Yusuf

### **SAXOPHONES**

Evie Baxter  
Gabriel Jones  
Lucy Summers

### **BASSOONS**

Bevlyn Anyaoku-Clough  
Cian Gough  
Anjeli Valydon  
Jamie Widdop  
Julia Willers

### **HORNS**

Lucy Dunn  
Max Hannon  
Louis Lodder  
Thomas Pinnell

### **FLUGAL HORN**

Mia Barbe-Wilson

### **TRUMPETS**

Danny Arovo  
Edmund Corbluth  
Oliver Eadie-Catling  
Nathan Lawrence  
Wesley Quadros  
Rebecca Stowe  
Ben Widdop

### **TROMBONES**

Tobias Dunlea  
Hannah Onasanya

### **TUBA**

Robert Whitelegg

### **PERCUSSION**

James Lynch

### **PERCUSSION/PIANO**

Keenan Ngo

### **HARP**

Cedar Wilson

## LSO Community Choir Introduction

In March 2003 the LSO Community Choir marked the launch of the newly established LSO St Luke's with the venue's first concert. Comprising 30 singers living and working in the local community, it was an ambitious start. Led by LSO workshop leader and presenter Rachel Leach, the Choir sang arrangements of William Blake's *Songs of Innocence* commissioned especially for the occasion. Gareth Malone – now a television personality – was one of the singers in that first concert, and by 2004 he had taken over directing the Choir. In the programme for the Choir's Christmas concert in 2004, he wrote 'we regularly have 40 to 45 people at our rehearsals ... I would like to see the choir grow to about 60 members'. His vision was surpassed by those wanting to take part, and by the time he left five years later there were 80 singers in the Choir's ranks. Its membership now totals 110. The Community Choir has open access at its heart – anyone is welcome as long as they live or work in the area and no audition is necessary.

The Choir's director, David Lawrence, tailors the music-making for a broad mix of people: from those who know their sharps from their flats, to those who have no experience of musical notation. The Choir sings three concerts a year at LSO St Luke's and performs special concerts at the Barbican with the LSO, including an impressive list of past performances under three directors – Gareth Malone, David Knott and David Lawrence. The Community Choir has worked with Hugh Masekela, celebrating his 70th birthday, performed a partially staged version of Britten's *St Nicolas* with tenor Ian Bostridge, and in 2015 took part in a new opera, *The Monster In The Maze*, conducted by Sir Simon Rattle. The Choir has sung in St Paul's Cathedral, at the annual Whitecross Street Festival and at the Royal Academy of Music. Above all, the Choir is about the joy of singing and remains open to all local people. For those who claim they can't sing, the Community Choir has proved in the best possible way that anyone can get involved in music-making and find their voice.

The Community Choir is open to people who live or work in EC1, but there is currently a waiting list. For further information, or to be added to the list, please email [andra.east@lso.co.uk](mailto:andra.east@lso.co.uk).

## LSO Community Choir On stage



*The LSO Community Choir is generously supported by LSO Patrons and The Rothschild Charities Committee. The Choir is part of LSO Sing, which is generously supported by Sir Siegmund Warburg's Voluntary Settlement and The John S Cohen Foundation.*

### SOPRANOS

Zahidah Ahman  
Jasmine Allen  
Alison Archibald  
Jenny Bell  
Sherrie Brar  
Julie Bruscini  
Nevo Burrell  
Sandra Carosso  
Liz Cunningham  
Eilish Dempsey  
Laura Gladwin  
Annie Hawker  
Angelina Kennedy  
Aoife Ledwidge  
Fiona MacCorquodale  
Katie Monnelly  
Jan Newbiggin  
Sheila Oglivie  
Rosaline Ogunro  
Ruth Paker  
Francesca Papadakis  
Liz Patterson  
Pauline Pearson  
Julia Reid  
Vaishali Shah  
Katie Shaw  
Anna Standley  
Anne Stansfield  
Rachel Starling  
Carol Stewart  
Nalini Trivedi  
Maggie Tyler  
Fortini Vergottis

### ALTOS

Daphne Alexander  
Adrienne Banks  
Jo Barton  
Annie Blackmore  
Elzbieta Chandrasena  
Jacqueline Chow  
Madeline Church  
Emma Coften  
Tania Cohen  
Anne Corbett  
Sarah Crook-Chai  
Linda Crow  
Donna Cullen  
Claire Deakin  
Moe Faulkner  
Christine Finlan  
Janet Fitch  
Mal Gilliam  
Beverley Heath  
Alison Hunter  
Marie-Helene Jeeves  
Pauline Jenkins  
Patricia McGeough  
Sally Parsonage  
Grace Payne  
Sue Pearson  
Rachael Plant  
Dilys Rees  
Tennessee Renvoize  
Tessa Sheridan  
Ellen Sinclair  
Rosemary Taylor  
Jane Tully  
Marianne Viola

### TENORS

Nick Brittain  
Jill Courtneil  
Tara Frances  
Craig Givens  
Rory Guy  
James Hill  
Paul Hunt  
Helen James  
Johnas Manangan  
Deirdre McQuillan  
Zina Nour  
Lily O'Brien  
Mena Rego  
Steven Smith  
Milan Stamenkovic  
Roy Sully  
Tony Valsamidis  
Rodrigo Viterbo  
Karen Wheeler  
Sarah Winman  
Peter Wylie

### BASSES

Neil Campbell  
Ollie Craske  
Adam Dale  
Gabriel  
Diaz-Empananza  
Kimmitt Edgar  
Will Ellsworth-Jones  
Tim Kitchin  
Dan Knight  
Jason Lord  
Leonhard Markert  
Stuart Midson  
Robert Shutes  
Pete Sutton  
Richard Taylor  
Paul Tilley  
Paul Turley

## Guildhall School Musicians On stage

A number of Orchestral Artistry musicians from the Guildhall School of Music & Drama are on stage with the LSO this evening.

Orchestral Artistry is an exciting professional specialism within the School's Artist Masters programme, delivered in association with the LSO. Designed for instrumentalists seeking a career in orchestral playing, it offers a course of study which is both highly distinctive and ground-breaking in its scope, in a context akin to a professional environment.

Focusing on excellence in performance, core musicianship and leadership, it explores the skills, experiences and repertoire training required to become a modern professional orchestral player, learning and working with LSO players, international guest artists and conductors, and Guildhall professors. Students have the opportunity to play in LSO schools and family concerts and to participate in outreach work alongside LSO players and LSO Discovery staff. The aim of the Orchestral Artistry masters programme is to produce fully-rounded, excellent players who have acquired the professional and entrepreneurial skills, knowledge and capability to become high-achieving 21st-century musicians.

### FIRST VIOLIN

Valerie Clare  
Sanders\*

### CELLO

Anais Laugénie\*

### DOUBLE BASSES

Albert Myczkowski\*  
Daniel Molloy\*

### FLUTE

Rosemary Bowker\*

### OBOE

Emily Lanning-Penn

### CLARINET

Angel Sanchez Ruiz\*

### BASSOON

Thomas Moss \*

### HORN

Mark Howlings

### PERCUSSION

Dorothy Raphael\*

\* *Orchestral Artistry  
Masters programme  
student*

## London Symphony Orchestra On stage

### FIRST VIOLINS

Duncan Riddell  
*Guest Leader*  
Lennox Mackenzie  
Ginette Decuyper  
Gerald Gregory  
Jörg Hammann  
Claire Parfitt  
Elizabeth Pigram  
Laurent Quenelle  
Harriet Rayfield  
Colin Renwick  
Ian Rhodes  
Sylvain Vasseur  
Michael Foyle  
Lulu Fuller

### SECOND VIOLINS

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
Matthew Gardner  
Julian Gil Rodriguez  
Naoko Keatley  
Paul Robson  
Victoria Irish  
Hazel Mulligan  
Alain Petitclerc  
Helena Smart

### VIOLAS

Edward Vanderspar  
Malcolm Johnston  
Lander Echevarria  
Julia O'Riordan  
Robert Turner  
Heather Wallington  
Jonathan Welch  
Elizabeth Butler  
Felicity Matthews  
Caroline O'Neill

### CELLOS

Tim Hugh  
Alastair Blayden  
Jennifer Brown  
Noel Bradshaw  
Eve-Marie Caravassilis  
Daniel Gardner  
Amanda Truelove  
Steffan Morris

### DOUBLE BASSES

Colin Paris  
Patrick Laurence  
Joe Melvin  
Jani Pensola  
Simo Väisänen  
Jeremy Watt

### FLUTES

Adam Walker  
Alex Jakeman

### PICCOLOS

Sharon Williams

### OBOES

Christopher Cowie  
Rosie Jenkins

### COR ANGLAIS

Christine Pendrill

### CLARINETS

Andrew Marriner  
Chi-Yu Mo

### BASS CLARINET

Katy Ayling

### BASSOONS

Daniel Jemison  
Joost Bosdijk

### CONTRA BASSOON

Gareth Twigg

### HORNS

Timothy Jones  
Angela Barnes  
Philip Woods  
Jonathan Lipton

### TRUMPETS

Philip Cobb  
Gerald Ruddock  
Daniel Newell

### TROMBONES

Peter Moore  
James Maynard

### BASS TROMBONE

Paul Milner

### TUBA

Patrick Harrild

### TIMPANI

Nigel Thomas  
Antoine Bedewi

### PERCUSSION

Neil Percy  
David Jackson  
Antoine Bedewi  
Karen Hutt  
Mick Doran

### HARPS

Bryn Lewis  
Ruth Holden

### LSO STRING EXPERIENCE SCHEME

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

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

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### Editor

Edward Appleyard  
edward.appleyard@lso.co.uk

### Photography

Igor Emmerich, Kevin Leighton,  
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