Sunday 20 May 2018
Barbican Hall

LSO SEASON CONCERT
MICHAEL TILSON THOMAS

Beethoven Missa Solemnis
No interval

Michael Tilson Thomas  conductor
Camilla Tilling  soprano
Sasha Cooke  mezzo-soprano
Toby Spence  tenor
Luca Pisaroni  bass-baritone
London Symphony Chorus
Simon Halsey  chorus director
Gavin Carr  guest chorus director
London Symphony Orchestra

Recorded for broadcast on Wednesday 23 May
by BBC Radio 3

London Symphony Orchestra
Welcome

A warm welcome to tonight’s LSO concert at the Barbican. This evening we are delighted to be joined by Michael Tilson Thomas, the LSO’s Conductor Laureate, for the second of two concerts at the Barbican this season.

Following an all-Sibelius programme earlier in the week, we now join forces with the London Symphony Chorus for the majestic creation to which Beethoven dedicated four years of his life – the Missa Solemnis. This is a work with which MTT has a great affinity and has conducted many times over the course of his career.

We are also pleased to welcome an impressive cast of soloists: familiar faces Camilla Tilling and Toby Spence, who join us once more following performances with the LSO at the Barbican in recent seasons; and Luca Pisaroni and Sasha Cooke, both making their LSO debuts this evening.

Many thanks to our media partners, BBC Radio 3, who are recording this performance for broadcast on Wednesday 23 May.

I hope you enjoy the concert and that you can join us again soon. We explore more Beethoven at our penultimate concert of the season on Sunday 3 June as Yefim Bronfman performs Beethoven’s Third Piano Concerto, conducted by Principal Guest Conductor Gianandrea Noseda, alongside Ravel’s Rhapsodie espagnole and Mussorgsky’s Pictures at an Exhibition.

Kathryn McDowell CBE DL
Managing Director

LSO News

‘THIS IS RATTLE’ WINS RPS AWARD

The LSO has been awarded the Royal Philharmonic Society’s Music Award in the Concert Series and Festivals category for September’s ‘This is Rattle’ celebrations – ten days of concerts, films, exhibitions, and performances by our community and education groups, to welcome Sir Simon Rattle as Music Director of the LSO. Visit royalphilharmonicsociety.org.uk to find out more and view the full list of winners.

BMW CLASSICS IN TRAFALGAR SQUARE

The LSO and Sir Simon Rattle will perform a free open-air concert in Trafalgar Square on Sunday 1 July, alongside 50 young musicians from the LSO On Track programme and musicians from the Guildhall School. The concert is free, no ticket required; visit lso.co.uk/bmwclassics for details.

PANUFNIK COMMISSIONS ANNOUNCED

Every year since 2009, the LSO Panufnik Composers Scheme has commissioned two of its six participating composers to create short works for performance in the LSO’s main Barbican season. We are delighted to announce that James Hoyle and Sophya Polevaya receive five- and ten-minute commissions respectively. Their pieces will be performed in the LSO’s 2019/20 season. Visit lso.co.uk/news for more information.

Welcome to tonight’s groups

We are delighted to welcome:

Online

LIVE STREAMS

Our concert on Sunday 24 June 2018 will be streamed live for free on Medici.tv, as the LSO’s Principal Guest Conductor Gianandrea Noseda conducts Shostakovich’s Symphony No 10 live from the Barbican Hall. It will also be broadcast live on the LSO’s YouTube channel: youtube.com/iso

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▷ youtube.com/iso
▷ lso.co.uk/blog
Tonight’s Concert / by Lindsay Kemp

Missa Solemnis is a Mass written for a ceremonial occasion, and Beethoven had one in mind when he began work on the second of his two settings of the Mass, intended for the enthronement of his friend Archduke Rudolph as Archbishop of Olmütz.

It soon got too big for that, however, and was not completed in time, but in the end became a huge concert Mass with a relevance and message that reached far beyond one day in 1820. Beethoven ended up taking four years to write it, and came to see it as perhaps his greatest creation, a worthy descendant of the great choral works of Handel and Haydn.

Yet this is more than just a giant statement of technique; it is a masterpiece in which Beethoven examined those areas of faith that mattered to him most, producing (in the words of tonight’s conductor) a ‘spiritual guidebook’ in which, ‘as in a cathedral, different chapels are dedicated to different spiritual territories. Some are majestic, some intimate, some symphonic or even operatic.’ Not only that; Michael Tilson Thomas also maintains that Beethoven found in it an opportunity ‘to explore and reflect on the nature of time itself, on the contrast between the fleeting time of human life and the vastness of divine time’.

That’s a lot for one well-worn liturgical text to address, but Beethoven here proves himself the composer who above all can be counted on to rise to the task.

PROGRAMME NOTE WRITERS

Lindsay Kemp is a senior producer for BBC Radio 3, including programming Lunchtime Concerts from LSO St Luke’s, Artistic Director of the Baroque at the Edge festival, and a regular contributor to Gramophone magazine.

Andrew Stewart is a freelance music journalist and writer. He is the author of The LSO at 90, and contributes to a wide variety of specialist classical music publications.

Coming Up

**Sunday 3 June 2018**
Barbican Hall

**PICTURES AT AN EXHIBITION**

* Ravel Rhapsodie espagnole
* Beethoven Piano Concerto No 3
* Mussorgsky arr Ravel Pictures at an Exhibition

Gianandrea Noseda conductor
Yefim Bronfman piano

Recommended by Classic FM

**Sunday 24 June 2018**
Barbican Hall

**NOSEDA’S SHOSTAKOVICH**

* Shostakovich Violin Concerto No 1
* Shostakovich Symphony No 10

Gianandrea Noseda conductor
Nicola Benedetti violin

Recommended by Classic FM

Generously supported by Reignwood

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**Thursday 5 July 2018**
Barbican Hall

**LSO ON TRACK AT 10**

* John Adams Short Ride in a Fast Machine
* Kirsty Devaney Urban Nature (world premiere)
* Beethoven Finale from Symphony No 7
* Márquez Danzón No 2
* James Moriarty Beat Goes On (world premiere)
* Howard Moody Chaconne for Sydney Moxon (world premiere)
* Elim Chan conductor
  Howard Moody conductor
  Rachel Leach presenter

LSO On Track Young Musicians
East London Secondary School young musicians
Guildhall School Musicians

Recommended by Classic FM

Elim Chan’s appearance with the LSO is generously supported by Reignwood

LSO On Track is a partnership between the LSO and Barking & Dagenham Community Music Service; Bird College; Royal Greenwich Music Hub; Hackney Music Service; Havering Music School; Lewisham Music Service; Newham Music; Redbridge Music Service; Tower Hamlets Arts and Music Education Service; and Waltham Forest Music Service.
Ludwig van Beethoven  
Missa Solemnis Op 123  
1819–23  
/  
note by Lindsay Kemp

1 Kyrie
2 Gloria
3 Credo
4 Sanctus
5 Agnus Dei

The first, composed in 1807, was a commission from Prince Nikolaus Esterházy II for a work to continue the series of new Masses that annually celebrated the name-day of the Prince’s wife, a task that had been carried out on six previous occasions by Haydn, with joyous results.

The first complete performance took place in April 1824 in St Petersburg, organised by Beethoven’s Russian patron Prince Nikolai Galitzin, but although three movements from it were heard a month later in a concert in Vienna at which the main attraction was the premiere of the Ninth Symphony, it was never performed complete in that city while Beethoven was alive.

If this protracted genesis suggests that Beethoven’s interest in the Missa Solemnis meandered once the initial impulse had passed, that is certainly not borne out by the music. This is a work on a monumental scale, even for a composer who had already significantly extended the temporal dimensions of the symphony, the sonata and the string quartet. Beethoven’s influences included Handel and to a certain extent Renaissance polyphony, but his most immediate models were the Masses of Haydn and Hummel. The Missa Solemnis is twice as long as those, however, rendering it practically unusable in the context of an actual church service, yet it is a work whose intensity never flags, and which on...
its own terms is just as long as it needs to be. Whatever the composer’s original hopes for it, it is the result of a process in which vision, technique and creative mission have overwhelmed function to produce a wide-reaching yet at the same time compelling exposition of personal theology. It was also a work that Beethoven was happy to identify as his greatest.

**KYRIE**

One reason for the expansiveness of the Missa Solemnis is its composer’s evident involvement in, and reaction to, the words. As often with Beethoven, the construction of the piece is outwardly conventional in overall shape and layout while inwardly revolutionary and intensely individual, fired by those details in the text that appealed to his imagination. The most normal of its five movements is the Kyrie, a model of stability and balance. Beethoven treats it as an approach before God made in quiet confidence of ultimate salvation, with outer panels of firmly but gently placed ‘Kyrie’s enclosing a calmly running central section for ‘Christe eleison’.

**GLORIA**

The Gloria changes the mood in an instant with an opening burst immediately reminiscent of the finale of the Ninth Symphony. This brilliant energy remains the dominant driving force of the movement, notwithstanding contrasts along the way, from passing highlightings of certain phrases to more lingering distractions such as ‘the lilting ‘Gratias agimus tibi’, the supplicatory ‘Qui tollis peccata mundi’ and the assertive re-start that is the ‘Quoniam tu solus Sanctus’. Eventually, and with thrilling inevitability, a lengthy, leonine fugue articulates the words ‘In Gloria Dei patris’ before breaking into what Denis Matthews neatly described as ‘a lively antiphony of Amens’. The movement ends not here, however, but in an uncontrollable final rush of adoration.

**CREDO**

The Credo is similarly grand in scale and scope. It is a wordy, somewhat doctrinal text, yet Beethoven was not the first composer to find greatest inspiration in the central portion dealing with Christ’s incarnation, crucifixion and resurrection, which he depicts with great resource and imagination: the flute that hovers on high at ‘ex Maria virgine’ (and presumably representing the Holy Spirit) is an especially memorable moment. Elsewhere he establishes unity by making repeated returns to the word ‘Credo’ (where the Mass text has just ‘et’) and its associated musical motif. Another great fugue takes over towards the end, but the movement closes in calm, as scales disappear gently upwards like heavenly hosts quitting the scene one-by-one.

**SANCTUS**

Composers have often presented the opening words of the Sanctus in majestic splendour, but Beethoven takes a different course, with a quietly solemn prelude initiated by winds and lower strings. Only at the second phrase, the fugally set ‘pleni sunt coeli’ does the excitement break forth like a revelation. After a bustling Osanna comes one of the most heavenly sections of the entire Mass, as, after another antique-flavoured orchestral prelude, a high-lying violin solo weaves its way serenely through the tender lilting and chanting of the Benedictus, like another visit from the Holy Spirit. After that, a new Osanna (rather than the traditional repeat of the first) emerges to close the movement.

**AGNUS DEI**

The Agnus Dei is perhaps the most individual movement in the Missa Solemnis, and the most transcendental. After an opening of low-lying funereal darkness, fearful pleas make their way upwards, rising in fervour as they go. At last they reach the sun with a switch to the major as fearful cries for mercy turn to warm submissions for peace. This is music of noble celebration, in places related in sound to the Ninth Symphony and in spirit to the rolling, joyful relief of the finale of the Sixth. Nothing is that simple, however: a modest but sublime four-bar setting of ‘dona nobis pacem’ brings shattering beauty each time it reappears in a new context, and progress is halted at one stage by an intrusion of warlike threats from brass and timpani that spread alarm through the voices. Although order appears to be quickly restored, distant timpani rattles near the end ensure that their warning is not forgotten. Thus Beethoven, who himself knew a time of war, offers comfort while at the same time cautioning against complacency. It is a vital message for any age.
1 Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

2 Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, Benedictimus te, Adoramus te, Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, misericere nobis.
Qui tollis peccata mundi, suscipe depraelationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

Glory to God in the highest, and on earth peace to men of good will.
We praise Thee, we bless Thee, we adore Thee, we glorify Thee.
We give Thee thanks for Thy great glory.
O Lord God, heavenly King, God the Father almighty.
O Lord Jesus Christ, the only begotten Son!
O Lord God, Lamb of God, Son of the Father, Who takest away the sins of the world, have mercy upon us.
Who takest away the sins of the world, receive our prayer.
Who sittest at the right hand of the Father, have mercy upon us.
For Thou only art holy.
Thou only art Lord. Thou only, 0 Jesus Christ, art most high, together with the Holy Ghost, in the glory of God the Father. Amen.

Et incarnatus est de Spiritu Sancto ex Maria Virgine.
Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est.

Et resurrexit tertia die secundum Scripturas.
Et ascendit in coelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis.

3 Credo

Credo in unum Deum.
Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.
Credo et in unum Dominum Jesum Christum, Filium Dei unigenitum.
Et ex Patre naturam ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantianem Patri: per guem omnia facta sunt.
Qui propter nos homines et propter nostram salutem descendit de coelis.

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible.
I believe (And) in one Lord Jesus Christ, the only begotten Son of God, born of the Father before all ages;
God of God, light of light, true God of true God, begotten not made; consubstantial with the Father, by Whom all things were made.
Who for us men, and for our salvation, came down from heaven; and was incarnate.

He was incarnate by the Holy Ghost born of the Virgin Mary, and was made man.
He was crucified also for us under Pontius Pilate; he suffered and was buried.

And he rose again on the third day according to the Scriptures: And ascended into heaven, and sits on the right hand of the Father: And the same shall come again, with glory, to judge the living and the dead:
Of whose kingdom there shall be no end.
Credo in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas.
Credo in unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma, in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.

And I believe in the Holy Spirit, the Lord and life-giver,
who proceeds from the Father and the Son.
Who, with the Father and the Son, together is worshipped and glorified,
who has spoken through the prophets.
And I believe in one, holy, catholic, and apostolic Church,
I confess one baptism for the remission of sins.
And I await the resurrection of the dead and the life of the coming age. Amen.

4 Sanctus
Sanctus, Sanctus, Sanctus
Dominus, Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

5 Agnus Dei
Agnus Dei, qui tollis peccata mundi: miserere nobis.
Agnus Dei: qui tollis peccata mundi: miserere nobis.
Agnus Dei: qui tollis peccata mundi: dona nobis pacem.

Lamb of God, who takes away the sins of the world,
have mercy upon us.
Lamb of God, who takes away the sins of the world,
have mercy upon us.
Lamb of God, who takes away the sins of the world,
grant us peace.
Beethoven showed early musical promise and the boy pianist attracted the support of the Prince-Archbishop Maximilian Franz, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Ludwig became the family breadwinner as a musician at court.

His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna. He was soon able to devote his time to composition or the performance of his own works. In 1800 Beethoven began to complain bitterly of deafness, but despite suffering the distress and pain of tinnitus, chronic stomach ailments, liver problems and an embittered legal case for the guardianship of his nephew, he created a series of remarkable new works, including the Missa Solemnis and his late symphonies, string quartets and piano sonatas. It is thought that around 10,000 people followed his funeral procession on 29 March 1827. Certainly, his posthumous reputation developed to influence successive generations of composers and other artists inspired by the heroic aspects of Beethoven’s character and the profound humanity of his music.

Encouraged by the Prince-Archbishop, Beethoven travelled to Vienna to study with Joseph Haydn. He fell out with his renowned mentor when the latter discovered Beethoven was secretly taking lessons from several other teachers. Although Maximilian Franz withdrew payments for Beethoven’s Viennese education, the talented musician had already attracted support from some of the city’s wealthiest arts patrons.

‘Music is indeed the mediator between the spiritual and sensual life.’

Ludwig van Beethoven

BEETHOVEN ON LSO LIVE

Beethoven Symphony No 9, ‘Choral’

Bernard Haitink conductor
Twyla Robinson soprano
Karen Cargill mezzo-soprano
John Mac Master tenor
Gerald Finley baritone
London Symphony Chorus
London Symphony Orchestra

Available to buy from Amazon and to stream on Spotify and Apple Music

lsolive.co.uk
with Michael Tilson Thomas in 2018/19

Beethoven Violin Concerto with Julia Fischer violin Thursday 30 May 2019

Beethoven Piano Concerto No 5 with Daniil Trifonov piano Sunday 2 June 2019

lso.co.uk/201819season
020 7638 8891
Michael Tilson Thomas is Music Director of the San Francisco Symphony, Founder and Artistic Director of the New World Symphony and Conductor Laureate of the London Symphony Orchestra. Born in Los Angeles, he is the third generation of his family to follow an artistic career. His grandparents, Boris and Bessie Thomashefsky, were founding members of the Yiddish Theater in America. His father, Ted Thomas, was a producer in the Mercury Theater Company in New York before moving to Los Angeles where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures.

Tilson Thomas began his formal studies at the University of Southern California. At the age of 19 he was named Music Director of the Young Musicians Foundation Debut Orchestra and worked with Stravinsky, Boulez, Stockhausen and Copland on premieres of their compositions at Los Angeles’ Monday Evening Concerts. In 1969, after winning the Koussevitzky Prize at Tanglewood, he was appointed Assistant Conductor of the Boston Symphony Orchestra. That year he also made his New York debut with the Boston Symphony and gained international recognition after replacing Music Director William Steinberg mid-concert. He was later appointed Principal Guest Conductor of the Boston Symphony Orchestra where he remained until 1974. He was Music Director of the Buffalo Philharmonic from 1971 to 1979 and a Principal Guest Conductor of the Los Angeles Philharmonic from 1981 to 1985. His guest conducting includes appearances with the major orchestras of Europe and the United States. His recorded repertoire of more than 120 discs includes works by Bach, Beethoven, Mahler, Prokofiev and Stravinsky, as well as his pioneering work with the music of Charles Ives, Carl Ruggles, Steve Reich, John Cage, Ingolf Dahl, Morton Feldman, George Gershwin, John McLaughlin and Elvis Costello. He recently finished recording the complete orchestral works of Gustav Mahler with the San Francisco Symphony.

Tilson Thomas’ television work includes a series with the London Symphony Orchestra for the BBC, television broadcasts of the New York Philharmonic’s Young People’s Concerts from 1971 to 1977, and numerous productions on PBS Great Performances.

In February 1988 he inaugurated the New World Symphony, an orchestral academy for graduates of prestigious music programmes. New World Symphony graduates have gone on to major positions in orchestras worldwide. In 1991 Tilson Thomas and the orchestra appeared in a series of benefit concerts for UNICEF in the United States, featuring Audrey Hepburn as narrator of From the Diary of Anne Frank, composed by Tilson Thomas and commissioned by UNICEF. This piece has since been translated and performed in many languages worldwide.

As Principal Conductor of the London Symphony Orchestra from 1988 to 1995, Tilson Thomas led the Orchestra regularly on tours in Europe, the United States and Japan, as well as at the Salzburg Festival. In London he and the LSO have mounted major festivals focusing on the music of Steve Reich, George Gershwin, Johannes Brahms, Tōru Takemitsu, Nikolai Rimsky-Korsakov and the School of St Petersburg, Claude Debussy and Gustav Mahler. As the LSO’s Conductor Laureate, he continues to lead the Orchestra in concerts in London and on tour.

Tilson Thomas is a Chevalier dans l’ordre des Arts et des Lettres of France and has won eleven Grammy Awards for his recordings. In 2010, President Obama awarded him with the National Medal of Arts, the highest award given to artists by the United States Government.
Camilla Tilling soprano

Camilla Tilling’s career has now spanned two decades, and has seen performances on the world’s major opera, concert and recital stages. A successful debut at the Royal Opera House as Sophie (Strauss’ Der Rosenkavalier) was the start of an ongoing relationship, which has seen her return to London as Pamina (Mozart’s The Magic Flute), Dorinda (Handel’s Orlando) and most recently as Susanna (Mozart’s The Marriage of Figaro). Camilla Tilling has also enjoyed success as the Governess (Britten’s The Turn of the Screw) at Glyndebourne Festival Opera, Donna Clara (Zemlinsky’s Der Zwerg) at the Bavarian State Opera, and Mélisande (Debussy’s Pelléas et Mélisande) at Madrid’s Teatro Real, at Semperoper Dresden and with the Los Angeles Philharmonic.

Camilla Tilling is a regular guest with many of the world’s leading orchestras. Recent concert highlights include Dutilleux’s Correspondances with the Los Angeles Philharmonic under Esa-Pekka Salonen, Bach’s St Matthew Passion with the Berlin Philharmonic and Sir Simon Rattle, and Bach’s Mass in B minor with the Vienna Symphony Orchestra under Philippe Jordan.

Highlights of this season have included Mahler’s Symphony No 8 with Orchestre symphonique de Montréal and Kent Nagano, Grieg’s Peer Gynt with the Boston Symphony Orchestra and Ken-David Masur, and Mozart’s Mass in C minor with the Vienna Symphony Orchestra under Philippe Jordan. A disc of Gluck and Mozart Arias with Musica Saeculorum and Philipp von Steinaecker, all on the BIS label.

Sasha Cooke mezzo soprano

In 2017 Sasha Cooke premiered the role of Lauren Jobs in Mason Bates’ The (R)evolution of Steve Jobs at Santa Fe Opera and the title role in Nico Muhly’s Marnie at English National Opera.

Sasha Cooke’s past seasons have included performances with conductors such as James Levine, Bernard Haitink, Gustavo Dudamel, Sir Mark Elder, Pinchas Zukerman, Edo de Waart and Riccardo Muti. Previous concert engagements have taken her to the Chicago Symphony Orchestra, Seattle Symphony, Hong Kong Philharmonic, New Zealand Symphony, Melbourne Symphony, Tokyo Symphony, Orchestre National de Lyon, Shanghai Symphony Orchestra and Singapore Symphony Orchestra. She has performed with opera companies including the Metropolitan Opera, Opéra National de Bordeaux, San Francisco Opera, Dallas Opera, Seattle Opera, Houston Grand Opera and the Israeli Opera.

On DVD, she can be seen in a new production of Hansel and Gretel at the Metropolitan Opera and the Grammy Award-winning production of John Adams’ Doctor Atomic under conductor Alan Gilbert. Sasha Cooke’s recordings can be found on the Hyperion, Naxos, Bridge Records, Yarlung, GPR Records, and Sono Luminus labels.
Toby Spence tenor

An honours graduate and choral scholar from New College, Oxford, Toby Spence studied at the Opera School of the Guildhall School of Music and Drama. He was the winner of the Royal Philharmonic Society 2011 Singer of the Year award.

In concert Toby has sung with the Cleveland Orchestra under Christoph von Dohnányi; the Berlin Philharmonic and the Vienna Philharmonic under Sir Simon Rattle; the Accademia Nazionale di Santa Cecilia under Antonio Pappano; Rotterdam Philharmonic under Valery Gergiev; London Philharmonic Orchestra under Yannick Nézet-Séguin; Los Angeles Philharmonic under Gustavo Dudamel; and at the Osterfestsplei Salzburg and Edinburgh International Festival under Roger Norrington and Charles Mackerras.

A prolific recitalist, Toby has given numerous solo recitals for BBC Radio 3 and at London’s Wigmore Hall, and has appeared at LSO St Luke’s, Opera de Lille, Northern Ireland Opera’s Festival of Voice, Janáček’s Brno International Music Festival and Aldeburgh Festival. He has made numerous recordings for Deutsche Grammophon, Decca, BMG, Philips, Collins, Linn Records, Hyperion and EMI.

Engagements this season have included Anatol in Barber’s Vanessa for Frankfurt Opera; Bruckner’s F minor Mass with the Sinfonieorchester Basel; Mahler’s Das Lied von der Erde with the Orchestra of the Age of Enlightenment; Liszt’s Faust Symphony with the Mozarteum Orchester Salzburg; Haydn’s The Seasons with the Philharmonie de Paris; Handel’s Messiah at the Royal Albert Hall; Gandhi in Philip Glass’ Satyagraha at English National Opera; Messiah, Beethoven’s Choral Fantasy and Haydn’s ‘Nelson’ Mass with the Bournemouth Symphony Orchestra in Mumbai; and Captain Vere in Britten’s Billy Budd for Opera di Roma.

Luca Pisaroni bass-baritone

Since his debut at the age of 26 with the Vienna Philharmonic at the Salzburg Festival, Italian bass-baritone Luca Pisaroni has continued to bring his compelling artistry to the world’s leading opera houses, concert halls and festivals.

Pisaroni began the 2017/18 season as Mahomet II in Rossini’s Le Siège de Corinthe in his first performances at the Rossini Opera Festival, followed by role debuts as Golaud in Debussy’s Pelléas et Mélisande at the Opera de Paris and Mustafà in Rossini’s The Italian Girl in Algiers at the Wiener Staatsoper. This season, Pisaroni’s international concert appearances have included Rossini’s Petite Messe Solennelle at the Konzerthaus Wien and with the Luxembourg Philharmonie, and Handel’s Rinaldo on tour with The English Concert under the baton of Harry Bicket.

Previous operatic roles include Mozart’s The Marriage of Figaro at Opéra National de Paris, San Francisco Opera, and at the Bayerische Staatsoper; and Leporello in Don Giovanni at Teatro alla Scala, the Metropolitan Opera and Salzburg Festival with the Boston Symphony under James Levine. In concert, Pisaroni has also been a soloist in Beethoven’s Symphony No 9 with Jaap van Zweden; and Mozart’s Requiem with Gustavo Dudamel and the Los Angeles Philharmonic. In addition to his extensive opera and concert appearances, Pisaroni has presented recitals at Carnegie Hall, Wigmore Hall, the Concertgebouw, Edinburgh Festival, Vienna’s Musikverein and the Dortmund Konzerthaus, among others.

Luca Pisaroni has recorded for all major labels. His most recent release is the title role in The Marriage of Figaro with the Chamber Orchestra of Europe under Yannick Nézet-Séguin.

Luca Pisaroni lives in Vienna with his wife, Catherine. Their golden retriever Lenny 2.0 and miniature dachshund Tristan are the singer’s constant travelling companions.
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 Catalá 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; 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. □
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 Orfeó 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.
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* denotes LSC council member
London Symphony Orchestra on stage tonight

Leader
Carmine Lauri

First Violins
Lennox Mackenzie
Clare Duckworth
Gerald Gregory
Maxine Kwok-Adams
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Morane Cohen-Lambarmer
Lulu Fuller
André Gaio Pereira
Lyril Milgrim
Alain Petitclerc

Second Violins
David Alberman
Sarah Quinn
Julian Gil Rodriguez
Naoko Keatley
William Melvin
Iwona Muszynska
Andrew Pollock
Paul Robson
Monika Chmielewska
Grace Lee
Gordon MacKay
Greta Mutlu
Lasma Taimina
Violeta Vancica

Violas
Robert Smissen
Gillianne Haddow
Malcolm Johnston
German Clavijo
Lander Echevarria
Carol Ella
Julia O’Riordan
Robert Turner
Fiona Dalgliesh
Stephanie Edmundson
Cynthia Perrin
Shiry Rashkovsky

Cello
Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Victoria Harrild
Victoria Simonsen
Hester Snell
Deborah Toiksdorf

Double Basses
Ander Perrino
Patricia Laurence
Matthew Gibson
Joe Melvin
José Moreira
Hugh Sparrow
Jim Vanderspar
Nicholas Warters

Flutes
Gareth Davies
Alex Jakeman

Oboes
Ilyes Boufadden
Rosie Jenkins

Clarinet
Andrew Marriner
Chi-Yu Mo

Bassoons
Daniel Jemison
Christopher Guna

Contra Bassoon
Bill Anderson

Horns
Timothy Jones
Angela Barnes
Estefania Beceiro
Vazquez
Jonathan Lipton
Anna Euen

Timpani
Chris Ridley

Organ
Richard Pearce

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
Barbara Whatmore Charitable Trust
The Thistle Trust
Idlewild Trust
Angus Allnatt Charitable Foundation

Performing in tonight’s concert is Joanna Patrick (Viola).

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Print
Cantate 020 3651 1690

Advertising
Cabbells Ltd 020 3603 7937

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