

LSO

CZECH ROOTS

barbican
Resident Orchestra

London Symphony Orchestra

Sunday 20 October 2019
Barbican

7-9pm

**LSO SEASON CONCERT
JANÁČEK & DVOŘÁK**

Janáček Ballad of Blaník

Dvořák The Golden Spinning Wheel

Interval

Janáček Glagolitic Mass

Kazushi Ono conductor

Lucie Vagenknechtová soprano

Lucie Hilscherová alto

Aleš Briscein tenor

Jan Martiník bass

Peter Solomon organ

London Symphony Chorus

Simon Halsey chorus director

Broadcast live on Mezzo Live HD

mezzoHD

Welcome



Welcome to tonight's LSO concert, which marks conductor Kazushi Ono's first appearance with the Orchestra on the Barbican stage, following on from a performance of Sibelius' Fifth Symphony during a tour to Aix-en-Provence in 2010.

Tonight's programme draws out the theme of folk music and culture, which runs throughout the season, with a focus on Czech composers Dvořák and Janáček.

This evening begins with Janáček's tone poem of 1920, based on a legend of the mountain of Blaník – a story also explored in Smetana's *Má vlast* – followed by Dvořák's musical retelling of *The Golden Spinning Wheel*. After the interval, we are joined by the London Symphony Chorus and soloists for Janáček's glorious *Glagolitic Mass*, where

Janáček fuses the evocative writing of his tone poems with the forms and texts of the Mass, finding inspiration in the landscape and sounds of the Moravian forests.

This concert was preceded by a Discovery Day at the Barbican and LSO St Luke's, featuring an open rehearsal, talks and chamber music performances by LSO musicians. A warm welcome to those who attended who also join us here tonight.

I would like to take this opportunity to thank our media partner Mezzo, who are broadcasting this performance live in 80 countries on Mezzo Live HD.

The exploration of Czech roots continues in the Orchestra's next concert at the Barbican on Thursday 24 October, when Sir John Eliot Gardiner joins us to conduct Josef Suk's Second Symphony and Dvořák's stirring Cello Concerto, featuring cellist Truls Mørk. I hope you will be able to join us.

Kathryn McDowell CBE DL
Managing Director

Latest News

WATCH THE LSO ON YOUTUBE

The LSO's 2019/20 season opening concert with Sir Simon Rattle on Saturday 14 September was filmed and streamed on the LSO's YouTube channel on Saturday 21 September, where the video is available to watch back for 90 days after the premiere. The all-British programme featured the world premiere of Emily Howard's *Antisphere*, Colin Matthews' Violin Concerto with soloist Leila Josefowicz and Walton's Symphony No 1.

▷ [youtube.com/lso](https://www.youtube.com/lso)

CELEBRATING 20 YEARS OF LSO LIVE

20 years ago the LSO became the first orchestra to start its own record label, LSO Live. To celebrate, we have launched a new initiative to bring the themes of our 2019/20 season to Apple Music via a series of artist-curated radio programming and playlists.

▷ [Isolive.co.uk](https://www.isolive.co.uk)
▷ [applemusic.com/lso](https://www.applemusic.com/lso)

WELCOME TO OUR GROUP BOOKERS

We are delighted to welcome a group from **Traveliko Wioślarska**, who are attending tonight's concert.

Please ensure all phones are switched off. Photography and audio/video recording are not permitted during the performance.

On Our Blog

DENIS MATSUEV: 'IT IS MAGIC!'

Looking forward to his performances of Prokofiev's Second and Third Piano Concertos with the LSO this autumn, we caught up with pianist Denis Matsuev to talk about Russian composers, performing with Gianandrea Noseda and the magic of the stage.

AUTUMN'S CLASSIC FM RECOMMENDED CONCERTS

At the LSO, we are proud to have been Classic FM's Orchestra in the City of London for over 17 years. Each season, a selection of our concerts come recommended by Classic FM. This is our round-up of Classic FM recommended concerts and a look at where the music sits in the LSO's history.

▷ iso.co.uk/more/blog

Contributors

PROGRAMME CONTRIBUTORS

Alison Bullock is a freelance writer and music consultant whose interests range from Machaut to Messiaen and beyond.

David Nice writes and broadcasts on music, notably for BBC Radio 3 and *BBC Music Magazine*. His book *Prokofiev: From Russia to the West, 1891-1935* was published by Yale University Press in 2003.

Jan Smaczny is a Hamilton Harty Professor of Music at Queen's University, Belfast. A well-known writer and broadcaster, he has recently published books on the repertoire of the Prague Provisional Theatre and Dvořák's Cello Concerto.

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

Thursday 31 October
Barbican

7.30pm

SHOSTAKOVICH SIXTH SYMPHONY

Britten Four Sea Interludes and Passacaglia from 'Peter Grimes'
Prokofiev Piano Concerto No 2
Shostakovich Symphony No 6

Gianandrea Noseda conductor
Denis Matsuev piano

Sunday 10 November
Barbican

7pm

MICHAEL TILSON THOMAS: 50TH ANNIVERSARY ROMEO AND JULIET

Berlioz Romeo and Juliet

Michael Tilson Thomas conductor
Alice Coote mezzo-soprano
Nicholas Phan tenor
Nicolas Courjal bass
London Symphony Chorus
Simon Halsey chorus director
Guildhall School Musicians

Supported by LSO Patrons

Wednesday 13 November
Barbican

6.30pm

HALF SIX FIX PROKOFIEV FIFTH SYMPHONY

An early-evening concert with introductions from the conductor, a relaxed atmosphere and close-ups of the Orchestra on our large screens.

Prokofiev Symphony No 5

Michael Tilson Thomas conductor

Recommended by Classic FM

Thursday 14 November
Barbican

7.30pm

MICHAEL TILSON THOMAS: 50TH ANNIVERSARY TCHAIKOVSKY VIOLIN CONCERTO

Michael Tilson Thomas Agnegram
Tchaikovsky Violin Concerto
Prokofiev Symphony No 5

Michael Tilson Thomas conductor
Nicola Benedetti violin

6pm Barbican
LSO Platforms: Guildhall Artists
Free pre-concert recital

Leoš Janáček Ballad of Blaník 1920 note by David Nice

Czech independence finally arrived on 28 October 1918 and it already had a glorious soundtrack. In the 19th century its chief musical proponent was Smetana who, in the last two movements of his epic symphonic cycle *Má vlast* (My Homeland, 1874–9), gave a musical account of a great victory, won by the freedom-fighters in Tábor and the legendary sleeping knights who awoke from the mountain of Blaník and came to the aid of their country.

In his tone poem *Taras Bulba*, begun in 1915, Janáček took a story by Nikolai Gogol about a cossack visionary who imagined freedom for Ukraine, and paralleled it with ambitions for the Czech future. There are also revolutionary strains in his opera *The Excursions of Mr Brouček*, which follows anti-hero Mr Brouček on a journey to the moon, then back in time to the heroic 15th century. At a contemporary performance, the author and inventor of *Brouček*, Svatopluk Čech, appeared on stage in a blaze to ask ‘When will our blood revel once more in freedom?’

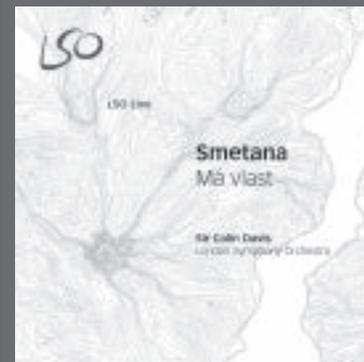
When independence came, peacefully, Janáček dedicated *The Excursions of Mr Brouček* to the noble and humane first Czech President, Tomáš Garrigue Masaryk. He did the same with the *Ballad of Blaník*, though

as a post-independence gesture of 1920 it seems an oblique take on national glory (so typical of Janáček). In a mere eight minutes, the composer distils the essence of an old Czech legend in which a young peasant, Jira – characterised by clarinet and violas in a restless opening theme – faints at the sight of Mount Blaník opening up to reveal St Wenceslas and his Hussite knights (a chorale on horns backed up mistily by two harps). When he recovers consciousness, the knights have exchanged swords for ploughshares (a more radiant vision, close to the apotheosis of *Taras Bulba*). Jira returns to the village, but now he is an old man, and optimism flares up again in the final bars of this utterly characteristic, strikingly orchestrated and pithy masterpiece. □



Czech landscape painter Alois Kalvoda (1875–1934) depicts the forests of Janáček’s homeland in this work, titled *Birch Trees*

MÁ VLAST ON LSO LIVE



Sir Colin Davis conductor

Sir Colin Davis’ recordings of Czech music are prized for their strength and sensitivity. This 2005 recording of Smetana’s *Má vlast* is no exception and is a rare example of the complete cycle being captured live in its entirety, here in the Barbican Hall.

isolive.co.uk

Leoš Janáček in Profile 1854–1928 note by Andrew Stewart



Janáček's father, Jiří, was cantor, Kapellmeister and teacher, serving a number of impoverished communities in northern Moravia. Young Leoš, the fifth of nine children, left the family home at Hukvaldy in 1865 to become a chorister at the Augustinian Monastery in Brno. His elementary schooling was supplemented by lessons at the city's German college, and in 1869 he received a state scholarship to support studies at the Czech Teachers' Training Institute.

After graduating in 1872, Janáček taught music at the Institute's school and also directed the monastery choir. He moved

to Prague in 1874 and studied organ at the Bohemian capital's celebrated Organ School, returning to Brno the following year and resuming his teaching and conducting activities. Composition studies in Leipzig and Vienna (1879–80) added to Janáček's blossoming skills as a composer, although he struggled to make further progress. In 1881 he married the 16-year-old Zdenka Schulzová; a few months later he helped found the Brno Organ School, which later became the Brno Conservatory.

Janáček's marriage soon failed, and the couple were estranged. In 1887 he began work on his first opera, *Šárka*, although its librettist subsequently refused permission for the unknown young composer to have the work performed. Moravian folk music and popular culture increasingly fascinated Janáček in the 1880s, influencing a gradual rejection of the high-Romantic musical language of *Šárka* for a style that reflected his passion for Slavic languages and the musicality of his native tongue. He worked from 1894 to 1903 on his opera *Jenůfa*, which was successfully premiered in Brno in January 1904. For the next 20 years he concentrated on composing works for the stage, his stature as an opera composer finally acknowledged in 1916 following the Prague premiere of *Jenůfa*.

Janáček's second marriage also proved an unhappy match, its tensions highlighted in 1917 after he fell in love, obsessively so, with [Kamila Stösslová](#), wife of an antiques dealer and 37 years the composer's junior.

International recognition was underpinned by the Berlin and New York premieres of *Jenůfa* (1924) and the overwhelming dramatic impact of his operas *Katya Kabanova*, *The Cunning Little Vixen* and *The Makropulos Affair*.

The *Glagolitic Mass* (1927), his last opera *From the House of the Dead* (1927–8) and the Second String Quartet (1928) crowned Janáček's creative Indian summer, brought to a conclusion when the composer caught a chill that quickly developed into fatal pneumonia. □

▷ KAMILA STÖSSLVÁ

Janáček met Kamila Stösslová in 1917, and fell in love with her despite being nearly 40 years her senior. His passionate feelings seemed to encourage a flourishing of musical creativity, and they entered into a correspondence reaching over 700 letters, which inspired Janáček to write his String Quartet No 2, 'Intimate Letters'.



Antonín Dvořák The Golden Spinning Wheel Op 109 1896 / note by Alison Bullock



We do not know which specific qualities appealed to Dvořák in the four *Kytice* ballads by Karel Jaromír Erben that he selected for his symphonic poems. What is certain, however, is that he managed to create not only highly descriptive music, but also solid musical structures from them.

At first glance, *The Golden Spinning Wheel*, which was inspired by Erben's ballads, is not a good candidate for a strong musical form. A somewhat rambling story, the ballad tells of the unfortunate Dornička, with whom a king falls in love and whom he wishes to marry. Dornička's step-mother has other ideas and, having murdered the girl (removing Dornička's hands, feet and eyes and taking them back to her castle), gives the unsuspecting king her own daughter in marriage instead.

After the wedding, the king rides off to war, before a learned old man discovers Dornička's body and determines to bring her back to life. He sends a messenger to the castle with parts of a golden spinning wheel, which he offers to the greedy women in return for the missing parts of Dornička's body. As the sage restores the girl to her former beauty and to life, the king returns from the wars. At the castle, his queen

and her mother are keen to show off the spinning wheel. As it turns, it begins to sing, telling the gruesome story of Dornička and of how the king was deceived. Enraged, he drives the women from the castle and sets out to find Dornička. Once reunited they wed in a joyous ceremony.

Dvořák's contemporaries could not understand his need to write programme music based on folkloric ballads, all of which contained elements of great tragedy and, not least, gruesome plot details.

Dvořák turned this story into a marvellous musical rondo. The king's comings and goings throughout the ballad allowed the composer to break the work up into different episodes, almost all heralded by the king's motif – a horn fanfare first heard at the very opening of the piece. This motif is never far away throughout the work; note also the triplet motif that underlies the fanfare – the **spinning wheel** ▷ is present from the very start of the work. A notable variant of the king's motif is a more solemn brass chorale that represents the sage. Dornička's theme first appears as a soaring violin melody not long after the start of the work, and by the end merges with the king's motif in a truly happy musical ending.

Interestingly, many of Dvořák's contemporaries could not understand his need to write programme music based on folkloric ballads (all of which contained elements of great tragedy and, not least, gruesome plot details). However, it seems that in these works Dvořák fulfilled a need

to reflect and support his own culture, while experimenting with form and orchestral colour – and finding a 'new' way of expressing himself now that he was home in Bohemia after years living in America. □

MUSICAL SPINNING WHEELS

▷ In the 19th century, the restless spinning wheel became a staple in programmatic music owing to its popularity in folk tales and its potential as a musical plot device. It is famously deployed in Mendelssohn's *Spinnerlied* and Schubert's song 'Gretchen am Spinnrade', where the pianist plays a constantly moving 'spinning' figure with dangerous rapidity. Its intensity increases till the crux of the plot – when Gretchen remembers Faust's kiss and the wheel stops.

Interval – 20 minutes

There are bars on all levels.

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Antonín Dvořák in Profile 1841–1904 / profile by Andrew Stewart



Born into a peasant family, Dvořák developed a love of folk tunes at an early age. His father inherited the lease on a butcher's shop in the small village of Nelahozeves, north of Prague. When he was twelve, Dvořák left school and was apprenticed to become a butcher, at first working in his father's shop and later in the town of Zlonice. Here Dvořák learned German and also refined his musical talents to such a level that his father agreed he should pursue a career as a musician.

In 1857 he enrolled at the Prague Organ School during which time he became inspired by the music dramas of Wagner: opera was to become a constant feature of Dvořák's creative life.

His first job was as a viola player, though he supplemented his income by teaching. In the mid-1860s he began to compose a series of large-scale works, including his Symphony No 1, 'The Bells of Zlonice', and the Cello Concerto. Two operas, his Second Symphony, many songs and chamber works followed before Dvořák decided to concentrate on composition. In 1873 he married one of his pupils, and in 1874 received a much-needed cash grant from the Austrian government. Johannes Brahms lobbied the publisher Simrock to accept Dvořák's work, leading to

the publication of his *Moravian Duets* and a commission for a set of *Slavonic Dances*.

The nationalist themes expressed in Dvořák's music attracted considerable interest beyond Prague. In 1883 he was invited to London to conduct a concert of his works, and he returned to England often in the 1880s to oversee the premieres of several important commissions, including his Seventh Symphony and Requiem Mass. Dvořák's Cello Concerto in B minor received a world premiere in London in March 1896. His Ninth Symphony, 'From the New World', a product of his American years (1892–95), confirmed his place among the finest of late 19th-century composers. □

LSO DISCOVERY

Sunday 27 October 2.30pm
Barbican

FAMILY CONCERT: FORESTS & FAIRYTALES

Suitable for 7- to 12-year-olds

12–2.15pm Barbican Foyers
Free Family Workshops

Saturday 7 March 2.30pm
Barbican

FAMILY CONCERT: HOW TO BUILD AN ORCHESTRA

Suitable for 7- to 12-year-olds

12–2.15pm Barbican Foyers
Free Family Workshops

RECOMMENDED BY
CLASSIC *f*M

lso.co.uk/discovery

Leoš Janáček Glagolitic Mass 1927 version, ed Paul Wingfield / note by David Nice

- 1 **Intrada**
- 2 **Úvod (Introduction)**
- 3 **Gospodi pomiluj (Kyrie eleison)**
- 4 **Slava (Gloria)**
- 5 **Věruju (Credo)**
- 6 **Svet (Sanctus & Benedictus)**
- 7 **Agneče Božij (Agnus Dei)**
- 8 **Varhany sólo (Postlude)**
- 9 **Intrada**

Lucie Vagenknechtová soprano

Lucie Hilscherová alto

Aleš Briscein tenor

Jan Martiník bass

Peter Solomon organ

London Symphony Chorus

Simon Halsey chorus director



Heavy rains in familiar haunts seem to have left the 72-year-old Janáček undaunted during the summer of 1926. On 11 July he welcomed a memorial plaque on his birthplace in the pretty Moravian village of Hukvaldy, a summer home for him in later years, with a speech in which he declared, 'I have a feeling that a new vein is beginning to grow in my work –

Its roots go back not so much to his youth, the later years of which he spent as a beneficiary of the Thurn-Vallesessin Foundation within the gloomy walls of Brno's Augustinian Abbey of St Thomas, as to his love of Old Slavonic in its correspondence to everyday Czech, and his discussion with an Archbishop – also while walking in the woods at Hukvaldy – about

—
'The balmy breeze of the Luhačovice woods was always incense to me.
The church grew into the gigantic size of a mountain and the sky vaulted
into the misty distance.'
—

a new branch, just as happens to the four- or five-hundred-year-old trees in Hukvaldy. One looks and notices – there is a young twig growing from the side of a tree. My latest creative period is also a kind of new sprouting from the soul which has made its peace with the rest of the world and seeks only to be nearest to the ordinary Czech person'. He made that humble connection as he worked on the *Glagolitic Mass* in more wild weather at his beloved spa town of Luhačovice that August, completing the first draft in a mere three weeks (the final touches were in place by 15 October).

revitalising the post-war decline in Moravian church music. He told the retired teacher of religious knowledge Father Josef Martínek that he wanted to avoid a Latin text; Fr Martínek obliged with a copy of the Old Church Slavonic accented by hand. This was in 1921, and the work – which also contains a few vestiges of a Latin mass drafted in 1907–8 – bore fruit five years later, with the title 'Glagolitic' referring to the ornate script devised for the language by Saints Cyril and Methodius, missionary pioneers in Moravia back in the ninth century.

Writing in the Brno journal *Lidové noviny*, which had furnished him with the story of *The Cunning Little Vixen*, just before the first performance on 5 December 1927, Janáček adopted a typical coruscating style not unlike the turbulence of the crowds we first hear at the start of the ceremonial *Intrada*, telling how the outdoors of his favourite spa retreat had inspired him the previous summer: 'The balmy breeze of the Luhačovice woods was always incense to me. The church grew for me into the gigantic size of a mountain and the sky vaulted into the misty distance. The bells that rang were those of the herd of sheep. In the tenor solo [strenuously high at times] I hear a high priest, in the soprano a girl – an angel [though again a dramatic-lyric voice is necessary; the mezzo and bass roles are small, but Janáček cautioned that they, too, needed special care], in the chorus – our folk. The candles are the tall pines in the forest, lit by the stars.' He declared of church buildings that they were nothing but 'Concentrated death ... I want nothing to do with it'.

This naturalist perspective is in tune with these unconventional settings of the mass – the soprano launches the *Gloria*, not the full chorus, and an agitated *ostinato* soon infiltrates the supposed celebration, very similar to a spikily-scored passage in

Leoš Janáček Glagolitic Mass – Texts

Janáček's recently-completed opera about a 337-year-old woman seeking the renewal of her life-elixir in contemporary Prague, *The Makropulas Affair*.

The Creed is not an assertion but a plea, punctuated by the anxious refrain of the chorus, 'Věřuju' (I believe), which should be 'I want to believe'. Did Janáček? Not at the time. After the premiere, he sent a postcard to a critic who had written of 'Janáček the old man, the strong believer' with the simple message, 'None of this old man or believer, young man!', and later referred to it with the qualification of his belief, 'Until I see for myself'. This is no doubt why there is selectively scored angst about the sequences we know as the 'Kyrie' and 'Agnus Dei', with their ritualised threefold repetitions always hand in hand with something stranger.

Above all, it seems that Janáček responded very deeply to the story of Christ's Passion, which can be felt in the fervent emotion of the Kyrie and the Credo. A long orchestral interlude begins with prayer (in the wilderness? In Gethsemane?) from flute, three clarinets, later expressive high trills, leading to a processional that turns wrathful. This is where Paul Wingfield's research into the original version of the score which we hear tonight yields a further turn

of the screw: Janáček originally punctuated the anguished organ solo here with timpani and lacerating orchestral shouts, and to hear them is to feel even greater intensity in one of the composer's most extraordinary sequences (the later organ solo, based on a single figure subject to dramatic metamorphosis, is also remarkable; another release of pent-up energy).

Wingfield has also restored the Intrada played both at the beginning and at the end of the work, as it was in the premiere in Brno's Stadion Hall. The hall was soon to be surrounded by splendid, modern buildings of the city's northern district. The *Glagolitic Mass* is a work both modern and timeless that fits that context to perfection. □

1 Intrada & 2 Úvod – Orchestra only

3 Gospodi pomiluj (Kyrie eleison)

Gospodi pomiluj.
Chrste pomiluj.
Gospodi pomiluj.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

4 Slava (Gloria)

Slava vo vyšních Bogu
i na zeml'i mir, člověkom blagovol'enija.
Chvalim Te, blagoslovl'ajem Te,
klaňajem Ti se, slavoslovim Te,
chvali vzdajem tebě velikyje radi slavy tvojeje,
Bože Otče Vsemogýj.
Gospodi, Synu jedinorodnýj, Isuse Chrste;
Gospodi Bože, Agneče Božij, Synu Oteč,
vzempl'ej grěchy mira, pomiluj nas.
Primi mol'enija naša.
Sědej o desnuju Otca,
pomiluj nas.
Jako Ty jedin svět;
ty jedin Gospod,
ty jedin vyšňij, Isuse Chrste
so svetym Duchom,
vo slavě Otca. Amin.

Glory to God in the highest
and in earth peace, good will towards men.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
we give thanks to Thee for Thy great glory.
God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father.
that takest away the sins of the world,
have mercy upon us. Receive our prayer.
Thou that sittest at the right hand of the
Father, have mercy on us.
For Thou only art holy;
Thou only art the Lord;
Thou only art most high, O Jesus Christ
With the Holy Ghost, in the glory of
God the Father. Amen.

Leoš Janáček Glagolitic Mass – Texts (continued)

5 Věruju (Credo)

Věruju v jedinogo Boga, Otca Vemoguštago,
Tvorca nebu i zeml'i,
vidimym vsěm i nevidimym. Amin.
Věruju i v jedinogo Gospoda Isusa Chrsta,
Syna Božija jednorodnago,
i ot Otca roždenago přěžde vsěch věk,
Boga ot Boga, Svět ot Světa,
Boga istinna ot Boga istinago,
roždena, ne stvořena,
jedinosuštna Otcu,
imže vsja byše;
iže nas radí člověk
i radi našego spasenija snide s nebes,
i voplti se ot Duchu Sveta iz Marije Děvy.

Věruju raspet že za ny
mučen i pogreben byst;
i voskrse v tretij den po Pisaniju,
i vzide na nebo,
sědit o desnuja Otca;
i paky imat přiti
sudit živym, mrtvym so slavoju;
jegože cěsarstviju nebudet konca.

Věruju i v Duchu Svetago,
Gospoda i životvoreštago,
ot Otca i Syna ischodeštago,
s Otcem že i Synom kupno,
poklaňajema i soslavima,
iže glagolal jest Proroky;

I believe in one God, the Father Almighty,
Maker of heaven and earth,
of all things visible and invisible. Amen.
And I believe in one Lord Jesus Christ,
the only-begotten Son of God,
and begotten of his Father before all worlds,
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things were made;
Who for us and for our salvation came down
from heaven and was incarnate, by the Holy
Ghost, of the Virgin Mary.

I believe He was crucified also for us,
He suffered and was buried;
and on the third day He rose again according
to the Scriptures, and ascended into heaven,
and sitteth on the right hand of the Father;
He shall come again
with glory to judge the living and the dead;
and His kingdom shall have no end.

I believe in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the Son;
who with the Father and the Son together,
is worshipped and glorified,
who spake by the Prophets;

i jedinu Svetuju, Katoličesku
i Apostolsku Crkov;
i spovědaju jedino kršćenije
v otpušćenije grěchov;
i čaju voskrsenija mrtvych
i života buduštago věka. Amin.

6 Svet (Sanctus & Benedictus)

Svet, svet, svet, Gospod, Bog Sabaot,
plna sut nebesa, zeml'a slavy tvojeje.
Blagoslovl'en gredyj v ime Gospodně.
Osana vo vyšních.

7 Agneče Božij (Agnus Dei)

Agneče Božij, pomiluj nas.
Agneče Božij, vzeml'ej grěchy mira.
Agneče Božij, pomiluj nas.

8 Varhany sólo (Postlude) – organ solo

9 Intrada (Exodus)

And in one Holy, Catholic
and Apostolic Church;
And I acknowledge one baptism
for the remission of sins;
and I look to the resurrection of the dead
and the life of the world to come. Amen.

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Blessed is he that cometh in the name of
the Lord. Hosanna in the highest.

Lamb of God, have mercy upon us.
Lamb of God, that takest away the sins of
the world. Lamb of God, have mercy on us.

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François-Xavier Roth in 2019/20

Bartók The Miraculous Mandarin
19 December 2019

HALF SIX FIX
Bartók The Wooden Prince
18 March 2020

Bartók The Wooden Prince
& Stravinsky Violin Concerto
19 March 2020

Dukas Symphony in C
22 March 2020

Stravinsky's The Firebird
11 June 2020

Panufnik Composers Workshop
26 March 2020, LSO St Luke's



ROTH

Explore the new season at
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Kazushi Ono conductor



Kazushi Ono cherishes music's power to bring people together, and has a passion for making and exploring music with others. He is Music Director of the Tokyo Metropolitan Symphony Orchestra and Orquestra Simfònica de Barcelona i Nacional de Catalunya, while also holding the position of Artistic Director to the New National Theatre Tokyo.

He is also in-demand internationally, conducting orchestras such as the Hallé, BBC Symphony Orchestra, Orchestre de Paris, Orchestre Philharmonique de Radio France, Orchestre de la Suisse Romande and Houston Symphony Orchestra, where his acclaimed performance 'delivered a first-rate concert steeped in stormy emotions, fragile beauty, and wide-screen grandeur'. Recent operatic highlights include Honegger's *Jeanne au Bûcher* (directed by Castellucci and to be revived at La Monnaie this season), the acclaimed creation of Herrmann's *Der Mieter* premiered in Frankfurt Opera, and Prokofiev's *The Fiery Angel* in Warsaw and at the Aix Festival (directed by Treliński).

From 2008 to 2017, Kazushi Ono maintained his position as Principal Conductor of Opéra National de Lyon, during which he attracted international critical acclaim with landmark performances of works such as Prokofiev's *The Gamblers*, Berg's *Lulu* and Wagner's *Parsifal*. Prior to his post in Lyon, Kazushi spent six highly successful seasons as Music Director of Theatre Royal de la Monnaie where he took up the baton from Sir Antonio Pappano. Following his tenure as Principal Conductor in Lyon, he was awarded 'Officier de l'ordre des Arts et des Lettres' by French cultural minister Françoise Nyssen, a further distinguished title adding to the prestigious Asahi Prize, given in January 2015, for his contribution to Japanese society. This award distinguishes individuals who have greatly contributed to the development of Japanese culture and society at large. □

Lucie Vagenknechtová soprano



Lucie Vagenknechtová comes from Turnov. In 2012 she graduated from the Conservatory of Pardubice in the class of Miloslav Střítecký, and continued her studies as a singer at the Academy of Performing Arts in Prague with Roman Janál. She is currently studying for her Masters with Jarmila Chaloupková and Antonio Carangel.

Lucie's competition awards include the Second Prize at the Antonín Dvořák International Singing Competition in Karlovy Vary, First Prize in the Prague International Singing Competition, Second Prize in the Bohuslav Martinů Song Competition, and Second Prize in the the Olomouc Singing

Competition. Last year she won the First Prize for ensemble singing in the Stonavská Barborka Award competition.

As a soloist, she has worked with the Pardubice Chamber Philharmonic Orchestra, the Hradec Králové Philharmonic Orchestra, the North Bohemian Opera and Ballet Theatre Orchestra, the Karlovy Vary Symphony Orchestra, the Moravian Philharmonic Olomouc and the Pilsen Philharmonic. She has also been engaged to sing at major music festivals such as Smetana's Litomyšl Music Festival in Prague and the Pardubice Spring Music Festival.

At the JK Tyl Theater in Pilsen she played Zdeňka in Janáček's *The Diary of the One Who Disappeared* and she is currently performing at the FX Šalda Theatre in Liberec as Papagena in Mozart's *The Magic Flute*. Other stage credits include the title role in Carl Orff's *Die Kluge* at the Silesian Theatre Opava, and this summer she was a guest of the National Theatre Prague as Zerlina in Mozart's *Don Giovanni* at the Stavovském Theatre. □

Lucie Hilscherová alto



Luzech mezzo-soprano Lucie Hilscherová obtained her Masters in Solo Singing studying with Romana Feiferlíková PhD, after which an Erasmus scholarship enabled her to study singing with Professor Ursula Schönhals at the College of Humanities of Chemnitz University in Germany. She frequently participated in Bachakademie Stuttgart, led by Helmut Rilling, and has participated in masterclasses with Helen Donath, Hedwig Fassbender, Gabriela Beňačková, Dagmar Pecková or Zlatica Livorová.

She has received numerous awards and prizes (Cantilena Competition Bayreuth; Musica Sacra International Competition

in Roma; the Dvořák International Singing Competition in Karlovy Vary and the Janáček International Singing Competition in Brno), and has been a guest singer of the National Theatre in Prague, the DJKT Theatre in Pilsen, the Silesian Theater in Opava, the State Theater in Košice and the Nationaltheater Mannheim. She is also engaged as a concert soloist in repertoire as varied as Bach's *St Matthew Passion*, Beethoven's Symphony No 9, Mahler's *Das Lied von der Erde* and Berio's *Folk Songs*.

Lucie has worked with such conductors as Helmuth Rilling, David Porcellijn, Alexander Vedernikov, Libor Pešek, Jiří Bělohlávek, Tomáš Netopil, Petr Vronský or Leoš Svárovský and with orchestras such as BBC Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, Bach-Collegium Stuttgart, Orchestra of Poznań Philharmonic, Prague Symphony Orchestra, PKF-Prague Philharmonia, and the Brno Philharmonic. Her festival engagements include performances at Musikfest Stuttgart, Beethovenfest Bonn, Prague Spring, Smetana's Litomyšl and the Peter Dvorský International Music Festival. □

Aleš Briscein tenor



Aleš Briscein originally studied clarinet and saxophone, then later opera at the Prague Conservatory, and continued his studies at the West Bohemian University in Pilsen.

In 2015 he sang the role of Števa in Janáček's *Jenůfa* in the Teatro Comunale Bologna. At the Opera Graz he acted in the roles of Blankytíný, Mazal and Petřík in *The Excursion of Mr Brouček* by Janáček, and in the role of Camille de Rosillon in *The Merry Widow* by Lehár.

In the 2016 season, Aleš sang Lenski in Tchaikovsky's *Eugene Onegin* in the Komische Oper Berlin. Under the baton of Jiří Bělohlávek and alongside Karita Mattila

he performed in concert productions of two Janáček operas – as Laca in *Jenůfa* and as Albert Gregor in *The Makropulos Affair*. At the Savonlinna Festival in Finland he performed in Janáček's opera *From the House of the Dead*, in a production directed by David Pountney. In the National Theatre Prague's premiere productions he sang the role of Pollion in Bellini's *Norma* and Romeo in Gounod's *Roméo et Juliette*.

Most recently, he performed in concert performances of two operas for Odyssey Opera Boston: the lead roles in Dvořák's *Dimitrij* and Zemlinsky's *Der Zwerg*, which he also played at the Oper Graz. On tour to Japan, he played the role of Pollion in *Norma* by Bellini alongside Edita Gruberová and Dimitra Theodossiou. He also sang the title role in Wagner's *Lohengrin* in the first performances of a new production by Katharine Wagner at the National Theatre in Prague. □

Jan Martiník bass



Born in the Czech Republic, the bass Jan Martiník has won several prizes, including the BBC Cardiff Singer of the World Song Prize in 2009.

For the past eight years, Jan has been a soloist at Berlin's Staatsoper Unter den Linden, the oldest opera house in Germany, singing in the roles of Brander (in Berlioz's *La damnation de Faust*), Colline (in Puccini's *La bohème*), Eremit (in Weber's *Der Freischütz*), Father Trulove (in Stravinsky's *The Rake's Progress*), Pistola (in Verdi's *Falstaff*) and many others. He has also worked with Komische Oper Berlin, Prague's National Theatre and Vienna's Volksoper.

A regular guest with the Czech Philharmonic, Jan has made appearances with the Bamberger Symphoniker, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, Pittsburgh Symphony Orchestra, Rotterdam Philharmonic, Rundfunk-Sinfonieorchester Berlin, and Staatskapelle Dresden, to name but a few.

Jan has sung under some of the world's most prominent conductors, including Daniel Barenboim, Semyon Bychkov, Manfred Honeck, Jakub Hrůša, Fabio Luisi, Zubin Mehta and Sir Simon Rattle.

Jan's recording of Schubert's *Winterreise*, which was recently released by Supraphon, received five Diapason awards, and his recording of Dvořák's *Biblical Songs* with the Czech Philharmonic and Jiří Bělohlávek will be released on Decca in early 2020. He is also one of the soloists on the Czech Philharmonic's recording of Martinů's *Epos of Gilgamesh* (released by Supraphon in 2017) and on Collegium 1704's recording of Donizetti's Requiem. □

Peter Solomon organ



Tonhalle Orchestra Zürich. As soloist he has appeared in North America, the Far East and most European countries, including the Festivals of Salzburg, Berlin and Zürich.

He is a sought-after chamber musician, for many years accompanying the trumpeter Maurice André. He also collaborated on many first performances with the composers Heinz Holliger and Luciano Berio. Peter Solomon is Professor at the Zürich University of the Arts. □



Peter Solomon was born in 1953 in Plymouth, England and studied piano, organ and harpsichord at the Royal College of Music.

After further studies with Nicolas Kynaston in London, Michael Schneider in Cologne and Marie-Claire Alain in Paris he was a prizewinner at the 1979 St Albans international organ competition.

Specialising in orchestral playing early in his career, Peter Solomon has played with ensembles around the world, including the Berlin, Vienna and Israel Philharmonic Orchestras. Since 1982 he has been permanent pianist and organist of the



CHORAL CONCERTS

with the London Symphony Orchestra
and London Symphony Chorus

Sunday 10 November 2019 7pm

TILSON THOMAS: 50TH ANNIVERSARY

Berlioz Romeo and Juliet

Michael Tilson Thomas conductor

Sunday 15 December 2019 3pm

A CHORAL CHRISTMAS

Dust off those high notes and sing along to festive carols with the LSO Discovery Choirs, the London Symphony Chorus and LSO Brass Ensemble

Lucy Griffiths, Simon Halsey &
David Lawrence conductors

Sunday 19 January 2020 7pm

Thursday 13 February 2020 7.30pm

RATTLE: BEETHOVEN 250

Berg Violin Concerto
Beethoven Christ on the Mount of Olives

Sir Simon Rattle conductor
Lisa Batiashvili violin

Part of Beethoven 250 at the Barbican

lso.co.uk/201920

London Symphony Chorus on stage

President

Sir Simon Rattle **OM CBE**

Vice President

Michael Tilson Thomas

Patrons

Simon Russell Beale **CBE**

Howard Goodall **CBE**

Chorus Director

Simon Halsey **CBE**

Associate Director

Matthew Hamilton

Nia Llewelyn Jones

Chorus Accompanist

Benjamin Frost

Chairman

Owen Hanmer

Concert Manager

Robert Garbolinski

LSO Choral Projects Manager

Sumita Menon



The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and is renowned internationally for its concerts and recordings with the orchestra. Their partnership was strengthened in 2012 with the appointment of Simon Halsey as joint Chorus Director of the LSC and Choral Director for the LSO, and the Chorus now plays a major role in furthering the vision of LSO Sing, which also encompasses the LSO Community Choir, LSO Discovery Choirs for young people and Singing Days at LSO St Luke's.

The LSC has worked with many leading international conductors and other major orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic, New York Philharmonic, the National Youth Orchestra of Great Britain and the European Union Youth Orchestra, as well as those in the UK. It has also toured extensively in Europe and has visited North America, Israel, Australia and South East Asia.

The partnership between the LSC and LSO, particularly under Richard Hickox in the 1980s and 1990s, and later with Sir Colin Davis, led to its large catalogue of recordings which have won numerous awards, including

five Grammys. *Gramophone* included the recordings of Berlioz's *Le Damnation de Faust* and *Romeo et Juliette* on LSO Live with Sir Colin Davis as two of the Top 10 Berlioz recordings. Recent LSO Live recordings with the chorus include Bernstein's *Wonderful Town* and Berlioz's *Le Damnation de Faust*, both with Sir Simon Rattle.

Highlights of the 2018/19 season include Ravel's *L'enfant et les sortilèges* with Sir Simon Rattle at the 2018 BBC Proms and at the Lucerne Festival, Bernstein's *Candide* with Marin Alsop, Puccini's *Messa di Gloria* with Sir Antonio Pappano, performances of Mahler's Symphony No 8 at the Concertgebouw in Amsterdam with the Netherlands Philharmonic and Marc Albrecht, David Lang's *the public domain* with Simon Halsey, and Walton's *Belshazzar's Feast* with Sir Simon Rattle.

The chorus look forward to the 2019/20 season, which will include Berlioz's *Romeo et Juliette* conducted by Michael Tilson Thomas, Bartók's *The Miraculous Mandarin* with François-Xavier Roth, performances of Beethoven's *Christ on the Mount of Olives* in Europe with Sir Simon Rattle, James MacMillan's *St John Passion* with Gianandrea Noseda, and Tippett's *Child of Our Time* with Alan Gilbert.

The Chorus is an independent charity run by its members. It is committed to excellence, to the development of its members, to diversity and engaging in the musical life of London, to commissioning and performing new works, and to supporting the musicians of tomorrow. For more information please visit lsc.org.uk. □

Sopranos

Elizabeth Ashling
 Carol Capper *
 Laura Catala-Ubassy
 Anjali Christopher
 Alana Clarke
 Eve Commander
 Imogen Coutts
 Barbara de Matos
 Elisa Franzinetti
 Maureen Hall
 Isobel Hammond
 Emily Hoffnung
 Denise Hoilette
 Ruth Knowles-Clark
 Mimi Kroll
 Marylyn Lewin
 Christina Long
 Louisa Martin
 Jane Morley
 Doris Nikolic
 Emily Norton
 Gill O'Neill
 Maggie Owen
 Jenny Parker
 Alison Ryan
 Deborah Staunton
 Giulia Steidl
 Jenna Swale
 Olivia Wilkinson
 Rachel Wilson

Altos

June Brawner
 Gina Broderick*
 Jo Buchan*
 Liz Cole
 Maggie Donnelly
 Lynn Eaton
 Linda Evans
 Amanda Freshwater
 Christina Gibbs
 Kate Harrison
 Jo Houston
 Elisabeth Iles
 Ella Jackson*
 Jill Jones
 Gilly Lawson*
 Belinda Liao
 Liz McCaw
 Hannah Mears-
 Young
 Lucy Reay
 Lis Smith
 Margaret Stephen
 Linda Thomas
 Claire Trocmé
 Zoë Williams
 Hannah Wisher

Tenors

Jorge Aguilar
 Paul Allatt *
 Erik Azzopardi
 Joaquim Badia
 Paul Beecham
 Philipp Boeing
 Oliver Burrows
 Michael Delany
 Colin Dunn
 John Farrington
 Matt Fernando
 Andrew Fuller *
 Patrizio Giovannotti
 Simon Goldman
 Euchar Gravina
 Matt Journee
 Jude Lenier
 Kameron Locke
 John Marks
 Alastair Mathews
 Matthew McCabe
 Davide Prezzi
 Chris Riley
 Peter Sedgwick
 James Warbis
 Robert Ward *

Basses

Simon Backhouse *
 Gavin Buchan
 Steve Chevis
 Giles Clayton
 Ed Cottell
 Damian Day
 Thomas Fea
 Ian Fletcher
 Robert Garbolinski *
 Rupert Gill
 Bryan Hammersley
 Owen Hanmer *
 J C Higgins
 Elan Higuera Calvo
 Rocky Hirst
 Nathan Homan *
 Anthony Howick
 Peter Kellett
 Alex Kidney
 Thomas Kohut
 Andy Langley
 George Marshall
 Hugh McLeod
 Jesus Sanches Sanzo
 Rod Stevens
 Richard
 Tannenbaum
 Gordon Thomson
 Anthony Wilder

Vocal Coaches

Norbert Meyn
 Anita Morrison
 Rebecca Outram
 Robert Rice

Assistant Chorus Master

Lucy Griffiths

**Denotes LSC
 Council member*

Simon Halsey chorus director



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 holds positions across the UK and Europe as Choral Director of London Symphony Orchestra and Chorus, Chorus Director of City of Birmingham Symphony Orchestra Chorus,

Artistic Director of Orfeó Català Choirs and Artistic Adviser of Palau de la Música, Barcelona, Artistic Director of Berliner Philharmoniker Youth Choral Programme, Creative Director for Choral Music Projects of WDR Rundfunkchor, and Director of BBC Proms Youth Choir. He is furthermore 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.

He is 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.

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 with Graham Vick the City of Birmingham Touring Opera. 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. □

SING

COMMUNITY CHOIRS & SINGING DAYS

Singing Days

Spend a day at LSO St Luke's getting to know some of the most fantastic music written for voices with LSO Choral Director Simon Halsey. Whether you sing in a choir regularly, or haven't sung since school, you'll discover new music and learn about the craft of choral singing in a friendly environment.

We'll be singing from the score – so experience of reading music and some knowledge of sight-singing will help!

Mahler's 'Resurrection'

Sunday 15 March 2020 11am–4.30pm

Beethoven's Ninth really explodes when the singing starts, and as Mahler wrote his Second Symphony he too decided to bring out the big guns with a choral finale.

Nicknamed 'Resurrection', the work culminates as the choir sings a poignant prayer penned by Mahler himself about death and his hopes for the afterlife.

Immortal Bach

Sunday 10 May 2020 11am–4.30pm

Bach made a big mark on choral music with works like the St John Passion and St Matthew Passion and over 200 cantatas.

Join a scratch choir to sing movements from JS Bach's Magnificat and Bach-inspired pieces by Mendelssohn and Rutter, along with Knut Nysted's Immortal Bach, which spins out one of Bach's chorales into a time-stopping rumination on sound and harmony.

lso.co.uk/sing

Join a Choir

LSO Community Choir

Made up of people who live and work in the local area, the Community Choir is a sociable and diverse group, singing repertoire ranging from show tunes to opera choruses, folk-songs and more.

London Symphony Chorus

Under the leadership of Simon Halsey, the London Symphony Chorus has received acclaim for its concerts, recordings and tours. The LSC is always interested in recruiting new members, welcoming applications from singers of all backgrounds.

London Symphony Orchestra on stage

Leader

Giovanni Radivo

First Violins

Clare Duckworth

Ginette Decuyper

Laura Dixon

Gerald Gregory

Maxine Kwok-Adams

William Melvin

Harriet Rayfield

Colin Renwick

Sylvain Vasseur

Rhys Watkins

Richard Blayden

Eleanor Fagg

Lulu Fuller

Lyril Milgram

Mariam Nahapetyan

Second Violins

David Alberman

Sarah Quinn

Miya Väisänen

Matthew Gardner

Naoko Keatley

Alix Lagasse

Csilla Pogany

Raja Halder

Dmitry Khakhamov

Belinda McFarlane

Iwona Muszynska

Andrew Pollock

Erzsebet Racz

Paul Robson

Violas

Edward Vanderspar

Malcolm Johnston

German Clavijo

Julia O'Riordan

Robert Turner

Luca Casciato

May Dolan

Philip Hall

Nancy Johnson

Cynthia Perrin

Rachel Robson

Jill Valentine

Cellos

Rebecca Gilliver

Alastair Blayden

Eve-Marie Caravassilis

Daniel Gardner

Hilary Jones

Laure Le Dantec

Amanda Truelove

Thomas Isaac

Judith Fleet

Peteris Sokolovskis

Double Basses

Colin Paris

Patrick Laurence

Thomas Goodman

Joe Melvin

José Moreira

Benjamin Griffiths

Siret Lust

Adam Wynter

Flutes

Adam Walker

Patricia Moynihan

Jack Welch

Piccolo

Sharon Williams

Oboes

Juliana Koch

Rosie Jenkins

Cor Anglais

Christine Pendrill

Clarinets

Oliver Janes

Chi-Yu Mo

James Burke

Elizabeth Drew

Thomas Watmough

Bass Clarinet

Laurent Ben Slimane

Bassoons

Rachel Gough

Lawrence O'Donnell

Contra Bassoon

Dominic Morgan

Horns

Eirik Haaland

Angela Barnes

Estefanía Beceiro

Vazquez

Jonathan Lipton

Trumpets

Paul Beniston

Adam Wright

David Geoghegan

Kaitlin Wild

Trombones

Jono Ramsay

James Maynard

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

John Chimes

Rachel Gledhill

Percussion

Neil Percy

Sam Walton

David Jackson

Harps

Bryn Lewis

Lucy Wakeford

Celeste

Elizabeth Burley

LSO String Experience Scheme

Since 1992, the LSO String Experience Scheme has enabled young string players from the London music conservatoires at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

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