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Living Music



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Orchestra

Sunday 28 May 2017 7pm
Barbican Hall

HAITINK CONDUCTS BRUCKNER

Bruckner Te Deum
INTERVAL
Bruckner Symphony No 9

Bernard Haitink conductor
Sally Matthews soprano
Karen Cargill mezzo-soprano
Eric Cutler tenor
Alessandro Spina bass
London Symphony Chorus
Simon Halsey chorus director

Concert finishes approx 9.05pm

Welcome Kathryn McDowell



A warm welcome to tonight's LSO concert at the Barbican. It is a great pleasure to see Bernard Haitink return for the second of three concerts this season, which explore the Ninth Symphonies of Mahler and Bruckner. The LSO has enjoyed a long-standing friendship and close collaboration with Bernard Haitink since 2002, and we look forward to joining him on tour in Paris later this month.

Haitink is one of the leading interpreters of Bruckner, conducting many memorable performances of his works with the LSO in recent years. Tonight, he pairs two masterpieces of the composer's later years: the choral *Te Deum* and monumental Symphony No 9. We are pleased to welcome tonight's soloists for the *Te Deum* – Sally Matthews, Karen Cargill, Eric Cutler and Alessandro Spina – alongside the London Symphony Chorus and Choral Director Simon Halsey.

I hope that you enjoy this evening's concert, and that you can join us again soon. Bernard Haitink conducts the Orchestra again on Thursday 1 June, joined by pianist Mitsuko Uchida, and on 4 and 8 June we welcome back Michael Tilson Thomas, LSO Conductor Laureate, for two concerts followed by a tour of Sweden, Denmark and Finland.

Kathryn McDowell

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

BRUCKNER SYMPHONY NO 4 LIVE STREAM: NOW ON YOUTUBE

François-Xavier Roth and the LSO's performance of Bruckner's Symphony No 4 was streamed live on the LSO's YouTube channel on 23 April. The performance is now available to watch again on YouTube.

youtube.com/lso

THE PLANETS ACHIEVES SILVER STATUS

With over 60,000 copies sold worldwide, LSO Live's release of Holst's *The Planets* Suite has achieved silver status. The acclaimed recording, made over three evenings in June 2002 with Sir Colin Davis, is available on CD or to download on our website:

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A WARM WELCOME TO TONIGHT'S GROUPS

Groups of 10+ receive a 20% discount on standard tickets to LSO concerts, plus other exclusive benefits. Tonight we are delighted to welcome:

Gerrards Cross Community Association
Farnham U3A Concert Club
Queen Elizabeth Girls School
King Edward VI Grammar School
The Haberdashers' Aske's Boys' School
Jenny Faulkner and Friends
Marian Durbridge and Friends
Rebecca Dunnell and Friends

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Bruckner the Man by Stephen Johnson

Myths cling like limpets to great artists,
no matter how hard scholars try to scrape them off.
And of no composer is this truer than **Anton Bruckner**.

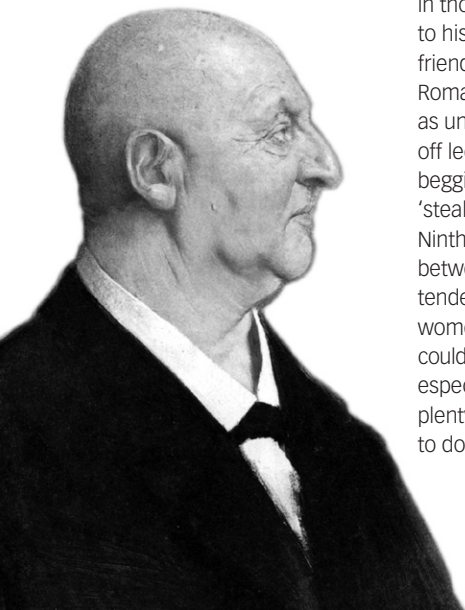
STEPHEN JOHNSON is the author of *Bruckner Remembered* (Faber). He also contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3 (*Discovering Music*), BBC Radio 4 and the BBC World Service.

Bruckner is still frequently described as a 'simple' man, an Austrian peasant with little education and even less grasp of the sophisticated Viennese world in which he tried so desperately to establish both a living and a reputation.

The facts tell a different story. Bruckner may have appeared unpolished, at times bizarrely eccentric, especially to self-conscious Viennese sophisticates, but he was far from ill-educated. His father was a village schoolmaster – a background he shared with several of the greatest Austrian and German writers and thinkers. Bruckner went through a rigorous Catholic teacher-training programme, passing his exams first time with distinction (quite a rare achievement in those days). Close friends and colleagues testify to his lively and enquiring intellect, as well as his friendliness and generosity. Bruckner's intense Roman Catholic faith certainly marked him out as unworldly. There are stories of him breaking off lectures at the Vienna University to pray; begging God's forgiveness for unintentionally 'stealing' another man's tune; dedicating his Ninth Symphony 'to dear God'. However, tensions between the demands of his faith and his lifelong tendency to fall in love with improbably young women reveal a deep rift in his nature. Bruckner could also be alarmingly compulsive in his devotions – especially at times of acute mental crisis (there were plenty of those) – and there are hints he was prone to doubt, especially in his last years.

Equally strange to those who knew him was Bruckner's almost religious devotion to Wagner – even Wagner himself is said to have been embarrassed by Bruckner's adoration (which is saying a great deal!). But the way Bruckner as a composer synthesises lush Wagnerian harmonies and intense expression with elements drawn from Schubert, Beethoven, Haydn, Bach and the Renaissance church master Palestrina is remarkably original. It shows that, unlike many of his contemporaries, Bruckner was far from losing himself in Wagner's intoxicating soundworld. His obsessions may have caused him terrible problems – particularly his notorious 'counting mania'. (During one crisis period he was found trying to count the leaves on a tree.)

But paradoxically the same obsessiveness may have helped him keep his bearings as a composer. There's an old joke that Bruckner 'wrote the same symphony nine times', and it's true that the symphonies tend to be based on the same ground plan, with similar features in similar places. But the same is true of the great Medieval cathedrals, and no one could say that Chartres Cathedral was the same building as Durham or Westminster Abbey. Bruckner planned his cathedral-like symphonic structures in meticulous detail, and at best they function superbly as formal containers for his ecstatic visions and extreme mood swings. Disconcerting simplicity and profound complexity co-exist in the man as in his music. It's one of the things that makes him so fascinating and, in music, unique. ■



Anton Bruckner (1824–96)

Te Deum (1884, ed Nowak 1962)

- 1 TE DEUM LAUDAMUS
- 2 TE ERGO QUAE SUMUS
- 3 AETERNA FAC CUM SANCTIS TUIS
- 4 SALVUM FAC POPULUM TUUM
- 5 IN TE, DOMINE, SPERAVI

SALLY MATTHEWS SOPRANO

KAREN CARGILL MEZZO-SOPRANO

ERIC CUTLER TENOR

ALESSANDRO SPINA BASS

LONDON SYMPHONY CHORUS

SIMON HALSEY CHORUS DIRECTOR

PROGRAMME NOTE WRITER
STEPHEN JOHNSON

For Bruckner, the *Te Deum* was ‘the pride of my life’. There was more to this than craftsman-like satisfaction in a job well done. In a letter to the conductor Hermann Levi, written eight days after the work’s triumphant Viennese premiere in 1885, Bruckner tells how he ‘dedicated [it] to God for having brought me through so much anguish in Vienna’.

A MUSICAL FEUD

As a Wagnerian, Bruckner made himself the unintentional target of the music critics of Vienna’s establishment who advocated for Brahms’ style of composition. Of the Eighth Symphony one such critic, Gustav Dömpke, wrote: ‘We recoil in horror before this rotting odour which rushes into our nostrils from the disharmonies of this putrefactive counterpoint. [Bruckner’s] imagination is so incurably sick and warped that anything like regularity in chord progressions and period structure simply do not exist for him. Bruckner composes like a drunkard!’

Bruckner had needed all the reserves of strength his Roman Catholic faith could bring him during his first decade and a half in the Austrian capital. Encouraged to move to Vienna by his champion, the conductor Johann von Herbeck, Bruckner had found the city’s musical establishment at best indifferent, at worst downright hostile. The first performance of his Third Symphony in 1877 had been a catastrophe: the orchestra was uncooperative, most of the audience walked out, and the critics were savage. Despite enthusiastic support from a handful of his students, Bruckner’s confidence – rocky at the best of times – very nearly collapsed. At the same time the constant failure of his attempts to marry (Bruckner had a bizarre tendency to fall for unsuitably young women) further depressed him. Yet some core of inner strength remained, keeping him on track artistically. Eventually, persistence was rewarded.

It was in 1881 that Bruckner’s fortunes at last began to change. The belated premiere of his Fourth Symphony under Hans Richter was a surprise success – Bruckner’s first since he moved to Vienna. Even some of the more conservative elements in the Viennese musical press began to nod approval. The first surviving sketches for the *Te Deum* date from later that year – which, given Bruckner’s comments in that letter to Levi quoted above, is surely significant. The *Te Deum* is one of Bruckner’s most grandly affirmative works: exactly the kind of offering one might expect from a grateful survivor. When Bruckner realised he might not live to finish the last movement of his Ninth Symphony, he suggested using the *Te Deum* as an alternative finale. It’s a strange notion, and it has never caught on, but it attests to Bruckner’s enduring pride in the work.

As to the text itself, the old church hymn ‘Te Deum’ is one of the most joyous affirmations of faith in the Christian liturgy. According to legend it was improvised under the inspiration of the Holy Spirit by Saints Ambrose and Augustine at the latter’s baptism on Easter Saturday, AD 387. Modern scholars generally take a dim view of this story, but it is very likely that Bruckner would have heard it as a boy, during his education at the Augustinian monastery of St Florian, and he may still have believed it when he came to set the words in his late 50s. Bruckner also honours one of the musical gods of his youth in the opening bars of the *Te Deum*. The opening chant-like phrase for the choir is very similar on paper to that which begins Haydn’s splendid ‘Marie Therese’ in his setting of the same text in 1800. But the effect is very different. Where Haydn’s setting bounds forwards, Bruckner presents us with an awe-inspiring slab of sound – like the bare, imposing façade of a great early-Medieval cathedral.

TEXTS & TRANSLATIONS

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GUSTAV MAHLER (1860–1911) attended lectures given by Bruckner in Vienna and, according to his wife Alma, demonstrated a ‘lifelong love of Bruckner’, programming the elder composer’s works frequently during his conducting career. On the title page of his copy of the *Te Deum*, Mahler crossed out the designation ‘For solo voices, chorus and orchestra, organ ad libitum’, replacing it with his own words: ‘For the tongues of angels, heaven-blest, chastened hearts, and souls purified in the fire!’.

For some time afterwards Bruckner alternates similar massive tutti passages with quieter, more reflective music. At the heart of the work are two intensely devotional sections led by the tenor solo: at the words ‘Te ergo quaesumus’ and ‘Salvum fac populum tuum’. In both passages, a solo violin adds an exquisite countermelody in rising scales, first at the words ‘quos pretioso sanguine redemisti’ (‘whom you have redeemed by your precious blood’), then later at ‘et benedic’ (‘and bless’). Bruckner thus underlines in music echoes of the climax of the Roman Catholic Mass – the point in the liturgy where the priest elevates the bread and the wine.

The opposition between imposing tutti and meditative lyricism only ends as the soloists begin the final section, ‘In te Domine speravi’ (‘In thee, Lord, have I trusted’). In the familiar translation from the English Book of Common Prayer, the final phrase ‘non confundar in aeternum’ is translated as ‘let me never be confounded’. But the Latin is ambiguous: the final sentence can also be read as: ‘In thee, Lord, have I trusted, that I may never be confounded’. Bruckner’s setting seems designed to accommodate both readings. As the final climax builds, ‘non confundar’ is hushed, sombre, harmonically searching – a questioning note perhaps. But at the end the words are declaimed with stark confidence through glittering trumpet fanfares: faith is triumphant. ■

INTERVAL – 20 minutes

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

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London Symphony Orchestra

SUMMER HIGHLIGHTS**MICHAEL TILSON THOMAS**

Sun 4 Jun 2017 7pm, Barbican

Stravinsky Scènes de ballet

Prokofiev Violin Concerto No 1

Tchaikovsky Symphony No 6 (‘Pathétique’)

Lisa Batiashvili violin

Thu 8 Jun 2017 7.30pm, Barbican

Brahms Piano Concerto No 2

Nielsen Symphony No 5

Yuja Wang piano

DANIEL HARDING

Sun 25 Jun 7pm, Barbican

Mahler Symphony No 3

Anna Larsson alto

Ladies of the London Symphony Chorus

Simon Halsey chorus director

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Anton Bruckner

Te Deum: Texts

1 TE DEUM LAUDAMUS

Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli, tibi coeli et universae potestates,
Tibi Cherubim et Seraphim, incessabili voce proclamant:

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra maiestatis gloriae tuae.

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus;
Te per orbem terrarum sancta confitetur ecclesia:

Patrem immensae majestatis,
Venerandum tuum verum et unicum Filium,
Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe!
Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem non horruisti Virginis uterum.

Tu devicto mortis aculeo aperuisti credentibus regna caelorum.

Tu ad dexteram Dei sedes in gloria Patris.
Judex crederis esse venturus.

We praise thee, O God. We acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.

To thee all Angels cry aloud. The Heavens, and all the Powers therein,
To thee Cherubim and Seraphim: continually do cry,

Holy, Holy, Holy Lord God of Hosts;
Heaven and earth are full of the Majesty of thy glory.

The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The Holy Church throughout all the world doth acknowledge thee;

The Father of an infinite Majesty;
Thine honourable, true and only Son;
And the Holy Ghost: the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.

When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death, thou didst open
the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our Judge.

2 TE ERGO QUAESUMUS

Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.

We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.

3 AETERNA FAC CUM SANCTIS TUIS

Aeterna fac cum sanctis tuis in gloria numerari.

Make them to be numbered with thy Saints in glory everlasting.

4 SALVUM FAC POPULUM TUUM

Salvum fac populum tuum, Domine, et benedic hereditati tuae!
Et rege eos, et extolle illos usque in aeternum.

O Lord, save thy people and bless thine inheritance.
Govern them and lift them up forever.

Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.

Day by day, we magnify thee;
And we worship thy Name, ever world without end.

Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri!
Fiat misericordia tua, Domine, super nos, quemadmodum
speravimus in te.

Vouchsafe, O Lord, to keep us this day without sin.
Have mercy upon us, O Lord, have mercy upon us.
Let thy mercy lighten upon us, O Lord, as our trust is in thee.

5 IN TE, DOMINE, SPERAVI

In te, Domine, speravi: non confundar in aeternum. ■

O Lord, in thee have I trusted: let me never be confounded. ■

Anton Bruckner

Symphony No 9 (1887–96, ed Nowak 1951)

- 1 FEIERLICH, MISTERIOSO
- 2 SCHERZO: BEWEGT, LEBHAFT – TRIO: SCHNELL – SCHERZO
- 3 ADAGIO: LANGSAM, FEIERLICH

PROGRAMME NOTE WRITER
STEPHEN JOHNSON

BRUCKNER on LSO LIVE

Discover Bruckner's Symphonies Nos 4, 6 and 9 on LSO Live, including Bernard Haitink's recently released version of the Ninth, named Album of the Week in *The Sunday Times* and Editor's Choice in *Gramophone*.



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Bruckner began work on his Ninth Symphony in August 1887. He was still working on it on the day he died, nine years later. Why did it take him so long? For one thing, his physical health was failing; worse still, there was a marked increase in the nervous, obsessive behaviour that had worried his friends in the past. He had also loaded himself with professional distractions: extensive revisions of the First, Second, Third and Eighth Symphonies and the Masses in E minor and F minor, and the composition of two substantial choral works: his setting of Psalm 150 and the cantata *Helgoland*.

Then there was the sheer magnitude of the task in hand. Bruckner meant the Ninth Symphony to be a summing-up of his life's achievements (including quotations from some of his most successful works). There was also an implied tribute to one of his musical gods: in one of his lectures at the Vienna University, Bruckner told the class, 'I'll write my last symphony in D minor, just like Beethoven's Ninth. Beethoven won't object'. Friends and colleagues remembered similar remarks. So, where most composers would have shied away from inviting comparison with Beethoven's mighty Ninth (the 'Choral' Symphony), Bruckner actively encouraged it.

But there was more to this than arrogance. The dedication of the symphony 'dem lieben Gott' ('to dear God') shows that Bruckner saw the Ninth as a special expression of his life-long Roman Catholic faith – perhaps not as unquestioning as some have claimed, but certainly a potent guiding force.

Richard Heller, Bruckner's doctor during his last 18 months, felt sure that Bruckner 'had drawn up a contract with his 'dear God'. If He willed that the symphony, which was indeed to be a hymn of praise to God, should be finished, He should give Bruckner the time he needed for his task; if he died too soon and his musical offering was left incomplete, God had only himself to blame'.

Tragically, Bruckner failed to complete the Ninth Symphony. The immense finale, nearly complete in sketch-score, seems to tail off not long before the end. This has led some writers to suggest that Bruckner didn't know how to end the symphony – that the triumphant coda he intended couldn't be made to work, and that the world is probably better off with the symphony as it stands: a magnificent three-movement torso. That may be a comforting belief, but it's almost certainly groundless. Dr Heller describes how Bruckner 'went over to the piano and played me parts of the symphony with shaking hands, but with undiminished accuracy and strength. I have often regretted the fact that I cannot play or write down music after one hearing, because then I might be able to give some idea of the end of the Ninth Symphony'.

Heller's testimony isn't unique. Bruckner's biographer Max Auer claimed that he saw a page of the score – at or near the end of the finale – in which all the main themes appear 'piled on top of each other, as in the finale of the Eighth Symphony'. Alas, this crucial page has vanished, and we can only guess as to what its effect might have been. Nevertheless, the three fully orchestrated movements Bruckner did complete form a remarkably satisfying musical experience – like the two surviving movements of Schubert's famous 'Unfinished' Symphony.

THE BRUCKNER PROBLEM

Deryck Cooke, the British musicologist most famous for his full realisation of Mahler's incomplete Tenth Symphony, coined the term 'The Bruckner Problem'. He refers to the fact that the composer was constantly revising his symphonies and allowing others to make their own alterations to his work. Therefore there is no definitive version of any one of Bruckner's symphonies, but rather a number of authorised editions that differ in orchestration, structure and length. This has been the source of much debate among scholars and performers, each having their own reasons for endorsing one version over another.

The structure of this symphonic torso – two long, slow-paced movements framing a shorter, faster Scherzo – is well balanced. The climax of the Adagio is powerful enough to form the high-point of an hour-long symphony, and its calmly resigned coda, with its fleeting references to earlier works, can be seen as a kind of answer to the agonised probing of the first movement and the nightmare visions of the Scherzo. When Bruckner's pupil Gustav Mahler ended his Ninth Symphony with an intensely striving, ultimately resigned Adagio, he may well have had the example of Bruckner's Ninth in mind.

Agonised probing, nightmare visions – this is not the kind of language one readily associates with 'a hymn of praise to God'. But the spiritual journey of the Ninth Symphony in its three-movement form is a very dark one. It is hard to resist the impression that thoughts of death left a deep imprint on the character of this symphony. Nowhere else in Bruckner's output does one encounter such disturbingly ambiguous harmonies and tortured melodic lines – the opening theme of the Adagio, with its upward 'missed octave' leap, is as pained as anything in Mahler. And yet the musical architecture still has that grand, spacious feeling one finds in the earlier symphonies – the quality that has led to Bruckner's symphonies being described as 'cathedrals in sound'.

In the two big outer movements, the underlying current is slow, however animated the musical surface may appear. To newcomers, the first movement's structure may seem baffling: there are so many themes, so many sudden changes of direction that the comforting outlines of what textbooks call 'sonata form' (a musical form central to European music in the 18th and 19th centuries) can be difficult to make out. On top of that, there

are alarming moments when the tonal foundations seem to shake under our feet – all this seems closer to the later Mahler, or even to Berg. The pounding rhythms and grinding dissonances of the central Scherzo have invited comparison with Bartók, Prokofiev or Shostakovich.

The Adagio brings music of true Brucknerian nobility – especially the hymn-like elegy for the four so-called 'Wagner tubas' (more like tenor and bass horns than tubas) after the first climax. There are moments of radiance amid the anguished crescendos and long wintry melodies. But the final climax contains the most anguished music in the whole symphony, with trombones, tuba and the other bass instruments bellowing out the Adagio's opening 'missed octave' violin theme, *fff*. The culminating discord is left hanging in the air, unresolved. But then comes the coda, bringing at last a sense of peace and tonal stability. This may be a long way from the triumphant hymn with which Bruckner apparently intended to close his Ninth and last Symphony; it may only be the end by default – yet it remains one of the most moving endings in symphonic literature. ■

Bernard Haitink Conductor



Conductor Emeritus

Boston Symphony Orchestra

Honorary Conductor

Royal Concertgebouw Orchestra

Honorary Member

Berlin Philharmonic Orchestra

Honorary Member

Chamber Orchestra of Europe

Conductor Laureate

European Union Youth Orchestra

Bernard Haitink's conducting career began 62 years ago with the Radio Philharmonic Orchestra in his native Holland. He went on to be Chief Conductor of the Concertgebouw Orchestra for 27 years, as well as Music Director of Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, and Principal Conductor of the London Philharmonic, the Staatskapelle Dresden and the Chicago Symphony Orchestra. He is Patron of the Radio Philharmonic, and Conductor Emeritus of the Boston Symphony, as well as an honorary member of both the Berlin Philharmonic and the Chamber Orchestra of Europe.

2016 marked the 50th anniversary of Bernard Haitink's first appearance at both the BBC Proms and the Lucerne Festival. These occasions were celebrated with the London Symphony Orchestra at the Proms, and both the Lucerne Festival Orchestra and the Chamber Orchestra of Europe in Lucerne. He also toured with the European Union Youth Orchestra, of which he is Conductor Laureate, marking the 40th anniversary of their creation. The 2016/17 season began with the Berlin Philharmonic and has seen him continuing his close association with the Bavarian Radio Symphony, the Chamber Orchestra of Europe, Tonhalle Orchestra Zürich, L'Orchestre National de France, Orchestra Mozart, the Royal Concertgebouw Orchestra and the London and Boston Symphony Orchestras.

He will revisit and conduct Beethoven's *Missa Solemnis* with the orchestra and chorus of La Scala, Milan. This summer he appears at the Salzburg Festival with the Vienna Philharmonic, and with the Chamber Orchestra of Europe at the BBC Proms and Lucerne Festival.

He is committed to the development of young musical talent, and gives an annual conducting masterclass at the Lucerne Easter Festival. This season, in addition, he gives conducting classes to students at the Hochschule der Kunst, Zurich, and leads performances with the orchestra of the Royal College of Music.

Bernard Haitink has an extensive discography for Phillips, Decca and EMI, as well as the many new live recording labels established by orchestras in recent years, such as the LSO, Chicago Symphony and Bayerischer Rundfunk. He has received many awards and honours in recognition of his services to music, including several honorary doctorates, an honorary Knighthood and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands.

BERNARD HAITINK IN 2017/18

Tue 10 Oct 2017 7.30pm

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Sally Matthews Soprano



Sally Matthews was the winner of the 1999 Kathleen Ferrier Award. She studied with Cynthia Jolly and Johanna Peters and completed the Opera Course at the Guildhall School of Music and Drama in 2000. She was a member of the Royal Opera's Young Artists Programme from 2001 to 2003 and was a BBC New Generation Artist.

In 2001, she made her Royal Opera debut as Nannetta in Verdi's *Falstaff* with Bernard Haitink. Since then, roles at Covent Garden have included Pamina in

Mozart's *The Magic Flute*, Fiordiligi in *Così fan tutte*, Sifare in Mozart's *Mithridates*, *King of Pontus*, Anne Truelove in Stravinsky's *The Rake's Progress*, and Blanche in Poulenc's *Les Dialogues des Carmélites*.

Matthews made her Salzburg Festival debut in 2016 singing Silvia in the world premiere of Thomas Adès' *The Exterminating Angel*, a role she will repeat in future seasons at the the Royal Opera and again as she makes her debut at the Metropolitan Opera in New York. Highlights from the current season include the title role in Janáček's *Jenůfa* with Bayerische Staatsoper and playing Madeleine in Strauss' *Capriccio* at La Monnaie in Brussels. She also made her LA Opera debut as Kostanze in Mozart's *The Abduction from the Seraglio*, and performed Brahms' German Requiem with the Gürzenich Orchestra and François-Xavier Roth. In 2018 she will join the Berlin Philharmonic and Sir Simon Rattle for Schumann's *Das Paradies und die Peri*.

She sings with major orchestras including the LSO, Mahler Chamber Orchestra, Rotterdam Philharmonic, Berlin and Munich Philharmonics. She has performed with Lorin Maazel, Michael Tilson Thomas, Sir Antonio Pappano, Bernard Haitink, Sir Simon Rattle, Daniel Harding, Robin Ticciati and Valery Gergiev. Sally has given recitals with Simon Lepper at La Monnaie, Brussels, the Concertgebouw, Amsterdam and Wigmore Hall, where she has also appeared with the Nash Ensemble.

Karen Cargill Mezzo-soprano



Scottish mezzo-soprano Karen Cargill was the winner of the 2002 Kathleen Ferrier Award. Engagements in the 2016/17 season and beyond include Waltraute in Wagner's *Götterdämmerung* in her debut with the Canadian Opera Company, a return to Scottish Opera as Judith in Bartók's *Bluebeard's Castle*, her debut for Glyndebourne Festival Opera and return invitations to both the Royal Opera and the Metropolitan Opera.

Highlights this season include her debut with the Royal Concertgebouw in Mahler's Symphony No 2 with Daniele Gatti and Symphony No 3 with the Philadelphia Orchestra and Yannick Nézet-Séguin; Tippett's *A Child of our Time* with the Symphonieorchester des Bayerischen Rundfunks; Verdi's Requiem with both the Philharmonia and Royal Philharmonic Orchestras; Mahler's *Das Lied von der Erde* with Esa-Pekka Salonen and the Metropolitan Orchestra at Carnegie Hall, l'Orchestre National de France, and with Donald Runnicles and Staatskapelle Dresden.

Karen appears regularly at the Salzburg Festival, Edinburgh Festival and BBC Proms, and opera highlights have included appearances at the Royal Opera, the Metropolitan Opera in New York and Deutsche Opera in Berlin. Her roles have included Waltraute in Wagner's *Götterdämmerung* and Brangäne in *Tristan and Isolde*. This summer she will sing Fricka in Wagner's *Die Walküre* for the first time with the Royal Scottish National Opera. She has held the position of Associate Artist of the Scottish Chamber Orchestra since 2013.

Highlights with her regular recital partner Simon Lepper include appearances at Wigmore Hall, the Concertgebouw in Amsterdam, Kennedy Centre in Washington and Carnegie Hall in New York, and a recent recording of Lieder by Alma and Gustav Mahler for Linn Records.

Eric Cutler

Tenor



Eric Cutler has appeared at the Metropolitan Opera in New York, the Bayerische Staatsoper in Munich, at the Salzburg Festival, the Royal Opera House, Venice's Teatro la Fenice, the Lyric Opera of Chicago, La Monnaie in Brussels, the Teatro dell'Opera in Rome, the Canadian Opera Company, Houston Grand Opera, Vlaamse Opera, Opera Australia, the Grand Théâtre de Genève, the Glyndebourne Festival, Paris Opera and Santa Fe Opera. He collaborates regularly with leading orchestras in the US and Europe.

Highlights of the 2016/17 season include the title role in Offenbach's *Les contes d'Hoffmann* in Dresden and Madrid, Florestan in Beethoven's *Fidelio* in Stuttgart, Apollo in Strauss' *Daphne* in Hamburg, and Florestano in Paer's *Leonora* in Dresden. Recent engagements include role debuts as Adolar in Weber's *Euryanthe* (Frankfurt), and Don José in Bizet's *Carmen* (English National Opera), and title roles in Gounod's *Romeo and Juliet* (Lyric Opera of Chicago), Mozart's *Idomeneo* (Essen) and Berlioz's *The Damnation of Faust* (Bordeaux).

Other recent roles include Radamès in Verdi's *Aida* (Opera Köln) and Iopas in Berlioz's *Les Troyens* (at the Metropolitan Opera, Paris Opera and with Boston Symphony Orchestra under James Levine). He also portrayed Georg in Wagner's *The Flying Dutchman* (Wagner Geneva Festival), the Shepherd in Szymanowski's *King Roger* (Paris Opera directed by Kristoph Warlikowski and conducted by Kazushi Ono), the Italian Tenor in Strauss' *The Knight of the Rose* and Andres in Berg's *Wozzeck* (both Metropolitan Opera), and Raoul de Nangis in Meyerbeer's *Les Huguenots* (La Monnaie).

Cutler is a native of Adel, Iowa and an alumnus of Luther College and the Metropolitan Opera's Lindemann Young Artists Development Programme. He lives in Germany with his wife and two children.

Alessandro Spina

Bass



Italian singer Alessandro Spina has performed the roles of Archangel Michael in the world premiere of Giorgio Battistelli's *CO2*, Dottore Grenvil in Verdi's *La traviata*, Don Basilio in Rossini's *The Barber of Seville*, Billy Jackrabbit in Puccini's *The Girl of the West* and Angelotti in Puccini's *Tosca*.

He has worked with an array of opera companies throughout Europe including the Maggio Musicale Fiorentino, Opéra de Nice, Teatro San Carlo di Napoli, Opera

Tenerife, Teatro Petruzzelli Bari, Opera di Roma and Wexford Festival Opera. His recent engagements include the roles of Don Alfonso in Mozart's *Così fan tutte* with the company of the Teatro San Carlo di Napoli on tour in Chile, Abimélech in Saint-Saëns' *Samson and Delilah* with Teatro Verdi di Trieste, and Maestro Sostituto in the world premiere of Lorenzo Ferrero's *Risorgimento!* with the Teatro Comunale di Bologna.

Other noteworthy appearances include the part of Fère Laurent in Gounod's *Romeo and Juliet* with Filarmonico di Verona, Lunardo in Wolf-Ferrari's *I quattro rusteghi*, and Colline in Puccini's *La bohème* with the Teatro Malibran di Venezia. His concert repertoire includes Britten's *Te Deum* and Mozart's Requiem.

Alessandro Spina has worked with directors such as Stefano Vizioli, Robert Carsen, Gino Zampieri, Roberto De Simone, Stephane Braunschweig, Hugo De Ana and Daniele Abbado, and conductors such as Maurizio Benini, Aldo Sisillo, Stefano Ranzani, Daniele Callegari, Daniele Gatti, Wolfgang Sawallisch, Riccardo Muti, Massimo Zanetti, Asher Fisch, Piergiorgio Morandi, Michele Mariotti, Pinchas Steinberg and Roberto Abbado.

Simon Halsey CBE Choral 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 is also a highly respected teacher and academic, nurturing the next generation of choral conductors on his post-graduate course in Birmingham and through masterclasses at Princeton, Yale and elsewhere. He holds three honorary doctorates from universities in the UK, and in 2011 Schott Music published his book and DVD on choral conducting, *Chorleitung: Vom Konzept zum Konzert*.

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

Since becoming Choral Director of the London Symphony Orchestra and Chorus in 2012, Halsey has been credited with bringing about a 'spectacular transformation' (*Evening Standard*) of the LSC. Highlights with the LSO in 2016/17 included Verdi's Requiem in London and at the Lincoln Center White Lights festival with Gianandrea Noseda; *El Niño* with John Adams in London and Paris; and Ligeti's *Le grand macabre* with Sir Simon Rattle.

In June 2016, the LSC, LSO Discovery Choirs and Community Choir performed the world premiere of *The Hogboon*, the late Peter Maxwell Davies' new children's opera, with Sir Simon Rattle and students from the Guildhall School of Music. In summer 2017 the LSO Discovery and Community Choirs will premiere a new opera by Andrew Norman, which Rattle and Halsey will also take to Berlin to perform with the Berlin Philharmonic and their youth choir, of which he is Artistic Director.

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

London Symphony Chorus

On stage

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra, and last year celebrated its 50th anniversary. The partnership between the LSC and LSO was strengthened in 2012 with the appointment of Simon Halsey as joint Chorus Director of the LSC and Choral Director for the LSO.

The LSC has partnered many other major orchestras and has performed nationally and internationally. Championing the musicians of tomorrow, it has also worked with both the NYO and the EUYO. The Chorus has toured extensively throughout Europe and has also visited North America, Israel, Australia and South East Asia.

Much of the LSC's repertoire has been captured in its large catalogue of recordings, which have won nine awards including five Grammys. In June 2015 the recording of Sir Peter Maxwell Davies' *Symphony No 10*, commissioned by the LSO, won a prestigious South Bank Sky Arts award in the Classical category.

Highlights from the 2015/16 season included Haydn's *The Seasons* with Sir Simon Rattle, Elgar's *The Dream of Gerontius* with Sir Mark Elder, and Sir Peter Maxwell Davies' *The Hogboon*. Last year, the LSC gave performances of Verdi's *Requiem* in London and New York as part of their 50th anniversary celebrations.

The Chorus wishes to dedicate this performance in loving memory of Georges Leaver (1925–2017), a bass member of the Chorus from 1968 to 2015, its treasurer for many years, and a much-loved friend.

President Sir Simon Rattle OM CBE

President Emeritus André Previn KBE

Vice President Michael Tilson Thomas

Patrons Simon Russell Beale CBE and Howard Goodall CBE

Chorus Director Simon Halsey CBE

Associate Directors Neil Ferris and Matthew Hamilton

Chorus Accompanist Benjamin Frost

Chairman Owen Hanmer

SOPRANOS

Frankie Arnull
Kerry Baker
Anna Byrne-Smith
Carol Capper *
Elaine Cheng
Harriet Crawford
Emma Craven
Barbara de Matos
Rebecca Dent
Saskia Edwards
Lucy Farrington
Lucy Feldman
Joanna Gueritz
Jenna Hawkins
Emily Hoffnung
Denise Hoillette
Josefin Holmberg
Kuan Hon
Claire Hussey *
Debbie Jones
Jessica Kirby
Ruth Knowles Clark
Marylyn Lewin
Hannah McNaboe
Jane Morley
Emily Norton
Gill O'Neill
Maggie Owen
Isabel Paintin
Andra Patterson
Andrea Persman
Louisa Prentice
Carole Radford
Liz Reeve
Mikiko Ridd
Alison Ryan

Deborah Staunton
Giulia Steidl
Winnie Tse
Tabitta van Nouhuys
Olivia Wilkinson
Alice Young

ALTOS

Liz Boyden
Jo Buchan *
Lizzy Campbell
Sarah Clowry
Liz Cole
Maggie Donnelly
Diane Dwyer
Lynn Eaton
Linda Evans
Amanda Freshwater
Christina Gibbs
Joanna Gill
Rachel Green
Yoko Harada
Kate Harrison
Lis Iles
Cristine Jasper
Jill Jones
Vanessa Knapp
Gillian Lawson
Olivia Lawson
Belinda Liao *
Anne Loveluck *
Liz McCaw
Jane Muir
Caroline Mustill
Dorothy Nesbit
Helen Palmer
Susannah Priede *

Lucy Reay
Annaliese Sayes
Lis Smith
Erika Stasiuleviciute
Jane Steele
Margaret Stephen
Linda Thomas
Claire Trocme

TENORS

Jorge Aguilar
Paul Allatt *
Robin Anderson
Jack Apperley
Erik Azzopardi
Raymond Brien
Oliver Burrows
Matt Fernando
Matt Flood
Andrew Fuller *
Patrizio Giovannotti
Euchar Gravina
Michael Harman
Anthony Madonna
John Marks
Alastair Mathews
Matthew McCabe
Tobias Muller
Daniel Owers
Davide Prezzi
Chris Riley
Peter Sedgwick
Chris Straw
Richard Street *
Malcolm Taylor
Owen Toller
Simon Wales

James Warbis
Brad Warburton
Robert Ward *
Paul Williams-Burton

BASSES

Simon Backhouse *
Chris Bourne
Andy Chan
Matt Clarke
Giles Clayton
Edward Cottell
Damian Day
Thomas Fea
Ian Fletcher
Robert Garbolinski *
Josue Garcia
Daniel Gosselin
Bryan Hammersley
Owen Hanmer *
Alex Kidney
Thomas Kohut
George Marshall
Hugh McLeod
Alan Rochford
Rod Stevens
Richard Tannenbaum
Daniel Thompson
Robin Thurston
Liam Velez
Jez Wareing
Tyler Wert
Anthony Wilder

* denotes
LSC Council Member

Neil Ferris Associate Chorus Director for Bruckner's *Te Deum*

The London Symphony Chorus is generously supported by:

The John S Cohen Foundation, The Helen Hamlyn Trust, The Revere Charitable Trust, The Welton Foundation, LSC Friends, Members of the LSC

LSO Sing is generously supported by:

Sir Siegmund Warburg's Voluntary Settlement, Barnett & Sylvia Shine No 2 Charitable Trust, John S Cohen Foundation, Slaughter and May Charitable Trust, LSO Friends, Garfield Weston Foundation, The Patron's Fund

Want to sing with the LSC? Find out more about life in one of London's leading choirs, and how to apply, at lsc.org.uk/join-us

London Symphony Orchestra

On stage

FIRST VIOLINS

Roman Simovic *Leader*
Carmine Lauri
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Maxine Kwok-Adams
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Sylvain Vasseur
Rhys Watkins
Julia Rumley
Helena Smart
Alain Petitclerc

SECOND VIOLINS

David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
Iwona Muszynska
Andrew Pollock
Paul Robson
Erzsebet Racz

VIOLAS

Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Anna Bastow
Regina Beukes
Lander Echevarria
Julia O'Riordan
Robert Turner
Heather Wallington
Jonathan Welch
Michelle Bruil
Felicity Matthews

CELLOS

Tim Hugh
Minat Lyons
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassili
Daniel Gardner
Hilary Jones
Amanda Truelove
Hester Snell

DOUBLE BASSES

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Benjamin Griffiths
Ivan Rubido Gonzalez

FLUTES

Gareth Davies
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Olivier Stankiewicz
Rosie Jenkins

COR ANGLAIS

Christine Pendrill

CLARINETS

Andrew Marriner
Chi-Yu Mo
Chris Richards

BASSOONS

Daniel Jemison
Joost Bosdijk

CONTRA BASSOON

Dominic Morgan

HORNS

Bertrand Chatenet
Timothy Jones
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Stephen Craigen
Thomas Kane
James Thatcher
Brendan Thomas

TRUMPETS

Philip Cobb
Gerald Ruddock
Robin Totterdell
Andrew Mitchell

TROMBONES

Dudley Bright
Peter Moore
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Leslie Neish

TIMPANI

Antoine Bedewi

TIMPANI

Antoine Bedewi

ORGAN

Richard Pearce

Your views

Inbox

SUN 7 MAY – SIR MARK ELDER & ANNE-SOPHIE MUTTER



Mary Heyler Mark Elder/Anne-Sophie Mutter/Tchaikovsky – delicious combination @londonsymphony



Luís The Shostakovich was AMAZING.

SUN 14 MAY – NIKOLAJ ZNAIDER



Chris Baraniuk INCREDIBLE performance of Tchaikovsky's fifth symphony tonight by @londonsymphony. Just wonderful.



Daniel Shao I greatly enjoyed Mozart and Tchaikovsky tonight @londonsymphony – 2 kindred spirits!



Peter Very nice Tchaikovsky from @londonsymphony tonight. Special shout out to @Maxinekwokadams' sparkly shoes!

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 Polonsky Foundation, Fidelio Charitable Trust, N Smith Charitable Settlement, Lord and Lady Lurgan Trust, Barbara Whatmore Charitable Trust, LSO Patrons

Performing in tonight's concert are Andre Pereira (Violin II), Emre Erashin (Double Bass). Emmanuel Bach (Violin I) took part in rehearsals for the concert.

London Symphony Orchestra

Barbican
Silk Street
London
EC2Y 8DS

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London Symphony Orchestra

14 September 2017
Season opening concert

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21 & 24 September 2017
Stravinsky The Firebird,
Petrouchka, The Rite of Spring

13 & 17 December 2017
Mahler Das Lied von der Erde

16 & 21 December 2017
Bernstein Wonderful Town
(concert version)

11 January 2018
**Schubert, Mahler,
Handel, Rameau**

13 January 2018
Genesis Suite

14 January 2018
20th Century Masters

19 & 26 April 2018
Mahler Symphony No 9

22 April 2018
Mahler Symphony No 10