

LSO

London Symphony Orchestra
Living Music



Friday 4 & Sunday 6 November 2011 7.30pm

Barbican Hall

Friday 4 November

Honegger Joan of Arc at the Stake
(concert performance)

Marin Alsop conductor

Please note there will be no interval

Concert ends approx 9pm

Sunday 6 November

Richard Einhorn Voices of Light
accompanies Carl Dreyer's silent film
The Passion of Joan of Arc

Marin Alsop conductor

Please note there will be no interval

Concert ends approx 9pm

Welcome



It is a pleasure to welcome you to this musical tribute to one of the most iconic heroines in history: Joan of Arc.

2012 is the alleged 600th anniversary of Joan of Arc's birth. In response to this, conductor Marin Alsop has created a project encompassing two evening concerts with the LSO and London Symphony Chorus, and two symposia, Women and Leadership and Women in the Church.

For Honegger's oratorio *Joan of Arc at the Stake*, on Friday 4 November, the Orchestra and Chorus are joined by a host of singers and actors, as well as the New London Children's Choir and Cynthia Millar playing the ondes Martenot. On Sunday 6 November the LSO will perform Richard Einhorn's *Voices of Light* – along with soloists from Synergy Vocals – accompanying a screening of Carl Dreyer's silent film, *The Passion of Joan of Arc* (1928); we extend a warm welcome to composer Richard Einhorn who will be in the audience for this concert.

I hope that you will join us for our next concert here at the Barbican on Wednesday 9 November, when the Orchestra's own Principal Flute Gareth Davies will take centre stage as soloist in Nielsen's Flute Concerto.

A handwritten signature in black ink that reads "Kathryn McDowell". The signature is written in a cursive, flowing style.

Kathryn McDowell
LSO Managing Director

News

Nigel Gomm – LSO Trumpet

The LSO is deeply saddened by the recent death of LSO Trumpeter, Nigel Gomm, at the age of 52, after a short illness. Our thoughts are with his wife Belinda McFarlane, an LSO Violinist, his beloved children Jamie and Charli and his close family; he will be greatly missed by the whole Orchestra.

A full obituary will follow in due course.

Bruckner's Fourth now available to pre-order on LSO Live

Our latest LSO Live release features Bernard Haitink, internationally renowned for his interpretations of Bruckner. His performance of the Fourth Symphony with the LSO in June prompted the *Evening Standard* to write:

'Haitink had perfect control of its many peaks and plateaux ... on a night such as this, the London Symphony Orchestra seems to be a confederacy of virtuosos.'

The disc is £8.99 and orders will be posted out on 14 November.

iso.co.uk/Isolive

Triumphant autumn visit to New York

Late last month the Orchestra visited New York's Lincoln Center, where it holds an international residency, to perform three concerts under the batons of LSO President Sir Colin Davis and Gianandrea Noseda. Richard Morrison of *The Times* wrote:

'New York's musical public is famously hard to impress. But three times in five days the audience at Avery Fisher Hall, home of the New York Philharmonic, surged to its feet to give a standing ovation to the London Symphony Orchestra.'

As usual, LSO Principal Flute Gareth Davies was on hand to provide a running commentary – visit the LSO tour blog to find out more.

Isontour.wordpress.com

Joan of Arc – A Voice Across Time

by Marina Warner

‘Joan of Arc’s multiple resurrections and transformations show how vigorous the need for figures like her remains.’



In Notre Dame de Paris today, a statue of Joan of Arc stands in the southern transept, with many candles burning in front of her and a recent plaque announcing that in this very cathedral in 1452, 25 years after her death at the stake in Rouen, the assembled prelates and doctors of the Church declared null and void the earlier inquisition trial which had sentenced her.

For a long time, the history of the Church’s involvement in Joan’s death was obscured: the English, helped by a few French quislings, were chiefly blamed. Joan then remained rehabilitated, a hero of the nation, but not sanctified. But in the 1890s, when anti-clerical, Socialist movements were strongly gaining ground, Joan of Arc was canonised alongside several other popular figures, including Thérèse of Lisieux, in order to recapture the faithful.

The fame of Joan of Arc began in her lifetime and, though it has dipped a little now and then, she has never vanished from view. Her image acts as a magic mirror of personal and political idealism and, in particular, of changing ideas about women’s heroism. She has proved an inexhaustible source of inspiration for writers, playwrights, film-makers, performers, and composers – both for orchestral works and for opera. In a single, brief life, several of the essential mythopoeic characteristics that throughout history have defined the charismatic leader are powerfully and intensely condensed: she was young (19, she thought, when she was sent to the stake), she spoke directly with God and his angels and saints; she was courageous, convinced, lucid, and eloquent, especially in defiance; she appeared from nowhere and had no normal, legitimating officialdom behind her at a time of terrible violence and unrest (she spoke truth to power). She was a virgin: ‘Jeanne la Pucelle’ (Joan the little flea, the maid), the troops called her. She was eccentric: she insisted on wearing men’s clothes though she wasn’t in disguise (everyone knew she was a girl). Above all, she was lucky, at first, and luck is a quality the Ancient Greeks knew was a divine gift. Her presence in the battle at Orléans, after months of stalemate, rallied the soldiers and the long terrible siege of the city was lifted.

Even while she was still alive, but far more so after her death, this heroic part of her story sparked narratives of all kinds, in pictures, ballads, plays, and also satires – most notoriously by Voltaire. But more, far more followed the publication, in 1841–9, of the inquisition trial which had examined Joan for witchcraft and heresy. The transcript of the interrogations gives us the voice of this young woman across the centuries with almost unbearable immediacy; her spirit leaps from the page, uncompromising in its frankness, good sense, courage, and often breathtaking in its simple effectiveness. Some of her answers are justly famous: ‘Are you in a state of grace?’, she was asked. ‘If I am, may I remain so. If I am not, may God put me there.’ She could be caustic: when asked, ‘Was St Michael naked when he appeared to you?’, she replied, ‘Do you think God hasn’t the wherewithal to give him clothes?’.

The edition of the trial turned Joan of Arc into one of the most fully and vividly present personalities in history, about whom a great more is known, in her own words and at first hand, than is, for example, about Shakespeare. But it did not stop the flow of fictions and fantasies about her. In today’s variations, she tends to be Olympian, athletic and fierce: a supermodel, Milla Jovovich, starred in Luc Besson’s 1999 film. In the recent past, Joan was more of an *enfant terrible*, a kind of angelic teenage rebel, Rimbaud with a halo. She stood for civil disobedience and inextinguishable sincerity, especially under pressure from the state, and was embodied by vulnerable figures like the gamine Jean Seberg in Preminger’s 1957 movie and the marvellous Sandrine Bonnaire in Jacques Rivette’s monumental two-part meditation (1994).

The cultural expressions are part of an ongoing political struggle to own the symbol – you could say, the brand. She is the heroine every movement has wanted as their figurehead. In France, anti-semitic, xenophobic, extreme right parties, from the Action Française of the 19th century to the Front National in the present time, have claimed that she personifies the patriotic cause of France for the French. By contrast, socialists, feminists and liberal Catholics rallied to her as the champion of the dispossessed and the wrongly accused.

There were street fights over the title to her renown at the foot of the golden statue in the Place des Pyramides in Paris.

When Theodor (Carl) Dreyer made his extraordinary film in 1928, and Arthur Honegger composed his oratorio ten years later, both were working in the light of modern wars, oppression, and prejudice. And their works are prophetic: the civil war in 15th-century France conveys the treacheries of Occupation in France and in Dreyer’s native Denmark during the Third Reich, and, in Claudel’s libretto for Honegger’s music, warns of the coming horrors.

In the same year that *Jeanne d’Arc au bûcher* premiered in Basel, Brecht’s play, *The Life of Galileo*, unfolded another, later travesty of justice. Towards the end of the play, an exchange takes place: when his friend Andrea comments, ‘Pity the land that has no heroes’, Galileo ruefully ripostes, ‘No, pity the land that needs a hero’.

I used to believe that Galileo’s wishful thinking could come true, but now I doubt it. We’ll never stop needing heroes and symbols, because they’re the characters in our shared stories; abandoning the search to identify them and define them, out of a kind of high-minded distaste for propaganda, lets political factions manipulate them to their own ends (as the Nazis did). When Marine Le Pen calls on Joan of Arc’s name, she needs to be confronted about her bad faith, her abuse of history. Joan of Arc’s multiple resurrections and transformations show how vigorous the need for figures like her remains, and how crucial it is to meet that need with the depths of thoughtfulness that Dreyer and Honegger bring to her story.

Article © Marina Warner

Marina Warner is the author of Joan of Arc: The Image of Female Heroism (1981), which is being reissued by Oxford University Press in 2012.

Arthur Honegger (1892–1955)

Jeanne d'Arc au bûcher (Joan of Arc at the Stake) (1935)

Amira Casar Jeanne d'Arc

David Wilson-Johnson Frère Dominique

Nicolas Dorian Speaker, L'appariteur (Usher), Héraut III,
Duc de Bedford, Jean de Luxembourg, Heurtebise

Mark Antoine Regnault de Chartres, Guillaume de Flavy,
Un paysan, Un prêtre

Klara Ek La vierge

Katherine Broderick Marguerite

Kelley O'Connor Catherine

Paul Nilon Porcus

Jonathan Lemalu Bass

Cynthia Millar ondes Martenot

London Symphony Chorus

New London Children's Choir

A dramatic oratorio in one act set in 15th-century France

Performed in French with English Surtitles

Libretto by Paul Claudel based on historical characters

Premiered in concert in Basel, 1938

The great hit of Diaghilev's 1909 Paris season was his production of *Cléopâtre*, with the 23-year-old Ida Rubinstein in the title role. The designer Alexandre Benois wrote of her: 'Here was not a pretty artiste appearing in frank *déshabille*, but a real, fatal enchantress'. Not only was Rubinstein no pretty artiste, but she had a mind of her own and, just as importantly, money of her own, from parents in the Ukraine grain trade. So her stay with Diaghilev was brief, and already by 1913 she was commissioning her own production, of Pizzetti's *La Pisanello*. Over the next 30 years this was followed by 22 other commissions, including Ravel's *Boléro* and Stravinsky's *Perséphone*.

All of these were designed to display Rubinstein's talents. But what were these talents exactly? As a dancer, she lacked technical finish, being unable to stand on point, as an actress she spoke French with a distinct Russian accent, and she couldn't sing. The answer was that her talent lay in being a statuesque mime, in which role she was, according to many accounts, incomparable. Being bound to the stake as Joan of Arc therefore made a fitting culmination to her stage career.

In the early 1930s the arts students at the Sorbonne developed a passion for 13th-century mystery plays, and when Rubinstein saw one in April 1934 she too was enthused and had the idea of commissioning a modern 'mystery' on the life of Joan of Arc with music by Honegger, who had already written five scores for her since 1926. Initially Paul Claudel refused to write the libretto, because he had 'never liked the idea of taking a great person as the subject for a piece, as the author feels too restricted by an overly well-known situation to give him sufficient freedom of movement'. But then, on the train from Paris to Brussels, he had a vision of clasped hands making the sign of the cross. He relented, and completed the libretto in a fortnight.

Honegger was always quick to give Claudel credit for the oratorio's success: 'It was enough to hear Claudel read and re-read his own text. This he did with such plastic force that the whole musical pattern emerged in relief, clear and precise, for anyone possessing the slightest musical imagination'. The words 'plastic force' and 'relief' are worth noting. Honegger had been the darling of the Parisian musical world in the 1920s, but in the early 30s he was increasingly

Music's better shared!

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On Sunday 6 November we welcome:

The Friends of Kettle's Yard, Cambridge
Faculty of History, University of Cambridge

ostracised, not least because in works like *Cris du monde* of 1931 he had told the French truths about mechanisation and the loss of individuality that they did not want to hear. So he turned to film music, partly out of financial need, and found that the moving images inspired him. He therefore relished the sharp visual impact of Claudel's libretto and was even willing to follow many of the poet's precise instructions as to when music should be heard and of what sort; though he did draw the line at Claudel's instruction, 'the music imitates the sound of someone beating a carpet'.

For Claudel's part, he was delighted to find the idea of having Joan present throughout, bound at the stake, because he had always had reservations about the classical dance, in 1927 referring indeed to 'la sinistre Pavlova'. These reservations had possibly been caused, or at least strengthened, by various other theatrical experiences during his diplomatic career abroad: Chinese from 1895 to 1909, Dalcroze in 1913, Nijinsky's simple postures, based on Dalcroze, in Brazil in 1917, and finally Japanese Noh and Kabuki from 1921–27. Altogether it is unsurprising to find that his libretto for *Joan of Arc* is constructed symbolically and not as a straightforward narrative, Joan looking back from the point of crisis over moments in her life presented in reverse order.

Honegger wrote the music between January and August 1935 and completed the orchestration on Christmas Eve, but various problems, some of Rubinstein's own making, prevented a performance for nearly three years. The premiere was finally given as a concert performance in Basel on 12 May 1938 with Rubinstein as Joan and Jean Périer, the first Pelléas, speaking the part of Brother Dominic. Paul Sacher, who conducted, later remembered Rubinstein arriving with her maid, her hairdresser and her own champagne, but also her total professionalism. The performance was a tremendous success, restoring Honegger's reputation and self-confidence.

Programme Note © Roger Nichols

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London Symphony Orchestra Season 2011/12

Sir Colin Davis conducts
Weber's *Der Freischütz*

Thu 19 & Sat 21 Apr 7.30pm

Weber *Der Freischütz* (concert performance)

Sir Colin Davis conductor
Christine Brewer Agathe
Sally Matthews Ännchen
Falk Struckmann Kaspar
Stephan Loges Ottokar, Duke of Bohemia
Martin Snell Kuno
Simon O'Neill Max
Marcus Farnsworth Kilian
Gidon Saks Hermit
London Symphony Chorus

Thu 19 Apr part of UBS Soundscapes



Tickets £10 to £35

Box Office

020 7638 8891 (bkg fee)

lso.co.uk (reduced bkg fee)

Richard Einhorn (born 1952)

Voices of Light (1993)

Synergy Vocals

London Symphony Chorus

The libretto is printed on pages 8 to 15

Since 1988, when I first saw Carl Dreyer's masterpiece, *The Passion of Joan of Arc*, crudely projected onto a wall in the film archive at the Museum of Modern Art in New York, I have never stopped thinking about that strange young woman who was born nearly 600 years ago into poverty, illiteracy, and abuse; who, dressed as a boy, ran away from home at age 16 to become an extraordinary military leader and won nearly every battle she fought; who, during a spectacular *melée* outside a city's gates, was dragged off her battle-horse and captured to face trial by the inquisition; and who, despite displaying extraordinary piety and courage, was condemned as a heretic, excommunicated from her beloved Church, and died aged 19, burned alive at the stake.

Joan's story never ceases to amaze. She left an astonishing legacy, public and personal. She was instrumental in reversing the course of the 100 Years War. Her courage and dignity in the face of a certain, and certain to be horrible, death is an exemplar for personal courage. Her meteoric rise, from illiterate peasant girl to a position of high command within the French Army, upended the most basic assumptions of authority and class in late-Medieval French culture. Her simple, direct relationship to her God prefigured a more personal, less priest-centred religion. Even Joan's appearance, a girl 'cross-dressed' as a male knight-in-armour, confounded conventional notions of sexual identity.

Four years before I saw *The Passion of Joan of Arc* for the first time, I had decided to do a large piece about religion, believing it would make for a compelling musical work. I sought a religious figure, a hero, that wouldn't easily fit a preconceived mould, someone who combined a joyful, perhaps even erotic yearning for transcendence with the courage to confront the intense physical and emotional pain that so often accompanies a deep spiritual journey.

Dreyer's cinematic portrait of Joan's last days showed me just such a hero. Made in 1929, starring the French stage star Renée Falconetti, one of the greatest performances on film, *The Passion of Joan of Arc* fully acknowledged both the simplicity of Joan's faith as well as its dark complications. Taking as its script excerpts from Joan's trial, the film is a veritable symphony of faces – extreme close-ups shot at odd angles and in high contrast, mirroring the otherness of Joan's experience of the world. There is even a hint of Eros: a monk (played by the impossibly handsome Antonin Artaud) achieves knowledge of God through his growing love for Joan, reacting with rage and horror as she is consumed in the pyre.

After finally securing the promise of a performance, I composed *Voices of Light* during the autumn of 1993. Each movement parallels a film scene, with texts chosen from the writings of medieval female mystics and other ancient sources; these reflect upon the themes of each scene. I also used Joan's own letters (dictated to a scribe), set for women's voices and solo strings, a texture that stands apart from the rest of the piece's sound-world. Finally, I travelled to Domremy where Joan was born, to record the church-bell from her tiny, still-standing church. It rings out several times during the piece.

I tried, by layering texts and music, to complement – and sometimes to contradict – the portrayal of Joan of Arc in Dreyer's film, to honour his film by imagining her anew. My Joan is similar to his, but tougher. She incarnates power, she is always in control, even as she walks to the stake.

But my Joan is not Joan of Arc either, cannot be. That extraordinary woman remains as elusive and enigmatic, and as awe-inspiring, as ever.

Programme Note © Richard Einhorn

Richard Einhorn, whose most recent large work is an oratorio on Charles Darwin, lives and works in New York City.

On the occasion of the London premiere of *Voices of Light*, the composer would like to gratefully acknowledge the considerable support provided in the early stages of this project by the British Film Institute.

Richard Einhorn

Voices of Light: Libretto

Prelude

[Exclamavit autem voce magna] 'Deus aeternae, qui absconditorum es cognitor, qui nosti omnia antequam fiant, tu scis quoniam falsum testimonium tulerunt contra me; et ecce morior, cum nihil horum fecerim quae isti malitiose composuerunt adversum me.'

Thronus ... flammae ignis,
Rotae eius ignis accensus.
Fluvius igneus rapidusque
egrediebatur a facie eius;
Millia millium ministrabant
Et decies millies centena millia assistebant.
Ludicium sedit,
et libri aperti sunt.

Victory at Orléans (letter from Joan of Arc)

Jehanne ... la Pucelle vous fait savoir des nouvelles de par decha que en VIII jours elle a cachie les Angloix hors de toutes les places qu'ilz tenoient sur le revire de Loire par assault et autrement ou il en eut mains mors et prins et lez a desconfis en bataille. Le frere du conte de Suffort et Glasias mors.

Je vous promectz et certifie ... en toutes les villes qui doivent estre du saint royaume ... qui que vienne contre.

Car Dieu, le Roy du ciel, le veult, et cela est révéle par la Pucelle ...

Interrogation

HOMASSE!

Hee! quel honneur au féminin Sexe! ...
Par qui tout le regne est desert,
Par femme est sourd et recouvert.

[She cried out in a loud voice] 'Everlasting God, who knows things hidden and all things before they happen, you know they have borne false witness against me; and see! I die, although I am innocent of everything their malice has invented against me.'

Daniel 13:42

His throne ... was ablaze with flames,
His wheels were a burning fire.
A swift river of fire
came forth from His countenance;
a thousand thousand waited upon Him
Ten thousand times a hundred thousand stood by.
The court sat,
and the books were opened.

Daniel 7:9

Jehanne ... the Maid sends you news from these parts: that in eight days she has chased the English out of all the places that they held along the Loire river, either by assault or otherwise, in which encounters many English were killed and captured and she has routed them in a pitched battle. A brother of the Earl of Suffolk's and Glasdale were killed.

I promise and assure you ... that we will take possession of all the cities that must belong to our holy realm ... in spite of all opposition.

So God, King of Heaven, wills it; and so it has been revealed by the Maid ...

Masculine Woman!

Oh! What an honour for the feminine sex! ...
This entire realm, once lost by [wretched men],
restored and saved by a woman again.

*Ditié de Jehanne d'Arc by Christine de Pizan, 1429,
one of the earliest known feminist writers*

Virtutem ... mysterium secretarum et admirandarum visionum
a puellari aetate ... essem usque ad praesens tempus mirabili
modo in me senseram ...

HOMASSE!

Une fillete ...
A qui armes ne sont pesans; ...
Et devant elle vont fuyant
Les ennemis, ne nul n'y dure.

'Velis aut nolis haec erit tuum. Ego scio quid elegi.'

Ex nemore canuto puella eliminabitur ut medelae curam adhibeat.

Non induetur
mulier veste virili,
nec vir utetur
veste feminea:
abominabilis enim
apud Deum
est qui facit haec.

The Jailers

Tant y a feme scet bon taire!
Tant y a feme scet bon taire!

Feme a un cuer par heritage
Qui ne puet estre en un estage.

Or est sauvage, or est privee;
Ore veult paiz, or veult meslee;

Femme engine en poi d'ure
Dount un[e] tere tout ploure.

Que qui aime et croit fole fame
Gaste son temps, pert corps et ame.

From my girlhood to the present time, in a wondrous fashion
I have felt in myself the power and mystery of secret and
wonderful visions ...

*St Hildegard of Bingen, mystic, poet and
composer from the early 12th century*

Masculine Woman!

A little girl ...
Upon whom arms and armour weigh lightly; ...
Before her all foes take off at a run,
Of them none remains, not even a one.

Ditié Christine de Pizan

'Whether or not you wish it, this will be yours. I know what I have chosen.'

*Na Prou Boneta, 14th-century French heretic
who was burned at the stake*

Out of an oak forest a girl will be sent forth to bring healing.

Ancient prophecy of Merlin thought to refer to Joan of Arc's mission

A woman shall not wear
the clothes of a man,
nor a man
the clothes of a woman:
for abominable
in the eyes of God
are those who do so.

Deuteronomy 22:5

When it comes to women, men, hold your tongue!
When it comes to women, men, hold your tongue!

A woman's heart is just not able
To chart a course that's firm or stable.

Now she's wild, now she's demure;
Now wants peace, then starts a war;

The schemes she quickly engineers
Can drown a countryside in tears.

Who loves and trusts mad womankind
Damns soul and body, wastes his time.

Ore vous ai dit de lur vies,
Fuoums de lur cumpaignies.

Ore vous ai dit de lur vies,
Fuoums de lur cumpaignies.

Tant y a feme scet bon taire!

Ore vous ai dit de lur vies,
Fuoums de lur cumpaignies.

Pater Noster

Pater Noster, qui es in Caelis,
Sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua,
Sicut in caelo
et in terra.

'Filia mea dulcis michi; filia mea, delectum meum, templum meum;
filia delectum meum, ama me: quia tu es multum amata a me, multum
plus quam tu ames me.

'Et postquam ego colcavi me in te; modo colca te tu in me.

'Ista est mea creatura.'

Pater Noster, qui es in Caelis
Sanctificetur nomen tuum
Adveniat regnum tuum
Fiat voluntas tua,
Sicut in caelo
et in terra.

Et sentiebam dulcedinem divinam ineffabilem.

'Et postquam ego colcavi me in te; modo colca te tu in me.

'Ista est mea creatura.

'Filia mea dulcis michi; filia mea, delectum meum, templum meum;
filia delectum meum, ama me: quia tu es multum amata a me, multum
plus quam tu ames me.

Now that I've told you of womankind,
Let's flee and leave them far behind!

Now that I've told you of womankind,
Let's flee and leave them far behind!

When it comes to women, men, hold your tongue!

Now that I've told you of womankind,
Let's flee and leave them far behind!

The Vices of Women, late 13th century misogynist poem

Our Father, who art in Heaven
Hallowed be Thy Name.
Thy Kingdom come.
Thy will be done,
in Earth as it is
in Heaven.

Matthew 6:9–6:10

'My daughter, sweet to me; my daughter, my beloved, my temple;
my daughter, my beloved, love me, since you have been much loved
by me, much more than you love me.

'And after I have laid myself in you, now lay yourself in me.

'This is my creature.'

Blessed Angela of Foligno 13th Century mystic and penitent

Our Father, who art in Heaven
Hallowed be Thy Name
Thy Kingdom Come
Thy will be done,
in Earth as it is
in Heaven.

Matthew 6:9–6:10

And I felt an ineffable divine sweetness.

'And after I have laid myself in you, now lay yourself in me.

'This is my creature.

'My daughter, sweet to me; my daughter, my beloved, my temple; my
daughter, my beloved, love me, since you have been much loved by
me, much more than you love me.

'Et postquam ego colcavi me in te; modo colca te tu in me.

'Ista est mea creatura.'

The Jailers Return

Tant y a feme scet bon taire!

Tant y a feme scet bon taire!

Femme est dehors religieuse,
Dedanz poignaut e venimose;

A soy sera d'aucun complainte,
Ir se fait moult juste et moult sainte.

Femme engendre bataille e guere,
Exile gent de gaste tere;

Femme ard chasteus e prent citez
Enfudre tours e fermetez
Ore vous ai dit de lur vies,
Fuoums de lur cumpaignies!
Ore vous ai dit de lur vies,
Fuoums de lur cumpaignies.

Torture

Glorioses playes ...

Et desiderabam videre vel saltem illud parum de carne Christi
quod portaverant clavi in ligno.

Glorioses playes ...

... ostendit cor suum perforatum quasi ad modum portulae unius
parvae laternae ... quod ex ipso corde exiverunt radii solares.
Imo solaribus radiis clariores ...

Glorioses playes ...

... 'non est aequum, velle solum de melle meo gustare, et non de
felle: si perfecte vis mecum uniri, mente intenta recogita illusiones,
opprobria, flagella, mortem, et tormenta, quae pro te sustinui.'

'And after I have laid myself in you, now lay yourself in me.

'This is my creature.'

Blessed Angela of Foligno

When it comes to women, men, hold your tongue!

When it comes to women, men, hold your tongue!

On the outside she's religious,
On the inside keen and venomous;

She will not tolerate complaint,
She's lady justice and a saint.

Woman fosters strife and wars,
And exiles men from ruined shores;

Castles she burns, cities defeats
Destroys the towers and the keeps.
Now that I've told you of womankind,
Let's flee and leave them far behind!
Now that I've told you of womankind,
Let's flee and leave them far behind!

The Vices of Women, late 13th century misogynist poem

Glorious wounds ...

Marguerite d'Oingt, early 14th century visionary and poet

And I longed to see at least that little bit of Christ's flesh that the
nails had fixed to the wood.

Blessed Angela of Foligno

Glorious wounds ...

He showed [her] his heart, perforated like the openings in a small
lantern ... From his very heart issued forth rays of the sun, no,
brighter than the sun's rays ...

Na Prous Boneta

Glorious wounds ...

... 'It is not fair to wish to taste only of my honey, and not the gall. If you
wish to be perfectly united with me, contemplate deeply the mockery,
insults, whippings, death and torments that I endured for you.'

Blessed Margarita, disciple of St Umiltà, 14th century

Illness (Letter from Joan of Arc)

Jehanne la Pucelle vous requiert de par le Roy du ciel,
vous puis que ne guerroyez plus ou saint Royaume de France,
et sera grant pitié de la grant bataille et du sang qui y sera
respendu de ceux qui y vendront contre nous.

Sacrament

O feminea forma, O soror Sapientie,
quam gloriosa es
quoniam fortissima vita
in te surrexit,
quam mors nunquam suffocabit.

Oh maledetti! Oh grande indignazione

Fuge, fuge speluncam
antiqui perditoris
et veniens veni in palatium regis.

... car plus est adjoustee foy au mal de tant comme le bien
y est plus auttentique ...

Abjuration

Exaudi, Deus omnipotens, preces populi ... Puella agentis secundum
opera que sibi dixeras.

Si quis in me non manserit,
mittetur foras sicut palmes,
et arescet,
et colligent eum,
et in ignem mittent,
et ardet.

‘Domine, istud quod facio, non facio nisi ut inveniam te.’

‘Depone animos.’

Jehanne the Maid begs you on behalf of the King of Heaven,
make war no longer in the holy Kingdom of France, and a pitiful
thing will be that great battle and the blood that will be shed
therein by those who come there against us.

O feminine form, O sister of Wisdom,
how glorious you are
for in you has arisen
the mightiest life
that death will never stifle.

St Hildegard of Bingen

O cursed ones! O great indignation!

St Umiltà of Faenza, great 14th century Italian mystic

Flee, flee the cave
of the ancient destroyer
and come, coming into the palace of the King.

St Hildegard of Bingen

... evil is rendered more believable by putting it together with
good to make it more respectable ...

From The Quarrel of the Rose Christine de Pizan

Hear, Almighty God, the prayers of your people ... of the girl acting
according to the works which you had spoken of to her.

*Prayer commissioned by King Charles VII pleading for
Joan's freedom from imprisonment, 1431*

Those who do not remain in me
will be discarded like branches:
they will wither.
So they will be gathered up,
thrown on the fire,
and burnt.

*John 15:6, recited to Joan of Arc by Father Erard during
her trial, at the confrontation in front of St Ouen*

‘Lord, that which I do, I do only to find you.’

Blessed Angela of Foligno

‘Renounce your purpose.’

From The Passion of St Perpetua, a history of an early Christian martyr

... Une femme, simple bergiere,
Plus preux qu'onc homs ne fut à Romme!

Ne universos nos extermines.

Benedicite, ignis et aestus, Domino;

'Depone animos.'

... N'y a si forte
Resistance qui à l'assault
De la Pucelle ne soit morte.

Hester, Judith, et Delbora,
Qui furent dames de grant pris, ...

Mains miracles en a pourpris.
Plus a fait par ceste Pucelle.

'Depone animos.'

... eadem hora mitemini in fornacem ignis ardentis.
Et quis est Deus qui eripiet vos de manu mea?

Benedicite, ignis et aestus, Domino;

'Domine, istud quod facio, non facio nisi ut inveniam te. Inveniam te postquam id perfecero!'

Relapse

Karitas
habundat in omnia
de imis excellentissima
super sidera
atque amantissima
in omnia
quia summo regi osculum
pacis
dedit.

... a woman, a simple shepherdess,
More valiant even than Rome's worthiest!

Destroy us not all together.

Fire and heat, praise the Lord!

'Renounce your purpose.'

... No force is there so strong
Try as they might to resist the attack
Of the Maid, it dies in vain before long.

One hears of Esther, Judith and Deborah,
Who were ladies of great courage and worth; ...

Through them God performed miracles on Earth,
But he fulfilled even more through this Maid.

'Renounce your purpose.'

... The same hour you will be thrown into a furnace of burning fire.
And who is the God who will snatch you from my hand?

Fire and heat, praise the Lord!

'Lord, that which I do, I do only to find you. May I find you after I have completed it!'

Love
overflows into all things,
from out of the depths to
above the highest stars;
and so Love overflows into all best beloved,
most loving things,
because She has given to the
highest King
the Kiss of Peace.

Ditié Christine de Pizan

St Perpetua

Daniel 3:66

St Perpetua

Ditié Christine de Pizan

St Perpetua

Daniel 3:15 and 3:66

Blessed Angela of Foligno

St Hildegard of Bingen

Anima

... anima eius amore fluens et languens.

... est ceste Ame cheue d'amour en nient.

... mens eius insane suspensa
ex vehementi cupidine ...

... per solum Amorem aeternum trahitur in aeternitatem Amoris
... anima eius amore fluens et languens.

... est ceste Ame cheue d'amour en nient.

... anima eius amore fluens et languens
... per solum Amorem aeternum trahitur in aeternitatem Amoris
... anima eius amore fluens et languens
... per solum Amorem aeternum trahitur in aeternitatem Amoris.

The Final Walk

[Exclamavit autem voce magna] 'Deus aeternae, qui absconditorum es cognitor, qui nosti omnia antequam fiant, tu scis quoniam falsum testimonium tulerunt contra me; et ecce morior, cum nihil horum fecerim quae isti malitiose composuerunt adversum me.'

The Burning

Dominus condit sibi unum ignem dicendo sic: 'vides hunc ignem; qualiter totam materiam et substantiam lignorum convertit in suam naturam, eodem modo natura divinitatis convertit in se animas quas sibi vult ...'

Rex noster promptus est
suscipere sanguinem innocentum.
Sed nubes super eundem sanguinem
plangunt.
Unde angeli concinunt
et in laudibus sonant.
Gloria Patri et Filio et Spiritui sancto.
Rex noster promptus est
Suscipere sanguinem innocentum.

... The Spirit flowing and melting with love.

There are Seven Manners of Loving Beatrice of Nazareth, 13th century

... This Soul has fallen from love into nothingness.

*Marguerite Porete, 14th century member of the
Free Spirit movement who was burned at the stake*

... The Spirit madly
possessed by violent desire ...

... Only through everlasting Love is it drawn into the eternity of Love.
... The Spirit flowing and melting with love.

Beatrice of Nazareth

... This Soul has fallen from love into nothingness.

Marguerite Porete

... The Spirit flowing and melting with love
... Only through everlasting Love is it drawn into the eternity of Love
... The Spirit flowing and melting with love
... Only through everlasting Love is it drawn into the eternity of Love.

[She cried out in a loud voice] 'Everlasting God, who knows things hidden and all things before they happen, you know they have borne false witness against me; and see! I die, although I am innocent of everything their malice has invented against me.'

Daniel 13:42

The Lord made for her a fire, saying: 'You see this fire; as it changes all the matter and substance of wood into its own nature, even so, Divine Nature changes into itself the souls it wants for itself ...'

Na Prous Boneta

Our king is swift
to receive the blood of innocents.
But over the same blood the clouds
are grieving.
Hence the angels sing
and resound in praises.
Glory to the Father, the Son and the Holy Ghost.
Our King is swift
to receive the blood of innocents.

Sed nubes super eundem sanguinem
plangunt.

Jehanne, Jehanne!

The Fire of the Dove

Ah! Jehanne, Jehanne!

Oh!

... valde beatus fuisti cum Verbum Dei te in igne columbe imbuat.

(ubi tu quasi aurora illuminatus es ...)

... valde beatus fuisti cum Verbum Dei te in igne columbe imbuat.

Epilogue (Letter from Joan of Arc)

Car Dieu, le Roy du ciel, le veult, et cela est révélé
par la Pucelle ...

But over the same blood the clouds
are grieving.

Joan, Joan!

Ah! Joan, Joan!

Oh!

... you were greatly blessed when the Word of God steeped
you in the fire of the dove.

(where you were illumined like the dawn...)

... you were greatly blessed when the Word of God steeped
you in the fire of the dove.

St Hildegard of Bingen

St Hildegard of Bingen

So God, King of Heaven, wills it; and so it has been revealed
by the Maid ...



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Marin Alsop

Conductor



'Marin and the London Symphony Orchestra [were] firing on all cylinders'

The Independent, May 2007

Marin Alsop is an inspiring and powerful voice in the international music scene, a Music Director of vision and distinction who passionately believes that 'music has the power to change lives'. She is recognised across the world for her innovative approach to programming, and for her deep commitment to education and to the development of audiences of all ages.

Her success as Music Director of the Baltimore Symphony Orchestra was recognised when, in 2009, her tenure was extended to 2015. Alsop will take up the post of Chief Conductor of the São Paulo Symphony Orchestra at the start of the 2012 season, where she will steer the Orchestra in its artistic and creative programming, recording ventures and its education and outreach activities.

Since 1992, Marin Alsop has been Music Director of California's Cabrillo Festival of Contemporary Music, where she has built a devoted audience for new music.

Building an orchestra is one of Alsop's great gifts, and she retains strong links with all of her previous orchestras – the Bournemouth Symphony Orchestra, where she was Principal Conductor from 2002 to 2008 and now holds the post of Conductor Emeritus, and the Colorado Symphony Orchestra, where she was Music Director from 1993 to 2005 and is now Music Director Laureate.

Alsop is a regular guest conductor with the great orchestras of the world, including the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, the Royal Concertgebouw Orchestra, Tonhalle Zürich, Orchestre de Paris, Bavarian Radio Symphony and La Scala Milan. She has a close relationship with both the London Symphony and the London Philharmonic and appears with both orchestras most seasons. She also returns regularly to orchestras such as the Netherlands Radio Philharmonic, Frankfurt Radio Symphony, Royal Stockholm Philharmonic, Danish Radio Symphony, Oslo Philharmonic and the Czech Philharmonic.

Since taking up her position in Baltimore in September 2007, Marin Alsop has spearheaded educational initiatives that reach more than 60,000 school and pre-school children. In 2008 she launched OrchKids, which provides music education, instruments and mentorship to the city's neediest young people, and in 2010 the

BSO Academy, where local non-professional musicians work for a week with members of the Orchestra.

In 2008 Marin Alsop became a Fellow of the American Academy of Arts & Sciences, and in the following year was chosen as Musical America's Conductor of the Year. She is the recipient of numerous awards and is the only conductor to receive a MacArthur Fellowship, the award given by the MacArthur Foundation for exceptional creative work.

Alsop's extensive discography, which already includes a notable set of Brahms symphonies, is further distinguished by a new Dvořák series, which has been highly praised: 'As in her live performances, Alsop's well-balanced, passionate yet controlled, masterful and authoritative interpretation was remarkable' (*Neue Musik-Zeitung*).

Recent recordings include Bernstein's Mass (Editor's Choice at the 2010 *Gramophone* Awards) and John Adams' *Nixon in China*, which the *Financial Times* gave five stars, calling it an 'incandescent performance'.

Born in New York, Marin Alsop attended Yale University and received her Master's degree from The Juilliard School. Her conducting career was launched when, in 1989, she was a prize-winner at the Leopold Stokowski International Conducting Competition and in the same year was the first woman to be awarded the Koussevitzky Conducting Prize from the Tanglewood Music Center, where she was a pupil of Leonard Bernstein.

Amira Casar

Jeanne d'Arc

Born in England, actress Amira Casar studied drama at the Conservatoire National d'Art Dramatique in Paris.

She is bilingual in English and French and has worked internationally, and with leading directors including Carlos Saura, Christine Jeffs (*Sylvia*), Catherine Breillat (*Anatomy of Hell*) the Quay Brothers (*The Piano Tuner of Earthquakes*), the Larrieu Brothers (*Peindre ou faire l'amour*, Cannes official selection 2005), Tony Gatlif (*Transylvania*), Eleonore Faucher (*Gamines*) and Werner Schroeter. She was also in *Prenez soin de vous* by artist Sophie Calle (Venice Biennale).

For her portrayal as Dora Maar, the surrealist artist and Picasso's muse in *La Femme qui Pleure au Chapeau Rouge*, she won Best Actress at La Rochelle Television Film Festival.

Amira's stage work includes Wallace Shawn's *Aunt Dan and Lemon* directed by Tom Cairns, (Almeida Theatre), the title role in *Hedda Gabler*, Olivier Py's 2009 production of *Les Enfants de Saturne* (Théâtre National de L'Odéon, Paris). In 2012, she will appear in the title role in *The Bitter Tears of Petra Von Kant* by Fassbinder (Théâtre National de l'Athénée, Paris).

In 2011 and 2012, she will appear in four films: Mikael Buch's *Let my people go*, the French blockbuster series *La Vérité si je mens 3*, *Playoff* by Eran Riklis with Dany Huston, and Kleist's *Michael Kohlhaas* by Arnaud Des Pallières.

David Wilson-Johnson

Frère Dominique

Baritone David Wilson-Johnson is one of Britain's most established artists, and has been a regular guest of the major opera houses, orchestras and festivals worldwide under conductors including Pierre Boulez, Frans Brüggen, Charles Dutoit, Carlo Maria Giulini, Nikolaus Harnoncourt, Oliver Knussen, Gustav Leonhardt, Charles Mackerras, Zubin Mehta, André Previn, Sir Simon Rattle and Gennady Rozhdestvensky.

His many recordings include Mahler Symphony No 8 with Simon Rattle and the CBSO, Brahms' Requiem with the LSO and André Previn, Schubert's *Winterreise* with fortepianist David Owen Norris, and more recently Beethoven Symphony No 9 with Philippe Herreweghe, and Berlioz' *Romeo and Juliet* and *The Damnation of Faust* with the Philadelphia Orchestra and Charles Dutoit. Released this month is Bernard Herrmann's *Moby Dick Cantata* with Michael Schonwandt and the Danish Radio forces.

Now specialising in concert and recital work, his concerts have recently included more Mahler Symphony No 8 with Simon Rattle and the Berlin Philharmonic, and Charles Dutoit and the Beijing Festival Orchestra, Brahms' Requiem with André Previn and the NHK SO in Tokyo, and concerts with the Dutch National Childrens Choir, of which he is conductor. Next month sees a series of concerts throughout Spain and Switzerland with Robert King and The King's Consort.

Nicolas Dorian

Speaker, L'appariteur (Usher), Héraut III, Duc de Bedford, Jean de Luxembourg, Heurtebise

Born in Brussels, Nicolas Dorian started preparatory musical training and jazz piano as a young boy. At the age of nine he joined Belgian boys' choir Les Pastoureaux where he stayed for ten years, became a soloist with them, and took part in many world tours and recordings. At eleven, he commenced classical vocal training.

In 2000, he joined the European Robert Schumann Youth Choir as a tenor. He entered the classical vocal section at the IMEP (Conservatoire) in 2009 where he earned Bachelor and Master degrees in singing. During that time he took part in many musicals as soloist, including the role of Tony in Bernstein's *West Side Story*.

In 2010 he graduated from the Royal Academy of Music with a Postgraduate Diploma in Musical Theatre.

Since 2005, Nicolas has been one of the lead singers in a *cappella* group Witloof Bay who represented Belgium at the Eurovision Song Contest in 2011.

Mark Antoine

Regnault de Chartres, Guillaume de Flavy, Un paysan, Un prêtre

Actor Mark Antoine was born and raised in France where, at the age of nine, he first decided to become a magician. After many successful years spent in legerdemain he discovered another card up his sleeve – theatre – and Bulgarian acting teacher Radka Riaskova became his mentor in Paris before he went on to study at RADA.

In 2009 Mark founded his Franco-British theatre company EPROUVE!, exploring text-based theatre in both languages and countries, and performed *The Diary of a Madman* directed by Andrew Visnevski in Paris and then, in English, at the Drill Hall London. He was invited to bring the one-man play to Mayfield (East Sussex) for its Music Festival and was hailed by Festival Director Neil Mackie CBE as ‘a virtuoso in a tour de force performance’.

In France Mark is the star TV host of Artzooka!, a half-hour series blending live action and animation on France Télévision.

Klara Ek

La vierge

Soprano Klara Ek’s recent notable debuts include Washington’s National Symphony Orchestra (Haydn’s *The Creation*) with Helmuth Rilling, the LSO (Mahler’s Symphony No 4) with Bernard Haitink, the Berlin Philharmonic (Bach’s *Magnificat*) with Ton Koopman and the Gewandhausorchester Leipzig (Schumann’s *Szenen aus Goethes Faust*) with Christopher Hogwood.

This season she makes her debuts with the Chicago Symphony Orchestra (Mahler’s Symphony No 4 and *The Creation*) and Tonhalle-Orchester Zürich (Mahler Symphony No 4), both with Bernard Haitink, and with the National Taiwan Symphony Orchestra (*Fidelio*) under Lan Shui. She makes her debut with the Hallé (Beethoven Symphony No 9) with Nikolaj Znaider.

On stage, Klara Ek’s roles have included Susanna (*The Marriage of Figaro*) for the Royal Danish Opera, Pamina (*The Magic Flute*) for Staatstheater Stuttgart, Ilia (*Idomeneo*) for Danish National Opera, and Echo (*Ariadne auf Naxos*) at Grand Théâtre de Genève under Jeffrey Tate. Most recently she has appeared as Romilda (*Xerxes*) with Den Ny Opera and Clélie (*Aeneas i Cartago*) for Konzerthaus Berlin.

Katherine Broderick

Marguerite

Soprano Katherine Broderick studied in London at the Guildhall School of Music and Drama and the National Opera Studio. She also spent a year at the Mendelssohn Hochschule in Leipzig.

Current and future plans include Ortlinde in *Die Walküre* for The Royal Opera, Covent Garden; Helmwig in *Die Walküre* for Opera North, where she will also sing Woglinde in *Götterdämmerung*; Dvořák’s *Stabat Mater* with the BBC Philharmonic, and recitals at the Wigmore Hall with Malcolm Martineau and Eugene Asti.

Recent appearances have included Donna Anna in *Don Giovanni* with English National Opera; First Lady in *The Magic Flute* for Glyndebourne on Tour; Mieczysław in Weinberg’s *The Portrait* for Opera North, and Helmwig in *Die Walküre* for Oper Leipzig, a role she has also sung with the Hallé and Sir Mark Elder.

Concerts include appearances with the BBC Symphony, BBC Philharmonic, Bournemouth Symphony, Singapore Symphony and Royal Liverpool Philharmonic orchestras, the Mozarteum Orchestra and National Orchestra of Spain, working with conductors Donald Runnicles, Gianandrea Noseda, Jiří Bělohlávek, Marin Alsop, Simone Young, Ivor Bolton and Paul McCreesh.

Kelley O'Connor

Catherine

Grammy award-winning mezzo-soprano Kelley O'Connor has quickly emerged as one of the most compelling performers of her generation.

Recent highlights include her BBC Proms and Edinburgh International Festival debuts in 2010, Berio's *Folk Songs* with the LSO at the Berlin Festival, Britten's 'Spring' Symphony with the Atlanta Symphony Orchestra and Janáček's *The Cunning Little Vixen* with the New York Philharmonic.

Conductors with whom Kelley O'Connor has worked include Bernard Haitink, Alan Gilbert, Lorin Maazel, Christoph Eschenbach, Stéphane Denève, Daniel Harding and Iván Fischer. She has performed operatic roles for the Canadian Opera Company, Cincinnati Opera and Santa Fe Opera, among others, and is particularly associated with the role of Federico García Lorca in Golijov's *Ainadamar*, which was written for her. Her discography includes numerous recordings for Deutsche Grammophon and Telarc.

Engagements in 2011/12 include the world premiere of a new oratorio *The Gospel According to the Other Mary* by John Adams with the Los Angeles Philharmonic, concerts with the Cleveland Orchestra, San Francisco Symphony, Atlanta Symphony and St Louis Symphony, and *Ainadamar* for the Teatro Real, Madrid.

Paul Nilon

Porcus

Paul Nilon is established as one of Europe's outstanding lyric tenors. He has an active concert career with highlights including Mozart Requiem, Schumann's *Das Paradies und die Peri* and Handel *Susanna*, all with the Orchestra of the Age of Enlightenment; Tippett *A Child of Our Time* with the Northern Sinfonia, Beethoven's *Missa Solemnis* with the BBC National Orchestra of Wales, Britten's *War Requiem* and *Serenade for Tenor, Horn and Strings* with the Hallé and the *Messiah* with The Sixteen and Harry Christophers.

Recent and future operatic engagements include the title role in a new production of *Idomeneo* for English National Opera and for the Buxton Festival in a version by Richard Strauss, Chartkov in Weinberg's *The Portrait* and Albert Gregor in *Makropoulos Case* for Opera North, Sultan in Vivaldi's *La verità in cimento* for Garsington Opera and Dove's *Life is a Dream* with Birmingham Opera Company. Concert engagements include Mahler *Das Lied von der Erde* for the North Norfolk Festival and Bournemouth Symphony Orchestra, Blackford's *Not in Our Time* with the Bournemouth Symphony Chorus, Dvořák's *Stabat Mater* with the BBC Philharmonic Orchestra, a recital at the Buxton Festival and a concert in Venice with Nelly Miricioiu.

Jonathan Lemalu

Bass

Born in New Zealand, bass-baritone Jonathan Lemalu's roles include Papageno, Figaro, Leporello, Masetto, Rocco, Bottom, Colline, Porgy, Basilio, Neptune, Saul, Zarastro, Rodomonte, Queequeg (*Moby Dick*) and Duke Bluebeard. Opera houses he has appeared at include Covent Garden, English National Opera, Opéra de Lyon, Opera Australia, Cincinnati Opera, The Dallas Opera, Chicago Lyric, The Metropolitan Opera, the Staatsoper of Munich and Hamburg, and the Glyndebourne, Salzburg, Styriarte, Edinburgh and Gergiev festivals.

His concert and recital performances span both classical and contemporary repertoire and include the Berlin, New York, Rotterdam and Los Angeles Philharmonic orchestras, and the New Zealand, London, Boston, Chicago, San Francisco, Toronto, Paris and Tokyo Symphony orchestras with conductors that include Davis, Dutoit, Gergiev, Harding, Harnoncourt, Mackerras, Mehta, Norrington, Pappano, Rattle and Summers.

His future operatic engagements include revivals of Heggie's *Moby Dick* for San Diego Opera and San Francisco Opera, *The Marriage of Figaro* for Baden Baden and Mozart's Requiem with the Beethoven Orchester Bonn.

Friday 4 November

Cynthia Millar Ondes Martenot

Cynthia Millar studied the ondes Martenot first with John Morton in England and later with Jeanne Loriod.

Since she first performed in the *Turangalila Symphony* at the BBC Proms with Sir Mark Elder and the National Youth Orchestra, she has appeared with many of the world's leading orchestras; in November 2009 she gave her 100th performance of the work, with the Monte-Carlo Philharmonic Orchestra.

Conductors with whom she has worked include Sir Simon Rattle, Sir Andrew Davis, André Previn, Esa-Pekka Salonen, Edo de Waart, Leonard Slatkin, Yan Pascal Tortelier, Kent Nagano, Franz Welser Möst, Mark Wigglesworth, Matthias Bamert, Donald Runnicles, Ilan Volkov, Mariss Jansons, Yakov Kreizberg and Gustavo Dudamel.

She has performed Honegger's *Joan of Arc at the Stake* with Antonio Pappano and the Accademia Nazionale di Santa Cecilia in Rome, with David Robertson and the BBC Symphony Orchestra, with Libor Pešek and the Royal Liverpool Philharmonic Orchestra at the BBC Proms, with David Zinman at the Aspen Festival, and with Marin Alsop at the Oregon Bach Festival. Plans include *Turangalila* with the Orquestra Sinfónica de Castilla y León, the Luxembourg Philharmonic, Symphonieorchester des Bayerischen Rundfunks and the Seattle Symphony.

Friday 4 November

New London Children's Choir

Jason Panagiotopoulos soloist

The New London Children's Choir offers a unique opportunity for girls and boys aged between 7 and 18 to learn to sing and enjoy all kinds of music. Launched by Ronald Corp in 1991, the Choir has appeared in all the major London concert halls with the UK's finest symphony orchestras and conductors, has collaborated with opera companies in the UK and abroad, and has made dozens of recordings and broadcasts. Recent discs have included *Pigs could fly* (a collection of British music), *Jonah Man Jazz* and other cantatas by Michael Hurd and the children's opera *The Ice Mountain* by Ronald Corp.

The Choir has a special commitment to commissioning and has premiered over 40 new works by composers including Diana Burrell, Simon Bainbridge, Howard Skempton, Philip Cashian, Patrick Nunn, Richard Causton, Gary Carpenter and Morgan Hayes. It has also taken part in premieres including works by Sally Beamish, Sir Peter Maxwell Davies, Louis Andriessen (all BBC Proms), George Benjamin and Gerald Barry as well as taking part in concerts with Nico Muhly, Paul McCartney, Lou Reed, Hayley Westenra and These New Puritans. The choir has travelled to festivals around the world including New York and the Azores.

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Synergy Vocals

Micaela Haslam director

'Unflinching impressive performances'

The Guardian

Solo Quartet

Olivia Robinson soprano, **Heather Cairncross** alto

Andrew Busher tenor, **Tom Bullard** baritone

Voice of Joan

Micaela Haslam, Joanna Forbes L'Estrange

Synergy Vocals is a unique organisation, providing bespoke teams of singers for all kinds of projects involving amplified voices. The team has worked closely with Steve Reich for many years, and collaborates regularly with Ensemble Modern, Ictus, Asko|Schönberg, London Sinfonietta and the Colin Currie Group.

Synergy has performed all over the world with many other outstanding orchestras and ensembles, including the BBC Symphony Orchestra, the Boston, Chicago and St Louis Symphony Orchestras, Ensemble InterContemporain, the BBC Philharmonic, the Los Angeles, Brooklyn and New York Philharmonic Orchestras, Nexus, Percussion Claviers de Lyon, Tempo Reale Ensemble; and in collaboration with the Royal Ballet, Mark Baldwin, Rosas and Opéra de Paris dance companies.

The group's world premieres include Steve Reich's *Three Tales* and *Daniel Variations*, Steven Mackey's *Dreamhouse*, Louis Andriessen's video opera *La Commedia* and David Lang's *Writing on Water*, as well as the UK premiere of Nono's monumental *Prometeo* on London's South Bank. Synergy Vocals is also a highly-acclaimed exponent of the works of Luciano Berio, especially his 1968 masterpiece *Sinfonia*.

Synergy Vocals has undertaken educational and outreach projects for The Royal Conservatoire in The Hague, Princeton University, Eastman College, Oberlin College and the Chicago Symphony Orchestra, both coaching vocal ensembles and working with composers in the creation of new works involving singers. Micaela Haslam also coaches instrumental ensembles for Steve Reich in the preparation of his *Music for Eighteen Musicians*.

The group's recordings include Steven Mackey's *Dreamhouse* (2011 Grammy winner) with BMOP/Gil Rose, Louis Andriessen's *De Staat* with London Sinfonietta/David Atherton, Steve Reich's *Music for Eighteen Musicians* with Ensemble Modern, *Tehillim* with LA Philharmonic/Stefan Asbury, *Three Tales* with Steve Reich & Musicians/Bradley Lubman, and Karl Jenkins' *Imagined Oceans*. Synergy is featured on television advertisements and film soundtracks including *Jane Eyre*, *Narnia: The Voyage of the Dawn Treader*, *Harry Potter and the Goblet of Fire*, *Nanny McPhee*, *V for Vendetta*, *Triangle* and *The Secret of Moonacre*, and has provided backing vocals for several pop and rock artists including Steven Wilson, Hikaru Utada, Example, Funeral for a Friend and Henry Priestman.



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Friday 4 November

On stage

First Violins

Carmine Lauri *Leader*
Tomo Keller
Nigel Broadbent
Ginette Decuyper
Jörg Hammann
Maxine Kwok-Adams
Elizabeth Pigram
Colin Renwick
Ian Rhodes
Sylvain Vasseur
Rhys Watkins
Daniel Bhattacharya
Hilary Jane Parker
Alina Petrenko
Erzsebet Racz
Julia Rumley

Second Violins

David Alberman
Thomas Norris
Richard Blayden
Matthew Gardner
Iwona Muszynska
Philip Nolte
Paul Robson
Louise Shackelton
Ingrid Button
Eleanor Fagg
Raja Halder
Hazel Mulligan
Stephen Rowlinson
Helena Smart

Violas

Paul Silverthorne
Gillianne Haddow
Malcolm Johnston
Regina Beukes
German Clavijo
Anna Green
Richard Holttum
Robert Turner
Jonathan Welch
Caroline O'Neill
Fiona Opie
Anna Dorothea Vogel

Cellos

Timothy Hugh
Eve-Marie Caravassilis
Alastair Blayden
Jennifer Brown
Mary Bergin
Noel Bradshaw
Daniel Gardner
Hilary Jones
Minat Lyons
Susan Dorey

Double Basses

Vitan Ivanov
Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Jani Pensola
Simo Vaisanen
Beverley Jones

Flutes

Adam Walker
Siobhan Grealy

Piccolo

Sharon Williams

Oboes

Fabien Thouand
Lauren Weavers

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Lorenzo Iosco

E-flat Clarinet

Chi-Yu Mo

Saxophones

Simon Haram
Timothy Holmes
Shaun Thompson

Bassoons

Rachel Gough
Christopher Gunia
Lawrence O'Donnell

Contra-Bassoon

Dominic Morgan

Trumpets

Philip Cobb
Gerald Ruddock
Robin Totterdell
Paul Mayes

Trombones

Dudley Bright
James Maynard
Matthew Knight

Bass Trombone

Paul Milner

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Jeremy Comes
Antoine Bedewi
Benedict Hoffnung

Keyboards

John Alley
Caroline Jaya-Ratnam

Celeste

Catherine Edwards

Sunday 6 November

On stage

First Violins

Carmine Lauri *Leader*
Tomo Keller
Nigel Broadbent
Ginette Decuyper
Jörg Hammann
Maxine Kwok-Adams
Harriet Rayfield
Colin Renwick
Ian Rhodes
David Worswick
Erzsebet Racz
Hazel Mulligan
Alina Petrenko
Helena Smart

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
Miya Vaisanen
Richard Blayden
Matthew Gardner
Iwona Muszynska
Philip Nolte
Andrew Pollock
Paul Robson
Louise Shackelton
Eleanor Fagg

Violas

Paul Silverthorne
Gillianne Haddow
Regina Beukes
German Clavijo
Richard Holttum
Robert Turner
Jonathan Welch
Natasha Wright
Caroline O'Neill
Fiona Opie

Cellos

Timothy Hugh
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Daniel Gardner
Hilary Jones
Minat Lyons
Sue Sutherland

Double Basses

Vitan Ivanov
Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Thomas Goodman
Jani Pensola

Flutes

Adam Walker
Siobhan Grealy

Oboes

Fabien Thouand
Lauren Weavers

Keyboard

John Alley

Lists correct at time of
going to press

See page xv for London
Symphony Orchestra
members

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London Symphony Chorus



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Simon Russell Beale

Guest Chorus

Director

Natalie Murray Beale

Chairman

James Warbis

Accompanist

Roger Sayer

The London Symphony Chorus was formed in 1966, and while maintaining special links with the London Symphony Orchestra, has also partnered the principal UK orchestras and internationally has worked with the Berlin and Vienna Philharmonic orchestras, Boston Symphony Orchestra and the European Union Youth Orchestra, among others.

Along with regular appearances at the major London venues, the LSC tours extensively throughout Europe and has visited North America, Israel, Australia and the Far East. This season's highlights include visits to Bonn, Paris and New York with the LSO under Sir Colin Davis and Gianandrea Noseda, and concerts with the BBC Philharmonic, BBC Scottish Symphony Orchestra and the London Symphony Orchestra.

The Chorus has recorded widely, with recent releases including Haydn's *The Seasons*, Walton's *Belshazzar's Feast* and Verdi's *Otello*, and the world premiere issue of MacMillan's *St John Passion*. The Chorus also partners the LSO on Gergiev's recordings of Mahler's Symphonies Nos 2, 3 and 8, while the men of the Chorus took part in the recent *Gramophone* award-winning recording of *Götterdämmerung* with the Hallé under Sir Mark Elder.

In 2007, the London Symphony Chorus established its Choral Conducting Scholarships, which enable aspiring young conductors to gain valuable experience with a large symphonic chorus. The Chorus has also commissioned new works from composers such as Sir John Tavener, Sir Peter Maxwell Davies, Michael Berkeley and Jonathan Dove, and took part in the world premiere of James MacMillan's *St John Passion* with the LSO and Sir Colin Davis in 2008, and in the second London performance in February 2010.

The London Symphony Chorus is always interested in recruiting new members, welcoming applications from singers of all backgrounds, subject to an audition. Open Rehearsals are also being held for those who might be interested in auditioning. For further information, call Helen Lawford, Auditions Secretary, on 020 8504 0295 or visit lsc.org.uk.

Sopranos

Angel Belsey, Ann Cole, Vicky Collis, Emma Craven, Sara Daintree, Anna Daventry, Lorna Flowers, Eileen Fox, Joanna Gueritz, Maureen Hall, Jessica Harris#, Carolin Harvey, Emily Hoffnung*, Gladys Hosken, Debbie Jones*, Helen Lawford*#, Debbie Lee, Marta Lozano Molano, Irene McGregor, Eva Moreda, Jeannie Morrison, Jenny Norman, Emily Norton, Andra Patterson+, Ann Pfeiffer, Chen Schwartz, Amanda Thomas*+.

Altos

Laura Bodo, Liz Boyden, Gina Broderick*+, Jo Buchan*, Liz Cole, Zoë Davis, Lydia Frankenburg*, Christina Gibbs+, Yoko Harada, Jo Houston, Elisabeth Iles, Vanessa Knapp#, Gilly Lawson, Selena Lemalu, Belinda Liao, Barbara Marchbank, Liz McCaw+, Jane Muir, Siu-Wai Ng+, Helen Palmer, Maud Saint-Sardos+, Nesta Scott, Lis Smith, Jane Steele, Claire Trocmé, Agnes Vigh, Kate Vlietstra, Mimi Zadeh

Tenors

Paul Allatt, Robin Anderson, Ingram Cheung, John Farrington, Matt Fernando+, Warwick Hood, Malcolm Nightingale, Stuart Packford, Peter Sedgwick, Takeshi Stokoe, Anthony Stutchbury, Malcolm Taylor, Owen Toller, James Warbis*, Robert Ward*

Basses

David Armour, Bruce Boyd, Andy Chan, James Chute, Damian Day, Thomas Fea, Robert French, Rober Garbolinski*, John Graham, Robin Hall, Owen Hanmer*, Alex Kidney*, Geoff Newman, William Nicholson, Edwin Smith*, Martin Vallas, Paul Wright

* denotes member of Council

4 Nov only

+ 6 Nov only

Friday 4 November soloists

Vicky Collis La mère aux Tonneaux

Bruce Boyd L'âne

Malcolm Taylor Pecus I

Owen Toller Voix de Perrot

LSO

London Symphony Orchestra
Living Music



London Symphony Orchestra Season 2011/12

'Nielsen's music could have
been written for the LSO'

The Financial Times, on Sir Colin Davis'
Nielsen series



Sir Colin Davis' Nielsen & Beethoven Finale

Sun 4 & Tue 6 Dec 2011

Haydn Symphony No 98
Beethoven Piano Concerto No 4
with Mitsuko Uchida
Nielsen Symphony No 2
(‘The Four Temperaments’)

6 Dec Sponsored by Canon Europe

Canon

Sun 11 & Tue 13 Dec 2011

Haydn Symphony No 93
Nielsen Symphony No 3
(‘Sinfonia espansiva’)
Beethoven
Piano Concerto No 5 (‘Emperor’)
with Mitsuko Uchida

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