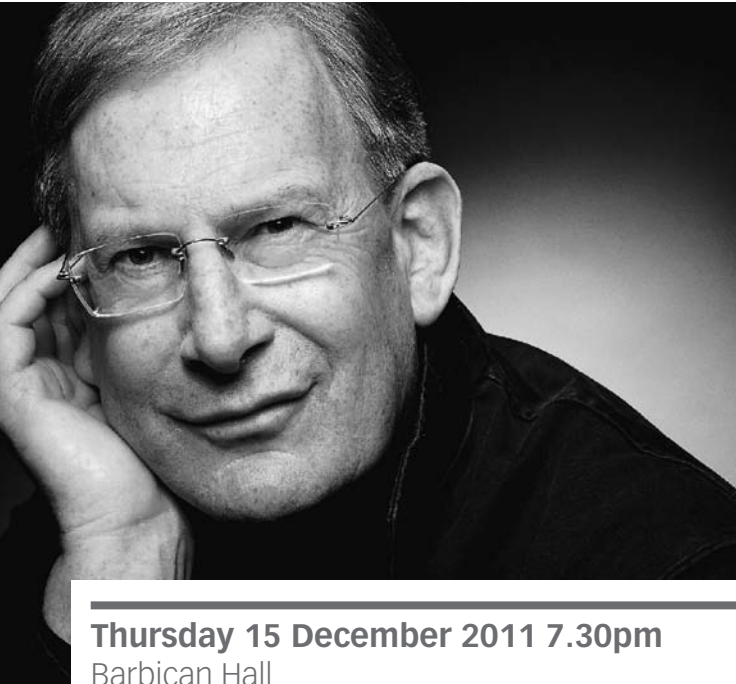




London Symphony Orchestra
Living Music



Thursday 15 December 2011 7.30pm
Barbican Hall

Beethoven Symphony No 1

INTERVAL

Beethoven Symphony No 9 ('Choral')

Sir John Eliot Gardiner conductor

Rebecca Evans soprano

Wilke te Brummelstroete mezzo-soprano

Michael Spyres tenor

Vuyani Mlinde bass

Monteverdi Choir

Concert ends approx 9.45pm

Supported by LSO Friends

Beethoven Symphony No 9 recorded by LSO Live
for possible future release

Welcome



Welcome to this evening's concert at the Barbican, the last of 2011, which will be followed by the Orchestra's pre-Christmas tour to Birmingham, Hamburg, Hannover and Munich. Tonight we welcome Sir John Eliot Gardiner to conduct Beethoven Symphonies Nos 1 and 9; joining him on stage for the 'Choral' symphony is the Monteverdi Choir and tonight's soloists – Rebecca Evans, Wilke te Brummelstroete, Michael Spyres and Vuyani Mlinde.

This is the annual concert supported by LSO Friends. I would like to take the opportunity to thank them for their support, and their advocacy of the LSO. Special thanks to the Friends Volunteers who help the LSO in many practical ways throughout the year.

I hope you enjoy the concert and can join us in the New Year when we focus on British music. Two concerts feature the music of Thomas Adès (conducted both by himself and Antonio Pappano) on 10 and 15 January, followed by a selection of Debussy arrangements by British composers with Michael Tilson Thomas. In the meantime, I wish you all a wonderful Christmas and a happy New Year.

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

Live streamed artist conversation with Sir John Eliot Gardiner

Prior to tonight's concert, we streamed an artist conversation live on Facebook with Sir John Eliot Gardiner talking to LSO Principal Second Violin David Alberman, giving people around the world a chance to listen in and find out more about Sir John Eliot at close quarters. Our next live streamed artist conversation will be on Tuesday 24 January at 1.15pm with Michael Tilson Thomas, ahead of his appearance conducting the LSO that evening. Keep an eye on our Facebook page for more details.

[facebook.com/londonsymphonyorchestra](https://www.facebook.com/londonsymphonyorchestra)

Be in our new 2012/13 season ad

We are looking for LSO fans to appear in our advertising campaign for the 2012/13 season, launching in February 2012, and need people to appear in the advert who can talk about why they love the Orchestra and share their thoughts with others. We are holding a big get-together in January; a chance to talk to fellow fans and meet some of the LSO players, whilst being filmed. The adverts will be shown on our website and social networking sites, and in online and open air advertising. The filming will take place on Sunday 15 January 2012, at a venue in London (TBA). You will need to be available for the whole day, over the age of 18 and be able to make your own way to the venue.

To be in with a chance to appear in our advert, visit iso.co.uk/advert by 6pm on Friday 23 December 2011.

25% off all LSO Live recordings on iTunes

The LSO has teamed up with iTunes to offer a 25% discount across all titles in our award-winning LSO Live catalogue. This promotion runs until 31 December 2011 and includes all releases including the latest, Bruckner Symphony No 4 under Bernard Haitink. Keep an eye out on Facebook and Twitter for the latest news – and remember, LSO Live CDs make great Christmas presents!

iso.co.uk/iTunes25



We would like to thank LSO Friends for supporting tonight's concert.

Thank you

lso.co.uk/ls.friends
020 7382 2506



The LSO Friends provide vital support for every area of our work.

This year donations from our Friends are supporting three LSO Discovery projects: the LSO St Luke's Youth Choir, LSO String Experience Scheme, and First Monday Club, and endowing the Chair of Principal Percussion, Neil Percy.

If you would like to support the Orchestra by becoming an LSO Friend, visit lso.co.uk/ls.friends or call us on **020 7382 2506**.

Friends are offered a variety of benefits including advance season information and priority booking, regular updates, the chance to attend open rehearsals, and the opportunity to meet the musicians at concerts and special events.

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Ludwig van Beethoven (1770–1827)

Symphony No 1 in C major Op 21 (1799–1800)

- 1 *Adagio molto – Allegro con brio*
- 2 *Andante cantabile con moto*
- 3 *Menuetto & Trio: Allegro molto e vivace*
- 4 *Adagio – Allegro molto e vivace*

Beethoven did not hurry to send his First Symphony into the world. When it was premiered in Vienna on 2 April 1800 he was approaching 30, and had already made a name for himself as a stirring virtuoso pianist (he had been performing his first two piano concertos for several years) and as a composer of muscular chamber works and piano compositions, some of which were strikingly forceful and modern. In fact, the symphony was not the only form with which he was slow to engage: his first string quartets were not published until 1801, and it is surely no coincidence that the string quartet and the symphony were precisely the genres at that time associated above all with Joseph Haydn. Beethoven's relationship with Haydn – with whom he had studied in the early 1790s – was an uneasy one, but there is little reason to doubt that the idea of moving in on the vastly respected older composer's 'patch' was a daunting one, even for Beethoven.

When he did enter the symphonic arena, it was with what seems a surprisingly cautious work, at least to ears familiar with the other eight symphonies. The model is the Haydn of the 'London' symphonies for sure, in its layout of four movements with slow introduction, in its orchestration, and in many of its compositional processes, not least the way that fragments of themes can be used motivically, sometimes to accompany, sometimes to provide a driving force; there are even echoes of Haydn's C major Symphony No 97 in the main theme of the first movement, and in the perkily demure nature of its counterpart in the second.

Yet to listeners at the time, there were plenty of things to make them sit up and take notice, though not always favourably: 'a caricature of Haydn pushed to absurdity' was how one critic described the new symphony, no doubt disconcerted by the fact that the slow introduction meanders its way towards the main body of the first movement via some surprising discords, or that the third movement

seems to get by without much in the way of a tune, or for that matter much feel of being a minuet. Perhaps, too, the sheer ebullience of the music was hard to bear, for there is no mistaking its Beethovenian energy and dash. Whether they actually liked it or not, its first audiences cannot have failed to be aware that there was something new in the air.

Only hindsight, however, can alert us to the prophetic nature of the slow introduction to the finale, in which timid upward scales eventually discover that they are part of the movement's cheerful main theme. Here the context is comic, but it was an innovation to which Beethoven would return with more serious intent.

Programme Notes © Lindsay Kemp

Lindsay Kemp is a senior producer for BBC Radio 3, Artistic Director of the Lufthansa Festival of Baroque Music, and a regular contributor to Gramophone magazine.

INTERVAL: 20 minutes

More Beethoven with the LSO in 2012

Beethoven Piano Concerto No 3

Sun 27 May 2012

Beethoven Piano Concerto No 3

Mahler Symphony No 4

with **Michael Tilson Thomas** conductor

Yefim Bronfman piano

Beethoven Symphony No 5

Thu 21 Jun 2012

Wagner Prelude and Liebestod from 'Tristan und Isolde'

Berg Three Fragments from 'Wozzeck'

Beethoven Symphony No 5

with **Giandrea Noseda** conductor

Angela Denoke soprano

Tickets from £10

Box Office 020 7638 8891 | Iso.co.uk

Ludwig van Beethoven

Symphony No 9 in D minor, Op 125 ('Choral') (1823–24)

- 1 *Allegro ma non troppo, un poco maestoso*
- 2 *Scherzo: Molto vivace*
- 3 *Adagio molto e cantabile*
- 4 *Presto – Allegro ma non troppo – Vivace – Adagio cantabile*

Rebecca Evans soprano

Wilke te Brummelstroete mezzo-soprano

Michael Spyres tenor

Vuyani Mlinde bass-baritone

Monteverdi Choir

Friedrich von Schiller's poem 'Ode to Joy' could almost have been calculated to appeal to the idealistic Beethoven. Written in 1785, it lauds the joys of fellowship, the happiness of married life, the wonders of nature and the universe and the eternal mystery of divine love, and as early as 1793 Beethoven was considering setting it as a song. In 1812 he attempted a 'choral overture' using parts of the text, but it was not for another decade that he was to find a true home for it when he made it the subject of the extraordinary and revolutionary finale to his Ninth and last symphony, the first ever to include a choral movement.

It was not just accommodating Schiller's words that took a long time, however. Although the symphony was essentially composed in a ten-month burst between 1823–24, there is a case for saying that Beethoven had been writing it for much longer – he had contemplated a D minor symphony as early as 1812, immediately after the completion of the Seventh and Eighth, while some of its musical ideas date back even further. Not that these matters would have concerned the audience at the work's first performance in Vienna in May 1824; for them the excitement lay in hearing Beethoven's first new symphony in twelve years, and they lapped it up. At the end the applause was thunderous, and the deaf composer was turned round by the contralto soloist Caroline Unger to see hats and handkerchiefs being waved frantically all over the hall. 'The whole audience was impressed, crushed by the greatness of your work', wrote Beethoven's friend Anton Schindler.

The Ninth is not, strictly speaking, Beethoven's last symphony – in 1825 he began but failed to complete another – but it is certainly a fitting

summation of his mighty contribution to the genre's history. His achievement had been nothing less than that of bringing about an irreversible transformation in the entire concept of what a symphony is, turning a piece of concert music designed primarily to entertain into a psychological journey in which, over the course of four movements, the listener's emotions undergo some kind of change. This could be triumph over adversity, as in the death and rebirth of the 'Eroica', or a passage from darkness to light as demonstrated in the famous Fifth Symphony. In the Ninth, it is a journey from a bleak and brutal void to a glorious vision of an ideal world of love, tolerance and universal brotherhood.

The shimmering strings which open the first movement seem to conjure a mood of primeval emptiness before the music moves on into more combative regions. At the end, a sternly resolute theme emerges from the depths like a clenched fist. The second movement seems straightforwardly joyful with its playful timpani beats (spontaneously applauded at the premiere), its interplay between the violins and its cheeky ending, but there is more than a hint of seriousness underlying it as well. The third movement is unambiguous in intent, however, a sublimely tender and beautiful set of variations on a tune whose deceptively simple hymn-like nature is a Beethoven speciality, above all in 'late-period' works.

And then the finale bursts in, startlingly and radically. At first the orchestra reviews themes from all three earlier movements, with the cellos and basses seeming to debate their worth in melodic phrases which deliberately mimic the style of vocal recitative. It is as if they are struggling to tell us something, yet it is also a dramatically enhanced continuation of the fragmentary, groping introductions to the finales of two earlier symphonies, the First and the Third. Eventually, though, the orchestra hits on the now-famous folksong-like theme, but after they have played a few variations on it, another upheaval leads to the first human sounds – a bass soloist commanding us all to discard all this in favour of 'pleasing and more joyful tones'. These words are Beethoven's, but from here to the end it is Schiller's message which dominates, and as the voices take over, we hear in the course of further variations on the theme a vision of Elysium that is by turns exultant and awestruck. 'This gigantic work', Hans Keller suggested, 'should convince even the firmest pessimist that mankind's life has been worthwhile'.

Ludwig van Beethoven

Symphony No 9: Libretto

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen, und freudenvollere.
Freude!

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Ja, wer auch nur eine Seele *etc*

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

Küsse gab sie uns und Reben *etc*

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen!

O friends, not these sounds!
Let us rather take up a more pleasing
and more joyful refrain.
Joy!

O joy, glorious spark of the gods,
daughter of Elysium,
intoxicated by the flame, we enter,
celestial one, your sacred shrine.
Your magic powers reunite
what rigorous convention sets apart;
all men become brothers, there,
where your gentle wing comes to rest.

He who enjoys the blessed fortune
of mutual friendship,
he who has won a loving wife,
let him partake of the rejoicing!
Yes, and if he has but one other soul
in this world to call his own!
And who has not accomplished this,
let him steal weeping from this company!

Yes, and if he has but one other soul *etc*

All creatures drink in joy
at Nature's breast;
good and evil together
follow her rosy trail.
She gave us kisses and the vine,
a friend proven unto death;
the worm too feels love's pleasure,
and the cherub stands before God!

She gave us kisses and the vine *etc*

Joyously, as His suns race
through Heaven's resplendent plains,
brothers, run your course,
joyfully, as a hero toward victory!

Freude, schöner Götterfunken *etc*

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen!
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt,
über Sternen muss er wohnen!

Freude, schöner Götterfunken *etc*
Seid umschlungen, Millionen! *etc*

Friedrich von Schiller (1759–1805)
adapted by Ludwig van Beethoven

O joy, glorious spark of the gods *etc*

Be embraced, ye millions!
This kiss to all the world!
Brothers, there above the firmament
a loving Father surely dwells!
Do you fall prostrate, ye millions!
Do you divine your Creator, world?
Seek Him beyond the firmament,
He surely dwells beyond the stars!

O joy, glorious spark of the gods *etc*
Be embraced, ye millions! *etc*

A brief guide to Beethoven

Beethoven showed early musical promise, yet reacted against his father's attempts to train him as a child prodigy. The boy pianist attracted the support of the Prince-Archbishop, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Ludwig became the family breadwinner as a musician at court.

Encouraged by his employer, the Prince-Archbishop Maximilian Franz, Beethoven travelled to Vienna to study with Joseph Haydn. The younger composer fell out with his renowned mentor when the latter discovered he was secretly taking lessons from several other teachers. Although Maximilian Franz withdrew payments for Beethoven's Viennese education, the talented musician had already attracted support from some of the city's wealthiest arts patrons. His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna. He was soon able to devote his time to composition or

the performance of his own works. In 1800 Beethoven began to complain bitterly of deafness, but despite suffering the distress and pain of tinnitus, chronic stomach ailments, liver problems and an embittered legal case for the guardianship of his nephew, Beethoven created a series of remarkable new works, including the *Missa Solemnis* and his late symphonies and piano sonatas. It is thought that around 10,000 people followed his funeral procession on 29 March 1827. Certainly, his posthumous reputation developed to influence successive generations of composers and other artists inspired by the heroic aspects of Beethoven's character and the profound humanity of his music.

Composer Profile © Andrew Stewart

Sir John Eliot Gardiner

Conductor



'The orchestral clarity was breathtaking, as was Gardiner's way with the slow dynamic gradations that are crucial to the work's impact ... Superb stuff, close to perfection.'

The Guardian on Sir John Eliot Gardiner's Beethoven Symphony No 6 with the LSO, February 2010

John Eliot Gardiner, one of the most versatile conductors of our time, is acknowledged as a key figure in the early music revival. Founder and artistic director of the Monteverdi Choir, the English Baroque Soloists and the Orchestre Révolutionnaire et Romantique, John Eliot Gardiner also appears regularly with the most important European symphony orchestras, including the London Symphony Orchestra, Bayerischer Rundfunk, Royal Concertgebouw and Czech Philharmonic.

The extent of John Eliot Gardiner's repertoire is illustrated in over 250 recordings made for

major European record companies (including Deutsche Grammophon and Philips Classics), which have received numerous international awards. Over the years Gardiner has won more *Gramophone* awards than any other artist. Recordings include the six late masses by Haydn as well as the *Santiago a Cappella* CD, released on Emarcy to coincide with his Santiago Pilgrimage tour in summer 2004. Most recently he has released recordings of the Bach Cantatas from the Bach Pilgrimage tour of 2000, on his own record label Soli Deo Gloria. The first release was awarded *Gramophone* Record of the year in 2005.

The 2006/7 season heralded the start of an exciting collaboration between the Monteverdi Choir and ORR and Opéra Comique, Paris with Chabrier's *L'Étoile*. Following further productions of *Carmen* and *Pelléas et Mélisande* over the past two seasons, they performed Berlioz' arrangement of Weber's *Der Freischütz* in Spring 2011. Other recent highlights with the Monteverdi Choir have included European and North American tours of Monteverdi's *Vespers* (1610), Bach's Mass in B Minor, Haydn's oratorios *The Creation* and *The Seasons* and several appearances at the BBC Proms featuring the Monteverdi *Vespers* and Bach's Brandenburg Concertos in 2010 and *Der Freischütz* in 2011.

As a guest conductor, John Eliot Gardiner continues his close relationship with the London Symphony Orchestra. In Spring 2010 they completed a three-year Beethoven cycle taking in performances in the UK, Paris,

Amsterdam, Munich and Madrid. During the 2011/12 season he tours with the LSO in Germany and conducts the Bayerischer Rundfunk Orchester in Munich and Salzburg. In Spring 2012 he will work with the Mahler Chamber Orchestra for the first time, combining forces with the Monteverdi Choir and touring Schumann's *Manfred* Symphony in Italy and Spain. He also returns to the Royal Opera House, Covent Garden for *Rigoletto* following the success of *Simon Boccanegra* in 2008. He finishes the season with two performances of the Berlioz Requiem at the Festival de Saint-Denis in Paris.

Future engagements include concerts with the Royal Concertgebouw, Leipzig Gewandhaus and London Symphony Orchestra, as well as *The Marriage of Figaro* at Covent Garden.

In 1987 John Eliot Gardiner received an Honorary Doctorate from the University of Lyon. He was nominated Commandeur dans l'Ordre des Arts et des Lettres in 1996 and Chevalier de la Légion d'Honneur in 2010. In 1992 he became an Honorary Fellow of both King's College, London, and the Royal Academy of Music. He received a knighthood in the 1998 Queen's Birthday Honours List. In April 2008 he was awarded the Royal Academy of Music / Kohn Foundation's prestigious Bach Prize.

Rebecca Evans

Soprano



Rebecca Evans was born in South Wales and studied at the Guildhall School of Music and Drama. At the Royal Opera House, Covent Garden, she has sung Mimi (*La bohème*), Pamina (*The Magic Flute*), Zerlina (*Don Giovanni*), Despina (*Così fan tutte*) and Johanna (*Sweeney Todd*) and at the Bayerische Staatsoper, Munich, her roles have included

Ginevra (*Ariodante*), Ilia (*Idomeneo*), Susanna (*The Marriage of Figaro*), Sophie (*Der Rosenkavalier*) and Zdenka (*Arabella*). Elsewhere she has sung Despina at the Deutsche Staatsoper, Berlin; Ilia for the Netherlands Opera and for the Opera de Lausanne; the title role of *The Cunning Little Vixen* for Scottish Opera and Donna Elvira (*Don Giovanni*), Romilda (*Xerxes*), Ginevra, and Governess (*The Turn of the Screw*) for the English National Opera. A favourite at the Welsh National Opera, her roles there have included Liu (*Turandot*), Mimi, Countess Almaviva, Pamina, Ilia, Marzelline (*Fidelio*), Norina (*Don Pasquale*) and Gretel (*Hänsel und Gretel*).

She has also established a major operatic career in the US singing for the Metropolitan Opera, the Santa Fe Opera, the Lyric Opera of Chicago and San Francisco Opera. Her forthcoming engagements include Countess Almaviva at the ROH and the title role in *Rodelinda* and *Donna Elvira* at ENO. Aside from tonight's performance, this season's highlights on the concert platform include *The Apostles* with the Hallé and *A Child of our Time* with the Orchestre Philharmonique de Strasbourg.

Evans has appeared at the Salzburg, Edinburgh, Tanglewood and Ravinia Festivals and she is a regular guest at the BBC Proms. A Grammy award-winning artist, she has recorded prolifically including Marzelline, Pamina and Gretel with Sir Charles Mackerras, Ilia with David Parry and Laila with Brad Cohen (Chandos); Nanetta with Sir John Eliot Gardiner (Philips). On television she has appeared on the BBC in *Maestro*, as Belinda (*Dido and Aeneas*) and as host of her own series *A Touch of Classics*.

Wilke te Brummelstroete

Mezzo-soprano



The Dutch mezzo-soprano Wilke te Brummelstroete performs an eclectic repertoire that ranges from Baroque works through the classical and romantic periods up to contemporary repertoire. She made her debut at the Bayreuth Festival as Siegrune (*Die Walküre*) conducted by Christian Thielemann, and has also enjoyed particularly

close collaborations with Frans Brüggen and his Orchestra of the Eighteenth Century, with Sir John Eliot Gardiner and with Nicholas McGegan, both at the Göttingen Festival and with Philharmonia Baroque.

Wilke has appeared at major concert halls throughout the world with orchestras such as the Academy of Ancient Music, Bavarian Radio Orchestra, English Baroque Soloists, Irish Chamber Orchestra, Munich Philharmonic Orchestra, New Japan Philharmonic, Northern Sinfonia, Orchestra of the Age of Enlightenment, Orchestre de Paris, the Philharmonia Baroque Orchestra (San Francisco), Royal Concertgebouw Orchestra and Royal Liverpool Philharmonic Orchestra.

Her recordings include J S Bach Cantatas with Sir John Eliot Gardiner, a disc that won *Gramophone* Record of the Year Award and the Baroque Vocal Award in 2005; *St Matthew Passion* and Mozart's Requiem with Frans Brüggen; *Ercole Amante* from the Netherlands Opera; *Arianna in Creta* and *Jephtha* with Nicholas McGegan; and *Die Walküre* from the Bayreuth Festival.

During the summer of 2011, Wilke returned to the Göttingen Festival for Nicholas McGegan's Farewell Galas and made her debut at the Lucerne Festival as Second Lady in *The Magic Flute* with Daniel Harding. Other current engagements include Siegrune (*Die Walküre*) with the Netherlands Opera and the Berlin Radio Symphony Orchestra; Beethoven Symphony No 9 with the Orkest van het Oosten and the Orchestra of the Eighteenth Century; and Beethoven's *Missa Solemnis* with the Royal Liverpool Philharmonic Orchestra.

Michael Spyres

Tenor



Michael Spyres was born in Mansfield (Missouri), where he grew up among a family of musicians. He began his studies in the US and continued them at the Vienna Conservatory.

Michael made his international debut at Teatro San Carlo, Naples, in 2006 as Jaquino in Beethoven's *Fidelio*, then took on the role of

Alberto from Rossini's *La Gazzetta* at the Bad Wildbad Rossini Festival and toured Japan as Alfredo in Verdi's *La Traviata*.

Roles in 2010/11 included Tamino in a new production of *The Magic Flute* at the Opéra de Wallonie in Liège, the title role in the first modern staged performances of Mazzoni's *Antigono* in Lisbon, Gianetto in Rossini's *La gazza ladra* for Semperoper Dresden, Ramiro in Rossini's *La Cenerentola* for the Teatro Comunale di Bologna and Arnold in Rossini's *William Tell* at the Caramoor Festival. Also on the concert platform, he recently performed in Schumann's *Faust Scenes* with the American Symphony Orchestra and at the International Tchaikovsky Conservatory in Moscow for an aria concert.

In October 2011, he returned to La Scala di Milano as Rodrigo in Rossini's *La donna del lago*. Further engagements during the 2011/12 season include this concert tour of Beethoven Symphony No 9 with the LSO and John Eliot Gardiner, tonight in London, then in Birmingham, Munich, Hannover and Hamburg; *Candide* for his debut at the Opera di Roma and his first Edgardo in *Lucia di Lammermoor* with Minnesota Opera. Among his numerous future engagements are the title role in Berlioz' *The damnation of Faust* at Vlaamse Opera and Beethoven's *Missa Solemnis* also with John Eliot Gardiner, and Rodrigo in Rossini's *La donna del lago* for his debut at the Royal Opera House, Covent Garden in London in 2013. Michael has recorded Rossini's *La Gazzetta*, *Otello* and *Le siège de Corinthe* for Naxos. His first recital CD, including arias by, among others, Mozart, Donizetti, Verdi, Meyerbeer, Bizet and Puccini was released in 2011.

Vuyani Mlinde

Bass



Vuyani Mlinde began his training at the Free State Musicon, South Africa. He won a scholarship on the Opera Queensland Young Artists' Programme, and a full scholarship for study at the Royal College of Music, and for the Benjamin Britten International Opera School. In 2007, he was the recipient of the coveted Clonter Opera Prize, and

from 2007–9 Vuyani was a member of the Jette Parker Young Artist Programme at the Royal Opera House, Covent Garden.

In September 2010 Vuyani joined the ensemble of Oper Frankfurt, performed roles in *The Marriage of Figaro*, *Don Carlos*, *The Magic Flute*, *Murder in the Cathedral*, *Tosca* and *Medée*. Other engagements during the 2010/11 season included Beethoven Symphony No 9 with the Residentie Orkest under Neeme Järvi and the role of Licinio in Rossini's rarely-performed opera *Aureliano in Palmira* for Opera Rara.

Past highlights include *Doctor Macbeth* with the BBC Scottish Symphony Orchestra at the Edinburgh International Festival; Haydn's *The Creation* with John Eliot Gardiner at Carnegie Hall, the Concertgebouw, Amsterdam, and the Pisa Festival; Haydn's *The Creation* with the City of Birmingham Symphony Orchestra and Andris Nelsons; *La bohème* and Second Nazarene in *Salome* at the Royal Opera House; and Tchelio in *The Love for Three Oranges* for Grange Park Opera.

Engagements during the 2011/12 season include Sarastro (*The Magic Flute*) for Opera Oviedo; Haydn's *The Creation* with the Monteverdi Choir and Orchestra under Sir John Eliot Gardiner in Salzburg; and the role of Mocenigo in Donizetti's *Caterina Cornaro* with Opera Rara, which will be recorded for commercial release. In addition he will perform roles in several operas at the Oper Frankfurt, including *Don Giovanni*, *The Makropoulos Case*, *The Rake's Progress* and *La Traviata*. Further ahead Vuyani has invitations from Houston Grand Opera alongside his Frankfurt commitments.

Monteverdi Choir

Founded in 1964, the Monteverdi Choir is famous for its passionate, committed and virtuosic singing. Over the past 47 years it has been consistently acclaimed as one of the best choirs in the world, noted for its ability to switch composer, language and idiom with complete stylistic conviction. The Choir is also a fertile training ground for future generations of choral and solo singers: choir members often step out to sing solo parts and many former choristers have gone on to spectacular solo careers. Since 2007, the Monteverdi Apprenticeship Scheme has added an exciting new dimension to the Choir's profile.

The Choir has undertaken a number of trailblazing tours. The most ambitious was the Bach Cantata Pilgrimage in 2000 during which they performed all of J S Bach's sacred cantatas in churches throughout Europe. The entire tour was recorded for release on the company's record label, Soli Deo Gloria. The Choir has more than 150 recordings to its name and has won numerous prizes over the years.

Recent performances in 2011 have included acclaimed international tours of works by Brahms, Bruckner (Mass in E minor) and Stravinsky (*Symphony of Psalms*) with the Orchestre Révolutionnaire et Romantique, as well as Bach Motets with the English Baroque Soloists. In April they performed in a staged production of Weber's *Der Freischütz* at the Opéra Comique in Paris as part of a five-year residency (previous productions included Chabrier's *L'Étoile* and a much applauded *Carmen*). They also sung a semi-staged *Der Freischütz* at this year's BBC Proms.

The Choir's current involvement with the LSO under the direction of John Eliot Gardiner began in 2010 and continues with tonight's performance. Forthcoming engagements in 2012/13 include a collaboration with the Mahler Chamber Orchestra (Schumann's *Manfred*), and the Orchestre National de France (Berlioz' *Grande Messe des morts*). They will also perform Beethoven's *Missa Solemnis* with the Orchestre Révolutionnaire et Romantique in Europe and the US.



Sopranos

Dima Bawab
Charman Bedford
Eleanor Bowers-Jolley
Susanna Fairbairn
Alison Hill
Katy Hill
Angela Kazimierszuk
Eleanor Meynell
Chloe Morgan
Lucy Page
Katie Thomas
Belinda Yates

Altos

Esther Brazil
Heather Cairncross
Anne Gill
Stephanie Guidera
Vanessa Heine
Louise Innes
Polly Jeffries
Kate Symonds Joy

Tenors

Ben Alden
Vernon Kirk
Graham Neal
Nicholas Pritchard
Tom Raskin
Nicolas Robertson
Paul Tindall
Gareth Treseder

Basses

Tom Appleton
Alex Ashworth
Chris Borrett
Jonathan Brown
Sam Evans
Rupert Reid
Edmund Saddington
Lawrence Wallington

Music's better shared!

There's never been a better time to bring all your friends to an LSO concert. Groups of 10+ receive a 20% discount on all tickets, plus a host of additional benefits. Call the Group Booking Line on **020 7382 7211**, or visit **iso.co.uk/groups**

On Thursday 15 December we welcome:

Gerrards Cross Community Association, Jackie Roe & Friends, Marta Grawon & Friends, National Trust West Surrey, Omnia Travel, Oxshott WI Theatre Club, R Langman & Friends and Redbridge & District U3a

On stage

First Violins

Roman Simovic *Leader*
Tomo Keller
Lennox Mackenzie
Ginette Decuyper
Jörg Hammann
Maxine Kwok-Adams
Elizabeth Pigram
Laurent Quenelle
Harriet Rayfield
Sylvain Vasseur
Rhys Watkins
David Worswick

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
Richard Blayden
Matthew Gardner
Philip Nolte
Andrew Pollock
Paul Robson
Eleanor Fagg
Jan Regulski
Julia Rumley
Samantha Wickramasinghe

Violas

Edward Vanderspar
Gillianne Haddow
German Clavijo
Anna Green
Robert Turner
Heather Wallington
Jonathan Welch
Michelle Bruil
Caroline O'Neill

Cellos

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Daniel Gardner
Hilary Jones
Minat Lyons
Penny Driver

Double Basses

Rinat Ibragimov
Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Jani Pensola
Simo Vaisanen

Flutes

Gareth Davies
Adam Walker
Alex Jakeman

Piccolo

Sharon Williams

Oboes

Emanuel Abbühl
Holly Randall

Clarinets

Andrew Murriner
Chris Richards
Chi-Yu Mo

Bassoons

Fany Maselli
Joost Bosdijk

Contra Bassoon

Dominic Morgan

Horns

Timothy Jones
David Pyatt
Angela Barnes
Geremia Iezzi
Jonathan Lipton

Trumpets

Philip Cobb
Roderick Franks
Gerald Ruddock

Trombones

Dudley Bright
James Maynard

Bass Trombone

Paul Milner

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Christopher Thomas

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 20 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. Students of wind, brass or percussion instruments who are in their final year or on a postgraduate course at one of the London conservatoires can also benefit from training with LSO musicians in a similar scheme.

The Scheme is supported by:
The Barbers' Company
The Carpenters' Company
Charles and Pascale Clark
The Ironmongers' Company
Robert and Margaret Lefever
LSO Friends
Musicians Benevolent Fund
The Polonsky Foundation

List correct at time of going to press

See page xv for London Symphony Orchestra members

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