

TONIGHT'S CONCERT

THE CREATION

Sunday 6 March 2022 7-9pm
Barbican

Joseph Haydn The Creation (sung in English)

Sir Simon Rattle conductor

Lucy Crowe Gabriel, Eve

Andrew Staples Uriel

Roderick Williams Raphael, Adam

London Symphony Chorus

Simon Halsey chorus director

Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this concert conducted by Sir Simon Rattle, featuring Haydn's choral masterpiece *The Creation*. This glorious work reflects Haydn's wonder at the beauty of creation and creativity itself, and it was in that spirit that we celebrated the 40th anniversary of our Barbican home earlier this week, and the creativity made possible by our partnership with the Barbican, supported by the City of London, in the past 40 years.

The celebrations have continued throughout the weekend across the Barbican Centre, and tonight we are delighted to welcome back to the stage soloists Lucy Crowe, Andrew Staples and Roderick Williams, and the London Symphony Chorus with Chorus Director Simon Halsey, for a second performance of *The Creation*.

At this evening's concert, we host LSO Guardians – those who have chosen to remember the LSO in their Will. We are grateful for the support of all our Guardians, who help to ensure the future health of the Orchestra and of our programmes to develop tomorrow's musicians and music lovers.

I hope you enjoy the concert, and that you will be able to join us again soon. Sir Simon Rattle conducts a further two concerts on Wednesday and Thursday, with well known works from Sibelius, Bartók, Dvořák and Schumann, together with Hannah Kendall's dynamic work *The Spark Catchers* and the long overdue London premiere of *Lilacs* by the distinguished American composer George Walker, with soloist Nicole Cabell.

Coming Up

Wednesday 9 March 7pm
Barbican

SIBELIUS & BARTÓK

Fabulous colours and untamed emotions. Sir Simon Rattle celebrates music he loves – and the sheer wonder of the sound it makes.

Thursday 10 March 7pm
Barbican

DVOŘÁK, WALKER & SCHUMANN

Sir Simon Rattle conducts Dvořák, Schumann and George Walker's *Lilacs* with soloist Nicole Cabell, in a concert filled with feelings that run too deep for words.

Friday 18 March 1pm & 6pm
LSO St Luke's

BBC RADIO 3 CONCERTS SAINT-SAËNS' CIRCLE

Our regular chamber music series from LSO St Luke's, in partnership with BBC Radio 3: Sandrine Piau kick-starts a new series at 1pm, followed by Pavel Kolesnikov and Samson Tsoy at 6pm.

Thursday 31 March 10am & 2.30pm
LSO St Luke's

PANUFNIK COMPOSERS WORKSHOP

In this free public workshop, witness a pivotal point in the process of writing a new three-minute orchestral piece. The LSO performs and discusses works by the latest cohort of Panufnik composers, with Colin Matthews, Christian Mason and François-Xavier Roth.

iso.co.uk/whats-on

Contents

ABOUT THE MUSIC AND COMPOSERS

- 4 The Creation
- 7 Joseph Haydn
- 8 The Creation: Text

ABOUT THE ARTISTS

- 15 Sir Simon Rattle
- 16 Lucy Crowe; Andrew Staples
- 17 Roderick Williams; Simon Halsey
- 18 London Symphony Chorus
- 20 The Orchestra

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

Editorial Photography Randal Mackechnie,
Victoria Cadisch, Benjamin Ealovega, Matthias Heyde

Print John Good 024 7692 0059

Advertising Cabbells Ltd 020 3603 7937

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

TELL US WHAT YOU THINK

We always want to make sure you have a great experience, and appreciate your feedback. Visit iso.co.uk/survey or scan the QR code to fill out a short survey about the concert.



The Creation

Joseph Haydn

Lucy Crowe Gabriel, Eve

Rafaella Tripalo

mezzo-soprano

Andrew Staples Uriel

Roderick Williams

Raphael, Adam

London Symphony Chorus

Simon Halsey chorus director

PART ONE

- 1 **Introduction:
The Representation
of Chaos**
- 2 **The First Day**
- 3 **The Second Day**
- 4 **The Third Day**
- 5 **The Fourth Day**

PART TWO

- 6 **The Fifth Day**
- 7 **The Sixth Day**

PART THREE

- 8 **Adam and Eve in Eden**



1796–98



109 minutes

Programme note by
Lindsay Kemp

Composer profile by
Andrew Stewart

The *Creation* was not Joseph Haydn's first oratorio, but it has no real precedent in his other music. Completed in 1798, when the composer was in his mid-60s, it was an inspired response to the stimulus of oratorios by composer George Frideric Handel (1685–1759), which Haydn had encountered for the first time during his two visits to London earlier in the decade.

Triumphant though those visits had been, and notwithstanding the fact that his symphonies and chamber music had excited almost universal admiration, the large-scale Biblical oratorio was one genre in which the English public remained confident that they were already well enough served: the oratorio had been practically invented here by Handel himself six decades earlier, having been a largely unknown musical genre to English audiences in the early 1700s.

THE INSPIRATION OF HANDEL

After Handel's death in 1759, his oratorios continued to be performed throughout the country, embedding themselves in the national consciousness and increasingly acquiring the air of ritual celebration. In 1784, the centenary of the composer's birth was marked in London by a festival of his music, including some oratorios performed by over 500 people in Westminster Abbey.

The success of the occasion was followed up in subsequent years by further massive Handel festivals, and it was at one of these, in 1791, when performances of *Israel in Egypt* and *Messiah* were given by over 100 singers and musicians, that Haydn first heard them.

Their impact was immense: one of Haydn's early biographers recalls that 'he was struck as if he had been put back to the beginning of his studies and had known nothing up to that moment'. Another report tells us of a remark to a friend that he would like to compose something similar, but was stuck for a subject, whereupon the friend took up a Bible and said: 'There, take that and begin at the beginning!'. No doubt there was a little more to it than that, but it is certainly true that by the time Haydn left for Vienna after his second London visit in 1794–95, he had an English libretto in his hands, and the subject of that libretto was the *Creation*.

THE LIBRETTO

The origins of the text Haydn used for *The Creation* are obscure. It has not survived in its original form, nor is it known who its author was, but it does seem reasonable to accept the commonly-made assertion that it was first intended for Handel. It derives from two sources: the Bible (Genesis and the Psalms) and John Milton's epic poem *Paradise Lost*, whose style and imagery are reworked and imitated by the unknown writer of the libretto.

When Haydn got back to Vienna he showed it to the court librarian, Baron Gottfried van Swieten, an amateur music enthusiast who had himself sponsored private performances of Handel's oratorios during the 1780s through his aristocratic concert society, the Gesellschaft der Associierten. Swieten tells us that, when he saw *The Creation's* libretto, he 'recognised at once that such an exalted subject would give Haydn the opportunity I

had long desired, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius: I therefore encouraged him to take the work in hand'.

But Swieten's encouragement did not end there. At Haydn's request he translated the text into German (though from the start Haydn ensured that the work existed in parallel German and English versions), as well as revising it and making a number of suggestions as to how certain passages could be treated musically. In several cases Haydn seems to have been perfectly happy to act on these suggestions. And, for good measure, it was the Gesellschaft der Associierten who formally commissioned *The Creation* and mounted a first private performance of it at the Schwarzenberg Palace in Vienna on 30 April 1798.

The success of the piece was immediate. Further private performances were arranged, and in March 1799 *The Creation* had its first keenly anticipated public airing, given by about 180 singers and musicians in the Burgtheater in Vienna. One member of the tightly-packed audience was overwhelmed:

'In my whole life I will not hear another piece of music as beautiful; and even if it had lasted three hours longer, and even if the stink and sweat-bath had been much worse, I would not have minded. For the life of me I would not have believed that human lungs and sheep gut and calf's skin could create such miracles. The music all by itself described thunder and lightning, and then

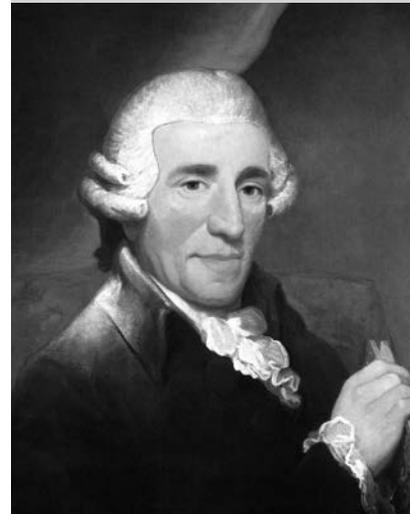
you would have heard the rain falling and the water rushing and the birds really singing and the lion roaring, and you could even hear the worms crawling along the ground. In short, I never left a theatre more contented, and all night I dreamed of the creation of the world.'

Large-scale performances of *The Creation* soon followed in London, Paris, St Petersburg, Stockholm and Budapest, while smaller ones took place in cities all over Europe. In Vienna it was heard over 40 times in the next decade alone, and indeed it seems never to have lost its special place of affection among German-speaking audiences. If Haydn's intention had been to appeal to as wide and as receptive a national public as Handel had done with *Messiah*, he could hardly have succeeded better.

An **oratorio** is a large piece of music for orchestra, choir and vocal soloists, based on Biblical or sacred stories and subjects.

The **libretto** is the text, or lyrics, of an opera, oratorio, musical or similar.

Classicism is a style and period of music recognised for elegant melodies, 'cleaner' harmonies and textures (but with bigger orchestras than before) and a sophisticated use of form. Beethoven, Mozart and Haydn all wrote music in a 'Classical' style.



Joseph Haydn 1732 to 1809

THE MUSIC

PARTS ONE & TWO

The Creation is divided into three parts. Parts One and Two present – through the narrations of the archangels Gabriel, Uriel and Raphael – an account of the six days of the Creation. Part One described the first four days, in which heaven, earth, land, sea, plant life and the celestial bodies are made. Part Two witnesses the appearance on the fifth and sixth days of birds, beasts, fish and, finally, man and woman. The end of each day is marked by a climactic chorus of praise, music that provides the most exalted moments in the score.

PART THREE

The shorter Part Three introduces us to Adam and Eve as they enjoy the delights of Eden. Here the musical style is deliberately less high-flown; these are not angels singing but a mortal man and woman, and Haydn provides them with music which is more popular in style. The final chorus, however, as befits the climax of the entire piece of over 100 minutes, is an even more splendid exultation of praise.

Except in the choruses, Haydn's music for *The Creation* does not actually sound like Handel's, of course. After more than 60 years on this earth, Haydn, while composing, was picturing the world as he had seen it and, in doing so, used the musical language of Classicism that he himself had done so much to forge. It is one he found particularly congenial to his descriptive purpose. The vivid way in which, in Part Two, the various beasts are brought to life and the birds given voice are among the music's most immediate charms. Here, in Raphael's accompanied recitative for the sixth day, we hear the roaring lion evoked by blaring brass; the leaping tiger, lightfooted stag and prancing horse, each depicted in an appropriate string figure; docile cattle and sheep represented by traditional pastoral music; swarms of insects in fidgety string tremolandos (scrubbing the bow on

the strings); and the slow-creeping worm in music suitably low-to-the-ground. In each case, in defiance of expectation, Haydn places his musical description before the verbal one. Similar resourcefulness colours Raphael's account of the storms of the second day, with its succession of wind, thunder, rain, hail and snow.

But it is not just in the recitatives that Haydn shows off his descriptive skill: Gabriel's aria in Part One ('With verdure clad the fields appear') is luxuriant and evocative of the countryside, from the lilting rhythms to the clarinet ornaments like wisps of birdsong. Birds feature in more concrete musical imagery in Gabriel's aria in Part Two ('On mighty pens uplifted soars'): initially it is the eagle who soars aloft, but soon we are also introduced to the respective vocal qualities of the lark, dove and nightingale.

Perhaps the most memorable passages of all, however, are the mysterious, harmonically daring 'Representation of Chaos' which opens the oratorio, the superb orchestral sunrise of the fourth day, and the awe-inspiring depiction of the creation of light which bursts in on the work's very first chorus.

According to one contemporary report, Haydn kept this passage back at the work's first rehearsals in order to make a bigger impact: 'Haydn had the expression of someone who is thinking of biting his lip, either to conceal embarrassment or to conceal a secret. And in that moment when light broke out for the first time, one would have to say that rays darted from the composer's burning eyes.'

In the end, though, the most lasting impression left by *The Creation* is of its composer's uncomplicated joy in the world. Even at 66, Haydn shows a wide-eyed wonder at the beauties and variety of creation.

Joseph Haydn In Profile

1732 to 1809 (Austria)

Most general histories of music emphasise Joseph Haydn's achievements as a composer of instrumental works, a pioneer of the string quartet genre and the so-called 'father of the symphony'. In short, he was one of the most versatile and influential composers of his age. After early training as a choirboy at Vienna's St Stephen's Cathedral and a period as a freelance musician, Haydn became Kapellmeister to Count Morzin in Vienna and subsequently to the music-loving and wealthy Esterházy family at their magnificent but isolated estate at Eszterháza, the 'Hungarian Versailles'. Here he wrote a vast number of solo instrumental and chamber pieces, masses, motets, concertos and symphonies, besides at least two dozen stage works.

In old age Haydn fashioned several of his greatest works, the oratorios *The Creation* and *The Seasons*, his six Op 76 String Quartets and his so-called 'London Symphonies' prominent among them.

'I am forced to remain at home ... It is indeed sad always to be a slave, but Providence wills it thus,' he wrote in June 1790. Haydn was by now tired of the routine of being a musician in service. He envied his young friend Mozart's apparent freedom in Vienna, but was resigned to remaining at Eszterháza Castle.

The death of Prince Nikolaus prompted unexpected and rapid changes in Haydn's circumstances. His son and heir, Prince Anton, cared little for what he regarded as the lavish and extravagant indulgence of music. He dismissed all but a few instrumentalists and retained the nominal services of Haydn, who became a free agent again and returned to Vienna.

Haydn was enticed to England by impresario Johann Peter Salomon, attracting considerable newspaper coverage and audiences to hear his new works for London. Back in Vienna, Haydn, the son of a master wheelwright, was fêted by society and honoured by the imperial city's musical institutions.

LSO GUARDIANS

REMEMBERING THE LSO

As this season's LSO Guardians' concert, tonight's performance is an opportunity to celebrate the commitment of supporters who have generously chosen to remember the Orchestra in their Will.

Leaving a gift in your Will is one of the most enduring contributions you can make, allowing the LSO's music-making to remain accessible for future generations. Every contribution is deeply appreciated and will ensure the LSO has a bright future and remains resilient. Indeed, recent legacies are now playing an important role in allowing the Orchestra to rebuild its programme of events and activities after the pandemic.

As we reflect on the 40th anniversary of our Barbican residency on 3 March and what the decades to come might hold, we are hugely grateful to all those who have chosen to remember the LSO in this way.

To find out more, or to tell us about a pledge you have already made, please visit lso.co.uk/guardians.

**Or contact michael.tivey@lso.co.uk
020 7382 2506**

The Creation

Text

PART ONE

1 Introduction: The Representation of Chaos

THE FIRST DAY

2 Recitative and Chorus

Raphael

In the beginning God created the heaven and the earth;
and the earth was without form and void;
and darkness was upon the face of the deep.

Chorus

And the Spirit of God moved upon the face of the waters;
and God said: Let there be Light, and there was Light.

Uriel

And God saw the Light, that it was good;
and God divided the Light from the darkness.

3 Aria and Chorus

Uriel

Now vanish before the holy beams
the gloomy dismal shades of dark;
the first of days appears.
Disorder yields to order fair the place.
Affrighted fled hell's spirits, black in throngs;
down they sink in the deep of abyss,
to endless night.

Chorus

Despairing cursing rage
attends their rapid fall.
A new created world
springs up at God's command.

THE SECOND DAY

4 Accompanied Recitative

Raphael

And God made the firmament, and divided the waters,
which were under the firmament, from the waters,
which were above the firmament, and it was so.

Outrageous storms now dreadful arose;
as chaff by the winds are impelled the clouds.
By heaven's fire the sky is enflamed
and awful rolled the thunders on high.
Now from the floods in steams ascend
reviving showers of rain,
the dreary wasteful hail,
the light and flaky snow.

5 Solo with Chorus

Gabriel

The marvellous work beholds amazed
the glorious hierarchy of heaven
and to the ethereal vaults resound
the praise of God,
and of the second day.

Chorus

And to the ethereal vaults resound, *etc*

THE THIRD DAY

6 Recitative

Raphael

And God said: Let the waters under the heaven
be gathered together unto one place,
and let the dry land appear; and it was so.
And God called the dry land earth,
and the gathering of waters called he seas;
and God saw that it was good.

7 Aria

Raphael

Rolling in foaming billows
uplifted roars the boisterous sea.
Mountains and rocks now emerge
their tops into the clouds ascend.
Through th' open plains outstretching wide
in serpent error rivers flow.
Softly purling glides on
through silent vales the limpid brook

8 Recitative

Gabriel

And God said: Let the earth bring forth grass,
the herb yielding seed and the fruit tree yielding fruit
after his kind,
whose seed is in itself upon the earth; and it was so.

9 Aria

Gabriel

With verdure clad the fields appear
delightful to the ravished sense;
by flowers sweet and gay
enhanced is the charming sight.
Here vent their fumes the fragrant herbs;
here shoots the healing plant.
By load of fruits the expanded boughs are pressed;
to shady vaults are bent the tufty groves;
the mountain's brow is crowned with closed wood.

10 Recitative

Uriel

And the heavenly host proclaimed the third day,
praising God and saying:

11 Chorus

Awake the harp, the lyre awake!
In shout and joy your voices raise!
In triumph sing the mighty Lord!
For he the heavens and earth
has clothed in stately dress.

THE FOURTH DAY

12 Recitative

Uriel

And God said: Let there be lights in the firmament of heaven
to divide the day from the night, and to give light upon
the earth;
and let them be for signs and for seasons, and for days,
and for years. He made the stars also.

13 Accompanied Recitative

Uriel

In splendour bright is rising now
the sun and darts his rays;
an amorous, joyful, happy spouse,
a giant proud and glad
to run his measured course.
With softer beams and milder light steps on
the silver moon through silent night.

The space immense of the azure sky innumerable host of
radiant orbs adorns, and the sons of God announced
the fourth day in song divine, proclaiming thus his power:

14 Chorus with Trio

Chorus

The heavens are telling the glory of God;
the wonder of his works displays the firmament.

Gabriel, Uriel and Raphael

Today that is coming speaks it the day;
the night that is gone to following night.

All

The heavens are telling, *etc*

Gabriel, Uriel and Raphael

In all the land resounds the word,
never unperceived, ever understood.

All

The heavens are telling, *etc*

PART TWO

THE FIFTH DAY

15 Recitative

Gabriel

And God said: Let the waters bring forth abundantly
the moving creature that hath life, and fowl that may fly above
the earth in the open firmament of heaven.

16 Aria

Gabriel

On mighty pens uplifted
soars the eagle aloft, and cleaves the sky
in swiftest flight to the blazing sun.
His welcome bids to morn the merry lark,
and cooing calls the tender dove his mate.
From every bush and grove resound
the nightingale's delightful notes.

No grief affected yet her breast,
nor to a mournful tale were tuned
her soft, enchanting lays.

17 Accompanied Recitative

Raphael

And God created great whales,
and every living creature that moveth,
and God blessed them, saying:

Be fruitful all, and multiply!
Ye winged tribes, be multiplied,
and sing on every tree!
Multiply, ye finny tribes,
and fill each watery deep!
Be fruitful, grow and multiply!
And in your God and Lord rejoice!

18 Recitative

Raphael

And the angels struck their immortal harps,
and the wonders of the fifth day sang.

19 Trio and Chorus

Gabriel

Most beautiful appear,
with verdure young adorned,
the gently sloping hills.
Their narrow, sinuous veins
distil in crystal drops
the fountain fresh and bright.

Uriel

In lofty circles plays
and hovers through the sky
the cheerful host of birds.
And in the flying whirl,
the glittering plumes are dyed,
as rainbows, by the sun.

Raphael

See flashing through the wet
in thronged swarms the fry
on thousand ways around.
Upheaved from the deep,
the immense Leviathan
sports on the foaming wave.

Gabriel, Uriel and Raphael

How many are thy works, O God!
Who may their numbers tell?
Who? O God!
Who may their numbers tell?

Gabriel, Uriel, Raphael and Chorus

The Lord is great, and great his might.
His glory lasts for ever and for evermore.

THE SIXTH DAY

20 Recitative

Raphael

And God said: Let the earth bring forth the living creature
after his kind; cattle and creeping thing, and beasts of the
earth after their kind.

21 Accompanied Recitative

Raphael

Straight opening her fertile womb,
the earth obeyed the word, and teemed
creatures numberless,
in perfect forms and fully grown.
Cheerful roaring stands the tawny lion.
In sudden leaps the flexible tiger appears.
The nimble stag bears up his branching head.
With flying mane and fiery look,
impatient neighs the sprightly steed.
The cattle in herds already seeks
his food on field and meadows green.
And o'er the ground, as plants, are spread

the fleecy, meek and bleating flock.
Unnumbered as the sands
in whirl arose the host of insects.
In long dimensions creeps
with sinuous trace the worm.

22 Aria

Raphael

Now heaven in fullest glory shone;
earth smiles in all her rich attire.

The room of air with fowl is filled;
the water swelled by shoals of fish;
by heavy beasts the ground is trod.

But all the work was not complete.
There wanted yet that wonderous being
that grateful should God's power admire,
with heart and voice his goodness praise.

23 Recitative

Uriel

And God created man in his own image.
In the image of God created he him.
Male and female created he them.
He breathed into his nostrils the breath of life,
and man became a living soul.

24 Recitative

Uriel

In native worth and honour clad,
with beauty, courage, strength adorned,
to heaven erect and tall, he stands a man,
the Lord and King of nature all.

The large and arched front sublime
of wisdom deep declares the seat,
and in his eyes with brightness shines the soul,
the breath and image of his God.

With fondness leans upon his breast
the partner for him formed,
a woman fair and graceful spouse.

Her softly smiling virgin looks,
of flowery spring the mirror,
bespeak him love, and joy, and bliss.

25 Recitative

Raphael

And God saw everything that he had made;
and behold, it was very good;
and the heavenly choir in song divine thus closed the sixth day.

26 Chorus and Trio

Chorus

Achieved is the glorious work;
the Lord beholds it and is pleased.
In lofty strains let us rejoice!
Our song let be the praise of God!

Gabriel and Uriel

On thee each living soul awaits;
from thee, O Lord, they beg their meat.
Thou openest thy hand,
and sated all are they.

Raphael

But as to them thy face is hid,
with sudden terror they are struck.
Thou takest their breath away;
they vanish into dust.

Gabriel, Uriel and Raphael

Thou lettest thy breath go forth again,
and life with vigour fresh returns.
Revived earth unfolds
new force and new delights.

Chorus

Achieved is the glorious work,
Our song let be the praise of God!
Glory to his name for ever;
he sole on high exalted reigns,
Alleluia.

PART THREE: ADAM AND EVE IN EDEN

27 Accompanied Recitative

Uriel

In rosy mantle appears,
by tunes sweet awaked,
the morning young and fair.
From the celestial vaults
pure harmony descends
on ravished earth.
Behold the blissful pair,
where hand in hand they go!
Their flaming looks express
what feels the grateful heart.
A louder praise of God
their lips shall utter soon.
Then let our voices ring,
united with their song!

28 Duet with Chorus (Hymn)

Adam and Eve

By thee with bliss, O bounteous Lord,
the heaven and earth are stored.
This world, so great, so wonderful,
thy mighty hand has framed.

Chorus

For ever blessed be his power!
His name be ever magnified!

Adam

Of stars the fairest, O how sweet
thy smile at dawning morn!
How brightenest thou, O sun, the day,
thou eye and soul of all!

Chorus

Proclaim in your extended course
the almighty power and praise of God!

Eve

And thou that rules the silent night,
and all ye starry host,
spread wide and everywhere his praise
in choral songs about!

Adam

Ye strong and cumberous elements,
who ceaseless changes make,
ye dusky mists and dewy steams,
who rise and fall through the air:

Adam, Eve and Chorus

Resound the praise of God our Lord!
Great his name, and great his might.

Eve

Ye purling fountains tune his praise,
and wave your tops ye pines!
Ye plants exhale, ye flowers breathe
at him your balmy scent!

Adam

Ye that on mountains stately tread,
and ye, that lowly creep,
ye birds that sing at heaven's gate,
and ye, that swim the stream,

Adam, Eve and Chorus

Ye living souls extol the Lord!
Him celebrate, him magnify!

Adam and Eve

Ye valleys, hills, and shady woods,
our raptured notes ye heard;
from morn to even you shall repeat
our grateful hymns of praise.

Adam, Eve and Chorus

Hail, bounteous Lord! Almighty, hail!
Thy word called forth this wonderous frame.
Thy power adore the heaven and earth:
we praise thee now and evermore.

29 Recitative

Adam

Our duty we performed now,
in offering up to God our thanks.
Now follow me, dear partner of my life!
Thy guide I'll be, and every step
pours new delights into our breast,
shews wonders everywhere.
Then may'st thou feel and know
the high degree of bliss
the Lord allotted us,
and with devoted heart
his bounty celebrate.
Come follow me! Thy guide I'll be!

Eve

O thou, for whom I am!
My help, my shield, my all!
Thy will is law to me.
So God, our Lord, ordains,
and from obedience grows
my pride and happiness.

30 Duet

Adam

Graceful consort! At thy side
softly fly the golden hours.
Every moment brings new rapture,
every care is put to rest.

Eve

Spouse adored! At thy side
purest joys overflow the heart.
Life and all I am is thine;
my reward thy love shall be.

Adam

The dew-dropping morn,
O how she quickens all!

Eve

The coolness of even,
O how she all restores!

Adam

How grateful is
of fruit the savour sweet!

Eve

How pleasing is
of fragrant bloom the smell!

Adam and Eve

But without thee, what is to me,

Adam

the morning dew,

Eve

the breath of even,

Adam

the savoury fruit,

Eve

the fragrant bloom?

Adam and Eve

With thee is every joy enhanced,
with thee delight is ever new;
with thee is life incessant bliss;
thine it whole shall be.

31 Recitative**Uriel**

O happy pair, and always happy yet,
if not misled by false conceit,
ye strive at more as granted is,
and more to know as know ye should!

32 Chorus

Sing the Lord, ye voices all!
Utter thanks, ye all his works!
Celebrate his power and glory!
Let his name resound on high!
The Lord is great; his praise shall last for aye.
Amen.

Anonymous English text compiled from Biblical sources
and from *Paradise Lost* by John Milton (1608–74)

Sir Simon Rattle

LSO Music Director



ON STAGE WITH THE LSO

Wednesday 9 March
7pm, Barbican

SIBELIUS & BARTÓK

Thursday 10 March
7pm, Barbican

DVOŘÁK, WALKER & SCHUMANN

Thursday 28 April
7pm, Barbican

WEILL: THE SEVEN DEADLY SINS

Half Six Fix: 27 April

From 1980 to 1998, Sir Simon Rattle was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up the position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he remained until the end of the 2017/18 season. Sir Simon took up the position of Music Director of the London Symphony Orchestra in September 2017 and will remain there until the 2023/24 season, when he will take the title of Conductor Emeritus. From the 2023/24 season Sir Simon will take up the position of Chief Conductor of the Symphonieorchester des Bayerischen Rundfunks in Munich. He is a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

Sir Simon has made over 70 recordings for EMI (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received the 2009 Grammy Award for Best Choral Performance), Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker Suite*, Mahler's *Symphony No 2* and Stravinsky's *The Rite of Spring*.

From 2014 Sir Simon continued to build his recording portfolio with the Berlin Philharmonic's new in-house label, Berliner Philharmoniker Recordings, which led to recordings of the Beethoven, Schumann and Sibelius symphony cycles. Sir Simon's most recent recordings include Rachmaninoff's *Symphony No 2*, Beethoven's *Christ on the Mount of Olives* and Ravel, Dutilleux and Delage on Blu-Ray and DVD with LSO Live.

Music education is of supreme importance to Sir Simon, and his partnership with the Berlin Philharmonic broke new ground with the education programme Zukunft@Bphil, earning him the Comenius Prize, the Schiller Special Prize from the city of Mannheim, the Golden Camera and the Urania Medal. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in 2004 – the first time this honour has been conferred on an artistic ensemble.

Sir Simon has also been awarded several prestigious personal honours which include a knighthood in 1994, and becoming a member of the Order of Merit from Her Majesty The Queen in 2014. Most recently, he was bestowed the Order of Merit in Berlin in 2018. In 2019, Sir Simon was given the Freedom of the City of London.

Lucy Crowe Gabriel, Eve (soprano)



Born in Staffordshire, Lucy Crowe studied at the Royal Academy of Music, where she is a Fellow.

With repertoire ranging from Purcell, Handel and Mozart to Donizetti's Adina (*L'elisir d'amore*), Verdi's Gilda (*Rigoletto*) and Janáček's Vixen (*The Cunning Little Vixen*) she has sung with opera companies throughout the world, including the Royal Opera, Covent Garden, the Glyndebourne Festival, English National Opera, the Teatro Real, Madrid, the Deutsche Oper Berlin, the Bavarian State Opera, Munich, and the Metropolitan Opera New York. Opera highlights this season include Susanna (Mozart's *The Marriage of Figaro*) at the Metropolitan Opera and Pamina (Mozart's *The Magic Flute*) at the Liceu, Barcelona.

In concert, she has performed with many of the world's finest conductors and orchestras. Highlights in concert this season include Beethoven's *Missa Solemnis* with the Bayerischer Rundfunk, a US tour of Handel's *Alcina* and a worldwide tour of Handel's *Serse*, both with The English Concert.

A committed recitalist she has appeared at the Amsterdam Concertgebouw, New York's Carnegie Hall, and the Aldeburgh, Edinburgh, Mostly Mozart and Salzburg festivals, and is a regular guest at the BBC Proms and Wigmore Hall.

Among her recordings is her recent debut disc for Linn records featuring Berg, Strauss and Schoenberg, which was released in August 2021.

Andrew Staples Uriel (tenor)



A prolific concert performer, Andrew Staples has appeared with the Berlin and Vienna Philharmonics, Symphonieorchester des Bayerischen Rundfunks and the Orchestra of the Age of Enlightenment with Sir Simon Rattle; London Symphony Orchestra, Orchestre de Paris and Swedish Radio Symphony Orchestra with Daniel Harding; Deutsches Symphonie-Orchester Berlin and Scottish Chamber Orchestra with Robin Ticciati; Rotterdams Philharmonisch Orkest, Orchestre Métropolitain and Philadelphia Orchestra with Yannick Nézet-Séguin; Accademia Santa Cecilia with Semyon Bychkov; and the Staatskapelle Berlin with Daniel Barenboim.

He made his debut at the Royal Opera House, Covent Garden as Jaquino (Beethoven's *Fidelio*),

returning for Flamand (Strauss' *Capriccio*), Tamino (Mozart's *The Magic Flute*), Tichon (Janáček's *Káťa Kabanová*) and Narraboth (Strauss' *Salome*). He has also appeared at the Metropolitan Opera, National Theatre Prague, La Monnaie Brussels, Salzburger Festspiele, Hamburgische Staatsoper, Theater an der Wien, Lucerne Festival and the Lyric Opera of Chicago.

Recent and future engagements include his Metropolitan Opera debut as Andres (Berg's *Wozzeck*); Nicias in concert performances of Massenet's *Thaïs* with the Toronto Symphony Orchestra; and Mahler's *Das Lied von der Erde* with the New York Philharmonic, Orchestre de Paris, Deutsches Symphonie-Orchester Berlin and Budapest Festival Orchestra.

Roderick Williams Raphael, Adam (baritone)



Roderick Williams is one of the most sought-after baritones of his generation and performs a wide repertoire from Baroque to contemporary music in the opera house, on the concert platform and in recital. He enjoys relationships with many of the major UK and European opera houses and has sung world premieres of operas by, among others, David Sawer, Sally Beamish, Michel van der Aa, Robert Saxton and Alexander Knaifel.

He performs regularly with the BBC orchestras, and many other UK ensembles including the London Philharmonic, Scottish Chamber, Philharmonia and Royal Philharmonic Orchestras as well as the London Sinfonietta and Britten Sinfonia. Abroad he has worked with orchestras including the Berlin and New York Philharmonics, DSO Berlin,

Russian National Orchestra, Orchestre Philharmonique de Radio France, Accademia Nazionale di Santa Cecilia in Rome and Bach Collegium Japan. His many festival appearances include the BBC Proms (including the Last Night in 2014), Edinburgh, Cheltenham, Bath, Aldeburgh and Melbourne.

Recordings include Vaughan Williams, Berkeley and Britten operas for Chandos, an extensive repertoire of English song with pianist Iain Burnside for Naxos, the three Schubert cycles for Chandos and, most recently, a disc of French song with Roger Vignoles for Champs Hill. He is Artist in Residence for the Royal Liverpool Philharmonic Orchestra from 2020/21 for two seasons and was awarded an OBE for services to music in June 2017.

Simon Halsey LSO Chorus Director



Simon Halsey holds positions across the UK and Europe as Choral Director of the London Symphony Orchestra and Chorus, Chorus Director of City of Birmingham Symphony Orchestra Chorus, Artistic Director of Orfeo Català Choirs and Artistic Adviser of Palau de la Música, Barcelona, Creative Director for Choral Music and Projects at WDR Rundfunkchor, Conductor Laureate of Rundfunkchor Berlin and Professor and Director of Choral Activities at University of Birmingham.

Simon is the trusted advisor on choral singing to the world's greatest conductors, orchestras and choruses, and also an inspirational teacher and ambassador for choral singing to amateurs of every age, ability and background. Making singing a

central part of the world-class institutions with which he is associated, he has been instrumental in changing the level of symphonic singing across Europe.

Simon has worked on nearly 80 recording projects, many of which have won major awards, including the *Gramophone* Award, Diapason d'Or, Echo Klassik, and three Grammy Awards with the Rundfunkchor Berlin. He was made Commander of the British Empire in 2015 and was awarded The Queen's Medal for Music in 2014.

Since becoming Choral Director of the London Symphony Orchestra and Chorus in 2012, Simon has been credited with bringing about a 'spectacular transformation' (*Evening Standard*) of the LSC.

London Symphony Chorus

President

Sir Simon Rattle **OM CBE**

Vice President

Michael Tilson Thomas

Patrons

Simon Russell Beale **CBE**

Howard Goodall **CBE**

Chorus Director

Simon Halsey **CBE**

Associate Directors

Nia Llewelyn Jones

Lucy Hollins

David Lawrence

Chorus Accompanist

Benjamin Frost

Chairman

Owen Hanmer

LSO Choral Projects Manager

Sumita Menon

Vocal Coaches

Norbert Meyn

Anita Morrison

Rebecca Outram

Robert Rice

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

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

The partnership between the LSC and LSO, particularly under Richard Hickox in the 1980s and 1990s, and later with Sir Colin Davis, led to its large catalogue of recordings which have won nine awards, including five Grammys. *Gramophone* included the recordings of Berlioz's *The Damnation of Faust* and *Romeo and Juliette* on LSO Live with Sir Colin as two of the top ten Berlioz recordings. Recent LSO Live recordings with

the Chorus include Bernstein's *Wonderful Town*, Berlioz's *The Damnation of Faust* and Beethoven's *Christ on the Mount of Olives*, all with Sir Simon Rattle.

Highlights of the 2019/20 season included performances of Janáček's *Glagolitic Mass* with Kazushi Ono, Berlioz's *Romeo and Juliette* with Michael Tilson Thomas, and a major European tour of Beethoven in early 2020 including *Christ on the Mount of Olives* with Sir Simon Rattle, before seven concerts were then cancelled because of Covid. In the 2020/21 season, during the Covid pandemic, the Chorus rehearsed online, and managed to perform together three times when restrictions allowed. In July 2021, as part of the Spitalfields Festival, the LSC took part in the first live performance of Howard Goodall's *Never to Forget* and the premiere of Errollyn Wallen's *After Winter*. *Never to Forget* is a musical memorial to health and care workers who died from Covid while caring for others, and was commissioned by the Chorus. The LSC sang in the LSO's opening concert of the 2021/22 season, performing in a movement of Julian Anderson's *Exiles*.

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

On Stage

Sopranos

Frankie Arnall
Shona Barnes-McCallum
Kitty Benzecry
Franziska Braeumer
Carol Capper
Anjali Christopher
Alana Clark
Jessica Collins
Imogen Coutts
Sibel Demir Karaman
Katharine Elliot
Lucy Feldman
Joanna Gueritz
Isobel Hammond
Alice Higgins
Sophie Hill
Emily Hoffnung
Denise Hoilette
Alice Jones
Debbie Jones
Esther Kippax
Jessica Kirby
Ruth Knowles-Clark
Luca Kocsmarszky
Jasmine Krishnamurthy
Spencer

Caddy Kroll
Katy Lane
Marylyn Lewin
Louisa Martin
Jane Morley
Doris Nikolic
Emily Norton
Alexandra Ollendorff
Rosie O'Neil
Gill O'Neill
Maggie Owen
Holly Parish
Andra Patterson
Valeria Perboni
Janina Pescinski
Carole Radford
Liz Reeve
Alison Ryan
Giulia Steidl
Deborah Staunton
Emma Warren
Lizzie Webb
Hannah Wilkes
Livi Wilkinson
Rachel Wilson

Altos

Enid Armstrong
Jo Buchan
Sheila Cobourne
Janik Dale
Maggie Donnelly
Lynn Eaton
Linda Evans
Emma Fox
Amanda Freshwater
Rachel Green
Yoko Harada
Kate Harrison
Edda Hendry
Catherine Hulme
Elisabeth Iles
Ella Jackson
Linran Jiang
Jill Jones
Vanessa Knapp
Gilly Lawson
Anne Loveluck
Aoife McInerney
Jane Muir
Caroline Mustill
Veronique Okafor
Helen Palmer
Beth Potter
Susannah Priede
Lucy Reay
Natalia Riley
Lis Smith
Linda Thomas
Rafaela Tripalo
(soloist)
Franziska Truestedt
Snezhana Valcheva
Thea Waxman
Kathryn Wells
Zoe Williams

Tenors

Paul Allatt
Robin Anderson
Matteo Anelli
Erik Azzopardi
Joaquim Badia
Paul Beecham
Philipp Boeing
Oliver Burrows
James David
Michael Delany
Ethem Demir
Colin Dunn
Samer Faza
Matthew Fernando
Andrew Fuller
Patrizio Giovannotti
Euchar Gravina
Michael Harman
Matt Journee
Jude Lenier
John Marks
Alastair Mathews
Matthew McCabe
Daniel Owers
Chris Riley
Mattia Romani
Michael Scharff
Peter Sedgwick
Chris Straw
Richard Street
Malcolm Taylor
Simon Wales
James Warbis
Robert Ward
Paul Williams-Burton

Basses

Simon Backhouse
Ed Beesley
Roger Blitz
Gavin Buchan
Duncan Buxton
Andy Chan
Steve Chevis
Matthew Clarke
Damian Day
Thomas Fea
Ian Fletcher
Robert Garbolinski
Josue Garcia
Dan Gosselin
John Graham
Bryan Hammersley
Owen Hanmer
Elan Higuera
Rocky Hirst
Anthony Howick
Alex Hunt
Douglas Jones
Peter Kellett
Alex Kidney
Thomas Kohut
Andy Langley
Alex Mackinder
George Marshall
James Nageotte
Alan Rochford
Jesus Sanchez Sanzo
Rod Stevens
Greg Storkan
Richard Tannenbaum
Daniel Thompson
Gordon Thomson
Jez Wareing

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

Clare Duckworth

Laura Dixon

Maxine Kwok

William Melvin

Claire Parfitt

Laurent Quénelle

Harriet Rayfield

Sylvain Vasseur

Eleanor Fagg

Jan Regulski

Second Violins

Julián Gil Rodríguez

Thomas Norris

Sarah Quinn

Miya Väisänen

Matthew Gardner

Naoko Keatley

Alix Lagasse

Csilla Pogany

Belinda McFarlane

Iwona Muszynska

Andrew Pollock

Paul Robson

Violas

Jane Atkins

Malcolm Johnston

Germán Clavijo

Stephen Doman

Sofia Silva Sousa

Robert Turner

May Dolan

Nancy Johnson

Jenny Lewisohn

Claire Maynard

Cellos

Rebecca Gilliver

Alastair Blayden

Jennifer Brown

Noël Bradshaw

Daniel Gardner

Amanda Truelove

Francois Thirault

Double Basses

Lorraine Campet

Patrick Laurence

Joe Melvin

José Moreira

Simo Väisänen

Flutes

Gareth Davies

Patricia Moynihan

Piccolo

Sharon Williams

Oboes

Olivier Stankiewicz

Rosie Jenkins

Clarinets

Lorenzo Painsi

Chi-Yu Mo

Bassoons

Daniel Jemison

Joost Bosdijk

Contra Bassoon

Fraser Gordon

Horns

Timothy Jones

Angela Barnes

Trumpets

James Fountain

Adam Wright

Trombones

Peter Moore

Jonathan Hollick

Bass Trombone

Paul Milner

Timpani

Nigel Thomas

Fortepiano

Masumi Yamamoto