

# TONIGHT'S CONCERT

## SEASON LAUNCH: NEW MUSIC BRITAIN

Sunday 12 September 2021 7-9.20pm  
Barbican

**Henry Purcell** Remember not, Lord, our offences

**Michael Tippett** Praeludium

**Julian Anderson** Two movements from 'Exiles'  
(world premiere) \* †

**Judith Weir** Natural History †

*Interval*

**Ralph Vaughan Williams** Symphony No 3, 'Pastoral' †

**Peter Maxwell Davies** An Orkney Wedding, with Sunrise ‡

**Sir Simon Rattle** conductor

**Lucy Crowe** soprano †

**Robert Jordan** bagpipes ‡

**London Symphony Chorus**

**Simon Halsey** chorus director

\* Commissioned by the London Symphony Orchestra,  
London Symphony Chorus, Boston Symphony Orchestra  
and Bayerischer Rundfunk. This performance is generously  
supported by **Art Mentor Foundation Lucerne**.

**ART FOUNDATION  
MENTOR LUCERNE**

Tonight's concert is generously sponsored by **DnaNudge**.

*dnanudge*

Tonight's concert is being filmed for future broadcast  
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**MARQUEE TV**

# Welcome



Kathryn McDowell CBE DL  
LSO Managing Director

A very warm welcome to this opening concert of the London Symphony Orchestra's 2021/22 season from our Barbican home, in which Music Director Sir Simon Rattle celebrates British music.

The London Symphony Chorus and their Director Simon Halsey begin tonight's concert with Purcell's *Remember not, Lord, our offences*, leading straight into Tippett's *Praeludium for Brass, Percussion and Bells*. Tonight is our first live public performance with the London Symphony Chorus since

February 2020, and we are delighted to be reunited with them in the concert hall.

As has become tradition with Sir Simon Rattle, our Season Opening concert features a world premiere by a composer at the forefront of the British music scene. Tonight we are thrilled to give the first performance of two movements from Julian Anderson's *Exiles* for solo soprano, chorus and orchestra, commissioned by the London Symphony Orchestra, London Symphony Chorus, Boston Symphony Orchestra and Bayerischer Rundfunk. This performance has been made possible thanks to the Chorus, and is generously supported by the Art Mentor Foundation Lucerne. We look forward to hearing the suite from *Exiles* in the new year.

It is a pleasure to welcome soprano Lucy Crowe, a firm friend of the LSO for many years, as soloist in this new work, as well as in Judith Weir's *Natural History* and Vaughan Williams' *Pastoral Symphony*, which follows the interval. Peter Maxwell Davies' glorious *An Orkney Wedding, with Sunrise* closes tonight's programme, in which we are very pleased to be joined by bagpiper Robert Jordan.

As we mark a new season, I would like to extend sincere thanks to our loyal Patrons, Friends, trusts, foundations and corporate supporters, and to the City of London Corporation and Arts Council England, whose essential support has sustained the LSO through the challenges of the last 18 months, and without whom our work could not continue. Particular thanks to DnaNudge, whose regular testing of the Orchestra has allowed us to return safely to work, and who are tonight's concert sponsor.

We are extremely grateful too for the donations we have received since launching our Always Playing Appeal in the autumn of 2020, and continue to receive, all of which are key to securing the future of the LSO.

It is our pleasure to be performing once again in our Barbican home, and to welcome all of you, our audience members, to join us. Tonight's concert is being filmed for future broadcast by our media partners Marquee TV – our thanks to them for enabling us to share music with a wider audience online. I hope that you enjoy tonight's performance, and that you will be able to join us as the 2021/22 season continues.

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

### Editorial Photography

Ranald Mackechnie, John Batten, Ben Eolovega, Oliver Helbig, Victoria Cadisch, Matthias Heyde

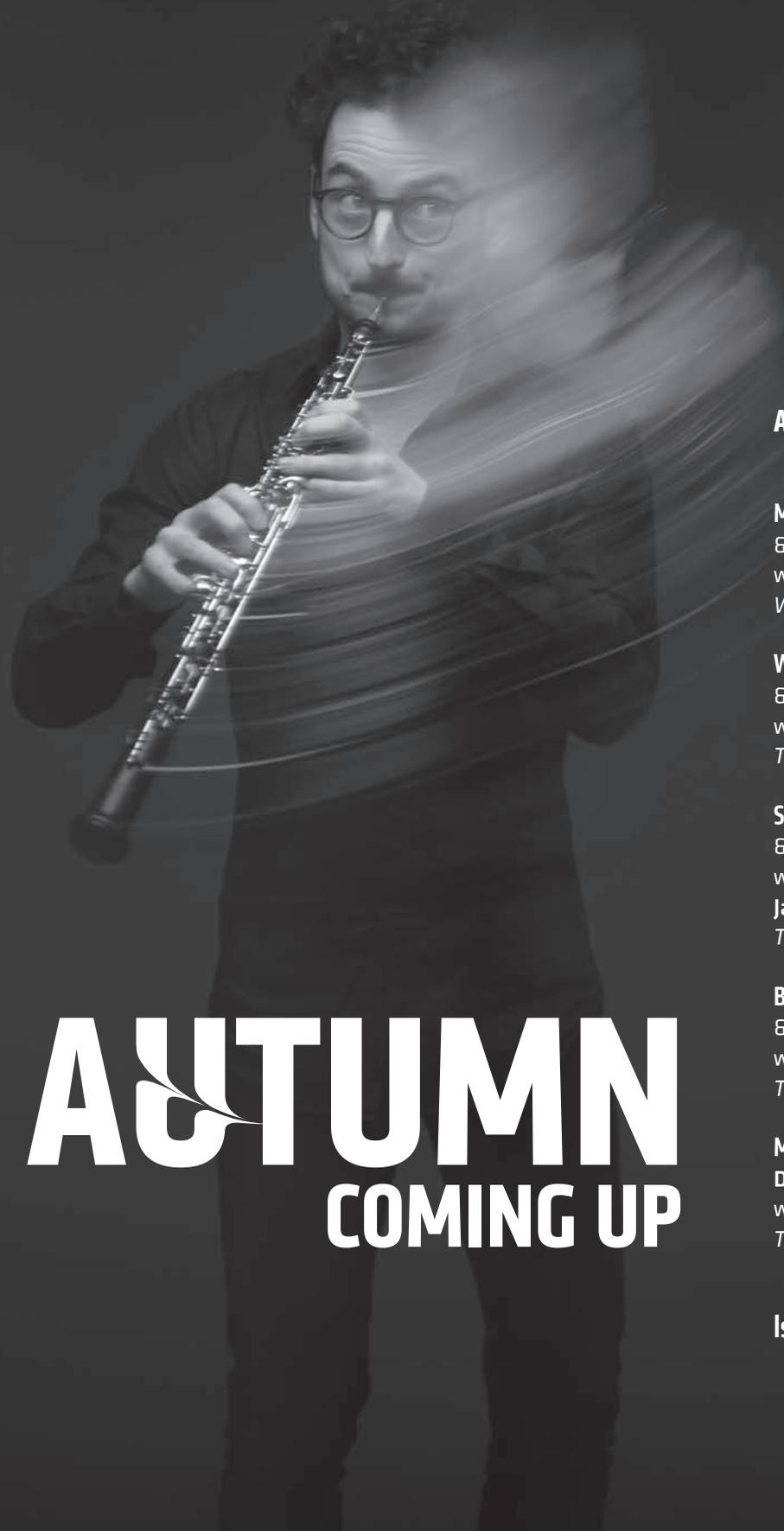
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# AUTUMN COMING UP

## AUTUMN 2021 HIGHLIGHTS

**MARTINŮ RHAPSODY-CONCERTO FOR VIOLA**  
& Shostakovich Symphony No 1  
with Sir Simon Rattle & Antoine Tamestit  
*Wednesday 6 October*

**WALTON VIOLA CONCERTO**  
& Brahms Symphony No 4  
with Robin Ticciati & Antoine Tamestit  
*Thursday 28 October*

**SALLY BEAMISH DISTANS: DOUBLE CONCERTO**  
& Prokofiev Romeo and Juliet Suite  
with Gianandrea Noseda,  
Janine Jansen & Martin Fröst  
*Thursday 25 November*

**BARTÓK CONCERTO FOR ORCHESTRA**  
& Rózsa Violin Concerto  
with Sir Simon Rattle & Roman Simovic  
*Thursday 9 December*

**MAHLER SYMPHONY NO 4**  
Debussy & Berlioz  
with Sir Simon Rattle & Lucy Crowe  
*Thursday 16 December*

[iso.co.uk/autumn2021](https://www.iso.co.uk/autumn2021)

## Remember not, Lord, our offences

Henry Purcell



1680



3 minutes

Programme note by  
**Jessica Duchén**

### TEXT

Remember not, Lord,  
our offences,  
Nor th' offences of  
our forefathers;  
Neither take thou  
vengeance of our sins,  
But spare us, good Lord.  
Spare thy people, whom  
thou has redeem'd  
With thy most  
precious blood,  
And be not angry with us  
for ever.  
Spare us, good Lord.

*In tonight's concert, the performance of Purcell's Remember not, Lord, our offences will lead straight into Tippett's Praeludium.*

Henry Purcell wrote this touching anthem around 1680, aged about 21. He had started out as a chorister at the Chapel Royal, was appointed Organist and Master of the Choristers at Westminster Abbey aged 20, and two years after that was also made organist of the Chapel Royal. This long association with the church did not prevent him from creating music of equal genius for the theatre. Indeed, the two spheres seem to have fed one another, enabling him to write sacred music containing inherent drama and stage works full of spiritual fervour (the Lament from his well-known opera *Dido and Aeneas* is just one example).

This anthem bears a strong influence of the Tudor composers out of whose polyphonic (many-voiced) writing his adventurous and word-sensitive style had developed, notwithstanding the destructive impact upon English church music, mid-century, of Oliver Cromwell's regime.

The words are from the litany originally compiled by the Archbishop of Canterbury Thomas Cranmer (1489 to 1556), included in the 1662 Book of Common Prayer: they are from the Order for the Visitation of the Sick. The simple, chordal opening incarnates the rich subtlety of emotion in which the composer excelled. After the opening phrase reaches an unexpected twist onto a major chord, the five-part choral writing begins to flower out, the vocal lines becoming more independent and producing vivid harmonic clashes, intensifying the music's emotional power. The contrast between the two types of texture powers the piece, which reaches a central climax with the words 'Spare us, good Lord' before subsiding to a quiet finish.

## Henry Purcell In Profile

1659 to 1695

Henry Purcell was born in London in 1659, the son of Thomas Purcell, a court musician. When he was five, his father died, forcing his mother to resettle the family of six children into a more modest house and lifestyle. As a boy, Purcell became a chorister in the Chapel Royal, studying under chorus master Henry Cooke. He also took keyboard lessons from Christopher Gibbons, son of the composer Orlando Gibbons.

In 1673, he was appointed as unpaid assistant to John Hingeston, the royal instrument keeper. He acquired experience by tuning the organ at Westminster Abbey and got paid for copying books of organ parts. In 1677 he was appointed composer-in-ordinary for the violins in succession to Matthew Locke and in 1679 succeeded John Blow as organist of Westminster Abbey. As a court composer, notably to King Charles II, and as organist at Westminster Abbey and later to the Chapel Royal, Purcell composed a large body of choral music for ceremonial occasions including the coronation of King James II in 1685 and four years later for William III. He produced even more music for the thriving Restoration theatre, working with dramatists such as John Dryden and William Congreve. With *Dido and Aeneas*, he composed the first great English opera.

In the last years of his life Purcell became increasingly prolific, writing some of his greatest church music including the *Te Deum* and *Jubilate in D*, and an anthem for Queen Mary's funeral. A prominent name in his own lifetime, Purcell was overlooked by succeeding generations. However, today he is acknowledged as possibly the greatest English composer until the rise of Sir Edward Elgar at the end of the 19th century. Purcell died at the early age of 36.

# Praeludium for Brass, Percussion and Bells

Michael Tippett



1962



6 minutes

Programme note by  
**Jessica Duchén**

**B**y the time Michael Tippett wrote his *Praeludium for Brass, Percussion and Bells* in 1962, he had risen to become one of Britain's best regarded composers. That year marked the 40th anniversary of the BBC's establishment. The corporation staged a celebratory concert at the Royal Festival Hall on 14 November in which the BBC Symphony Orchestra, conducted by Antal Doráti, performed several important 20th-century works, culminating in Igor Stravinsky's ballet score *The Rite of Spring*.

Tippett was asked to write a fanfare for the event, but instead offered a meatier piece, which could be, as he wrote, 'a mosaic of sonorities: rich and sonorous, brilliant, rhetorical, lyrical, distanced'. This mosaic style grew out of his work on the opera *King Priam*, which was occupying his thoughts at the same time.

Stravinsky's ballet score meant that a magnificent choice of instruments would be present. Tippett chose for his piece an ensemble of six horns, three each of trumpets and trombones, two tubas, bells, snare drum, bass drum, castanets, tomtom, woodblock and cymbals. He assigned each group an emotive quality: the horns are lyrical, the trumpets dancing, and so on. Tippett builds his 'mosaic' through the juxtaposition of their characteristic ideas.

Despite the potential for noisy onslaught, the *Praeludium* is relatively restrained; it makes use of muted trumpets, treats the percussion chiefly with a light touch and finishes quietly: the bells, in Tippett's words, 'lead the ear toward an imagined distance'. Its premiere, he noted, was 'nothing tremendous'. It turned out, though, that conductor Doráti, for reasons best known to himself, had changed some of the dynamics, exaggerating the quietness at the expense of the contrasts.

# Michael Tippett In Profile

1905 to 1998

**M**ichael Tippett was born on 2 January 1905 into a precariously wealthy family that was politically aware (his mother was imprisoned as a suffragette) but relatively unmusical. As a child, and maybe as an adult too, he was something of the perennial outsider, at odds with, even ahead of, the beliefs and taboos of the times.

Tippett was eventually acclaimed as a composer of international stature and importance, but his career was slowburning, and his originality slow to develop. After studies at the Royal College of Music, there followed almost a decade of ambitious amateur music-making alongside involvement in left-wing politics.

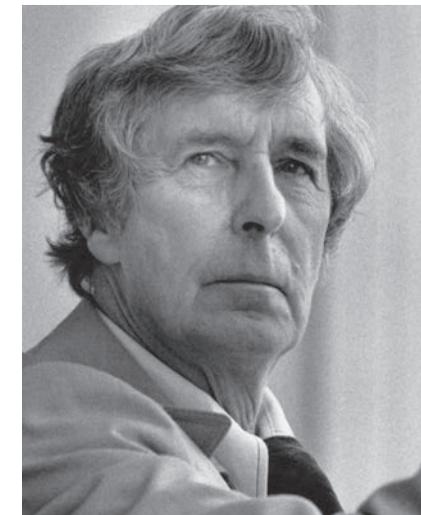
From 1940 to 1951 he was an enterprising Head of Music at Morley College in South London. On the outbreak of war Tippett's Trotskyist politics gave way to a committed pacifism, and in August 1943, having refused to fulfil the conditions of his exemption from war service as a conscientious objector, he served a three-month sentence in Wormwood Scrubs.

Works such as his String Quartet No 1 (1935) and the Concerto for Double String Orchestra (1939) displayed for the first time – and in all its originality – the rhythmic imagination and blues-inflected lyricism of his hard-won compositional maturity. In 1944, composer Benjamin Britten, who had become a close friend, helped organise the premiere of Tippett's oratorio *A Child of Our Time* (1939–41).

The oratorio's success seemed almost to unravel the following decade when Tippett's first opera, *The Midsummer Marriage* (1946–52), was greeted with bafflement and dislike. The breakdown of his Second Symphony's premiere, in 1958, only added to the suspicion in which his music could be held. A younger generation of performers eventually offered up such pieces to a fresh and devoted audience, and Tippett began to enjoy considerable success. He was knighted in 1966.

After Britten's death in 1976, Tippett had no real competition for the title of Britain's 'greatest living composer', an accolade to which he lived up for a two-decade Indian summer that saw no decline in energetic output. His was a career of constant reinvention. The lyricism that book-ended his oeuvre contained a period of violent and fragmented mosaics, not least his war-blasted opera *King Priam* (1958–61). His third opera, *The Knot Garden* (1966–69), was shot through with jazz and electric guitar, while the Symphony No 3 (1970–72) turned both to Beethoven and to blues for spiritual and emotional solace.

In his 80s, now a member of the Order of Merit, Tippett produced a handful of last, luminous works: a large-scale setting of Yeats' *Byzantium* (1989–90); the last of his five string quartets (1990–91); and *The Rose Lake* (1991–93), which crowned a 60-year career that, as for all innovators, has been greeted with consternation and with jubilation alike.



Composer profile by  
**Oliver Soden**

# Two movements from 'Exiles' for solo soprano, chorus and orchestra

## Julian Anderson

Lucy Crowe soprano

1 **le 3 mai for soprano and orchestra**

3 **Tsiyon for soprano, chorus and orchestra**



2021



15 minutes

Programme note by  
**Julian Anderson**

Texts on page 10

**E**xiles is a meditation on many different aspects of leaving home and of longing for one's homeland. It is in several movements using texts from many different traditions in a wide range of languages. It is dedicated to Sir Simon Rattle.

Of the two movements being premièred tonight, the first addresses the internal exile of Covid lockdown in 2020, whilst the second addresses the external exile of both individuals and whole nations. The contrast between these two movements is thus not merely of languages – French, Hebrew and English – but also of time. 'le 3 mai' refers to a specific and recent date, whilst 'Tsiyon' evokes events and characters from ancient history (Israel's forced exile in Babylon) and myth (Ulysses' odyssey).

'le 3 mai', unusually, sets to music an email communication sent on that date (3 May) in 2020. This extraordinarily poetic and touching text was written by the Moroccan-French composer Ahmed Essyad to some composer colleagues. It describes his frustration and puzzlement as an internal exile, unable to leave his own house during the lockdown of the first international Covid wave. He looks out at the beautiful Zerhoun mountain, waiting for his hand to start composing a new work. At the end, he sends a moving greeting to all his colleagues. The text ends with his signature, which I have also set to music.

'Tsiyon' sets the well-known Psalm 137 'By the rivers of Babylon' in the original Hebrew. The text speaks of longing for the homeland in very poignant and direct language. The first half of this text is in the chorus, as it speaks in the collective first person plural. The soprano, meanwhile, sings a beautiful English text entitled 'Exile' by the late Romanian composer Horatiu Rădulescu, who fled to France from the Ceauşescu communist regime in the late 1960s. This, in contrast to the Psalm, is a very personal and individual text.

Towards the end, the Psalm text becomes much more personal, switching to the first person singular, at which point it is sung by the solo soprano only. Against this, the chorus sings a second, more objective English text by Rădulescu, evoking the ultimate exile, Ulysses, wandering (and wondering) endlessly along the shore at twilight.

# Julian Anderson In Profile

## b 1967

**J**ulian Anderson is among the most esteemed and influential composers of his generation, with regular performances both internationally and at home in the UK. Anderson was born in London in 1967 and studied composition with John Lambert, Alexander Goehr and Tristan Murail. He was awarded a prestigious RPS Composition Prize in 1992 at the age of 25 for his two movement work *Diptych* (1990) for orchestra, launching his career. His success as a composer has also fed a prominent academic career, which has included Senior Composition Professorships at the Royal College of Music (1996–2004), where he was also Head of Composition for five years, Harvard University (2004–07), and Guildhall School of Music & Drama where he holds the specially created post of Professor of Composition and Composer in Residence. Anderson is also much in demand as a concert programmer and public speaker. Between 2002 and 2011 he was Artistic Director of the Philharmonia's *Music of Today* concert series at the Royal Festival Hall in London, and from 2013 to 2016 he was Composer in Residence at Wigmore Hall.

Close associations and residencies with the City of Birmingham Symphony Orchestra, Cleveland Orchestra and London Philharmonic Orchestra have contributed to Anderson's significant orchestral output. *Fantasias* (2009) for the Cleveland Orchestra won a British Composer Award and *The Discovery of Heaven* (2011), co-commissioned by the LPO and the New York Philharmonic, won a South Bank Sky Arts Award. The LPO under Vladimir Jurowski premiered a violin concerto for Carolin Widmann, *In lieblicher Bläue* (2014–15), co-commissioned by the Seattle Symphony Orchestra and

Deutsches Symphonie-Orchester Berlin. Recent additions to his orchestral repertoire include *Incantesimi* (2016) commissioned by the Berlin Philharmonic, Boston Symphony Orchestra and Royal Philharmonic Society and premiered under Sir Simon Rattle, *The Imaginary Museum* (2017), a piano concerto for Steven Osborne, and *Litanies* (2019), a cello concerto for Alban Gerhardt.

Anderson's strong relationships with ensembles including Birmingham Contemporary Music Group, the Nash Ensemble, London Sinfonietta and Asko-Schönberg Ensemble have resulted in many commissions. Recently *Sensation* (2015–16) for solo piano, was commissioned by Aldeburgh Music and the Santa Fe Chamber Music Festival, and was premiered by Pierre-Laurent Aimard at the 2016 Aldeburgh Festival. Anderson's String Quartet No 3, 'Hana no hanataba' (2018), co-commissioned by Wigmore Hall and the Tanglewood Music Center, was premiered by the JACK Quartet in April 2018.

Alongside his catalogue of instrumental works is a rich body of choral music, including a *Magnificat* (2016) for ORA and a *Nunc Dimittis* (2017) for the Choir of Gonville & Caius College, Cambridge.

*Thebans*, Anderson's opera based on the Oedipus myth, was highly praised at its premiere production at English National Opera in May 2014 and its German premiere in Bonn in 2015. His music is frequently used for dance and his association with choreographer Mark Baldwin led to the 2009 ballet *The Comedy of Change*, which toured nationally.



Portrait discs of Anderson's works have been recorded on NMC (2005 and 2019), Ondine (2006 and 2018) and Delphian (2018). Two discs on the LPO Live label document his time as Composer in Residence with the LPO: the first (*Fantasias*, 2013) was shortlisted for a 2014 *Gramophone* Award and the second (*In lieblicher Bläue*, 2016) won the 2017 *BBC Music Magazine* 'Premiere' Award.

Julian Anderson's music up to 2014 is published by Faber Music. Music written from August 2014 onwards is published by Schott Music.

# Exiles

## Texts and Translation

### 1 LE 3 MAI

*Bonjour mes chers amis,*

*Le voici le soleil, il est magnifique, l'air est translucide, la vision est nette, le massif de Zerhoune en face est magnifique, il donne envie à s'y promener, mais confinement oblige, je me colle à ma table les yeux dans vide de la feuille en attente d'un signe de ma main.*

*Je vous embrasse tous, ce baiser est pur, sans covid.*

Ahmed

### 3 TSIYON

#### Psalm 137, vv.1-6

*'Al naharot Bavel sham yashavnu gam bachinu  
b\*zoch\*reynu et-Tsiyon.  
'Al-'aravim betocha talinu kinoroteynu.*

*Ki sham shé 'élunu shoveynu divrey shir. Vetolaleynu simcha  
shiru lanu mishir Tsiyon.  
'Ech nashir 'et-shir Adonai 'al 'admat néchar?  
'Im-'eshkachech Yerushalaim tishkach yemini.*

*Tidbak leshoni lechiki 'im-lo 'ezkarechi 'im-lo 'a 'aleh 'et-  
Yerushalaim 'al rosh simchati.*

#### Poems by Horatio Radulescu

##### EXILE

melancholy meets remoteness  
drawn near through remembrance  
wherever my shadow  
is hiding from me  
into night

### 1 3RD MAY

Greetings, dear friends!

Here is the sun, it is magnificent, the air is translucent, vision is clear, the massif of the Zerhoun opposite is magnificent, it makes you want to walk there, but lockdown obliges: I stick to my table with my eyes gazing at an empty sheet of paper, waiting for a sign from my hand.

I embrace you all, this kiss is pure, without covid.

Ahmed

*Original text in French by Ahmed Essyad. Translation by Julian Anderson. Reproduced by permission of Schott Music Ltd.*

### 3 SION

By the waters of Babylon we sat down and wept: when we remembered thee, O Sion.

As for our harps, we hanged them up: upon the trees that are therein.

For they that led us away captive required of us then a song: our Tormentors asked of us: 'Sing us one of the songs of Sion.'

How shall we sing the Lord's song: in a strange land?

If I forget thee, O Jerusalem: let my right hand forget her cunning.

If I do not remember thee, let my tongue cleave to the roof of my mouth: if I prefer not Jerusalem to my happiness.

a longing, leaning  
on the abyss, wants to wonder  
as the sand quaffs  
the walk of Ulysses

*Text from Sound Plasma: Music of the Future Sign Author:  
Horatiu Rădulescu © By courtesy of Edition Modern 1975 – a  
division of G Ricordi & Co Bühnen- und Musikverlag GmbH.*

# Natural History

## Judith Weir

Lucy Crowe soprano



1998



17 minutes

*Natural History was commissioned by the Boston Symphony Orchestra. It was written for the voice of Dawn Upshaw. The first performance was given by these artists, conducted by Sir Simon Rattle, on 14 January 1999, in the Symphony Hall, Boston.*

Programme note by  
Judith Weir

Texts on page 13

**N**atural History is a setting for soprano and large orchestra of four brief texts taken from Chuang-Tzu, a classic collection of Taoist writings from the fourth, third and second centuries BC. The oldest of these writings are known as The Inner Chapters, ascribed to Chuang-Tzu himself; and it is from this section of the work that all the texts of *Natural History* have been selected.

My interest in Chinese philosophical literature began in my teens, and was directly inspired by my enthusiasm for the writings of John Cage, in which ancient Chinese ideas are frequently connected to musical models. The texts of *Natural History* (which I have considerably compressed, from the translation by A C Graham) are typical of the qualities I most enjoy amongst this literature; concision, clarity, lightness and (hidden) wisdom. All four texts are short parables about natural life as lived by different species, human and animal; a Taoist Carnival of the Animals, in fact.

I am well aware that my own interpretations of these ancient wisdoms may be idiosyncratic, and spring from an avowedly Western sensibility. But nevertheless, these are ideas with which, in my own way, I have long been familiar; and I have for some time considered Taoism to be the most helpful of established philosophies in the conduct of modern life.

In choosing texts for *Natural History*, I aimed to find words which would allow both clear storytelling and opulent singing; in fact several of the songs might be said to approximate to the pattern of 'recitative and aria'. The relatively large orchestra (triple woodwind, full brass but with no trombones, harp, percussion and strings) provides, in effect, the naturalistic scenery for these stories.

#### HORSE

The text discriminates between the natural behaviour of wild horses and the unfortunate consequences of training them. An analogy with the behaviour of people is unspoken but implied. The music underlines this idea with an elegaic opening for an ensemble of three solo cellos; followed by exacting rhythmic patterning in the 'trained' section.

#### SINGER

This is the story of a singer who lived (as many musicians do) in the most straitened, poverty-stricken circumstances; but he possessed a magnificent voice, and was therefore, in Taoist reality, richer and greater than anyone else. A contrast is made between the careful spare orchestration of the opening and the huge orchestral fanfares punctuating the singer's 'aria'.

#### SWIMMER

At the opening of the song, a man is glimpsed swimming, and perhaps drowning, in the throes of a massive and rocky orchestral chasm. But in mid-song, he climbs out of the waters and sings to his interlocutor (who happens to be Confucius) a jaunty melody, in which he explains his simple mastery of the waves.

#### FISH/BIRD

A giant creature of incredible dimensions, which appears as both fish and bird, is described in a passage which seems to me to describe our uncomprehending perceptions of the infinite. The orchestral accompaniment, dominated by high instruments, reminds me of the vapour trails of aircraft, stretched out over a blue sky.

# Judith Weir In Profile

b 1954

Judith Weir was born into a Scottish family in 1954, but grew up near London. She was an oboe player, performing with the National Youth Orchestra of Great Britain, and studied composition with John Tavener during her schooldays. She went on to Cambridge University, where her composition teacher was Robin Holloway; and in 1975 attended summer school at Tanglewood, where she worked with Gunther Schuller. After this she spent several years working in schools and adult education in rural southern England; followed by a period based in Scotland, teaching at Glasgow University and the Royal Conservatoire of Scotland.

During this time she began to write a series of operas (including *King Harald's Saga*, *The Black Spider*, *A Night at the Chinese Opera*, *The Vanishing Bridegroom* and *Blond Eckbert*) which have subsequently received many performances in the UK, Germany, Austria, the Netherlands, Belgium and the US. The most recent opera is *Miss Fortune*, premiered at Bregenz in 2011, and then staged at the Royal Opera House Covent Garden in 2012. In collaboration with director Margaret Williams, Weir has created several opera films, including *Scipio's Dream*, *Hello Dolly*, and *Armida*.

As resident composer with the City of Birmingham Symphony Orchestra in the 1990s, she wrote several works for orchestra and chorus (including *Forest*, *Storm* and *We are Shadows*) which were premiered by the orchestra's then Music Director, Simon Rattle. She has been commissioned by the Boston Symphony Orchestra (*Music Untangled* and *Natural History*) the Minnesota Orchestra (*The Welcome Arrival of Rain*) and the London Sinfonietta (*Tiger under the Table*); and has written concert

works for some notable singers, including Jane Manning, Jessye Norman, Dawn Upshaw, Alice Coote, Ailish Tynan and Ruby Hughes. She has composed Concertos for piano (William Howard) and oboe (Celia Craig).

In recent years, Judith Weir has considerably expanded her choral catalogue, with regular performance by choirs worldwide of music such as her Christmas carol *Illuminare*, *Jerusalem* written for Stephen Cleobury and the choir of King's College Cambridge. As associate composer with the BBC Singers (2015–19) she completed two oratorios: *In the Land of Uz*, about the prophet Job; and *blue hills beyond blue hills*, to Zen-influenced verse by the Scottish poet Alan Spence.

Now based in London, she has had a long association with Spitalfields Music Festival; and has taught as a visiting professor at Princeton, Harvard and Cardiff universities. Honours for her work include the Critics' Circle, South Bank Show, Ivor Novello and Elise L Stoecker awards, a CBE and The Queen's Medal for Music.

In July 2014 Judith Weir was appointed to the 395-year old royal post of Master of the Queen's Music, in succession to Sir Peter Maxwell Davies. Amongst her priorities in this role are the support of school music teachers, of amateur orchestras and choirs, and of rural festivals. In this role she has written music for national and royal occasions, including the Queen's 90th birthday celebrations and the UK's official commemoration of the 1918 Armistice. She has also created new music for many community groups and schools, including Burntwood School Wandsworth, Aberdeen Art Gallery, St Mary's Church Dover and Greenacre School, Barnsley.



Judith Weir's music has been widely recorded, particularly on the NMC and Delphian labels; and is published by Chester Music and Novello & Co.

## Natural History

### Texts

#### 1 HORSE

The horse has hooves to tread the frost and snow, a coat to chase away wind and cold. It champs the grass and drinks the stream, it lifts the knee and prances. Such is the nature of the horse; it needs no lofty halls, and no palaces.

There came a man who said, 'My talent is ordering horses.'

He clipped them, he shaved them, he singed them, branded them, tied them with bridle and rein; and in stable and stall, he starved them, he parched them, made them trot, made them gallop, in formation, neck to neck, tormented by bit and reins in front, by whip and goad behind, and the horses that thrived on it were two or three out of ten.

Is it the nature of wood to long for the carpenter's plane? Does clay yearn for the touch of the potter's hand? This is the error of order.

#### 2 SINGER

When Tzeng-Tzu lived, his gown was torn, his face was blotched, his hands were hard. He lit no fires, he had no coat, his elbows showed through torn-up cloth, his shoes were burst and down at heel; but when he sang the Hymns of Shang! ...

... The Son of the Heavens could not touch him; the Lord of the States could not make him his friend; the sound filled sky and earth, as if from bells and chimes of stone:

'Forget body, forget profit', he sang. 'To find perfection, forget the calculations of the heart.'

#### 3 SWIMMER

There was a rock where water fell, and foamed for forty miles; it was a place where fish and turtles could not swim, but in the waves, Confucius saw a man. He took him for someone in trouble who wanted to die; but the swimmer rose out of the water and climbed on the bank with a song on his lips:

'I was born in dry land, I grew up in the waves, I go out with the flow, I follow the Way of the water. That is how I stay afloat.'

#### 4 FISH/BIRD

In the Northern Ocean, there is a fish, its name is the K'un; it is a fish a thousand miles broad, no-one knows how long. It changes into a bird, its wings are like clouds that hang from the sky. It leaves a wake in the water, three thousand miles; it rides in the wind, nine thousand miles high; it is gone six months before it is out of breath.

All below looks the same as above; the haze of the heat, the dust storms, the sky at its back and a clear view ahead.

Is it true that the sky is azure? Or is it the infinite distance? Is it true?

INTERVAL 20 minutes

Enjoying the concert?  
Let us know.

 @londonsymphony

# Symphony No 3, 'Pastoral'

Ralph Vaughan Williams

- 1 **Molto moderato**
- 2 **Lento moderato**
- 3 **Moderato pesante**
- 4 **Lento**



1922



35 minutes

Programme note by  
**Lewis Foreman**

Looking at the reception of British symphonies in the first half of the 20th century – when an enormous number were written – we find that few endured. Few other symphonies from that time achieved the frequency of performance of those of Ralph Vaughan Williams.

The 'Pastoral', his third symphony, was at first the target of critical jibes, concerning cows looking over gates. But reception of it changed when it became apparent it was very much a product of the composer's service in a Field Ambulance during World War I. When music critic Michael Kennedy eventually described it as a 'War Requiem', he was articulating an unforgettable context which now colours our listening. In a letter in 1938 Vaughan Williams wrote:

'It is really wartime music – a great deal of it incubated when I used to go up night after night in the ambulance wagon at Ecoivres and we went up a steep hill and there was a wonderful Corot-like landscape in the sunset. It's not really lambskins frisking at all, as most people take for granted.'

Vaughan Williams' own programme note for the first performance is curiously matter-of-fact, writing:

'The mood of this Symphony is, as the title suggests, almost entirely quiet and contemplative.'

Vaughan Williams certainly knew how to get an audience's pulse racing – or at least he did once the music had started. This is music whose massive quietness seems to possess a primitive power.

## FIRST MOVEMENT

In 1922 the first movement, *Molto moderato*, must have sounded very unconventional. Listen for the haunting sound of Vaughan Williams' melodies, the simultaneous movement of two or three melodic lines and the exceptional number of distinctive instrumental solos.

## SECOND MOVEMENT

The slow second movement, *Lento moderato*, is the movement most closely associated with the War. Strings are muted and the heavy brass is absent. After two tunes, the first on solo horn, the second on viola and flute, a solo trumpet marked *pianissimo* (very quiet) plays a cadenza redolent of bugle calls.

## THIRD MOVEMENT

The Scherzo falls into four sections. The opening introduces three themes soon contrasted with a galumphing, invigorating dance on the heavy brass (Vaughan Williams said it was once 'sketched for a ballet of oafs and fairies').

## FINAL MOVEMENT

The fourth movement is slow, but in it Vaughan Williams achieves such a remarkable degree of fulfilment and affirmation that one suspects it to be his personal song of thanksgiving at War's end.

The music is rounded with a distant disembodied voice, a soaring soprano at the opening over a soft drum roll, returning at the end against high strings. A brief troubled middle section is quickly overtaken by solo violin and a variety of instrumental solos before the symphony is crowned by a wonderful, sustained lyrical climax, which dissolves to the voice now fading in the distance.

# Ralph Vaughan Williams In Profile

1872 to 1958

Born in Gloucestershire on 12 October 1872, Ralph Vaughan Williams moved to Dorking in Surrey at the age of two, on the death of his father. Here, his maternal grandparents, Josiah Wedgwood – of the pottery family – and his wife Caroline, who was the sister of Charles Darwin, encouraged a musical upbringing. Vaughan Williams attended Charterhouse School, and in 1890 he enrolled at the Royal College of Music, becoming a pupil of Sir Hubert Parry. Weekly lessons at the RCM continued when he entered Trinity College, Cambridge, in 1892.

Vaughan Williams' first composition to make any public impact, the song *Linden Lea*, was published in 1902. His 'discovery' of folk song in 1903 was a major influence on the development of his style. A period of study with Maurice Ravel in 1908 was also very successful, with Vaughan Williams learning, as he put it, 'how to orchestrate in points of colour rather than in lines'. The immediate outcome was the song-cycle *On Wenlock Edge*. The *Fantasia on a Theme by Thomas Tallis*, using a tune he had studied whilst editing the English Hymnal, was first performed in Gloucester Cathedral in 1910. With these works he established a reputation which subsequent compositions, such as the 'Pastoral' Symphony, *Flos Campi* and the Mass in G minor, served to consolidate.

In 1921 he became conductor of the Bach Choir, alongside his Professorship at the RCM. Over his long life, he contributed notably to all musical forms, including film music. It is in his nine symphonies however, spanning a period of almost 50 years, that the greatest range of musical expression is evident. Vaughan Williams died on 26 August 1958, just a few months after the premiere of his Ninth Symphony.



## IN BRIEF

**Born** 1872, Down Ampney, Cotswolds

**Died** 1958, Hanover Terrace, Regent's Park

**In his lifetime**  
First and Second World Wars

**Musical training**  
Royal College of Music

**Musical connections**  
Pupil of Sir Hubert Parry and Maurice Ravel

**Best known for**  
Expressive symphonies, film music, *Fantasia on a Theme by Thomas Tallis*

Composer profile by  
**Stephen Connock**

# An Orkney Wedding, with Sunrise

Peter Maxwell Davies

Robert Jordan bagpipes



1985



13 minutes

Programme note and  
composer profile by  
**Paul Griffiths**

**P**eter Maxwell Davies was always up for a new challenge, and when in 1985 John Williams asked him for something for a Boston Pops concert, he did not say no. He even had a topic to hand. For over a decade he had been living in an isolated cottage above the almost deserted village of Rackwick, his only neighbour a farmer and fisherman, Jack Rendall. It was the Rendall wedding, in 1979, that he remembered when the Boston invitation came along.

His own note on the piece explains the course of events:

'At the outset, we hear the guests arriving, out of extremely bad weather, at the hall. This is followed by the processional, where the guests are solemnly received by the bride and bridegroom, and presented with their first glass of whisky.

The band tunes up, and we get on with the dancing proper. This becomes ever wilder, as all concerned feel the results of the whisky, until the lead fiddle can hardly hold the band together any more.

We leave the hall into the cold night, with echoes of the processional music in our ears, and as we walk home across the island, the sun rises, over Caithness, to a glorious dawn. The sun is represented by the highland bagpipes, in full traditional splendour.'

The bitter weather is there at once, in loud swirls from the violins. Soon, however, the door is shut and we go inside for a succession of dances featuring oboe, clarinet and flute soloists. After a rather raucous tuning session, the dancing becomes more boisterous, and more than a touch jazzy. The whisky flows, and the musicians get a hiccup out of time, until a slower tempo (speed) eases things. A more up-tempo number leads to a passage of musical cross-purposes.

Attention suddenly focuses on a solo violin, rapidly feeling the effects of the whisky, as are the other instruments round about. Though they can still rouse themselves to make a good show, they are much more likely to slip and slide. Only the oboe seems to be still in good shape, but it has been a long night, and pretty soon it is time to go home. (One might alternatively imagine, with the horns calling out softly, that everyone is sleeping it off.)

By now the hours of darkness are almost over, and there is a spectacular sunrise. As Davies admits in a note to the score, the Scottish highland bagpipes come as strangers to Orkney, but the opportunity to use them was irresistible.

# Peter Maxwell Davies In Profile

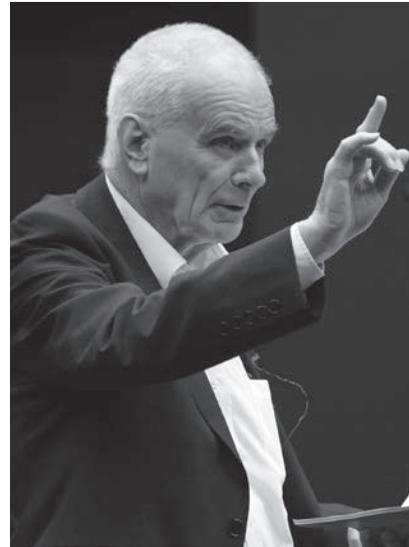
1934 to 2016

**P**eter Maxwell Davies began his creative life as a student in Manchester (1952–56), discovering, with his contemporaries Harrison Birtwistle and Alexander Goehr new possibilities by way of Indian, medieval and European avant-garde music. Pieces he wrote in his early twenties already show characteristic features of instrumental extravagance verging towards violence on the one hand and, on the other, troubled contemplation. This was music, also, melding medieval-Renaissance and modern-serial techniques with traditional symphonic continuity. He went to Darmstadt in 1956 and studied further with Goffredo Petrassi in Rome (1957–59).

A post at Cirencester Grammar School (1959–62) stimulated him to revitalise school music, and he continued to write often for young performers. He then went to Princeton (1962–64), and while there began his first dramatic work, the full-length opera *Taverner*. Work on this led him into areas of intense mental experience (madness, blasphemy, self-betrayal) and prompted an outburst of wild parodies and theatre pieces, many of them devised for his own ensemble of six players.

Following his move to Orkney in the early 1970s, his music became on the surface calmer. Music-theatre pieces were outnumbered by songs, setting the island poetry of George Mackay Brown and concerned with ancient stabilities of myth, ritual and pastoral. In 1977 he established the midsummer St Magnus Festival in Orkney. At the same time he returned to large-scale instrumental composition, eventually to produce whole cycles of symphonies, 'Strathclyde concertos' for orchestra and string quartets, besides other symphonic works and sonatas. All these grew out of his understanding that tonal forces of long range and deep ambiguity might be created by a modal gloss on major-minor harmony. There may even be a restitution of tonality echoing Sibelius or Prokofiev, yet characteristically undercut by doubt and disintegration.

He was knighted in 1987 and appointed Master of the Queen's Music for a decade in 2004.



## PETER MAXWELL DAVIES & THE LSO: PREMIERES

The LSO was lucky to have worked with Peter Maxwell Davies, particularly in his later years:

**15 October 1995, Barbican**  
The Three Kings  
*Introduced from the stage  
by the composer*

**5 December 2012, Barbican**  
Fanfare: Her Majesty's  
Welcome  
*With Her Majesty the  
Queen in attendance*

**2 February 2014, Barbican**  
Symphony No 10

**26 June 2016, Barbican**  
The Hogboon  
*Children's opera,  
premiered post-humously*

# Sir Simon Rattle

## LSO Music Director



### ON STAGE WITH THE LSO

Wednesday 15 September  
6.30pm, Barbican

### HALF SIX FIX: BEETHOVEN 6

Thursday 16 September  
7pm, Barbican

### ONDŘEJ ADÁMEK & BEETHOVEN 6

Sunday 19 September  
7pm, Barbican

### BRUCKNER'S JOURNEY TO THE ROMANTIC SYMPHONY

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, 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

## soprano



### ON STAGE WITH THE LSO

Wednesday 6 December  
6.30pm, Barbican

### HALF SIX FIX: MAHLER 4

Thursday 16 December  
7pm, Barbican

### DEBUSSY, BERLIOZ & MAHLER 4

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 House 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 (The Marriage of Figaro)*, Mozart) at the Metropolitan Opera and *Pamina (The Magic Flute)*, Mozart) at Liceu Barcelona.

In concert, she has performed with many of the world's finest conductors and orchestras including the City of Birmingham Symphony Orchestra (with Emmanuelle Haïm, Sakari Oramo and Andris Nelsons), the Berlin Philharmonic (Daniel Harding and Nelsons), Vienna Philharmonic (Nelsons), Orchestra of the Age of Enlightenment (Richard Egarr), Scottish Chamber Orchestra (Yannick Nézet-Séguin), the Monteverdi Orchestra (Sir John Eliot Gardiner), the Orchestra dell'Accademia Nazionale di Santa Cecilia (Sir Antonio Pappano) and the London Symphony Orchestra (Sir Simon Rattle).

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; James Macmillan's *Christmas Oratorio* with the London Philharmonic Orchestra, Mahler's *Symphony No 4* with the London Symphony Orchestra and Schumann's *Das Paradies und die Peri* with the Staatskapelle Berlin.

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.

Her recordings include Mendelssohn's *Lobgesang* with the LSO and Gardiner; Handel's *Il Pastor Fido* and *Handel & Vivaldi* with La Nuova Musica and David Bates for Harmonia Mundi; Lutoslawski with the BBC Symphony Orchestra and Gardner, Handel's *Alceste* with the Early Opera Company and Christian Curnyn, and Eccles' *The Judgement of Paris* all for Chandos; a solo Handel disc – *Il Caro Sassone* – with The English Concert and Harry Bicket for Harmonia Mundi, and Handel's *Queens* with London Early. Her debut disc for Linn records featuring Berg, Strauss and Schoenberg was released in August 2021.

## Robert Jordan bagpipes



**R**obert Jordan is one of the UK's leading solo bagpipers. He frequently appears with many of Britain's finest orchestras and has recorded live performances for BBC Radio 3, with the BBC National Orchestra of Wales and the BBC Symphony Orchestra.

In 2002 Robert toured with the London Sinfonietta to Armenia and in 2005 performed with the London Philharmonic Orchestra at the Royal Festival Hall. In 2006 Robert travelled with the BBC Symphony Orchestra to China, Singapore and Malaysia. He has performed as a soloist with the BBC Concert Orchestra in their flagship Radio 2 programme *Friday Night is Music Night*. In January 2010 he became the first bagpiper to perform with the Galician Philharmonic in Spain.

Robert has also appeared onstage at the Royal Albert Hall with Russell Watson and recorded with Lesley Garratt on her number one album *A North Country Lass*. In 2014, Robert was invited to accompany Judy Murray and Anton Du Beke in a live broadcast of *Strictly Come Dancing*.

Also in 2014, Robert made a seminal recording of Peter Maxwell Davies' (then Master of the Queen's Music) *An Orkney Wedding, with Sunrise* with the Scottish Chamber Orchestra. The piece was subsequently broadcast live from the Royal Albert Hall on BBC1 as part of the BBC Proms.

In 2018 Robert travelled to Hong Kong to perform as a soloist with the Hong Kong Philharmonic. Later in that year, Robert again appeared as a soloist on the BBC Folk Prom, broadcast on national television.

Robert has also featured as the lone piper at BBC Proms in the Park (Hyde Park), in front of an audience of 40,000.

## Simon Halsey LSO Choral Director



### ON STAGE WITH THE LSO

Sunday 28 November  
3pm, Barbican

### A CHORAL WINTER CELEBRATION

**S**imon 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 Orfeó 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.

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

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, was awarded The Queen's Medal for Music in 2014, and received the Officer's Cross of the Order of Merit of the Federal Republic of Germany in 2011 in recognition of his outstanding contribution to choral music in Germany.

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

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

Simon Halsey is represented by Intermusica.

# 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, Leipzig Gewandhaus, 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 *Le Damnation de Faust* and *Romeo et Juliette* on LSO Live with Sir Colin as two of the top 10 Berlioz recordings. Recent LSO Live recordings with the chorus include Bernstein's *Wonderful Town*, Berlioz's *Le Damnation de 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 *Glagolitic Mass* with Kazushi Ono, Berlioz's *Romeo et 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 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](http://lsc.org.uk).

# On Stage

## Sopranos

Kitty Benzecry

Carol Capper

Lucy Feldman

Joanna Gueritz

Isobel Hammond

Denise Hoilette

Alice Jones

Debra Jones

Luca Kocsmarszky

Katy Lane

Jane Morley

Gill O'Neill

Emily Norton

Carole Radford

Deborah Staunton

Giulia Steidl

Olivia Tait

Lizzie Webb

Hannah Wilkes

Olivia Wilkinson

Rachel Wilson

## Altos

Enid Armstrong

Gina Broderick

Jo Buchan

Sheila Cobourne

Maggie Donnelly

Lynn Eaton

Linda Evans

Amanda Freshwater

Yoko Harada

Edda Hendry

Catherine Hulme

Elisabeth Iles

Jill Jones

Vanessa Knapp

Gilly Lawson

Anne Loveluck

Jane Muir

Helen Palmer

Susannah Priede

Natalia Riley

Lis Smith

Franziska Truestedt

## Tenors

Paul Allatt

Robin Anderson

Joaquim Badia

Oliver Burrows

Colin Dunn

Matthew Fernando

Andrew Fuller

John Marks

Alastair Mathews

Matthew McCabe

Mattia Romani

Peter Sedgwick

Richard Street

Malcolm Taylor

James Warbis

Robert Ward

## Basses

Simon Backhouse

Roger Blitz

Gavin Buchan

Andy Chan

Steve Chevis

Matthew Clarke

Damian Day

Thomas Fea

Robert Garbolinski

John Graham

Bryan Hammersley

Owen Hanmer

Elan Higuera

Alex Kidney

Thomas Kohut

George Marshall

Hugh McLeod

Jesus Sanchez Sanzo

Jez Wareing

# London Symphony Orchestra

## On Stage

### Guest Leader

Natalia Lomeiko

### First Violins

Clare Duckworth  
Ginette Decuyper  
Gerald Gregory  
Maxine Kwok  
William Melvin  
Elizabeth Pigram  
Laurent Quénelle  
Sylvain Vasseur  
Julian Azkoul  
Julia Rumley

### Second Violins

David Alberman  
Sarah Quinn  
Miya Väisänen  
David Ballesteros  
Matthew Gardner  
Naoko Keatley  
Csilla Pogany  
Belinda McFarlane  
Iwona Muszynska  
Andrew Pollock  
Paul Robson

### Violas

Rachel Roberts  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Germán Clavijo  
Stephen Doman  
Sofia Silva Sousa  
Robert Turner

### Cellos

Timothy Walden  
Alastair Blayden  
Jennifer Brown  
Noël Bradshaw  
Eve-Marie Caravassilis  
Laure Le Dantec  
Amanda Truelove

### Double Basses

Colin Paris  
Patrick Laurence  
Matthew Gibson  
Joe Melvin  
José Moreira

### Flutes

Gareth Davies  
Patricia Moynihan

### Piccolo

Sharon Williams

### Cor Anglais

Christine Pendrill

### Clarinets

Oliver Janes  
Chi-Yu Mo

### Bass Clarinet

Laurent Ben Slimane

### Bassoons

Daniel Jemison  
Helen Simons

### Contra Bassoon

Dominic Morgan

### Horns

Timothy Jones  
Angela Barnes  
Daniel Curzon  
Jonathan Maloney  
Olivia Gandee  
Kira Doherty

### Trumpets

Jason Evans  
Katie Smith  
Christian Barraclough

### Trombones

Simon Johnson  
Jonathan Hollick

### Bass Trombone

Paul Milner

### Tubas

Ben Thomson  
Andrew Duncan

### Timpani

Nigel Thomas

### Percussion

Neil Percy  
David Jackson  
Sam Walton  
Tom Edwards

### Harp

Bryn Lewis

### Celeste

Elizabeth Burley