

barbican

2–4 May

**Los Angeles
Philharmonic/
Gustavo Dudamel**

International Associate Residency



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The Residency

Wed 2 May

7.30pm, Barbican Hall
Esa-Pekka Salonen Pollux
(Barbican co-commission; European premiere)
Varèse Amériques
interval 20 minutes
Shostakovich Symphony No 5

Los Angeles Philharmonic
Gustavo Dudamel conductor

Thu 3 May

7.30pm, Barbican Hall
from the Los Angeles Philharmonic's Green Umbrella series
Frederic Rzewski Attica
Julius Eastman Evil Nigger
interval 20 minutes
Ted Hearne Law of Mosaics (European premiere)

LA Phil New Music Group
Gustavo Dudamel conductor
Soloman Howard narrator
Dynasty Battles, Michelle Cann,
Joanne Pearce Martin, Vicki Ray pianos

Please note change to originally advertised programme

Fri 4 May

11am, Barbican Hall
Tuning into Change:
Open Rehearsal with Gustavo Dudamel

Gustavo Dudamel rehearses National Youth Orchestra of Great Britain's Inspire Orchestra and Youth Orchestra Los Angeles (YOLA) members in the European premiere of Arturo Márquez's *Danzón No 9*, before unveiling a manifesto for the future of the arts written by young people from across the UK and LA.

New Creative Piece*
Arturo Márquez *Danzón No 9*
(European premiere)

National Youth Orchestra of Great Britain Inspire Orchestra
Youth Orchestra Los Angeles members
Gustavo Dudamel conductor
Lee Reynolds conductor*

7.30pm, Barbican Hall
Bernstein Chichester Psalms
interval 20 minutes
Beethoven Symphony No 9, 'Choral'

Los Angeles Philharmonic
Gustavo Dudamel conductor
London Symphony Chorus
Matthew Hamilton chorus director
Juliana Di Giacomo soprano
Jennifer Johnson Cano mezzo-soprano
John Holiday countertenor
Michael König tenor
Soloman Howard bass

We are grateful to Soloman Howard, who has replaced Davóne Tines at short notice

Please turn off watch alarms, phones, pagers etc during the performance. Taking photographs, capturing images or using recording devices during a performance is strictly prohibited.

If anything limits your enjoyment please let us know during your visit. Additional feedback can be given online, as well as via feedback forms or the pods located around the foyers.

Welcome

Welcome to the Los Angeles Philharmonic's 2018 residency at the Barbican under the direction of its inimitable Music & Artistic Director Gustavo Dudamel. During their last visit in 2016, the Barbican played host to some spectacular music-making and there is no doubt that this will be the case again this spring. Not only have Dudamel and the orchestra fostered a vibrant partnership that combines the key ingredients of contemporary commissions and a dynamic education programme, but they have embraced our 2018 Art of Change theme in magnificent fashion. It is this like-minded approach and our shared artistic values which make them a joy to work with, and why we are looking forward to developing our partnership further in the coming seasons.

We begin the residency with the European premiere of a Barbican co-commission: Esa-Pekka Salonen's *Pollux*, for which the composer found inspiration in Greco-Roman mythology and a post-grunge band that he encountered in Paris! The visionary French composer Edgard Varèse loved the sights and sounds of New York and the result was the vibrantly anarchic *Amériques*. The concert ends with Shostakovich's Fifth Symphony, a work that is much more emotionally ambiguous than its superficially affirmative surface might suggest.

The orchestra's groundbreaking Green Umbrella series is justly celebrated as one of the world's truly cutting-edge classical programmes, and this year's concert – of works by Julius Eastman, Ted Hearne and Frederic Rzewski, performed by Dudamel and the LA Phil New Music Group – promises to be another highlight of the residency.

Music can be a powerful tool for change, as Dudamel himself knows well, having been nurtured by Venezuela's El Sistema scheme. On Friday morning, following an open rehearsal of Arturo Márquez's *Danzón No 9* performed by an ensemble of outstanding young musicians from LA and the UK, we will be unveiling 'Tuning into Change' – a youth manifesto for the arts written by young people for young people.

The final concert is another celebration, marking the centenary of the birth of Leonard Bernstein (who was himself such a committed and inspiring educator) and concluding with the most universal of all symphonies, Beethoven's Ninth.

I hope you enjoy the concerts.

Huw Humphreys
Head of Music

The Art of Change

The residency concerts on 3 and 4 May are part of the Barbican's Art of Change season, which explores how artists respond to, reflect, and can potentially effect change in the social and political landscape.

The Barbican Centre's 2018 programme across Theatre, Music, Art Gallery, Cinema and Creative Learning presents bold artistic responses to vital global issues, including feminism, climate change and human rights, while providing a platform for voices that are currently under-represented in the arts.

Events include Jazz at Lincoln Center, recreating Benny Goodman's ground-breaking 1938 Carnegie Hall gig, the first interracial concert at the iconic New York venue; *Another Kind of Life*, an exhibition presenting photography from countercultures, subcultures and minorities of all kinds from the 1950s to the present day; the UK premiere of Jake Heggie's opera *Dead Man Walking*, about capital punishment and forgiveness; and *Nevertheless, She Persisted*, a season of films highlighting women's rebellious and often dangerous efforts to gain equality in the century since the 1918 Representation of the People Act.

Wednesday 2 May

Esa-Pekka Salonen (born 1958)

Pollux (2018)

(Barbican co-commission: European premiere)

During the composition process of *Pollux*, I encountered a strange problem: my material seemed to want to grow in two totally opposite directions. Finally, I realised that these very different musical identities (I had referred to them as brothers in my sketches) would not fit into one cohesive formal unit, a single piece. They simply couldn't coexist.

This made me think of the myth of the non-identical twins Castor and Pollux who share half of their DNA, but have some extreme phenotype differences, and experience dramatically different fates.

In Greco-Roman mythology, Pollux was immortal as he was fathered by Zeus. Castor was mortal as he was sired by Tyndareus, the king of Sparta, although his status changed after death.

The mother of both was Leda, who while already pregnant by her husband had a tryst with Zeus, who seduced her in the form of a swan. (There's something intriguing in the idea of this famed beauty having a penchant for large water birds.)

My solution was to write two independent but genetically linked orchestral works. *Pollux*, slow and quite dark in expression, is the first of them. *Castor*, extrovert and mostly fast, will follow later.

Pollux has a ritualistic character, based on a mantra rhythm I heard some months ago during dinner in a restaurant in the 11th arrondissement in Paris. A post-grunge band played on the

background track, and I wrote down the bass line on a paper napkin, not knowing exactly what it was or who the musicians were. I couldn't get it out of my head and decided to use a heavily modified version of it in *Pollux*. The pattern has been distilled to pure rhythm and slowed down to less than a quarter of the speed of the original.

Another source of material is a chorale (here wordless) based on the first lines of Rilke's *Die Sonette an Orpheus* ('Sonnets to Orpheus'):

*Da stieg ein Baum. O reine Übersteigung!
O Orpheus sing! O hoher Baum im Ohr.*

*(There rose a tree. O pure transcendence!
O Orpheus sings! O tall tree in the ear!)*

I was very taken by the funny and surreal Salvador Dalí-like image of a tree growing out of the ear. The metaphor is far from obvious, but it is clear that Orpheus can unify art and nature by the sheer force of his song. Every musician I know would like to be able to do that.

Pollux oscillates between cloud-like formations (that's where demigods dwell) and the more clearly defined textures of the Orpheus music. After the final, *fortissimo* incarnation of the chorale, a nostalgic cor anglais solo brings *Pollux* home. At the very end there's an Aeolian echo (a scale used in ancient Greece): a simple chord consisting of natural harmonics in the strings. I was trying to imagine something much older than most music.

Programme note © Esa-Pekka Salonen

Edgard Varèse (1883–1965)

Amériques (1918–21, rev 1927)

The story of the Second World War's immense impact on musical thought is a well-known one – so much so that it tends to eclipse how the preceding world conflagration affected composers. Some lost their modernist nerve and retreated into intentionally frivolous styles. Edgard Varèse, by contrast, determined to outrun the avant-garde by instigating his own revolution. In John Cage's famous assessment, he 'fathered forth noise into 20th-century music'.

Varèse had already been witness to the birth of modernism in his native Paris (he attended the notorious world premiere of *The Rite of Spring*) and in Berlin, where he lived for a time. He was conscripted into the French army but soon discharged, on account of illness. He then made his way to the USA to start anew. With uncannily apt timing, he learned that virtually all of his existing scores had been burnt in a warehouse in Europe. It provided him with another incentive to leave the past behind and construct an entirely new musical universe. Intriguingly, Varèse already intuited the sonic possibilities of the electronic medium – part of the revolution to come after the Second World War – but had to wait for the technology to catch up with his imagination.

In the meantime, in *Amériques*, his first major work since leaving Europe, Varèse worked with the existing symphonic medium to fulfil his visions. The title, with its plural celebration of his new home, suggests the composer's unbounded aspirations. He later recalled how the word 'America' meant for him, 'All discoveries, all adventures', to the point of 'the unknown, new worlds on this planet, in outer space, and in human minds.' More concretely, Varèse was inspired by his first impressions of the noises of

the city from his new perch on the West Side of Manhattan. Where other newcomers might have focused on the visual stimulation, for Varèse the city offered an exhilarating aural cacophony of street noises, police cars, firetrucks, river sounds, foghorns and skyscraper construction.

He swells his orchestra to gargantuan proportions, requiring a complement of at least nine percussionists. The latter preside over an unusual battery of added sound sources, including lion's roar and the piece's signature sound, a wailing siren. In his later works Varèse would focus even more on the percussion-centred sonorities which are already central to the soundscape of *Amériques*. The music unfolds as a vast single movement – but in place of traditional motivic development, the composer continually cuts, shuffles and dissects, presenting his material before us in surges of raw energy. His music is above all physical – acts of sound in space.

Varèse isn't entirely able to quash memories of the past. Indeed, *Amériques* begins almost idyllically with an alto flute that conjures inevitable associations with Debussy's *Prélude à l'après-midi d'un faune*. Its beguiling gentleness contrasts pointedly with the Stravinskian, *Rite*-inspired shards of harsh, metallic dissonance and savage rhythmic thrusts that power through the score. Later, too, a sinuous, almost atavistic melody intrudes, as if evoking an archaic past. Much of the fascination of *Amériques* has to do with its ambiguity. Along with the Futurists' exaltation of the machine age comes brutal, uninhibited violence, as Varèse's soundscapes rumble and crunch together like mountains being moulded.

Programme note © Thomas May

interval 20 minutes

Dmitry Shostakovich (1906–75)

Symphony No 5 in D minor, Op 47 (1937)

1 **Moderato – Allegro non troppo**

2 **Allegretto**

3 **Largo**

4 **Allegro non troppo**

Of all composers in the 20th century, of none is it truer to say that the more we know, the less we know. We have learnt much about Shostakovich since his death in 1975, from reminiscences of friends, from letters and documents, from his now discredited 'autobiography' *Testimony*, and from our deeper knowledge of life in the Soviet Union. The one thing that comes through clearly is that for any artist under Stalin's regime the most prized skill was that of dissembling. For Shostakovich, who was inordinately shy and hated appearing in public, it became second nature to keep his thoughts to himself, to play his cards with the utmost circumspection, to lie when necessary and to choose his friends with care.

The Fifth Symphony was written at a critical juncture in Shostakovich's career, since for the first time (and not the last) he had to confront the peril of Stalin's displeasure. This was aroused by his opera *The Lady Macbeth of the Mtsensk District*, whose Expressionistic intensity and brutal narrative offended the Great Leader. In January 1936 *Pravda* devoted a ferocious column to condemning the work. In Stalin's world such criticism was not merely career-threatening but life-threatening, which would explain why Shostakovich withheld the exploratory Fourth Symphony on which he was then working instead and composed the Fifth.

Even so, he attempted to make amends not with a patriotic cantata or a sycophantic ode, but with a symphony, that most formalist of forms, and one that posed a problem to Soviet policy-makers, since, being wordless, it was not specifically supportive of the regime. The Fifth Symphony, premiered in November 1937, was received with huge enthusiasm and relief since it possessed all the qualities needed to rehabilitate

the composer: a simple and direct musical language, extended, well-shaped melodies and, above all, a positive fanfare at the end, erasing all shadows and doubts. At the same time, it has a seriousness and complexity that lift it well above the level of bland self-abasement which could equally have been Shostakovich's response.

The composer publicly described the new work as 'a Soviet artist's reply to just criticism'. Privately, he is claimed to have said that the finale is a satirical picture of the dictator, deliberately hollow but dressed up as exuberant adulation. It was well within Shostakovich's power to present a double message in this way, and it is well beyond our means to establish whether the messages are true or false. The listener must read into this music whatever meaning he or she may find there; its strength and depth will allow us to revise our impressions at every hearing.

The shadows of both Beethoven and Mahler hang over the first two movements, the first one displaying great ingenuity in the control of tempo from slow to fast and back again, while the second is couched in a folksy idiom, with traces of the jocular spirit of all scherzos.

The third movement is notable for the fine quality of its string writing (the brass are not involved) and its intensity of expression. In contrast, the finale gives the brass and percussion a chance to flex their muscles and hammer home the message of ... what? Triumph in the major key? Pride in a populist regime? The mask of jollity concealing the tears beneath? The language of music remains forever inscrutable.

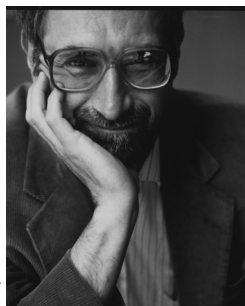
Programme note © Hugh Macdonald

Thursday 3 May

Frederic Rzewski (born 1938)

Attica (1972)

Betty Freeman Collection/LA Philharmonic



Frederic Rzewski

Frederic Rzewski's early mentors and colleagues present a highly distinguished cross-section of 20th-century music. A Massachusetts native himself, he studied at Harvard with Randall Thompson and Walter Piston, followed by graduate work at Princeton with Roger Sessions and Milton Babbitt. He also studied with Luigi Dallapiccola in Italy and Elliott Carter in Berlin, and became friends with Christian Wolff, John Cage and David Tudor. He himself teaches composition, on the faculty of the conservatory in Liège, as well as at other institutions in Europe and the USA, including California Institute of the Arts and the University of California, San Diego.

Although he did not consider music seriously as a career until college, Rzewski did study piano from a young age and is a brilliant performer. In Italy in the 1960s, he formed *Musica Elettronica Viva* (MEV) with Alvin Curran and Richard Teitelbaum, and the group became well known for pioneering work in live electronics and improvisation. He continues to perform and was the soloist in the world premiere of his *Piano Concerto* at the 2013 BBC Proms, with Ilan Volkov conducting the BBC Scottish Symphony Orchestra.

In 1971, Rzewski returned to New York from his period in Italy. That was an eventful year

in a tumultuous era, and in September, a riot broke out at the Attica Correctional Facility in upstate New York, with prisoners demanding improved health care, sanitation and food, as well as an end to beatings. Four days of tense negotiations followed, culminating in the storming of the prison by state police as ordered by Governor Nelson Rockefeller. At least 43 people died, including 33 prisoners.

Rzewski, always a socially conscious and politically active musician, responded with *Coming Together* and *Attica*. The former is a seething setting of a text from a letter written by the inmate leader Samuel Melville. It is built from the ground up, on a modal and motoric bass line.

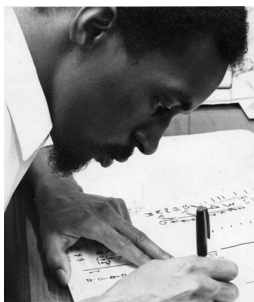
Attica (subtitled 'Coming Together, Part 2') is in some ways an inversion of this, built down from a floating, irregularly oscillating treble line in B flat, which is the relative major of the G minor-oriented bass line in *Coming Together*. And, like its partner, *Attica* gradually adds notes and builds to a powerful climax. The instrumentation in both pieces is undetermined, but *Attica* allows more opportunity for improvisation. The contrasting emotional connotations are acute: a sense of freedom and release, and reflective space in *Attica*, against the explosive anger and stress of *Coming Together*.

The text for *Attica* grows word by word over the course of the piece into a single sentence. It is by Richard X Clark, another inmate leader at Attica, who survived the uprising and the retaking of the prison. He was released in 1972, and, when asked how it felt to be leaving Attica behind, replied: 'Attica is in front of me.' (Clark published a book, *The Brothers of Attica*, the year after he was released; he died in 2015.)

Programme note © John Henken

Julius Eastman (1940–90)

Evil Nigger (1979)



Julius Eastman

‘What I am trying to achieve is to be what I am to the fullest ... Black to the fullest, a musician to the fullest, a homosexual to the fullest.’ This quote, taken from a 1976 interview, fully embodies Julius Eastman’s multifarious attributes: composer, singer, pianist, dancer, homosexual and political and social conscience of art and life. That he died homeless in complete obscurity ironically, and perhaps poetically, underscores all the societal inequalities against which his life and art railed. The current renaissance of his works in performances around the world is giving back to him and to us the fullest meaning of his life.

In a pre-concert discussion at North Western University on June 1, 1980, Eastman clarified his

use of the derogatory word in his ‘Nigger’ series of compositions. ‘A nigger, for me, is that kind of thing which attains himself or herself to the ground of anything ... there are many kinds of niggers.’ Specifically, a ‘nigger’ in the series exemplifies, ‘the field niggers on which the American economic system was built ... that fundamental thing which eschews the superficial’.

Evil Nigger was composed as part of a triptych, including *Crazy Nigger* and *Gay Guerrilla*, in 1979. All three works are scored for four pianos and exemplify what Eastman referred to as ‘organic music’. Briefly – and in Eastman’s words – in organic music ‘the third part of any part ... has to contain all the information of the first two parts ... there’s an attempt to make every section contain all of the information of the previous sections or else take out information at a gradual and logical rate’.

Evil Nigger is based on a descending minor third, iterations of a single note and a fragment built on descending fourths that then becomes the beginning for each succeeding section. The music is Minimalist, relentless in its rhythmic drive until the last five minutes when the texture thins at the aforementioned ‘gradual and logical rate’.

Programme note © Steven Lacoste

interval 20 minutes

Ted Hearne (born 1982)

Law of Mosaics (2012) (European premiere)

Jen Rosenstein



Ted Hearne

Ted Hearne attended the Manhattan School of Music and the Yale School of Music, and his teachers and mentors have included Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, David Lang, Nils Vigeland and Julia Wolfe. His music has been performed or commissioned by the Minnesota Orchestra, the Calder Quartet, The Knights, New York City Opera, the Albany Symphony, the San Francisco Symphony, LA Opera, the Chicago Symphony and eighth blackbird, among others. His orchestral work *Stem* was commissioned and premiered by the Los Angeles Philharmonic under Joshua Weilerstein in 2013. He received the Charles Ives Scholarship from the American Academy of the Arts and his oratorio *Katrina Ballads* won the 2009 Gaudeamus International Composers Award, while its premiere recording was named one of the best classical albums of 2010 by *The Washington Post*.

A composer of polyglot sensibilities, Hearne is as comfortable in operatic and orchestral works as he is in rock and choral music. 'I'm really into music that successfully combines different musical traditions into something original and confounding.'

Law of Mosaics was composed in the autumn of 2012 for the string band A Far Cry and was premiered by the ensemble in Boston in May 2013.

The composer writes:

'Thomas Jefferson went through the New Testament and removed all the miracles, leaving only the teachings.

Meaning is a matter of adjacent data.

The law of mosaics: how to deal with parts in the absence of wholes.

These passages, along with many others, are appropriated from a variety of sources and arranged by David Shields into his 2010 book, *Reality Hunger: A Manifesto*. It is a patchwork treatise on art and digital culture and is an inspiration for *Law of Mosaics* – a 30-minute piece for A Far Cry.

The musical material from the first movement, "Excerpts from the middle of something", is lush and climactic – but it is also a fish out of water, removed from surrounding music that might help it be better contextualised. It could follow a tense build-up, or precede a climax and resolution, but instead we hear it repeated and revised. As the material circles in on itself, it begins to make sense on its own, but never really "goes" anywhere.

The second movement, "Palindrome for Andrew Norman", is constructed entirely of samples lifted from other pieces of music. Each plays an important or climactic role in the piece from which it is lifted, but is used here as a single building block in the construction of a symmetrical (and rather arbitrary) formal structure: the palindrome. Each sample is altered from its original composition in some way: it may appear backwards, or revoiced, or as a canon with itself, but an element of its essential character is always preserved. Andrew Norman is a contemporary composer from New York [now the director of the LA Phil's Composer Fellowship Program] whose 2010 string trio *The Companion Guide to Rome* is heard among the many snippets of source material in this movement.

In some ways, the rich history of works written for the string orchestra informs and influences every performance by every individual string orchestra active today, whether they choose to perform those works or not. "Climactic moments from Barber's *Adagio* for strings and Vivaldi's *The Four Seasons*, slowed down and layered on top of one another" explores what can happen when two staples of the repertoire (likely to be found on a Best Classical Hits CD) are stretched out and mashed up.

The fourth movement, "Beats", is driven by noise, punk and electronic music more than classical music influences. A simple and clear form is filled with music that plays with the space between pitch and non-pitched sound.

"Climactic moments from the third movement, three times as slow as before" is simply a reframing of music you have already heard.

"The warp and woof" refers to the lengthwise (warp) and crosswise (woof) threads that together create the texture and foundation of a woven fabric. It is a fitting end for a piece that imagines the framing of musical content to be as integral to the structure of a work as the way that content is framed.'

Programme note © Ted Hearne

Friday 4 May

Tuning into Change: Open Rehearsal with Gustavo Dudamel

A Youth Manifesto for the Arts by Young People for Young People

Barbican Guildhall Creative Learning is a division of the centre and the Guildhall School that works with and supports people of all ages in order to allow them to discover their creative voice and access world-class arts for free. Last year its innovative programmes and events reached more than 80,000 people.

‘Tuning into Change’ is one of Creative Learning’s responses to the Barbican’s 2018 season *The Art of Change*, which explores how artists respond to, reflect and potentially effect change in the social and political landscape.

The project has brought together over 40 young artists aged 14–25 from across London, Los Angeles, Gateshead, Bristol and Raploch to explore what societal change they would like to see in their individual lives and their local community, as well as nationally and globally. And furthermore to ask the question: how can these young artists use their creative skills to create that change?

It’s a big question and there’s no simple answer, but the manifesto that will be launched on 4 May, as part of our fourth residency with the Los Angeles Philharmonic, is one in which the young people explore the big issues they care about, such as mental health, the education system, community cohesion and the positive actions their generation want to take.

In addition to producing the manifesto, we have had the pleasure of working with the UK’s leading youth orchestra, the National Youth Orchestra of Great Britain, who believe in inspiring their teenage members to give world-class

performances. These young people also deliver an education programme in and outside schools across the country. For ‘Tuning into Change’ the NYOGB Inspire Orchestra of over 140 players are joined by members of the Youth Orchestra Los Angeles – the LA Philharmonic’s own inspirational community engagement programme that supports underserved neighbourhoods in LA through high-quality music-making. The young musicians will be conducted by Gustavo Dudamel in an open rehearsal, the same event at which the manifesto will be unveiled.

The young artists with whom we have worked over the past six months have aimed to empower their peers to explore what changes they want to see and how, through small steps, they can use their creativity to have an impact on their own future. Through music-making, spoken word, theatre directing and much discussion and debate, all the organisations involved in this project have shown their belief in the voice of the younger generation. We hope you enjoy listening to their music and their vision for the future.

If you would like to read ‘Tuning into Change – A Youth Manifesto for the Arts’, please visit www.barbican.org.uk

Funding: Sky Arts

Thanks to our partners – Sage Gateshead, Big Noise, Bristol Plays Music, LA Philharmonic and NYOGB.

© Anna Wilson

Leonard Bernstein (1918–90)

Chichester Psalms (1965)

I Psalm 108:2, Psalm 100

II Psalm 23, Psalm 2:1–4

III Psalm 131, Psalm 133:1

John Holiday countertenor

Victoria Songwei Li soprano • **Anne Reilly** mezzo-soprano

Florian Panzieri tenor • **William Pedersen** bass

London Symphony Chorus

Multifariously talented and successful as composer, conductor, pianist, teacher and celebrity, Leonard Bernstein, whose centenary we celebrate this year, was pulled in many different directions throughout his career. His appointment as Music Director of the New York Philharmonic in 1957 (as co-Music Director with Dimitri Mitropoulos in the first season) brought an end to a string of important pieces for the theatre and film – including *Fancy Free*, *On the Town*, *Trouble in Tahiti*, *Wonderful Town*, *On the Waterfront*, *Candide* (in its earliest version) and *West Side Story* – but it also created new opportunities and inspired new directions. The major works composed during his eventful tenure as Music Director (until 1969, when he became Laureate Conductor) were two vocal-orchestral pieces on sacred Hebrew texts, the dark and doubting ‘Kaddish’ Symphony (No 3) and the much lighter, more affirmative *Chichester Psalms*.

Commissioned for the Southern Cathedrals Festival at Chichester Cathedral in 1965 (a sabbatical year for Bernstein), the latter work nonetheless had its premiere in New York, conducted by the composer, two weeks before its first performance in Chichester. The unusual scoring omits woodwinds and features instead two harps with elaborate parts that Bernstein wrote before the rest of the orchestral music. In a nod to English choral tradition (and perhaps King David as psalmist, which is also suggested by the harp writing), the main vocal soloist is a boy or countertenor.

Psalm 108, beginning ‘Awake, psalter and harp.’ Properly awoken, the main body of the first movement is a jubilant 7/4 setting of Psalm 100, ‘Make a joyful noise unto the Lord, all ye lands.’

The lyrically centred core of the work is Bernstein’s serenely floating interpretation of Psalm 23, ‘The Lord is my shepherd’. The countertenor soloist starts it simply, over the harps, joined by the women of the chorus in hushed assurance. The men of the chorus interrupt this with the violence of the first four verses of Psalm 2, ‘Why do the nations rage, and the people imagine a vain thing?’ Peace prevails, but only over a final persistent hint of the interrupting conflict. Bernstein adapted both thematic elements from outtakes from the previous decade’s theatre projects: the boy’s melody from a projected but unfinished musical based on Thornton Wilder’s play *The Skin of Our Teeth*, and the men’s rumble from an early version of *West Side Story*, when one of the rival gangs was intended to be Jewish-American.

A meditative but disturbed orchestral prelude, based on the opening hymn, leads into Psalm 131, set by Bernstein with swaying, anthem-like grace in 10/4 time. The first verse of Psalm 133 serves as a benediction, leading gentle solos from strings and singers into a soft, unison ‘Amen’, embodying in sound the text: ‘Behold how good and how pleasant it is for brethren to dwell together in unity.’

The work opens with a rousing, motivically important introduction on a verse from

Programme note © John Henken

Chichester Psalms

I

Urah, hanevel, v'chinor!
A-irah shaḥar!

Psalm 108:2

Hariu l'Adonai kol haarets.
Iv' du et Adonai b'simḥa.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anaḥnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Ḥatserotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'alom ḥas'do,
V'ad dor vador emunato.

Psalm 100

II

Adonai ro-i, lo eḥsar.
Bin'ot deshe yarbitseini,
Al mei m'nuḥot y'naḥaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'naḥamuni.

Psalm 23:1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yaḥad
Al Adonai v'al m'shiḥo.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev blashamayim
Yis'ḥak, Adonai
Yil'ag lamo!

Psalm 2: 1-4

Ta'aroch l'fanai shulchan,
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vaheses

Awake, psaltery and harp:
I will rouse the dawn!

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness:
come before His presence with singing.
Know ye that the Lord, He is God:
it is He that hath made us, and not we ourselves;
we are His people, and the sheep of His pasture.
Enter into His gates with thanksgiving,
and into His courts with praise:
be thankful unto Him, and bless His name.
For the Lord is good; His mercy is everlasting;
and His truth endureth to all generations.

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures:
He leadeth me beside the still waters.
He restoreth my soul:
He leadeth me in the paths of righteousness
for His name's sake.
Yea, though I walk
through the valley of the shadow of death,
I will fear no evil:
for Thou are with me;
Thy rod and Thy staff
They comfort me.

Why do the nations rage,
and the people imagine a vain thing?
The kings of the earth set themselves,
and the rulers take counsel together,
against the Lord, and against His anointed,
Saying, let us break their bands asunder,
and cast away their cords from us.
He that sitteth in the heavens
shall laugh: and the Lord
Shall have them in derision!

Thou preparest a table before me
in the presence of mine enemies:
Thou anointest my head with oil;
my cup runneth over.
Surely goodness and mercy

Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamin.

Psalm 23:5-6



Adonai, Adonai
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Psalm 131

Hineh man tov,
Umah nayim,
Sheve ahim
Gam yahad.

Psalm 133:1

Amen.

shall follow me all the days of my life:
and I will dwell in the house of the Lord
for ever.

Lord, Lord,
my heart is not haughty,
nor mine eyes lofty:
Neither do I exercise myself
in great matters, or in things
too wonderful for me.
Surely I have calmed
and quieted myself,
as a child that is weaned of his mother:
my soul is even as a weaned child.
Let Israel hope in the Lord
from henceforth and for ever.

Behold how good
and pleasant it is
for brethren to dwell
together in unity.

Amen.

interval 20 minutes

Ludwig van Beethoven (1770–1827)

Symphony No 9 in D minor, Op 125, 'Choral' (1811–24)

1 Allegro ma non troppo, un poco maestoso

2 Molto vivace – Presto

3 Adagio molto e cantabile – Andante moderato

4 Finale: Presto – Allegro assai – Alla marcia: Allegro vivace assai – Andante maestoso – Adagio non troppo, ma divoto – Allegro energico, sempre ben marcato – Allegro ma non tanto – Poco adagio – Poco allegro, stringendo il tempo – Prestissimo

Julianna Di Giacomo soprano

Jennifer Johnson Cano mezzo-soprano

Michael König tenor

Soloman Howard bass

London Symphony Chorus

For text see page 17

Beethoven lived in a turbulent era, the time of the American and French revolutions and those of Mexico and other Spanish colonies in the New World. His music also overturned the rules and boundaries of previous orders and it created fresh paradigms that have influenced the arts ever since. Beethoven has become a symbol of the individual genius pushing limits, the artist-as-rebel.

The Ninth Symphony was an astonishingly radical work for its time and certainly supports that image of Beethoven as defiant loner. Yet, paradoxically, it celebrates the unity of humanity with a vast, all-inclusive embrace. It is not just a landmark in music history, but also a touchstone

work for public occasions, joyfully affirming universal ideals.

The basic arc of the piece is from chaos and struggle to serenity and jubilation. That mirrors the course of its creation. Friedrich Schiller published his ode *An die Freude* ('To Joy') in 1786, and Beethoven was much moved by this ecstatic vision. The young composer may have tried to set it to music even before he left his hometown of Bonn in 1792, and he made at least two other attempts to grapple with the poem before 1817, when the Philharmonic Society of London invited him to visit that winter, bringing with him two new symphonies.

As a result, Beethoven started writing about plans and ideas for two symphonies, one in

D minor, the other with a choral slow movement. These two works began to merge into one in 1822, when the correspondence with the Philharmonic Society finally turned into an accepted commission. Beethoven worked steadily at this grand project throughout 1823, completing it in March 1824. The work finally had its premiere in Vienna on May 7, 1824, the famous concert at which the now-deaf composer had to be turned around to see the tumultuous applause he could no longer hear.

The Ninth Symphony opens in hushed anticipation, from which an elementally simple theme soon erupts violently. The dynamic energy and scope of the ideas in this movement suggest creation myths to many, or scientific theories such as the Big Bang.

Beethoven changed the conventional order of symphonic movements here, placing a scherzo next. While a scherzo is typically a dancing, often humorous movement with a contrasting middle trio section, Beethoven's is unusually dark and relentlessly concentrated, its insistence intensified by fugal imitation. The contrast is supplied by a graceful hymn that anticipates the ultimate joy of the finale.

The Adagio slow movement offers a peaceful balance to the preceding furies. Here, Beethoven develops two themes to increasing levels of yearning through sophisticated variations.

The introduction of voices in the finale is Beethoven's most obvious innovation, although he had models in French revolutionary symphonies. The movement begins in chaos, from which he recalls the main themes of the preceding movements, before the baritone enters – still an electrifying moment even today. The composer's decades-in-the-making setting of Schiller's *Ode to Joy* – which he freely cut and reordered – emerges at last as an immense and triumphant set of variations, expressing man's highest aspirations with music of life-affirming exaltation.

Programme note © John Henken

Symphony No 9: Finale

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

Ludwig van Beethoven

From the Ode 'To Joy'

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

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

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

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

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, überm Sternenzelt
Muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muss er wohnen!

Friedrich von Schiller (1759–1805)

O friends, no more of these sounds!
Rather let us sing something more pleasant and
more joyful!

Joy, thou spark from flame immortal,
Daughter of Elysium!
Drunk with fire, o heav'n-born Goddess,
We invade thy halidom!
Let thy magic bring together
All whom earth-born laws divide;
All mankind shall be as brothers
'Neath thy tender wings and wide.

He that's had the best good fortune,
To his friend a friend to be,
He that's won a noble woman,
Let him join our jubilee!
Ay and who a single other
Soul on earth can call his own;
But let him who ne'er achieved it
Steal away in tears alone.

Joy doth every living creature
Draw from Nature's ample breast;
All good men and all those evil
Follow on her roseate quest.
Kisses doth she give, and vintage,
Friends who firm in death have stood;
Joy of life the worm receiveth,
And the cherub dwells with God!

Glad as burning suns that glorious
Through the heavenly spaces sway,
Haste ye brothers, on your way,
Joyous as a knight victorious.

Love towards countless millions swelling,
Wafts one kiss to all the world!
Surely, o'er yon stars of heaven,
A kind Father has His dwelling!

Fall ye prostrate, o ye millions!
Dost thy Maker feel, o World?
Seek Him o'er yon stars of heaven,
O'er the stars rise His pavilions!

About the performers

Sam Comen



Gustavo Dudamel

Gustavo Dudamel conductor

As an internationally renowned symphonic and operatic conductor, Gustavo Dudamel is motivated by a profound belief in music's power to unite and inspire. He currently serves as Music Director of the Simón Bolívar Symphony Orchestra of Venezuela and Music & Artistic Director of the Los Angeles Philharmonic. The impact of his leadership extends from the greatest concert stages to classrooms, cinemas and innovative digital platforms around the world.

He also appears as guest conductor with some of the world's most famous musical institutions. This season he tours Europe with the Berlin Philharmonic and takes the Vienna Philharmonic on a tour of the Americas, with concerts in New York's Carnegie Hall, Mexico City's Palacio de Bellas Artes, Bogotá's Teatro Mayor, Santiago Teatro Municipal and Buenos Aires's Teatro Colón. This season also sees his return to the opera house, conducting *La bohème* at the Opéra National de Paris. In 2017, he was the youngest-ever conductor to lead the Vienna Philharmonic's New Year's Day Concert, watched annually by over 60 million people in 90 countries.

He is now in his ninth season as Music & Artistic Director of the Los Angeles Philharmonic, and the orchestra has dramatically expanded the scope of its community outreach programmes, including most notably Youth Orchestra Los Angeles (YOLA), created by Dudamel and

influenced by the philosophy of Venezuela's admired El Sistema, a programme initiated by the late José Antonio Abreu to encourage social development through music. With YOLA and diverse local educational initiatives, he brings music to children in underserved communities of Los Angeles. These programmes have in turn inspired similar efforts throughout the United States, as well as in Sweden, Scotland and around the world.

Now in his 19th year as Music Director of the El Sistema project in Venezuela, he remains committed to his vision that music unites and transforms lives. He advocates the combination of music and the arts as essential to the education of young people around the world. His commitment to young people and music is fueled by his own transformative experience in El Sistema. Further afield, he has worked on numerous occasions with El Sistema Japan, and with the Sendai Youth Philharmonic in the wake of the 2011 tsunami. He actively supports projects such as Big Noise in Scotland, Vienna's Superar program, SerHacer in Boston, and El Sistema Sweden, with which he initiated an international Orchestra of the Future comprising young people from five continents, to perform together on the occasion of the 2017 Nobel Prize Concert.

Recordings, broadcasts, and digital innovations are also fundamental to his passionate advocacy of universal access to music. Dudamel has independently produced an all-Wagner recording available exclusively for download, a complete set of Beethoven symphonies for digital learning, and a broadcast of two Stravinsky ballets with the Simón Bolívar Symphony Orchestra in cooperation with the Berlin Philharmonic's Digital Concert Hall.

Gustavo Dudamel is one of the most decorated conductors of his generation. He received the Americas Society Cultural Achievement Award in 2016, and the 2014 Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School of Music. He was named *Musical America's* 2013 Musician of the Year, one of the highest honours

in the classical music industry, and has been voted into the *Gramophone* Hall of Fame.

Access to music for all has been the cornerstone of Dudamel's philosophy both professionally and philanthropically. The Gustavo Dudamel Foundation, a registered charity, was created in 2012 with the goal of promoting access to music as a human right and catalyst for learning, integration, and social change.



Julianna Di Giacomo

Julianna Di Giacomo soprano

Soprano Julianna Di Giacomo has earned a reputation as one of the most exciting young lyric-spinto sopranos on the classical music scene today.

This season her engagements include Maddalena (*Andrea Chénier*) at the Gran Teatre del Liceu, Leonora (*Il trovatore*) at Ópera de Oviedo, a tour of Asia with Gustavo Dudamel and the Simón Bolívar Symphony Orchestra and the current tour of the USA and Europe with Dudamel and the Los Angeles Philharmonic.

She made her debut at the Metropolitan Opera as Clotilde (*Norma*) and was subsequently re-engaged for Lina (*Stiffelio*) and Leonora. Other recent North American engagements have included her role debut singing the title-role in *Tosca* at the Hollywood Bowl under Dudamel; Amelia (*Un ballo in maschera*) at San Francisco Opera; both Nedda (*Pagliacci*) and Verdi's Requiem with Dudamel at the Hollywood Bowl; performances of Mahler's Symphony No 8 with Dudamel and the Los Angeles Philharmonic in both Los Angeles and Caracas; Beethoven's Symphony No 9 and excerpts from *Don Giovanni* with the New York Philharmonic; and Donna Anna (*Don Giovanni*) at Los Angeles Opera.

In Europe she has made her debut at La Scala, Milan, as Lucrezia (*I due Foscari*). Other European engagements have included Amelia and the title-role in *Norma* at Rome Opera; Lina at La Fenice, Venice, Teatro de la Maestranza in Seville and Teatro Massimo in Palermo; Valentine (*Les Huguenots*), Elena (*I vespri siciliani*) and the title-role in *Suor Angelica* at the Teatro Real de Madrid; *Il trovatore* at the Bayerische Staatsoper; and performances of *Il trovatore*, *Otello* and *Un ballo in maschera* with Zubin Mehta and the Israel Philharmonic. In concert she has sung Beethoven's Symphony No 9 with Dudamel and the Vienna Philharmonic Orchestra and Verdi's Requiem with the Deutsches Symphonie-Orchester Berlin.

Julianna Di Giacomo is a native of Santa Monica, California, and is a graduate of San Francisco Opera's Merola Program and Santa Fe Opera's Apprentice Program.



Jennifer Johnson Cano

Jennifer Johnson Cano mezzo-soprano

Jennifer Johnson Cano is noted for her commanding stage presence, profound artistry, and a warm, velvety timbre. She joined the Lindemann Young Artist Development Program at the Metropolitan Opera in 2008, and made her Met debut during the 2009–10 season. She has since given over 100 performances at the Metropolitan Opera, with recent roles including Bersi (*Andrea Chénier*), Emilia (*The Makropulos Affair*), Hansel (*Hansel and Gretel*), Meg Page (*Falstaff*), Mercédès (*Carmen*), Nicklausse (*The Tales of Hoffmann*) and Wellgunde and Waltraute (*The Ring*). Other operatic appearances include *Don Giovanni*, *The Cunning Little Vixen*, *Orphée et Eurydice*, *La Calisto* and *La damnation de Faust*.

Lisa Mazzucco

Conductors with whom she has recently worked include Yannick Nézet-Séguin, Franz Welser-Möst, Manfred Honeck, Marin Alsop, Robert Spano, Osmo Vänskä and Sir Andrew Davis.

Her recent concert engagements include Bach's Cantata, BWV34 with the Cleveland Orchestra under Welser-Möst, Beethoven's Symphony No 9 with the Cincinnati Symphony Orchestra under Markus Stenz and Bruckner's *Te Deum* with the Charlotte Symphony Orchestra under Christopher Warren-Green. She made her European debut on a tour of John Adams's *El Niño*, conducted by the composer. Highlights of last summer include Beethoven's Ninth Symphony with the New York Philharmonic at Bravo! Vail Music Festival, her Mostly Mozart Festival debut under Louis Langrée and a gala concert at the Santa Fe Chamber Music Society.

Highlights this season include Orphée (*Orphée et Eurydice*) with Opera Theatre of Saint Louis, the Sharp Eared Fox in the concert performance of *The Cunning Little Vixen* with the Bavarian Radio Symphony Orchestra, the Cleveland Orchestra and on tour in Vienna and Luxembourg. Orchestral engagements include the current Los Angeles Philharmonic tour; *Messiah* with the New York Philharmonic and Colorado Symphony Orchestra; Bernstein's Symphony No 1, 'Jeremiah' with the Atlanta, Phoenix and Charlotte Symphony orchestras; Mozart's Requiem with the San Diego Symphony Orchestra; and Brahms's *Alto Rhapsody* with the New Haven Symphony Orchestra.

She is a dedicated recitalist and chamber musician and performs with pianist Christopher Cano at the Philadelphia Chamber Music Society and the Tucson Desert Song Festival with a programme of songs and arias that spans three centuries, taking in music by Purcell, Argento, Britten, Barber, Bernstein and Jonathan Dove.

In addition to Jennifer Johnson Cano's continued relationship with the Metropolitan Opera, New York Philharmonic and the

Cleveland Orchestra, she has appeared with prominent orchestras such as the Los Angeles Philharmonic, the Atlanta, San Francisco, Pittsburgh, Baltimore and Utah Symphony orchestras and Orchestra of Saint Luke's.

Other highlights have included singing Weill's *September Song* at the funeral of astronaut Neil Armstrong and the release of her debut recital recording, *Unaffected: Live from the Savannah Voice Festival*. Her most recent recording, of Bernstein's 'Jeremiah' Symphony under Marin Alsop, was warmly critically received.



Foy Fox

John Holiday

John Holiday countertenor

Countertenor John Holiday performs repertoire ranging from Handel's *Giulio Cesare* to Jonathan Dove's *Flight* and beyond. His expressive and richly beautiful voice has made him an increasingly sought-after artist. He received the Marian Anderson Award from The John F Kennedy Center for the Performing Arts and Washington National Opera.

He made his debut with Opera Philadelphia singing the role of John Blue in the world premiere of Daniel Roumain's *We Shall Not Be Moved*. Other highlights of this season include his debut at Florida Grand Opera as Orfeo (*Orfeo ed Euridice*); the role of Refugee (*Flight*) at Des Moines Metro Opera; his Kennedy

Center recital debut at the Terrace Theater; and *Messiah* with the Saint Paul Chamber Orchestra.

Recent highlights include the premiere of Huang Ruo's *Paradise Interrupted* at the Spoleto Festival USA, Lincoln Center Music Festival and Singapore Arts Festival; *Messiah* with the Nashville Symphony Orchestra; *Chichester Psalms* with the Phoenix Symphony Orchestra; and *Tolomeo (Giulio Cesare)* with Boston Baroque. Last summer he returned to the Glimmerglass Festival to make his debut in the title-role of *Xerxes*. He also made his debut with Los Angeles Opera as the Sorceress in Barrie Kosky's acclaimed production of *Dido and Aeneas* and returned to the Saint Paul Chamber Orchestra in a programme of Baroque arias under Jonathan Cohen.

John Holiday made his Carnegie Hall debut as soloist in *Chichester Psalms* with the Atlanta Symphony Orchestra under Robert Spano, as well as in performances for audiences in Atlanta. He also joined the roster of the Metropolitan Opera to cover the role of Nireno (*Giulio Cesare*) under Harry Bicket and reprised his roles in Philip Glass's *Galileo Galilei* at Cincinnati Opera, having first performed the work for his debut at Portland Opera. He has also sung the title-role in *Radamisto* at the Juilliard School, appeared with the Juilliard Orchestra in Giya Kancheli's *And Farewell Goes Out Sighing...* and sung in Alessandro Scarlatti's *La Sposa dei Cantici* with Ars Lyrica in Houston. He made his debut at Wolf Trap Opera in the title-role of *Giulio Cesare*.

In addition to classical repertoire, he also excels in jazz and opened for Grammy award-winner Jason Mraz in concert. He is a graduate of the Meadows School of the Arts at Southern Methodist University, where he earned his Bachelor of Music in vocal performance and, more recently, he completed his Master of Music degree from the University of Cincinnati.



Michael König

Michael König tenor

German-Canadian heroic tenor Michael König performs at the world's most prestigious opera houses, including Opéra National de Paris, Hamburg State Opera, Frankfurt Opera, Berlin State Opera, Bavarian State Opera, Liceu Barcelona and Teatro Real Madrid.

He has been acclaimed on stage for roles such as Florestan (*Fidelio*), Max (*Der Freischütz*), Lohengrin, Siegmund (*Die Walküre*), Erik (*Der fliegende Holländer*), Emperor (*Die Frau ohne Schatten*), Bacchus (*Ariadne auf Naxos*), Jimmy Mahoney (*Rise and Fall of the City of Mahagonny*), Andrey Khovansky (*Khovanshchina*), Grigory/The Pretender (*Boris Godunov*) and Sergey (*The Lady Macbeth of the Mtsensk District*), among others.

Recent highlights include concerts and a new production of *Doktor Faustus* at the Dresden Semperoper; *Leonore* with the Munich Radio Orchestra; *Ariadne auf Naxos* in Nancy; concerts with the San Francisco Symphony Orchestra (Mahler's *Das klagende Lied*); and his debut at La Scala in *Der Freischütz* last October.

Other projects this season include Siegmund at the Théâtre du Capitole in Toulouse and Florestan in Stuttgart.

Michael König has performed with leading orchestras, including the Berlin and London Philharmonic orchestras, the Bamberg, London, Montreal, Swedish Radio, Vienna and Yomiuri Nippon Symphony orchestras, Philharmonia Orchestra and the Gulbenkian Orchestra.

He has worked with highly acclaimed conductors such as Christian Thielemann, Andris Nelsons, Daniele Gatti, Seiji Ozawa, Daniel Barenboim, Vladimir Jurowski, Gennady Rozhdestvensky, Hartmut Haenchen, Kent Nagano, Sebastian Weigle and Sylvain Cambreling.

He was born in Mutlangen and began his singing career as a member of the Schwäbisch Gmünd St Michael's boys' choir. He studied music at the Mannheim Conservatory with Rudolf Piernay.



Soloman Howard

Soloman Howard bass

Soloman Howard is a recent graduate of Washington National Opera's Domingo-Cafritz Young Artist Program and is already garnering critical acclaim for his performances on the world's leading opera and concert stages.

This season he makes major opera house debuts on three continents: in the role of Timur (*Turandot*) for San Francisco Opera, the King (*Aida*) at Madrid's Teatro Real and Commendatore (*Don Giovanni*) for the Teatro Municipal de Santiago in Chile. Other operatic highlights this season include *Aida* at Washington National Opera, *Rigoletto* at North Carolina Opera and *Madama Butterfly* at Santa Fe Opera. In concert, he sings his first Hunding (*Die Walküre*) at the Miami Music Festival and performs Beethoven's Ninth Symphony with the Vienna Chamber Orchestra under Christian Arming on tour in Asia.

Recent highlights include his return to the Metropolitan Opera for performances of *Aida* and Beethoven's Ninth Symphony under Christoph Eschenbach and Gustavo Dudamel.

Other highlights include *La traviata* at Los Angeles Opera under James Conlon; *The Magic*

Flute and Macbeth at the Glimmerglass Festival; and the title-role in *Approaching Ali* at North Carolina Opera and Washington National Opera. He has also sung Fafner (*Das Rheingold*) and Siegfried (*Der Ring des Nibelungen*) at Washington National Opera, where he has also taken prominent bass roles in productions of *The Magic Flute*, *Show Boat*, *Don Giovanni* and *Nabucco*. He has also been acclaimed in the roles of Frederick Douglass and Martin Luther King Jr in the world premiere of the revised edition of Philip Glass's *Appomattox*.

London Symphony Chorus

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and in 2016 it celebrated its 50th anniversary. The partnership between the LSC and LSO has continued to develop and was strengthened in 2012 with the appointment of Simon Halsey as joint Chorus Director of the LSC and Choral Director for the LSO. It now plays a major role in furthering the vision of the LSO Sing initiative.

The LSC has also partnered many other major orchestras and has performed nationally and internationally with the Berlin and Vienna Philharmonic orchestras and the Leipzig Gewandhaus Orchestra. Championing the musicians of tomorrow, it has also worked with both the NYOGB and the EUYO. The chorus has toured extensively throughout Europe and has also visited North America, Israel, Australia and South East Asia.

Much of the LSC's repertoire has been captured in its large catalogue of recordings, which have won nine awards, including five Grammys. Recent releases include Britten's *War Requiem* with Gianandrea Noseda and Mahler's Symphonies Nos 2, 3 and 8 with Valery Gergiev. Other highlights include Haydn's *The Seasons*, Walton's *Belshazzar's Feast*, Verdi's *Otello* and the world premiere of James MacMillan's *St John Passion*, all under the baton of the late Colin Davis. The recent recording of *Götterdämmerung* under Sir Mark Elder won a Gramophone Award; and the recording of Berlioz's *Grande Messe des Morts* with the LSO, conducted by Davis, won an International Music Award. In 2015 the recording of Peter Maxwell Davies's Symphony No 10, commissioned by the LSO and recorded by the orchestra together with

the LSC under Sir Antonio Pappano, won a South Bank Sky Arts award in the classical category.

The 2016–17 season included performances of Verdi's *Requiem* with Nosedà here at the Barbican and at Lincoln Center, New York, a semi-staging of Ligeti's *Le grand macabre* by Peter Sellars, conducted by Sir Simon Rattle, and Brahms's *A German Requiem* under Fabio Luisi. The LSC also collaborated with the CBSO and Orfeo Català choruses for Schoenberg's *Gurrelieder* at the BBC Proms with the London Symphony Orchestra and Rattle in August last year.

Highlights of this season include Bernstein's *Symphony No 3* with Marin Alsop, Liszt's *Faust Symphony* under Pappano and Mahler's *Second Symphony* under Semyon Bychkov.

The LSC is always interested in recruiting new members, welcoming applications from singers of all backgrounds. Interested singers are always welcome to attend rehearsals before arranging an audition. For further information please visit www.lsc.org.uk.

Los Angeles Philharmonic

The Los Angeles Philharmonic, under the charismatic leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music, through a commitment to key repertoire works and explorations of new and lesser-known music. Both at home and internationally, the Philharmonic – recognised as one of the world's outstanding orchestras – is leading the way in groundbreaking programming, on stage and in the community, offering a diverse range of programmes that reflect its artistry and demonstrate its vision. This is the orchestra's 99th season.

More than 250 concerts are either performed or presented each season by the LA Phil at its two iconic venues: the Frank Gehry-designed Walt Disney Concert Hall and the Hollywood Bowl. During its winter season, with approximately 165 performances at Walt Disney Concert Hall, the LA Phil creates festivals, artist residencies and other themed programmes designed to enhance the symphonic music experience and delve further into the work of a particular artist or composer. The organisation's commitment to the music of our time is also evident throughout the season, as well as in the exhilarating Green

Umbrella series and the LA Phil's extensive commissioning initiatives.

Since 2003, the LA Phil's winter home has been the Walt Disney Concert Hall. Both its design and its acoustic have been widely praised and it embodies the energy, imagination, and creative spirit of the city of Los Angeles and its orchestra.

The orchestra's involvement with Los Angeles extends far beyond symphony concerts in a concert hall, with performances in schools, churches and neighbourhood centres of a vastly diverse community. Among its wide-ranging education initiatives is Youth Orchestra Los Angeles (YOLA). Inspired by Venezuela's revolutionary El Sistema, the LA Phil and its community partners provide free instruments, intensive music training and leadership training to nearly 800 students from underserved neighborhoods, empowering them through multi-year engagement to be college-ready and setting them on a path to becoming vital citizens, leaders and agents of change.

The orchestra also undertakes tours, including regular visits to partners in New York, Paris and Tokyo, among others. The Philharmonic has been an International Associate here at the Barbican Centre since 2009. The orchestra's very first tour was in 1921, and the Philharmonic has made annual tours ever since the 1969–70 season.

The orchestra has a substantial catalogue of concerts available online, including the first full-length classical music video released on iTunes. In 2017, the Los Angeles Philharmonic and Conductor Laureate Esa-Pekka Salonen were nominated for a Grammy for Best Classical Compendium for their live recording of Frank Zappa's *200 Motels*.

The Los Angeles Philharmonic was founded by William Andrews Clark, Jr, a millionaire and amateur musician, who established the city's first permanent symphony orchestra in 1919. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, 10 renowned conductors have served in that capacity: Georg Schnévoigt (1927–29); Artur Rodzinski (1929–33); Otto Klemperer (1933–9); Alfred Wallenstein (1943–56); Eduard van Beinum (1956–9); Zubin Mehta (1962–78); Carlo Maria Giulini (1978–84); André Previn (1985–9); Esa-Pekka Salonen (1992–2009); and Gustavo Dudamel (2009–present).

London Symphony Chorus

Associate Chorus

Director

Matthew Hamilton

Soprano

Frankie Arnall
Greta Åstedt
Carol Capper *
Natalia Carrasco
Laura Catala-Ubassy
Elaine Cheng
Anjali Christopher
Eve Commander
Barbara De Matos
Saskia Edwards
Lucy Feldman
Maureen Hall
Isobel Hammond
Rebecca Hincke
Denise Hoilette
Claire Hussey *
Alice Jones
Debbie Jones
Ruth Knowles-Clark
Louisa Martin
Meg McClure
Jane Morley
Emily Norton
Gill O'Neill
Roberta Philip
Louisa Prentice
Alina Pullen
Liz Reeve
Mikiko Ridd
Alison Ryan
Madison Schindele
Deborah Staunton
Sarah Talbot
Jessica Villiers
Livi Wilkinson
Rachel Wilson
Alice Young

Alto

Elizabeth Boyden
June Brawner
Matthieu Broader
Gina Broderick
Jo Buchan *
Elizabeth Campbell
Maggie Donnelly
Linda Evans
Amanda Freshwater
Christina Gibbs
Joanna Gill
Rachel Green
Jo Houston
Elisabeth Iles
Jill Jones
Vanessa Knapp
Gilly Lawson
Belinda Liao *
Aoife McInerney
Jane Muir
Dorothy Nesbit
Sui-Wai Ng
Helen Palmer
Lucy Reay
Margaret Stephen
Linda Thomas
Claire Trocmé
Kathryn Wells
Hannah Wisher
Magdalena Ziarko

Tenor

Jorge Aguilar
Paul Allatt *
Erik Azzopardi
Joaquim Badia
Paul Beecham
Raymond Brien
Oliver Burrows
Colin Dunn
John Farrington
Matt Fernando
Matthew Flood
Andrew Fuller *
Patrizio Giovannotti
Simon Goldman
Euchar Gravina
Anthony Madonna
Alastair Mathews
Tobias Muller
Daniel Owers
Davide Prezzi
Chris Riley
Michael Scharff
Peter Sedgwick
Richard Street *
Simon Wales
James Warbis
Robert Ward *
Paul Williams-Burton

Bass

Simon Backhouse *
Ed Beesley
Roger Blitz
Gavin Buchan
Francois Calitz
Steve Chevis
Matthew Clarke
Giles Clayton
Edward Cottell
Thomas Fea
Ian Fletcher
Robert Garbolinski *
Josue Garcia
John Graham
Owen Hanmer *
J-C Higgins *
Nathan Homan
Anthony Howick
Peter Kellett
Alex Kidney
Thomas Kohut
Hugh McLeod
Geoffrey Newman
Ron Packowitz
Jamie Patrick
Alan Rochford
Rod Steven
Richard Tannenbaum
Gordon Thomson
Robin Thurston

** LSC Council member*

LA Phil New Music Group

Frederic Rzewski **Attica**

Narrator
Soloman Howard

Violin
Nathan Cole
Akiko Tarumoto

Viola
Dale Hikawa Silverman

Cello
Robert deMaine

Electric Bass
David Allen Moore

Percussion
Matthew Howard

Piano
Joanne Pearce Martin

Flute
Catherine Ransom Karoly

Clarinet
Boris Allakhverdyan

Trombone
David Rejano Cantero,
trombone

Julius Eastman **Evil Nigger**

Piano
Dynasty Battles
Michelle Cann
Joanne Pearce Martin
Vicki Ray

Ted Hearne **Law of Mosaics**

Violin 1
Martin Chalifour
Nathan Cole
Bing Wang
Akiko Tarumoto
Camille Avellano

Violin 2
Lyndon Taylor
Mark Kashper
Jin-Shan Dai
Tianyun Jia

Viola
Dale Hikawa Silverman
Ben Ullery
Michael Larco
Meredith Snow

Cello
Robert deMaine
Dahae Kim
Jason Lippmann

Double Bass
David Allen Moore
Peter Rofé

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Paolo Bortolameolli

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James Dao-Dalzell Chair

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Edith Markman
Mitchell Newman
Rebecca Reale
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Kristine Whitson
Johnny Lee

Dale Breidenthal
Ingrid Chun
Jin-Shan Dai
Tianyun Jia
Chao-Hua Jin
Nickolai Kurganov
Guido Lamell
Varty Manouelian
Yun Tang
Michelle Tseng
Suli Xue

Viola

Vacant Principal
John Connell Chair

Dale Hikawa
Silverman
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Dana Lawson

Richard Elegino
John Hayhurst
Ingrid Hutman
Michael Larco

Hui Liu
Meredith Snow
Leticia Oaks Strong
Minor L Wetzel

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Sadie and Norman Lee Chair

Dahae Kim
Assistant Principal

Jonathan Karoly

David Garrett
Barry Gold
Jason Lippmann
Gloria Lum
Linda and Maynard Brittan Chair

Tao Ni
Serge Oskotsky
Brent Samuel

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Dennis Trembly *
Principal

Christopher Hanulik
Principal

Oscar M Meza
Assistant Principal

David Allen Moore

Ted Botsford
Jack Cousin
Jory Herman
Brian Johnson
Peter Rofé

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Denis Bouriakov
Principal
Virginia and Henry Mancini Chair

Catherine Ransom
Karoly
Associate Principal
Mr and Mrs H Russell Smith Chair

Elise Shope Henry
Mari L Danihel Chair
Sarah Jackson

Piccolo

Sarah Jackson

Oboe

Vacant Principal

Marion Arthur Kuszyk
Associate Principal

Anne Marie Gabriele
Carolyn Hove

Cor anglais

Carolyn Hove

Clarinet

Boris Allakhverdyan
Principal
Michele and Dudley Rauch Chair

Burt Hara
Associate Principal

Andrew Lowy
David Howard

E flat Clarinet

Andrew Lowy

Bass Clarinet

David Howard

Bassoon

Whitney Crockett
Principal

Shawn Mouser
Associate Principal

Michele Grego

Contrabassoon

Vacant

Horn

Andrew Bain *Principal*
John Cecil Bessell *Chair*

Vacant
Associate Principal

Gregory Roosa
William and Sally
Rutter *Chair*

Amy Jo Rhine
Loring Charitable
Trust *Chair*

Brian Drake
Reese and Doris
Gothie *Chair*

Ethan Bearman
Assistant
Bud and Barbara
Hellman *Chair*

Trumpet

Thomas Hooten
Principal
M David and Diane
Paul *Chair*

James Wilt
Associate Principal
Nancy and Donald
de Brier *Chair*

Christopher Still
Ronald and Valerie
Sugar *Chair*

Trombone

David Rejano
Cantero *Principal*

James Miller
Associate Principal
Abbott and Linda
Brown *Chair*

Bass Trombone

John Lofton

Tuba

Norman Pearson

Timpani

Joseph Pereira
Principal
Cecilia and Dudley
Rauch *Chair*

Percussion

Matthew Howard
Principal

James Babor
Perry Dreiman

Keyboards

Joanne Pearce Martin
Katharine Bixby
Hotchkis *Chair*

Harp

Lou Anne Neill

Librarians

Kazue Asawa
McGregor *
Kenneth Bonebrake
Stephen Biagini

Personnel

Manager
Jeffrey Neville

The Los Angeles
Philharmonic string
section utilises revolving
seating on a systematic
basis. Players listed
alphabetically change
seats periodically.

In those sections where
there are two principals
the musicians share
the position equally
and are listed in order
of length of service.

The musicians of the Los
Angeles Philharmonic
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* on sabbatical

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Fri 1 Jun

**Bayerisches Staatsorchester/
Kirill Petrenko**

Mahler Symphony No 7

barbican

Kirill Petrenko © Wilfried Hoel



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