



London Symphony Orchestra
LSO Sing

Rachmaninov
All-Night Vigil (Vespers)

Simon Halsey
London Symphony Chorus

Sergei Rachmaninov (1873–1943)

All-Night Vigil ('Vespers'), Op 37 (1915)

Simon Halsey chorus director & conductor

London Symphony Chorus

Christine Jasper alto

Dan Owers tenor

1	i.	Come, let us worship [Priidite, poklonimsia]	1'53"
2	ii.	Bless the Lord, O my soul [Blagoslovi, dushe moya] *	4'12"
3	iii.	Blessed is the man [Blazhen muzh]	4'30"
4	iv.	Gladsome Light [Svete tihiy] **	2'34"
5	v.	Lord, now lettest Thou Thy servant (Nunc Dimittis) [Nine otpushchayeshi] **	3'03"
6	vi.	Rejoice, O virgin (Ave Maria) [Bogoroditse Devo, raduysia]	2'33"
7	vii.	The Six Psalms (Introduction) – Glory be to God (The Lesser Doxology) [Shestopsalmiye] †	2'17"
8	viii.	Praise the Name of the Lord [Hvalite imia Ghospodne] †	2'14"
9	ix.	Blessed art Thou, O Lord [Blagosloven yesi, Ghospodi] †	6'08"
10	x.	Having beheld the resurrection of Christ [voskreseniye Hristovo videvshe]	3'12"
11	xi.	My soul doth magnify the Lord (Magnificat) [Velichit dusha moya Ghospoda]	7'19"
12	xii.	Glory be to God on high (The Great Doxology) [Slavosloviye velikoye] †	7'13"
13	xiii.	Troparion. Today hath salvation come [Tropar "Dnes' spaseniye"] †	1'41"
14	xiv.	Troparion. Thou didst rise from the tomb [Tropar "Voskres iz groba"] †	2'59"
15	xv.	To Thee, the victorious leader [vzbrannoy voyevode] *	1'40"

Total time 53'28"

* "Greek" Chant [Grecheskovo rospeva] ** Kiev Chant [Kiyevskovo rospeva] † Znamenny Chant [Znamennovo rospeva]

Recorded live in DSD 128fs, 26 November 2014, and in session, 2 December 2014 at the Barbican, London

James Mallinson producer * **Classic Sound Ltd** recording, editing and mastering facilities

Neil Hutchinson for **Classic Sound Ltd** balance engineer, audio editor, mixing & mastering engineer

Jonathan Stokes for **Classic Sound Ltd** recording engineer

© 2016 London Symphony Orchestra, London UK

© 2016 London Symphony Orchestra, London UK

Page Index

2	Track listing
3	English notes
4	French notes
5	German notes
6	Composer biography
7	Text
10	Conductor biography
11	Chorus biography & personnel list
12	LSO biography



© Kevin Leighton

Sergei Rachmaninov (1873–1943) **All-Night Vigil ('Vespers'), Op 37 (1915)**

Rachmaninov was no conventional believer, but the rituals and traditions of the Orthodox Church were an essential part of his musical and cultural background. Phrases reminiscent of liturgical chant appear in his music throughout his life, from the First Symphony of 1895 to the *Symphonic Dances* of 1940; the last of these, indeed, includes an important quotation from the ninth movement of the *Vigil*. Rachmaninov's setting of the *All-Night Vigil* was composed in January and February 1915.

The outbreak of World War I in August 1914 took many people by surprise, and to Rachmaninov it was a severe shock. Since 1906 he had spent a great deal of time in Dresden, where he went for some months nearly every year to compose undisturbed by the pressures of musical life in Moscow, and had a deep love of German culture. Now he found himself confined to Russia and surrounded by an atmosphere of belligerence and xenophobia. His genuine patriotism was horrified by the gutter nationalism that swept the country. In these circumstances he may well have asked himself what it was that was most true and valuable in Russian culture, and turned again to the music of the church choirs that had so impressed him in his childhood.

The Russian Orthodox Church has always recognised the importance of music in its services, but has at the same time imposed restrictions on its performance, which have prevented anything like the musical development that occurred in the Western Church. The guiding principle in Orthodox church music is that the projection of the sacred texts should at all

times be clear, and that nothing should in any way obscure their audibility or their meaning. The words were to be set clearly and continuously, which severely limited the use of such devices as canon and polyphonic imitation. Music was to consist only of singing: no instruments were ever admitted.

Although often referred to as Rachmaninov's 'Vespers', these 15 movements for unaccompanied chorus make up an All-Night Vigil service, which consists not only of Vespers (Nos 1–6), but also includes the liturgical offices of Matins (7–11), Lauds (12) and Prime (13–15). As the Russian Orthodox Church considers the day to begin and end at sunset, the celebration of Sundays and major feast days would begin on the preceding evening with the office of Vespers, and continue through the night until the morning, when the main office of the day would be celebrated.

Although Rachmaninov took great care to observe the general principles of Orthodox church music, he seems to have realised that the practical difficulties of his Vigil made liturgical performances unlikely. The choral writing makes huge demands on even the most skilled choirs. The choir is divided into the normal four ranges of soprano, alto, tenor and bass, but straightforward four-part writing is rare. Each voice is frequently subdivided into two, and sometimes three parts, and in the course of the 15 movements Rachmaninov shows astonishing resource in exploiting every possibility offered by changes of texture, timbre, register and weight. The ranges of the voices reflect particular Russian traditions: the sopranos go no higher than A natural, but the basses are frequently taken down to low D, and there are a number of low Cs and on three occasions low B-flats.

The principal melodic lines are closely moulded to the sound and meaning of the text, and tend to move by steps or in small intervals rarely larger than a third. Several movements are actually based on existing chants (Nos 2, 4, 5, 9, 13, 14 and 15); others are melodically original, though Rachmaninov immersed himself so completely in the traditional chants that it is impossible to tell the difference. What is outstanding is the variety of choral, rhythmic and harmonic treatment, all aimed at the expression of the texts, from exuberant praise and thanksgiving to more inward moments of awe, penitence and meditation.

Programme note © Andrew Huth



Sergueï Rachmaninov (1873-1943) Vigiles nocturnes (« Vêpres », op. 37 (1915)

Rachmaninov n'était pas un croyant au sens conventionnel du terme, mais les rituels et les traditions de l'Église orthodoxe russe constituaient une part essentielle de son bagage musical et culturel. Des réminiscences mélodiques du chant liturgique apparaissent dans sa musique tout au long de sa vie, de la Première Symphonie, de 1895, aux *Danses symphoniques*, de 1940 ; cette dernière partition inclut d'ailleurs une citation importante du neuvième mouvement des *Vigiles nocturnes*. C'est en janvier et février 1915 que Rachmaninov mit cette pièce en musique.

L'éclatement de la Première Guerre mondiale, en août 1914, prit de nombreuses personnes par surprise, et ce fut pour Rachmaninov un choc terrible. Depuis 1906, il passait de longues périodes à Dresde, où il se rendait presque chaque année pour plusieurs mois afin de composer à l'abri des pressions imposées par la vie musicale moscovite, et il éprouvait un amour profond pour la culture germanique. À présent, il se trouvait confiné en Russie et cerné par une atmosphère de belligérance et de xénophobie. Son patriotisme authentique était horrifié par le nationalisme de caniveau qui avait envahi le pays. Dans de telles circonstances, il pourrait bien s'être demandé ce qui avait vraiment de l'authenticité et de la valeur dans la culture russe, ce qui expliquerait son retour à la musique chorale d'église qui l'avait tant impressionné dans son enfance.

L'Église orthodoxe russe a toujours reconnu l'importance de la musique dans ses offices, mais elle a en même temps imposé des restrictions à son exécution qui ont empêché tout ce qui pouvait ressembler au développement musical qu'ont connu

les Églises occidentales. Le principe directeur de la musique liturgique orthodoxe est que l'énoncé des textes sacrés doit toujours rester clair, que rien ne doit jamais entraver leur audibilité ou la perception de leur sens. Les paroles devaient être illustrées avec clarté et sans interruption, ce qui limitait drastiquement le recours à des procédés comme le canon et les imitations polyphoniques. La musique ne devait recourir qu'au chant : aucun instrument ne serait jamais admis.

Bien que souvent désignés comme les « Vêpres » de Rachmaninov, ces quinze mouvements pour chœur a cappella illustrent l'intégralité des Vigiles nocturnes, qui consistent non seulement dans les Vêpres (nos 1-6), mais aussi dans les offices liturgiques des Matines (7-11), des Laudes (12) et de Prime (13-15). L'Église orthodoxe russe considérant que le jour commence et s'achève au coucher du soleil, la célébration des dimanches et des grandes fêtes débutait le soir précédent par l'office des Vêpres et se poursuivait au cours de la nuit jusqu'au lendemain matin, où avait lieu le principal office du jour.

Bien que Rachmaninov se soit appliqué à observer les principes généraux de la musique sacrée orthodoxe, il semble avoir eu conscience que les difficultés pratiques posées par ses Vigiles rendraient improbables leur exécution liturgique. L'écriture chorale est très exigeante, même pour le chœur le plus talentueux. Le chœur est divisé selon les quatre tessitures habituelles de soprano, alto, ténor et basse, mais la simple écriture à quatre voix est rare. Chaque pupitre est souvent divisé en deux, voire trois parties et, au fil des quinze mouvements, Rachmaninov témoigne d'une imagination étonnante dans l'exploitation des possibilités offertes par la variation des textures, des timbres, des registres et des masses. Les ambitus vocaux reflètent les particularités de la tradition

russe : dans l'aigu, les sopranos ne dépassent pas le *la* naturel, mais les basses descendent fréquemment au *ré*, et l'on trouve plusieurs ut graves et même, à trois reprises, un *si* bémol grave.

Les principales lignes mélodiques sont étroitement liées à la sonorité et au sens du texte, et tendent à évoluer par degrés conjoints ou par petits intervalles, rarement au-delà de la tierce. Plusieurs mouvements reposent sur des mélodies liturgiques préexistantes (nos 2, 4, 5, 9, 13, 14 et 15) ; d'autres emploient des mélodies originales, bien que Rachmaninov se soit immergé si complètement dans le chant liturgique traditionnel qu'il soit impossible de faire la différence. Ce qui est remarquable, c'est la diversité du traitement choral, rythmique et harmonique, dont le seul dessein est l'expression des textes – les louanges exubérantes aussi bien que les moments plus recueillis de crainte, de pénitence et de méditation.

Notes de programme © Andrew Huth

Traduction : Claire Delamarche



© Robert Garbolski

Sergei Rachmaninow (1873–1943) Ganznächtlige Vigil („Vesper“), op. 37 (1915)

Auch wenn Rachmaninow kein im herkömmlichen Sinne Gläubiger war, stellten die Rituale und Traditionen der orthodoxen Kirche doch einen wesentlichen Teil seiner musikalischen und kulturellen Entwicklung dar. Phrasen, die an liturgische Gesänge erinnern, klingen immer wieder in seiner Musik auf, von der Ersten Sinfonie 1895 bis zu den *Sinfonischen Tänzen* aus dem Jahr 1940; in diesen findet sich sogar ein bedeutendes Zitat aus dem neunten Satz der Vigil. Rachmaninow schrieb seine Vertonung der *Ganznächtlichen Vigil* im Januar und Februar 1915.

Der Ausbruch des Ersten Weltkriegs im August 1914 kam für viele Menschen völlig überraschend, und Rachmaninow stand unter Schock. Seit 1906 hatte er immer wieder längere Zeit in Dresden verbracht, schließlich war er jedes Jahr für einige Monate in die Stadt an der Elbe gereist, um ungestört von den Anforderungen des Musiklebens in Moskau komponieren zu können. Zudem fühlte er sich der deutschen Kultur sehr verbunden. Nun aber war er auf Russland beschränkt und empfand die kriegsbegeisterte und fremdenfeindliche Atmosphäre, die ihn umgab, als Einengung. In seinem aufrichtigen Patriotismus war er entsetzt über den primitiven Nationalismus, der das Land erfasste. Angesichts dieser Umstände fragte er sich vielleicht, welche Werte denn die wahrsten und wertvollsten der russischen Kultur seien – und wandte sich wieder der Musik der Kirchenchöre zu, die ihn in seiner Kindheit so sehr beeindruckt hatten.

In der russisch-orthodoxen Kirche hatte Musik in den Messen immer schon einen hohen Stellenwert eingenommen, gleichzeitig jedoch gab es strenge Vorgaben für deren Darbietung, was

verhinderte, dass eine ähnliche musikalische Entwicklung wie in der Westkirche stattfinden konnte. Oberstes Prinzip der orthodoxen Kirchenmusik ist, dass der Vortrag der heiligen Texte stets klar und deutlich ist und ihr Verständnis und ihre Bedeutung durch nichts beeinträchtigt werden dürfen. Die Worte müssen klar und fortlaufend vertont werden, was jede Verwendung etwa eines Kanons oder einer mehrstimmigen Imitation ausschließt. Die Musik muss ausschließlich aus Gesang bestehen, Instrumente sind zu keiner Zeit zulässig.

Auch wenn das Werk häufig als „Vesper“ Rachmaninows bezeichnet wird, fügen sich die 15 Sätze für Chor a capella zu einer ganznächtlichen Vigil, die nicht nur aus der Vesper besteht (Nr. 1–6), sondern auch die liturgischen Offizien der Matutin (7–11), Laudes (12) und Prim (13–15) umfasst. Da nach der russisch-orthodoxen Kirche der Tag mit dem Sonnenuntergang anfängt und endet, beginnt die Feier des Sonntags und der hohen Feiertag stets am Vorabend mit dem Offizium der Vesper und zieht sich die Nacht hindurch bis zum Morgen hin, wenn das Hauptoffizium des Tages begangen wird.

So sehr Rachmaninow auch darauf achtete, den Prinzipien der orthodoxen geistlichen Musik zu folgen, war ihm offenbar bewusst, dass die praktischen Schwierigkeiten seiner Vigil eine liturgisch eingebundene Darbietung unwahrscheinlich machten. Die stimmlichen Anforderungen bringen selbst für erstklassige Chöre große Schwierigkeiten mit sich. Der Chor ist in die üblichen vier Lagen unterteilt – Sopran, Alt, Tenor und Bass –, schlichte Vierstimmigkeit ist jedoch selten. Häufig wird jede Stimme zwei-, bisweilen sogar dreigeteilt, und im Verlauf der 15 Sätze wendet Rachmaninow erstaunlichen Einfallsreichtum auf, um jede nur denkbare Veränderung in Klangfarbe, Timbre, Register und Gewicht

zu beschwören. Der Umfang der Stimmen folgt der russischen Tradition: Die Soprane gehen nicht höher als bis zum zweigestrichenen A, die Bässe jedoch gehen häufig bis zum großen D hinab, es gibt mehrere große Cs und drei Mal sogar große Bs.

Die wesentlichen Melodielinien lehnen sich eng an den Klang und die Bedeutung des Textes an und schreiten meist schrittweise oder in kleinen Intervallen von selten mehr als einer Terz voran. Mehrere Sätze beruhen auf bestehenden Chorälen (Nr. 2, 4, 5, 9, 13, 14 und 15), andere sind melodisch neu, obwohl Rachmaninow derart tief in die traditionellen Gesänge eintauchte, dass sich der Unterschied unmöglich eindeutig bestimmen lässt. Bestehend ist die vielfältige chorische, rhythmische und harmonische Behandlung, die stets im Dienst des Textes steht, von überschäumendem Preisen und Danksagen bis hin zu innerlichen Momenten der Ehrfurcht, Buße und Meditation.

Einführungstext © Andrew Huth

Übersetzung aus dem Englischen:
Ursula Wulfekamp for Ros Schwartz Translations Ltd

Sergei Rachmaninov (1873–1943)

‘Melody is music,’ wrote Rachmaninov, ‘the basis of music as a whole, since a perfect melody implies and calls into being its own harmonic design.’ The Russian composer, pianist and conductor’s passion for melody was central to his work, clearly heard in his *Rhapsody on a Theme of Paganini*, a brilliant and diverse set of variations on a tune by the great 19th-century violinist and composer Niccolò Paganini.

Although the young Sergei’s father squandered much of the family inheritance, initially he invested wisely in his son’s musical education. In 1882 the boy received a scholarship to study at the St Petersburg Conservatory, but further disasters at home hindered his progress and he moved to study at the Moscow Conservatory. Here he proved an outstanding piano pupil and began to study composition. Rachmaninov’s early works reveal his debt to the music of Rimsky-Korsakov and Tchaikovsky, although he rapidly forged a personal, richly lyrical musical language, clearly expressed in his *Prelude in C sharp minor for piano* (1892).

His First Symphony (1897) was savaged by the critics, which caused the composer’s confidence to evaporate. In desperation he sought help from Dr Nikolai Dahl, whose hypnotherapy sessions restored Rachmaninov’s self-belief and gave him the will to complete his Second Piano Concerto, widely known through its later use as the soundtrack for the classic film *Brief Encounter*. Thereafter, his creative imagination ran free to produce a string of unashamedly romantic works divorced from newer musical trends. He left Russia shortly before the October Revolution in 1917, touring as pianist and conductor and buying properties in Europe and the United States.

Profile © Andrew Stewart

Sergueï Rachmaninov (1873–1943)

« La mélodie, c’est la musique », écrivit Rachmaninov, « c’est la base de la musique tout entière, car une mélodie parfaite implique et fait surgir son propre schéma harmonique. » La passion du compositeur, pianiste et chef d’orchestre russe pour la mélodie fut capitale pour son œuvre, comme en témoigne à l’évidence sa *Rhapsodie sur un thème de Paganini*, série de variations pleines de brio et de diversité sur un air du grand violoniste et compositeur du XIX^e siècle Niccolò Paganini.

Bien que le père du jeune Sergueï ait dilapidé une bonne part de l’héritage familial, il eut au commencement la sagesse d’investir sur l’éducation musicale de son fils. En 1882, le jeune garçon obtint une bourse pour aller étudier au conservatoire de Saint-Petersbourg, mais de nouvelles catastrophes familiales mirent un frein à ses progrès et il déménagea afin de poursuivre son apprentissage au conservatoire de Moscou. Il s’y révéla comme un élève de piano très doué et y commença l’étude de la composition. Les premières œuvres de Rachmaninov révèlent sa dette à l’égard de la musique de Rimski-Korsakov et Tchaïkovski, même s’il s’est rapidement forgé un langage musical personnel, éminemment lyrique, qui s’exprime avec évidence dans le *Prélude pour piano en ut dièse mineur* (1892).

Sa *Première Symphonie* (1897) fut éreintée par la critique, ce qui anéantit son assurance. Dans son désespoir, le compositeur chercha secours auprès du Dr Nikolai Dahl, qui par des séances d’hypnose rétablit sa confiance en lui-même et suscita sa volonté de composer le *Deuxième Concerto pour piano*, appelé à une célébrité planétaire par son apparition ultérieure dans la bande-son de *Brève Rencontre*, un classique du cinéma. Par la suite, l’imagination créatrice de Rachmaninov se déploya sans ambages dans une succession d’œuvres délibérément romantiques, qui tournaient le dos aux courants musicaux les plus modernes. Il quitta la Russie peu avant la révolution d’Octobre en 1917, donnant des concerts comme pianiste et chef d’orchestre et achetant des propriétés en Europe et aux Etats-Unis.

Portrait © Andrew Stewart

Traduction : Claire Delamarche

Sergei Rachmaninow (1873–1943)

„Melodie ist Musik“, schrieb Rachmaninow, „die Grundlage der Musik als Ganzes, weil eine perfekte Melodie ihre eigene harmonische Gestalt birgt und ins Leben ruft.“ Die Leidenschaft des russischen Komponisten, Pianisten und Dirigenten für Melodien spielte in seinem Schaffen eine zentrale Rolle und ist deutlich hörbar in seiner *Rhapsodie über ein Thema von Paganini*, einer brillanten und vielseitigen Variationsreihe über ein Thema des großartigen Violinisten und Komponisten des 19. Jahrhunderts Niccolò Paganini.

Obwohl der Vater des jungen Sergei den Großteil des Erbes verschwendete, investierte er anfänglich klug in die musikalische Ausbildung seines Sohns. 1882 erhielt der Junge ein Stipendium für ein Studium am St. Petersburger Konservatorium, doch weitere Katastrophen zu Hause hinderten seine Entwicklung. Er zog deshalb nach Moskau und studierte dort weiter. Hier erwies er sich als ein ausgezeichnete Klavierstudent und begann mit Kompositionsunterricht. Rachmaninows frühe Werke zeigen den Einfluss von Rimski-Korsakow und Tschairowski. Doch bald schon bildete er eine eigene, opulent lyrische Musiksprache heraus, die deutlich in seinem *Prélude in cis-Moll für Klavier* (1892) zum Ausdruck kommt.

Seine 1. Sinfonie (1897) wurde von den Rezensenten zerrissen, was das Selbstwertgefühl des Komponisten total zerrüttete. Verzweifelt bat er Dr. Nikolai Dahl um Hilfe, dessen Hypnotherapie Rachmaninows Glauben an sich selbst wiederherstellte und ihn im Willen stärkte, sein 2. Klavierkonzert abzuschließen, das durch seine spätere Verwendung als Musik zum Filmklassiker *Begegnung* weithin bekannt wurde. Danach entfaltete sich Rachmaninows Kreativität frei und er schuf eine Reihe von unverhohlenen romantischen Werken jenseits neuerer musikalischer Trends. Er verließ Russland kurz vor der Oktoberrevolution 1917, unternahm Konzertreisen als Pianist und Dirigent und erwarb Immobilien in Europa und den USA.

Kurzbiographie © Andrew Stewart

Übersetzung aus dem Englischen: Elke Hockings

TEXT

Vsenoshchnoye bdeniye

1 – Priidite, poklonimsia

Priidite, poklonimsia Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
Hristu Tsarevi nashemu Bogu.
Priidite, poklonimsia i pripadem
samomu Hristu Tsarevi i Bogu nashemu.
Priidite, poklonimsia i pripadem Yemu.

2 – Blagoslovi, dushe moya

Blagoslovi, dushe moya, Ghospoda,
blagosloven yesi, Ghospodi.
Ghospodi Bozhe moy, vozvelichilsia yesi zelo.
Blagosloven yesi, Ghospodi.
Vo ispovedaniye i v velepotu obleksia yesi.
Blagosloven yesi, Ghospodi.
Na gorah stanut vodi.
Divna dela Tvoya, Ghospodi.
Posrede gor proydut vodi.
Divna dela tvoya, Ghospodi.
Fsia premudrostiuyu sotvoril yesi.
Slava Ti, Ghospodi, sotvorivshemu fsia.

3 – Blazhen muzh

Blazhen muzh, izhe ne ide na sovet nechestivih.
Alliluiya, alliluiya, alliluiya.
Yako vest' Ghospod' put' pravednih
i put' nechestivih pogibnet.
Alliluiya, alliluiya, alliluiya.
Rabotayte Ghospodevi so strahom,
i raduytesia Yemu s trepetom.
Alliluiya, alliluiya, alliluiya.
Blazheni fsi nadeyushchiisa nan'.
Alliluiya, alliluiya, alliluiya.
Voskresni, Ghospodi, spasi mia, Bozhe moy. Alliluiya,
alliluiya, alliluiya.
Ghospodne yest' spaseniye
i na liudeh Tvoih blagosloveniye Tvoye.
Alliluiya, alliluiya, alliluiya.
Slava Ottsu, i Sinu, i Sviatomu Duhu,
i nine i prisno, i vo veki vekov. Amin'.
Alliluiya, alliluiya, alliluiya.
Slava Tebe, Bozhe.

4 – Svete tihiy

Svete tihiy sviatiya slavi Bessmertnago,
Ottsa nebesnago, Sviatago, Blazhennago,
Iisuse Hriste.
Prishedshe na zapad solntsa,
videvshe svet vecherniy,
poyem Ottsa, Sina i Sviatago Duha, Boga.
Dostoin yesi vo fsia vremena
Pet biti glasi prepodobnimi,
Sine Bozhii, zhivot dayay,
temzhe mir tia slavit.

All-Night Vigil ('Vespers')

1 – Come, let us worship

Come, let us worship God, our King.
Come, let us worship and fall down
before Christ, our King and our God.
Come, let us worship and fall down
before the very Christ, our King and our God.
Come, let us worship and fall down before Him.

2 – Bless the Lord, O my soul

Bless the Lord, O my soul,
blessed art Thou, O Lord.
O Lord my God, Thou art very great.
Blessed art Thou, O Lord.
Thou art clothed with honour and majesty.
Blessed art Thou, O Lord.
The waters stand upon the mountains.
Marvellous are Thy works, O Lord.
The waters flow between the hills.
Marvellous are Thy works, O Lord.
In wisdom hast Thou made all things.
Glory to Thee, O Lord, who hast created all!
Psalm 103 [104]: 1–2, 6, 24

3 – Blessed is the man

Blessed is the man, who walks not in the counsel
of the wicked. Alleluia, alleluia, alleluia.
For the Lord knows the way of the righteous,
but the way of the wicked will perish.
Alleluia, alleluia, alleluia.
Serve the Lord with fear
and rejoice in Him with trembling.
Alleluia, alleluia, alleluia.
Blessed are all who take refuge in Him.
Alleluia, alleluia, alleluia.
Arise, O Lord! Save me, O my God!
Alleluia, alleluia, alleluia.
Salvation belongs to the Lord,
and Thy blessing be upon Thy people.
Alleluia, alleluia, alleluia.
Glory to Father, Son, and Holy Spirit,
both now and ever, and unto ages of ages. Amen.
Alleluia, alleluia, alleluia.
Glory to Thee, O God!
Psalms 1: 1, 6; 2: 11, 12; 3: 8, 9

4 – Gladsome Light

Gladsome Light of the holy glory of the Immortal One –
the Heavenly Father, holy and blessed –
O Jesus Christ!
Now that we have come to the setting of the sun,
and behold the light of evening,
we praise the Father, Son, and Holy Spirit – God.
Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.

5 – Nine otpushchayeshi

Nine otpushchayeshi raba Tvoyego, Vladiko,
po glagolu Tvoyemu s mirom,
yako videsta ochi moi spaseniye Tvoye,
yezhe yesi ugotoval pred litsem vseh liudey,
svet vo otkroveniye yazikov,
i slavu liudey Tvoih Izraelia.

6 – Bogoroditse Devo, raduysia

Bogoroditse Devo, raduysia,
Blagodatnaya Mariye, Ghospod' s Toboyu.
Blagoslovenna Ti v zhenakh,
i blagosloven Plod chreva Tvoyego,
yako Spasa rodila yesi dush nashikh.

7 – Shestopsalmiye

Slava v vishnih Bogu,
i na zemli mir,
v chelovetseh blagovoleniye.
Ghospodi, ustne moi otverzeshi,
i usta moya vozvestiat hvalu Tvoyu.

8 – Hvalite imia Ghospodne

Hvalite imia Ghospodne. Alliluiya.
Hvalite, rabi Ghospoda. Alliluiya.
Blagosloven Ghospod' ot Siona,
zhiviy vo Iyerusalime. Alliluiya.
Ispovedaytesia Ghospodevi, yako blag.
Alliluiya, alliluiya.
Yako v vek milost Yego. Alliluiya.
Ispovedaytesia Bogu nebesnomu.
Alliluiya, alliluiya.
Yako v vek milost Yego. Alliluiya.

9 – Blagosloven yesi, Ghospodi

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

Angel'skiy sobor udivisia,
zria Tebe v mertvih vmenivshasia,
smertnuyu zhe, Spase,
krepost' razorivsha,
i s Soboyu Adama vozdvigsha,
i ot Ada fsia svobozhdsha.

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

'Pochto mira s milostivnimi slezami,
o uchenitsi, rastvoriyete?'
Blistayaysia vo grobe Angel,
mironositsam veshchasha:
'Vidite vi grob, i urazumeyte:
Spas bo voskrese ot groba.'

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

5 – Lord, now lettest Thou Thy servant

Lord, now lettest Thou Thy servant
depart in peace, according to Thy word.
For mine eyes have seen Thy Salvation,
which Thou hast prepared before the face of all people:
a light to enlighten the Gentiles,
and to be the glory of Thy people Israel.
Luke 2: 29–32

6 – Rejoice, O Virgin

Rejoice, O Virgin Mother of God,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the Fruit of Thy womb,
for Thou hast borne the Saviour of our souls.

7 – The Six Psalms

Glory to God in the highest,
and on earth peace,
good will among men.
O Lord, open Thou my lips,
and my mouth shall proclaim Thy praise.
Luke 2: 14; Psalm 51: 15

8 – Praise the Name of the Lord

Praise the name of the Lord. Alleluia.
Praise the Lord, O you His servants. Alleluia.
Blessed be the Lord from Zion,
He who dwells in Jerusalem. Alleluia.
O give thanks unto the Lord, for He is good,
Alleluia, alleluia.
for His mercy endures forever. Alleluia.
O give thanks unto the God of Heaven.
Alleluia, alleluia.
for His mercy endures forever. Alleluia.
Psalm 135: 1, 21; 136: 1, 26

9 – Blessed art Thou, O Lord

Blessed art Thou, O Lord,
teach me Thy statutes.

The angelic host was filled with awe,
when it saw Thee among the dead.
By destroying the power of death,
O Saviour,
Thou didst raise Adam,
and save all men from hell!

Blessed art Thou, O Lord,
teach me Thy statutes.

'Why do you women
mingle myrrh with your tears?'
cried the radiant angel in the tomb
to the myrrh-bearers.
'Behold the tomb and understand!
The Saviour is risen from the dead!'

Blessed art Thou, O Lord,
teach me Thy statutes.

Zelo rano mironositsi techahu
ko grobu Tvoyemu ridayushchiya,
no predsta k nim Angel, i reche:
'Ridaniya vremia presta, ne plachite,
voskreseniye zhe Apostolom rtsite.'

Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.

Mironositsi zheni s miri prishedshiya
ko grobu Tvoyemu, Spase, ridahu.
Angel zhe k nim reche, glagolia:
'Chto s mertvimi zhivago pomishliayete?
Yako Bog bo voskrese ot groba!'

Slava Ottsu, i Sinu,
i Sviatomu Duhu.

Poklonimsia Ottsu, i Yego Sinovi,
i Sviatomu Duhu,
Sviatey Troitse vo yedinom sushchestve
s Serafimi zovushche:
'Sviat, sviat, sviat, yesi Ghospodi!'

I nine, i prisno, i vo veki vekov. Amin'.

Zhiznodavtsa rozhdshi, greha, Devo,
Adama izbavila yesi.
Radost' zhe Yeve v pechali mesto podala yesi;
padshiya zhe ot zhizni, k sey napravi,
iz Tebe voplotiviyisa Bog i Chelovek.

Alliluiya, alliluiya, alliluiya, slava Tebe, Bozhe!

10 – Voskreseniye Hristovo videvshe

Voskreseniye Hristovo videvshe,
poklonimsia Sviatomu Ghospodu Iisusu,
yedinomu Bezgreshnomu.
Krestu Tvoyemu pokloniyemysia, Hriste,
i sviatoye voskreseniye Tvoye poyem i slavim:
Ti bo yesi Bog nash, razve Tebe inogo ne znayem,
imia Tvoye imenuyem.
Priidite fsi vernii,
poklonimsia sviatomu Hristovu voskreseniyu:
se bo priide krestom
radost fsemu miru,
fsegda blagosloviashche Ghospoda,
poyem voskreseniye Yego:
raspiatiye bo preterpev,
smertiye smert' razrushii.

11 – Velichit dusha moya Ghospoda

Velichit dusha moya Ghospoda,
i vozradovasia duh moy o Boze Spase moyem.

Chestneyshuyu Heruvim
i slavneyshuyu bez sravneniya Serafim,
bez istleniya
Boga Slova rozhdshuyu,
sushchuyu Bogoroditsu Tia velichayem.

Yako prizre na smireniye rabi Svoyeya,
se bo otnine ublazhat mia fsi rodi.
Chestneyshuyu Heruvim ...

Very early in the morning
the myrrh-bearers ran with sorrow to Thy tomb,
but an Angel came to them and said:
'The time for sorrow has come to an end! Do not
weep, but announce the resurrection to the apostles!'

Blessed art Thou, O Lord,
teach me Thy statutes.

The myrrh-bearers were sorrowful
as they neared Thy tomb,
but the Angel said to them:
'Why do you number the living among the dead?
Since He is God, He is risen from the tomb!'

Glory to the Father and to the Son
and to the Holy Spirit.

We worship the Father, and His Son,
and the Holy Spirit:
the Holy Trinity, one in essence!
Hvalim Tia, blagoslovim Tia,
'Holy, Holy, Holy art Thou, O Lord!'

Both now and ever, and unto ages of ages. Amen.

Since Thou didst give birth to the Giver of Life, O Virgin,
Thou didst deliver Adam from his sin!
Thou gavest joy to Eve instead of sadness!
The God-man who was born of Thee
has restored to life those who had fallen from it!

Alleluia, alleluia, alleluia! Glory to Thee, O God!

10 – Having beheld the resurrection of Christ

Having beheld the Resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.
We venerate Thy Cross, O Christ,
and we hymn and glorify Thy holy resurrection,
for Thou art our God, and we know no other than Thee;
we call on Thy name.
Come, all you faithful,
let us venerate Christ's holy resurrection.
For, behold, through the cross
joy has come into all the world.
Ever blessing the Lord,
let us praise His resurrection,
for by enduring the cross for us,
He has destroyed death by death.

11 – My soul doth magnify the Lord

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.

More honourable than the Cherubim
and more glorious beyond compare than the Seraphim,
without corruption
Thou gavest birth to God the Word,
true Theotokos, we magnify Thee.

For He hath regarded the lowliness of His handmaiden.
For behold, from henceforth all generations shall call
me blessed. More honourable ...

Yako sotvori mne velichiye Sil'niy,
i sviato imia Yego,
i milost' Yego v rodi rodov boyashchimsia Yego.
Chestneyshuyu Heruvim ...

Nizlozhi sil'niya so prestol,
i voznese smirenniya,
alchushchiya ispolni blag,
i bogatiashchiyasia otpusti tshchi.
Chestneyshuyu Heruvim ...

Vospriyat Izrailia, otroka Svoyego,
pomianuti milosti,
yakozhe glagola ko ottsem nashim,
Avraamu i semeni yego dazhe do veka.
Chestneyshuyu Heruvim ...

12 – Slavosloviye velikoye

Slava v vishnih Bogu, i na zemli mir,
v chelovetseh blagovoleniye.
Hvalim Tia, blagoslovim Tia,
klaniayem Ti sia, slavoslovim Tia,
blagodarim Tia, velikiya radi slavi Tvoyeya.
Ghospodi, Tsariu nebesniy,
Bozhe Otche Fsederzhiteliu.
Ghospodi, Sine yedinorodniy, Iisuse Hriste,
i Sviatiy Dushe.
Ghospodi Bozhe, Agnche Bozhiy, Sine Otech',
vzemliay greh mira,
pomiluy nas;
vzemliay grehi mira,
priimi molitvu nashu.
Sediay odesnuyu Ottsa,
pomiluy nas.
Yako Ti yesi yedin sviat,
Ti yesi yedin Ghospod', Iisus Hristos,
v slavu Boga Ottsa. Amin'.

Na fsiak den' blagoslovliu Tia
i vos'hvaliu imia Tvoye vo veki i v vek veka.
Spodobii, Ghospodi,
v den' sey bez greha sohranitisia nam.

Blagosloven yesi, Ghospodi,
Bozhe otets nashih,
i hval'no i proslavleno Imia Tvoye vo veki. Amin'.
Budi, Ghospodi, milost' Tvoya na nas,
yakozhe upovahom na Tia.
Blagosloven yesi, Ghospodi,
nauchi mia opravdaniyem Tvoim.
Ghospodi, pribezhishche bil yesi nam
v rod i rod.
Az reh: Ghospodi, pomiluy mia,
istseli dushu moyu, yako sogreshih Tebe.
Ghospodi, k Tebe pribegoh,
nauchi mia tvoriti voliu Tvoyu,
yako Ti yesi Bog moy,
yako u Tebe istochnik zhivoti;
vo svete Tvoyem uzrim svet.
Probavi milost' Tvoyu vedushchim Tia.

Sviatiy Bozhe, Sviatiy Krepiy,
Sviatiy Bessmertniy, pomiluy nas.
Slava Ottsu, i Sinu,

For He that is mighty hath magnified me,
and holy is His name,
and His mercy is on them that fear Him, throughout all
generations. More honourable ...

He hath put down the mighty from their seat,
and hath exalted the humble and meek;
He hath filled the hungry with good things,
and the rich He hath sent empty away.
More honourable ...

He remembering his mercy,
hath holpen His servant Israel,
as he promised to our forefathers,
Abraham and his seed for ever.
More honourable ...
Luke 1:46-55

12 – The Great Doxology

Glory be to God on high, and on earth peace,
Goodwill towards men.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
we give thanks to Thee for Thy great glory.
O Lord God, Heavenly King,
God the Father almighty.
O Lord, the only begotten Son, Jesu Christ,
and the Holy Spirit.
O Lord God, Lamb of God, Son of the Father,
that takest away the sin of the world
have mercy on us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy on us.
For Thou only art holy,
Thou only art the Lord, Jesu Christ,
to the glory of God the Father. Amen.

Every day will I bless Thee
and I will praise Thy name forever, yea forever and ever.
Vouchsafe, O Lord,
to keep us this day without sin.

Blessed art Thou, O Lord,
God of our fathers,
and praised and glorified is Thy name forever. Amen.
Let Thy mercy, O Lord, be upon us,
as we have set our hope on Thee.
Blessed art Thou, O Lord,
teach me Thy statutes.
Lord, Thou has been our refuge
from generation to generation.
I said: Lord, have mercy on me,
heal my soul, for I have sinned against Thee.
Lord, I flee to Thee,
teach me to do Thy will,
for Thou art my God;
for with Thee is the fountain of life,
and in Thy light we shall see light.
Continue Thy mercy on those who know Thee.

Holy God, Holy Mighty,
Holy Immortal, have mercy on us.
Glory to the Father, and to the Son,

i Sviatomu Duhu,
i nine i prisno, i vo veki vekov. Amin.
Sviatiy Bessmertniy, pomiluy nas.
Sviatiy Bozhe, Sviatiy Krepkii,
Sviatiy Bessmertniy, pomiluy nas.

13 13 – Tropar “Dnes’ spaseniye”

Dnes’ spaseniye miru bist,
poyem Voskresshemu iz groba
i Nachal’niku zhizni nasheya;
razrushiv bo smertiuyu smert’,
pobedu dade nam i veliyu milost’.

14 14 – Tropar “Voskres iz groba”

Voskres iz groba
i uzi rasterzal yesi Ada,
razrushil yesi osuzhdeniye smerti,
Ghospodi, fsia ot setey vraga izbaviviy,
yaviviy zhe Sebe Apostolom Tvoim,
poslal yesi ya na propoved’,
i temi mir Tvoy podal yesi,
Yedine Mnogomilostive.

15 15 – Vzbrannoy voyevode

Vzbrannoy voyevode pobeditel’naya,
yako izbavl’shesia ot zlih,
blagodarstvennaya vospisuyem Ti
rabi Tvoi, Bogoroditse:
no yako imushchaya derzhavu nepobedimuyu,
ot fsiakih nas bed svobodii,
da zovem Ti:
‘Raduysia, Nevesto nenevestnaya!’

and to the Holy Spirit,
both now and ever and unto ages of ages. Amen.
Holy Immortal, have mercy on us.
Holy God, Holy Mighty,
Holy Immortal, have mercy on us.

13 13 – Troparion “Today hath salvation come”

Today hath salvation come to the world.
Let us sing to Him who rose from the dead,
the Author of our life.
Having destroyed death by death,
He has given us the victory and great mercy.

14 14 – Troparion “Thou didst rise from the tomb”

Thou didst rise from the tomb
and burst the bonds of Hades.
Thou didst destroy the condemnation of death,
O Lord, releasing all from the snares of the enemy!
Thou didst show Thyself to Thine Apostles,
and didst send them forth to proclaim Thee;
and through them didst grant Thy peace to the world,
O Thou Who art plenteous in mercy!

15 15 – To Thee, the victorious leader

To Thee, the victorious Leader of triumphant hosts,
we Thy servants, delivered from evil,
offer hymns of thanksgiving,
O Theotokos!
Since Thou dost possess invincible might,
set us free from all calamities,
so that we may cry to Thee:
‘Rejoice, O unwedded Bride!’

*Phonetic text and translations courtesy of Musica
Russica (musicarussica.com). Used by permission.*

A photograph of Simon Halsey, a middle-aged man with glasses and a grey sweater, captured in the middle of conducting. His mouth is open as if he is singing or shouting, and his hands are raised in expressive gestures. The background is dark and out of focus.

Simon Halsey conductor

Simon Halsey is a sought-after conductor of choral repertoire at the very highest level and an ambassador for choral singing across the world. He is the Chorus Director of the City of Birmingham Symphony Orchestra Choruses, and the Choral Director of the London Symphony Orchestra and Chorus. He is also Conductor Laureate of the Rundfunkchor Berlin (the permanent chorus partner of the Berlin Philharmonic) where he has been Principal Conductor for 14 years. Since becoming Choral Director of the London Symphony Orchestra and Chorus in 2012, Halsey has been credited with bringing about a 'spectacular transformation' (*London Evening Standard*) of the LSC. Simon Halsey is Professor and Director of Choral Activities at the University of Birmingham, where he directs a postgraduate course in Choral Conducting, in association with the CBSO. He is in great demand as a teacher at other universities, and has presented masterclasses at top universities such as Princeton and Yale. In 2011 Schott Music published his book and DVD on choral conducting, *Chorleitung: Vom Konzept zum Konzert*, as part of its 'Master Class' series. Halsey was awarded The Queen's Medal for Music 2014 for his influence on the musical life of the UK, and was also made Commander of the Order of the British Empire in The Queen's Birthday Honours 2015. In recognition of his outstanding contribution to choral music in Germany, Halsey was also given the Officer's Cross of the Order of Merit of the Federal Republic of Germany in 2011.

Simon Halsey est réclamé par les plus grandes institutions comme chef du répertoire choral et c'est un ambassadeur du chant choral dans le monde entier. Il est le chef des Chœurs de l'Orchestre symphonique de la Ville de Birmingham (City of Birmingham Symphony Orchestra Choruses) et le chef de chœur des Chœur et Orchestre symphoniques de Londres (London Symphony Orchestra and Chorus). Il est également chef émérite du Chœur de la Radio de Berlin – le partenaire permanent de l'Orchestre philharmonique de Berlin – dont il a été le chef principal pendant quatorze ans. Avant de devenir le chef de chœur des London Symphony Orchestra and Chorus en 2012, il a été reconnu comme l'artisan d'une « transformation spectaculaire » (*London Evening Standard*) du LSC. Simon Halsey est professeur et directeur des activités chorales à l'université de Birmingham, où il dirige un cursus de troisième cycle de direction de chœur, en association avec le CBSO. C'est un pédagogue très recherché par les autres universités, et il a donné des cours d'interprétation

dans des universités de premier plan telles Princeton et Yale. En 2011, Schott Music a publié son livre-DVD sur l'art de la direction de chœur, *Chorleitung: Vom Konzept zum Konzert*, dans le cadre de sa série « Master Class ». Halsey a reçu la Médaille de la reine pour la musique en 2014 pour son influence sur la vie musicale du Royaume-Uni, et il a été fait commandeur de l'ordre de l'Empire britannique dans la promotion de l'anniversaire de la reine 2015. En reconnaissance de sa contribution exceptionnelle à la musique chorale allemande, il a reçu en outre la croix d'officier dans l'ordre du Mérite de la République fédérale d'Allemagne en 2011.

Simon Halsey ist ein gesuchter Dirigent für das anspruchsvolle Chorrepertoire und ein Botschafter für Chorgesang weltweit. Er ist der Chorleiter der City of Birmingham Symphony Orchestra Choruses sowie des London Symphony Orchestra and Chorus. Darüber hinaus ist er Ehrendirigent des Rundfunkchors Berlin (dem ständigen Chorpartner der Berliner Philharmoniker), wo er 14 Jahre lang als Chefdirigent tätig war. Seit er 2012 die Chorleitung des London Symphony Orchestra and Chorus übernahm, hat er dort „eine spektakuläre Veränderung“ (*London Evening Standard*) bewirkt. Simon Halsey ist Professor und Leiter für Chorgesang an der University of Birmingham, wo er in Zusammenarbeit mit dem CBSO im Aufbaustudiengang ein Seminar in Chorleitung gibt. Auch an anderen Universitäten ist er als Dozent gefragt und hat an Spitzeninstitutionen wie Princeton und Yale Meisterklassen abgehalten. 2011 veröffentlichte Schott Music als Teil der Serie „Master Class“ sein Buch und seine DVD über die Leitung von Chören, *Chorleitung: Vom Konzept zum Konzert*. 2014 wurde Halsey wegen seiner Verdienste um das Musikleben in Großbritannien mit der Queen's Medal for Music ausgezeichnet und bei den Queen's Birthday Honours 2015 darüber hinaus zum Commander of the Order of the British Empire ernannt. In Anerkennung seiner herausragenden Leistungen für die Chormusik in Deutschland erhielt er 2011 das Verdienstkreuz erster Klasse der Bundesrepublik Deutschland.

London Symphony Chorus

President Sir Simon Rattle OM CBE
President Emeritus André Previn KBE
Vice President Michael Tilson Thomas
Patrons Simon Russell Beale CBE, Howard Goodall CBE
Chorus Director Simon Halsey CBE
Associate Directors Neil Ferris, Matthew Hamilton
Chorus Accompanist Roger Sayer
Chairman Owen Hanmer
Concerts Manager Robert Garbolinski
Administrator Andra East

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra. The partnership between the LSC and LSO was developed and strengthened in 2012 with the joint appointment of Simon Halsey as Chorus Director of the LSC and Choral Director for the LSO. The LSC has partnered other major UK and international orchestras including the Berlin and Vienna Philharmonic orchestras, Boston Symphony Orchestra and the European Union Youth Orchestra. Along with regular appearances at the major London venues, the LSC tours extensively throughout Europe and has visited North America, Israel, Australia, and the Far East.

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

The chorus has also commissioned new works from composers such as Sir John Tavener, Sir Peter Maxwell Davies, Michael Berkeley and Jonathan Dove, and took part in the world premiere of James MacMillan's *St John Passion* with the LSO and Sir Colin Davis in 2008, and in the second London performance in February 2010.

The London Symphony Chorus is always interested in recruiting new members, welcoming applications from singers of all backgrounds, subject to an audition. Visit www.lsc.org.uk

Chorus members on this recording:

Sopranos

Brigid Aglen
Louisa Blankson
Evaleen Brinton
Carol Capper *
Laura Chiorean
Jessica Collins
Shelagh Connolly
Rebecca Dent
Katharine Elliot
Joanna Gueritz
Maureen Hall
Isobel Hammond
Emma Harry
Emily Hoffnung *
Josefin Holmberg
Claire Hussey
Luca Kocsmarszky
Mimi Kroll
Debbie Lee
Meg Makower
Jane Morley
Jennifer Norman
Emily Norton
Maggie Owen
Isabel Paintin
Carole Radford
Lizzie Webb

Altos

Elizabeth Boyden
Gina Broderick
Jo Buchan *
Jenni Butler
Lizzy Campbell
Sarah Castleton
Rosie Chute
Maggie Donnelly
Diane Dwyer
Linda Evans
Lydia Frankenburg *
Amanda Freshwater
Rachel Green
Jo Houston
Ginger Hunter
Ella Jackson
Christine Jasper
Jill Jones
Vanessa Knapp
Marina Kurkina
Gilly Lawson
Belinda Liao *
Anne Loveluck *
Aoife McInerney
Jane Muir
Dorothy Nesbit
Siu-Wai Ng
Helen Palmer
Susannah Priede
Lucy Reay
Fran Ringer
Maud Saint-Sardos
Lis Smith
Jane Steele
Claire Trocme
Curzon Tussaud *
Lillis Weekes
Sara Williams
Zoe Williams
Magdalena Ziarko

Tenors

David Aldred
Paul Allatt *
Michael Delany
John Farrington
Matt Fernando
Andrew Fuller
Simon Goldman
Warwick Hood
Tony Instrall
John Marks
John Moses *
Dan Owers
Sam Roots
Peter Sedgwick
Richard Street
Malcolm Taylor
James Warbis
Brad Warburton
Robert Ward *
Paul Williams-Burton

Basses

Peter Avis
Simon Backhouse
Bruce Boyd
Gavin Buchan
Andy Chan
Steve Chevis
James Chute
Damian Day
Thomas Fea
Ian Fletcher
Robert French
Robert Garbolinski *
Richard Gilfillan
Gerald Goh
Owen Hanmer *
Brian Hammersley
Anthony Howick
Alex Kidney
Thomas Kohut
Gregor Kowalski *
Georges Leaver
Sam Lipworth
Peter Niven
Alan Rochford
Zach Smith
Rod Stevens
Robin Thurston
Gordon Thomson
Anthony Wilder
Paul Wright

* Denotes Council member of Chorus

London Symphony Orchestra

Patron

Her Majesty The Queen

Music Director Designate

Sir Simon Rattle OM CBE

Principal Guest Conductors

Daniel Harding

Michael Tilson Thomas

Conductor Laureate

André Previn KBE

Choral Director

Simon Halsey CBE

The LSO was formed in 1904 as London's first self-governing orchestra and has been resident orchestra at the Barbican since 1982. Valery Gergiev became Principal Conductor in 2007 following in the footsteps of Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado and Michael Tilson Thomas among others. Sir Colin Davis had previously held the position since 1995 and from 2007 became the LSO's first President since Leonard Bernstein. The Orchestra gives numerous concerts around the world each year, plus more performances in London than any other orchestra. It is the world's most recorded symphony orchestra and has appeared on some of the greatest classical recordings and film soundtracks. The LSO also runs LSO Discovery, its ground-breaking education programme that is dedicated to introducing the finest music to young and old alike and lets everyone learn more from the Orchestra's players. For more information visit Iso.co.uk

Premier orchestre autogéré de Londres, le LSO fut fondé en 1904. Il est en résidence au Barbican depuis 1982. Valery Gergiev a été nommé premier chef en 2007, succédant à Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado et Michael Tilson Thomas, entre autres. Sir Colin Davis occupait auparavant le poste depuis 1995 et, en 2007, il devint le premier président du LSO depuis Leonard Bernstein. Chaque année, l'Orchestre donne de nombreux concerts à travers le monde, tout en se produisant plus

souvent à Londres que n'importe quel autre orchestre. C'est l'orchestre au monde qui a le plus enregistré, et on le retrouve sur des enregistrements devenus de grands classiques, ainsi que sur les bandes son des films les plus célèbres. Grâce à LSO Discovery, l'Orchestre est également un pionnier en matière de pédagogie; ce programme s'attache à faire découvrir les plus belles pages du répertoire aux enfants comme aux adultes, et à permettre à chacun de s'enrichir au contact des musiciens de l'Orchestre. Pour plus d'informations, rendez vous sur le site Iso.co.uk

Das LSO wurde 1904 als erstes selbstverwaltetes Orchester in London gegründet und ist seit 1982 im dortigen Barbican beheimatet. Valery Gergiev wurde 2007 zum Chefdirigenten ernannt und trat damit in die Fußstapfen von Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas und anderen. Sir Colin Davis hatte diese Position seit 1995 inne und wurde 2007 zum ersten Präsidenten des London Symphony Orchestra seit Leonard Bernstein erkoren. Das Orchester gibt jedes Jahr zahlreiche Konzerte in aller Welt und tritt darüber hinaus häufiger in London auf als jedes andere Orchester. Es ist das meistaufgenommene Orchester der Welt und hat einige der bedeutendsten klassischen Schallplattenaufnahmen und Filmmusiken eingespielt. Daneben zeichnet das LSO verantwortlich für LSO Discovery, ein bahnbrechendes pädagogisches Programm mit dem Ziel, Jung und Alt die schönste Musik nahe zu bringen und mehr von den Musikern des Orchesters zu lernen. Wenn Sie mehr erfahren möchten, schauen Sie bei uns herein: Iso.co.uk

For further information and licensing enquiries please contact:

LSO Live

London Symphony Orchestra

Barbican Centre,

London EC2Y 8DS

T 44 (0)20 7588 1116

E lsolive@Iso.co.uk

Also available on LSO Live



Rachmaninov Symphony No 2

Valery Gergiev, LSO

SACD (LSO0677) or download

Editor's Choice

'This Rachmaninov finds the London Symphony Orchestra warm and irresistibly propulsive ... Gergiev has a feel for the romantic urgency of the music as well as its lyrical impulse and the LSO responds as though its life depended upon it' *Gramophone* (UK)

***** *Audiophile Audition*

***** *The Scotsman*



Rachmaninov Symphony No 3 Balakirev Russia

Valery Gergiev, LSO

SACD (LSO0779) or download

Performance ***** Sound *****

'Truly magical' *BBC Music Magazine*

'Fine performances ... [Gergiev's] readings have great zest and vitality' *Pizzicato*

'A five star performance from Gergiev and the London Symphony Orchestra' *Classic FM Full Works Concert*



Scriabin Symphonies Nos 3 & 4

Valery Gergiev, LSO

SACD (LSO0771) or download

Performance ***** Sonics ***** (Multichannel)

'Strongly recommended' *HRAudio.net*

***** 'Gergiev and the LSO deliver the music with rhythmic precision and focused tone colours to bring across Scriabin's kaleidoscopic sound world with brilliance.' *AllMusic.com*

***** *IrishTimes.com*

***** 'Extremely delicate' *Classica*



Szymanowski Symphonies Nos 3 & 4, Stabat Mater

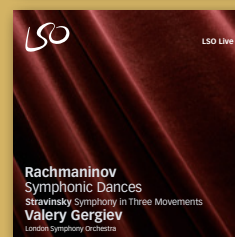
Valery Gergiev, Toby Spence, Denis Matsuev, LSC, LSO

SACD (LSO0739) or download

La Clef du Mois *ResMusica*

***** *Audiophile Audition*

'Valery Gergiev leads the LSO and luxury-cast soloists in this irresistible album featuring Szymanowski's heady, perfumed Third Symphony and Stabat Mater' *Sinfini Music*



Rachmaninov Symphonic Dances Stravinsky Symphony in Three Movements

Valery Gergiev, LSO

SACD (LSO0688) or download

***** 'Valery Gergiev is one of the most exciting conductors recording today. His previous Rachmaninoff Second Symphony for LSO Live was a knockout, and both of these symphonic works will likely take first place of multichannel options.' *Audiophile Audition*

'How beautifully blended and responsive they [LSO] are under Gergiev's direction ... there is much to enjoy here, not least an orchestra that is at the very top of its game under its charismatic conductor.' *International Record Review*