



LSO

Paul Rissmann

WONDERLAND

The Alice Sound

Lee Reynolds

London Symphony Orchestra

WONDERLAND: THE ALICE SOUND

Paul Rissmann

Wonderland Suite (2015)

Through the Looking-Glass (2022)

Lee Reynolds conductor

London Symphony Orchestra

Paul Rissmann narrator

Emily Dickens soprano

Joanna Harries mezzo-soprano

Richard Pinkstone tenor

Neil Balfour baritone

Recorded in 24bit 96kHz PCM on 12 & 13 July 2022 in the Jerwood Hall, LSO St Luke's, London

Project led by Professor Kiera Vaclavik (Queen Mary University of London)

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Jonathan Stokes producer

Classic Sound Ltd recording, editing and mastering facilities

Jonathan Stokes for **Classic Sound Ltd** balance engineer, editing, mixing & mastering

Neil Hutchinson for **Classic Sound Ltd** recording engineer

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Track List

Rissmann Wonderland Suite

1	I. The Golden Afternoon	1'07"
2	II. The White Rabbit	1'43"
3	III. Down the Rabbit-Hole	2'51"
4	IV. DRINK ME!	1'46"
5	V. The Duchess	2'05"
6	VI. The Cheshire Cat	1'39"
7	VII. The Hatter's Tea Party	1'55"
8	VIII. EAT ME!	1'46"
9	IX. The Queen of Hearts and Finale	5'14"

Rissmann Through the Looking-Glass

10	I. The Looking-Glass House	3'05"
11	II. The Garden of Live Flowers	1'58"
12	III. The Red Queen	3'07"
13	IV. Tweedledum and Tweedledee	3'35"
14	V. The White Queen	4'14"
15	VI. Humpty Dumpty	3'48"
16	VII. An Exam to be Queen	2'32"
17	VIII. Queen Alice	2'38"
18	IX. Return Through the Looking-Glass	3'54"

Total 48'57"

Paul Rissmann

The Alice Sound

This is a true story. A long time ago, on the Isle of Bute, Scotland, my grandfather came to collect me from nursery school. I bounced up to him, holding a wee girl's hand. "Who's this?" he asks. "Alice," I reply. "Alice who?" he enquired. I smile and say, "Alice in Wonderland". Alice has been with me all this time!

Wonderland Suite (2015)

The idea for *Wonderland Suite* came after a discussion with Professor Kiera Vaclavik from Queen Mary University of London. She had undertaken a fascinating research project exploring Alice's physical appearance in order to gain a better understanding of Victorian perceptions of her character. Kiera had been collaborating with an impressive number of partners including the Victoria and Albert Museum of Childhood (Young V&A) and the design department at Liberty Art Fabrics. Having extensively examined the 'Alice look', she now wondered about the 'Alice sound'.


Through generous support from QMUL's HSS (Humanities and Social Sciences) Collaboration Fund, Kiera and I began to research some of the earliest surviving music inspired by Lewis Carroll's classic tale. Deep in the archives of the British Library we uncovered piles of dusty old sheet music, though we quickly found there was good reason for most of this material being unknown. It appears that *Wonderland*, to a Victorian music publisher, was nothing more than a cheap marketing tool aimed at drawing people to their latest collection

of piano pieces. Despite some attractive packaging, almost all the music we looked at had little to do with Alice or her adventures underground.

Having set out to discover how Victorian composers represented Carroll's iconic characters, we found just a single page of music specifically labelled *Alice*. This short piano piece by Arthur Cleveland presented Alice in the same saccharine style as the Disney cartoon character of the 1950s, rather than the feisty heroine in Carroll's book. Though, I wondered, would it be possible to use something from this manuscript as the basis of a more contemporary orchestral work?

Armed with eight bars of Cleveland's manuscript, Carroll's ground-breaking text and most importantly Kiera's brilliant mind, I set out to write a 20-minute concert suite inspired by *Alice's Adventures in Wonderland*. It was never my intention to retell the entire narrative – *clearly that is an impossible task in the time available* – though my music does follow the basic shape of the book: beginning with Alice by the riverbank, the appearance of the White Rabbit and then her descent into Wonderland. Across nine movements, you will meet some (though not all) of the madcap creatures Alice encounters. It's worth noting that although the Alice books are full of song lyrics, I decided to create my libretto using character dialogue instead.

With this commission, there was one other, extremely important thing for me to consider – participation. From the outset, this new work was designed – *I guess from the ground down!* – as a vehicle for young people to perform alongside



the world-class musicians of the LSO. And so, 150 years after the publication of *Alice's Adventures in Wonderland*, thousands of school children came to the Barbican Concert Hall to sing Lewis Carroll's words accompanied by the full force of the LSO.

Through the Looking-Glass (2022)

Exactly 150 years after the publication of *Through the Looking-Glass, and What Alice Found There*, Professor Kiera and I started exploring Carroll's sequel. We set out to condense the essence of *Looking-Glass* into a second, interactive orchestral work, though it proved impossible to be as concise as we were with *Wonderland*. However, we did find a way to squeeze the main elements of *Looking-Glass* into a 30-minute work!

Unlike the *Wonderland Suite*, which is essentially a collection of character pieces, this new work has Lewis Carroll's narrative woven through the music – a bit like *Peter and the Wolf*. And so here, we accompany Alice on a new adventure through the looking-glass to discover what lies beyond.

Once again, research began in the archives of the British Library. This time, we found a collection of songs composed by William Boyd, the first of which was entitled *To the Looking-Glass World*. Boyd had set song lyrics taken straight from Carroll's book and so this music seemed like the perfect launching point for our new project. Boyd's jolly melody ended up influencing every single movement of my score (even when my score is not so jolly) and you hear it in its original form in the eighth movement.

Just like the *Wonderland Suite*, this piece was designed to invite young people to perform with

the LSO. Although the vocal parts on this album are recorded by a quartet of magnificent professional singers, everything in the score can be simplified to become perfectly singable by young, untrained voices. You can find out more about opportunities for participation on our dedicated website: www.thealicesound.com

Programme note © Paul Rissmann, April 2023

Texts

WONDERLAND SUITE

1 THE GOLDEN AFTERNOON (ORCHESTRA)

2 THE WHITE RABBIT

Oh dear! Oh dear!
I shall be too late.
Oh the Duchess!
Won't she be savage.
The Duchess! The Duchess!
Oh my dear paws.
Oh my fur and whiskers,
She'll have you executed.
Oh the Duchess!
Won't she be savage.
As sure as ferrets are ferrets!
I'm late!

3 DOWN THE RABBIT-HOLE

Well! after such a fall as this
I shall think nothing
of tumbling downstairs!
How brave they'll all think me at home!
Why I wouldn't say anything about it
even if I fell off the top of the house!
Down, down, down,
Down, down, down,
Four thousand miles underground.
Well! after such as fall as this
I wonder if I shall fall through the earth.
How funny it will be to be down there!

Is this New Zealand or Australia?
How ignorant they'll think of me to ask!
Down, down, down,
Down, down, down,
Four thousand miles underground.
Dinah I think will miss me very much
I hope they give her a saucer of milk.
I wish you were here with me, Dinah.
And you might catch a bat in the air,
and that's very like a mouse you know.
Do cats eat bats? Do bats eat cats?
Now tell me the truth - do cats eat bats?


4 DRINK ME!

Drink me, Alice,
Come to Wonderland.
Flavours of custard and cherry-tart,
pineapple, toffee,
roast turkey and hot buttered toast.

5 THE DUCHESS

Speak roughly to your little boy,
and beat him when he sneezes:
He only does it to annoy
because he knows it teases.
Wow! Wow! Wow! Wah wow!
Wow! Wow! Wow! Wah wow!

I speak severely to my boy,
I beat him when he sneezes,
For he can thoroughly enjoy,
the pepper when he pleases!



Wow! Wow! Wow! Wah wow!
Wow! Wow! Wow! Wah wow!
PIG! PIG! PIG! PIG!
PIG! PIG! PIG! PIG!
PIG!

6 THE CHESHIRE CAT (ORCHESTRA)

7 THE HATTER'S TEA PARTY (ORCHESTRA)

8 EAT ME!

Eat me, Alice,
Wander through the door.
Into a garden so beautiful,
bright coloured flowers,
cool fountains and roses so red.

9 THE QUEEN OF HEARTS & FINALE

“Off with his head,
Off with her head,
Off with his whiskers,
Off with her head!”

Croquet with Flamingos

The Courtroom

The Queen of Hearts,
she made some tarts,
All on a summer day.
The Knave of Hearts,
he stole those tarts,
And took them all away!

“Off with his head,
Off with her head,
Off with his whiskers,
Off with her head!”

Alice starts to grow

Return to the riverbank

The Riverbank

Wake up dear, dear Alice,
from your curious dream.
Share your adventures in Wonderland,
tell of new creatures,
and friendly chat with bird and beast.
Could it be true?
Believe it true.

THROUGH THE LOOKING-GLASS

10 1 THE LOOKING-GLASS HOUSE

Do you hear the snow
against the window-pane Kitty?
How nice and soft it sounds outside.
Would you like to go
inside the Looking-Glass Kitty?
If only we could make it through.
Pretend the glass is soft
a bright and silvery mist, Kitty.
I do declare it melts away.

In a moment Alice was through the glass and had jumped down into the looking-glass room. She began looking about and noticed that what could be seen from the old room was quite common and uninteresting, but all the rest was as different as possible. For instance, the pictures on the wall seemed to be alive, and the very clock on the chimney-piece had the face of a little old man and it grinned at her.

Oh what fun it'll be
when they see me
through the glass in here
and cannot get at me.

11 2 THE GARDEN OF LIVE FLOWERS

'But oh!' thought Alice suddenly, 'if I don't make haste I shall have to go back through the Looking-glass, before I've seen what the rest of the house is like! Let's have a look at the garden first!'

Alice came upon a large flower bed. 'Oh Tiger-lily,' she said, addressing one that was waving gracefully in the wind, 'I wish you could talk!'

We can talk
when there's anyone worth talking to.
All the flowers talk as well as you can.
It isn't manners for us to begin. Ahh...
We can talk
when there's anyone worth talking to.
And a great deal louder!
Such a great deal louder!
Didn't you know we talk, ALICE!

12 3 THE RED QUEEN

'Silence, every one of you!' cried the Tiger-lily, waving from side to side and trembling with excitement. 'Are there any more people in the garden besides me?' asked Alice. 'There's one other flower in the garden that can move about like you,' said the Rose. 'She's coming!' cried the Larkspur. 'I hear her footstep, thump, thump, thump, along the gravel-walk!'

Where do you come from?
And where are you going?
Why did you come here?
It's time for an answer.
Look up, curtsy, speak nicely.
Use French when you can't say
the English thing.
To stay in the same place
one has to go running.
You call that nonsense
but I've heard more nonsense.
Look up, curtsy, speak nicely.

Look up, curtsy, speak nicely,
and don't twiddle your fingers all the time.

Alice curtsied again as she was afraid from the Queen's tone that she was a little offended. She stood without speaking, looking out in all directions over the country, and a most curious country it was. 'I declare it's marked out like a large chessboard!' Alice said at last.

'Oh, what fun it is! I wouldn't mind being a Pawn though of course I should like to be a Queen, best.' She glanced rather shyly at the real Queen as she said this, but her companion only smiled, grabbed her hand – and began to run.

The curious part of the thing was the trees and other things round them never changed places at all: however fast they went, they never seemed to pass anything.

'Are we nearly there?' Alice managed to pant out at last. 'Nearly there!' the Queen repeated. 'Why, we passed it ten minutes ago!'

13 4 **TWEEDLEDUM AND TWEEDLEDEE**

Alice found herself sitting on the ground, breathless and giddy. The Queen propped her up against a tree, kindly said 'You may rest a little now' and then vanished into the air.

Alice looked round her in great surprise. 'Why I do believe we've been under this tree the whole time! And now, which of these finger-posts ought I to follow, I wonder?'

It was not a difficult question to answer, as there was only one road through the wood and the two finger-posts both pointed along it the same way... one was marked TO TWEEDLEDUM'S HOUSE and the other TO THE HOUSE OF TWEEDLEDEE.

'I do believe,' said Alice, 'that they live in the same house!'

Nohow! Contrariwise.
Nohow! So much obliged.

It was getting dark so suddenly Alice thought there must be a thunderstorm coming on. 'What a thick black cloud that is!' she said. 'And how fast it comes!'

'It's the crow!' Tweedledum cried out in alarm. The two brothers took to their heels and were out of sight in a moment.

Alice ran a little way into the wood and stopped under a large tree. 'It can never get at me here,' she thought 'but here's someone's shawl being blown away!' She caught the shawl and looked about for the owner...

14 5 **THE WHITE QUEEN**

In another moment the White Queen came running wildly through the wood with both arms stretched out wide, as if she were flying. Alice went very civilly to meet her with the shawl.

The effect of living backwards
is it always makes one

a little giddy at first.
The rule is jam tomorrow and jam yesterday,
but never ever jam today.
The advantage is one's memory
can work both ways
so it remembers things from next week
and then the week after that.
The rule is jam tomorrow and jam yesterday,
but never ever jam today.

When I was your age, Alice,
I dare-say, before breakfast
I believed six impossible things,
yes six impossible things.
The rule is jam tomorrow and jam yesterday,
but never ever jam today.

*A sudden gust of wind blew the Queen's shawl
across a little brook. The Queen spread out her
arms and went flying after it. 'I've got it!' she
cried in a triumphant tone. Alice crossed the
brook after the Queen.*

*'Oh, much better!' said the Queen. 'Much
be-etter! Be-etter! Be-e-ehh!' The last word
ended in a long bleat, so like a sheep that
Alice quite started. She looked up at the
Queen, who seemed suddenly to have wrapped
herself up in wool. Alice couldn't make out
what had happened at all. Was she in a shop?
And was that really a sheep that was sitting on
the other side of the counter?*

15 **6 HUMPTY DUMPTY**

*'What is it you want to buy?' the Sheep said at
last. 'I should like to buy an egg, please,' Alice*

*said timidly. 'I never put things into people's
hands that would never do, you must get it for
yourself.' And so the sheep set the egg upright
on a shelf. Alice made her way through the
dark shop. However, the egg only got larger and
larger, and more and more human. When she
had come within a few yards of it, she saw that
it had eyes and a nose and mouth. And then
she saw clearly that it was HUMPTY DUMPTY
himself sitting on the top of a high wall. Alice
quite wondered how he could keep his balance.*

It is very provoking,
to be called an egg.
Very, very, very, very, mmm!

No more sense than a baby!
with a stupid name,
Alice, Alice, Alice, Alice, Blah!

My name means the shape I am
and a good handsome shape I am.
With a name like the one you have
you could be any shape at all. AT ALL!

So you think I'd be safer,
sitting on the ground?
No way, no way. NO!

If I ever did fall off
and there's no chance of it at all,
then the King with his very mouth
promised me that he'd send his men,
HIS MEN!
Yes all of his horses and all of his men,
they'd pick me up in a minute they would!

*'Of all the unsatisfactory people I ever met...'
Alice never finished the sentence, for at this
moment a heavy crash shook the forest from
end to end.*

16 7 AN EXAM TO BE QUEEN

*Alice threw herself down to rest on a lawn as
soft as moss. 'What is this?' she exclaimed as
she put her hands up to something very heavy
and fitted tight round her head. 'But how can
it have got there?' she said to herself, as she
lifted it off, and set it on her lap. It was a golden
crown. 'Well, this is grand!' said Alice. 'I never
expected I should be Queen so soon.'*

*Everything was happening so oddly, that she
didn't feel a bit surprised at finding the Red
Queen and the White Queen sitting close to her,
one on each side. 'Ridiculous!' cried the Red
Queen. 'What right have you to call yourself
so? You can't be a Queen till you've passed the
proper examination. And the sooner we being,
the better.'*

Can you do addition?
Oh can you?
What's one and one and
one and one and one and
one and one and one and
one and one?
Did you lose count?
Can you do division?
Can you?
Divide a loaf by a knife –
what's the answer to that?
Bread and butter, of course.

Can you do subtraction?
Subtraction?
Take a bone from a dog:
tell us what would remain?
You think nothing would remain?
His temper would remain!
She can't do sums a bit!

17 8 QUEEN ALICE


*'I wish Queens never asked questions,' Alice
thought to herself. The White Queen gave a
deep sigh and laid her head on Alice's shoulder.
'I am so sleepy!' she moaned. 'I'm getting
sleepy, too,' said the Red Queen, and in another
moment both Queens were fast asleep, and
snoring loudly. The snoring got more distinct
every minute and sounded more like a tune...
at last she could even make out words.*

Come dine with me.
Come dine with me.

*Alice found herself standing before an arched
doorway over which were the words QUEEN
ALICE in large letters.*

Suddenly, the door was flung open.

'To the looking glass world
it was Alice that said,
'I've a sceptre in hand
I've a crown on my head;
Let the looking glass creatures
whatever they be,
Come and dine with the Red Queen,
the White Queen, and me!''



As Alice walked nervously up the large hall, she glanced along a long table and noticed that there were about fifty guests of all kinds: some were animals, some birds, and there were even a few flowers among them.

There were three chairs at its head; the Red and White Queens had already taken two of them, but the middle one was empty. Alice sat down in it, rather uncomfortably in the silence.

18 9 RETURN THROUGH THE LOOKING-GLASS

'Take care of yourself,' whispered the White Queen, 'something's going to happen.' And then, all sorts of things happened in a moment. The candles all grew up to the ceiling like fireworks. The bottles each took a pair of plates, which they fitted as wings and went fluttering about in all directions. And the soup ladle was walking up the table towards Alice and beckoning her impatiently to get out of its way.

At this moment she heard a hoarse laugh and turned to see what was the matter with the White Queen; but, instead, there was a leg of mutton sitting in the chair. 'Here I am!' cried a voice from the tureen, and Alice turned, just in time to see the Queen's broad face grinning at her, before she disappeared into the soup.

'I can't stand this any longer!' Alice cried as she jumped up and seized the table-cloth with both hands, and with one good pull, the plates, dishes, guests, and candles came crashing down together in a heap on the floor. 'And as for YOU,' Alice went on, turning fiercely upon

the Red Queen, whom she considered as the cause of all the mischief...

... but the Queen had suddenly dwindled down to the size of a little doll, and was now on the table, merrily running round after her shawl, which was trailing behind her.

'As for YOU,' she repeated, catching hold of the little creature, 'I'll shake you into a kitten, that I will!'

You woke me from a dream
one through the looking-glass, Kitty.
Have you been with me all along?
Did you know it, dear?
This simple tale to hear
Drifting down the stream
Life is but a dream.

Words adapted from Lewis Carroll.

Music by Paul Rissmann.





Lee Reynolds

Conductor & orchestrator

Lee Reynolds is an RPS Award-winning, Sky Arts Award-winning and Critics' Circle Award-winning conductor with a reputation for bringing intensity and exceptional detail to his performances.

Alongside the production of Ravel's *L'enfant et les sortilèges* with VOPERA and the London Philharmonic Orchestra, current and recent highlights include his house debut conducting Kurt Weill's *Street Scene* at the Opéra de Monte Carlo, broadcast concerts and recordings with the London Symphony Orchestra, a new production of *Carmen* at Opera Holland Park, *La bohème* with Welsh National Opera, and a recording of British horn concertos with the Philharmonia Orchestra and Ben Goldscheider.

Other highlights include recording projects with the Royal Scottish National Orchestra and BBC Scottish Symphony Orchestra; Britten and Wagner in the new Linbury Theatre at the Royal Opera House; four world premieres at Glyndebourne; performances with the Southbank Sinfonia, the Dublin Concert Orchestra, the Orchestra of Opera North, the Beethoven Academy Orchestra in Kraków, and the BBC Philharmonic Orchestra; and conducting a new production of Tchaikovsky's *Eugene Onegin* with Nederlandse Reisopera.

As part of an extensive catalogue of recordings, his 2015 recording of Chopin's Piano Concerto No 2 with Adolfo Barabino and the LSO has been lauded in the international press, and the world premiere

recording of Vito Palumbo's Violin Concerto with the LSO and Francesco d'Orazio will be released on the BIS label in 2023. Other highlights include Joshua Ralph's *Theodora*, recorded with Joshua Bell and the London Symphony Orchestra; Barber's Violin Concerto with Min Lee and the Philharmonia Orchestra; and a recording of works for strings by Britten, MacMillan and Stravinsky with the BBC Philharmonic Orchestra.





Paul Rissmann

Composer & narrator

Born on the Isle of Bute, Scotland, Paul Rissmann is an award-winning composer, presenter, and music educationalist. He studied composition and classical saxophone at the Royal Academy of Music, Guildhall School of Music and Drama and Royal Conservatoire of Scotland.

Frequently commissioned to transform children's literature into symphonic scores, Paul won a British Composer Award in 2012 and was nominated for an Ivor Novello Composer Award in 2020. ABC Classics (Australia) recorded his interactive musical adventure *Stan and Mabel*, and his setting of Kobi Yamada's New York Times bestseller *What Do You Do With An Idea?* was released in 2023.

Paul's music has been performed by orchestras all over the world, including the London Symphony Orchestra, New York Philharmonic, Philharmonia Orchestra, Scottish Chamber Orchestra, West Australian Symphony Orchestra, Orchestre National du Capitole de Toulouse and Luxembourg Philharmonic.

Recent commissions showcase Paul's versatility, including a prequel to Stravinsky's *Firebird* ballet for the London Philharmonic, a setting of Shaun Tan's Oscar-winning *The Lost Thing* for the Adelaide Symphony, and a soundtrack to an animated film about dinosaurs.

As a passionate advocate for music education, Paul is equally comfortable making music in a primary school or unravelling the intricacies of a

great symphony for adults. His work in this field has been acclaimed by the Royal Philharmonic Society and Royal Television Society. Paul appeared as creative director in a Channel 4 (UK) documentary *Addicts' Symphony*, which explored how music can be therapeutic in overcoming addiction.

Paul curates and performs bespoke concerts that captivate audiences across generations, from full-scale orchestral performances for children to his critically acclaimed series of music discovery concerts *Naked Classics*. He has guest presented *Classics Unwrapped* for BBC Radio Scotland, *Inside Music* for BBC Radio 3 and dissected the world of opera for Glyndebourne in *Behind the Curtain*.



Emily Dickens

Soprano

An internationally established singer and choir director, Emily Dickens read music at Trinity College, Cambridge, where she held a choral scholarship. A full-time member of the critically-acclaimed British vocal ensemble VOCE58 for eight years, Emily has performed opera, a cappella, pop and contemporary commissions all over the world, appearing in renowned venues such as London's Wigmore Hall, The NCPA Beijing, The Royal Albert Hall, Tokyo Opera City, Tel Aviv Opera House, Mariinsky Theatre, Melbourne Recital Centre and Wiener Konzerthaus. She performs regularly with The Gabrieli Consort, BBC Singers, Monteverdi Choir, Tenebrae, La Nuova Musica, and The Orchestra of the Age of Enlightenment; appears frequently on international TV and radio; and features on numerous film and video game soundtracks.

In demand as a choir director and vocal coach, Emily was previously Choral Conducting Fellow at St Martin-in-the-Fields and is currently Associate Choral Director at the Royal College of Music Junior Department, a conductor of The National Youth Choir of Great Britain, Chorus Master for Gabrieli Roar, and a Chorus Director for the London Community Gospel Choir's "Gospel Baroque" project with Holland Baroque. She regularly directs and coaches the LSO Community Choirs, including

spending a year as Conductor of the Junior Choir, and has been Chorus Master for London Voices at Abbey Road Studios, and for André J. Thomas at the LSO.

A renowned workshop leader Emily has presented at the Royal Academy of Music, Royal Holloway (University of London), Kings Place "Voices Unwrapped", Eton Choral Courses, The UK Choir Festival, and Exeter University, and regularly directs workshops for the BBC Singers, The Voices Foundation, The Bach Choir, London Youth Choir, and the Philharmonia. In 2018 she studied on the first National Opera Studio/Royal Opera House Women Conducting Opera Course.

Fully state-educated, and a founder member and Head Chorister of Winchester Cathedral Girls' Choir, Emily is a passionate advocate for the importance of musical opportunities for all young people. She has led workshop and outreach projects in Nottinghamshire and London, and in March 2019 she was a conductor for David Lang's *the public domain*, an LSO-led project sung by 500 members of the community and directed by Simon Halsey at the Barbican Centre.



Joanna Harries

Mezzo-soprano

Born in New Zealand and raised in Wales, mezzo-soprano Joanna Harries was a choral scholar at the University of Cambridge, going on to train at the Royal Northern College of Music, the Alexander Gibson Opera Studio at the Royal Conservatoire of Scotland, and the National Opera Studio in London. She is currently an Opera Prelude Young Artist, and a former Britten-Pears Young Artist and Handel House Talent Artist.

Her operatic roles – for companies such as Opera Rara, Hampstead Garden Opera, Opera Holland Park, Scottish Opera, Barber Opera, Dartington Arts Festival, Merry Opera Company, and Fulham Opera – cover a wide repertoire, including the title role in Holst's *Sāvitri*; Dido (Purcell *Dido and Aeneas*); Zerlina (Mozart *Don Giovanni*); Karolka (Janáček *Jenůfa*); Varvara (Janáček *Kát'a Kabanová*); Countess Ceprano (Verdi *Rigoletto*); Ottone (Handel *Agrippina*); and Jenny Hildebrand (Kurt Weill *Street Scene*). She has premiered roles in new operas, including Prometheus (Tim Benjamin *The Fire of Olympus*) and Tartine (David Blake & Keith Warner *Scoring a Century*) for British Youth Opera, and *Girl/Psychiatrist* for Scott Stroman and Tamsin Collison's *Fever Pitch*, and has provided cover for Awen in Pwyll ap Siôn's *Gair ar Grawd* for Welsh National Opera.

Her concert performances include Bach's *Christmas Oratorio*, *Easter Oratorio*, and *St Matthew Passion*; James MacMillan's *Seven Last Words from the Cross*; Handel's *Messiah*; and Beethoven's Symphony No 9. A keen recitalist, Joanna has performed at St. Martin-in-the-Fields, the Britten Studio at Snape Maltings, Pushkin House, and the National Portrait Gallery, and was awarded the Edith Brass Prize for Lieder at the Royal Conservatoire of Scotland. In 2022, she competed in the Wigmore Hall / Bollinger International Song Competition with duo partner Thomas Ang.

Joanna runs *SongPath* with co-founder Jess Dandy, a mental health initiative bringing together music, nature and mental health in specially curated outdoor events, alongside free workshops for local branches of mental health charity Mind. Since 2019 they have taken *SongPath* to Cumbria (Ulverston International Music Festival), Yorkshire (Leeds Lieder) and Oxfordshire (Oxford Lieder). In 2021 Joanna was awarded the Royal Philharmonic Society Enterprise Award for her new podcast *Songs of the River*.



**Richard
Pinkstone**
Tenor

Prisoner *Fidelio*, returning as Shepherd / Spirit *L'Orfeo*, Scaramuccio *Ariadne auf Naxos* and The Marschallin's Major-Domo *Der Rosenkavalier*, and at the Ustinov Studio of the Theatre Royal, Bath, he appeared as Sailor *Dido and Aeneas*.

Born in Northumberland, Richard Pinkstone studied at the University of York, and with Timothy Evans-Jones at the Royal College of Music International Opera School.

At the Royal College of Music, he sang Lysander *A Midsummer Night's Dream*, The School Master *The Cunning Little Vixen*, Sandy / Officer 1 *The Lighthouse*, Il Podestà *La finta giardiniera* and Alfred *Die Fledermaus*. His studies were generously supported by the Carne Trust, an Yvonne Wells Award, The Winship Foundation, Talent Unlimited, and The Josephine Baker Trust.

Richard Pinkstone made his professional operatic debut singing the title role in *Albert Herring* for the inaugural Grange Festival, conducted by Stuart Bedford OBE and directed by John Copley CBE. The production was nominated for a 2018 South Bank Sky Arts Award.

His engagements have further included debuts with Scottish Opera on the *Opera Highlights* Tour, with Nevill Holt Opera as Flute *A Midsummer Night's Dream*, with Opera North as Tamino *The Mini Magic Flute* and with English Touring Opera as Pedrillo *The Seraglio*. He made his debut with Garsington Opera at Wormsley singing First



Neil Balfour

Baritone

Indian-Scottish Neil Balfour is a graduate of the Royal Northern College of Music and the National Opera Studio. A former Britten-Pears and Concordia artist, he is the first opera singer to be booked by the Glastonbury Festival in the Astrolabe Tent and the first to beatbox in an opera at Longborough Festival Opera.

His operatic performances have included Colline (Puccini *La bohème*), Prince Yamadori (Puccini *Madama Butterfly*), Mercurio (Cavalli *La Calisto*), Don Alfonso (Mozart *Così fan tutte*), Quince (Britten *A Midsummer Night's Dream*), Lord Ellington (Offenbach *La vie Parisienne*), Dottore Grenvil (Verdi *La Traviata*), Cold Genius (Purcell *King Arthur*), Mustafà (Rossini *L'italiana in Algeri*), Don Pasquale (Donizetti *Don Pasquale*), and Claggart (*Billy Budd Re-imagined* for The Royal Opera House Learning & Participation department). He has worked with Welsh National Opera, Mananan Opera, Longborough Festival Opera, Glastonbury Festival, Buxton International Festival, Opera North, Devon Opera, the RNCM, and OFMAN Madrid Opera Studio. He made his American debut as Father in Kamala Sankaram's opera *Thumbprint* for Portland Opera, and recently appeared as Safin in Welsh National Opera's production *The Shoemaker*. Contemporary opera roles that have

been created for Neil include Ibn Al-Haytham (Iain Farrington's *Al-Haytham's Light*), Father (Kevin Malone's *Mysterious 44*), Dad/La-La (Omar Shahryar's *A Shoe Full of Stars*), and Punch (Lente Verelst's *Crocodile*, a dark-web animated opera).

On the concert platform, Neil has appeared in recital with Roderick Williams for Thaxted Festival; given a Sondheim recital for Oxford Lieder; and has performed Gershwin's *Porgy & Bess* with Leeds Philharmonic Orchestra, Haydn's *Missa in tempore belli*, Bach's *St Matthew Passion*, and an eclectic mix of song recitals for Leeds Lieder, AndPiano Music Festival, Britten Pears Arts, and the Leeds Opera Festival.

Neil is the first classical artist for sE Electronics and NORD (world-leading microphones & digital pianos), director of ArtSongStory (compelling videos of art-song), and founder of the Koko Concerts (classical stars in a coffee shop). He is also in partnership with the British perfume house Penhaligon's, Kapow Meggings, and Vivobarefoot shoes. His work as a voiceover artist has had over 100 million plays.

Orchestra featured on this recording

First Violins

Stephanie Gonley *Guest Leader*
Clare Duckworth
Maxine Kwok
William Melvin
Claire Parfitt
Laurent Quénelle
Harriet Rayfield
Caroline Frenkel
Aliayta Foon-Dancoes
Lulu Fuller
Alexandra Lomeiko
Dániel Mészöly
Hilary Jane Parker
Madeleine Pickering

Second Violins

Julián Gil Rodríguez *
Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Alix Lagasse
Csilla Pogany
Paul Robson
Judith Choi-Castro
Lisa Izumi
Dmitry Khakhamov
Sarah Thornett

Violas

Edward Vanderspar *
Gillianne Haddow
Lisa Bucknell
Cameron Campbell
May Dolan
Anna Growns
Clifton Harrison
Nancy Johnson
Claire Maynard
Jill Valentine

Cellos

Eve-Marie Caravassilis *
Alastair Blayden
Daniel Gardner
Laure Le Dantec
Anna Beryl
Matthew Lee
Desmond Neysmith
Simon Thompson

Double Basses

Sam Loeck **
Patrick Laurence
Thomas Goodman
Joe Melvin
Simon Oliver
Adam Wynter

Orchestra featured on this recording (continued)

Flutes

Amy Yule **
Julian Sperry

Piccolo

Sharon Williams *

Oboes

Juliana Koch *
Ruth Contractor

Cor Anglais

Maxwell Spiers **

Clarinets

Chi-Yu Mo *
Andrew Harper

Bass Clarinet

Laurent Ben Slimane **

Bassoons

Emily Hultmark **
Dominic Tyler

Contrabassoon

Luke Whitehead **

Horns

Chris Gough **
Jonathan Maloney
Daniel Curzon
Finlay Bain

Trumpets

Gareth Small **
Kaitlin Wild
Christopher Evans

Trombones

Roger Cutts **
Tom Berry

Bass Trombone

Paul Milner *

Tuba

Daniel Trodden **

Timpani

Marney O'Sullivan **

Percussion

Neil Percy *
David Jackson
Tom Edwards
Jacob Brown

Harp

Bryn Lewis *

Piano / Celeste

Philip Moore **

Key

* *Principal*

** *Guest Principal*

London Symphony Orchestra

The Patron of the LSO was
Her Late Majesty Queen Elizabeth II
Music Director Sir Simon Rattle **OM CBE**
Principal Guest Conductor Gianandrea Noseda
Principal Guest Conductor François-Xavier Roth
Conductor Laureate Michael Tilson Thomas
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. In 2017, Sir Simon Rattle took up the position of Music Director of the LSO, following in the footsteps of Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas, Sir Colin Davis and Valery Gergiev, among others. 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. En 2017, Sir Simon Rattle a pris ses fonctions de Directeur musical du LSO, succédant à Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas, Sir Colin Davis et Valery Gergiev entre autres. 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. Im 2017 trat Sir Simon Rattle seine Position als musikalischer Leiter des LSO an und trat damit in die Fußstapfen von Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas, Sir Colin Davis, Valery Gergiev 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

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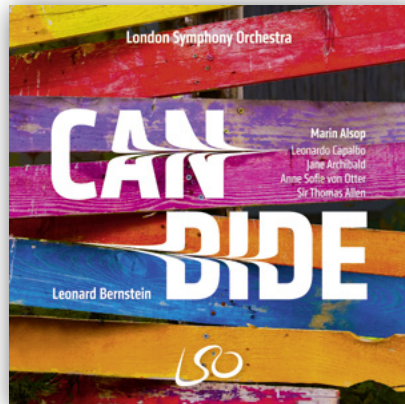
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Recording ****
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Performance ****
Sonics ****
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Sir Simon Rattle, Chris Richards, Katia & Marielle Labèque, LSO



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Recording *****
BBC Music Magazine

Presto Editor's Choice (May 2022)
Presto Music

The Financial Times

Pizzicato