



London Philharmonic Orchestra

MAHLER SYMPHONY NO. 8 'SYMPHONY OF A THOUSAND'

VLADIMIR JUROWSKI *conductor*
LONDON PHILHARMONIC ORCHESTRA

MAHLER

SYMPHONY NO. 8 IN E FLAT MAJOR, 'SYMPHONY OF A THOUSAND'

The world premiere of Mahler's colossal Eighth Symphony, in Munich in September 1910, was the greatest success of his life. Ten years earlier, his then future wife, Alma, had received this blunt verdict from her step-father, the painter Carl Moll: 'Mahler? Great conductor. Also composes – but it's no good.' Until 1910, many would have shared Moll's doubts about Mahler as a composer; but with the premiere of the Eighth Symphony all that changed. Mahler's PR man, the wily and brilliantly theatrical impresario Emil Gutmann, did a superb job. It was Gutmann who coined the eye-catching nickname 'Symphony of a Thousand', to Mahler's initial horror – though he relented somewhat when he saw how much interest Gutmann had stirred up. Munich's colossal new Music Festival Hall was sold out, twice. (Gutmann insisted on two performances.) The audiences included a dazzling array of A-list names from the musical and literary worlds, and there were representatives of several European royal houses. The first performance, under Mahler's own direction, was, for once, well prepared, and the response was sensational, from the audience in the hall, and afterwards in the press. In a sense, however, Mahler had done a lot of Gutmann's work for him. His First Symphony, originally named 'Titan', had proclaimed its composer as a 'Heaven-stormer' – like the hero of the Jean-Paul Richter

novel from which Mahler had taken his title. Now, in the Eighth Symphony, Mahler strained beyond even the language of romantic individualism.

In Part Two of the Symphony, an almost complete setting of the closing scene of Goethe's verse drama *Faust, Part II*, Mahler sets one of the most famous utterances in German literature: 'Wer immer strebend sich bemüht, Den können wir erlösen' – 'The man who endlessly strives, him we can redeem.' Those words could stand as the Eighth Symphony's motto. In fact, the more you look at Mahler's Symphony No. 8, the more the nickname 'Symphony of a Thousand' looks like a cautious understatement. 'The symphony must be like the world, it must embrace everything', Mahler told Jean Sibelius when the two composers met in Helsinki in 1907, the year in which the Eighth Symphony was finished.

The timing is telling. In Part One of the Symphony Mahler had painted a thrilling picture of massed humanity pleading for the descent of the Holy Spirit: the sense of scale in this music is awe-inspiring. 'O for a thousand tongues to sing, My great Redeemer's praise', sang Charles Wesley in his famous hymn. 'Only a thousand?' Mahler seems to say. 'I'll show you hundreds of thousands!' Then in Part Two Mahler again places us amid multitudes –

suppliant human beings and angelic choirs – nearing the eternal throne. Meanwhile, centre-stage (though silent), the archetypal German striving hero, Faust himself, is presented to no less a person than the Queen of Heaven, the Virgin Mother of God herself. To underscore the immensity of his vision, Mahler employs immense, colour-enhanced forces: eight vocal soloists, expanded choirs, children's choir, huge orchestra, harmonium and offstage brass, as well as organ, piano, celeste, mandolins and plenty of harps. One thing does need to be stressed here, however. Mahler had at times felt moved by Catholic devotion, and in 1897 he had converted to Roman Catholicism, though whether there was anything more to that than political opportunism is hard to say – as a Jew, Mahler would have been unable to take up the prestigious post of conductor at the Vienna Court Opera. Understandably some have taken the Eighth Symphony as proof that there was more to Mahler's conversion than a shrewd career move. But this is to misread him entirely. 'Veni, creator spiritus', the text of the Symphony's Part One, is indeed a medieval Catholic hymn, composed by another iconic figure in German culture, the medieval theologian Hrabanus Maurus; but the inspiration Mahler was invoking (so Alma tells us), was primarily artistic. As for Part Two, Goethe was no Roman Catholic – in fact he made no secret

of his distaste for Christianity in general. In Goethe's *Paradise* there is no explicit mention of God, or of Christ (who is never named). Goethe's central figure, bathed in celestial light, is his 'Queen of Heaven' and, as the literary members of Mahler's audience would have understood, she is really the *Ewig-Weibliche*, the eternal, ideal feminine. Ideal, but also erotic: she stands for the creative urge in the male mind, a creativity rooted in sexuality but at the same time rising above it – exactly as the philosopher Plato had described it, two-and-a-half millennia earlier, in his beautiful dialogue *The Symposium*. This is the real meaning of the Symphony's final words: 'Das Ewig-Weibliche zieht uns hinan', 'The eternal feminine draws us onwards' – not, as it's often translated, 'draws us upwards'. Goethe isn't talking about a Heaven above, but here, now. There can be transcendence, but in this world, not an imaginary hereafter. That Mahler was keenly aware of Goethe's meaning and adopted it as his own is evident from this letter to Alma – to whom he dedicated the Eighth Symphony – written just before the 1910 premiere. The essence of Goethe's and Plato's teaching, he says, is that:

'all love is founded not only in the body but also in the soul, and that the two together constitute an outlet for this "eros"'. In the closing scene of Faust this concept is represented

symbolically. The surface attraction of [Plato's] Symposium lies in the vitality of its narrative and the dramatic fire of its "story"... only at the very end does one realise what this carefully planned rise in intensity is actually leading to ... Eros as the creator of the world!

As a quick summary of Plato's *Symposium* that's not a bad effort, but as Mahler talks about the 'vitality of its narration and the dramatic fire of its "story"', and about the 'carefully planned rise in intensity' leading to final revelation, it is clear that what he is really talking about is his own Eighth Symphony. In one fundamental element at least, Symphony No. 8 is strikingly economical. Most of its 'narrative vitality' and 'dramatic fire' is fuelled by Mahler's use of a handful of striking motifs. At the beginning, the choruses shout out the words 'Veni, veni creator spiritus!', whose melodic shape the trombones immediately distil into a six-note figure. However rich, however overflowing in detail Part One may seem, so much of the music derives from this figure. At the beginning of Part Two, low strings pick out a theme that is to dominate this much longer section of the Symphony – its last five notes will eventually be identified with the final words 'zieht uns hinan' ('draw us onwards'). When the voices enter for the first time in Part Two, *pianissimo*, the motif they pick out may seem unpromising,

but as Mahler's 'carefully planned rise in intensity' unfolds, this figure grows in stature, until at last it is married to the words 'das Ewig-Wiebliche' ('the eternal feminine'), the inspirer of the male creative urge. Thus we are drawn, in the overwhelming final crescendo, to the climactic image: 'Eros as the creator of the world'; and here all the Symphony's leading motifs at last combine, with the Symphony's very opening motif, the three notes first sung to the words 'Veni, ve–' now straining even higher on offstage trumpets and trombones. Mahler has truly 'embraced everything', and rounded it all off with a masterly symphonic Q.E.D.

Programme notes © Stephen Johnson

Stephen Johnson is the author of The Eighth: Mahler and the World in 1910 (Faber).

MAHLER

SYMPHONY NO. 8 TEXTS

Part I. Hymn: Veni, Creator Spiritus

01-08

Veni, Creator Spiritus
Mentes tuorum visita;
Imple superna gratia,
Quae tu creasti pectora.

Qui Paraclitus diceris
Donum Dei altissimi
Fons vivus, ignis, caritas
Et spiritalis unctio.

Infirma nostri corporis
Virtute firmans perpeti;
Accende lumen sensibus,
Infunde amorem cordibus.

Hostem repellas longius
Pacemque dones protinus;
Ductore sic te praevio,
Vitemus omne pessimum.

Tu septiformis munere,
Dexteræ paternæ digitus.

Per te sciamus da Patrem,
Noscamus (atque) Filium,
(Te utriusque) Spiritum
Credamus omni tempore.

Come, Creator Spirit,
Dwell in our minds;
Fill with divine grace
The hearts of Thy creatures.

Thou named the Comforter
Gift of God most high,
Souce of life, fire, love
And soul's anointing.

Our weak frames
Fortify with Thy eternal strength
Inflame our senses with light,
Pour love into our hearts.

Scatter the enemy,
Grant us Thy peace;
Our leader, go before,
That we may shun all evil.

Grant us Thy sevenfold blessing,
Thou right hand of the Father.

Grant us knowledge of the Father,
And of the Son,
And faith in Thee, O Spirit,
Now and evermore.

Da gaudiorum praemia,
Da gratiarum munera;
Dissolve litis vincula
Adstringe pacis foedera.

Ductore sic te praevio,
Vitemus omne pessimum.

Gloria Patri Domino
Deo sit gloria et Filio
Natoque, qui a mortuis
Surrexit, ac Paraclito
In saeculorum saecula.

Grant us the foretaste of bliss,
Grant us saving grace;
Free us from bonds of strife,
Bind us with pacts of peace.

So that with thy guidance
we may avoid all ills.

Glory be to God the Father,
Glory be to God and to the Son
Incarnate, who from the dead
Arose, and to the Holy Spirit
From everlasting to everlasting.

Part II. Final scene from Goethe's *Faust*

09 Poco Adagio

10 Piu mosso: Allegro moderato

11 Chorus and Echo

Waldung, sie schwankt heran,
Felsen sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan.
Woge nach Woge spritzt,
Höhle, die tiefste, schützt.
Löwen, sie schleichen stumm -
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.

The forest sways,
rocks lie heavy,
roots cling,
tree-trunk against tree-trunk.
Wave breaks foamingly on wave,
the deepest cavern gives shelter.
Lions prowl silent and
friendly about us –
honouring the sacred place,
love's holy sanctuary.

12 Pater Ecstaticus (*hovering high and low*)

Ewiger Wonnebrand,
Glühendes Liebeband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich;
Dass ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern.

Eternal blazing rapture,
love's flaming bond,
heart's painful seething,
God's effervescent love!
Arrows, pierce me,
spears, subdue me,
clubs, crush me,
lightning, flash through me,
that nothingness
may make all vanish,
that the constant star may shine forth,
kernel of love eternal!

13 Pater Profundus (*from the depths*)

Wie Felsenabgrund mir zu Füßen
Auf tiefem Abgrund lastend ruht,
Wie tausend Bäche strahlend fließen
Zum grausen Sturz des Schaums der Flut,
Wie strack, mit eig'nem kräft'gen Triebe,
Der Stamm sich in die Lüfte trägt;
So ist es die allmächt'ge Liebe,
Die alles bildet, alles hegt.
Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund,
Und doch stürzt, liebevoll im Sausen,
Die Wasserfülle sich zum Schlund,
Berufen, gleich das Tal zu wässern;
Der Blitz, der flammend niederschlug,
Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug!
Sind Liebesboten, sie verkünden,

As the rocky chasm at my feet lies
heavy on the deep abyss,
as a thousand streams flow sparkling
to the dread rapids' foaming drop,
as straight, by its own powerful urge,
the tree-trunk rears into the air,
so it is almighty love
that shapes and nurtures all.
Around me is wild tumult,
as though forest and rocky floor quaked!
And yet, lovingly, roaring waters' profusion
hurls itself into the gorge,
ordained to water presently the valley;
the flaming lightning, hurtling downwards
to render pure an atmosphere
bearing poison and fumes at its heart –
these are messengers of love, proclaiming

Was ewig schaffend uns umwallt.
Mein Inn'res mög' es auch entzünden,
Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,
Scharfangeschloss'nem Kettenschmerz.
O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

that which ever seethes, creating, about us.
Might it kindle also my inmost being,
where my cold, bewildered spirit
agonises, confined by dulled sense,
bound fast by fetters' pain.
Oh, God, assuage my thoughts,
enlighten my needy heart!

14 Angels (*hovering in the upper atmosphere, bearing Faust's immortal essence*)

Gerettet ist das edle Glied
Der Geisterwelt vom Bösen,
'Wer immer strebend sich bemüht,
Den können wir erlösen'.
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen.

Saved is that noble member
of the spirit world from evil:
'He who endeavours, ever striving,
him we have the power to redeem'.
And if love from above
has also played its part,
the blessed host shall answer him
with heartfelt greeting.

Chorus of Blessed Boys (*circling the highest peak*)

Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein;
Göttlich belehret,
Dürft ihr vertrauen:
Den ihr verehret,
Werdet ihr schauen.

Link hands joyfully
in the circle of union,
bestir yourselves, sing
holy sentiments thereto.
Divinely instructed,
may you be assured:
He, whom you venerate,
you shall behold!

15 The Younger Angels

Jene Rosen aus den Händen
Liebend-heil'ger Büsserinnen

Those roses, from the hands
of loving-holy penitent women,

Halfen uns den Sieg gewinnen
Und das hohe Werk vollenden,
Diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister;
Selbst der alte Satans-Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! es ist gelungen.

helped us achieve victory
and fulfil the divine purpose,
to capture this treasured soul.
Evil yielded as we strewed,
devils fled as we pelted.
Instead of the accustomed punishments of Hell,
the spirits felt the pangs of love;
even old master-Satan
was pierced by anguish keen.
Rejoice! It is fulfilled!

16 The More Perfect Angels

Uns bleibt ein Erdenrest
Zu tragen peinlich,
Und wär' er von Asbest,
Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zwiennatur
Der innigen beiden,
Die ewige Liebe nur
Vermag's zu scheiden.

To us remains some earthly residue
painful to bear,
and be it unyielding,
yet it is not stainless.
When the spirit's mighty power
has gathered fast
the elements unto itself,
no angel could sunder
the twin natures in unity
of this kindred pair;
only love everlasting
could divide them.

17 The Younger Angels

Ich spür' soeben,
Nebelnd um Felsenhöh',
Ein Geisterleben,
Regend sich in der Näh'.
Seliger Knaben
Seh' ich bewegte Schar,

I sense at this moment,
nebulous round the rocky heights,
living spirits
stirring close by;
I see a moving host
of blessed children,

Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.

Doctor Marianus (*in the highest, purest essence*)

Hier ist die Aussicht frei,
Der Geist erhoben.

The Younger Angels

Sei er zum Anbeginn,
Steigendem Vollgewinn
Diesen gesellt!

Doctor Marianus

Dort ziehen Frauen vorbei,
Schwebend nach oben.
Die Herrliche mittenin
Im Sternenkranze,
Die Himmelskönigin,
Ich seh's am Glanze.

Chorus of Blessed Boys

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfind.
Löset die Flocken los,
Die ihn umgeben,
Schon ist er schön und gross
Von heiligem Leben.

freed from earth's burden,
in a circle joined,
themselves delighting
in the new springtide and adornment
of the world above.

The prospect is free here,
the spirit elevated.

Let him, at the outset,
be joined with these
in highest gain ever-increasing.

Women pass by there,
soaring on high,
at the centre, she who is glorious,
wreathed in stars,
the Queen of Heaven
I perceive by her splendour!

Joyfully we receive
this chrysalis entity;
thus we achieve
the angels' pledge.
Dissolve the cocoon
that envelops him.
He is already beautiful, tall,
through the holy life.

18 Doctor Marianus

Höchste Herrscherin der Welt!
Lasse mich im blauen
Ausgespannten Himmelszelt
Dein Geheimnis schauen.
Bill'ge, was des Mannes Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Dir entgegenträgt!
Unbezwinglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.

Doctor Marianus and Chorus

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

(Mater Gloriosa floats into view.)

19 Chorus

Dir, der Unberührbaren,
Ist es nicht benommen,
Dass die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten.
Wer zerreisst aus eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuss
Schiefem, glattem Boden?

Most exalted Empress of the World,
in the blue outspread
vault of heaven,
let me behold thy mystery!
Sanction that which moves man's heart
gravely, tenderly,
and which, with love's holy joy,
he offers up to thee.
Invincible our courage,
when thou, sublime, commandest;
passion at once subsides,
when thou dost pacify us.

Virgin, most beautifully pure,
Mother, worthy of honour,
our elected Queen,
equal of gods!

Thou, unassailable one,
art not denied
those easily seduced
easefully approaching thee.
Carried away in frailty,
they are difficult to save.
Who, by his own strength, can break free
from lust's fetters?
How quickly slips the foot
on a sloping, smooth floor!

Penitent Women (*with Una Poenitentium (Gretchen)*)

Du schwebst zu Höhen
Der ewigen Reiche,
Vernimm das Flehen,
Du Gnadenreiche,
Du Ohnegleiche!

Thou soarest to the heights
of the eternal kingdom,
hear our prayer,
thou full of grace,
thou incomparable!

20 Magna Peccatrix

Bei der Liebe, die den Füßen
Deines gottverklärten Sohnes
Tränen liess zum Balsam fließen,
Trotz des Pharisäer-Hohnes;
Beim Gefässe, das so reichlich
Tropfte Wohlgeruch hernieder,
Bei den Locken, die so weichlich
Trockneten die heil'gen Glieder –

By the love that upon the feet
of thy divinely transfigured Son
let tears flow as balsam,
despite the Pharisees' scorn;
by the vessel which so generously
dropped sweet fragrance,
by the tresses that so softly
dried the holy limbs –

21 Mulier Samaritana

Bei dem Bronn, zu dem schon weiland
Abram liess die Herde führen;
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren;
Bei der reinen, reichen Quelle,
Die nun dorther sich ergiesset,
Überflüssig, ewig helle,
Rings durch alle Welten fließt –

By the well to which of old already
Abraham drove his flock,
by the pail permitted to touch
and cool the Saviour's lips;
by the pure abundant spring
which now pours from thence,
spilling over, ever clear,
flowing through all the world –

22 Maria Aegyptiaca

Bei dem hochgeweihten Orte,
Wo den Herrn man niederliess,

By the most sacred place
where they laid our Lord;

Bei dem Arm, der von der Pforte,
Warnend mich zurücke stiess;
Bei der vierzigjäh'gen Busse,
Der ich treu in Wüsten blieb,
Bei dem sel'gen Scheidergrusse,
Den im Sand ich niederschrieb –

All Three

Die du grossen Sünderinnen
Deine Nähe nicht verweigerst,
Und ein büssendes Gewinnen
In die Ewigkeiten steigerst,
Gönn' auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, dass sie fehle,
Dein Verzeihen angemessen!

by the arm that, from the gate,
warningly thrust me back;
by the forty-year repentance
endured faithfully in the desert,
by the blessed last farewell
I wrote in the sand –

Thou who dost not deny thy presence
to women who have grievously sinned,
and to eternity dost raise
those victorious through penitence,
grant also to this good soul
which strayed but once,
not knowing that it erred,
thy just pardon!

23 Una Poenitentium (Gretchen)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück!
Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

Incline, incline,
Thou incomparable,
Thou richly radiant,
Thy gracious countenance upon my happiness.
My love of yore,
beshadowed no longer,
is returning.

24 Chorus of Blessed Boys (*circling nearer*)

Er überwächst uns schon
An mächt'gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt

Already he outstrips us
on mighty limbs,
amply will he recompense
the reward of our faithful care.
We were taken early

Von Lebechören;
Doch dieser hat gelernt,
Er wird uns lehren.

Una Poenitentium (Gretchen)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,
So gleicht er schon der heil'gen Schar.
Sieh, wie er jedem Erdenbande
Der alten Hülle sich entrafft,
Und aus ätherischem Gewande
Hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren,
Noch blendet ihn der neue Tag.

from the chorus of the living;
but this man has learnt:
he shall teach us.

Surrounded by the noble spirits' chorus,
the new one is of himself scarce aware,
barely divines his new existence,
already resembles thus the sacred host.
See how he throws off each earthly fetter
from his erstwhile shell,
and from his ethereal raiment
with youthful vigour emerges!
Grant that I may instruct him,
the new day dazzles him still!

25 Mater Gloriosa

Komm! Hebe dich zu höhern Sphären!
Wenn er dich ahnet, folgt er nach.

Chorus Komm! Komm!

Doctor Marianus and Chorus

Blicket auf zum Retterblick,
Alle reuig Zarten,
Euch zu sel'gem Glück
Dankend umzuarten!
Werde jeder bess're Sinn
Dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Göttin, bleibe gnädig!
Bleibe gnädig!

Come! Raise yourself to higher spheres!
Divining you, he will follow.

Come! Come!

Lift your eyes to the redeeming gaze,
all frail penitents,
that you be gratefully translated
to blissful rapture.
May every higher impulse
be ready at your service;
Virgin, Mother, Queen,
Goddess, be ever gracious!
Be ever gracious!

26 Chorus Mysticus

Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis;
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

All that is transient
is but a parable;
here insufficiency
becomes fulfilment,
here the indescribable
is accomplished;
the Eternal-Feminine
draws us onwards.

Veni, Creator Spiritus, 9th-century hymn, formerly attrib. Hrabanus Maurus (c780–856)

Faust, Part 2, Act 5, final scene (published 1832), by Johann Wolfgang von Goethe (1749–1832)

Faust translation © Mari Pračkauskas

VLADIMIR JUROWSKI *conductor*

One of today's most sought-after conductors, acclaimed worldwide for his incisive musicianship and adventurous artistic commitment, Vladimir Jurowski is Chief Conductor and Artistic Director of the Rundfunk-Sinfonieorchester Berlin. He takes up the position of General Music Director of the Bayerische Staatsoper in Munich in 2021, stepping down from his highly-acclaimed 14-year tenure as Principal Conductor of the London Philharmonic Orchestra, to become its Conductor Emeritus. In addition he holds the titles of Principal Artist of the Orchestra of the Age of Enlightenment, Artistic Director of the Russian State Academic Symphony Orchestra, and Artistic Director of the George Enescu International Festival, Bucharest. Vladimir Jurowski appears regularly at festivals including the BBC Proms, Glyndebourne Festival Opera, the George Enescu Festival of Bucharest, Musikfest Berlin, and the Dresden, Schleswig Holstein and Rostropovich Festivals.

A committed operatic conductor, Jurowski has conducted at the Metropolitan Opera New York, the Opera National de Paris, Teatro alla Scala Milan, the Bolshoi Theatre, the State Academic Symphony of Russia, the Semperoper Dresden, the Royal Opera House Covent Garden, the Komische Oper Berlin and the Bayerische Staatsoper.

JUDITH HOWARTH *soprano*

One of the most sought-after sopranos in Europe, Judith Howarth has consolidated a strong public following. She first came to public attention when she joined the Royal Opera House, Covent Garden as a principal, aged just 21. During nine seasons there she sang many roles including Oscar (*Un ballo in maschera*), Musetta (*La bohème*), Liù (*Turandot*), and Gilda (*Rigoletto*). Career highlights include *Madama Butterfly* in Minnesota, Helsinki and at English National Opera, Violetta (*La Traviata*) for Minnesota, Glyndebourne and ENO, and all four soprano roles in *Les Contes d'Hoffmann* in Miami. Her critically acclaimed portrayal of Mrs Mao in *Nixon in China* was performed in New York, Athens and at ENO.

Howarth's festival appearances include Aix-en-Provence, the BBC Proms, Santa Fe, Tanglewood, Edinburgh and Salzburg. She has worked with many distinguished conductors including Prêtre, Haitink, Abbado, Barenboim, Sinopoli, Sir Simon Rattle and Sir George Solti. Further engagements include Strauss's *Four Last Songs* in South Korea, Switzerland and Vienna, *Elijah* with the Royal Liverpool Philharmonic under Vasily Petrenko and in Vienna with Georges Prêtre. Howarth has made over 35 recordings including Walton's *Troilus and Cressida* which won the Gramophone Opera Recording of the Year.

ANNE SCHWANEWILMS *soprano*

German soprano Anne Schwanewilms is recognised as one of the foremost interpreters of the works of Richard Strauss. Her extensive repertoire covers roles such as Arabella, Ariadne, Chrysothemis, Feldmarschallin and Empress but also Elsa, Elisabeth, Desdemona and Marie.

She performs to great acclaim at the world's major opera houses and concert venues. She is also considered one of today's finest Lieder recitalists. Appearing regularly with Malcom Martineau and Charles Spencer, she has set artistic standards with her interpretations of songs by Schumann, Wolf, Wagner, Korngold and Strauss.

Anne Schwanewilms has an extensive discography of opera and recital recordings. Her recording of Berg's *Wozzeck* with the Houston Symphony Orchestra received the ECHO Klassik Award 2017 and the GRAMMY Award 2018. In 2019, the recording of *Die Meistersinger von Nürnberg* from the Bayreuth Festival was awarded an OPUS Klassik.

SOFIA FOMINA *soprano*

Praised for her 'formidably striking' and 'stunning silvery' soprano sound, Sofia Fomina first burst onto the international operatic scene in 2012 when she made a sensational debut at the Royal Opera House as Isabelle in Meyerbeer's *Robert le Diable*. On the concert platform she has performed Mahler's Second Symphony with Vladimir Jurowski and the London Philharmonic Orchestra and with Hugh Wolff and the Belgian National Orchestra; Haydn's *Harmoniemesse* in Eisenstadt with Fabio Biondi.

The 2020/21 season saw Fomina launch her solo recital debut on Chandos, dedicated to Russian composer Nikolai Medtner which was received with unanimous critical praise. Operatic engagements include her debut as Konstanze (*Die Entführung aus dem Serail*) and retuning to the role of Susanna (*Le Nozze di Figaro*) at Bayerische Staatsoper. On the concert platform she performed Stravinsky's *Les Noces* with Vladimir Jurowski and the Berlin Radio Symphony. Further highlights include Adele (*Die Fledermaus*) and Gilda (*Rigoletto*) at Bayerische Staatsoper, a company debut as Zerbinetta (*Ariadne auf Naxos*) at Staatsoper Hamburg, and her role and company debut as Pamina (*Die Zauberflöte*) at Glyndebourne Festival and the BBC Proms.

MICHAELA SELINGER

mezzo-soprano

Michaela Selinger began her career in 2004 at the Austrian opera houses of Klagenfurt, Carinthia and Innsbruck. From 2005–10 she was a member of the Vienna State Opera. Since then she has developed an international career as an opera and concert soloist, including invitations to Glyndebourne Festival Opera, Munich State Opera, the Opéra de Lyon and the Vienna Musikverein.

In recent seasons Selinger has been invited to the Teatro dell'Opera di Roma for Cherubino in *The Marriage of Figaro*, to the Opera Leipzig for Komponist in *Ariadne auf Naxos*, to the Sydney Opera for Melisande in Debussy's *Pelléas et Mélisande* and to the Glyndebourne Festival for Magdalene in Wagner's *Die Meistersinger*. In Dmitri Tcherniakov's 2016 production of *Lady Macbeth of Mtsensk* she sang Sonietka and in Michel Tabachnik's *Benjamin, dernière nuit* she appeared as Hannah Arendt. She was invited to the Polish National Opera for the role of Brangäne in *Tristan und Isolde*, and returned to the Salzburg Festival for Strauss's *Die Liebe der Danae*. At the Accademia di Santa Cecilia she sang Strauss's *Fledermaus*, which she reprised at the Munich State Opera. She was invited to the Staatsorchester Braunschweig to perform Berg's *Seven Early Songs* under Stefan Soltész.

PATRICIA BARDON

mezzo-soprano

Irish mezzo-soprano Patricia Bardon is in demand for repertoire ranging from the Baroque through to Rossini and Wagner, and her distinguished career has led to collaborations with conductors, orchestras and opera houses of the highest calibre. In future seasons, Bardon will return to Garsington Opera, Theater an der Wien, Zurich Opera House and Santa Fe Opera.

Recent highlights include her debut for Opéra national du Rhin as Jezibaba (*Rusalka*), her role debut as Kabanicha (*Káťa Kabanová*) for Scottish Opera, Ulrica (*Un ballo in Maschera*) at the Gran Teatre del Liceu, Barcelona and for Opera North, and Cornelia (*Giulio Cesare*) for Glyndebourne. On the concert platform, recent highlights include *L'enfant et les sortilèges* with Simon Rattle and the London Symphony Orchestra at the BBC Proms, *Angel (Dream of Gerontius)* with Simone Young at the Royal Festival Hall, and Mahler's Symphony No. 2 with the Maggio Musicale Orchestra and Fabio Luisi. Appearing regularly at the Royal Opera House, Covent Garden, recent roles include Lady Penelope (*Gloriana*), Edwige (*Guillaume Tell*), and Baba the Turk (*The Rake's Progress*) which earned her an Olivier nomination.

BARRY BANKS *tenor*

In a prestigious career built on impeccable technique and innate musicality, Barry Banks's performances of the leading *bel canto* roles by Bellini, Rossini and Donizetti have taken him to the world's leading opera houses including the Metropolitan Opera, the Royal Opera House, Covent Garden, the Gran Teatre del Liceu, the Salzburg Festival and the Rossini Opera Festival in Pesaro. Notable operatic roles include Tom Rakewell (*The Rake's Progress*), Arnold (*Guillaume Tell*), the title role in *Mitridate, re di Ponto*, Nemorino (*L'elisire d'amore*), the Duke of Mantua (*Rigoletto*) and Hoffmann (*Les contes d'Hoffmann*). Other recent opera highlights include the Astrologer (*The Golden Cockerel*), Pirelli (*Sweeney Todd*) and Hades in the world premiere of Matt Aucoin's *Eurydice* at Los Angeles Opera.

As a highly respected concert artist, performances have included Berlioz's *Grande Messe des Morts* under the baton of Sir Colin Davis, Britten's *War Requiem* under Xian Zhang, *The Dream of Gerontius* under Sir Andrew Davis, Rossini's *Petite messe solennelle* under Daniele Gatti and *Gurrelieder* under David Afkham.

STEPHEN GADD *baritone*

Born in Berkshire, Stephen Gadd won the Kathleen Ferrier Memorial Scholarship, and was a finalist in the inaugural Plácido Domingo Operalia Competition. In opera, he has appeared at the Brooklyn Academy of Music and Drama; the Baden Baden, Buxton, Glyndebourne, Lucerne and Salzburg festivals, and with the Royal Opera, English National Opera, Grange Park Opera, Opera Holland Park, Opera North, Scottish Opera, Welsh National Opera, Dallas Opera, Finnish National Opera, the Netherlands Opera, Den Norske Opera, the Paris Opera, Opéra de Metz, Opéra de Montpellier, Opéra de Nantes, Opéra national du Rhin and Opéra de Rouen.

Regular concert engagements include performances with the Bournemouth, City of Birmingham, Royal Scottish National, Bamberg and Gothenburg symphony orchestras, the Mahler Chamber Orchestra, the Royal Philharmonic Orchestra, the Philharmonia, the Radio Filharmonisch Orchestra, the Finnish Radio Symphony Orchestra and the RTÉ Concert and Ulster orchestras. A prolific recording artist, his discography includes Beethoven's *Der glorreiche Augenblick*, Mahler's *Das Lied von der Erde*, Vaughan Williams's *Fantasia on Christmas Carols* and Weber's *Euryanthe*, which was nominated for an International Classical Music Award.

MATTHEW ROSE *bass*

British bass Matthew Rose studied at the Curtis Institute of Music in Philadelphia before becoming a member of the Young Artist Programme at the Royal Opera House, Covent Garden. In 2006 he made an acclaimed debut at Glyndebourne Festival Opera as Bottom in *A Midsummer Night's Dream* – for which he received the John Christie Award – and he has since sung the role at La Scala, Covent Garden, Opéra National de Lyon, Houston Grand Opera and the Metropolitan Opera, New York.

Recent opera engagements include Gremin (*Eugene Onegin*), Claudio (*Agrippina*), Baron Ochs (*Der Rosenkavalier*), Raimondo (*Lucia di Lammermoor*), and King Marke (*Tristan und Isolde*). Past concert engagements include *Pulcinella* with Vladimir Jurowski and the LPO, Beethoven's Symphony No. 9 with the Orchestre Philharmonique de Radio France and Lahav Shani, the Budapest Festival Orchestra in the USA, and Schubert's *Mass* with the Deutsches Symphonie-Orchester Berlin and Kent Nagano. Recital performances include *Winterreise* at Snape Maltings, Aldeburgh and London's Wigmore Hall, and his recital debut at New York's Carnegie Hall. Recordings include a critically acclaimed *Winterreise* with pianist Gary Matthewman, *Schwanengesang* with Malcolm Martineau and *Arias for Benucci* with Arcangelo and Jonathan Cohen.

LONDON PHILHARMONIC CHOIR

The London Philharmonic Choir was founded in 1947 as the chorus for the London Philharmonic Orchestra.

It is widely regarded as one of Britain's finest choirs and consistently meets with critical acclaim. Performing regularly with the London Philharmonic Orchestra, the London Philharmonic Choir also works with many other orchestras throughout the United Kingdom and makes annual appearances at the BBC Proms. It has performed under some of the world's most eminent conductors – among them Marin Alsop, Pierre Boulez, Semyon Bychkov, Sir Mark Elder, Sir John Eliot Gardiner, Edward Gardner, Bernard Haitink, Neeme Järvi, Vladimir Jurowski, Kurt Masur, Yannick Nézet-Séguin, Sir Roger Norrington, Andrés Orozco-Estrada, Sir Simon Rattle, Sir Georg Solti, Nathalie Stutzmann and Klaus Tennstedt.

The London Philharmonic Choir has made numerous recordings for CD, radio and television. The Choir often travels overseas and in recent years it has given concerts in many European countries, Hong Kong, Malaysia and Australia.

lpc.org.uk

LONDON SYMPHONY CHORUS

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra and is renowned internationally for its concerts and recordings with the orchestra. The LSC has worked with many leading international conductors and other major orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic, New York Philharmonic, the National Youth Orchestra of Great Britain and the European Union Youth Orchestra. It has also toured extensively throughout Europe and has visited North America, Israel, Australia and South East Asia.

The choir has a large catalogue of recordings, which have won nine awards, including five Grammys. Recent LSO Live recordings include Bernstein's *Wonderful Town*, Berlioz's *Le Damnation de Faust*, and Beethoven's *Christ on the Mount of Olives*, all with Sir Simon Rattle. Performance highlights include Janáček's *Glagolitic Mass* with Kazushi Ono and Berlioz's *Romeo et Juliette* with Michael Tilson Thomas. In 2021 the choir took part in the first live performance of Howard Goodall's *Never to Forget* and the premiere of Errollyn Wallen's *After Winter*. *Never to Forget* is a musical memorial to health and care workers who died from Covid while caring for others, and was commissioned by the chorus. lsc.org.uk

CHOIR OF CLARE COLLEGE, CAMBRIDGE

Since the founding of a mixed voice choir in 1972, the Choir of Clare College has gained an international reputation as one of the world's leading university choirs.

In addition to its primary function of leading services three times a week in the College chapel, the Choir keeps an active schedule recording, broadcasting, and performing. Under the direction of Graham Ross, Director of Music since 2010, it has been praised for its consistently 'thrilling' and 'outstanding' performances worldwide.

The Choir has produced an impressive discography of more than 40 recordings. Its recordings on the Harmonia Mundi label have earned a Le Choix de France Musique and a Diapason d'Or award, as well as a Gramophone Award nomination. The Choir has toured widely, including in the USA, Canada, Australia, Japan, China, Singapore, Hong Kong, Malaysia, Russia, the Middle East and mainland Europe, and has collaborated with the Malaysian Philharmonic Orchestra, the Orchestra of the Age of Enlightenment, the Australian Chamber Orchestra, the Academy of Ancient Music, the European Union Baroque Orchestra and the Freiburger Barockorchester. The Choir has commissioned and premiered works by many composers.

TIFFIN BOYS' CHOIR

Since its foundation in 1957, the Tiffin Boys' Choir has been one of the few state school choirs continually at the forefront of the choral music scene in Britain. The Choir has worked with all the London orchestras and performs regularly with the Royal Opera.

Memorable engagements have included Mahler's Symphony No. 3 (London Symphony Orchestra/Bernard Haitink, Philharmonia/Jakub Hruša, LA Philharmonic/Gustavo Dudamel); Nielsen's *Springtime in Funen* (BBC Symphony Orchestra/Andrew Litton) at the BBC Proms; *Boris Godunov* (Mariinsky/Valery Gergiev); the UK premiere of Unsuk Chin's *Alice in Wonderland*; the soundtrack for *The Hobbit* at Abbey Road Studios; appearing on set in the film *Philomena*; and *Titanic Live!* with James Horner.

The Choir has made recordings of most of the orchestral repertoire that includes boys' choir. Notable releases have included Mahler's Symphony No. 8, which was nominated for a Grammy Award; Puccini's *Il trittico*, Massenet's *Werther* and Puccini's *Tosca*; Britten's *Billy Budd*; Mahler's Symphony No. 3; and Britten's *War Requiem*. Members of the Choir feature on DVD releases of *Carmen*, *La bohème*, *Tosca* and *Hänsel und Gretel* from the Royal Opera House.

LONDON PHILHARMONIC ORCHESTRA

One of the finest orchestras on the international stage, the London Philharmonic Orchestra was founded in 1932 by Sir Thomas Beecham. Since then, its Principal Conductors have included Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. From 2007–2021 Vladimir Jurowski was the Orchestra's Principal Conductor. Edward Gardner takes up the position of Principal Conductor from September 2021, with Karina Canellakis as Principal Guest Conductor.

The London Philharmonic Orchestra has performed at Southbank Centre's Royal Festival Hall since it opened in 1951, becoming Resident Orchestra in 1992. It is Resident Symphony Orchestra at Glyndebourne Festival Opera and also has residencies in Brighton, Eastbourne and Saffron Walden, and performs regularly around the UK. The Orchestra also tours internationally, performing to sell-out audiences worldwide.

The Orchestra broadcasts regularly on television and radio, and has recorded soundtracks for numerous films including *The Lord of the Rings*. In 2005 it began releasing live, studio and archive recordings on its own CD label, which now numbers over 100 releases. **lpo.org.uk**

Part I. Hymn: Veni, Creator Spiritus

- 01 01:26 Veni, Creator Spiritus
- 02 04:01 Imple superna Gratia
- 03 01:35 Infirmi nostri corporis
- 04 01:27 Tempo I: Allegro, etwas hastig
- 05 02:58 Infirmi nostri corporis
- 06 04:36 Accende lumen sensibus
- 07 03:45 Veni, Creator Spiritus
- 08 02:36 Gloria Patri Domino

Part II. Final scene from Goethe's *Faust*

- 09 06:35 Poco adagio
- 10 03:17 Piu mosso: Allegro moderato
- 11 04:44 Waldung, sie schwankt heran
- 12 01:43 Ewiger Wonnebrand
- 13 04:29 Wie Felsenabgrund mir zu Füßen
- 14 01:15 Gerettet ist das edle Glied – Hände verschlinget euch
- 15 02:06 Jene Rosen aus den Händen
- 16 01:33 Uns bleibt ein Erdenrest
- 17 01:26 Ich spür' soeben – Hier ist die Aussicht frei – Freudig empfangen wir
- 18 06:18 Höchste Herrscherin der Welt!
- 19 03:30 Dir, der Unberührbaren – Du schwebst zu Höhen der ewigen Reiche
- 20 01:09 Bei der Liebe, die den Füßen
- 21 01:44 Bei dem Bronn, zu dem schon weiland
- 22 02:43 Bei dem hochgeweihten Orte
- 23 00:47 Neige, neige, du Ohnegleiche
- 24 03:20 Er überwächst uns schon – Vom edlen Geisterchor umgeben
- 25 07:24 Komm! Hebe dich zu höhern Sphären! – Blicket auf zum Retterblick, alle reuig Zarten
- 26 06:58 Alles Vergängliche ist nur ein Gleichnis

GUSTAV MAHLER (1860–1911)

83:25 **Symphony No. 8 in E flat major, ‘Symphony of a Thousand’**

22:24 **Part I. Hymn: Veni, Creator Spiritus**

61:01 **Part II. Final scene from Goethe’s *Faust***

VLADIMIR JUROWSKI *conductor*

JUDITH HOWARTH *soprano (Magna Peccatrix)*

ANNE SCHWANWILMS *soprano (Una poenitentium)*

SOFIA FOMINA *soprano (Mater Gloriosa)*

MICHAELA SELINGER *mezzo-soprano (Mulier Samaritana)*

PATRICIA BARDON *mezzo-soprano (Maria Aegyptiaca)*

BARRY BANKS *tenor (Doctor Marianus)*

STEPHEN GADD *baritone (Pater Ecstaticus)*

MATTHEW ROSE *bass (Pater Profundus)*

LONDON PHILHARMONIC CHOIR

LONDON SYMPHONY CHORUS

CHOIR OF CLARE COLLEGE, CAMBRIDGE

TIFFIN BOYS’ CHOIR

LONDON PHILHARMONIC ORCHESTRA

Pieter Schoeman *leader*

Recorded live at the Southbank Centre’s **ROYAL FESTIVAL HALL**, London