

LSO

LSO Live



**James MacMillan**

St John Passion

**Sir Colin Davis**

Christopher Maltman

London Symphony Chorus

London Symphony Orchestra

## James MacMillan St John Passion

**Sir Colin Davis** conductor

**Christopher Maltman** Christus

**London Symphony Chorus**

**London Symphony Orchestra**

### Part I

- 1 i. The arrest of Jesus 10'17"
- 2 ii. Jesus before Annas and Caiaphas. Peter disowns him 12'11"
- 3 iii. Jesus before Pilate 24'42"
- 4 iv. Jesus is condemned to death 6'58"

### Part 2

- 5 v. The Crucifixion 5'34"
- 6 vi. Christ's garments divided 4'10"
- 7 vii. Jesus and his Mother 6'24"
- 8 viii. The Reproaches 6'27"
- 9 ix. The death of Jesus 3'02"
- 10 x. Sanctus Immortalis, miserere nobis 10'19"

Total time 90'20"

Recorded live April 2008 at the Barbican, London

**James Mallinson** producer

**Daniele Quilleri** casting consultant

**Classic Sound Ltd** recording, editing and mastering facilities

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

**Ian Watson** and **Jenni Whiteside** for *Classic Sound Ltd* audio editors

A high density DSD (Direct Stream Digital) recording

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## Page Index

- 3 English notes
- 5 French notes
- 7 German notes
- 9 Composer biography
- 10 Text
- 14 Conductor biography
- 15 Artist biography
- 16 Chorus personnel list
- 17 Orchestra personnel list
- 18 LSO biography



Matt Stuart

### **A foreword by Dr Rowan Williams, Archbishop of Canterbury**

James MacMillan's setting of the Passion according to St John is in many ways the most ambitious work he has produced, utilising large and varied forces, both vocal and instrumental. Without a doubt it is a landmark in his own work, but also a landmark for contemporary music. While he has used an austere register for much of the narrative itself, he has not followed Pärt or Tavener in restricting himself to consciously archaic and ascetic musical idioms – as if to insist that the history of Christ's death is something that has to be evoked 'inclusively' as well as 'exclusively' in terms of emotional and imaginative range.

This is, after all, the story of an event which embraced the most extreme points of human sensibility; and whose telling is bound to reach for every resource available, simply because it is the story of the all-powerful and ever-living reality, on which all things depend, acting through passivity, failure and death, so as to establish the meaning and character of that eternal power by effecting change through what can only be seen as defeat in human terms.

Whether the listener shares that faith or not, the gospel narrative of the Passion puts before us the question of how we conceive power, victory, truth, reality itself. Central to

MacMillan's imagining of the Passion is the recurrent theme in John's gospel of Jesus proclaiming, 'I am': that is, Jesus defining his own life as the measure of truth. For us to imagine this, even if only for the duration of this massive and challenging work, is for us to recognise that the world can – and we must – be changed.

**© Dr Rowan Williams, Archbishop of Canterbury, 2008**

### **James MacMillan (b 1959) St John Passion (The Passion of Our Lord Jesus Christ According to St John)**

After writing my *Seven Last Words from the Cross* in 1993, I always knew that the inevitable next step would be a setting of one of the Gospel Passion narratives. It has since been my ambition to tackle such a project. I decided on St John's text, as it is the version with which I am most intimately acquainted, hearing it recited or sung every Good Friday in the Catholic liturgy. In fact, since my student days in Edinburgh, I have regularly participated in the Gregorian or Dominican chanting of the Crucifixion story on that day. This simple music has had an overriding influence on the shape and character of my own Passion setting.

The scoring is for one principal soloist, Christus (a baritone), a chamber choir which carries the Narrator's words, a large chorus which takes all the other text, including the characterisation of the other main players in the drama, and orchestra. The instrumental approach was to make a sparse and lean texture, (so there is limited percussion, no harps or the usual keyboards, although there is a chamber organ), while maintaining the potential for full dramatic climaxes where necessary.

I have divided the work into ten movements. At the end of movements 1–9, I have interpolated

a Latin text which takes something of the general theme and development of the story, and allows time for a more objective and detached reflection. The final movement is purely instrumental – a song without words.

I have a love of liturgical music, and specifically, of the cool purity of chant. As well as this, I love opera, and the composition of this Passion has come immediately after my new piece for Welsh National Opera, *The Sacrifice*. I was aware of the inevitable effect that this piece was having on the progress of my St John narrative. In fact some of the opera music has drifted quite naturally into the new sphere. I was also aware of the paradoxical tension created between the two highly contrasted musical contexts – liturgical chant and music drama. Balancing, creating opposition sometimes, and at other times elisions and cross-fertilisations between the two, became the delight in composing this work.

My *St John Passion* is dedicated to Sir Colin Davis in his 80th birthday year, as a token of my admiration and appreciation for one of this country's greatest musicians, and for the wonderful music-making he has given us throughout his life.

**Programme note © James MacMillan, 2008**

### A Short History of The Passion

Musical settings of the suffering and Crucifixion of Christ, based either on biblical texts or poetic elaborations, can be traced as far back as the fourth century. The original template consisted of three parts sung by three deacons in plainsong: Christ (the lowest notes), the Evangelist (middle range) and the other characters and 'crowd' – known as the turba (top voice).

In the 13th century the Passions became more dramatic – two versions are found in the famous German manuscript *Carmina Burana* – before becoming longer and more complex. By the 15th century Passions blossomed throughout Europe. Plainsong alternated with polyphony and the 'crowd' was now sung by a choir; wealthy patrons were keen to commission works for their own private choirs. Both Victoria and Palestrina composed settings and are possibly the first well-known exponents of the form.

German Lutherans unexpectedly embraced the Passions wholeheartedly. Although it had become the fashion for the whole Passion to be sung by a choir, it was the Lutherans who kept the tradition of using solo singers, and from 1640 Lutheran settings used recitative, arias and choruses, the form we recognise today from the

two famous settings by JS Bach (*St Matthew* and *St John*). This was the height of their popularity and, in fact, Bach's prolific son, CPE Bach, wrote over 20 Passions.

Passion settings went out of fashion during the Classical and Romantic periods, although there are a few Victorian works in the same tradition, such as John Stainer's *The Crucifixion*. There has been a resurgence in the late 20th century including Krzysztof Penderecki's *St Luke Passion* (1965), Arvo Pärt's *St John Passion* (1982), Sofia Gubaidulina's *St John Passion* (2000, premièred at the 2002 BBC Proms with Valery Gergiev) and now, James MacMillan's *St John Passion* brings the genre up to the present day.



Alberto Venzago

### **Avant-propos de Dr Rowan Williams, archevêque de Canterbury**

En mettant en musique la Passion selon saint Jean, James MacMillan a composé à bien des égards sa partition la plus ambitieuse, recourant à un effectif vaste et varié, tant vocal qu'instrumental. Sans aucun doute, cette pièce marque une étape importante dans son œuvre, mais également dans la musique contemporaine. La majeure partie du récit proprement dit adopte un ton austère ; pour autant, MacMillan n'a pas suivi l'exemple de Pärt ou Tavener en se limitant volontairement à un langage musical archaïque et ascétique – comme pour insister sur le fait que le récit de la mort du Christ devait être traduit musicalement par une palette d'émotions et d'images « inclusive » autant qu'« exclusive ».

Il s'agit, après tout, d'un événement embrassant les extrêmes de la sensibilité humaine ; et dont le récit est tissé de manière à faire feu de toute ressource disponible, simplement parce qu'il raconte une réalité omnipotente et éternelle, de laquelle dépend toute chose, parce qu'il se déroule sur fond de passivité, d'échec et de mort et que ce pouvoir éternel établit sa signification et son caractère en sublimant ce que l'on peut, en termes humains, considérer comme une défaite.

Que l'auditeur partage cette foi ou non, le récit de la Passion fait par l'Évangile nous met face à la manière dont nous concevons le pouvoir, la victoire, la vérité et la réalité elle-même. Dans la façon dont Macmillan imagine la Passion, une idée est centrale : le thème, récurrent dans l'Évangile selon saint Jean, de Jésus proclamant « Je suis » ; c'est-à-dire Jésus définissant sa propre vie comme l'aune à laquelle mesurer la vérité. Pour nous, imaginer cela, ne fût-ce que pour la durée de cette œuvre massive et exigeante, c'est reconnaître que le monde peut – et que nous devons – changer.

**© Dr Rowan Williams, archevêque de Canterbury, 2008**

### **James MacMillan (né en 1959) Passion selon saint Jean (La Passion de Notre Seigneur Jésus-Christ selon saint Jean)**

Après la composition de mes *Sept Dernières Paroles sur la Croix* en 1993, j'ai toujours su que l'étape suivante, inévitable, serait de mettre en musique l'un des récits de la Passion qu'offrent les Évangiles. Dès lors, j'ai eu l'ambition de m'atteler à un tel projet. J'ai opté pour le texte de saint Jean, car c'est la version avec laquelle je me sentais le plus intime : je l'avais entendue réciter ou chanter chaque Vendredi Saint dans la liturgie catholique. En fait, depuis mes années d'études à Edimbourg, je participe régulièrement, ce jour-là, à la psalmodie grégorienne ou dominicaine des récits de la Crucifixion. Cette musique simple a exercé une influence primordiale sur la forme et le caractère de ma propre Passion.

L'œuvre est écrite pour un soliste principal – le Christ (baryton) – un chœur de chambre qui traduit les paroles de l'Évangéliste, un grand chœur qui prend en charge tous les autres textes et caractérise notamment les autres personnages principaux du drame, et un orchestre. J'ai conçu l'instrumentation dans le sens d'une texture clairsemée, ténue (d'où la percussion restreinte et l'absence des harpes et des claviers habituels, même s'il y a un

orgue positif), tout en préservant la possibilité de puissants sommets d'intensité lorsque c'est nécessaire.

J'ai divisé l'œuvre en dix mouvements. A la fin des mouvements 1 à 9, j'ai interpolé un texte latin qui reprend en gros le thème général et le développement du récit, tout en donnant le temps d'une réflexion plus objective et détachée. Le dernier mouvement est purement instrumental – une chanson sans paroles.

J'aime la musique liturgique, tout particulièrement pour la pureté et la fraîcheur du chant. J'éprouve le même amour pour l'opéra, et la composition de cette Passion est venue immédiatement après celle de mon nouvel ouvrage pour l'Opéra national du Pays de Galles, *Le Sacrifice*. J'étais conscient de l'effet que cette partition produisait sur l'évolution de mon œuvre narrative d'après saint Jean. En fait, une partie de la musique de l'opéra a dérivé tout naturellement jusqu'à la nouvelle sphère. J'étais conscient également de la tension paradoxale créée entre ces deux contextes musicaux extrêmement contrastés – le chant liturgique et le drame musical. Trouver l'équilibre, créer ici une opposition, ailleurs des éliminations et des fertilisations croisées entre les deux œuvres, tout cela a fait le plaisir que j'ai pris à composer cette œuvre.

Ma *Passion selon saint Jean* est dédiée à Sir Colin Davis dans l'année de son quatre-vingtième anniversaire, comme un témoignage de mon admiration et de mon estime pour l'un des plus grands musiciens de ce pays, et pour la manière extraordinaire dont il a servi la musique pour nous tout au long de sa vie.

**Notes de programme © James MacMillan, 2008**

### Une brève histoire de la Passion

Les premières traces d'illustrations musicales de la Passion et de la Crucifixion du Christ remontent au IV<sup>e</sup> siècle. Le modèle original consistait en trois parties chantées en plain-chant par trois diacres : le Christ (voix la plus grave), l'Évangéliste (voix médiane), et les autres personnages et la « foule » – connue sous le nom de « turba » – (voix élevée).

Au XIII<sup>e</sup> siècle, les Passions se firent plus dramatiques – on en trouve deux versions dans le fameux manuscrit allemand *Carmina Burana* ; puis elles augmentèrent en longueur et en complexité. Au XV<sup>e</sup> siècle, le genre fleurit dans toute l'Europe. Le plain-chant y alternait avec la polyphonie, et la « foule » était désormais incarnée par un chœur ; de riches mécènes se hâtèrent de passer commande d'œuvres pour leurs propres chœurs privés. Victoria et Palestrina composèrent tous deux des Passions, et il s'agit certainement des premiers représentants célèbres du genre.

Contre toute attente, les luthériens allemands accueillirent les Passions à bras ouverts. Alors que la dernière mode était de les faire chanter intégralement par un chœur, ce sont les luthériens qui ont maintenu la tradition de recourir à des chanteurs solistes : à partir de 1640, les Passions luthériennes mêlèrent récitatifs, airs et chœurs – la forme qui nous est

aujourd'hui familière grâce aux deux fameuses contributions de Johann Sebastian Bach (d'après *saint Matthieu* et *saint Jean*). Le genre atteignit alors le faite de sa popularité ; Carl Philipp Emanuel, fils prolifique de Johann Sebastian, composa plus de vingt Passions.

Les Passions musicales passèrent de mode durant les époques classique et baroque, même si l'on trouve quelques œuvres victoriennes appartenant à cette tradition comme *La Crucifixion* de John Stainer. Le genre a resurgi à la fin du XX<sup>e</sup> siècle, avec notamment *la Passion selon saint Luc* de Krzysztof Penderecki (1965), *la Passion selon saint Jean* d'Arvo Pärt (1982), *la Passion selon saint Jean* de Sofia Gubaidulina (2000, créée lors des BBC Proms 2002 par Valery Gergiev) ; *la Passion selon saint Jean* de James MacMillan l'a fait glisser jusqu'à notre époque.



### Vorwort von Dr Rowan Williams, Erzbischof von Canterbury

James MacMillans Vertonung der Passion nach St. Johannes ist mit ihrem umfangreichen und mannigfaltigen Aufwand an Musikern, sowohl Sängern als auch Instrumentalisten, in vielerlei Hinsicht das ehrgeizigste Werk, das der Komponist geschaffen hat. Ohne Zweifel stellt es einen Meilenstein in seinem eigenen Œuvre dar, freilich auch einen Meilenstein für zeitgenössische Musik. Obwohl James MacMillan ein ausgespartes Register für einen Großteil der eigentlichen Handlung verwendete, folgte er nicht Pärt oder Taverner und deren bewusste Beschränkung auf archaische oder asketische musikalische Idiome – vielleicht wollte James MacMillan damit beteuern, dass man das emotionale und Assoziationsspektrum der Geschichte vom Tode Christi nicht nur mit „systemeigenen“, sondern auch „systemfremden“ Mitteln darstellen müsse.

Man hat es ja hier schließlich mit dem Bericht eines Ereignisses zu tun, der die extremsten Punkte menschlicher Empfindsamkeit berührt; und das Erzählen dieser Geschichte bedient sich unweigerlich aller zur Verfügung stehender Mittel, einfach weil das die Geschichte der allmächtigen und stetig existierenden Realität ist, an der alles hängt, wirksam durch Passivität,

Versagen und Tod, und die so die Bedeutung und den Charakter jener ewigen Macht schafft vermittels eines erfolgreichen Wandels durch etwas, das man in menschlichen Begriffen nur als Niederlage deuten kann.

Ungeachtet der Tatsache, ob der Hörer nun diesen Glauben teilt oder nicht, konfrontiert uns die Passionsgeschichte des Evangeliums mit der Frage, was wir eigentlich unter Macht, Sieg, Wahrheit, Realität verstehen. Im Zentrum von MacMillans Vorstellung der Passion steht das in dem Johannesevangelium häufig wiederkehrende Thema von Jesus' Äußerung: „Ich bin“, was so viel heißt, dass Jesus sein eigenes Leben als Maßstab der Wahrheit definiert. Diese Vorstellung, und sei sie auch nur für die Dauer dieses riesigen und schwierigen Werkes, bedeutet für uns die Anerkennung, dass die Welt verändert werden kann – und wir es müssen.

### © Dr Rowan Williams, Erzbischof von Canterbury, 2008

### James MacMillan (geb. 1959) St John Passion [Johannespassion]

Seit der Komposition meines Werkes *Seven Last Words from the Cross [Sieben letzte Worte am Kreuz]* 1993 war mir immer klar, dass ich als nächstes unweigerlich eine der Passionen aus den Evangelien vertonen würde. Ich setzte seither alles an die Durchführung so eines Projektes. Ich entschied mich für den Text des Johannes, da ich mit dieser Fassung am besten vertraut bin. Ich hörte sie nämlich gelesen oder gesungen an jedem Karfreitag in der katholischen Liturgie. Tatsächlich nahm ich an diesem Tag seit meiner Studentenzeit in Edinburgh regelmäßig am Singen gregorianischer oder dominikanischer Choräle zur Kreuzungsgeschichte teil. Diese einfache Musik beeinflusste die Gestalt und den Charakter meiner eigenen Passionsvertonung enorm.

Zu den geforderten Musikern gehören ein Solist, Christus – ein Bariton, ein die Worte des Erzählers vortragender Kammerchor, ein großer Chor, der den restlichen Text übernimmt einschließlich der Charakterisierung der anderen Hauptrollen im Drama, und das Orchester. Bei der Komposition für die Instrumente bemühte ich mich um luftige und schlanke Texturen (deshalb gibt es nur

begrenzt Schlagzeug, keine Harfen oder die sonst üblichen Tasteninstrumente, auch wenn eine Hausorgel zum Einsatz kommt), während ich mir gleichzeitig die Möglichkeit zur vollen dramatischen Entfaltung offenhielt, wenn nötig.

Ich unterteilte das Werk in zehn Sätze. Am Ende der Sätze 1-9 schob ich einen lateinischen Text ein, der sich an das übergreifende Thema und den Handlungsverlauf anlehnt und Zeit für objektivere und distanziertere Besinnung schafft. Der letzte Satz ist ausschließlich für Instrumente – ein Lied ohne Worte.

Ich liebe liturgische Musik und besonders die sachliche Reinheit des einstimmigen christlich-liturgischen Gesangs. Darüber hinaus liebe ich Oper, und die Komposition dieser Passion kam direkt nach meinem neuen Stück für die Welsh National Opera, *The Sacrifice [Das Opfer]*. Mit war bewusst, dass dieses Werk unweigerlich einen Einfluss auf den Kompositionsprozess meiner Johannesgeschichte ausüben würde. Tatsächlich trieben Ausschnitte aus der Opernmusik ganz natürlich in die neue Sphäre hinüber. Ich war mir auch der widersprüchlichen Spannungen zwischen den beiden äußerst gegensätzlichen musikalischen Kontexten bewusst – liturgischer Gesang und Musikdrama. Beim Komponieren dieses Werkes genoss ich das Abwägen, bisweilen eine Schaffung von

Gegensätzen und dann wieder ein Verbinden und gegenseitiges Befruchten zwischen den beiden.

Meine *Johannespassion* ist Sir Colin Davis in seinem 80. Geburtstagsjahr gewidmet als ein Zeichen meiner Bewunderung und Wertschätzung eines der größten Musiker dieses Landes und für das wunderbare Musizieren, mit dem er uns sein Leben lang erfreute.

#### **Einführungstext © James MacMillan, 2008**

#### **Ein kurzer Abriss der Passion**

Musikalische Vertonungen des Leidens und der Kreuzigung Jesu Christi, die entweder auf biblischen Texten oder poetischen Äußerungen beruhen, können bis ins vierte Jahrhundert zurückverfolgt werden. Die ersten Beispiele enthielten drei Rollen, die von drei Geistlichen mit gregorianischem Gesang dargestellt wurden: Christus (die tiefste Stimme), der Evangelist (mittlere Lage) und die anderen Rollen samt „Volk“ – als Turba bekannt (hohe Stimme).

Im 13. Jahrhundert nahm die Passion einen dramatischeren Ton an – zwei Fassungen befinden sich in der berühmten deutschen Manuskriptsammlung *Carmina Burana* – und wurde dann auch länger und komplexer. Bis zum 15. Jahrhundert fand die Passion weite Verbreitung in Europa. Einstimmige liturgische Choräle wechselten sich mit Polyphonie einander ab, und das „Volk“ wurde nun von einem Chor gesungen. Wohlhabende Gönner gaben gern Werke für ihre eigenen privaten Chöre in Auftrag. Sowohl Victoria als auch Palestrina vertonten Passionstexte, sie sind wahrscheinlich die ersten wohlbekanntesten Komponisten dieser Gattung.

Deutsche Lutheraner nahmen sich unerwartet begeistert der Passionen an. Obwohl es üblich geworden war, die ganze Passion von einem

Chor singen zu lassen, hielten die Lutheraner an der Tradition von Solosängern fest, und von 1640 an verwendeten lutherische Komponisten in ihren Vertonungen Rezitative, Arien und Chöre, die Form also, die wir heute aus den zwei berühmten Vertonungen von J. S. Bach (*Matthäus-* und *Johannespassion*) kennen. Zu dieser Zeit erfreute sich die Passion ihrer größten Beliebtheit. So schrieb zum Beispiel Bachs produktiver Sohn CPE Bach über 20 Passionen.

In der Klassik und Romantik kamen Passionsvertonungen aus der Mode, auch wenn es ein paar Werke aus dem viktorianischen England gibt, die dem traditionellen Vorbild folgten wie z. B. John Stainers *The Crucifixion [Die Kreuzigung]*. Im späten 20. Jahrhundert konnte man eine Neubelebung verzeichnen mit unter anderem Krzysztof Pendereckis *Passio et mors Domini nostri Iesu Christi secundum Lucam* (1965), Arvo Pärts *Passio Domini nostri Iesu Christi secundum Johannem* (1982) und Sofia Gubaidulinas *Johannes-Passion* (2000, uraufgeführt unter Valery Gergiev bei den BBC Proms 2002). Nun bringt James MacMillans *St John Passion [Johannespassion]* die Gattung auf den heutigen Stand.

## James MacMillan (b 1959)

James MacMillan read music at Edinburgh University and took Doctoral studies in composition at Durham University with John Casken. After working as a lecturer at Manchester University, he returned to Scotland and settled in Glasgow.

The successful première of *Tryst* at the 1990 St Magnus Festival led to his appointment as Affiliate Composer of the Scottish Chamber Orchestra. Between 1992 and 2002 he was Artistic Director of the Philharmonia Orchestra's *Music of Today* series of contemporary music concerts.

MacMillan is internationally active as a conductor and in 2000 was appointed Composer/Conductor with the BBC Philharmonic. In addition to *The Confession of Isobel Gowdie*, which launched MacMillan's international career at the BBC Proms in 1990, his orchestral output includes the percussion concerto *Veni, Veni, Emmanuel*, which has since received over 350 performances and has been programmed by leading international orchestras including the New York Philharmonic. Recent MacMillan works include Symphony No 3: 'Silence' première in Tokyo, Piano Concerto No 2 first performed with choreography by Christopher Wheeldon at New York City Ballet, and *A Scotch Bestiary* commissioned to inaugurate the new organ at Disney Hall, with soloist Wayne Marshall and the Los Angeles Philharmonic conducted by Esa-Pekka Salonen.

Future works have been commissioned by the Minnesota Orchestra and Welsh National Opera. Recordings of MacMillan's music are available on the Koch Schwann, BMG, Chandos and BIS labels, and have received many industry awards including Gramophone and Classical Brit awards.

A documentary film portrait of MacMillan by Robert Bee was screened on ITV's *South Bank Show* in 2003, and he was awarded a CBE in January 2004.

James MacMillan is published exclusively by Boosey & Hawkes.

## James MacMillan (né en 1959)

James MacMillan a étudié la musique à l'université d'Edimbourg et fait des études doctorales de composition à l'université de Durham auprès de John Casken. Après avoir été chargé de cours à l'université de Manchester, il est rentré en Ecosse et s'est installé à Glasgow.

Le succès de la création de *Tryst* lors du Festival de Saint-Magnus 2000 lui a valu d'être nommé compositeur affilié à l'Orchestre de chambre d'Ecosse. De 1992 à 2002, il a été directeur artistique de la série de concerts de musique contemporaine *Music of Today (Musique d'aujourd'hui)* à l'Orchestre Philharmonia.

MacMillan développe son activité de chef d'orchestre dans le monde entier et, en 2000, il a été nommé compositeur/chef d'orchestre du BBC Philharmonic. En plus de *La Confession d'Isobel Gowdie*, qui lança la carrière internationale de MacMillan aux BBC Proms en 1990, son œuvre orchestrale comprend le concerto pour percussions *Veni, Veni, Emmanuel*, qui a déjà été joué 350 fois et a été programmé par les plus grands orchestres, notamment le Philharmonique de New York. Parmi les pièces récentes de MacMillan figurent sa Symphonie n° 3, « Silence », créée à Tokyo, son Concerto pour piano n° 2, créé dans une chorégraphie de Christopher Wheeldon au New York City Ballet, et *A Scotch Bestiary (Un bestiaire écossais)*, commandé pour l'inauguration du nouvel orgue du Hall Disney avec en soliste Wayne Marshall et l'Orchestre philharmonique de Los Angeles sous la direction d'Esa-Pekka Salonen.

De nouvelles partitions ont été commandées par l'Orchestre du Minnesota et l'Opéra national du Pays de Galles. Des enregistrements de la musique de MacMillan sont disponibles chez Koch Schwann, BMG, Chandos et BIS, et ont reçu de nombreuses récompenses professionnelles, en particulier les prix Gramophone et Classical Brit.

Un film documentaire en forme de portrait de MacMillan a été réalisé par Robert Bee et projeté lors de l'ITV's *South Bank Show* en 2003. Le compositeur a été fait commandeur de l'ordre de l'Empire britannique (CBE) en janvier 2004.

L'éditeur exclusif de James MacMillan est Boosey & Hawkes.

Traduction: Claire Delamarche

## James MacMillan (geb. 1959)

James MacMillan studierte Musik an der Edinburgh University und dann weiter für einen Doktor bei John Casken an der Durham University. Nach seiner Arbeit als Dozent an der Manchester University kehrte er nach Schottland zurück und ließ sich in Glasgow nieder.

Die erfolgreiche Uraufführung von *Tryst* 1990 beim St. Magnus Festival führte zu seiner Ernennung als Affiliate Composer [angeschlossener Komponist] des Scottish Chamber Orchestra. Zwischen 1992 und 2002 war er künstlerischer Leiter der vom Philharmonia Orchestra veranstalteten Konzertreihe mit zeitgenössischer Musik, *Music of Today [Musik von heute]*.

MacMillan tritt in vielen Ländern als Dirigent auf und ging 2000 als Komponist und Dirigent eine Verbindung mit der BBC Philharmonic ein. Neben *The Confession of Isobel Gowdie [Die Beichte der Isobel Gowdie]*, die 1990 bei den BBC Proms MacMillans internationale Laufbahn einleitete, gehört zu seinen Orchesterwerken auch das Schlagzeugkonzert *Veni, Veni, Emmanuel*, das seither über 350 Mal aufgeführt wurde und auf dem Programm führender internationaler Orchester wie zum Beispiel der New York Philharmonic stand. Zu Werken MacMillans aus jüngster Zeit zählen die Sinfonie Nr. 3, *Silence [Stille]*, die in Tokio uraufgeführt wurde, das Klavierkonzert Nr. 2, das erstmals zusammen mit einer vom New York City Ballet getanzten Choreographie Christopher Wheeldons zu hören und sehen war, und *A Scotch Bestiary [Ein schottisches Tierleben]*, ein Auftragswerk zur Einweihung der neuen Orgel in der Disney Hall. Bei der Uraufführung von *A Scotch Bestiary* spielten Wayne Marshall die Soloorgel und die Los Angeles Philharmonic unter der Leitung von Esa-Pekka Salonen.

Es gibt Aufträge vom Minnesota Orchestra und der Welsh National Opera für neue Werke. Aufnahmen von MacMillans Musik sind bei den Labels Koch Schwann, BMG, Chandos und BIS erschienen und wurden mit vielen Preisen der Branche ausgezeichnet einschließlich eines Gramophone- und Classical Brit-Preises.

Ein Dokumentarfilm über MacMillan von Robert Bee wurde 2003 in der vom britischen Fernsehsender ITV gedrehten *South Bank Show* gezeigt. Im Januar 2004 wurde James MacMillan mit einem CBE [einem der britischen Verdienstorden] ausgezeichnet.

MacMillan hat einen Exklusivvertrag mit dem Verleger Boosey & Hawkes.

Übersetzung aus dem Englischen: Elke Hockings

## TEXT

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### PART I

#### No 1 The arrest of Jesus

##### 1 Narrator chorus

Jesus went forth with his disciples across the Kidron valley, where there was a garden, which he and his disciples entered. Now Judas, who betrayed him, also knew the place, for Jesus often met there with his disciples. So Judas, procuring a band of soldiers and some officers from the chief priests and the Pharisees, went there with lanterns and torches and weapons. Then Jesus, knowing all that was to befall him, came forward and said to them,

##### Christus

Whom do you seek?

##### Narrator chorus

They answered him,

##### Large chorus

Jesus of Nazareth.

##### Narrator chorus

Jesus said to them,

##### Christus & Large chorus

Ego eimi.

##### Narrator chorus

Judas, who betrayed him, was standing with them. When he said to them, "I am he", they drew back and fell to the ground. Again he asked them,

##### Christus

Whom do you seek?

##### Narrator chorus

And they said,

##### Large chorus

Jesus of Nazareth.

##### Narrator chorus

Jesus answered them,

##### Christus

I told you that I am he; so, if you seek me, let these men go their way.

##### Narrator chorus

This was to fulfil the word which he had spoken, "Of these whom you gave me have I lost not one". Then Simon Peter, having a sword, drew it and struck the high priest's slave and cut off his right ear. The slave's name was Malchus. Jesus said to Peter,

##### Christus

Put your sword into its sheath; shall I not drink the cup which the Father has given me?

##### Large chorus

Accipite et manducate ex hoc omnes: hoc est enim corpus meum quod pro vobis tradetur. Accipite et bibite ex eo omnes: hic est enim calix sanguinis mei novi et aeterna testamenti, qui pro vobis et pro multis effundetur in remissionem peccatorum, hoc facite in meam commemorationem.

*Take, eat this all of you, for this is my body which is given for you. Take, drink this all of you, for this is the cup of my blood of the new and everlasting covenant, which shall be shed for you and for many for the forgiveness of sins. Do this in remembrance of me.*

##### 2 No 2 Jesus before Annas and Caiaphas. Peter disowns him

##### Narrator chorus

So the band of soldiers and their captain and their officers seized Jesus and bound him. First they led him to Annas; for he was the father-in-law of Caiaphas, who was high priest that year. It was Caiaphas who had given counsel that it was expedient that one man should die for the people.

Simon Peter followed Jesus, and so did another disciple. As this disciple was known to the high priest, he entered the court of the high priest along with Jesus, while Peter stood outside at the door. So the other disciple, who was known to the high priest, went out and spoke to the

maid who kept the door, and brought Peter in. The maid who kept the door said to Peter,

##### Large chorus

Are you not also one of this man's disciples?

##### Narrator chorus

And he said,

##### Large chorus

I am not.

##### Narrator chorus

Now the servants and officers made a charcoal fire, because it was cold, and they were standing and warming themselves; Peter also was with them, standing and warming himself.

The high priest then questioned Jesus about his disciples and his teaching. Jesus answered him,

##### Christus

I have spoken openly to the world; I have always taught in synagogues and in the temple, where all Jews come together; I have said nothing secretly. Why do you ask me? Ask those who have heard me, what I said to them; they know what I said.

##### Narrator chorus

When he had said this, one of the officers standing by struck Jesus with his hand, saying,

##### Large chorus

Is that how you answer the high priest?

##### Narrator chorus

Jesus answered him,

##### Christus

If I have spoken wrongly, bear witness to the wrong; but if I have spoken rightly, why do you strike me?

##### Narrator chorus

Annas then sent him bound to Caiaphas the high priest.

Now Simon Peter was standing and warming himself. They said to him,

##### Large chorus

Are you not also one of his disciples?

##### Narrator chorus

He denied it and said,

##### Large chorus

I am not.

##### Narrator chorus

One of the servants of the high priest, a kinsman of the man whose ear Peter had cut off, asked him,

##### Large chorus

Did I not see you in the garden with him?

##### Narrator chorus

Peter again denied it; and at once the cock crowed.

##### Large chorus

Tu es Petrus, et super hanc petram aedificabo ecclesiam meam.

*You are Peter, and upon this rock I will build my church.*

##### 3 No 3 Jesus before Pilate

##### Narrator chorus

Then they led Jesus from the house of Caiaphas to the praetorium. It was early, and they themselves did not enter the praetorium, so that they might not be defiled, but might eat the passover. So Pilate went out to them and said,

##### Large chorus

What accusation do you bring against this man?

##### Narrator chorus

They answered him.

##### Large chorus

If this man were not an evil-doer, we would not have handed him over.

**Narrator chorus**

Pilate said to them,

**Large chorus**

Take him yourselves and judge him by your own law.

**Narrator chorus**

The Jews said to him,

**Large chorus**

It is not lawful for us to put any man to death.

**Narrator chorus**

This was to fulfil the word which Jesus had spoken to show by what death he was to die.

Pilate entered the praetorium again and called Jesus, and said to him,

**Large chorus**

Are you the King of the Jews?

**Narrator chorus**

Jesus answered him,

**Christus**

Do you say this of your own accord, or did others say it about me?

**Narrator chorus**

Pilate answered him,

**Large chorus**

Am I a Jew? Your own nation and the chief priests have handed you over to me; what have you done?

**Narrator chorus**

Jesus answered him,

**Christus**

My kingship is not of this world; if my kingship were of this world, my servants would fight, that I might not be handed over to the Jews; but my kingship is not from the world.

**Narrator chorus**

Pilate said to him,

**Large chorus**

So you are a king?

**Narrator chorus**

Jesus answered him,

**Christus**

You say that I am a king. For this I was born, and for this I have come into the world, to bear witness to the truth. Everyone who is of the truth hears my voice. Ego eimi.

**Narrator chorus**

Pilate said to him,

**Large chorus**

What is truth?

**Narrator chorus**

After he had said this, he went out to the Jews again, and told them,

**Large chorus**

I find no crime in him. But you have a custom that I should release one man for you at the Passover; will you have me release for you the King of the Jews?

**Narrator chorus**

They cried out again,

**Large chorus**

Not this man, but Barabbas!

**Narrator chorus**

Now Barabbas was a robber.

Then Pilate took Jesus and scourged him. And the soldiers plaited a crown of thorns, and put it on his head, and arrayed him in a purple robe; they came up to him, saying,

**Large chorus**

Hail, King of the Jews!

**Narrator chorus**

And struck him with their hands. Pilate went out again, and said to them,

**Large chorus**

See, I am bringing him out to you, that you may know that I find no crime in him.

**Narrator chorus**

So Jesus came out wearing the crown of thorns and the purple robe. Pilate said to them,

**Large chorus**

Behold the man!

**Narrator chorus**

When the chief priests and the officers saw him, they cried out,

**Large chorus**

Crucify him, crucify him!

**Narrator chorus**

Pilate said to them,

**Large chorus**

Take him yourselves and crucify him, for I find no crime in him.

**Narrator chorus**

The Jews answered him,

**Large chorus**

We have a law, and by that law he ought to die, because he has made himself the Son of God.

**Narrator chorus**

When Pilate heard these words, he was the more afraid; he entered the praetorium again and said to Jesus,

**Large chorus**

Where are you from?

**Narrator chorus**

But Jesus gave no answer. Pilate therefore said to him,

**Large chorus**

You will not speak to me? Do you not know that I have power to release you, and power to have you crucified?

**Narrator chorus**

Jesus answered him,

**Christus**

You would have no power over me unless it had been given to you from above; therefore he who delivered me to you has the greater sin.

**Large chorus**

Judas, mercator pessimus osculo petiit

Dominum: ille ut agnus innocens non negavit Judae osculum: Denariorum numero Christum Judaeis tradidit. Melius illi erat, si natus non fuisset.

*Judas, the vile merchant, sought out the Lord with a kiss: he, like an innocent lamb, refused not the kiss of Judas: for a few coins he delivered Christ to the Jews. It had been better for him if he had never been born.*

**4 No 4 Jesus is condemned to death****Narrator chorus**

Upon this Pilate sought to release him, but the Jews cried out,

**Large chorus**

If you release this man, you are not Caesar's friend; everyone who makes himself a king sets himself against Caesar.

**Narrator chorus**

When Pilate heard these words he brought Jesus out and sat down on the judgment seat at a place called The Pavement, and in Hebrew, Gabbatha. Now it was the day of Preparation of the Passover; it was about the sixth hour. He said to the Jews,

**Large chorus**

Behold your King!

**Narrator chorus**

They cried out,

**Large chorus**

Away with him, crucify him!

**Narrator chorus**

Pilate said to them,

**Large chorus**

Shall I crucify your King?

**Narrator chorus**

The chief priests answered,

**Large chorus**

We have no king but Caesar.

**Narrator chorus**

Then he handed him over to them to be crucified.

**Large chorus**

Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est.

*He was crucified for us: He suffered under Pontius Pilate and was buried.*

**PART II****5 No 5 The Crucifixion****Narrator chorus**

So they took Jesus, and he went out, bearing his own cross, to the place called the place of a skull, which is called in Hebrew, Golgotha. There they crucified him, and with two others, one on either side, and Jesus between them. Pilate also wrote a title and put it on the cross; it read, "Jesus of Nazareth, the King of the Jews". Many of the Jews read this title, for the place where Jesus was crucified was near the city; and it was written in Hebrew, in Latin, and in Greek. The chief priests of the Jews then said to Pilate,

**Large chorus**

Do not write, "The King of the Jews", but, "This man said, I am King of the Jews".

**Narrator chorus**

Pilate answered,

**Large chorus**

What I have written I have written.

Astiterunt reges terrae, et principes convenerunt in unum adversus Dominum et adversus Christum eius.

*The kings of the earth have stood up, and princes have met together, against the Lord, and against his anointed.*

**6 No 6 Christ's garments divided****Narrator chorus**

When the soldiers crucified Jesus they took his garments and made four parts, one for each soldier; and also his tunic. But the tunic was without seam, woven from top to bottom; so they said to one another,

**Large chorus**

Let us not tear it, but cast lots for it to see whose it shall be.

**Narrator chorus**

This was to fulfil the scripture, "They parted my garments among them, and for my clothing they cast lots". So the soldiers did this.

**Large chorus**

Peccantem me quotidie, et non me paenitentem, timor mortis conturbat quia in inferno nulla est redemptio, miserere mei Deus, et salva me!

*While I am sinning every day, and yet do not repent, the fear of death overwhelms me, for in hell there is no redemption. Have mercy on me, God, and save me.*

**7 No 7 Jesus and his Mother****Narrator chorus**

But standing by the cross of Jesus were his mother, and his mother's sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus saw his mother, and the disciple whom he loved standing near, he said to his mother,

**Christus**

Woman, behold your son!

**Narrator chorus**

Then he said to his disciple,

**Christus**

Behold your mother!

**Narrator chorus**

And from that hour the disciple took her to his home.

**Large chorus**

Stabat Mater dolorosa  
Juxta crucem lacrimosa,  
Dum pendeat Filius.

Cuius animam gementem,  
Contristatam et dolentem,  
Pertransivit gladius.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater Unigeniti!

Lully, lulla  
My dear darling.  
Fiat mihi ...  
Lullalay, lully, lulla  
My dear darling ...  
Lullaby  
My son, my boy,  
your sacred head is wounded.

**8 No 8 The Reproaches****Christus**

My people, what have I done to you?  
How have I offended you? Answer me!

I led you out of Egypt, from slavery to freedom,  
but you led your Saviour to the cross.

My people, what have I done to you?  
How have I offended you? Answer me!

**Large Chorus**

Hagios o Theos,  
Sanctus Deus,  
Hagios Ischyros,  
Sanctus Fortis,  
Hagios Athanatos,  
eleison hymas.  
Sanctus immortalis,  
miserere nobis.

**Christus**

For forty years I led you through the desert.  
I fed you with manna from heaven  
and brought you to a land of plenty,  
but you led your Saviour to the cross.

*The grieving Mother stood  
beside the cross weeping  
where her Son was hanging.*

*Through her weeping soul,  
compassionate and grieving,  
a sword passed.*

*O how sad and afflicted  
was that blessed  
Mother of the Only-begotten!*

*Be it done to me ...*

*Holy is God,  
Holy is God,  
Holy and strong,  
Holy and strong,  
Holy immortal One,  
have mercy on us.  
Holy immortal One,  
have mercy on us.*

### Large Chorus

Hagios o Theos,  
Sanctus Deus,  
Hagios Ischyros,  
Sanctus Fortis,  
Hagios Athanatos,  
eleison hymas.  
Sanctus Immortalis,  
miserere nobis.

### Christus

What more could I have done for you?  
I planted you as my fairest vine,  
but you yielded only bitterness:  
when I was thirsty you gave me vinegar to drink,  
and you pierced your Saviour with a lance.

### Large Chorus

Hagios o Theos,  
Sanctus Deus,  
Hagios Ischyros,  
Sanctus Fortis,  
Hagios Athanatos,  
eleison hymas.  
Sanctus Immortalis,  
miserere nobis.

### Christus

For your sake I scourged your captors and their  
firstborn sons, but you brought your scourges  
down on me.

My people, what have I done to you?  
How have I offended you? Answer me!

I led you from slavery to freedom  
and drowned your captors in the sea,  
but you handed me over to your high priests.

I opened the sea before you,  
but you opened my side with a spear.

I led you on your way in a pillar of cloud,  
but you led me to Pilate's court.

I bore you up with manna in the desert,  
but you struck me down and scourged me.

I gave you saving water from the rock,  
but you gave me gall and vinegar to drink.

For you I struck down the kings of Canaan,  
but you struck my head with a reed.

*Holy is God,  
Holy is God,  
Holy and strong,  
Holy and strong,  
Holy immortal One,  
have mercy on us.  
Holy immortal One,  
have mercy on us.*

*Holy is God,  
Holy is God,  
Holy and strong,  
Holy and strong,  
Holy immortal One,  
have mercy on us.  
Holy immortal One,  
have mercy on us.*

I gave you a royal sceptre,  
but you gave me a crown of thorns.

I raised you to the height of majesty,  
but you have raised me high on a cross.

My people, what have I done to you?  
How have I offended you? Answer me!

## 9 No 9 The death of Jesus

### Large chorus

Christus factus est pro nobis obediens usque  
ad mortem, mortem autem crucis.

*Christ became obedient for us unto death,  
even unto death on a cross.*

### Narrator chorus

After this Jesus, knowing that all was now  
finished, said (to fulfil the scripture),

### Christus

I thirst.

### Narrator chorus

A bowl full of vinegar stood there; so they put  
a sponge full of the vinegar on hyssop and  
held it to his mouth. When Jesus had received  
the vinegar, he said,

### Christus

It is finished.

### Narrator chorus

And he bowed his head and gave up his spirit.

## 10 No 10 Sanctus Immortalis, miserere nobis

*Orchestra alone*



## Sir Colin Davis conductor

Sir Colin Davis is the London Symphony Orchestra's President and was the Orchestra's Principal Conductor between 1995 and 2006. He has recorded widely with Philips, BMG and Erato as well as LSO Live. His releases on LSO Live have won numerous prizes including Grammy and Gramophone Awards and have covered music by Berlioz, Verdi, Beethoven and Sibelius among others. Sir Colin has been awarded international honours by Italy, France, Germany and Finland and, in the Queen's Birthday Honours 2002, he was named a Member of the Order of the Companions of Honour. In 2002 Sir Colin received the Classical BRIT award for Best Male Artist and in 2003 was given the Yehudi Menuhin Prize by the Queen of Spain for his work with young people. Sir Colin began his career at the BBC Scottish Orchestra, moving to Sadler's Wells in 1959. Following four years as Chief Conductor of the BBC Symphony Orchestra, he became Music Director of the Royal Opera House, Covent Garden in 1971 and Principal Guest Conductor of the Boston Symphony Orchestra in 1972. Between 1983 and 1992 he worked with the Bavarian Radio Symphony Orchestra. He was Principal Guest Conductor of the New York Philharmonic from 1998 through to the 2002/2003 season, and has been Honorary Conductor of the Dresden Staatskapelle since 1990.

Sir Colin Davis est le président du London Symphony Orchestra et a été son chef principal de 1995 à 2006. Il a réalisé de nombreux enregistrements chez Philips, BMG et Erato, ainsi que chez LSO Live. Ses disques publiés chez LSO Live ont remporté de nombreuses distinctions, notamment des Grammy et Gramophone Awards, et l'on peut y entendre, entre autres, des œuvres de Berlioz, Verdi, Beethoven et Sibelius. Sir Colin a reçu des distinctions internationales en Italie, en France, en Allemagne et en Finlande et, l'occasion des Queen's Birthday Honours 2002, il a été nommé membre de l'ordre des Companions of Honour. Sir Colin a été récompensé par les BRIT awards et, en 2003 la reine d'Espagne lui a remis le Prix Yehudi Menuhin pour son travail avec les enfants. Sir Colin a débuté au BBC Scottish Orchestra, passant en 1959 au Théâtre de Sadler's Wells, Londres. Après avoir été pendant quatre ans le Premier Chef du BBC Symphony Orchestra, il est devenu Directeur musical du Royal Opera House de Covent Garden en 1971 et Premier Chef invité du Boston Symphony Orchestra l'année suivante. De 1983 et 1992, il a travaillé avec l'Orchestre symphonique de la Radio Bavaroise et il a été Premier Chef invité du New York Philharmonic de 1998 la saison 2002/2003 et il est chef honoraire de la Staatskapelle de Dresde depuis 1990.

Sir Colin Davis ist Präsident des London Symphony Orchestras und war zwischen 1995 und 2006 dessen Chefdirigent. Er nahm umfangreich bei Philips, BMG, Erato und beim LSO Live-Label auf. Seine Einspielungen beim LSO Live-Label wurden häufig ausgezeichnet, zum Beispiel mit Grammy- und Gramophone-Preisen. Zu diesen Aufnahmen gehören Interpretationen von unter anderem Berlioz, Verdi, Beethoven und Sibelius. Sir Colin erhielt internationale Auszeichnungen in Italien, Frankreich, Deutschland und Finnland, und während der Titelverleihung zum Geburtstag der britischen Königin Elizabeth II. 2002 wurde er zum Mitglied des Ordens der Companions of Honour ernannt. Sir Colin sicherte sich diverse BRIT-Awards, und im Jahre 2003 erhielt er den Yehudi-Menuhin-Preis von der spanischen Königin für seine Arbeit mit jungen Menschen. Sir Colin begann seine Laufbahn beim BBC Scottish Orchestra. 1959 wechselte er zur Sadler's Wells Opera Company nach London. Nach vier Jahren als Chefdirigent des BBC Symphony Orchestra wurde er 1971 zum Musikdirektor des Royal Opera Houses Covent Garden ernannt und 1972 zum ersten Gastdirigenten des Boston Symphony Orchestra. Zwischen 1983–1992 arbeitete Sir Colin mit dem Symphonieorchester des Bayerischen Rundfunks, und von 1998 bis zur Spielzeit 2002/2003 war er erster Gastdirigent des New York Philharmonic Orchestra. Ehrendirigent der Dresdner Staatskapelle ist er seit 1990.



### **Christopher Maltman** baritone

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Winner of the Lieder Prize at the 1997 Cardiff Singer of the World Competition, Christopher Maltman studied singing at the Royal Academy of Music. He has performed in concert with the Philharmonia and BBC Symphony Orchestras and further afield with Concentus Musicus Vienna, Dresden Staatskapelle, and US orchestras Boston Symphony Orchestra, Los Angeles Philharmonic, and New York Philharmonic.

He made his debut at the Metropolitan Opera, New York as Harlekin (*Ariadne auf Naxos*) and he created the role of Sebastian in the world première of Thomas Adès's *The Tempest* at the Royal Opera House, Covent Garden. An acclaimed Billy Budd, he has sung the role at Welsh National Opera, the Deutsche Staatsoper, Berlin, Teatro Regio in Turin, Seattle, and in Munich.

He has recorded for several record labels and his recording of Schumann's *Dichterliebe* for Hyperion was released to tremendous critical acclaim. On film, he has appeared in John Adams's award-winning *The Death of Klinghoffer*.

Vainqueur du prix de Lied au concours Singer of the World de Cardiff en 1997, Christopher Maltman a étudié le chant à la Royal Academy of Music de Londres. Il s'est produit en concert avec l'Orchestre Philharmonia et l'Orchestre symphonique de la BBC, ainsi qu'avec le Concentus Musicus de Vienne, la Staatskapelle de Dresde et, aux Etats-Unis, l'Orchestre symphonique de Boston, l'Orchestre philharmonique de Los Angeles et l'Orchestre philharmonique de New York.

Il a fait ses débuts au Metropolitan Opéra de New York en Harlekin (*Ariane à Naxos*) et a créé le rôle de Sebastian lors de la création mondiale de *La Tempête* de Thomas Adès à l'Opéra Royal de Covent Garden (Londres). Acclamé en Billy Budd, il a chanté ce rôle à l'Opéra royal du Pays de Galles, à la Deutsche Staatsoper de Berlin, au Teatro Regio de Turin, à Seattle, et à Munich.

Il a enregistré sous différents labels discographiques, et son enregistrement de *Dichterliebe* de Schumann chez Hyperion a été acclamé par la critique. On peut le voir dans *La Mort de Klinghoffer* de John Adams, un film qui a été primé.

Christopher Maltman war 1997 Preisträger in der Kategorie Lieder beim Wettbewerb Cardiff Singer of the World und studierte an der Royal Academy of Music in London. Im Konzertsaal trat er mit dem Philharmonia Orchestra und diversen Orchestern der BBC auf, im Ausland war er mit dem Concentus Musicus Wien, der Dresdner Staatskapelle und den amerikanischen Orchestern Boston Symphony Orchestra, Los Angeles Philharmonic und New York Philharmonic zu hören.

Sein Debüt an der Metropolitan Opera, New York bestritt er als Harlekin (*Ariadne auf Naxos*), und in der Uraufführung von Thomas Adès' *The Tempest [Der Sturm]* am Royal Opera House, Covent Garden schuf er die Rolle des Sebastians. Seine Interpretation des Billy Budds wurde hoch gerühmt, und er sang diese Rolle an der Welsh National Opera, Deutschen Staatsoper Berlin, am Teatro Regio in Turin sowie in Seattle und München.

Er nahm bei diversen CD-Firmen auf. Von der Kritik besonders gerühmt wurde seine Einspielung von Schumanns *Dichterliebe* bei Hyperion. Auf der Filmleinwand war er in John Adams' preisgekröntem *The Death of Klinghoffer [Der Tod Klinghoffers]* zu sehen.

## **Narrator Chorus**

### **Sopranos**

Katy Butler  
Amy Carson  
Alison Hill  
Amy Moore  
Laura Oldfield

### **Altos**

Helen Brookes  
David Gould  
Frances Jellard

### **Tenors**

Ronan Busfield  
Tom Cockett  
Jon English

### **Basses**

Francis Brett  
Michael Bundy  
Stephen Kennedy

The singers name above were selected specially for the Narrator Chorus by Joseph Cullen, Chorus Director of the London Symphony Chorus, from the finest ensemble singers in the UK.

## **London Symphony Chorus**

Chorus Director: Joseph Cullen  
Chairman: James Warbis

The London Symphony Chorus was formed in 1966. It has a broad repertoire and has commissioned works from Sir John Tavener, Sir Peter Maxwell Davies and Jonathan Dove. The Chorus tours extensively throughout Europe and has visited Israel, Australia, the Far East and the USA.

The Chorus has an extensive discography, including many recordings with Richard Hickox, among them Britten's Peter Grimes, which received a Grammy Award, and Billy Budd. Two further Grammy Awards were received for the LSO Live recording of Berlioz's Les Troyens with Sir Colin Davis and the LSO. Other recordings for LSO Live include Britten's Peter Grimes, Verdi's Falstaff and Berlioz's La damnation de Faust, Béatrice et Bénédict and Roméo et Juliette, all under Sir Colin Davis.

While maintaining special links with the London Symphony Orchestra, the Chorus has partnered many other orchestras in the UK, including the Philharmonia, Orchestra of the Age of Enlightenment, CBSO, BBC Symphony Orchestra and BBC National Orchestra of Wales. Internationally, it has worked with many of the world's leading orchestras, including the Berlin Philharmonic, Boston Symphony Orchestra, European Union Youth Orchestra, Malaysian Philharmonic and the Vienna Philharmonic.

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](http://www.lsc.org.uk)

\* Denotes council member

### **Sopranos**

Kerry Baker, Anousheh Bromfield, Ann Cole, Victoria Collis, Emma Craven, Anna Daventry, Gabrielle Edwards, Eileen Fox, Kate Gardner, Ashley Germain, Jane Goddard, Elizabeth Graham, Carolyn Harvey, Emily Hoffnung\*, Gladys Hoskins, Claire Hussey, Sarah Illingworth, Debbie Jones, Nancy Khan, Rachel Kingston, Helen Lawford, Clare Lorimer, Alison Marshall, Jane Morley, Dorothy Nesbit, Emily Norton, Maggie Owen, Stefanie Rumpelt

### **Altos**

Primrose Amander, Elisabeth Boyden, Jo Buchan\*, Sarah Castleton, Rosie Chute, Yvonne Cohen, Genevieve Cope, Janette Daines, Zoe Davis, Maggie Donnelly, Linda Evans, Lydia Frankenburg, Amanda Freshwater, Christina Gibbs, Yoko Harada, Dee Home, Elisabeth Iles, Sue Jones, Vanessa Knapp, Gillian Lawson, Sue Lee, Selena Lemalu, Belinda Liao, Liz McCaw, Lucy Reay, Clare Rowe, Rachel Sloan, Lis Smith, Claire Trocmé, Curzon Tussaud, Rebecca Walker, Mimi Zadeh

### **Tenors**

David Aldred, Paul Allatt, Robert Anderson, Conway Boezak, Lorne Cuthbert, John Farrington, Anthony Instrall, David Leonard, John Marks, Simon Marsh, Alastair Mathews, John Moses, Panos Ntourntoufis, Harold Raitt, Richard Street, Anthony Stutchbury, Malcolm Taylor, Owen Toller, James Warbis\*, Robert Ward\*, Paul Williams-Burton

### **Basses**

David Armour, Bruce Boyd, Andy Chan, James Chute, Patrick Curwen, Damian Day, Alastair Forbes, Robert Garbolinski\*, John Graham, Robin Hall, Owen Hanmer\*, Derrick Hogermeer, Anthony Howick\*, David Illingworth, Alex Kidney, Gregor Kowalski, Peter Niven\*, Bill Pargeter, David Peirson, Malcolm Rowat, Nic Seager, Ed Smith, Gordon Thomson, John Wareing, Nicholas Weekes

## London Symphony Orchestra

### First Violins

Carmine Lauri \*  
Lennox Mackenzie  
Jörg Hammann  
Sylvain Vasseur  
Ginette Decuyper  
Michael Humphrey  
Robin Brightman  
Maxine Kwok-Adams  
Elizabeth Pigram  
Laurent Quenelle  
Harriet Rayfield  
Ian Rhodes  
Eleanor Fagg  
Takane Funatsu  
Claire Hoffman

### Second Violins

David Alberman  
Thomas Norris  
Sarah Quinn  
Miya Ichinose  
David Ballesteros  
Matthew Gardner  
Belinda McFarlane  
Philip Nolte  
Andrew Pollock  
Paul Robson  
Valentina Bernadone  
Helena Smart  
Rhys Watkins  
Samantha Wickramasinghe

### Violas

Paul Silverthorne  
Gillianne Haddow  
Jonathan Welch  
Robert Turner  
Regina Beukes  
Natasha Wright  
Gina Zagni  
Duff Burns  
Nancy Johnson  
Arun Menon  
Peter Norriss  
Fiona Opie

### Cellos

Richard Lester \*\*  
Rebecca Gilliver  
Alastair Blayden Jennifer Brown  
Noël Bradshaw  
Hilary Jones  
Minat Lyons  
Kim Mackrell  
Francis Saunders  
Maria Zachariadou

### Double Basses

Rinat Ibragimov  
Colin Paris  
Nicholas Worters  
Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Gerald Newson  
Jani Pensola

### Flutes

Gareth Davies  
Sharon Williams

### Piccolos

Sharon Williams

### Oboes

Emanuel Abbühl  
John Lawley

### Cor Anglais

Christine Pendrill

### Clarinets

Chi-Yu Mo \*\*  
Sarah Thurlow

### Bass Clarinet

John Stenhouse \*\*

### Bassoons

Rachel Gough

### Contrabassoon

Dominic Morgan

### Horns

John Ryan \*\*  
Angela Barnes  
Jonathan Lipton  
Brendan Thomas  
David McQueen

### Trumpets

Christopher Deacon \*\*  
Gerald Ruddock  
Paul Mayes

### Trombones

Dudley Bright  
James Maynard

### Bass Trombone

Paul Milner

### Tuba

Patrick Harrild

### Timpani

Nigel Thomas

### Percussion

Neil Percy

### Chamber Organ

John Alley

\* Guest Leader

\*\* Guest Principal

## London Symphony Orchestra

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](http://Iso.co.uk)

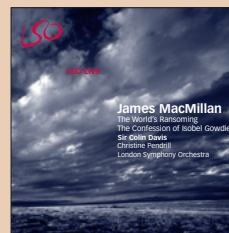
Premier orchestre autogéré de Londres, le LSO fut fondé en 1904. Il est en résidence au Barbican depuis 1982. Valery Gergiev a été nommé premier chef en 2007, succédant à Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado et Michael Tilson Thomas, entre autres. Sir Colin 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](http://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 zum Chefdirigenten ernannt. 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, damit jedem die Möglichkeit gegeben wird, mehr von den Musikern des Orchesters zu lernen. Wenn Sie mehr erfahren möchten, schauen Sie bei uns herein: [Iso.co.uk](http://Iso.co.uk)

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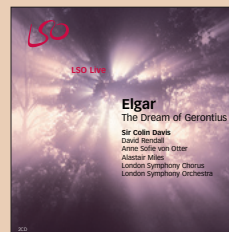
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