

London Philharmonic Orchestra

BRETT DEAN

**IN SPE CONTRA SPEM
VIOLA & CELLO CONCERTOS
ORCHESTRAL WORKS**

LONDON PHILHARMONIC ORCHESTRA

**CONDUCTORS EDWARD GARDNER | VLADIMIR JUROWSKI
KARINA CANELLAKIS | HANNU LINTU | ENRIQUE MAZZOLA
SOLOISTS ALBAN GERHARDT | LAWRENCE POWER
EMMA BELL | ELSA DREISIG | BARTOSZ GLOWACKI**

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BRETT DEAN (born 1961)

- 01** **10:10** **Amphitheatre**
Enrique Mazzola conductor
Recorded live on 18 January 2023
- 02–04** **27:45** **Viola Concerto**
Hannu Lintu conductor | Lawrence Power viola
Recorded live on 9 February 2022
- 05–13** **30:55** **In spe contra spem***
Edward Gardner conductor
Emma Bell soprano (Elizabeth Tudor) | Elsa Dreisig soprano (Mary Stuart)
Recorded live on 26 April 2023 (world premiere performance)
Text written and compiled by Matthew Jocelyn.
Commissioned by the London Philharmonic Orchestra with the generous support of The Boltini Trust.
- 01–05** **30:31** **Cello Concerto**
Edward Gardner conductor | Alban Gerhardt cello
Recorded live on 27 April 2022 (UK premiere performance)
- 18:54** **Three Memorials**
Karina Canellakis conductor
Recorded live on 19 October 2022
- 06** **04:16** Dispersal*
- 07** **07:53** Ceremonial*
- 08** **06:44** Komarov's Fall
- 09** **11:45** **Notturmo Inquieto***
Vladimir Jurowski conductor
Recorded live on 8 December 2021
- 10–14** **19:39** **The Players**
Vladimir Jurowski conductor | Bartosz Glowacki accordion
Recorded live on 5 December 2020 (UK premiere performance)
**World premiere recording*
- London Philharmonic Orchestra**
Pieter Schoeman leader
Vesselin Gellev leader (Viola Concerto only)

Recorded at the Southbank Centre's Royal Festival Hall.

Producers Andrew Walton, K&A Productions (Viola Concerto, *Three Memorials*, *Notturmo Inquieto*, *The Players*); Nick Parker, Floating Earth (*Amphitheatre*, *In spe contra spem*, Cello Concerto)

Engineers Deborah Spanton, K&A Productions (Viola Concerto, *Three Memorials*, *Notturmo Inquieto*, *The Players*); Mike Hatch, Floating Earth (*Amphitheatre*, *In spe contra spem*, Cello Concerto)

Executive Producers Elena Dubinets, David Burke, Graham Wood

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LPO-0130



BRETT DEAN BORN 1961

LPO COMPOSER IN RESIDENCE 2020–23

Australian composer Brett Dean spent three seasons as the London Philharmonic Orchestra's Composer-in-Residence, from September 2020 to July 2023; this release brings together seven works recorded live in concert at the Southbank Centre's Royal Festival Hall during his fruitful time with the Orchestra.

The London Philharmonic Orchestra had previously worked closely with Dean on his opera *Hamlet*, premiered to great acclaim at the 2017 Glyndebourne Festival under the LPO's then-Principal Conductor Vladimir Jurowski, winning both the 2018 South Bank Sky Arts Award and the International Opera Award for Best New Opera. The DVD of *Hamlet*, released by Glyndebourne in 2018, also won a Gramophone Award in 2019. On taking up his LPO residency in September 2020, Dean recalled: 'Ever since my first encounter as composer with the London Philharmonic Orchestra and Vladimir Jurowski, at the 2017 Glyndebourne Opera Festival, I've felt a special connection and empathy with these wonderful musicians.'

Over his three years with the LPO, the Orchestra introduced several of Dean's works to audiences for the first time. These included the UK premieres of his Cello Concerto with the work's dedicatee, Alban Gerhardt

(which won an Ivor Novello Award in 2023), and of the accordion concerto *The Players*, both of which appear on this release. Also included is the world premiere performance of *In spe contra spem*, a 'dramatic scena' for two sopranos and orchestra. This work, commissioned by the LPO, interweaves extracts from letters and speeches by Queen Elizabeth I and Mary, Queen of Scots, compiled by librettist Matthew Jocelyn.

During his LPO residency Dean also took on the role of Composer Mentor to the LPO Young Composers, providing guidance and expertise to the five rising stars and conducting their annual Debut Sounds showcase concerts each summer.

ABOUT BRETT DEAN

Brett Dean studied in his hometown of Brisbane, Australia, before moving to Germany in 1984, where he was a member of the Berlin Philharmonic's viola section for 14 years. He began composing in 1988, initially on experimental film and radio projects and as an improvising performer. His reputation as a composer continued to develop, and it was through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of

Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo, that he gained international recognition.

Brett Dean's music is championed by many leading conductors and orchestras worldwide, including Vladimir Jurowski, Sir Simon Rattle, Simone Young, Daniel Harding, Andris Nelsons, Marin Alsop and Sakari Oramo. Much of his work draws from literary, political, environmental or visual stimuli, including a number of compositions inspired by artwork by his wife, Heather Betts.

Dean also enjoys a busy performing career as violist and conductor, performing his own Viola Concerto with the world's leading orchestras. He is a natural chamber musician, frequently collaborating with other soloists and ensembles to perform both his own chamber works and standard repertoire.

Dean won the 2009 Grawemeyer Award for music composition for his violin concerto *The Lost Art of Letter Writing* and was awarded the 2016 Don Banks Music Award by Australia Council, acknowledging his sustained and significant contribution to Australia's musical scene. In 2022 Dean won an Ivor Novello Award

in the Chamber Ensemble category for *Madame ma bonne sœur*, written for mezzo-soprano Lotte Betts-Dean and the Armida Quartet, and in 2023 his Cello Concerto, performed by the LPO and Alban Gerhardt, won the Best Orchestral Composition category.



BRETT DEAN

AMPHITHEATRE (2000)

Amphitheatre, commissioned by Symphony Australia for conductor Daniel Harding's first Australian tour, is a dramatic scene for large orchestra. It is in one (essentially slow) movement, and takes its title from the opening of German author Michael Ende's mesmerising children's book *Momo*, in which he describes the ruins of an ancient Roman amphitheatre situated on the outskirts of a big, modern city. Amphitheatres came in all shapes and sizes; magnificent ones in major cities were fitted out with lavish golden carpets and sun-shades, massive columns and statues. Simple theatres in smaller towns made do with straw roofing and modest decorations. They were a reflection of the people and communities that built them; the main thing was that everyone had somewhere to gather in order to experience theatre, to satisfy their hunger for stories and spectacles, to be part of their culture.

The other unifying factor amongst most of these round or oval structures, whether large or small, was that they were made of massive blocks of stone. The initial musical idea in this orchestral amphitheatre, an oscillating chord change first heard in the brass, becomes the stone blocks upon which this piece's structure is built. Through a change of colours, from the low brass, to winds, strings and then back to brass, we take in different perspectives

of the same object, as if taking a walk around its circumference.

The other motivic group that takes on more significance as the piece progresses consists of distant, heralding trumpet fanfares, reminiscences of past glories that took place in the old stone walls, momentarily replacing the stillness of time frozen. Like the tiered seating of these ancient arenas, radiating outwards from centre stage, the layers of sound and textures unfold and expand. In this process, the fanfares become increasingly larger than life and eventually almost grotesque in their directness. However as quickly as these phantasies have erupted, so too do they dissipate, becoming once again little more than distant echoes of a bygone age. As Ende describes it, the daydreaming tourist returns to his senses, takes a photo and departs from the scene. 'Then stillness is reinstated to the stony roundness.'

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BRETT DEAN

VIOLA CONCERTO (2004)

- 1 Fragment
- 2 Pursuit
- 3 Veiled and Mysterious

I've often mused upon the fact that so much music written for the viola is characterised by a particular sense of melancholy, invariably coupled with a busy, dogged brand of defiance or even gruffness. While we violists may look with a certain envy upon the joyous abandon of the finale of Tchaikovsky's violin concerto, the high drama of the entry of the violin in the Brahms concerto or the sheer, widescreen magnificence of the Dvořák or Elgar cello concertos, we have a particular voice that is uniquely ours, and a very telling and touching one it is too. Largely deprived of such masterworks of the Classical and Romantic periods, viola players generally tend to embrace the music of the 20th and 21st centuries with greater passion than our violin- and cello-playing colleagues. Here, the solo viola repertoire undoubtedly also has its moments of joy and vigorously positive energy. The last movements of the Bartók concerto and of Hindemith's *Der Schwanendreher*, for example, both lend the viola a folk-inspired voice of singular freshness and exuberance. But when it comes to finding the true essence of the viola's character, these are perhaps exceptions rather than the rule.

So it is then a unique privilege and challenge to have the opportunity to now approach the form of the viola concerto as both composer and performer. Above all, it filled me with thoughts about my own relationship with this curiously beautiful, somewhat enigmatic instrument of my choosing. Due to the unusually hands-on directness of writing a concerto for oneself, it also inspired thoughts upon the workings of music itself, removed from any sense of external programmatic influences or stories which inform so many of my other pieces. Hence this work is simply entitled 'Viola Concerto'.

More by coincidence than design, the piece follows the traditional concerto shape of three movements. Having completed the substantial second and third movements, I felt the piece required a 'scene setting' of some kind. Thus, the work begins with *Fragment*, a brief visit to a delicate soundworld in which some of the work's main motifs and instrumental colours are introduced in the orchestra, eventually enticing a high, floating cantilena response from the soloist. *Fragment*, however, serves

merely as a short satellite of serenity before the orchestra tumbles into the longer second movement, *Pursuit*. As its name implies, this is a restless ride for all concerned, presenting the solo viola as a harried, lonely figure fighting against the latent threat of the orchestra, which seems only too keen to burst in and have its say whenever it gets the opportunity. A solo cadenza of bird-call-inspired flageolets and high C-string yearnings forms a fleeting central reprieve before the chase resumes. This is music of jagged virtuosity and rhythmic edginess, the kind of hybrid that might have arisen if Paul Hindemith had played in a band with Tom Waits...

The piece closes with *Veiled and Mysterious*, an extended elegy in which the viola sings an unfolding *Klagelied* over icy sonorities of solo celli and bowed

percussion. After a passage of sudden stillness and delicate question marks in the solo voice, the viola's line develops again in intensity, eventually awakening the orchestra into action, taking over from the viola to emerge in a large-scale *tutti* section in which statements from throughout the piece are thrown into a melting pot, by turns stark and lyrical. Out of the remnants of this material, the solitary figure of the viola solo resurfaces in an atmosphere of conciliation and dreaminess. Accompanied by the weaving lines of oboe and cor anglais, the viola, no longer hassled and pursued, guides us to a peaceful, if somewhat ambivalent conclusion with a revisiting of the bird-like harmonics from the middle movement.

© Brett Dean

Lawrence Power with the LPO, Hannu Lintu and Brett Dean, rehearsing the Viola Concerto at the Royal Festival Hall, February 2022





BRETT DEAN

IN SPE CONTRA SPEM FOR TWO SOPRANOS AND ORCHESTRA (2022)

TEXT WRITTEN AND COMPILED BY MATTHEW JOCELYN

Commissioned by the London Philharmonic Orchestra with the generous support of The Boltini Trust.

Part I

- 1 Full grievous is the way
- 2 In spe contra spem
- 3 We Princes are set on stages
- 4 Were we but as two milkmaids
- 5 La fin de mon long et ennuyeux pèlerinage

Part II

- 6 Interlude
- 7 I am not so ignorant, gentlemen
- 8 Yet I find no great cause
- 9 Accuse me not of presumption

In real life, Mary Stuart, Queen of Scots and Elizabeth Tudor, Queen of England, never met. Only on stage and screen do we see dramatic stand-offs between these two cousins and rival monarchs, be it in Friedrich Schiller's play of 1800, Donizetti's subsequent opera setting of it from 1838, or any of the numerous film and television adaptations. It's understandable; it makes for a great climactic moment, full of tension and expectation.

In this dramatic 'scena', Brett Dean and Matthew Jocelyn sought a sense of historical authenticity through a libretto which allows both queens to tell their own version of events using the royal protagonists' original words, assembled from countless letters, documents and speeches.

The song cycle *In spe contra spem* for two sopranos and orchestra represents a pivotal scene in which a confrontation between Mary and Elizabeth indeed takes place, although not necessarily in the same physical space. It assumes the form of contrasting and competing viewpoints, firstly alternating between them,

IN SPE CONTRA SPEM TEXT & TRANSLATION

PART I

1 FULL GRIEVOUS IS THE WAY

Elizabeth

Full grievous is the way, I say,
whose going on and end
breed cumber for the hire of a laborious journey.
I have strived more this day, gentlemen, than ever in my
life,
whether I should speak or use silence.
For me to make my moan
were strange and rare, yes, rare.
Gentlemen, you have laid an hard hand on me
that only a Princess's head, her head!
might be my surety
that I must give direction for her death.
Gentlemen, full grievous is the way.
Yet am I thereof so clear from malice ...
Malice which makes men glad
at the falls and faults of their foes
that this is, I troth, an irksome burden, a burden to me.
Yet am I clear from malice.
I, who have pardoned so many rebels,
who have winked at so many treasons,
Who have slipped them over with silence.

later increasingly interwoven. The melding of the two soprano voices with orchestra reveals not only points of vehement disagreement and disavowal but also aspects of sympathy and consolation.

For Elizabeth, the burdensome decision of whether or not to sign Mary's death warrant is depicted through much hand-wringing, despair and heartfelt 'if only' hypotheticals. For Mary, despite the sorrow and humiliation of her long imprisonment, there is a growing acceptance of death, accompanied by the solace of her faith in Christ's unending love.

© Brett Dean & Matthew Jocelyn

With thanks to the Métis-sur-Mer Lighthouse artist residency programme.

Mary

En ma fin gît mon commencement.

In my end is my beginning.

2 IN SPE CONTRA SPEM

Mary

Madame, n'ayant pu vous montrer
que je n'avais sur le cœur
aucune envie de commettre cruauté
contre celle à qui je suis conjointe de sang,
ma plus proche parente,
je me résous alors à me fortifier en Jésus Christ,
En Jésus Christ seul.
A lui en soit la gloire!
Il ne m'a point déçue,
m'ayant donné le cœur et la force.
In spe contra spem,
d'endurer les injustes calomnies de mes ennemis
et de souffrir la mort
pour l'obéissance de l'Église catholique, apostolique, et
romaine.

*Madame, having not been able to show you
that I did not have in my heart
any wish to commit cruelty
against the one to whom I am joined by blood,
my closest kinswoman,
I resolve now to strengthen myself in Jesus Christ,
In Jesus Christ alone.
To Him be the glory!
He has never disappointed me,
having given me heart and strength.
In hoping against hope,
to endure the unjust slurs of my enemies
and to suffer death
in obedience to the holy Roman catholic and apostolic
church.*

Both

In spe contra spem.

In hoping against hope.

3 WE PRINCES ARE SET ON STAGES

Elizabeth

We Princes, I tell you, are set on stages
in the sight and view of all the world,
a spot soon spied in our garments,
a blemish quickly noted in our acts.
What will then not be said
when it shall be spread
that for the safety of her life
a maiden Queen could be content
to spill the blood even of her own kinswoman,
my own kinswoman.

Mary

My sister, my cousin.

Both

Ma plus proche parente...
Domina, soror mea optima.
In spe contra spem.

*My closest kinswoman...
Mistress, my best sister.
In hoping against hope.*

4 WERE WE BUT AS TWO MILKMAIDS

Elizabeth

Were we but as two milkmaids
with pails upon our arms,
that there were no more dependency upon us,
or that only my life were in danger,
and not, gentlemen, and not the whole estate
of your religion and well doings.
Were we but as two milkmaids with pails upon our arms.

5 LA FIN DE MON LONG ET ENNUYEUX
PÈLERINAGE

Mary

M'ayant été signifié, par vos arrêts,
la fin de mon long et ennuyeux pèlerinage,
Je rends grâce à Dieu de tout mon cœur
de si agréable nouvelle,
résolue, comme je le suis de laisser ce faux monde
où je suis en continuelle affliction.

But I beg you, madam,
for the sake of Jesus Christ,
oh grant me one last favour:
Once my enemies have slaked their black thirst
for my innocent blood ...

Elizabeth

Were we but as two milkmaids with pails upon our arms ...

Mary

... Allow my servants to take my corpse
and bury it in France,
close by my beloved mother,
and my heart close by my husband,
my royal husband, the late King.

Elizabeth

... Were only my life in danger,
and not the whole estate of your religion.

THE END OF MY LONG AND TROUBLED
PILGRIMAGE

*Having been informed by your judgements,
the end of my long and troubled pilgrimage,
I give thanks to God with all my heart
for this most pleasing news,
resolved, as I am, to leave this false world
where I am in continual distress.*

Mary

In Scotland the ashes of my ancestors
have been outraged and the churches profaned.

Both

In spe contra spem.

In hoping against hope.

PART II

6 INTERLUDE

7 I AM NOT SO IGNORANT, GENTLEMEN

Elizabeth

I am not so ignorant, gentlemen,
as not to know
it were in nature foolish,
to cherish the sword
to cut mine own throat.

Mary

You do me a great favour, my dearest sister
to remove me from the world.

Elizabeth

Yay, I am not so ignorant.

Mary

Here, body and soul could never obtain
the liberty to live in peace.

Elizabeth

To cherish the sword
to cut my own throat.
It were in nature foolish
to cherish the sword to cut my own throat.

8 YET I FIND NO GREAT CAUSE

Both

Yet I find no great cause
I should be fond to live.
I take no such pleasure in it
that I should much wish it,
nor can I conceive such terror in death
that I should greatly fear it,
should be in awe of it.

Elizabeth

I would even, I assure you,
gladly give my own life,
could only my death ...

Mary

Death shall be to me most welcome.

Résolue, comme je le suis ...
Résolue, de laisser ce faux monde.
Résolue, comme je le suis ...
Résolue, ce faux monde,
most welcome death.

*Resolved, as I am ...
Resolved, to leave this false world.
Resolved, as I am ...
Resolved, this false world,*

Elizabeth

My death ...
Could only my death ...
Her death ...
My death ...
Could only ... only my death.
Only death.

Both

My death. Her death.
Your death.

9 ACCUSE ME NOT OF PRESUMPTION

Mary

Accuse me not of presumption if,
foregoing this world,
I remind you that one day
God will let you see the truth.

Elizabeth

Gentlemen, I pray you,
accept my thankfulness,
excuse my doubtfulness,
and take in good part my answer answerless ...
My thankfulness, my doubtfulness.

Mary

We can hide nothing from Him
with the blushes and flatteries of this world.
For the things of this world
must yield to those of eternity.

Both

Sister, cousin.

Mary

En ma fin gît mon commencement.
Là-dessus je mourrai comme j'ai vécu,
votre affectionnée sœur ...
... et prisonnière.

Elizabeth

In spe contra spem.

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*In my end is my beginning.
With that, I shall die as I have lived,
Your loving sister ...
... and prisoner.*

In hoping against hope.

BRETT DEAN

CELLO CONCERTO (2018)

Back in 2011, cellist Alban Gerhardt was already hoping for a piece from Brett Dean for his instrument, noting to the *Sydney Morning Herald*: 'I am convinced that the world needs a cello concerto from Brett ... I would be in heaven if it happened.' On 22 August 2018 he premiered Brett Dean's Cello Concerto at the Sydney Opera House with the Sydney Symphony Orchestra and David Robertson. He gave further performances in Germany and the Netherlands before the work's US premiere in Minneapolis with the Minnesota Orchestra under Osmo Vänskä in November 2019. It felt particularly natural to write the piece for Gerhardt, whom Dean describes as a longtime member of his 'musical family,' and a person with whom he had developed a mutual admiration over years of playing chamber music together.

As a former member of the Berlin Philharmonic's viola section, Dean is at home writing for strings, though he notes that he was careful not to be confined by what he knew to be difficult for a string player; he did not want to limit his 'fantasy as a composer'. Unlike some of Dean's other concertos that have had either overt programmes or a sort of 'secret theatre,' the Cello Concerto is completely abstract – music for music's sake. He explained: '[The Concerto] is more concerned with collaboration than conflict, with ideas from the soloist being amplified by the orchestra.'

Across the piece's single movement, Dean builds the sense of collaboration into his orchestration: 'As a middle register instrument within the orchestral space, the cello has to be treated sensitively, with judicious care in what you can throw against it in terms of orchestral accompaniment and partnering.' Still, he had fun with the orchestration, employing an expanded percussion section and adding his first ever use of a Hammond organ that he says 'responds to those sections of the piece with a jazz funk flavour.' Reviewing the performance in Germany, *Der Tagespiegel* took note of this added colour: 'The cello is embedded in a continuous impulsive soundstream, with the orchestra spiced up with the exotic instrumental colours of sandpaper and Hammond organ. The principle is tension and relaxation, with lyrical moments following in an instant upon those of heightened energy.'

The Concerto is in one uninterrupted movement but can be heard in five major sections, described by the composer as follows:

I Extremely intimate, yet flowing and playful

The solo cello – in its high register – starts a tentative dialogue with the orchestra through birdcall-like material. While introducing various motivic ideas that will feature

throughout the piece, it picks up in density, rhythmic edge, and tempo. Unexpectedly, however, it dissipates into...

II Slow, dreamy, unhurried

An extended slow movement in which the soloist floats above gently undulating wave-like harmonies in harp and divided strings. At its peak, the orchestral colours are dominated by swirls coming from the two contrasting keyboard instruments, piano and Hammond organ. The solo cello takes us gradually down, down, down from its elevated, bird's-eye-view into the new energy of ...

III Allegro agitato sempre

In which the various rhythmic components that we've heard earlier return with a more demonic and threatening edge, forcing the soloist to 'duck and weave' around the orchestra. This wakes the orchestra itself into more volatile actions of its own, in turn pushing the soloist into new territories of repeated down-bow chords and different colourings of the same note. The race comes to a sudden stop and everyone catches their breath for a moment, but just when we think a calm may have returned we're thrown into ...

IV Fast, rhythmic, relentless

The soloist, now in lowest register, reluctantly takes off again; this cat-and-mouse chase with the orchestra isn't done yet! At times the orchestra, having taken up the solo cello's motivic ideas as their own, then leaves the soloist behind, so keen are they to ride the wave, culminating in an extended orchestral tutti. After it subsides, the soloist returns, hushed, chastened perhaps by the orchestral storm he/she has set in motion. Shadows of former motives lead us to ...

V Slow, spacious, and still

In the stillness, the soloist tentatively reconnects with the orchestra through a series of extended quarter-tone trills shared with other string soloists in cellos and basses. Calm, distant memories of the cello's opening bird-calls combine with delicate orchestral trills. The work ends with a hushed, upwards-spiralling question mark.

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BRETT DEAN

THREE MEMORIALS (2001–06)

- 1 Dispersal (2001)
- 2 Ceremonial (2003)
- 3 Komarov's Fall (2006)

Three Memorials is made up of three sombre yet dramatic works which were originally commissioned as single, stand-alone movements: *Dispersal* for the Adelaide Symphony Orchestra's 'Federation Fanfare' series in 2001 and the BBC Symphony's Australian tour in 2002; *Ceremonial* for the 75th anniversary of the West Australian Symphony in 2003; and *Komarov's Fall* for the Berlin Philharmonic's 'Ad Astra' project in 2006. As a set of three pieces it was first performed in Cardiff by the BBC National Orchestra of Wales under André de Ridder as part of the 2009 Vale of Glamorgan Festival. Each piece is scored for a similarly large orchestra and, as the grouped title indicates, is written in memory, either of an individual or of groups of people against whom violent acts and injustices have been perpetrated across three different centuries.

'Dispersal', in colonial Australian parlance, was a widely used euphemism for the pursuit and slaughter of indigenous Australians. Specifically, the work pays homage to the victims of a massacre at Murdering Creek in Queensland in the 1860s. The quotation on distant

harmonium at the end is of Parry's hymn tune 'Intercessor', which traditionally accompanies the American poem 'O brother man, fold to thy heart thy brother'.

Ceremonial was conceived as memorial music in the aftermath of the Bali bombing by Islamist terrorists in October 2002. The prominent role accorded to tuned percussion, particularly gongs, pays musical homage to the moving traditional ceremonies held on Bali following that tragedy which claimed the lives of over 200 people, including 88 Australians.

Komarov's Fall memorialises Vladimir Mikhailovich Komarov, the first person to die in space aboard the ill-fated Soyuz 1, a project plagued by serious problems but whose launch in April 1964 took place nevertheless in order to coincide with Lenin's birthday. The work starts with the eerie vastness one senses from listening to space telemetry signals, however it was the chance finding of an archival recording of Komarov's last frantic radio transmissions with ground control that informed the

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NOTTURNO INQUIETO (2018)

jagged urgency of the ensuing music. A brief lyrical section in the middle of the work was inspired by the final words shared between Komarov and his wife Valentina. On the Soyuz's final orbit, she was invited into the control centre to bid farewell, so certain were all concerned of the impending doom.

© Brett Dean

Notturmo inquieto was commissioned, and premiered on 14 June 2018, by Sir Simon Rattle and the Berlin Philharmonic as part of Rattle's final concerts in Berlin as the orchestra's Artistic Director. Previously a viola player with the Berlin Philharmonic, Dean appears to be acknowledging his former colleagues with this work. Starting with one solo viola, then a second, the viola section evokes a scene of nocturnal unrest, which culminates progressively until it becomes overlaid by a wind chorale. With new energy the piece reaches a massive climax, but quickly calms down and ends in a restrained manner, with the music melting away 'al niente' – to absolute silence.

The work's Italian title is intended as a wink of friendly acknowledgment to its dedicatee, Simon Rattle. During Rattle's first ever rehearsal with the Berlin Philharmonic as a young guest conductor in 1986, Dean recalls him using an Italian term to clarify his musical intentions, followed by a lot of understanding head-nodding from the orchestra members. This Simon followed up quickly with: 'Yes, always clearest to say it in Italian ... except maybe in politics!'

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English translation by Michael Sterzinger

BRETT DEAN

THE PLAYERS, FOR ACCORDION & ORCHESTRA (2018/19)

- 1 Prelude
- 2 Look, look! Look where my abridgement comes!
- 3 Fanfare. The players arrive.
- 4 Pantomime
- 5 Postlude

Among the first sketches for the opera *Hamlet* that I wrote together with librettist Matthew Jocelyn between 2013 and 2016 were various ideas for solo accordion. We had agreed that this instrument would be the perfect musical on-stage accompaniment for the scenes featuring a group of travelling theatrical players. Their performance of a specially modified text before the assembled court in the middle of Shakespeare's play convinces Hamlet of the guilt of his uncle, Claudius, of his father's murder. It thereby serves as a significant catalyst for the work's tragic denouement.

I discussed these sketches at length with Scottish-born accordion virtuoso James Crabb, who was eventually to join the cast for the opera's first season and who brought this travelling minstrel vividly to life at the premiere at Glyndebourne in 2017, which Vladimir Jurowski conducted with the London Philharmonic Orchestra. It was always my intention to create some form of solo work for James from this material, and

what emerged was *The Players*, a 20-minute concerto with mid-sized orchestra that revisits the players' scenes from the first act of our *Hamlet* opera in a suite of five connected movements. Alongside a reworking of the music for the players' largely mimed performance of *The Murder of Gonzago*, this concerto features newly-composed opening and closing sections that further explore the material.

COVID-19 travel restrictions prevented James from giving the UK premiere of the work with Vladimir Jurowski and the LPO; however we were indebted to Bartosz Glowacki for his stellar appearance as the 'theatrical one-man- band'.

© Brett Dean

EDWARD GARDNER CONDUCTOR

© Benjamin Ealovega



Edward Gardner has been Principal Conductor of the London Philharmonic Orchestra since 2021. He is also Music Director of the Norwegian Opera and Ballet, and Honorary Conductor of the Bergen Philharmonic Orchestra, following his tenure as Chief Conductor.

In demand as a guest conductor, Edward has appeared with many orchestras across Europe and the USA. He enjoys particularly close relationships with the City of Birmingham Symphony Orchestra, where he was Principal Guest Conductor from 2010–16, and with the BBC Symphony Orchestra.

Music Director of English National Opera from 2006–15, Edward has also conducted at houses worldwide including the Royal Opera House, Covent Garden; New York's Metropolitan Opera; La Scala, Milan; Chicago Lyric Opera; and Glyndebourne Festival Opera.

Born in Gloucester, Edward was educated at the University of Cambridge and the Royal Academy of Music. He received an OBE for services to music in The Queen's Birthday Honours (2012).

VLADIMIR JUROWSKI CONDUCTOR

© Simon Pauly



Vladimir Jurowski is one of today's most sought-after conductors, acclaimed worldwide for his incisive musicianship and adventurous artistic commitment. He became the London Philharmonic Orchestra's Conductor Emeritus in 2021, following 14 years as Principal Conductor, during which his

creative energy and artistic rigour were central to the Orchestra's success. In 2024 he was appointed a KBE by His Majesty King Charles III, in recognition of his services to music and the arts. At the BBC Proms concert with the LPO on 12 August 2021 – his final concert as Principal Conductor – he received the Royal Philharmonic Society Gold Medal, one of the highest international honours in music.

In 2021 Vladimir became Music Director at the Bavarian State Opera in Munich. Since 2017 he has been Chief Conductor and Artistic Director of the Berlin Radio Symphony Orchestra. He is also Principal Artist of the Orchestra of the Age of Enlightenment, and in 2021 stepped down from his decade as Artistic Director of the Russian State Academic Symphony Orchestra to become its Honorary Conductor.

KARINA CANELLAKIS CONDUCTOR

© Mathias Bothor



Acclaimed for her emotionally charged performances, technical command and interpretive depth, Karina Canellakis has become one of the most in-demand conductors of her generation. She has been Principal Guest Conductor of the London Philharmonic Orchestra since

2021, and is also Chief Conductor of the Netherlands Radio Philharmonic Orchestra.

Since winning the Sir Georg Solti Conducting Award in 2016, Karina has appeared as a guest conductor with leading orchestras around the world, and from 2019–23 was Principal Guest Conductor of the Berlin Radio Symphony Orchestra. She was the first woman to conduct the First Night of the BBC Proms in 2019, with the BBC Symphony Orchestra.

Trained as a violinist, Karina was initially encouraged to pursue conducting by Sir Simon Rattle while playing regularly in the Berlin Philharmonic as a member of its Orchester-Akademie. She performed for many years as a soloist, guest leader, and chamber musician, until conducting eventually became her focus. Karina was born and raised in New York City.

HANNU LINTU CONDUCTOR

© Marco Borggreve



‘Dynamic and sharp on the podium’ (*Bachtrack*) and with a ‘scrupulous ear for instrumental colour and blend’ (*The Washington Post*), Hannu Lintu maintains his reputation as one of the world’s finest conductors. He is currently Music Director of the Gulbenkian Orchestra in

Portugal, as well as Chief Conductor of the Finnish National Opera and Ballet, proving himself a master of both symphonic and operatic repertoire. As a guest conductor, he regularly appears with the world’s top orchestras including the Berlin Philharmonic, Chicago Symphony, Cleveland, New York Philharmonic, Bavarian Radio Symphony and Boston Symphony orchestras.

Hannu Lintu studied cello and piano at the Sibelius Academy, where he also later studied conducting with Jorma Panula. He participated in masterclasses with Myung-Whun Chung at L’Accademia Musicale Chigiana in Siena, Italy, and took first prize at the Nordic Conducting Competition in Bergen in 1994.

ENRIQUE MAZZOLA CONDUCTOR

© Jean-Baptiste Millot



Italian conductor Enrique Mazzola is Music Director of the Lyric Opera of Chicago and Principal Guest Conductor at Deutsche Oper Berlin. In 2022 he was appointed Conductor-in-Residence at the Bregenz Festival, having made his debut in 2016.

A renowned interpreter of *bel canto* opera, Enrique specialises in French repertoire and early Verdi. He was Artistic and Music Director of the Orchestre National d'Île de France (ONDIF) from 2012–19, and in 2018 was named a Chevalier de l'ordre des Arts et des Lettres in recognition of his significant contribution to France's musical landscape.

An accomplished interpreter of contemporary music, Enrique Mazzola commissioned and premiered several works with ONDIF, and has led many other premieres with major European orchestras. Opera credits also include the world premiere of Colla's *Il processo* (La Scala); *Il re nudo* by Luca Lombardi (Teatro dell'Opera di Roma), *Medusa* by Arnaldo de Felice (Bavarian State Opera) and *Isabella* by Azio Corghi (Rossini Opera Festival).

ALBAN GERHARDT CELLO

© Benjamin Ealovega



For over 30 years Alban Gerhardt has captivated audiences worldwide with his intense musicality, compelling stage presence and artistic curiosity. Known for his fresh interpretations of familiar scores and exploration of new repertoire, Gerhardt stands out among his peers and is a

sought-after soloist for contemporary composers.

Notable orchestral collaborators include all the British and German radio orchestras, the Royal Concertgebouw Orchestra, Berlin Philharmonic, Tonhalle-Orchester Zürich, Orchestre National de France and Orquesta Nacional de España, as well as The Cleveland Orchestra and the Philadelphia, Boston and Chicago symphony orchestras, under conductors such as Vladimir Jurowski, Christoph von Dohnányi, Klaus Mäkelä, Christian Thielemann, Simone Young, Susanna Mälkki, Andris Nelsons and the late Kurt Masur.

A dedicated chamber musician, Alban performs regularly with pianist Steven Osborne and the Alliance Quintett. Passionate about outreach, he engages in performances and workshops in diverse settings. He plays a Matteo Goffriller cello from 1710.

LAWRENCE POWER VIOLA

© Jack Liebeck



Internationally-acclaimed viola player Lawrence Power is widely heralded for his richness of sound, technical mastery and passionate advocacy for new music. Lawrence has advanced the cause of the viola, both through the excellence of his performances and the creation of the Viola

Commissioning Circle, which has led to a substantial body of fresh repertoire for the instrument by today's finest composers.

In recent seasons Lawrence has premiered several new viola concertos, including those by Magnus Lindberg, Anders Hillborg and Cassandra Miller, and has worked with conductors including Esa-Pekka Salonen, Christian Thielemann, John Storgårds, Andrew Manze, Nicholas Collon, Ilan Volkov, Jukka-Pekka Saraste and Omer Meir Wellber, among others.

Lawrence enjoys play-directing orchestras from both violin and viola, and as a chamber musician regularly performs at Verbier, Salzburg, Aspen, and other festivals. He also leads his own orchestra, Collegium, made up of fine young musicians from across Europe.

EMMA BELL SOPRANO

© Paul Foster-Williams



British soprano Emma Bell trained at the Royal Academy of Music and is a former winner of the prestigious Kathleen Ferrier Award. Early opera roles include the Mozart heroines of Elettra (*Idomeneo*), Donna Elvira (*Don Giovanni*) and Contessa Almaviva (*The Marriage of Figaro*), as well as

Anne Truelove (*The Rake's Progress*) and Miss Jessel (*The Turn of the Screw*). More recently she has appeared as Leonore (*Fidelio*), Eva (*Die Meistersinger von Nürnberg*), Madame Lidoine (*Dialogues des Carmelites*), Vanessa, Elisabeth/Venus (*Tannhäuser*), Foreign Princess (*Rusalka*) and Sieglinde (*Die Walküre*).

Concerts include Strauss's *Four Last Songs*, Britten's *War Requiem*, Beethoven's Symphony No. 9 and *Missa Solemnis*, Wagner's *Wesendonck Lieder* and Mahler's Symphony No. 8, with orchestras such as the Orchestre de Paris, Accademia Nazionale di Santa Cecilia, and the BBC Philharmonic, Gothenburg Symphony and Bergen Philharmonic orchestras.

ELSA DREISIG SOPRANO



© Simon Fowler

'You often set limits for yourself before they exist', says Elsa Dreisig. This is certainly not true for the French-Danish native, who is rapidly establishing herself as one of today's most captivating lyric sopranos. Since joining the studio of the Berlin State Opera in 2015 and going on to

become an ensemble member, she has consequently starred at leading houses across Europe, from Zurich to Berlin, to Vienna and London. As a recording artist with the Erato label, in 2022 Elsa released her third album, *Mozart x 3*, featuring arias from Mozart's three Da Ponte operas and three *opere serie*.

Elsa's repertoire is not limited to staged opera; she has performed many oratorio and orchestral works with Europe's leading orchestras such as the Berlin Philharmonic, Orchestre national du Capitole de Toulouse and Orchestre de Paris. This April 2023 performance of Dean's *In spe contra spem* was her debut with the London Philharmonic Orchestra.

Elsa Dreisig appears courtesy of Erato/Warner Classics.

BARTOSZ GLOWACKI ACCORDION



Bartosz Glowacki is one of the leading lights of a new generation of accordionists. His artistic goal is to continue to improve awareness of the accordion in classical music, as well as to develop a new repertoire for his instrument. Winner of numerous competitions, he was awarded

the Polish Young Musician of the Year in 2009 and represented Poland at the Eurovision Young Musicians Competition in Vienna. Bartosz graduated from London's Royal Academy of Music and is now preparing his PhD thesis at Jan Kochanowski University in Kielce, Poland.

Bartosz has performed as a soloist in prestigious venues including Wigmore Hall, the Royal Festival Hall, the Royal Albert Hall and the Barbican. Founder of the Deco Ensemble, he has worked with renowned artists from various musical worlds such as Nigel Kennedy, Trevor Pinnock, the Atom String Quartet, Tanita Tikaram, the Manchester Collective, Lizzie Ball and Gabriella Swallow. He also works regularly with ensembles including the London Symphony Orchestra, Royal Philharmonic Orchestra, London Sinfonietta, Chroma Ensemble, the National Theatre and the Royal Opera House.

LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is one of the world's finest orchestras, balancing a long and distinguished history with its present-day position as one of the most dynamic and forward-looking ensembles in the UK. This reputation has been secured by the Orchestra's performances in the concert hall and opera house, its many award-winning recordings, trailblazing international tours and wide-ranging educational work.

Founded by Sir Thomas Beecham in 1932, the Orchestra has since been headed by many of the world's greatest conductors, including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. In September 2021 Edward Gardner became the Orchestra's Principal Conductor, succeeding Vladimir Jurowski, who became Conductor Emeritus in recognition of his transformative impact on the Orchestra as Principal Conductor from 2007–21.

The Orchestra is based at the Southbank Centre's Royal Festival Hall in London, where it has been Resident Orchestra since 1992. Each summer it takes up its annual residency at Glyndebourne Festival Opera where it has been Resident Symphony Orchestra for 60 years. The Orchestra performs at venues around the UK and has made numerous international tours, performing to sell-out audiences in America, Europe, Asia and Australasia.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors including those with LPO Principal Conductors from Beecham and Boult, through Haitink, Solti, Tennstedt and Masur, to Jurowski and Gardner.

lpo.org.uk

