

# TONIGHT'S CONCERT

## SIR SIMON RATTLE: MESSIAEN & BETSY JOLAS

Wednesday 14 & Thursday 15 June 2023 7-9.15pm  
Barbican

**Betsy Jolas** *Ces belles années...* (world premiere) \*

*Interval*

**Olivier Messiaen** *Turangalila-Symphonie*

**Sir Simon Rattle** conductor

**Faustine de Monès** soprano \*

**Peter Donohoe** piano

**Cynthia Millar** Ondes Martenot

**London Symphony Orchestra**

Betsy Jolas' *Ces belles années...* is presented with the support of **Diaphonique**, the Franco-British fund for classical contemporary music in partnership with the **SACEM**, the **Friends of the French Institute Trust**, the **British Council**, the **Institut français**, the **Institut français du Royaume-Uni**, the **Centre national de la musique**, **Creative Scotland** and the **Salabert Fondation**

DIAPHONIQUE

Performance on 15 June generously supported by the  
**Sir Joseph Hotung Charitable Settlement**

Filmed for future broadcast on **Marquee TV** and **Mezzo**

**MARQUEE TV** mezzo

Performance on 15 June recorded for future broadcast on **BBC Radio 3**



# Welcome



A warm welcome to these much-anticipated performances conducted by Sir Simon Rattle. These two evenings mark the Orchestra's final concerts of our 2022/23 season, and also Sir Simon's last concerts as Music Director in our Barbican home.

In these concerts Sir Simon conducts one of his personal favourite pieces, with which he has been associated throughout his career: Olivier Messiaen's *Turangalila-Symphonie*. It is a joy for the Orchestra to celebrate this moment with him, as well as to close the 2022/23 season with this monumental orchestral work. We are pleased to welcome back pianist Peter Donohoe – who gave a memorable performance of Michael Tippett's Piano Concerto back in 2020 – and Cynthia Millar on the Ondes Martenot.

In the first half, we hear a new work by the extraordinary Betsy Jolas, entitled *Ces belles années...* It is a pleasure to welcome soprano soloist Faustine de Monès, who makes her debut with the Orchestra in these performances. We are delighted that Betsy Jolas responded so immediately to this commission for the LSO and Sir Simon, which is presented with the support of Diaphonique, the Franco-British fund for

classical contemporary music in partnership with the SACEM, the Friends of the French Institute Trust, the British Council, the Institut français, the Institut français du Royaume-Uni, the Centre National de la musique, Creative Scotland and the Salabert Fondation.

We would like to take this opportunity to thank Sir Simon for the extraordinary musical experiences he has provided during his tenure as LSO Music Director. Since 2015 he has been involved across the breadth of the LSO's activity while always championing a range of new commissions, and providing a fresh look at so many aspects of established repertoire. His unique approach to programming is renowned and very much enhanced by the care he takes in his preparatory work in artistic planning and musical preparation. We are grateful for the impact he has had on the Orchestra, and we are thrilled that Sir Simon returns next season and beyond as Conductor Emeritus, continuing to work with the LSO in London and abroad, as well as maintaining his important relationship and connection with London audiences. In particular, we look forward to the continuation of his Leoš Janáček opera cycle in January 2024, as well as an exciting programme of new commissions over the next few seasons, including one by John Adams next March.

Huge thanks to all the patrons and partners at home and abroad who supported Sir Simon's ambition, enabling the LSO to respond positively to all the new ideas and ways of working – whether it was an additional rehearsal for every programme, the new commissions, the site-specific initiatives, or the bold repertoire for the international tours. We could not have done this without you.

# Contents

These performances are being filmed for future broadcast on Marquee TV and Mezzo, and Thursday's concert is being recorded for future broadcast on BBC Radio 3. Thank you to our broadcast partners for their major commitment to the Orchestra throughout the season – we look forward to continuing these relationships in the seasons to come. We are extremely grateful to the Sir Joseph Hotung Charitable Settlement for their generous support towards the concert on 15 June, part of a wider series throughout the 2022/23 season dedicated to the late Sir Joseph Hotung, who was part of the LSO Patron family for over 20 years.

I hope you enjoy the concert. Thank you to all those who have joined us in the audience this season; we hope to see you again soon. Over the summer months, we make a number of appearances with Sir Simon Rattle, in the UK and abroad, at music festivals in Aix-en-Provence, Edinburgh, Berlin, Bucharest and in two concerts at the BBC Proms. LSO Associate Artist Barbara Hannigan opens our 2023/24 season at the Barbican on 14 September. We look forward to seeing you there.



**Kathryn McDowell** CBE DL  
Managing Director

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*Please switch off all phones. Photography and recording is not permitted during the performance.*

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## WELCOME TO OUR GROUP BOOKERS

We are delighted to welcome on 15 June:  
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**Ms Adele Friedland & Friends**  
**Memorial University Of Newfoundland**  
**Chigwell School**

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## SHARE YOUR THOUGHTS

We always want you to have a great experience. Visit [lso.co.uk/survey](https://lso.co.uk/survey) or scan the QR code to complete a short survey about tonight's concert.



# SIR SIMON RATTLE



## Looking back at Sir Simon Rattle's tenure as LSO Music Director

**T**he LSO's recent tour of Australia with Sir Simon Rattle encapsulates so much of what our partnership with him has come to embrace – the imagination of the programming, the connection with the audience, the inclusion of young musicians, the inspiration of the local promoters, the intensity of rehearsals, the excellence of the performance in every concert, and the sheer joy of the music-making for those on and off stage.

Proposing John Adams' *Harmonielehre*, Debussy's *La mer*, Ravel's *Daphnis and Chloe* and Mahler's Seventh Symphony in Australia was a huge challenge on all fronts. Our promoters were sceptical to begin with, concerned about the adventurous programming and the scale of the forces required. But realising the potential of what was on offer in the hands of Sir Simon and the LSO, they took the risk. It was fantastic to see their courage repaid with full houses of ecstatic, diverse audiences, and people genuinely moved by what they had seen and heard. After the pandemic, seeing audiences respond in this way in London and around the world has been a special privilege and a timely reminder of the power of music.

# LSO MUSIC DIRECTOR 2017–23

Our relationship with Sir Simon has evolved gradually over a decade, reaching its fruition during the last six years as Music Director, and it will continue with many more great projects together in the years ahead with Sir Simon as Conductor Emeritus. There is much to look forward to as we move through the cycle of Janáček operas, and realise new commissions from John Adams, George Benjamin, Mark-Anthony Turnage and many more.

On many occasions in interviews, Sir Simon has spoken about the unique qualities of the LSO, describing the Orchestra's virtuosity, musical curiosity, quickness and pioneering spirit. But the real reason this partnership has worked so well is that Sir Simon himself has these same attributes in abundance!

Heartfelt thanks, Simon, for all that you have done for the LSO, especially during these recent challenging years when we have had to draw on all our energy and ingenuity to ensure we emerged even stronger than before.'

**Kathryn McDowell** CBE DL  
Managing Director



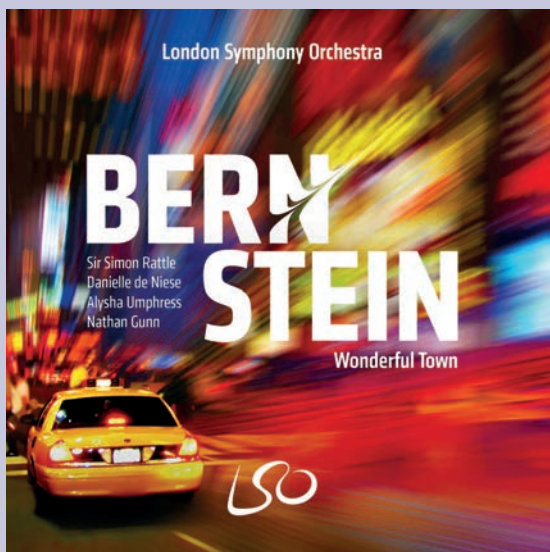
## LSO Members share their memories of Sir Simon's tenure



This is Rattle, September 2017



This is Rattle Exhibition, September 2017



2017

'When Simon programmed Bernstein's *Wonderful Town* in December 2017, we decided to bring some festive spirit to the Barbican stage. During the piece, the First Violins slowly started adding flower garlands and headpieces, we poured glasses of champagne. Unbeknownst to us, Nigel Broadbent – who was retiring after that concert and had been a student at RAM with Simon – had secreted away a curly white wig!

As we launched into the Conga at the end of Act I, Nigel donned the wig, grabbed Simon's baton, took to the podium and conducted the LSO. The players, singers and audience – many of whom were now part of a giant conga line – loved it and I can't imagine any other conductor who would have cried with laughter along with us. This unforgettable moment of pure joy and fun on stage will always remain firmly fixed in my memory.'

**Maxine Kwok, First Violin & Vice-Chair**



## 2018

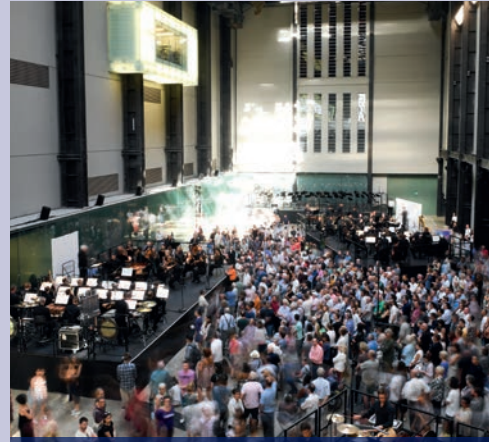
'For me, one day encapsulates Simon's vision, courage and the sheer width and depth of his musicianship. It also typifies his ability to make possible that which is normally very, very difficult.

In June 2018 we played Karl-Heinz Stockhausen's *Gruppen* for three orchestras in the Turbine Hall of the Tate Modern Gallery in London. This was a heroic undertaking and for anyone else, would have remained a pipe dream. But for a fearless and far-sighted champion of all music like Sir Simon Rattle, this was meat and drink! The dream became a reality. Dear Simon, I loved playing *Gruppen* with you and the rest of your wonderful and endlessly varied repertoire.'

**David Alberman, Former Principal Second Violin & Chair 2019-23**

'I am spoilt for choice trying to pick one concert of Sir Simon's tenure as Music Director as my favourite, but in the end, it has to be Mahler's Symphony No 9, which we performed in the Barbican and also on tour another 15 times in 2018. It was the most poignant musical experience for me, especially as it was the first project that I came back to after my father passed away. Simon's kindness to me and his ability to conjure the extremes of human emotion in the music made these performances unforgettable.'

**Chi-Yu Mo, Principal E-flat Clarinet**



*Gruppen* at Tate Modern, June 2018



BMW Classics, July 2018



Janáček's *The Cunning Little Vixen* with Lucy Crowe, June 2019

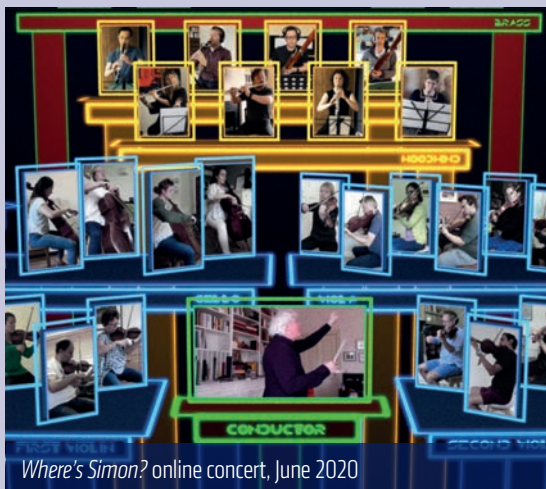
## 2019

## 2020

'I remember a concert back in 2016 when the flute section (minus shoes for a quiet exit) stood around the edge of the orchestra to perform *The Unanswered Question* by Charles Ives. The piano stood centre stage and throughout the piece, Krystian Zimerman sat motionless, his hands on the keyboard. As the final chord of the Ives faded into nothing, his hands gently chimed the opening chord of Beethoven's Piano Concerto No 4. The same chord. It was a breathtaking moment and typical of Simon's willingness to try different things on the concert platform.

During the pandemic, when we were all trying to find ways to engage with people stuck in their homes, I was very glad indeed to have Simon appear on my computer screen, when my collaborator Victor Craven and I pitched the idea of the digital project, *Where's Simon?* I cannot think of any other conductor who would be willing to film themselves at home on a mobile phone, 'conducting' an LSO made up entirely of digital avatars floating in a cyberspace concert hall. It was one of those moments when it was clear that for a relationship between conductor and orchestra to truly work, you need trust from both sides. We ended up with a lovely little digital young persons' guide to the orchestra.'

**Gareth Davies, Principal Flute & Chair 2016-19**



'Simon's visits are always a highlight, but for me it was during the pandemic that I appreciated how special our relationship is. One particular concert still gives me goosebumps: Bartók's *Duke Bluebeard's Castle*, performed at LSO St Luke's in September 2020 to a small audience seated in the balcony.

We played on individual desks and were distanced from one another. At a time when we were all still feeling terribly isolated, this way of working wasn't easy for any of us. Simon arrived with his calm, collected and no-fuss approach and it all suddenly felt like business as usual, even if there was nothing usual about it at all!

Soloists Gerald Finley and Karen Cargill were on magnificent form, and it was such a thrill and a relief to hear live singing again. Despite the smaller forces, with Simon's attention to detail it felt as though the score was leaping off the page.

The concert was first streamed in Japan and, when it was widely available late in the autumn, I have to admit that I watched it more than once!'

**Sarah Quinn, Sub-Principal Second Violin & Chair**





## 2021



First concert at the Barbican after lockdown, May 2021

## 2022



2021/22 season opening, September 2021



St Paul's Cathedral gala concert, June 2022

'If ever a musical occasion mattered more than the music itself, here it was. Social distancing meant the hall could not be completely full on Tuesday afternoon for the London Symphony Orchestra's post-pandemic return. But the mere public address announcement 'Welcome back to the Barbican Hall' drew loud and prolonged cheering from the LSO's first audience in 14 months, as well as answering applause and waving from the players themselves. For everyone, it was good to be back.'

**Martin Kettle, *The Guardian* (May 2021)**

2023



Janáček's *Katya Kabanova*, January 2023



Tour to Australia, May 2023

**T**onight's concert is a perfect culmination to Sir Simon Rattle's remarkable tenure as Music Director of the LSO. On one hand, we have a world premiere by American composer Betsy Jolas, and on the other Olivier Messiaen's *Turangalila-Symphonie* – a joyful work of magnificent proportions. What these two pieces represent is Sir Simon's ambition and determination to make things happen: to tackle vast symphonies; to champion new work; to take innovative approaches – all in the service of artistic excellence.

The LSO opened the concert hall as we re-emerged from the pandemic, with an explosively memorable performance of Benjamin Britten's *Young Person's Guide to the Orchestra*. There were many reports of audience members wiping away tears of

enjoyment at being back. Sir Simon played a vital role in helping to ensure the shows continued to go on at the Barbican, with his willingness to adapt and rework this magnificent orchestra into new configurations to maintain safety but also quality; to put our beloved Barbican Hall to the test. Again, all in the service of artistic excellence.

From inventiveness, to scale, to fresh interpretations of beloved works, Sir Simon has graced our stage with countless sublime performances and many cherished memories. And, no doubt, he will continue to do so in his role as Conductor Emeritus of the LSO. We can't wait to welcome him back!

**Will Gompertz**  
Artistic Director, Barbican

# RATTLE

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# Ces belles années...

## Betsy Jolas

**Faustine de Monès**

soprano



2022–23



18 minutes

Programme note by  
**Timmy Fisher**

In 2014 Betsy Jolas met Sir Simon Rattle at a dinner in London.

The encounter was auspicious. It led to a commission for the Berlin Philharmonic, *A Little Summer Suite*, and marked the beginning of what has been dubbed Jolas' 'Indian Summer', a period of striking productivity and overdue celebrity.

Now 96, Jolas insists that tonight's world premiere *Ces belles années...* will be her last symphonic work. But though its title (Those good years) suggests a general harking back, perhaps in the manner of Strauss' *Four Last Songs*, the inspiration is more specific. Co-commissioned with the Aix-en-Provence Festival, which turns 75 this month, the piece is an anniversary celebration, and its titular 'good years' refer to Jolas' own memories of attending.

In fact, Jolas was at the first ever Aix-en-Provence Festival in 1948, where she saw Austrian conductor Hans Rosbaud lead Mozart's *Così fan tutte*. She would return many times to hear other Mozart operas and, from 1966, her own works too. *Ces belles années...* alludes to those 'wonderful summers filled with music' in blurred musical quotations, while a 'Happy Birthday'-shaped refrain, announced in strings and winds within the first minute, gives the piece its rondo-esque form. The jubilant mood reaches its climax in a short

epilogue. Here, a solo soprano acts as 'a kind of messenger angel'. She invites the orchestra to rejoice – 'Let's celebrate these beautiful days, all these beautiful years' – which it soon does, echoing her phrasing and enthusiasm before at last dissolving into laughter.

Vocal music has always been important to Jolas. Surprising, then, that *Ces belles années...* is the first piece she has written for solo voice in a truly symphonic context. The setting of familiar exclamations, rather than a specific text, is also unusual. Still, many hallmarks of her compositional style remain. The large orchestral force – with its healthy percussion section – is used with great economy, and each line is written to be enjoyable for the player ('I compose as though for a chamber ensemble'). Jolas' wit and love of vocal expression can also be found in the raft of extended techniques given to both the orchestral players and solo soprano, from glissandos, claps and excited whispers to the tutti stomp in the final bar.

Jolas feels very strongly that Sir Simon Rattle brings out the best in her music, and *Ces belles années...* was written on his request, with him very much in mind. Having helped launch the Jolas 'Indian Summer', his role at the close of this symphonic chapter offers a satisfying symmetry.



# Betsy Jolas In Profile

b 1926 (France)



## IN BRIEF

### Musical training

Bennington College,  
Paris Conservatoire

### Contemporaries

Pierre Boulez,  
Karlheinz Stockhausen

### Signature style

Atonal yet expressive,  
rooted in song

### Listen to

*Histoires vraies*, *Tunes for Nicolas*, *Tales of a Summer Sea*, *A Little Summer Suite*, *Side Roads* for cello and string orchestra

Composer profile by  
**Timmy Fisher**

Set in the Parisian *Années folles* (crazy years) of 1920s France, Betsy Jolas' childhood was coloured by the artistic circle that formed around *Transition*, the magazine her American parents founded. Visitors included Ernest Hemingway and André Masson; James Joyce 'was like a grandfather to me'. But it was music that Jolas chose to pursue. After a stint living in New York, where performances with the Desoff Choirs instilled a lifelong passion for Renaissance repertoire, she returned to France and, with the encouragement of organist André Marchal, enrolled at the Paris Conservatoire. Her teachers there included Darius Milhaud and Olivier Messiaen; she would ultimately succeed the latter as Professor of Analysis (in 1975) and then Composition (in 1978).

Jolas began honing her compositional voice in the period following World War II, embracing the ascendant avant-garde. An encounter with Webern's *Five Pieces for Orchestra* in the 1950s struck her 'like a lightning bolt' and, despite Milhaud's scepticism, she followed contemporaries such as Boulez and Stockhausen with interest. Certain aspects of their style – an enthusiasm for new and unusual timbres, meticulously wrought textures and forms – made a mark on her own. And her breakthrough work, *Quatuor II* for

soprano and string trio (1964), was commissioned and premiered by the concert society Boulez established: Le Domaine Musical.

But Jolas' trajectory was serial-adjacent, rather than that of an unquestioning disciple: her innate lyricism and love of vocal music guarded her from the era's extremes ('I just borrowed whatever I needed but no more!'). Textural complexity in *D'un opéra de voyage* (1967) or *Sonate à 12* (1970) never obscures musicality, and though her approach to rhythm and metre is fluid (see in particular 1966's *J. D. E.*) the result isn't fragmentary, but flowing.

Neither did Jolas reject the past. 'My roots are in the entire history of music,' she said in 2016. Works such as *Musique de jour* (1976) and *Letters from Bachville* (2019) pay homage to Bach and Monteverdi. While working on her opera *Schliemann* (1983–93), Jolas took time to study her favourite works in the genre, from Mozart's *Don Giovanni* to Berg's *Wozzeck*, absorbing their models into her own unique means of expression.

## INTERVAL – 20 MINUTES

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# Ces belles années...

## Text & Translation

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'For the occasion, and without any literary pretention, I contented myself a collection of familiar exclamations that should be recognisable to all.'

**Betsy Jolas, composer**

*Oh, la joie de ces beaux jours.*

*Célébrons sans cesse ces beaux jours, toutes ces  
belles années, venez, venez, amenez vos amis.*

*Et toi le tout petit dans ton berceau tu  
viendras aussi.*

*Et vous là-bas qui passez, venez aussi.*

*Chantons tous ensemble, chantons la joie.*

Oh, the joy of those beautiful days.

Let's celebrate these beautiful days, all these  
beautiful years, come, come, bring your friends.

And you, the little one in your cradle, you will  
come too.

And you over there who pass by, come also.

Let's all sing together, let's sing for joy.

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# Turangalila-Symphonie

Olivier Messiaen

**Peter Donohoe** piano

**Cynthia Millar**

Ondes Martenot

- 1 Introduction
- 2 Chant d'amour 1  
(Love Song 1)
- 3 Turangalila 1
- 4 Chant d'amour 2
- 5 Joie du sang des  
étoiles (Joy of the  
Blood of the Stars)
- 6 Jardin du  
sommeil d'amour  
(Garden of Love's  
Sleep)
- 7 Turangalila 2
- 8 Développement  
d'amour  
(Development of  
Love)
- 9 Turangalila 3
- 10 Final



1946–48



75 minutes

Programme note by  
**Malcolm Hayes**

**W**hen Germany invaded France in World War II, Messiaen was called up as a medical orderly in the French army. Captured in May 1940, he was imprisoned in a camp in Poland. While there he composed his *Quartet for the End of Time* and, with three colleagues, gave the world premiere before an audience of fellow prisoners. The composer later recalled: 'Never have I been heard with as much attention and understanding.' The experience seems to have decisively changed his view of the kind of artist he felt he needed to be.

Repatriated to France in 1941, he set about composing a series of masterworks whose rhetorical, public stance is very different from that of their more contemplative predecessors. Among Messiaen's new intake of pupils at the Paris Conservatoire was the young pianist Yvonne Loriod, his future second wife, whose brilliant playing inspired several new works. The exultant, life-affirming tone of these reflected Messiaen's gratitude and exhilaration at having survived his captivity. And all these elements came together spectacularly in the

*Turangalila-Symphonie* – the central panel of a trilogy of works based on the Tristan legend and its theme of transcendent love.

The new symphony astounded its first audiences with its hectic invention, fearless decibel level, total lack of inhibition and sense of joyful excess at every level. The orchestral forces required, however, are not extreme: woodwind in normal threes, a cornet and high trumpet augmenting a standard brass section, a modestly expanded percussion department with prominent parts for glockenspiel and vibraphone, and strings. There are also two solo parts: one for piano (written for Loriod), and one for Ondes Martenot, the electronic keyboard instrument whose sweet expressiveness and swooping glissandos had already featured in Messiaen's recent music.

The symphony is laid out in two parts of five movements each. Messiaen sustains this huge structure by intercutting movements of passionate love music with others involving intricate rhythmic number games. In his own words:

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“Turangalīla’ is a word in Sanskrit ... ‘Līla’ literally means play – but play in the sense of the divine action upon the cosmos, the play of creation, of destruction, of reconstruction, the play of life and death. ‘Līla’ is also Love. ‘Turanga’: this is time that runs, like a galloping horse; this is time that flows, like sand in an hourglass. ‘Turanga’ is movement and rhythm. ‘Turangalīla’ therefore means all at once love song, hymn to joy, time, movement, rhythm, life and death.’

### **1 INTRODUCTION: MODÉRÉ, UN PEU VIF**

Agitated strings and brass launch the work. Then two themes that occur throughout the symphony are presented: a loud, strident one for trombones and tuba, and a gentle, curling one introduced by two clarinets. Messiaen called these the ‘statue theme’ and the ‘flower theme’, but he was being circumspect: the musical imagery is straightforwardly sexual.

A solo piano cadenza is followed by a passage superimposing several different ideas at once: chord sequences on wind and strings, a stamping theme on high and low strings, and snapping, cascading chords on the brass and piano. The movement ends with an Ondes Martenot swoop and a percussion thump.

### **2 CHANT D’AMOUR 1 (LOVE SONG 1): MODÉRÉ, LOURD**

After a brief introduction comes the symphony’s ‘theme of joy’, with two contrasting elements: an exultant shout from trumpets and strings, and a slow, sweet response from the violins and Ondes Martenot. This double idea functions as a refrain between two orchestral ‘verses’ – the first with low oboes, cor anglais and swirling

Ondes Martenot, the second with wailing oboes and hectoring brass interruptions. All this is developed to a climax.

### **3 TURANGALĪLA 1: PRESQUE LENT, RÊVEUR**

The symphony’s three ‘Turangalīla’ movements are all shorter than the others, and their tone is different: depersonalised, remorseless, inscrutable. Here there are three main ideas: a quiet theme exchanged between clarinet and Ondes Martenot; a loud, menacing one for low trombones; and an oboe melody. Meanwhile, drums and woodblocks beat out their own rhythmic cycles.

### **4 CHANT D’AMOUR 2 (LOVE SONG 2): BIEN MODÉRÉ**

A movement of fantastic multilayered complexity, built out of two groups of ideas. The first is a hopping theme introduced by piccolo and bassoon, plus a quicker, perky melody on the upper woodwind; the second is an outburst of rapture on strings and Ondes Martenot, answered by a woodwind chorale. All this is intricately developed, with the ‘statue theme’ joining in. After a piano solo cadenza passage, the final bars are quiet and serene.

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**5 JOIE DU SANG DES ÉTOILES (JOY OF THE BLOOD OF THE STARS): VIF, PASSIONNÉ, AVEC JOIE**

A cosmic romp for full orchestra, launched by a dancing version of the 'statue theme'. The central section develops the 'statue theme' itself several times simultaneously on trombones, horns and trumpets. After the dancing theme's reprise comes an explosive piano cadenza, and a final blaze of light from the full orchestra.

**6 JARDIN DU SOMMEIL D'AMOUR (GARDEN OF THE SLEEP OF LOVE): TRÈS MODÉRÉ, TRÈS TENDRE**

Complete contrast. Muted strings and Ondes Martenot sing a hushed variant of the 'love theme', while piano, solo woodwind, vibraphone and glockenspiel add birdsong and shimmering decoration. Meanwhile the temple blocks gently tap out slow-motion rhythms. In Messiaen's words: 'Time flows forgotten. The lovers are outside time: let us not wake them ...'

**7 TURANGALÎLA 2: UN PEU VIF – BIEN MODÉRÉ**

Four main groups of ideas: an opening piano cadenza; a remarkable passage for high, descending Ondes Martenot and low, dark trombone chords; interlocking rhythms on a battery of percussion; and a passage for woodwind and solo cello. All are combined and extended.

**8 DÉVELOPPEMENT DE L'AMOUR (DEVELOPMENT OF LOVE): BIEN MODÉRÉ**

One of the longest movements, where the symphony's themes are thrown together into a furnace of development. This culminates in a soaring peroration based on the 'theme of love': 'avec passion – charnel [carnal] et terrible' writes Messiaen in the score. In the final bars, in his own words, 'the 'statue theme' bends over the abyss ...'

**9 TURANGALÎLA 3: BIEN MODÉRÉ**

The main theme is at first shared between solo woodwind, tubular bells and Ondes Martenot. Next comes a complex layering of rhythmic cycles on the percussion; the piano then takes up the main theme, while the percussion rhythms are underpinned by chords on 13 solo strings. Both ideas are simultaneously extended.

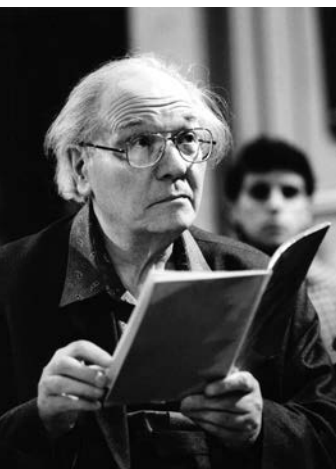
**10 FINAL (FINALE): MODÉRÉ, PRESQUE VIF, AVEC UNE GRANDE JOIE**

A dance of transcendent joy, with two main themes: an opening fanfare on brass and strings, and a speeded-up version of the 'love theme' on strings and woodwind. A development section and reprise lead to a final radiant statement of the 'love theme', and a tumultuous conclusion.



# Olivier Messiaen In Profile

## 1908 to 1992 (France)



### IN BRIEF

#### Musical training

Paris Conservatoire

#### Contemporaries

Henri Dutilleux,  
Maurice Duruflé

#### Signature style

Full of rich harmonies and orchestral colours, and rhythmic variety. Music often includes quotes from birdsong.

#### Listen to

*Poèmes pour Mi*,  
*Quartet for the End of Time*, *Des Canyons aux étoiles*, *Éclairs sur l'au-délà*

Composer profile by  
**Andrew Stewart**

One of the most influential 20th-century composers, Olivier Messiaen incorporated a wide variety of influences into his musical language, including Gregorian chant, ancient Greek, Medieval Western and Hindu rhythms, and birdsong. He was born in Avignon on 10 December 1908 and as a child was encouraged to study music by his scholar father and his mother, the poet Cécile Sauvage. After discovering Debussy's opera *Pelléas et Mélisande*, he resolved to become a composer.

He studied at the Paris Conservatoire, where his teachers included Paul Dukas, graduating in 1930 with the premier prix in composition, and becoming organist at La Sainte Trinité in Paris, a post he held until his death.

In 1941, while a prisoner of war, he composed the visionary *Quartet for the End of Time*, which with the *Turangalîla-Symphonie* of 1946–48 attracted international attention. Many young composers studied musical analysis with Messiaen, Pierre Boulez and George Benjamin among them, and adopted aspects of his compositional language.

In his finest works Messiaen explored textural contrasts of sound and tone colours, often integrating birdsong and expressing aspects of his devout Catholicism. His final large-scale compositions included the massive opera *Saint François d'Assise* and the posthumously premiered orchestral work *Éclairs sur l'au-délà*. He died in Paris on 28 April 1992.

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# Sir Simon Rattle

## LSO Music Director



From 1980 to 1998, Sir Simon was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up the position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he remained until the end of the 2017/18 season. Sir Simon was appointed Music Director of the London Symphony Orchestra in September 2017, a position he will remain in until the 2023/24 season, when he will become the Orchestra's Conductor Emeritus. From the 2023/24 season Sir Simon will take up the position of Chief Conductor with the Symphonieorchester des Bayerischen Rundfunks in Munich. He is a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

Sir Simon has made over 70 recordings for EMI (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. His most recent recordings include Berlioz's *The Damnation of*

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*Faust*, Helen Grime's *Woven Space*, Debussy's *Pelléas et Mélisande*, Mark-Anthony Turnage's *Remembering* and Beethoven's *Christ on the Mount of Olives*, all released by LSO Live.

Sir Simon regularly tours within Europe and Asia and has strong, long-standing relationships with the world's leading orchestras. He regularly conducts the Symphonieorchester des Bayerischen Rundfunks, Staatskapelle Berlin, Berlin Philharmonic and the Czech Philharmonic.

Music education is of supreme importance to Sir Simon, and his partnership with the Berlin Philharmonic broke new ground with the education programme Zukunft@Bphil. He and the Berlin Philharmonic were appointed International UNICEF Ambassadors in 2004 – the first time this honour has been conferred on an artistic ensemble. In 2019 Sir Simon announced the creation of the LSO East London Academy, developed by the LSO in partnership with ten East London boroughs. This free programme aims to identify and develop the potential of young East Londoners between the ages of 11 and 18 who show exceptional musical talent, irrespective of their background or financial circumstance.

Sir Simon has been awarded several prestigious personal honours, which include a knighthood in 1994 and becoming a member of the Order of Merit from Her Majesty the Queen in 2014. He was bestowed the Order of Merit in Berlin in 2018. In 2019, Sir Simon was given the Freedom of the City of London.

# Faustine de Monès

soprano



# LSO LIVE

Immerse yourself in Sir Simon Rattle's recordings on the London Symphony Orchestra's record label, LSO Live.



Faustine de Monès is a prize-winning soprano, and has performed at international venues and festivals including Carnegie Hall's Weill Recital Hall, the Barbican Theatre, Israeli Opera House, Grand Théâtre de Limoges, Radio France Musique, Aldeburgh Festival and the Ravinia Music Festival, and has worked with conductors such as Lionel Bringuier, Stephen Barlow, Christian Curnyn, Paul Nadler and Joseph Colaneri.

Forthcoming and recent engagements include her debut as Frasquita in Bizet's *Carmen* for Opéra de Rouen, Crobyle in Massenet's *Thaïs* for Opéra de Toulon, Claude Vivier's *Lonely Child* for the Avanti Festival in Finland and Gilda in Verdi's *Rigoletto* for Festival Eure in France. She has appeared in recital at Opéra Grand Avignon, and was a soloist at the opening gala of both the 2021 and 2022 Chorégies d'Orange festivals, broadcast live on French television.

Hailing from Paris, De Monès earned a first-class bachelor's degree with distinction from the Guildhall School of Music & Drama and her MM and Artist Diploma in Opera Performance at Mannes College of Music in New York. She made her operatic debut at the Opéra-Théâtre de Limoges in Isabelle Aboulker's *Les fables enchantées*.

Explore the catalogue at [Isolive.iso.co.uk](https://www.isolive.iso.co.uk)

14 & 15 June 2023



## Peter Donohoe

piano



Since his unprecedented success as joint winner of the 1982 International Tchaikovsky Competition in Moscow, Peter Donohoe has developed a distinguished international career. He is acclaimed as one of the foremost pianists of our time, for his musicianship, stylistic versatility and commanding technique. He has performed with all the major London orchestras, as well as multiple European and American orchestras. He made his 18th appearance at the BBC Proms in 2012 and has appeared at many prestigious festivals.

Donohoe has an impressive catalogue of recordings. His most recent discs include six volumes of Mozart Piano Sonatas with SOMM Records. Other recent recordings include *Busoni: Elegies and Toccata* (Chandos), which was nominated for a *BBC Music Magazine* Award.

Donohoe was born in Manchester in 1953. He studied at Chetham's School of Music for seven years, graduated in music at Leeds University, and went on to study at the Royal Northern College of Music with Derek Wyndham and then in Paris with Olivier Messiaen and Yvonne Loriod. He is an honorary doctor of music at seven UK universities, and was awarded a CBE for services to classical music in the 2010 New Year's Honours List.

## Cynthia Millar

Ondes Martenot



Described by *The Observer* as the 'unchallenged sovereign of the Ondes Martenot', Cynthia Millar's most recent performances include concerts with the Los Angeles Philharmonic, Auckland Philharmonia Orchestra, Orchestre National de Lyon, Orchestre Philharmonique de Radio France, Nashville Symphony Orchestra and NHK Symphony Orchestra.

In 2016 Millar premiered a part written specially for her by Thomas Adès in his opera *The Exterminating Angel* at the Salzburg Festival, and subsequently at the Royal Opera House, the Metropolitan Opera and the Royal Danish Opera. The 2016/17 season also saw her take part in a ten-concert tour of the *Turangalila-Symphonie* with the Simón Bolívar Symphony Orchestra and Gustavo Dudamel, beginning in Caracas and culminating in a sold-out concert at Carnegie Hall, New York.

Millar has recorded *Turangalila* with the Bergen Symphony Orchestra for Juanjo Mena; and Messiaen's *Trois petites liturgies* with the Seattle Symphony for Ludovic Morlot, and the London Sinfonietta for Terry Edwards. She has played in over 100 film and television scores and has written music for film, television and theatre, including scores for Robert Wise, Arthur Penn, Martha Coolidge and Peter Yates.



# London Symphony Orchestra On Stage

## Leader

Roman Simovic

## First Violins

Carmine Lauri  
Clare Duckworth  
Ginette Decuyper  
Laura Dixon  
Maxine Kwok  
William Melvin  
Claire Parfitt  
Laurent Quénelle  
Harriet Rayfield  
Sylvain Vasseur  
Grace Lee  
Eleanor Fagg  
Victoria Irish  
Shoshanah Sievers \*

## Second Violins

Julián Gil Rodríguez  
Thomas Norris  
Sarah Quinn  
Miya Väisänen  
Matthew Gardner  
Naoko Keatley  
Csilla Pogany  
Alix Lagasse  
David Ballesteros  
Belinda McFarlane  
Iwona Muszynska  
Andrew Pollock  
Paul Robson

## Violas

Eivind Ringstad  
Gillianne Haddow  
Malcolm Johnston  
Anna Bastow  
Germán Clavijo  
Steve Doman  
Julia O'Riordan  
Sofia Silva Sousa  
Robert Turner  
Lukas Bowen \*  
Cynthia Perrin  
Mizuho Ueyama

## Cellos

Rebecca Gilliver  
Eve-Marie Caravassilis  
Alastair Blayden  
Daniel Gardner  
Laure Le Dantec  
Amanda Truelove  
Judith Fleet  
Silvestrs Kalnins  
Joanna Twaddle

## Double Basses

Graham Mitchell  
Patrick Laurence  
Matthew Gibson  
Thomas Goodman  
Joe Melvin  
Jani Pensola  
Hugh Sparrow  
James Trowbridge \*  
Adam Wynter

## Flutes

Gareth Davies  
Luke Russell

## Piccolo

Sharon Williams

## Oboes

Juliana Koch  
Rosie Jenkins

## Cor Anglais

Eloi Huscenot

## Clarinets

Filippo Biuso  
Chi-Yu Mo

## Bass Clarinet

Martino Moruzzi

## Bassoons

Daniel Jemison  
Joost Bosdijk

## Contra Bassoon

Michael Elderkin

## Horns

Timothy Jones  
Angela Barnes  
Samuel Jacobs  
Jonathan Maloney  
Zachary Hayward

## Trumpets

James Fountain  
Jon Holland  
Robin Totterdell  
Thomas Nielsen  
Toby Street

## Trombones

Lindsay Shilling  
Andrew Cole

## Bass Trombone

Paul Milner

## Tuba

Ben Thomson

## Timpani

Nigel Thomas

## Percussion

Neil Percy  
David Jackson  
Sam Walton  
Patrick King  
Jacob Brown  
Barnaby Archer  
Massimo Martone  
Matthew Farthing  
Francesca Lombardelli

## Harp

Bryn Lewis

## Celeste

Elizabeth Burley

## Keyed Glockenspiel

Zeynep Özsuca

### \* Members of the LSO String Experience Scheme

Established in 1992, the Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The musicians are treated as professional 'extras', and receive fees in line with LSO section players. Supported by the Lord and Lady Lurgan Trust and the Barbara Whatmore Charitable Trust.