

LSO St Luke's

CHAMBER MUSIC

BBC
RADIO 3

BAROQUE FANCIES
LUCY CROWE & ANNA TILBROOK

Thursday 2 November 2023 1-2.05 pm
Jerwood Hall, LSO St Luke's

Henry Purcell I see she flies me; Ah, how sweet 'tis to love;
Sweeter than roses

Thomas Arne Where the bee sucks; The fond appeal;
When daisies pied

Louise Farrenc Andréa la folly; Le berger fidèle; La suicide

Nadia Boulanger Cantique

Cécile Chaminade Rosamonde

Reynaldo Hahn A Chloris

Henry Purcell Mad Bess; Dido's Lament

Lucy Crowe soprano

Anna Tilbrook piano

Recorded for future broadcast on BBC Radio 3

LSO

STILL TO COME

BAROQUE FANCIES November

Magic and fantasy from all corners of the Baroque world (and beyond).

SPANISH CONNECTIONS February

Music with personality, inspired by the sounds, colours and history of Spain.

BERTRAND CHAMAYOU & FRIENDS

February to April

Dynamic performances from pianist Bertrand Chamayou, and close friends.

HAYDN & MOZART April to May

Indulge in the string quartets of these two genius composers.

SAVE WITH MULTIBUY DISCOUNTS

£12 tickets when you book 3+ concerts

lso.co.uk/bbcradio3

ACOUSTIC TRIAL

While LSO St Luke's undergoes an acoustic trial, there will be window coverings in place until the end of January 2024. We welcome any feedback you may have on the impact of these coverings, be it acoustically, aesthetically and operationally. Please email tickets@lso.co.uk to share feedback.

THE CRYPT CAFÉ & BAR

The Crypt Café and Bar is open from one hour before the concert and during the interval (where applicable), selling hot and cold drinks. Please note we can accept card payments only. Only cold drinks will be permitted inside the Jerwood Hall.

PROGRAMME NOTE WRITER

Wendy Thompson studied at the Royal College of Music, before taking an MMus in musicology at King's College, London. In addition to writing about music she is Executive Director of Classic Arts Productions, a major supplier of independent programmes to BBC Radio.

In accordance with the requirements of Islington Council persons shall not be permitted to stand or sit in any gangway.

The taking of photographs and the use of recording equipment are strictly forbidden without formal consent from LSO St Luke's.

Please make sure that digital watch alarms and mobile phones are switched off during the performance.

I see she flies me; Ah, how sweet 'tis to love; Sweeter than roses

Henry Purcell

The opening programme in this series of 'Baroque Fancies' is book-ended with songs by the composer hailed as 'England's greatest musical genius'. Born shortly before the restoration of the exiled King Charles II, Henry Purcell (1659–1695) began his musical career as a chorister in the Chapel Royal, where he studied with the organist, John Blow, and later himself became organist there, as well as at Westminster Abbey.

From the late 1670s onwards Purcell began composing anthems for these ecclesiastical establishments, together with odes for important royal occasions and a great deal of music for the London theatres. In the last six years of his short life, he composed music for 42 plays.

The first two songs in today's programme were composed in the 1690s for inclusion in revivals of plays by John Dryden (1631–1700), England's first Poet Laureate. 'I see she flies me' was sung in the tragic drama *Aureng-zebe*, set in India at the time of the Mughal emperors, and 'Ah, how sweet it is to love' is in *Tyrannick Love*, a

tragedy dealing with the martyrdom of St Catherine of Alexandria, first staged in London in 1669 (the King's mistress Nell Gwyn was in the original cast).

The enchanting song on the theme of love, 'Sweeter than roses', in which the text is skilfully illustrated by musical allusions, was one of Purcell's last works. It was composed just weeks before his tragically early death (probably from tuberculosis), for inclusion in Richard Norton's play for the Theatre Royal, *Pausanius, the Betrayed of his Country*.

Song Texts

I see she flies me

I see she flies me ev'rywhere,
Her eyes her scorn discover;
But what's her scorn or my despair,
Since 'tis my fate to love her.
Were she but kind whom I adore,
I might live longer, but not love her more.

Ah, how sweet 'tis to love;

Ah! how sweet it is to love;
how gay is young desire!
And what pleasing pains we prove,
When first we feel a lover's fire;
Pains of love are sweeter far,
Than all other pleasures are.

Sighs which are from lovers blown
Gently move and heave the heart
And the tears they shed alone
Like trickling balsam cure the smart
Lovers when they love their breath
Bleed away in early death

Sweeter than roses

Sweeter than roses, or cool evening breeze
On a warm flowery shore, was the
dear kiss,
First trembling made me freeze,
Then shot like fire all o'er.
What magic has victorious love!
For all I touch or see since that dear kiss,
I hourly prove, all is love to me.

Where the bee sucks; The fond appeal; When daisies pied

Thomas Arne

In an age dominated by the music of the German immigrant George Frideric Handel, Thomas Augustine Arne (1710–1778) was one of the best native composers of the Georgian period, and one closely associated with the London stage. In the 1740s he composed songs for a series of David Garrick's Shakespearian productions at Drury Lane, including *The Tempest*, *Twelfth Night*, *The Merchant of Venice* and *As You Like It*. The songs 'Where the bee sucks' and 'When daisies pied' were written respectively for productions of *The Tempest* (1746) and *Love's Labour's Lost* (1740).

In 1745 Arne was appointed composer and musical director at Vauxhall Gardens, one of London's three main pleasure grounds, where Georgian Londoners flocked during the summer season to take the air, eat, drink, and enjoy entertainments ranging from concerts to acrobatic displays.

'The fond appeal', in which a girl asks her young swain if he too feels the pains and delights of love, was composed for Arne's wife Cecilia, who was praised for her 'good natural voice and fine shake'. It was first published in *Lyric Harmony* (1745), a collection of '18 entire new Ballads as performed at Vauxhall Gardens by Mrs Arne and Mr Lowe'.

Song Texts

Where the bee sucks

Where the bee sucks there lurk I
In a cow-slip's bed I lie;
There I couch when owls do cry.
On a bat's back do I fly
After sunset merrily,
Merrily, merrily shall I live now
Under the blossom that hangs on
the bough.

The fond appeal;

Gentle youth, O tell me why
Tears are starting from my eye
When each night from you I part,
Why the sigh that rends my heart?
Gentle youth, O tell me true,
Is it then the same with you?

Tell me, when the appointed hour
Calls us to the secret bower,
Blushing, trembling, why I run
Early as the rising sun?
Gentle youth, O tell me true,
Is it then the same with you?

Tell me, when the pains I feel,
Pungent as the wounds of steel,
When I feel the thrilling smart,
Why I bless the pointed dart?
Gentle youth, O tell me true,
Is it then the same with you?

When daisies pied

When daisies pied and violets blue
And lady-smocks all silver white,
And cuckoo-buds of yellow hue,
Do paint the meadows with delight,
The cuckoo, then on ev'ry tree
Mocks married men, for thus sings he,
Cuckoo,
Cuckoo, cuckoo: o word of fear,
Unpleasing to a married ear.

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
And turtles tread, and rooks, and daws,
And maidens bleach their summer frocks
The cuckoo, then on ev'ry tree
Mocks married men, for thus sings he,
Cuckoo,
Cuckoo, cuckoo: o word of fear,
Unpleasing to a married ear.

Andréa la folly; Le berger fidèle; La suicide

Louise Farrenc

Louise Farrenc, née Dumont (1804–1875), the Parisian-born daughter of a sculptor, showed early musical promise as a pianist and took lessons with Moscheles and Hummel, as well as studying composition privately with Anton Reicha.

She married at 17, and started a successful career as a concert pianist: in 1842 she was appointed a Professor of Piano at the Paris Conservatoire, the only woman to hold such a post in the 19th century. She wrote an influential book about performance practice, and her reputation as a performer survived for years after her death. Her compositions, however, largely sank into oblivion until they were unearthed in the late 20th century. Most of her works are for solo piano, but she also composed three symphonies, a quantity of chamber music for strings and wind, and a handful of songs.

Le berger fidèle (The Faithful Shepherd), originally scored for voice and guitar like an 18th-century serenade, is a three-strophe romance in the style of an old French Air, in which the singer extols the charms of the beloved, and in a refrain vows to be 'faithful, discreet, tender and constant'. Farrenc composed it in 1821, when she was 17.

The ballade *Andréa la folle* (Crazy Andréa) tells a tragic tale set in the old port of Marseilles, in which an abandoned woman is driven to her death by despair; while the dramatic scene and air *Le suicide* (The Suicide), which also exists with an alternative text as *Le prisonnier de guerre* (The Prisoner of War), is an equally distressing portrayal of a fatal case of depression, where the wildly fluctuating moods of the desperate young person, veering between determination and hesitation, are graphically illustrated in Farrenc's setting.

Song Texts & Translations

Andréa la folly;

*Sur les créneaux d'un fort démantelé
Battu des flots d'une mer furieuse,
Les yeux hagares, le front échevelé,
Pauvre Andréa!
Tu viens t'asseoir rêveuse là
De l'amant qui si tôt t'oublia
A l'horizon ton oeil cherche la voile
Mais tu n'y vois que la première étoile,
Pauvre Andréa.*

*Près du vieux port où tu viens chaque jour
Dans la folie en pleurer et l'attendre,
Ton infidèle fut ton première amour,
Tu crois toujours le revoir et l'entendre.
Mais les serments que ton coeur prodigua
Sont envolés sur l'aile de la brise,*

Sans l'amener l'onde à tes pieds se brise.

Pauvre Andréa.

*Un soir enfin le navire inconstant
Toucha la rive où le donjon s'élève,
Et d'Andréa ce fut le jeune amant
Qui le premier descendit sur la grève,
Là sur le sable où son pied se pose,
A la lueur du pâle crépuscule,
Il aperçoit un cadaver, il recule.
Pauvre Andréa!*

Crazy Andréa: ballade

On the battlements of a dismantled fort
Battered by the waves of an angry sea,
With haggard eyes and dishevelled brow,
Poor Andréa!
You come to sit here and dream
Of the lover who forgot you so soon,
Your eyes search the horizon for the sail
But all you see is the first star.
Poor Andréa.

By the old port where you come each day
To wait for him in a frenzy of weeping,
Your faithless lover was your first love,
You still believe you will see and hear him.
But the vows lavished by your heart
Are carried away on the wings of
the breeze
Without reaching the wave that breaks at
your feet.
Poor Andréa.

One evening, at last, the deceiver's ship
Reached the bank below the castle keep,
And it was Andréa's young lover
Who was first to go down to the shore.
There on the sand where he sets his foot,
By the pale light of dusk
He spies a corpse, he recoils.
Poor Andréa!

Translation copyright Wendy Thompson

Song Texts & Translations

Le berger fidèle

*Une jeune bergère
A su me captiver,
Et d'un amour sincère
Je sens mon coeur brûler.*

*Oui je serai fidèle,
Discret, tendre et constant,
Plutôt mourrais loin d'elle
Qu'oublier mon serment.*

*On admire au village,
Son esprit, sa beauté,
Et de son doux servage
Chacun serait flatté.*

Oui je serai fidèle

*Si la belle Zélie
Prononçais mot d'amour,
Pendant toute ma vie
Bénerais si beau jour.*

Oui je serai fidèle

The faithful shepherd

A young shepherdess
Has known how to enchant me,
And with a sincere love
I can feel my heart burning.

Yes I'll be true,
Discreet, tender and constant,
I'd rather die far from her
Than forget my vow.

Everyone in the village
Admires her wit, her beauty,
And all would count themselves lucky
To enter her sweet service.

Yes I'll be true

If pretty Zélie
Would speak one loving word,
I would bless that happy day
For the rest of my life.

Yes I'll be true

Translation copyright Wendy Thompson

Song Texts & Translations

La suicide

*L'ouragan gronde avec fureur
La foudre rugit sur ma tête
L'effroi peut-il saisir mon cœur ...
J'attends et brave la tempête.*

*Hélas que me fait l'existence!
Captif, oubliant l'univers.
Sans retour a fui l'espérance ...!
Je dois mourir chargé de fers!*

*Rêves d'amour et de patrie, va mère.
Oh! Venez me rendre à la vie.
Frais berceau de mes premiers ans
Que ton souvenir a de charmes!
Au sein d'un éternel printemps
mes jours s'écoulaient sans alarmes.*

*Aux chants d'honneur et des combats me
séduisit la vaine gloire!
Mais le fort a trahi mon-bras.
L'opprobre suivra ma mémoire.
L'opprobre suivra ma mémoire.*

*Ah ! quel sanie transport !
Vengerons mon injure !
Par un noble effort de l'affreux remord
prévenons l'horrible torture !
prévenons l'horrible torture!*

*Brisons sans regrets un lâche servage!
Fuyons pour jamais,
Fuyons pour jamais les murs que je haïs,
les murs que je haïs.
N'écoutez plus que mon courage.*

The suicide

The storm wrathfully growls,
The thunder roars above my head
Could dread seize my heart...
I await and brave the storm.

Alas, what is existence doing to me!
Captivated, forgetting the world.
With no return, hope has fled...
I must succumb, burdened with lead!

Dreams of love and country, leave mother.
Oh! Hand me over to life.
The cradle of my first years
How charming are your memories!
In an eternal spring,
My days were fleeing without alarm.

Songs of honour of combat captivated the
vain glory!
But the strong one betrayed my arm.
Condemned will be my memory.
Condemned will be my memory.

Ah! What a heinous end!
Avenge my wrongdoing!
By the noble effort of awful regret,
Prevent the dreadful torture!
Prevent the dreadful torture!

Break away from the cowardly serfdom!
Let me flee forever,
Let me flee forever the walls that I detest,
The walls that I detest.
Attending only to my bravery.

Translation copyright Anaïs Willequet

2 November 2023

Cantique

Nadia Boulanger

One of the most talented female musicians of the 20th century, Nadia Boulanger (1887–1979) was the elder daughter of Ernest Boulanger, a minor French composer, pianist and singing teacher (who was 72 when Nadia was born) and his much younger wife Raissa, an emigré Russian princess. Nadia showed astonishing early musical promise and entered the Paris Conservatoire at the tender age of nine, studying composition with Gabriel Fauré. She took first prize in harmony in 1903, and won three further first prizes the following year in organ, piano accompaniment and fugue; but after her father died when she was only 13, she decided to help support her widowed mother and younger sister by becoming a teacher.

She held classes at her family's Paris apartment throughout her long life and became one of the most distinguished teachers of her era, as well as the first woman to conduct major international orchestras. She mentored generations of international students, including Aaron Copland, Elliott Carter, Philip Glass, Roy Harris and Virgil Thomson, but never valued herself as a composer, telling her teacher Fauré: 'If there is one thing I'm sure of, it's that I wrote useless music'. Her few surviving compositions, which belie her self-deprecation, are mainly vocal.

Cantique (Canticle) dates from 1909 and sets a poem by the Symbolist writer Maurice Maeterlinck (1862–1949), inspired by the legend of a nun who abandons her vows for love. Years later she returns, ruined and penniless, to seek shelter at her former convent, to be welcomed and forgiven by the Virgin Mary, who has miraculously taken her place. Boulanger was a devout Catholic, and she later made a second version of the same piece for voice, cello, harp and organ, with the sacred text *Lux aeterna*.

Song Texts & Translations

Cantique

*À toute âme qui pleure,
à tout péché qui passe,
J'ouvre au sein des étoiles
mes mains pleines de grâces.*

*Il n'est péché qui vive
quand l'amour a parlé;
Il n'est d'âme qui meure
quand l'amour a pleuré...*

*Et si l'amour s'égare
aux sentiers d'ici-bas,~
Ses larmes me retrouvent
et ne se perdent pas...*

Canticle

To every soul that weeps
To every sin inflicted
I extend in the stars
My hands full of grace.

No one lives who has not sinned
When love spoke
No one with a soul has not died
When love wept.

And if love strays
On the paths here below
Its tears find me
And do not stray.

Rosamonde

Cécile Chaminade

Unlike Nadia Boulanger, Cécile Chaminade (1857–1944), who is chiefly remembered today for her much-loved Flute Concertino, was determined to make a success of life as a composer in a tough, male-dominated profession. Her musical parents encouraged her to have private lessons in piano, violin and composition, although her father refused to let her apply for entry to the Paris Conservatoire.

She began composing in the mid-1860s, and in 1878, the year she wrote the song *Rosamonde*, she gave a successful salon performance entirely of her own works. She had ambitions to tackle the full gamut of operatic, symphonic and chamber music, but after her father's death she concentrated on smaller, more saleable genres, principally vocal and keyboard music. *Rosamonde* sets a text by Marc Constantin (1810–88), in which a girl anxiously awaits her lover at a secret rendezvous, fearing that his late arrival might mean that he has betrayed her.

Song Texts & Translations

Rosamonde

*Pourquoi tarde-t'il à venir
Quand je suis à l'attendre,
Craint-il, hélas ! mon regard tendre
Et mon premier soupir !
Dieu qui daignez nous bénir,
Pitié, pitié pour mon martyr !*

*Oubliant les travaux du jour,
Au village on sommeille,
Quand moi seule ici je veille
Conduite par l'amour !
Faut-il attendre son retour
Dans ce triste séjour !*

*Ah ! des larmes voilent mes yeux,
m'est-il infidèle !
Peut être hélas une autre belle
Écoute ses aveux ?
Ah ! si là-haut l'on aime mieux,
Je veux monter aux cieux !*

Rosamonde

Why does he tarry,
When I await him?
Ah, does he fear my tender gaze
And my first sigh?
O God, who deigns to bless us,
Take pity on my suffering!

Forgetting their day's work,
All in the village are sleeping,
I alone am awake,
Led on by Love!
Must I await his return
In this dismal place?

Ah, tears shall blind me, should he
prove unfaithful!
Perhaps, alas, another beauty
Is listening to his vows?
Ah! if people love better above us,
I shall ascend to heaven!

A Chloris

Reynaldo Hahn

The exquisite song *A Chloris* is one of the best-known pieces by Reynaldo Hahn (1875–1947), a composer who, although he was born in Venezuela, came to epitomise the louche elegance of fin de siècle Paris, where his family settled when he was three. A frequenter of artistic and high society salons, an intimate of notorious Parisian courtesans and actresses, and the lover of Marcel Proust, Hahn began composing as a young teenager, and inherited a talent for fluent and engaging lyricism from Jules Massenet, his composition teacher at the Paris Conservatoire.

He later achieved success with his operetta *Ciboulette* and the musical comedy *Mozart* (among many other stage works) as well as orchestral and chamber music, but is best remembered today as a supreme master of the *mélodie*. He composed over 100 songs, many inflected with his fascination for the past, especially 17th-century French airs and chansons. 'A Chloris', composed in 1913, sets a text by the early French Baroque poet and playwright Théophile de Viau. Hahn's setting recalls the grace of the 17th-century French air in its gently descending bass line and ornamented accompaniment: it is pastiche, but of the highest quality.

Song Texts & Translations

A Chloris

*S'il est vrai, Chloris, que tu m'aimes,
Mais j'entends, que tu m'aimes bien,
Je ne crois point que les rois mêmes
Aient un bonheur pareil au mien.*

*Que la mort serait importune
De venir changer ma fortune
A la félicité des cieux!*

*Tout ce qu'on dit de l'ambrosie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux.*

To Chloris

If it be true, Chloris, that you love me,
(And I'm told you love me dearly),
I do not believe that even kings
Can match the happiness I know.

Even death would be powerless
To alter my fortune
With the promise of heavenly bliss!

All that they say of ambrosia
Does not stir my imagination
Like the favour of your eyes!

Mad bess; Dido's Lament

Henry Purcell

Two more Purcell masterpieces close today's programme. In the late 17 and early 18th centuries, a tradition developed where songs about asylums became incredibly popular with the public as they helped satisfy the growing fascination with these institutions that were behind closed doors. 'Mad Bess' is one such song and it narrates the story of a woman who has been scorned in love. Other songs of the genre often musically reflected the turbulence of the character's emotion by sudden shifts in the harmony. Yet, not 'Mad Bess' – this song remains fixed on one subject: the sudden loss of her lover. 'Madness' is communicating in other ways however, with evocative word painting and spiky fast rhythms.

Dido's Lament from the chamber opera *Dido and Aeneas*, first performed in December 1689 in the unlikely setting of a girls' boarding school in Chelsea, is a study in despair of a totally different order. This masterpiece of restrained, yet anguished, dignity is sung by the tragic Carthaginian queen as she prepares to take her own life after being abandoned by her lover.

Song Texts

Mad Bess

From silent shades and the Elysian groves
Where sad departed spirits mourn
their loves,
From crystal streams and from that
country where
Jove crowns the fields with flowers
all the year,
Poor senseless Bess, clothed in her rags
and folly,
Is come to cure her lovesick melancholy.

Bright Cynthia kept her revels late
While Mab, the Fairy Queen did dance,
And Oberon did sit in state
When Mars at Venus ran his lance.

In yonder cowslip lies my dear,
Entomb'd in liquid gems of dew;
Each day I'll water it with a tear,
Its fading blossom to renew.

For since my love is dead and all my joys
are gone,
Poor Bess for his sake
A garland will make,
My music shall be a groan.

I'll lay me down and die within some
hollow tree,
The rav'n and cat,
The owl and bat
Shall warble forth my elegy.

Did you not see my love as he past by you?
His two flaming eyes, if he comes nigh you,
They will scorch up your hearts:
Ladies, beware ye,
Lest he should dart a glance that may
ensnare ye!

Hark! Hark!
I hear old Charon bawl,
His boat he will not longer stay,
And furies lash their whips and call:
Come, come away.

Poor Bess will return to the place whence
she came,
Since the world is so mad she can hope for
no cure.
For love's grown a bubble, a shadow,
a name,
Which fools do admire and wise
men endure.

Cold and hungry am I grown.
Ambrosia will I feed upon,
Drink Nectar still and sing!

Who is content,
Does all sorrow prevent?
And Bess in her straw,
Whilst free from the law,
In her thoughts is as great as a king.

Song Texts

Dido's Lament

Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.

When I am laid, am laid in earth,
May my wrongs create
No trouble, no trouble in thy breast;
Remember me, remember me, but ah!
forget my fate.
Remember me, but ah! forget my fate.

Lucy Crowe

soprano



© Victoria Cadisch

Born in Staffordshire, Lucy Crowe studied at the Royal Academy of Music, where she is a Fellow. She was made an OBE in His Majesty The King's 2023 Birthday Honours.

With repertoire ranging from Purcell, Handel and Mozart to Donizetti's *Adina*, Verdi's *Gilda* and Janáček's *Vixen*, she has sung with opera companies throughout the world, including the Royal Opera House, Covent Garden, the Glyndebourne Festival, English National Opera, the Deutsche Oper Berlin, the Bayerische Staatsoper, Munich, and the Metropolitan Opera in New York.

In concert, she has performed with many of the world's finest conductors and orchestras including the Berlin Philharmonic, City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment, and many more. Recent concert appearances include *Peri*

in Robert Schumann's *Das Paradies und die Peri* at the BBC Proms with the London Symphony Orchestra and Sir Simon Rattle. This season Lucy sings the title role *Rodelinda* with the English Concert and Harry Bicket on a tour to the US and Asia; Mendelssohn's *Lobgesang* with the Orchestra of Age of Enlightenment and Andras Schiff, and Beethoven's Symphony No 9 and Mass in C Minor on tour with the Monteverdi Choir & Orchestra.

A committed recitalist she has appeared at the Amsterdam Concertgebouw, New York's Carnegie Hall, and is a regular guest at the BBC Proms and Wigmore Hall.

Her recordings include Handel's *Rodelinda* and *La resurrezione* with the English Concert and Harry Bicket and Handel's *Alceste* with the Early Opera Company, conducted by Christian Curnyn. Her debut recital recording *Longing*, with Anna Tilbrook, featuring Berg, Strauss, and Schoenberg songs, was released by Linn Records in August 2021. Lucy received a Grammy nomination in 2021 for Best Opera Recording for Janáček's *The Cunning Little Vixen* with the London Symphony Orchestra, conducted by Sir Simon Rattle.

Anna Tilbrook

piano



© Victoria Cadisch

Anna Tilbrook is one of Britain's most exciting pianists, with a considerable reputation in song recitals and chamber music. She made her debut at Wigmore Hall in 1999 and has since become a regular performer at Europe's major concert halls and festivals.

Anna has collaborated with many leading singers and instrumentalists including Lucy Crowe, James Gilchrist, Barbara Hannigan, Willard White, Sir John Tomlinson, Ian Bostridge, Christine Rice, Natalie Clein, Guy Johnston, Jess Gillam and many more. For Welsh National Opera she has accompanied Angela Gheorghiu, Jose Carreras and Bryn Terfel in televised concerts.

With the distinguished British tenor James Gilchrist she has made acclaimed recordings of 20th-century English song for Linn records, including Vaughan

Williams' *On Wenlock Edge* (a finalist in the Gramophone Awards 2008), the cycles for tenor and piano by Gerald Finzi, song cycles by Benjamin Britten and Robert Schumann. For Chandos she recorded *Songs by Lennox Berkeley*, the songs and chamber music of Vaughan Williams with Philip Dukes, and *Solitude*, settings of works by Purcell, Schubert, Barber and Jonathan Dove. In 2009 both her and James embarked on a series of recordings for Orchid records of the Schubert song cycles and their disc of *Die schöne Müllerin* received great critical acclaim and was Editor's Choice in *Gramophone*, November 2009. Schubert's *Schwanengesang* along with Beethoven's *An die Ferne Geliebte* was released early in 2011 and their recording of *Winterreise* was Record of the Week in *The Independent* and was made recording of the month in the 2011 Christmas issue of *BBC Music Magazine* – 'It is a profoundly considered reading, considered enough for some of the songs to be as penetrating as in almost any performance I have heard'.

In 2021, Lucy Crowe and Anna released their disc *Longing* featuring Strauss' *Four Last Songs* along with other songs by Strauss, Berg and Schoenberg.

FUTURE CONCERTS

AT LSO ST LUKE'S

Friday 3 November 1pm

BAROQUE FANCIES

Georg Philipp Telemann Fantasie No 7 in E-flat major

Plus music by **Heinrich Biber**, **Francesco Maria Veracini**, **Robert de Visée** and more.

Rachel Podger violin
Elizabeth Kenny lute
Martin Świątkiewicz harpsichord

Thursday 9 November 1pm

BAROQUE FANCIES

Johann Sebastian Bach
Chromatic Fantasy & Fugue in D minor

Plus music by **Wilhelm Friedemann Bach**, **Viktor Kalabis**, **William Byrd** and more.

Mahan Esfahani harpsichord

Thursday 16 November 1pm

BAROQUE FANCIES

Johann Sebastian Bach Sonata in E major

Plus music by **George Frideric Handel**, **Nicola Fiorenza**, **Georg Philipp Telemann** and more.

Lucie Horsch recorder
Tom Foster harpsichord

Thursday 8 February 1pm

SPANISH CONNECTIONS

Joaquín Turina Scene andalouse
Maurice Ravel Violin Sonata No 1,
'Posthume'

Enrique Granados The Maiden and the
Nightingale

Joaquín Turina Piano Trio No 1

Nash Ensemble

WITH THE LSO AT THE BARBICAN

Sunday 3 December 7pm

DEBUSSY, RAVEL, SCRIBIN

Claude Debussy Three Nocturnes
Maurice Ravel Piano Concerto for the
Left Hand

Alexander Scriabin Symphony No 4,
'The Poem of Ecstasy'

Susanna Mälkki conductor
Kirill Gerstein piano
Sopranos & Altos of the
London Symphony Chorus
London Symphony Orchestra

Thursday 11 & 14 January 7pm

JANÁČEK'S JENŮFA

Leoš Janáček Jenůfa
concert performance; sung in Czech

Sir Simon Rattle conductor
Asmik Grigorian Jenůfa
Katarina Karnéu Kostelníčka
Aleš Briscein Laca
Nicky Spence Steva
London Symphony Chorus
London Symphony Orchestra

Thursday 30 November 7pm

MENDELSSOHN'S ELIJAH

Felix Mendelssohn Elijah
sung in English

Sir Antonio Pappano conductor
Masabane Cecilia Rangwanasha soprano
Dame Sarah Connolly mezzo-soprano
Allan Clayton tenor
Gerald Finley bass
London Symphony Chorus
London Symphony Orchestra

lso.co.uk/whatson

Stay in Touch



@Isostlukes



LSO St Luke's / BBC Radio 3



@Isostlukes / @BBCRadio3__

These concerts are recorded for future broadcast, and you can listen on BBC Radio 3 at a later date.

For scheduling information, visit bbc.co.uk/radio3

SUBSCRIBE

Get our latest updates delivered to your inbox. Visit lso.co.uk/elist

WATCH

Find performance clips, behind-the-scenes footage, interviews and family and learning resources at youtube.com/LSO

Please recycle this programme after use.