

## Available to stream online from 7:30pm, 25 June 2021 until midnight, 4 July

# Airs and Organists Presented by Anna Lapwood

Programme

Andrée Concert Overture

**Annamaria Kowalsky** Rhizom (UK premiere) **Poulenc** Organ Concerto

With

Chloé van Soeterstède, conductor

Imogen East Greta Mutlu Edward Bale Violin 2 Kathy Shave Ciaran McCabe

Jo Godden Harriet Murray Ed McCullagh Joanna Watts

Ilona Bondar Cello Tim Gill Rachael Lander Rebecca Knight Victoria Harrild

**Double Bass** Andy Marshall Martin Ludenbach

Karen Jones (+ alto flute) Chris Hankin

If you're joining us in the virtual concert hall, we'd love to know about it! Tag us on your social media using the hashtag #LCOTogether

Sarah Thurlow Bassoon Meyrick Alexander

Graham Hobbs Horn Pip Eastop

**Trumpet** Ross Brown Alex Caldon

Gavin Edwards

Tristan Fry **Percussion** Geoff Boynton

Trombone

Ruth Molins

Paul Lambert

Andrew Connington

**Timpani & Percussion** 

Chris Blundell

Joby Burgess Julian Poole

Celesta Philip Moore

Swedish composer and organist Elfrida Andrée (1841-1929) was a pioneer of her time. An activist in Sweden's suffragette movement, Andrée advocated for law reform so that she would be permitted to

Despite her many achievements, Andrée often expressed her continued frustration with the gendered restrictions and impediments of her time, and indeed by the end of her life, her compositions were already

In recent decades however, Andrée's music has been revived. Her style belies a popular Scandinavian nationalism, mixed with her own interest in the more overtly expressive French music of the time. Her lavishly romantic Concert Overture, written in 1873, may reach our ears for the first time in this programme, but hopefully not for the last.

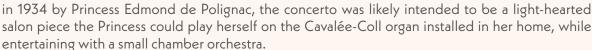
Next, step into the ethereal soundscape of Rhizom, by emerging German composer and multimedia artist Annamaria Kowalsky. Kowalsky's inspiration is based in the Deleuzian philosophical concept, which proposes that instead of following a linear structure to an original source, multiplicities can exist in a non-hierarchical map, without a beginning or end. The concept was originally derived from botanics, where rhizomes refer to underground plant stems with many growing points that can indefinitely develop the shoot and root systems of a new plant. Similarly in philosophy, the "rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo." Rhizom was premiered at Wien Modern by Ensemble Kontrapunkte in 2019 and now receives

its UK premiere with the London Chamber Orchestra. The work establishes an ethereal sonic environment using crystal glass players on either side of the ensemble. The thematic material then emerges, resisting chronology in favour of a haunting nomadic system of growth and decline.

The ensuing concerto proved more ambitious and grounded than Poulenc's compositions immediately previous, with a strong neo-baroque tone reflecting the baroque masterpieces of J.S.Bach and Butehude. It was first performed for a small private audience in the Princess Edmond de Polignac's home in 1938, with Maurice Duruflé

at the organ and Nadia Boulanger conducting, followed by a public performance at the Salle Gaveau in Paris, conducted by Roger Désormière. Consisting of seven sections played continuously without pause, it effortlessly

encompasses both irresistible joy and devastating yearning. The Princess later wrote to Poulenc of the concerto,



Poulenc's initial progress on the piece was slow, then took an unexpected turn in 1936. That year, the

Pondering on the fragility of our human frame, the life of the spirit attracted me anew."

concerto

death of one of Poulenc's close colleagues – the young composer and critic Pierre-Octave Ferroud - in a car accident left the composer shaken and sombre. Returning to the Catholic faith of his youth for solace, he wrote, "the atrocious extinction of this musician so full of vigour left me stupefied.

Chloé van Soeterstède

devastating yearning The French composer's brilliant textures, inventiveness, high spirits and deeply lyrical melodies, will be brought to life by the British organist, conductor and presenter Anna Lapwood, director of music at Pembroke College, Cambridge.

Conductor Chloé van Soeterstède is attracting the attention of orchestras across the globe for her intuitive, sensitive, expressive music-making and her charming and positive presence on the podium. She trained initially as a viola player before turning to conducting, and having established herself across UK and France in particular, her profile is widening further now with many debuts coming up in Spain, Germany, Belgium and North America.

orchestras of Wells Cathedral and Chetham's schools, and the Royal Northern College of Music Sinfonietta.

Van Soeterstède conducts a wide range of repertoire from Mozart and Mendelssohn through to Prokofiev, Vaughan Williams and Tchaikovsky. In 2019 she conducted the world premiere of Benjamin Attahir's Syrian Voices in France, and regularly programmes works by contemporary composers such as Jessie Montgomery, Roxanna Panufnik, Annamaria Kowalsky and Anna Meredith. At the 2019 Deutscher Diringentenpreis in Cologne she was awarded the Bärenreiter Prize for the best interpretation of a contemporary work, as well as Third Prize overall. In 2012 she founded the Arch Sinfonia, a chamber orchestra based in London, which has been applauded for its vibrant and boundless energy, its wide range of

Anna Lapwood is a trailblazing musician. As a broadcaster she contributes to BBC Radio 3, as well

Sought after as a conductor, Anna has directed the BBC Singers and leads choral workshops around the world, specialising in bringing music to children from impoverished backgrounds. Anna is a Trustee of the Muze Trust, a charity working to make music accessible to children and young adults in

as presenting a live, weekly classical music show on BBC Radio Cambridgeshire. Alongside her work as a conductor, Director of Music and public speaker, she is a highly distinguished concert organist. Appointed Director of Music at Pembroke College, Cambridge in 2016, she conducts the Pembroke College Chapel Choir. In 2018 she established the Pembroke College Girls' Choir and the Cambridge Organ Experience for Girls, both of which she runs.

Zambia, and leads their annual music exchange programme.



Have you been part of a performance that didn't

When I was a student, I was phoned by Vanessa

Redgrave, who asked me to play for her party. I

accepted immediately, intrigued by the thought

She is continually working on developing multi-media artworks and installations that fuse her art with her own compositions in order to create a coherent multi-sensory

**Kathy Shave** 

Second Violin

feature classical music?

favourite songs.

with them again!

**Chris Hankin** 

Flute

If you could collaborate with anyone, who would it embarrassing myself improvising

Have you been part of a performance that didn't

One of the best non-classical performances I

experienced was playing for Robbie Williams who

was singing from his crooner album with a big band at the Royal Albert Hall. Also touring with the New

Blood Orchestra formed by Peter Gabriel backing

some brilliantly orchestrated arrangements of his

and I'm looking forward to

My family are mainly jazzers

was phoned by Vanessa Redgrave, Describe your favourite LCO experience It's difficult to choose one favourite LCO experience, who asked me to play for her party. as there have been so many. The Toyota Classics tour of South East Asia and playing at the Royal Wedding

### When did you first start playing music? Vaughan Williams, Suk and Dvorak Serenade concert I really became serious about playing the flute after in the summer of 2019, a favourite programme which hearing James Galway play Mozart. I loved performing! I have also really enjoyed being I would love to collaborate part of a few Music Junction projects and encouraging a contemporary dance and inspiring younger musicians.

accessible and completely original.

Our 100th birthday raffle is still open!

the dancers move and respond to different styles of music.

company. I love dance and how

### Describe your favourite LCO experience Being a part of LCO in general is my favourite! Especially when it gives me the opportunity to work with wonderful artists such as Maria João Pires.

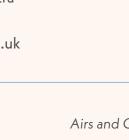
What are you most looking forward to doing as

My family are mainly jazzers and I'm looking forward to embarrassing myself improvising with them again!

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YouTube

Starting from £100 per year, LCO Together is unique in rewarding ongoing loyalty as well as one-off If you're joining us in the virtual concert hall, we'd donations. Membership tiers are calculated on accumulated lifetime donations, and sponsors and donors love to hear about it! are able to pause and restart their membership at any time. On rejoining LCO Together membership tiers continue at the same level as in the previous membership period, again calculated on accumulated donations. Tag us on your social media using the hashtag Online Members Area

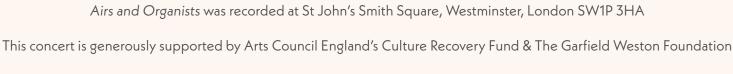


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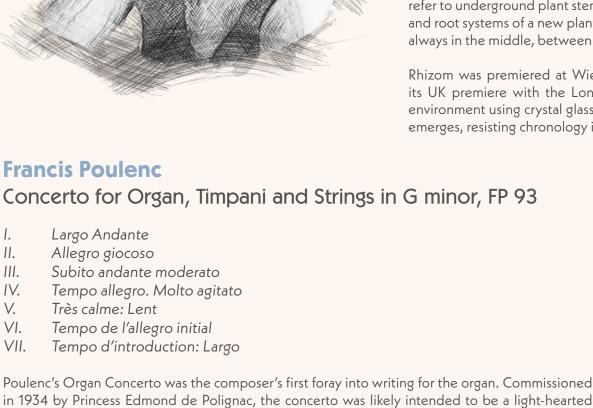


**ARTS COUNCIL** 

Garfield Weston



do so. She remained organist of the Gustav Cathedral in Gothenburg from 1867 until her death in 1929 – a remarkable 62 years later – and was also leader of the Gothenburg Workers institute Concerts, further An activist in Sweden's suffragette movement, Andrée advocated for law reform so that she would be permitted to work as a professional organist in Stockholm and Gothenburg, and became the first woman in Sweden to do so. **Annamaria Kowalsky** Rhizom for ensemble



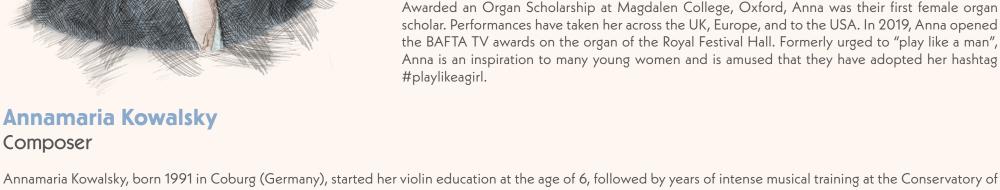


In the UK van Soeterstède is working with most of the major orchestras, including the Royal Philharmonic, BBC Symphony, BBC Scottish Symphony, City of Birmingham Symphony orchestras, BBC National Orchestra of Wales, London Chamber Orchestra and the Royal Northern Sinfonia. In France van Soeterstède has conducted the Orchestre National de Lyon, Orchestre de Chambre de Paris, Orchestre National du Montpellier, Orchestre National de Lille, Orchestre National de Lorraine amongst others and future projects include engagements with the Orchestre National des Pays de la Loire and Orchestre d'Auvergne.



repertoire and its initiatives to build bridges between artists and audience. Van Soeterstède also loves to work with young musicians, and as such is conducting the

Van Soeterstède was born in 1988 in France. After studying viola at the Royal Academy of Music, she studied conducting at the Royal Northern College of Music (2015-



Gustav Holst. I love The Planets, which he wrote as a rhythmic exercise, never expecting it to be performed, are major highlights, as well as having a bizarre but he also wrote many other lesser-known pieces, conversation with the Duke of Edinburgh about the drawing from all kinds of musical influences, and **Martin Ludenbach** always using wonderful orchestral colours. And of differences between Pheasant and Grouse shooting and getting very gushy playing in Tuscany with Colin course he named his daughter Imogen! Double Bass Firth in the front row.

I first started playing music as a baby, my Mum ran a

music playgroup, the rattles, shakers, and movement

kind. Not sure we managed any Beethoven but by all

My favourite LCO experience has to be the incredible

opportunity to travel to Hong Kong to play for the international piano competition. Lovely group of

people, travelling to one of the world's great cities, playing epic music surrounded by an incredibly

vibrant culture, even if it was in the middle of the riots!

I am a mad GoGo Penguin fan, and would love the

opportunity to collaborate with them. I would be

really curious to see what they might come up with

given the chance to work with a larger group or even orchestra. Their music is clever and intricate, and yet

The whole trip was one I will always remember.

When did you first start playing music?

Describe your favourite LCO experience

accounts it was fun!

be and why?

Prizes include state of the art speakers from Q Acoustics, a digital piano from Markson Pianos in London, and many more from luxury lifestyle brands.

All funds raised will go towards LCO's Centenary Appeal, meaning every ticket you buy supports our orchestra's future. Take a chance and be in to win! www.lco.co.uk/raffle

joy of music to all. During these unprecedented times of uncertainty, we rely on your support more than ever,

and look forward to shaping our future together. All of our financial supporters become members of our LCO

lockdown eases?



We are extremely grateful for the support of donors, trusts and partners like you, who allow us to deliver our pioneering music education project, Music Junction, and the highest quality orchestral concerts, to bring the

LCO Together rewards supporters with tiered membership benefits for one year following their most recent donation, including discounted or complimentary tickets to our main season concerts, Meet & Greets with our orchestral musicians, soloists and conductors, and access to our Members' Area online for exclusive materials.

Along with the membership benefits listed below all members have exclusive access to LCO's online

and special guest Anna Lapwood, presenter & organ soloist London Chamber Orchestra Violin 1 Viola Oboe Gina McCormack Samuel Burstin Gordon Hunt Manon Derome Miriam Ruetschi Alison Alty Charles Sewart May Dolan Clarinet Lowri Thomas Anna Harpham Jonathan Parkin (+ bass clarinet)

Alexandra Caldon

Elfrida Andrée **Concert Overture** This edition of Andree Concert Overture has been kindly produced by Dr. Susan Pickett.

work as a professional organist in Stockholm and Gothenburg, and became the first woman in Sweden to becoming the first Swedish woman to conduct a symphony orchestra.

falling into obscurity.

V. VI. VII.

effortlessly encompasses

of a show-biz party. When I arrived at the venue, it transpired I had agreed to play for a staged drama about the Socialist Workers' Party! It was wonderful to see her acting at close quarters.

**Harriet Murray** 

When did you first start playing music?

early age, I was always around music

Describe your favourite LCO experience

I started the violin at age 4. My mum was a viola player

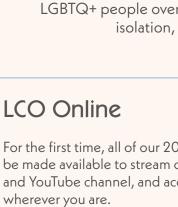
and violin teacher and she got me interested at an

One of my favourite experiences with LCO was the

Second Violin

feature classical music?

If you could collaborate with anyone, who would it be and why? I would love to collaborate with a contemporary dance company. I love dance and how the dancers move and respond to different styles of music.



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