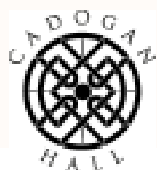


The Spirit of Champions

26 October 2021



LONDON CHAMBER ORCHESTRA

Live at Cadogan Hall & available online



Tonight's concert

The Spirit of Champions

26 October 2021

7.30pm

Freya Waley-Cohen *Saffron*

Music Junction Live featuring

Cheryl Frances-Hoad *The Exciting Marvellous Mars*

—
Beethoven Symphony No. 3 'Eroica'

with

Conductor Christopher Warren-Green

Presenter Ruth Rosales

Music Junction Live Rosemary Warren-Green
& Beth Higham-Edwards

London Chamber Orchestra

Violin

Janice Graham*
Manon Derome
Ciaran McCabe
Sophie Lockett
Zara Benyounes
Cassi Hamilton
Marcy Buta
Peter Nall

Charles Sewart*
Kirsty Mangan
Harriet Murray
Ed McCullough
Imogen East
Yuliya Ostapchuk
Julia Clare

Viola

Ursula John*
Christine Anderson
Rebecca Low
Cara Coetzee
Lowri Thomas
Michelle Bruil

Cello

Robert Max*
Ariana Kashefi
Takami Sugimoto
Stephanie Tress
Naomi Watts

Double Bass

Adam Wynter*
Martin Ludenbach
Laura Murphy

Flute

Karen Jones*
Christine Hankin

Oboe

Tom Blomfield*
Alison Alty*

Clarinet

Mark van de Wiel*
Jonathan Parkin

Bassoon

Graham Hobbs*
Julie Andrews

Horn

Pip Eastop*
Hugh Sisley
Gavin Edwards

Trumpet

Kaitlin Wild*
Erika Curbelo

Trombone

Andrew Connington*

Timpani

Tristan Fry

Percussion

Julian Poole*

*Performing in *Saffron & The Exciting Marvellous Mars*

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If you want to relive the concert experience you can watch the concert on our website and YouTube channel soon after the live performance

Programme notes

Freya Waley-Cohen

Saffron for sinfonietta ensemble

I wrote *Saffron* while I was studying at the Royal Academy of Music for the Academy Manson Ensemble conducted by Oliver Knussen, with whom I was studying at the time. I was listening a lot to the album *Surf* which is a collaboration between Chance the Rapper and Donny Trumpet & the vocal experiment, as well as playing through a lot of Bach chorales, both of which made their way into *Saffron*. It's a piece that plays with simultaneity and patchworks of juxtapositions. It is filled with a sort of reckless joy and little flecks of anger. I hear it as being full of bright reds, yellows and oranges, the colours of saffron. The name also came from a line of a poem by Mona Arshi: 'Always have saffron in your kitchen cupboard (but on no account ever use it)'.

— Freya Waley-Cohen

“ I hear it as being full of bright reds, yellows and oranges, the colours of saffron ”



Music Junction Live

Next the London Chamber Orchestra's Education and Outreach Artistic Director Rosemary Warren-Green, and percussionist and workshop leader Beth Higham-Edwards, will draw you into an interactive experience of the orchestra's unique outreach and education programme, Music Junction, featuring Cheryl Frances-Hoad's composition *The Exciting Marvellous Mars*.

Music Junction brings children and young people together from different social and economic backgrounds, and provides them with opportunities to develop artistic and social skills through shared creative music making experiences. Each year, participants come together with LCO musicians for flashmobs, creative workshops and instrumental learning, working on a piece written specifically for them which is performed at the project showcase concert side-by-side with LCO. The programme aims to help participants build confidence and nurture self-esteem, and find the spirit of champions lies in every one of us.

“ We're giving our audience ownership of this part of the performance ”

Beethoven

Symphony No.3 'Eroica' in Eb major, Op. 55

- I. Allegro con brio
- II. Marcia funebre: Adagio Assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

In October 1802, Beethoven wrote his famous and agonised 'Heiligenstadt Testament', named after the village outside Vienna where he was lodging. Addressed to his brothers (but never sent), it rails against deafness, dallies with death and cries out 'Oh, to have become a philosopher at the age of 28! It is not easy!' It makes for an interesting perspective on the *Eroica*



Symphony (composed during the following summer) attitudes to which have since been crystallised in the contrasting reactions of two great conductors of the first movement. Leonard Bernstein felt himself to be 'Face to face with Beethoven the giant, Zeus with his thunderbolt, Thor with his hammer!'; for Arturo Toscanini, however: 'Is-a-not Napoleon! Is-a-not Mussolini! Is Allegro con brio!'

Of course, both of them can be right. But if ever a work was forged within the crucible of its times, this was it. A myth, a tradition, a person: the kindling to fire Beethoven's imagination. The myth is of Prometheus, who stole fire from the gods and brought it to men. Beethoven's 1801 ballet, The Creatures

of Prometheus, concerned two statues, turned to humans, who are educated by Prometheus in the beauties of civilisation. Its principal melody became that of the finale of the Eroica. He had already used the melody a decade earlier, however, in a dance for an entertainment called a Ritterballet. This is where the tradition comes in: at such dances it was customary for masters and

“ A myth, a tradition, a person: the kindling to fire Beethoven's imagination ”

“ Face to face with Beethoven the giant, Zeus with his thunderbolt, Thor with his hammer! ”

”

servants to dance together. The original dedication to Napoleon, torn up when Beethoven learnt that the French general had declared himself Emperor, clinches the deal: this is a Revolutionary Symphony. There is a subtext to the work which the last movement of the Ninth Symphony would make explicit: that all men shall be brothers.

— Peter Quantrill

Watch online

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The London Chamber Orchestra is generously supported by
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Christopher Warren-Green

Working extensively in Europe and North America, British conductor Christopher Warren-Green is Music Director of both the London Chamber Orchestra and Charlotte Symphony in North Carolina.

2021/22 marks the final season as Warren-Green's tenure as the Music Director of Charlotte Symphony, when he will step down after 12 years at the helm becoming the Conductor Laureate whilst remaining as Artistic Advisor. This season he will conduct an all-English programme to celebrate the orchestra's 90th birthday, and conduct performances of Vivaldi's *The Four Seasons* with soloist Paul Huang, concluding with Beethoven *Symphony No.9* as an appropriately spectacular finale.

This season Warren-Green leads the London Chamber Orchestra with programmes including the world premiere of a new commission by Cheryl Frances-Hoad based on Holst's *The Planets*. Additional engagements include conducting Beethoven *Symphony No.9* at the Barbican Centre with Raymond Gubbay and two return engagements in Finland with both Oulu Symphony Orchestra and Tampere Philharmonic Orchestra.

A violinist by training, Warren-Green began his career at the age of 19 as concertmaster of the BBC National Orchestra of Wales, followed by the Philharmonia Orchestra and the Academy of St Martin in the Fields. He is a Fellow of the Royal Academy of Music, having been a Professor there for eight years, and has appeared numerous times on television and radio.

Ruth Rosales

Half English and half Venezuelan, Ruth grew up in the Lake District before studying bassoon at the Guildhall School of Music and Drama in London and at the Hamburg Hochschule für Music und Theater. She divides her time between orchestral playing and her amateur career. She has played in orchestras including the BBC Symphony Orchestra, the Orchestra of the Royal Opera House, the Bournemouth Symphony Orchestra, the Hallé and various others.

She has presented concerts for ensembles such as the Welsh National Opera, Hallé, Royal Northern Sinfonia, and the City of London Sinfonia, and enjoys planning and devising workshops for music education. Ruth is also a proud mother to a young baby daughter, who was born earlier this year.



Rosemary Warren-Green

Rosemary Warren-Green combines a career as violin and viola soloist with that of Concertmaster, chamber musician and teacher. Rosemary was a protégé of the late Lord Menuhin, with whom she had the privilege of performing as soloist on many occasions. She went on to study with other eminent teachers including Fredrick Grinke at the Royal Academy of Music, Ivan Galamian at the Curtis Institute and Alberto Lysy.

Since then Rosemary's career has taken her all over the world. She has appeared as soloist with LCO, Philharmonia, City of London Symphonia, Hallé, Singapore Symphony, Scottish Chamber, Camerata Lysy and Royal Philharmonic. She has given Wigmore Hall recitals to critical acclaim and broadcast frequently for the BBC. She taught, collaborated and presented with Lord Menuhin on the documentary "Menuhin's Children" for BBC television. This experience of reaching out to

children from all walks of life and abilities sowed the seeds for Music Junction the LCO's groundbreaking outreach programme for which Rosemary is Artistic director.



Rosemary was a violin professor at the Royal College of Music in London before moving to Charlotte with her husband Christopher Warren-Green. As a Charlotte Symphony Artist in Residence for education, she was honoured with an "Outstanding Champion of Diversity." She is a Churchill fellow and was awarded a fellowship from the Royal Academy of Music.

Beth Higham-Edwards

Beth is a percussionist whose recent performing credits include; *The Mirror and the Light* (West End for RSC), *Inala* (West End and international tour), *Amadeus* and *Common* at The National Theatre and *Measure for Measure*, *Macbeth* and *Othello*, at Shakespeare's Globe. She teaches percussion at Junior Trinity Laban and has delivered workshops for the Wigmore Hall, BBC Proms, and Britten Pears Arts, amongst many others. She is passionate about equal opportunity in music education and is known for her advocacy work for gender equality amongst instrumentalists. Beth is also a qualified coach and is on the board of trustees at the National Children's Orchestra.



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"Life is for celebrating and you should celebrate more. The small things, the big things and the in between things. You don't need an excuse, do what you like, do what you love! Just be sure to do it with the ones you love and a glass of Bluestone in hand." *Nat McConnell, Founder*

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LCO Together

We are extremely grateful for the support of donors, trusts and partners like you, who allow us to deliver the highest quality orchestral concerts and our pioneering music education project, Music Junction, 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 Together scheme and are welcomed into the LCO family.

Your generosity allows us not just to survive but to thrive.

A Unique Design

Starting from £100 per year, LCO Together is unique in rewarding ongoing loyalty as well as one-off donations.

Online Members Area

Along with the membership benefits listed below all members have exclusive access to LCO's online members area containing concerts, exclusive interviews and much more.

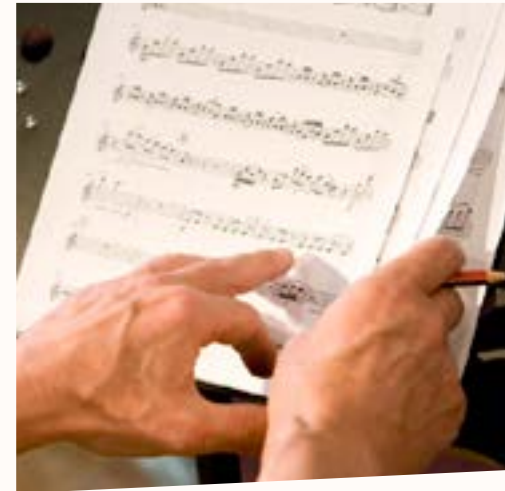
Membership Benefits

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.



Scan the QR code to visit our website, or email info@lco.co.uk for more information.

LCO New



As part of LCO's 2021-22 Season we are excited to be reviving the orchestra's composer development scheme, LCO New.

LCO New will offer a nurturing and high profile opportunity for 5 emerging composers to work with our Composer in Residence, Freya Waley-Cohen, and have their work performed in concert next season. Past participating composers have included Daniel Kidane, when the scheme was initially active in the early 2000s. We hope to reach a range of composers at an early

stage in their careers, who have never heard their work performed by professional musicians. Applications will open in January 2022 for a closing deadline in March.

If you know someone who would be interested, please spread the word! Keep an eye on our website for more information or contact Hattie Rayfield at hattie@lco.co.uk.

Join us next time

Save the date for our next concert *Classically Liberating* on 30 November 2021, 7.30pm at St John's Smith Square!

Classically Liberating

30 November 2021

Gabriel Prokofiev

Concerto for
Turntables and Orchestra

Errollyn Wallen *Mighty River*

Errollyn Wallen *Horseplay*

Sergey Prokofiev *Symphony No. 1*
'Classical'

