



LONDON CHAMBER ORCHESTRA



# Horns at Play

14 December 2021, 7.30pm

Live at Fairfield Halls, Croydon & available online

## TONIGHT'S CONCERT:

## Horns at Play

14 December 2021, 7.30pm

**Timothy Jackson** *Three Worlds*– Ft. Students from the **Royal Academy of Music****Haydn** *Concerto for two horns in Eb major*– Ft. **Richard Watkins** and **Michael Thompson****Britten** *In Memoriam Dennis Brain*

– For 4 horns and strings

– INTERVAL –

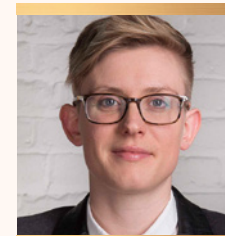
**Timothy Jackson** *Spiegelstück***Schumann** *Konzerstück for four horns and orchestra*Ft. **Guild of Hornplayers****Conductor** Hannah von Wiehler**Presenter** Richard Watkins*In collaboration with the **Guild of Hornplayers**  
and **Royal Academy of Music*****Live at Fairfield Halls & available online**

We will soon share the concert on our **website** and **YouTube channel** for those unable to attend, or for those who simply want to relive the experience!



I warmly welcome you tonight for an evening of

brilliant music, inspired by the legacy of **Dennis Brain**. I am honoured to have such an illustrious list of players joining us for this concert, in collaboration with Guild of Hornplayers and the Royal Academy of Music. As founder of the Guild of Hornplayers, I am proud to be a part of an organisation that champions new music for the instrument, so it can be used as a tool for education and to leave a legacy for generations to come. The programme is the bread and butter of horn playing, and to bring it together with this fantastic orchestra after such a difficult time for everyone is a dream come true for me- once a young boy from County Durham who started playing the French horn because it was the only instrument in his school's music cupboard.



In 1921 when **Anthony Bernard** founded LCO,

it was with a vision to embrace and perform new music. Since then the orchestra has performed over 100 UK premieres championing some of the greatest composers of the 20th and 21st century, while also playing classic repertoire with a vigour and joy that is unique to LCO. Just as with the pieces we are playing tonight, we both celebrate our legacy, particularly in this our centenary year and also look to the future. Our aspirations and vision bely our small size.

We welcome you to join us to play a part in our future, by becoming a member of LCO Together, our new membership club. The antithesis of a faceless scheme, LCO Together is a very special club, bringing together music lovers at LCO concerts and special events and offering unique insights and access to the orchestra. Vitally, every membership ensures we are able to continue to share our music, to commission new work and to engage young people with the joy of classical music.

I do hope you will consider joining us today, every member at every level will make a vital difference to the orchestra, ensuring we continue to grow, to innovate and to thrive – together.



## London Chamber Orchestra

### VIOLINS

Simon Blendis  
Kate Suthers  
Ciaran McCabe  
Alicia Berendse  
Sophie Mathers  
Anais Boyadjieva  
Eleanor Mathieson  
Valeria Kucharsky  
Tanya Sweiry  
Maria Gilicel

Charles Sewart  
Raja Halder  
Jo Watts  
Ed McCullagh  
Juan Gonzalez  
Seleni Sewart  
Robin Martin  
Julia Clare

### VIOLAS

Kate Musker  
Ursula John  
Rebecca Low  
Cara Coetzee  
Lowri Thomas  
Raquel Lopez Bolivar

### CELLOS

Ariana Kashefi  
Desmond Neysmith  
Katie Tertel  
Daisy Vatalaro  
Rebecca Hepplewhite  
Corinna Boylan

### BASSES

Andrew Marshall  
Tim Amherst  
Marianne Schofield  
Daniel Molloy

### FLUTES

Anna Kondrashina  
Hannah Grayson

### PICCOLO

Christine Hankin

### OBOES

Gordon Hunt  
Alison Alty

### CLARINETS

Mark van de Wiel  
Jonathan Parkin

### BASSOONS

Graham Hobbs  
Bartosz Kwasecki

### HORNS

Stephen Craigen  
Will Padfield

### TRUMPETS

Alex Caldron  
Erika Curbelo

### TROMBONE

Andrew Connington  
Emma Bassett  
Paul Lambert

### TIMPANI

Tristan Fry

## Soloists

### Timothy Jackson *Three Worlds*

George Strivens\*  
Kiersten Gustafson\*  
Seamus Bradbury\*  
Martin Childs

Benji Hartnell-Booth\*  
Eleanor Blakeney\*  
Alexander Wide  
Hannah Williams\*

Pip Eastop  
Alec Ross\*  
Isabella Ward-Ackland\*  
Isaac Sheith\*

*\*indicates student from the Royal Academy of Music*

### Haydn *Concerto for two horns in Eb major*

Richard Watkins & Michael Thompson

### Britten *In Memoriam Dennis Brain*

Richard Watkins, Alexander Wide, Eleanor Blakeney, Alec Ross

### Timothy Jackson *Spiegelstück*

Laurence Davies, Pip Eastop, Alexander Wide, Martin Childs

### Schumann *Konzerstück for four horns and orchestra*

Pip Eastop, Alexander Wide, Michael Thompson, Martin Childs



# Programme Notes

## Timothy Jackson

### *Three Worlds*

I first discovered the lithographs of the Dutch artist M. C. Escher when I was a student, and they made an immediate impression. I loved their delight in playing with the unexpected, the improbable and even the impossible. There was one design in particular, however, that I kept coming back to: *'Three Worlds'*, which depicts a lake in autumn.

The title refers to three perspectives on the same scene: the leaves floating on the surface of the water, the trees reflected on the surface of the water, and the fish swimming just below the surface. The observer can choose to look closely in order to separate out these elements, or simply to stand back and enjoy the way they merge into the overall picture.

*'Three Worlds'* for three horn quartets is in nine movements, grouped in three 'worlds' of three movements each, played continuously. Beginning at the same time, each quartet plays all nine movements, in an order determined by drawing lots before the performance begins. Musically-speaking, the three worlds being explored are Minimalism, Atonality and Jazz.

Within each of these worlds, though, there are also three smaller divisions: 'Trees' music, which is slow, heavy and deep-rooted, 'Leaves' music, which is flowing and floating, and 'Fishes' music, which is quick, darting and energetic.

Although the drawing of lots gives an element of randomisation to the order of the movements, each of the nine sections during the performance will always contain one 'Trees', one 'Leaves' and one 'Fishes' movement all being played together.

My hope, as the performance develops, is that the listener's ear will, from time to time, be drawn to focus on one or other of the individual quartets, whilst also being able to enjoy the bigger 'picture' of the three worlds merging and mixing.

“ ... three worlds merging and mixing. ”

## *Spiegelstück*

The title *'Spiegelstück'* (*'Mirror-piece'*) was chosen for me by Pip Eastop before I had started writing. I immediately began to think of the many ways 'reflecting' is important to a composer, not only through the idea of contemplating a subject over a period of time, but also through the use of musical devices such as inversions, retrogrades, palindromes and canons.

The piece falls into three main sections which run continuously. The middle section is the longest and has two contrasting themes, the first spiky and angular, and the second gentler and more sustained. These themes are combined and re-combined with their own reflections, eventually building towards the loudest music of the piece, before dying back to silence. This middle 'mirror' section is, itself, 'framed' by a slow, brooding prologue and a palindromic epilogue which climbs towards a triumphant conclusion.

“ inversions, retrogrades, palindromes and canons ... ”

## Haydn

### *Concerto in E flat for two horns and Orchestra*

attrib. Joseph Haydn (1732 - 1809)

*Allegro maestoso; Romance - Adagio; Allegretto*

In the years after World War II about 1,800 musical manuscripts from the collection of the Oettingen-Wallerstein family were deposited at Harburg Castle in southern Germany, making them newly available to musicologists. Before long a manuscript of a previously unknown concerto for two horns had emerged in the handwriting of a professional copyist who had attributed it to Michael Haydn. The scholar who discovered it preferred, however, to think that it was by Michael's brother Joseph, explaining that there were rhythmic similarities between its opening and the first two bars of a long-lost concerto for two horns in Joseph Elssler's catalogue of Haydn's work.

Closer investigation shows, however, that the score bears less resemblance to either Haydn's work than to the horn music which was composed at the Oettingen-Wallerstein court. Concertos for two horns survive by a number of the court's composers, but the "Michael Haydn" score has numerous features which are characteristic of Antonio Rosetti, including a lengthy introduction before the soloist first enters, a slow movement entitled *Romance* and a dashing finale in 6/8 time. Rosetti, a fine and unjustly neglected composer who worked at the court from 1773



until 1789, is also known to have composed at least six concertos for two horns but, ultimately, the most important point is that the work stands alongside Mozart's concertos as among the finest pieces for horn of its era.

– John Humphries

## Britten

### *In Memoriam Dennis Brain*

**Benjamin Britten (1913 - 1976) orchestrated by Colin Matthews**

*Introduction; Allegro*

On 1st September 1957 the world of music was shocked by the news of the death, in a motoring accident, of the 36-year-old horn virtuoso Dennis Brain. The many who felt his passing deeply included Benjamin Britten, who had written the *Serenade for tenor, horn and strings* in response to a request from Brain when they met at a recording session in 1942. A setting of six English poems for performance by Britten's partner Peter Pears, the work also includes an extensive obbligato which Brain played at the première.

Britten started to compose a work in memory of Brain in January 1958 and originally intended that it would be played at that year's Aldeburgh Festival. However, he moved on to other things and his sketches of an *Introduction*

and an *Allegro* lay forgotten until 2005 when they were orchestrated by Colin Matthews.

Strikingly for those who know the *Serenade*, the *Introduction* is immediately recognisable as a reworking of ideas from the haunting 14th Century funeral chant, the *Lyke-Wake Dirge* in which the austere refrain, 'and Christ receive thy soul' becomes both dramatic



and terrifying. An echo of the same phrase returns at the end of the short *Allegro*, but the movement is cut off – like Dennis Brain himself – in its prime and would surely have become much more extensive if Britten had finished it.

– John Humphries

## Schumann

### *Konzertstück, op.86 for four horns and orchestra*

**Robert Schumann (1810 - 1856)**

*Lebhaft; Romanze - Ziemlich langsam, doch nicht schleppend; Sehr Lebhaft*

Schumann wrote the *Konzertstück*, one of the first works for horn to reflect the new spirit of 19th Century Romanticism in music, in Dresden at a time of great political turbulence. Uprisings which had started in other German states in 1848 were now beginning to affect Saxony, and Schumann worked frantically, the spiralling violence around him reflected in his own fragile mental state. 'I have been very busy', he wrote to Ferdinand Hiller. 'It is just as if the outward storms drive me in on myself, for only in my work have I found compensation for the terrible storm which burst upon me outside.' In this heightened frame of mind, he wrote the whole of the *Adagio and Allegro* for horn and piano between 14th and 17th February and then on 18th turned to the *Konzertstück*, completing the short score by 20th and the orchestration only three weeks later.

The city broke into revolution in May and Schumann therefore did not hear the *Konzertstück* until 15th October when it was tried out by the horns of the Dresden *Hofkapelle*. This group of players was equal to in the world: Joseph Rudolf Lewy was one of the first great valve horn soloists, Heinrich Hübler himself also composed a concerto for four horns, Julius Schlitterlau had already given the first private performance of the *Adagio and Allegro* and Carl Lorenz was described by Adolf Borsdorf as the finest horn player he had ever heard. Schumann could not, therefore have hoped to hear it played better but he was also friendly with the violinist Ferdinand David, leader of Leipzig's *Gewandhaus* Orchestra, and it was their horn section led by Eduard Pohle which gave the first official performance on 25th February 1850. The New York Philharmonic Orchestra then played it in 1852 but, in general, the *Konzertstück* was taken up only slowly by other horn players, largely because the brilliant, bravura score poses such extraordinary technical challenges. Its first English performance therefore had to wait until 8th October 1909, when it was played at the Proms by the horns of the New Queen's Hall Orchestra, Alf Brain, Fred Salkeld, Oskar Borsdorf and George W Smith.

– John Humphries



## 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.

## Richard Watkins

Richard Watkins has become one of the most sought-after horn players of his generation and is well-known as a concerto soloist and chamber music player. He was Principal Horn of the Philharmonia Orchestra from 1985 until 1996, and is currently a member of the Nash Ensemble and a founder member of London Winds and the Transatlantic Horn Quartet.

He has appeared at many of the world's most prestigious venues in the UK, Europe and the USA, and has worked with conductors such as Giulini, Sawallisch, Salonen, Slatkin, Sinopoli, Rozhdestvensky, Andrew Davis and Mark Elder.

Richard Watkins is closely associated with promoting contemporary music for the horn. He has given premieres of concertos by Maxwell Davies, Osborne, Lindberg, Muldowney, Lefanu, and Colin and David Matthews. Recent premieres include *Bleak Moments* by Mark Anthony Turnage for horn and string quartet, Colin Matthews's *Time stands still* for horn violin and piano, a performance of Colin Matthews' *Horn Concerto* at the 2006 BBC Proms, and a horn quintet by James MacMillan which was premiered at the 2007 Cheltenham International Festival.

Richard Watkins holds the Dennis Brain Chair of Horn Playing at the Royal Academy of Music where he is also a Fellow. He is in great demand for masterclasses both in the UK and abroad.



## Michael Thompson

Internationally acknowledged as one of the world's leading horn players, Michael Thompson is a Fellow and holder of the Aubrey Brain Chair at the Royal Academy of Music, where he has taught since 1985. As a conductor, he is known as a fine orchestral trainer, and has received acclaim for his work with young musicians.

He studied at the Royal Academy of Music, and at the age of eighteen was appointed Principal Horn with the BBC Scottish Symphony Orchestra. Within three years he was offered the Principal Horn position of both the Philharmonia and the Royal Philharmonic Orchestra. He joined the Philharmonia, and remained in that post





for ten years, before leaving to pursue his solo and chamber music career.

He has performed worldwide, and his discography includes the major solo horn repertoire, period instrument recordings, and a number of critically acclaimed CDs with his wind quintet and horn quartet. As a member of the London Sinfonietta, with whom he is Principal Horn Emeritus, he has been at the forefront of new music, working with composers ranging from Sir Peter Maxwell Davies to Sir Paul McCartney. As a studio musician, he has played on numerous sound tracks, including Harry Potter, Lord of the Rings, and the Bond films.

## The Guild of Hornplayers

The Guild of Hornplayers is a unique organisation, founded by amateur hornplayer and construction manufacturing manager Martin Childs. Prioritising new commissions, thus broadening the repertoire of the instrument for centuries to come, the Guild of Hornplayers celebrates everything about the horn, and aims to promote all aspects of the instrument. Their vision is to support horn study at all levels, both nationally and internationally, developing worldwide links with hornplayers and tutors.

They are committed to performing and recording, and they coordinate events such as educational programs, seminars, workshops and teacher-training projects. In July 2019 the Guild of Hornplayers visited Argentina giving concerts and tutoring local horn players based on the work *Three Worlds* by Timothy Jackson which is currently available to buy on Three Worlds Records.

## Pip Eastop

Pip Eastop is regarded as one of Britain's finest horn players. His career encompasses the widest possible range of genres and styles of music. At the age of eighteen, after four years of study at the Royal Academy of Music, he joined the Flanders Philharmonic Orchestra and became the youngest ever principal solo horn in a European symphony orchestra. At nineteen he was invited back to London to become principal horn in the London Sinfonietta, with whom he performed all over the world and gave many solo performances including Britten's *Serenade* at the Queen Elizabeth Hall conducted by Sir Simon Rattle.

Pip is currently principal horn in the London Chamber Orchestra and appears as guest principal with The Hanover Band, Orchestra of the Age of Enlightenment and all of the major London symphony orchestras. He is also much in demand as a chamber musician. He is very active in the contemporary music scene, both as performer and composer. As a session musician he has been involved in the recording of large numbers of pop and rock tracks and hundreds of film scores.

In 2007 Pip returned to the Flanders Philharmonic Orchestra to play ten consecutive performances of Schumann's *Konzertstück* in ten of the major German concert halls, then later performed the same work at the Aldeburgh Festival with the Philharmonia Orchestra conducted by Oliver Knussen. More recently his album of the four *Horn Concerti* and the *Horn Quintet* by Mozart, on the Hyperion label, was met with great international acclaim. Pip writes and lectures on teaching and learning horn and on the physiology of breathing technique for wind players. He is a Fellow of the Royal Academy of Music.

## Alexander Wide

Alexander Wide started playing the horn at the age of 7 in Southampton. He progressed through the local city music services before going onto study at the Junior Royal Academy of Music aged 16. At 18 he won a place Guildhall School of Music and Drama where he received both his undergraduate and master's degrees with First-class Honours.



Earlier this year Alexander was appointed as Principal Horn with the Bournemouth Symphony Orchestra. Shortly after leaving Guildhall Alexander was appointed to the position of Co-Principal horn at Britten Sinfonia where he plays a combination of solo, chamber and small orchestral repertoire.

Alongside BSO and Britten Sinfonia, Alexander is in demand to play as guest principal horn for many orchestras including the London Symphony Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, BBC Concert Orchestra and the London Chamber Orchestra.

He also works in the studios recording music for film and TV.

Chamber music makes up an important part of Alexander's career. Notable engagements include a performance of the *Jabberwoki*, a trio by Gerald Barry, performed with Thomas Ades and Allan Clayton in Milton Court concert hall. He regularly performs with the Haffner Ensemble and with the Emma Thompson and Friends chamber group. He is also a member of the Guild of Horn Players.

Recent solo engagements include performances of Mozart's 4th Horn Concerto and Glière's Horn Concerto, as well as many performances of Schumann's *Konzertstücke* and *Spiegelstücke* by Tim Jackson, with members of the Guild of Horn Players. On a tour of Argentina with The Guild of horn players, Alexander performed the Haydn double concerto with the Tucuman Symphony orchestra.

## Laurence Davies

Laurence Davies recently (2021) rejoined the Philharmonia Orchestra as principal horn having previously held the position from 1998 until 2008. He spent the intervening thirteen years freelancing in London and as principal horn of the Royal Philharmonic Orchestra. In both of these positions and as guest principal with the L.S.O. and other UK orchestras he has worked with many of the world's leading musicians in the most prestigious concert halls at home and abroad.



In addition to orchestral playing Laurence is an experienced chamber musician performing both with the RPO and Philharmonia's own ensembles and with established groups such as the Nash Ensemble, London Winds, the Razumovsky Ensemble, the Pleyel Ensemble and Britten Sinfonia. He is also one of the soloists on the celebrated Deutsche Grammophon recording of Schumann's *Konzertstück* for four horns and orchestra with Christian Thielemann and the Philharmonia. Laurence has also enjoyed performing Britten's *Serenade for Tenor, Horn and Strings* with several of the UK's most renowned tenors including Philip Langridge, Ian Partridge, Ian Bostridge, Mark Padmore and Charles Daniel.

Laurence also has a BA in archaeology and classical studies and runs a tour company called Oldbury Tours from his home in Wiltshire.

## Martin Childs

Founder of the Guild of Hornplayers, Martin started his horn playing on a tenor cor, progressing to a piston valve horn at St. Leonard's Comprehensive in County Durham because they had one in the cupboard and needed a horn player in the school orchestra!

He studied music at Colchester Institute, primarily with Adrian Leaper and Chris Larkin, and more recently has been taught by Tony Halstead.

Martin now plays with many local orchestras including the Cambridge Philharmonic Society, the Wolsey Orchestra, the Colchester Symphony Orchestra and the East Anglian Chamber Orchestra.



Professionally Martin is Managing Director of Martin Childs Ltd – a specialist manufacturing and contracting company.

## Hannah von Wiehler

Hannah von Wiehler (née Schneider) is a trail-blazing young conductor, representing one of the most refreshingly free-thinking and excitingly entrepreneurial musical voices of her generation.

Hannah is Founder & Music Director of the Oxford Alternative Orchestra, an ensemble dedicated to the intersection of classical music and social impact, based in Oxford, UK. In this role, she focuses on unusual programming, including a careful mix of classics, new commissions, and some of the 21st-century's most daring and genre-defying composers. The 2021/2022 concert season also sees von Wiehler make her Chinese debut with The Sichuan Orchestra of China, her debut with Opera Holland Park and *Eugene Onegin*, assisting Barbara Hannigan with the London Symphony Orchestra and Simone Young with the National Symphony Orchestra, Washington, and both recording and giving concerts with the London Chamber Orchestra. Other recent and forthcoming highlights include returns Oxford Philharmonic Orchestra, Lviv National Symphony, and numerous orchestras throughout

Russia and Eastern Europe.

For nearly two years, von Wiehler served as the personal administrative assistant to Valery Gergiev, as well as Director of Special Projects for the Mariinsky Foundation of America. During this time, and with Maestro Gergiev's mentorship and encouragement, von Wiehler began to turn her attentions towards conducting, undertaking formal lessons with Leonid Korchmar. She receives generous coaching from Jessica Cottis and Karen Kamensek, has participated in masterclasses with Paavo Järvi, and continues her close relationship with her ongoing mentor Valery Gergiev.



She is well-versed in music of the 19th and 20th centuries, and also enjoys a natural affinity for contemporary music, with a particular passion for contemporary opera – with the Oxford Alternative Orchestra she has staged the Oxford premieres of *The Cave* (Steve Reich) and *The Corridor* (Harrison Birtwistle), in addition to producing fully stage performances of canonic works such as *La Traviata* and *Eugene Onegin*.

In 2020, von Wiehler completed her doctorate on the canon of Rodion Shchedrin at the University of Oxford, where she attended as a Rhodes Scholar.

## Eleanor Blakeney

Eleanor is a London-based horn player currently studying for her MMus at the Royal Academy of Music with Mike Thompson, Richard Watkins, Martin Owen and David Pyatt. For her undergraduate degree Eleanor read Music at the University of Birmingham and studied horn under Simon de Souza and Jeremy Bushell.

As a performer she plays regularly as both a soloist and orchestral musician and has participated in masterclasses with Katarina Javurkova, Alec Frank-Gemmill and Frank Lloyd. Her recent orchestral experience includes performances with the Royal Academy Symphony Orchestra conducted by Edward Gardner and as Principal Horn in the City of Birmingham Youth Orchestra with Kazuki Yamada.

Since starting her postgraduate studies, Eleanor has formed a horn trio at the Academy who are looking forward to participating in the Harold Craxton Prize in 2022. She also enjoys exploring and performing a wide range of genres and has played at various venues across the UK with the electronic-fusion group Symphonica.

Eleanor is a recipient of the YLCE Clarkson Award and is grateful to both Mark Elliot and the YLCE for their generous support in her postgraduate studies.



## Alec Ross

Originally from Glasgow, Alec is a London-based horn player in his first year of Master's studies at the Royal Academy of Music. He is currently a student of Richard Watkins, Michael Thompson, Martin Owen and Katy Woolley.

He has held the position of Principal Horn of the National Youth Orchestra of Scotland and was a member of the National Youth Orchestra of Great Britain. With these orchestras, Alec has performed at the BBC Proms and the Edinburgh International Festival, as well giving concerts at many of the major concert venues across Scotland and England.

As a soloist, Alec has featured in concerts in Scotland; at the Glasgow Royal Concert Hall, where he performed Martin Ellerby's *Summer Nights: Six Vignettes for Solo Horn and Concert Band*, and in Austria; performing W. A. Mozart's *Horn Concerto in Eb K. 495* at the Schladming Mid-Europe Wind Band Festival, with the West of Scotland Schools' Concert Band on both occasions.

Prior to moving to London, Alec was taught by Elspeth Dutch and Andrew Littlemore through a scholarship from the University of Birmingham, where he completed an undergraduate degree in Theoretical Physics and Applied Mathematics.

Alec is very grateful for the generous financial support offered to him by The Dewar Trust and The Caird Trust during his studies. He would also like to thank Kenneth Blackwood for his ongoing encouragement and inspiration throughout his horn-playing career.



## Watch online

All LCO 2021-22 Season Concerts will be performed live & available online

Relive the concert experience by watching on our website and YouTube channel soon after the live performance



Scan the QR code to see our available recordings

Connect with us #LCOtogether



@LCOOrchestra



@LCOOrchestra



@lcoorchestra



www.lco.co.uk

The London Chamber Orchestra is generously supported by

  
Garfield Weston  
FOUNDATION

 Supported using public funding by  
ARTS COUNCIL  
ENGLAND



# Join the LCO Family

Every LCO experience is designed to be vibrant and joyous, from our thrilling, immersive concerts, to our after show parties, bringing together our players and audience. Becoming an LCO member enhances your experience, with exclusive access, offers and the opportunity for your membership to directly support some of our most transformative education and outreach work.

**We have three dedicated levels of membership;**



Renaissance

## **Renaissance £8 per month / £80 annually**

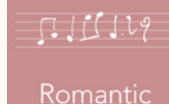
Our entry level membership offers a range of special benefits from priority booking, ticket offers and free fizz at LCO events, to exclusive access to performances only available in our digital concert hall



Baroque

## **Baroque £80 per month / £900 annually**

All the benefits of Renaissance membership, but with some very special extras, including a range of complimentary and half price ticket offers for members, their friends and family



Romantic

## **Romantic £260 per month / £3,000 annually**

Our most significant membership, which includes extra enhancements including; complimentary tickets to every LCO concert and pre show event, a personal booking service and the opportunity to make a truly significant impact to our education and outreach work

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

We warmly welcome you to LCO Together!

To find out more please contact Lynne Farnell at [lynne@lco.co.uk](mailto:lynne@lco.co.uk) or go to [www.lco.co.uk/support-lco](http://www.lco.co.uk/support-lco)

*\*for Baroque and Romantic members only*

Join before Christmas  
or buy one of our  
gorgeous  
gift membership packs  
and receive a bottle of fizz  
from our friends at  
Bluestone Vineyards.\*



**BLUESTONE**  
WILTSHIRE ENGLAND

"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*

[lco.co.uk/shop](http://lco.co.uk/shop)



# 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](mailto:hattie@lco.co.uk).



## Join us next time

# Transcendence

Tuesday 22 February 2022, 7.30pm  
St John's Smith Square, London

**Mozart** *Ballet Music from Idomeneo*  
**Nicholas Korth** *Inscapes* (World Premiere)  
**Britten** *Serenade for Tenor, Horn and Strings*  
**Mozart** *Symphony No.35 'Haffner'*

**Anthony Halstead** Conductor



LONDON CHAMBER ORCHESTRA



LONDON CHAMBER ORCHESTRA

1 Green Way  
Swaffham, Norfolk  
PE37 7FD

info@lco.co.uk  
020 3397 1298