

100

LONDON CHAMBER ORCHESTRA

TRANSCENDENCE

22 February 2022, 7.30pm



Live at St John's Smith Square, London & available online

ST JOHN'S SMITH SQUARE

TONIGHT'S CONCERT:

TRANSCENDENCE

22 February 2022, 7.30pm

St John's Smith Square, London

London Chamber Orchestra

Christopher Warren-Green, conductor & presenter

Toby Spence, tenor

Nicholas Korth, horn

MOZART *Ballet Music from Idomeneo***NICHOLAS KORTH** *Inscapes* (World Premiere)**BRITTEN** *Serenade for Tenor Horn and Strings***MOZART** *Symphony No. 35 in D Major, 'Haffner'*

Live at St John's Smith Square, London & 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!



After a break over Christmas, what a joy it is to

welcome you back to St John's Smith Square. And what better way to start and end our evening than with Mozart? We begin with his *Ballet Music* from *Idomeneo*, a glorious piece, first premiered in the UK by LCO in 1948, and we end with his exuberant and uplifting 'Haffner' Symphony. You will also witness history-in-the-making tonight, as Nicholas Korth, co-principal horn in BBC Symphony Orchestra, performs the solo horn line in a world premiere, his work *Inscapes*, commissioned by Guild of Hornplayers and London Chamber Orchestra. This piece takes its inspiration from the piece which follows it, Britten's *Serenade for Tenor, Horn and Strings*, after Nicholas heard his Father practising the Prologue to the *Serenade* as a young boy, and was utterly fascinated by the harmonics he could hear. We are proud to continue the LCO legacy of championing new music, and I look forward to us coming together for what is sure to be a fantastic evening.



In 1921 when Anthony Bernard founded LCO,

it was with a vision to embrace and champion new music. Since then the orchestra has performed over 100 UK and world premieres representing some of the greatest composers of the 20th and 21st century. LCO has also built a reputation through Bernard and more recently our very own Christopher Warren-Green, of playing classic repertoire with a vigour and joy that is unique to us.

With our programme tonight including Nicholas Korth's world premiere of *Inscapes*, we both celebrate our legacy, particularly in our centenary year, and also look to the future. With that in mind I welcome you to join us to play a part in that future by becoming a member of LCO Together, our new membership club. The antithesis of a faceless scheme, LCO Together not only connects audiences with performers at LCO events but most importantly, every membership ensures we are able to continue to share our music, to commission new work and to engage young people with the joy and energy of classical music.

I invite you to join us today, ensuring we continue to grow, to innovate and to thrive – together.



LONDON CHAMBER ORCHESTRA

**VIOLINS**

Janice Graham
Manon Derome
Charles Sewart
Yuliya Ostapchuk
Anais Boyadjieva
Valeria Kucharsky
Stella Di Virgilio
Tanya Sweiry

Kathy Shave
Raja Halder
Harriet Murray
Selini Sewart
Sophie Ryan

VIOLAS

Kate Musker
Francis Kefford
Marian Ruetschi
Lowri Thomas

CELLOS

Ariana Kashefi
Victoria Harrild
Naomi Watts
Bryony James

BASSES

Adam Wynter
Melissa Favell Wright
Laura Murphy

FLUTES

Harry Winstanley
Chris Hankin

OBOES

Gordon Hunt
Alison Alty

CLARINETS

Mark Van De Wiel
Jonathan Parkin

BASSOONS

Meyrick Alexander
Bartosz Kwasecki

HORNS

James Pillai
Alexia Cammish

TRUMPETS

Ross Brown
Adam Wright

TIMPANI

Tristan Fry



PROGRAMME NOTES

Mozart

Ballet Music for Idomeneo (1780)

1. Chaconne
2. Pas Seul de Mr le Grand
3. Passepied pour Madselle Redwen
4. Gavotte
5. Passacaille pour Mr Antoine

In 1780, twenty-five year old Mozart was fast establishing himself a reputation as one of the most important composers in Austria. He already had an abundance of works to his name, including symphonies, operas, concertos, sonatas, and music for the church.

But Mozart was also a man looking to secure his future — he was still young, and had yet to write many of the works that are most famous today. He was dissatisfied with his employment at the Salzburg court, frustrated by being treated as a court servant and annoyed by the quality of the musicians available to him. He told his father that his main reason for ‘detesting Salzburg’ was the ‘coarse, slovenly, dissolute court musicians’. Instead, he cast his eye enviously at the famous Mannheim orchestra, colourfully described by one of his contemporaries as having a forte like ‘thunder, its crescendo a cataract, its diminuendo a crystal stream murmuring as it evanesces in the distance.’

When the opportunity to write for the Mannheim orchestra came in the form of an opera commission, Mozart jumped at it. The result was *Idomeneo*. The opera is set in Crete in 1200BC, and revolves around King Idomeneo, his son Idamante, and Idamante’s love Ilia. Idomeneo is doomed to sacrifice his son to the sea god Neptune, but Neptune eventually takes mercy on the old king, allowing Idamante to live so long as Idomeneo abdicates and passes on his throne. The opera ends joyfully, with Idamante and Ilia inheriting the Cretian throne from the elderly Idomeneo.

Mozart completed the opera in just four months, but just a few days before the premiere he wrote impatiently to his father that he was still ‘incessantly occupied with these confounded dances.’ Working down to the wire was standard in the eighteenth century, when operas and concerts were often staged with very little rehearsal at all — symphony premieres were sometimes given with the players sight-reading on the day. And no eighteenth-century opera would be complete without extensive ballets. Audiences expected spectacle, so dancing was included alongside the elaborate sets and lavish costumes to create the visual opulence associated with opera. The sets for *Idomeneo*’s premiere at the Cuvilliés Theatre in Munich were especially impressive, the press saying that ‘everyone admired them tremendously.’

The value of ballet music in the opera was hotly debated — historically, some productions had dances that were unrelated to the opera’s plot, to the extent that comic ballets were sometimes performed in tragic operas. The tradition that Mozart was working in, however, expected that the ballets would be relevant to the plot and to the rest of the score — however late they were written.

The ballets that make up this suite were interspersed throughout the opera’s three acts. The Chaconne, which is heard first in the Ballet Music, would have been played at the opera’s close, providing the celebratory tone for the finale. And in all the movements, Mozart is clearly revelling in writing for the Mannheim orchestra. The Chaconne and Passacaille have the dramatic contrasts that the orchestra was so famous for, the Pas Seul full of furious passagework that demands complete union between players. The suite closes gracefully in a quiet E-flat major, a *piano* that the Mannheim orchestra made to sound like a ‘breath of Spring’.

— Dr. Leah Broad



Nicholas Korth

Inscapes for tenor, natural horn and string orchestra (2020)

Commissioned by the London Chamber Orchestra and the Guild of Horn Players

World Premiere

During my childhood I often heard my father practising the Prologue to the Britten *Serenade for tenor, horn and strings*. I was mesmerized by Britten's use of the natural harmonics of the horn, and have been fascinated by such extraordinary sonorities ever since.

Inscapes makes exclusive use of tunings derived from the natural harmonic series, and is written for the brilliant natural horn virtuoso Pip Eastop. Its title is taken from a word coined by the visionary Victorian poet and Jesuit priest, Gerard Manley Hopkins, to encapsulate the unique inner life of each component of the natural world. The piece is both a celebration of, and an elegy to, the current state of our earth, reflected in the poems I have selected.

In the first of these, *As Kingfishers Catch Fire*, Hopkins captures the energy and vitality of the 'thisness' of objects and beings through his wonderfully idiosyncratic language. The second, John Montague's *Springs*, is a cry against the exploitation of our planet, symbolised by the defilement of salmon in the river Nore. The next, Tennyson's *The Eagle*, is a wild and vigorous description of this magnificent creature in its awesome domain.

There follow two rural scenes:

Edward Thomas's famous *Adlestrop*, with its lazy summer atmosphere of a deserted birdsong-drenched English railway station, and Wendell Berry's *The Porch*

over the River, a deep contemplation of the quiet inward beauty of an evening and humanity's devastating mechanised imprint upon it.

For the final two settings, I have chosen works by poets with connections to the Rudolph Steiner (Waldorf) community. *Moon Poem* by Paul Georgiades is an exquisite picture of the purity of youth. *Inscapes* ends in hope with *Cathar*, Jehanne Mehta's ecstatic depiction of light and love blossoming forth from darkness and oppression.

Somewhat inevitably the piece contains a few musical 'nods' to Britten's sublime *Serenade* (some more conscious than others!)...

— Nicholas Korth

“ ... a deep contemplation
of the quiet inward beauty
of an evening ... ”

The Poems

1. *As Kingfishers Catch Fire*

(extract)

As kingfishers catch fire, dragonflies
draw flame;
As tumbled over rim in roundy wells
Stones ring; like each tucked string tells,
each hung bell's
Bow swung finds tongue to fling out
broad its name;
Each mortal thing does one thing and
the same:
Deals out that being indoors each
one dwells;
Selves — goes itself; myself it speaks
and spells,
Crying What I do is me: for that I came.

Gerard Manley Hopkins

2. *Springs*

for Ted Hughes

Dying, the salmon heaves up its head in
the millstream.
Great sores ring its gills, its eyes, a burning
rust slowly corrodes the redgold skin.

Great river king, nearby the Nore pours
over foaming weirs its light and music,
endlessly dissolving walls into webs
of water that drift away among slow
meadows.

But you are abdicating, you are yielding, no
fight left bit in the hinge of your jaws,
(the hook or kype) gasping, clasping for a
last breath of this soiled kingdom.

Prince of ocean, from what shared
springs we pay you homage we have long

forgotten
but I mourn your passing and would erase
from this cluttered earth our foul disgrace:
Drain the poison from the streams, cleanse
the enormous belly of ocean,
tear those invisible miles of mesh so that
your kin may course again through clear
waters.

John Montague

3. *The Eagle*

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

Alfred, Lord Tennyson

4. *Adlestrop*

Yes. I remember Adlestrop—
The name, because one afternoon
Of heat the express-train drew up there
Unwontedly. It was late June.

The steam hissed. Someone cleared his
throat.

No one left and no one came
On the bare platform. What I saw
Was Adlestrop—only the name

And willows, willow-herb, and grass,
And meadowsweet, and haycocks dry,
No whit less still and lonely fair
Than the high cloudlets in the sky.

And for that minute a blackbird sang
Close by, and round him, mistier,

Farther and farther, all the birds
Of Oxfordshire and Gloucestershire.

Edward Thomas

5. The Porch over the River

In the dusk of the river, the wind
gone, the trees grow still -
the beautiful poise of lightness,
the heavy world pushing toward it.

Beyond, on the face of the water,
lies the reflection of another tree,
inverted, pulsing with the short strokes
of waves the wind has stopped driving.

In a time when men no longer
can imagine the lives of their sons
this is still the world -
the world of my time, the grind

of engines marking the country
like an audible map, the high dark
marked by the flights of men,
lights stranger than stars.

The phoebes cross and re-cross
the openings, alert
for what may still be earned
from the light. The whipporwills

begin, and the frogs. And the dark
falls, again, as it must.

The look of the world withdraws
into the vein of memory.

The mirrored tree, darkening, stirs
with the water's inward life. What has
made it so? – a quietness in it
no question can be asked in.

Wendell Berry

6. Moon Poem

I'm a bowl of water
in a moonlit room
trembling before a child
who dips his hands
& rubs his face.

And if I'm only this,
a drop of water
on his face,
a drop of water
running down
his shining face,
it's enough, it's enough.

Paul Georgiades

7. Cathar

Let me not escape from this moment:
Keep me captive in your arms until I see
From under the wrinkled, earthen lids of
time
The sudden eye of love wink blindingly;
And all that ever blossomed, blossom
now,
Radiant white along the blackened bough.

Jeanne Mehta

Benjamin Britten

Serenade for Tenor, Horn and Strings (1943)

1. Prologue
2. Pastoral
3. Nocturne
4. Elegy
5. Dirge
6. Hymn
7. Sonnet

Stricken with measles, in March 1943 a feverish Benjamin Britten was admitted to the Grove Hospital in South London. Britain was in the midst of World War II: air raid warnings sounded and bombs fell around him as he lay in isolation, only heightening his discomfort. But worst of all, Britten's illness kept him away from his partner, the tenor Peter Pears. Britten, especially, despised any periods of separation. 'I do need you so desperately', he told Pears. 'I'm afraid I get such fits of depression when you're not around.'

Composition was Britten's way of being close to Pears, imagining himself out of the hospital's gloom. While he was convalescing at the Grove he began work on the *Serenade*, which he completed after transferring back to his home in Suffolk. Britten wrote the six songs with Pears's voice in mind, promising him that the pieces would 'be worthy of you by the time I've finished!' The high notes in the 'Pastoral', especially, showed off Pears's crystal clear upper register beautifully.

“ ... the world of
dreams and romance that
we are about to enter ”

But it was the horn player Dennis Brain who gave Britten the idea for the songs in the first place. Britten had been extremely impressed by Brain's performance in a previous collaboration, and agreed to write a work for him. Brain was able to tackle fiendishly difficult techniques that were beyond most other performers, including producing the natural harmonics that appear in both the 'Prologue' and 'Epilogue' of *Serenade*. Britten recalled that 'some of my happiest musical experiences were conducting this work for him and Pears.'

In the words of *Serenade's* dedicatee, Edward Sackville-West (who was besotted with and gently rejected by Britten), 'the subject is Night...the lengthening shadow, the distant bugle at sunset, the Baroque panoply of the starry sky, the heavy angels of sleep; but also the cloak of evil'. The six songs set texts by English poets all on the subject of night and sleep. The horn 'Prologue' calls listeners in to the space, sounding almost from a distant



era, preparing us for the world of dreams and romance that we are about to enter. The 'Pastoral' sets the scene — a countryside full of molehills and brambles, made strange by lengthening shadows that signal the onset of darkness.

Tenor and horn player are given separate moments to shine in the first two movements, but the 'Nocturne' brings them together in dialogue, the horn responding to the singer's call to 'Hear the horns of Elfland faintly blowing.' By allowing us to hear the 'horns of Elfland', Britten takes us straight in to the fantasy world conjured up by the singer. But the horn takes us somewhere far more uncomfortable in the 'Elegy', a setting of a short poem by William Blake. It is at heart a threatening, melancholic song, its violence slightly masked by the lilting strings.

The 'Dirge' is a lament for the dead, recounting the trials of the soul on its way to purgatory. This song shows Britten at his best and most imaginative. The accompaniment gets more desperate and vicious as the singer progresses to the 'purgatory fire'; the slide at the end of the refrain sounds as though the soul is heaving itself onwards, exhausted but unable to stop. The singer never pauses, continuing relentlessly until they finally stop, their plea 'Christe receive thy saule' sounded out completely and utterly alone.

The nightmare of the 'Dirge' is quickly swept away in the 'Hymn', a playful song to Diana, goddess of the hunt and the moon. As in 'Nocturne', here the horn illustrates the text, providing the hunting calls suggested by the poem. The enigmatic 'Sonnet' ties the set together, revisiting the moles of the 'Pastorale' and the image of the soul from the 'Dirge'.

The final 'Sonnet' is perhaps the most sensual of all the songs — the singer lingers over the shimmering, luminous strings, sometimes blossoming in to moments of real beauty at the top of the singer's range. Britten uses repeated notes to evoke the stillness of sleep, closing quietly and peacefully with the strings cradling the voice. Having brought us to this dream, it is the horn who leads us back out of it. The 'Epilogue' is a direct repeat of the 'Prologue', the final movement transitioning us back to the waking world.

— Dr. Leah Broad



Lyrics

1. Prologue (solo horn)

2. Pastoral

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.

The shadows now so long do grow,
That brambles like tall cedars show;
Molehills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would
stock;
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the West,
Shall lead the world the way to rest.

Charles Cotton (1630–1687)

3. Nocturne

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:

Blow, bugle, blow, set the wild echoes
flying,
Bugle blow; answer, echoes, dying, dying,
dying.

O hark, O hear, how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar

The horns of Elfland faintly blowing!

Blow, let us hear the purple glens replying:
Bugle, blow; answer, echoes, answer, dying,
dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.

Blow, bugle, blow, set the wild echoes
flying;
And answer, echoes, answer, dying, dying,
dying.

Alfred, Lord Tennyson (1809–1892)

4. Elegy

O Rose, thou art sick;
The invisible worm
That flies in the night,
In the howling storm,
Has found out thy bed
Of crimson joy;
And his dark, secret love
Does thy life destroy.

William Blake (1757–1827)

5. Dirge

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

When thou from hence away art past,
Every nighte and alle,
To Whinnymuir thou com'st at last;
And Christe receive thy saule.

If ever thou gav'st hos'n and shoon,

Every nighte and alle,
 Sit thee down and put them on;
 And Christe receive thy saule.

If hos'n and shoon thou ne'er gav'st nane
 Every nighte and alle,
 The whinnes sall prick thee to the bare
 bane;
 And Christe receive thy saule.

From Whinnymuir when thou may'st pass,
 Every nighte and alle,
 To Brig o' Dread thou com'st at last;
 And Christe receive thy saule.

From Brig o' Dread when thou may'st pass,
 Every nighte and alle,
 To Purgatory fire thou com'st at last;
 And Christe receive thy saule.

If ever thou gav'st meat or drink,
 Every nighte and alle,
 The fire sall never make thee shrink;
 And Christe receive thy saule.

If meat or drink thou ne'er gav'st nane,
 Every nighte and alle,
 The fire will burn thee to the bare bane;
 And Christe receive thy saule.

This ae nighte, this ae nighte,
 Every nighte and alle,
 Fire and fleet and candle-lighte,
 And Christe receive thy saule.

Lyke Wake Dirge, Anonymous (15th century)

6. Hymn

Queen and huntress, chaste and fair,
 Now the sun is laid to sleep,
 Seated in thy silver chair,
 State in wonted manner keep:
 Hesperus entreats thy light,

Goddess excellently bright.
 Earth, let not thy envious shade
 Dare itself to interpose;
 Cynthia's shining orb was made
 Heav'n to clear when day did close:
 Bless us then with wishèd sight,
 Goddess excellently bright.

Lay thy bow of pearl apart,
 And thy crystal shining quiver;
 Give unto the flying hart
 Space to breathe, how short so-ever:
 Thou that mak'st a day of night,
 Goddess excellently bright.

Ben Jonson (1572–1637)

7. Sonnet

O soft embalmer of the still midnight,
 Shutting with careful fingers and benign
 Our gloom-pleas'd eyes, embower'd from
 the light,
 Enshaded in forgetfulness divine:

O soothest Sleep! if so it please thee, close
 In midst of this thine hymn my willing eyes,
 Or wait the "Amen" ere thy poppy throws
 Around my bed its lulling charities.

Then save me, or the passèd day will shine
 Upon my pillow, breeding many woes,
 Save me from curious Conscience, that still
 lords

Its strength for darkness, burrowing like a
 mole;
 Turn the key deftly in the oilèd wards,
 And seal the hushèd Casket of my Soul.

John Keats (1795–1821)

Mozart

Symphony No. 35 in D Major, K.385 'Haffner' (1782)

I. Allegro con spirito

II. Andante

III. Menuetto & Trio

IV. Finale: Presto

By 1782, Mozart had been discharged from his unsatisfactory employment at Salzburg 'with a kick on my arse...by order of our worthy Prince Archbishop'. Glad to be rid of the post, he set himself up in Vienna as a freelance musician. He quickly settled into Viennese life, making a living from teaching, performance, and composing.

Among Mozart's greatest successes in these years was the opera *The Abduction from the Seraglio*, which was an immediate hit when it premiered in July 1782. Amidst the flurry of celebrity and requests for work that followed the *Abduction's* first performance, Mozart received a letter from his father asking that he write a work to celebrate a title of nobility being given to Sigmund Haffner, for whose sister Mozart had previously composed a wedding serenade. 'I am up to my eyes in work', Mozart replied. 'And now you ask me to write a new symphony too! How on earth am I to do so?...Well, I will have to give up my nights to it, for that is the only way... I will work as fast as possible, short of sacrificing good composition to haste.'

The outcome of Mozart's sleepless nights was the Symphony No. 35 — one of his most exuberant and uplifting symphonies. Perhaps the tone was influenced by the fact that Mozart was preparing for his own wedding as he composed, finishing the score just weeks after his father first suggested it, and within days of walking down the aisle. Mozart the opera composer also shines through clearly in this symphony — the opening is so theatrical and strident that it could almost be an overture, setting the scene for the coming drama. There is very little variation of mood in the first movement; this is bold, loud, confident music throughout.

It's the second movement that provides the most dramatic contrast: a delicate, lyrical Andante that would also feel at home in an opera. But the mood of jollity is never broken, and the buoyancy of the first movement soon returns for the Minuet and Trio. The symphony closes in a triumphal blaze of glory, finishing with an emphatic statement of the symphony's home key, D major.

Having posted off the finished symphony, Mozart seemingly forgot all about it until six months later, when his father returned it for performance in Vienna. 'My new Haffner symphony has positively amazed me, for I had forgotten every single note of it', he wrote. Thankfully, Mozart was pleased with his hastily-written work, remarking that 'It must surely produce a good effect.'

— Dr. Leah Broad

BIOGRAPHIES

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 featuring Beethoven, Prokofiev, Strauss, Schönberg, Mahler, Humperdinck, as well as the world premiere of Sergey Akhunov's Concerto and a new commission by Cheryl Frances-Hoad based on Holst's *The Planets*. Additional engagements of the season 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.

Over the last 30 years he has worked with eminent orchestras around the world as guest conductor, including Orchestre National de Belgique, Zürcher Kammerorchester, RTÉ Symphony Orchestra and Iceland Symphony Orchestra in Europe, and NHK, Yomiuri Nippon, Singapore, Sapporo and KBS symphony orchestras in East Asia. In North America he has conducted the Philadelphia Orchestra, Minnesota Orchestra, Detroit, Houston, St Louis, Toronto, Milwaukee, Seattle and Vancouver symphony orchestras, and Washington's National Symphony Orchestra. In the UK, he has worked with the Philharmonia, London Philharmonic, Royal Liverpool Philharmonic and Royal Scottish National orchestras.

In addition to his international commitments, he has been invited to conduct at the wedding services of TRH The Prince of Wales and The Duchess of Cornwall at St. George's Chapel, Windsor, in 2005, TRH The Duke and Duchess of Cambridge at Westminster Abbey in 2011 and the Duke and Duchess of Sussex at St George's Chapel,



Windsor, in 2018. He conducted the London Chamber Orchestra on the occasion of HM The Queen's 80th birthday and the Philharmonia Orchestra for Her Majesty's 90th birthday concert at Theatre Royal, Drury Lane, as well as HRH The Prince of Wales' 60th birthday concert in Buckingham Palace.

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. He has recorded extensively for Sony, Philips, Virgin EMI, Chandos, Decca and Deutsche Grammophon, and records with the London Chamber Orchestra for Signum Classics.

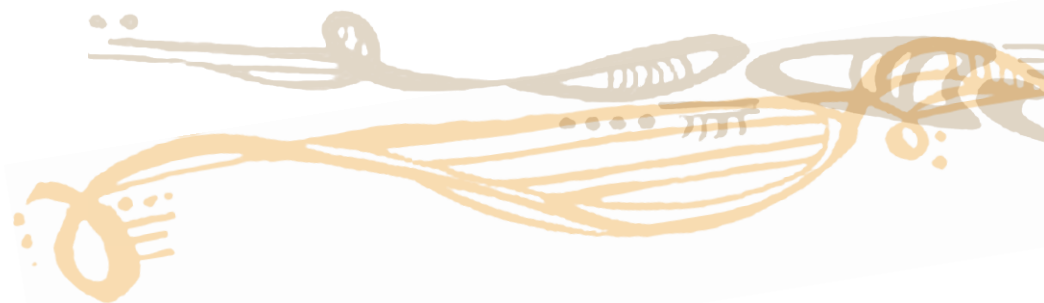
Nicholas Korth

Nicholas Korth, "subtlest of first horns", has held the position of Co-principal Horn with the BBC Symphony Orchestra since 2000. In this capacity he has performed in many 'Prom' concerts at the Royal Albert Hall (including several first and last nights), toured throughout the world and been involved in countless radio and TV broadcasts. Highlights over recent years include the obligato horn part in Mahler's Fifth Symphony, in Tokyo's Suntory Hall under Oramo, and Fourth Symphony at the Proms and the Edinburgh Festival under Bychkov.

Nicholas appears regularly as guest principal horn with many of Britain's major orchestras and chamber ensembles and is active on the London film session scene. He is also Principal Horn of the English Sinfonia.



Photo: SL Chai



As a member of the London Conchord Ensemble he has performed much of his own music, recorded extensively and toured in the USA and Europe, playing in venues such as the Concertgebouw, Amsterdam and London's Wigmore Hall.

He first had lessons with his mentor, the distinguished horn soloist Ifor James, at the age of eleven. Four years later he joined Ifor in Germany for a further five years study at the Musikhochschule in Freiburg. He has also worked in Norway as a member of the Oslo Philharmonic under Marriss Jansons in the early nineties, and was Principal Horn of the Royal Ballet Sinfonia from 1997 to 2000.

As a composer, Nicholas has a fascination with the world of natural harmony. This is reflected in his series of compositions, *Harmoniae Naturales*, which feature the extraordinary sounds of overtone singing.

Toby Spence

Toby Spence is an internationally renowned tenor, dividing his time between the concert platform and some of the world's best opera houses.

He has sung with the Berlin and Vienna Philharmonic orchestras under Rattle, San Francisco Symphony under Tilson Thomas, Orchestra dell'Accademia Nazionale di Santa Cecilia under Pappano, Rotterdam Philharmonic Orchestra under Gergiev, Los Angeles Philharmonic under Dudamel and at the Salzburg and Edinburgh Festivals under Norrington and Mackerras.

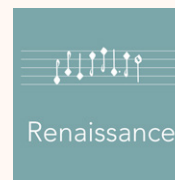
Highlights of this season include Florestan Fidelio in Stavanger and Garsington Opera; Mahler 8 at Atlanta Symphony Hall; Das Lied von der Erde in São Carlos; The Dream of Gerontius at the Slovak Philharmonic Concert Hall; Missa Solemnis with the Wroclaw Philharmonic and Britten's Serenade with the Prague Radio Symphony Orchestra, l'Orchestre National de Lyon and the Kanazawa Orchestra Ensemble in Tokyo.



JOIN THE LCO FAMILY

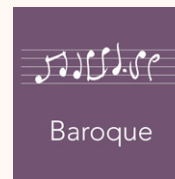
Every LCO experience is designed to be vibrant and joyous, from our thrilling, immersive concerts to our after show parties, bringing together our players and audience. Becoming an LCO member enhances your experience, with exclusive access, offers and the opportunity for your membership to directly support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

We have three dedicated levels of membership;



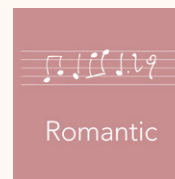
Renaissance £8 per month / £80 annually

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



Baroque £80 per month / £900 annually

All the benefits of Renaissance membership, but with some very special extras, including complimentary tickets and special offers for members, their friends and family



Romantic £260 per month / £3,000 annually

Our most significant membership, which includes extra enhancements including; complimentary tickets to every LCO concert, invitation to an exclusive supporter reception, a personal booking service, public acknowledgement of your support 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 or go to www.lco.co.uk/lco-together/



LCO New

The **London Chamber Orchestra's**
scheme for

five emerging composers

Work with LCO's Composer in Residence,
Freya Waley-Cohen, and the **London Chamber Orchestra** to develop
your orchestral writing, and compose a piece which will be **performed**
and recorded in LCO's main season concert.

LCO New Submission Reviewing Panel:



Graham Fitkin, Blasio Kavuma & Freya Waley-Cohen

Workshop dates: June – August '22

Concert: September '22

Applications open: 1 February – 18 March '22



Go to <https://www.lco.co.uk/learning/lco-new/>
for further information and details on how to apply

**Fair
Access**

LCO supports Sound and Music's Fair Access Principles

*The
Garrick
Club*

Charitable Trust




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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*

lco.co.uk/shop



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



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THE MARCHUS TRUST

Join us next time

DUSK AND DAWN

18 March, 7:30 pm - 9:30 pm
St John's Smith Square, London

A TRIBUTE TO STEPHEN SONDHEIM

FREYA WALEY-COHEN *Happiness (Song Cycle)*

BEETHOVEN *Symphony No. 6 'Pastoral'*

Claire Booth, soprano
Freya Waley-Cohen, presenter
Christopher Warren-Green, conductor


LONDON CHAMBER ORCHESTRA



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Original cover artwork: Pippa Smith
Graphic design: Denise Burt