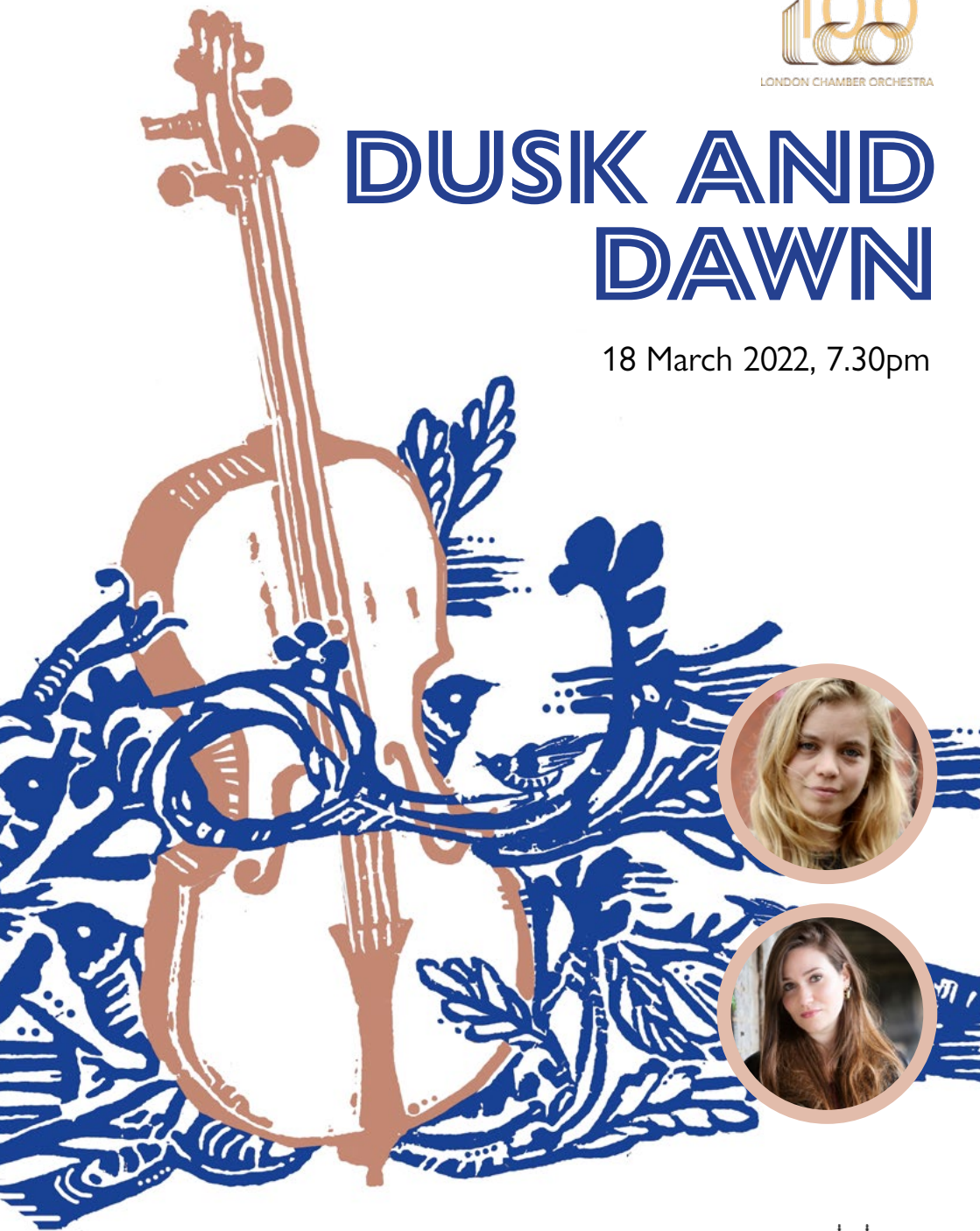


DUSK AND DAWN

18 March 2022, 7.30pm



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



ST JOHN'S SMITH SQUARE

TONIGHT'S CONCERT:

DUSK AND DAWN



18 March 2022, 7.30pm
St John's Smith Square, London

London Chamber Orchestra
Christopher Warren-Green, conductor
Héloïse Werner, soprano
Freya Waley-Cohen, presenter



SONDHEIM *Tribute*

Send in the Clowns, Stephen Sondheim arr Don Sebesky

FREYA WALEY-COHEN *Happiness*

A Song Cycle, dedicated to Olly Knussen

Generously supported by the Marchus Trust

- I. You Envied the Starts Their Height
- II. Still Light
- III. Happiness
- IV. An Avoidance
- V. Ease

– Interval –

BEETHOVEN *Symphony No.6 in F Major, 'Pastoral'*

- I. Allegro ma non troppo 'Awakening of cheerful feelings on arrival in the countryside'
- II. Andante molto mosso 'Scene by the brook'
- III. Allegro 'Merry gathering of country folk'
- IV. Allegro 'Thunder, Storm'
- V. Allegretto 'Shepherd's Song. Glad feelings with thanks to the Almighty after the storm'



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!



What a joy it is to welcome you back to the iconic St John's Smith Square, for an evening of reflection and hope.

To start, a *Tribute* to the recently passed Stephen Sondheim, whose writing broke new ground for American musical theatre and changed the scene of Broadway forever. Next, we celebrate emerging talent and new music with respect to those who have passed – Composer in Residence 2021-22 Freya Waley-Cohen's song cycle *Happiness* is dedicated to her composition mentor, the late Oliver Knussen. Finally, we look to the future with optimism and hope. Beethoven's masterpiece *Symphony No.6 'Pastoral'* evokes all that is good with the world. Beginning with 'awakening of cheerful feelings on arrival in the countryside', it depicts a beautiful Spring scene, a walk through wild nature, the beauty of a bubbling brook, storms, bacchanalia and the calm after the storm.

Please join myself and the players for an after-show party in the Crypt, we look forward to seeing you.

Christopher Warren-Green.





I first heard of Stephen Sondheim in a school production of *Into the Woods*.

It was before I had dedicated myself to the musician's life but it was completely inspiring. I then performed a run of *Sweeney Todd* at music college and I was addicted. When I heard of his recent passing I thought about those experiences. I realised his made up the majority of musicals I listened to and watched. I know I am not the only one. Sondheim broke new ground for American musical theatre and changed Broadway forever.

Oliver Knussen is another composer who I grew fond of in my playing career. Rehearsing and performing with him was always eventful and his attention to detail was so intense! *Happiness*, Freya Waley-Cohen's song cycle, is dedicated to Olly who was her composition mentor and I believe, good friend. This is the second piece by Freya we are performing in her year as Composer in Residence. We can look forward to hearing more in June when we will be performing a new piece Freya is writing especially for us. Some of the most memorable concerts I've ever been a part of have involved last minute replacements. You never wish it to happen but it is of course sometimes inevitable. Unfortunately, Claire Booth is unable to sing due to being poorly but Héloïse Werner has come in to save the day. What an incredible thing to do at such short notice and we are so grateful and lucky to have such a talented person performing with us tonight..

Fun fact: If Beethoven and Spotify had coexisted, Beethoven would be the second highest earning classical composer. (I'll let you guess who would have held the top spot). In fact, in 2021, the adagio from his *Moonlight Sonata* was streamed more than Ed Sheeran's most popular song, *Shape of You*!

His *Symphony No.6 'Pastoral'* is one of the most uplifting and energising pieces. Beginning with 'awakening of cheerful feelings on arrival in the countryside', it's all about Spring. It's perfect for this time of year so imagine yourself on a walk. Surrounded by nature: a bubbling brook, birds tweeting and trees swaying, you smell the fresh spring air and experience all the weather Spring chucks at us!

As always, the team, the musicians and I will be downstairs for an after-show party in the Crypt. Come and say hi and we can raise our glasses to the most wonderful past and present musicians.

Jossey Lightfoot



LONDON CHAMBER ORCHESTRA





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Sophie Ryan
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VIOLAS

Germán Clavijo
Francis Kefford
Marian Ruetschi
Laurie Anderson

CELLOS

Becky Knight
Corinna Bailey
Daisy Vatalaro
Hannah Schofield

BASSES

Andy Marshall
Laura Murphy
Daniel Molloy

FLUTE / PICCOLO

Margaret Campbell
Alyson Frazier

ALTO FLUTE / PICCOLO

Christine Hankin

OBOES

Gordon Hunt
Alison Alty

CLARINET / BASS

Mark Van De Wiel
Jordon Black

BASSOONS

Meyrick Alexander
Bartosz Kwasecki

HORNS

Timothy Ellis
Elise Campbell
Anne-Marie Federle
Alexia Cammish

TRUMPETS

Alex Caldon
Heidi Bennett

TROMBONE / ALTO

Andrew Connington
Jonny Watkins

TIMPANI

Tristan Fry

PERCUSSION

Julian Poole
Tristan Fry

HARP

Alex Rider

PIANO

Neil Georgeson



PROGRAMME NOTES

Stephen Sondheim

Tribute

Send in the Clowns, Stephen Sondheim arr Don Sebesky

There are few people who have had such an extraordinary impact on musical theatre as Stephen Sondheim. He wrote both the music and lyrics for sixteen musicals, and the lyrics to three more including *West Side Story*. Over the course of his career he accrued eight Tony Awards (including for Lifetime Achievement), an Academy Award for Best Original Song, eight Grammys, a Pulitzer Prize for drama, and the Presidential Medal of Freedom from Barack Obama. In all Sondheim's work, emotion is at the absolute core; he found his motivation and inspiration in 'getting across to an audience and making them laugh, making them cry – just making them feel.'

Sondheim had an unconventional upbringing and training. He had a difficult childhood, having a particularly strained relationship with his mother – in the 1970s before she went in for heart surgery she left him a letter telling him 'The only regret I have in life is giving you birth'. But it was also through his mother that he came to befriend Oscar Hammerstein II, of Rodgers and Hammerstein fame, who had penned a string of hits including *The Sound of Music* and *Oklahoma!* Hammerstein became something of a surrogate father and mentor after Sondheim's father left the family when he was ten, and

gave the young Sondheim a crash course in writing musicals. Sondheim attributed much of his later success to this early apprenticeship, saying that ‘It was because of my teenage admiration for him that I became a songwriter.’

He had a circuitous route to the theatre. Sondheim started out writing for TV, then creating cryptic crosswords, before getting his big break writing the lyrics for *West Side Story*. It would be another five years, though, before a musical was staged for which Sondheim had written both the music and lyrics: *A Funny Thing Happened on the Way to the Forum*. This first full musical was a runaway success. It won the 1963 Tony Award for Best Musical, and ran for 964 performances on Broadway – longer even than *West Side Story* had managed.

Sondheim’s musicals have enjoyed varying success. Some were complete flops, but pieces like *Sweeney Todd* and *Into the Woods* have found enduring popularity, both being adapted in to big budget movies starring Johnny Depp, Meryl Streep, Alan

Rickman, and Helena Bonham-Carter. Both are full of Sondheim’s trademark macabre and unsettling bleakness. Sweeney’s London is ‘A hole in the world like a great black pit And the vermin of the world inhabit it’, and *Into the Woods* ends with a question to the audience: ‘How do you say to your child in the night Nothing’s all black, but then nothing’s all white. How do you say it will be all right When you know that it might not be true?’

It’s this willingness not to sugar-coat that makes Sondheim’s musicals so compelling. Whether singing about love in a ballad like ‘Send in the Clowns’, or about making vicars in to meat pies, Sondheim’s characters and the worlds they inhabit are psychologically rich and complex. As demonstrated by tonight’s tribute, no two Sondheim musicals sound alike, and it’s this variety, the ability to endlessly recreate and reinvent, that has made Sondheim so important to the history of musical theatre.

“ ... Sondheims’s characters and the worlds they inhabit are psychologically rich and complex ... ”

– Dr. Leah Broad



Freya Waley-Cohen

Happiness

A Song Cycle, dedicated to Olly Knussen

Generously supported by the Marchus Trust

- I. You Envied the Starts Their Height
- II. Still Light
- III. Happiness
- IV. An Avoidance
- V. Ease

Happiness is an orchestral song cycle commissioned by the Melos Sinfonia for premiere on the 19th October 2018 at LSO St. Luke's with conductor Oliver Zeffman and soprano Lauren Fagan. The song cycle is dedicated to Oliver Knussen, and was the last piece I worked on with him. The last line of Jack Underwood's 'Happiness', set me off, searching for other poems that catch the flickering moments on the knife edge between Happiness and the contrast that surrounds it. They trace moments in life, starting from A K Blakemore's youthful 'You envied the stars their heights' and ending with Bai Juyi's end of life reflection 'Ease', otherwise translated as 'a poem about how things are now'.

I. You Envied the Stars Their Height

The day folded;
Like a Cabbage White closing its wings
On a windowsill.
With the old, worn-out risk,
the unexplainable, skewed
trigonometry
of drunkenness
you climbed the fire escape.
Got on the roof.
But once you were there, you
envied the stars
their height
and could not get back down.

– A K Blakemore
2015, *Humbert Summer*, with kind
permission of the poet

II. Still Light

You picture your mother like a tree
– somehow that makes it easier.
A silver birch, undressing
unhurriedly, as though days were years,
while a fine rain plays
like jazz in her hair. She drops
her fine, white leaves
one by one. Her branches
are almost bare now. See,
how beautiful she is against the darkening
sky.

– Shazea Quraishi
2015, *The Art of Scratching*, with kind
permission of Bloodaxe Books

III. Happiness

Yesterday it appeared to me in the form of two purple elastic bands round a bunch of asparagus, which was a very small happiness, a garden variety, nothing like the hulking conversation cross-legged on a bed we had ten years ago, or when I saw it as a thin space in a mouth that was open slightly listening to a friend pinning them with an almost-cruel accuracy; the sense of being known making a space in their mouth that was happiness. There was the happiness of my mother as we sat on a London bus, her having travelled alone to visit her son, and she seemed more present which might have been the luggage I was carrying for her that weighed heavy as her happiness, or was her happiness. It is rare you see a happiness so nut-like as that which we permit my father to pass around when he is talking sentimentally embarrassing us all. And of course, the goofy ten gallon hats of happiness that children plant on us overtime they impersonate knowledge. Or when I am standing on a step breathing it in and out, staying death and the deadness that comes after dying, sighing like a song about it. Or privately with you, when we're watching television and everyone else can be depressed as rotten logs for all we care, because various and degrees as it is, we know happiness because it is not always usual, and does not wait to leave.

— Jack Underwood
2015, *Happiness*, with kind permission
of Faber & Faber



IV. An Avoidance

I could go around all evening dropping slices of lime into other peoples' drinks, because it's easy to give away fractions of happiness. But bad news ticks in the kettle as it rests, and someone's dressed as Death in the Halloween party photo, and someone's dressed as Death in the birthday

party photo, class photo, front row, by the font
at the Christening?....? I should've called.

I should've called right away, welcomed your
sadness, taken it, pulled up a white plastic patio
chair, and said I know you don't want to be here
either. Instead I let a week pass. It was so easy.

– Jack Underwood

2015, *Happiness*, with kind permission of Faber & Faber

V. Ease

(Or 'a poem about how things are now')

Lined coat, warm cap, felt slippers,
In the little tower, at the low window, sitting over the sunken stove.
Body at ease, heart at peace; nothing to wake early for
Do the courtiers in the Western Capital know of these things, or not?

– Bai Juyi trans. George X. Fu

Original circa 844, trans. 2018 in collaboration with the composer

Beethoven

Symphony No. 6, 'Pastoral'

- I. Allegro ma non troppo 'Awakening of cheerful feelings on arrival in the countryside'
- II. Andante molto mosso 'Scene by the brook'
- III. Allegro 'Merry gathering of country folk'
- IV. Allegro 'Thunder, Storm'
- V. Allegretto 'Shepherd's Song. Glad feelings with thanks to the Almighty after the storm'

'No one', Beethoven wrote, 'can love the country as much as I do.' By 1808, when Beethoven was writing his Sixth Symphony, the composer was living in Vienna. In what few spare moments he had, he loved nothing more than to escape to the countryside for long rambles 'through bushes, woods, under trees, over grass and rocks.' For Beethoven, country walks were a retreat from the politics of city life, dealing with demanding patrons,

and the annoyance of trying (unsuccessfully) to negotiate a full-time salary from the Imperial Royal Court Theatre. It's the feelings of solace and joy that Beethoven found in nature that he attempted to put in to music in the 'Pastoral' Symphony.

This piece is unique in Beethoven's output for being explicitly "programmatic", meaning that it expresses a narrative or idea throughout. Each of the five movements has a descriptive title, which Beethoven intended as prompts for the listener's imagination, saying that the symphony was more about 'expression of feeling than painting.' Of all Beethoven's symphonies, the Sixth probably contains the least contrast and tension – the prevailing mood is unapologetically and unreservedly happy. In the first movement, Beethoven leaves it up to the listener to imagine the countryside that would bring them 'cheerful feelings': perhaps a woodland walk in the autumn, watching the sun dapple red and ochre through the trees; or a summer day in green fields, filled with the smell of clover and fresh-mown grass.

The second movement is far more pictorial. To evoke the running water, Beethoven uses rippling strings and gives small turns to the violins, like eddies and whirls in a stream. Again, though, it is up to the listener to choose their scene; the brook is just a starting point. The overriding feeling of this movement is undisturbed tranquillity and harmony between the instruments – listen out for the bassoon solo that then gets picked up by other woodwind instruments, slowly spreading its way to the rest of the orchestra. The movement ends with a series of birdcalls – the flute, oboe, and clarinet play the songs of the nightingale, quail, and cuckoo. As well as their obvious connections with Spring, these birds had symbolic significance. The nightingale is associated with love, the quail with God and creation, and the cuckoo with the coming of Summer. Perhaps by including these specific birds (they are named in the score), Beethoven was trying to bring some of their symbolism to his symphony.

Movement three returns to a jovial mood, and this is the first time that Beethoven introduces people to his imagined landscape. Accordingly, the middle of the movement evokes a country dance. This movement runs straight in to the fourth, the storm, and it's this that provides the symphony's contrasting mood. Beethoven's depiction is incredibly descriptive, making thunder in the rumbling basses, and using chromatic scales, tremolos (fast repeated notes), and extreme dynamic contrasts to create the storm. This is true dramatic music – Beethoven is drawing on all the techniques that were widely used by theatre composers to accompany theatrical storms and moments of strife.

After the storm, the clarinet and horns call us back to a joyful and outgoing spirit, but far more relaxed than in the exuberant opening. For Beethoven, God and nature were inseparable, saying that 'it seems as if in the country every tree said to me "Holy! Holy!"' So to bring the symphony to a close Beethoven turns to God. He labels the movement an offering of 'thanks to the Almighty', ending with a tone of reverence and peace.



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.

Héloïse Werner

Soprano and composer Héloïse Werner previously premiered Freya Waley-Cohen's new song cycle for soprano and string quartet at Conway Hall, written for her and the Tippett Quartet, and also performed the composer's music with The Hermes Experiment, a contemporary quartet of which she is soprano and co-founder and with which she won the RPS Young Artist Award 2021 and the Royal Over-Seas League Mixed Ensemble Competition 2019. Their debut album *HERE WE ARE* on Delphian Records was awarded Presto Classical Recording of the Year, Gramophone Editor's Choice, The Guardian's 10 Best Contemporary Albums of 2020. Their second album *SONG* is also out now (**** The Times).

Héloïse's debut solo album *PHRASES* on Delphian Records will be launched at the Wigmore Hall and released on Delphian in June 2022 and is generously supported by the PRS Foundation Open Fund, The Ambache Trust, The RVW Trust and the Nicholas Boas Charitable Trust.



Héloïse performed her solo opera *The Other Side of the Sea*, developed during a Snape Maltings residency, at Kings Place, appeared in The Grange Festival's production of *Precipice* and starred in Jonathan Woolgar's acclaimed one-woman opera *Scenes from the End*. She has performed at the Sam Wanamaker Playhouse at Shakespeare's Globe, Spitalfields Festival 2017, and made her BBC Proms debut as one of the two singers performing in Steve Reich's *Music for large ensemble* with the Multi-Story Orchestra in 2016.

As a composer, Héloïse has written for musicians including violist Lawrence Power, bassoonist Amy Harman, mezzo-soprano Marielou Jacquard, pianist Kunal Lahiry, violinist Fenella Humphreys, mezzo-soprano Helen Charlston, The Gesualdo Six, The Bach Choir, CoMA, mezzo-soprano Grace Durham and Miller-Porfiris Duo, commissioned by Spitalfields Music Festival 2020. Upcoming 2022 commissions include works for pianist Mishka Rushdie Momen (Lucerne Festival) and Radio France.

Born in Paris, Héloïse was a member of the 'Maîtrise de Radio France' for six years, studied the cello at the Conservatoire Maurice Ravel, read music at Clare College, Cambridge, where she was a choral scholar, and subsequently graduated from Trinity Laban Conservatoire of Music and Dance. She is one of BBC Radio 3's 31 under 31 Young Stars 2020 and is a former recipient of the Michael Cuddigan Trust Award, Linda Hirst Contemporary Vocal Prize and a former Leeds Lieder Young Artist.





Freya Waley-Cohen

Freya Waley-Cohen is a British-American composer living in London. Her music is full of shifting kaleidoscopic colours and patterns anchored around melodic lines that twist and wind. It is characterised by contrasts between earthy rhythmic play with bold colours, and fragility, luminous spaces, and a sense of the otherworldly. Many of her recent works play with myths, magic and the occult as lenses through which to look at the contemporary world.



March 2022 will see the premiere of Freya's opera *WITCH*, commissioned to celebrate the 200th anniversary of the Royal Academy of Music. Freya is composer in residence with the London Chamber Orchestra for the 2021-22 season, where performances of her works include *Saffron* and *Happiness* as well as two new works commissioned for the orchestra.

Freya's music has been commissioned by institutions and ensembles including the LA Philharmonic, BBC Proms, Wigmore Hall, Philharmonia Orchestra, The Britten Sinfonia, King's Singers, The Hermes Experiment, the Aldeburgh, Presteigne, Santa Fe, and Cheltenham festivals, and released on Signum, Nimbus, Nonclassical, Delphian and NMC records.

Freya has created a number immersive works and installations including *Permutations*, an interactive artwork and a synthesis of architecture and music created during an Open Space Residency at Snape Maltings from 2015-2017.

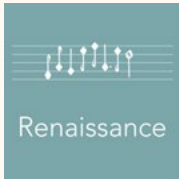
Freya was the 2019-20 Associate Composer of the Wigmore Hall, where the 2019 season featured a day of concerts focusing on her music. She was associate composer of St. David's Hall's contemporary music series, Nightmusic, from 2018-2021. Winner of a 2017 RPS Composition Prize, she held an Open Space Residency at Snape Maltings from 2015-2017 and was 2016-18 Associate Composer of Nonclassical. She is a founding member and artistic director of Listenpony concert series and record label.



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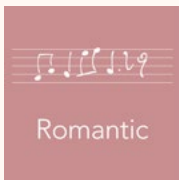
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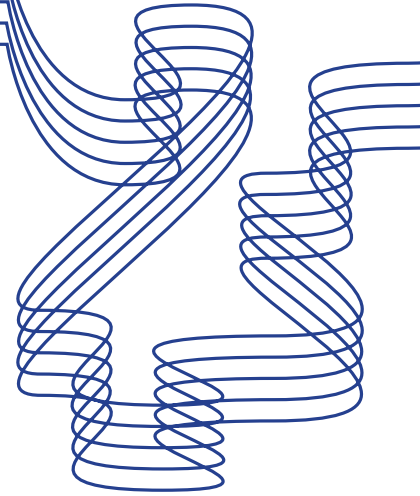
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MAHLER UNWRAPPED

Tuesday 26 April, 7.30pm
St John's Smith Square, London

MAHLER *Blumine* (Discarded from Symphony No. 1)

MAHLER UNWRAPPED Dr Leah Broad

MAHLER *Das Lied von der Erde*

Christopher Warren-Green, conductor

Dr Leah Broad, presenter

John Findon, tenor

Marcus Farnsworth, baritone



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