

# PEKKA KUUSISTO DIRECTS

TUESDAY 21  
JUNE, 7.30PM,  
ST JOHN'S  
SMITH SQUARE,  
WESTMINSTER



LONDON CHAMBER ORCHESTRA



## PROGRAMME

MOZART

*Violin Concerto No. 5 'Turkish'*

FREYA WALEY-COHEN

*Pocket Cosmos (World Premiere)*

20 minute interval

HAYDN

*Symphony No. 88*

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## WELCOME!

- Jocelyn Lightfoot  
CEO, Three Worlds Group

Hello everyone and welcome to tonight's very exciting concert!

Looking back over the last few years it's easy to sigh and think "How did we get here?". Of course, tonight, that question could not be more relevant! How did you get here? I'm hoping that your journeys have been kind and I'm looking forward to hearing about some creative transport solutions! The great thing about concerts is that you can leave all of that behind you for the next couple of hours and just enjoy the show, and the company of the people around you.

Pekka and London Chamber Orchestra have a long history and these relationships make LCO what it is. A lot of you will be familiar to us because of that, but for those of you who aren't yet, you're in for a treat!

It is always exciting to have a world premiere in a concert. What a feeling, knowing that you are hearing the music before anyone else. There is nothing more fresh and close to the composer in experiencing music and we are super lucky to have been working with Freya for the whole season as our Composer-In-Residence. There is still more to do for Freya, leading our LCO New programme for emerging composers over the summer. Check out the programme on our socials and website to see how you can get involved.

So, there we have it. The season is complete and we shall start looking to the next one with excitement and interest. I will look forward to seeing you from September onwards and before that, in the bar later for a drink!

## PROGRAMME NOTES



**Mozart** *Violin Concerto No. 5 in A Major 'Turkish'*

i. *Allegro aperto* - *Adagio* - *Allegro aperto*  
ii. *Adagio*  
iii. *Rondeau* - *Tempo di minuetto*

Notes by Dr Leah Broad

Mozart is now best known as a pianist, but he was also a virtuoso violinist from childhood. He received his first lessons from his father, Leopold, one of the most respected violin teachers in Austria. Both of Leopold's children — Wolfgang and his sister Nannerl — were child prodigies, and he took them on tour in Europe throughout the 1760s, showcasing their talents at the most illustrious courts. The children's musical abilities amazed their listeners, not least Wolfgang performing the solo part of a full violin concerto at the age of just seven. His talents also came in handy at customs; after the six year old gave an impromptu violin performance at the Vienna customs-house, the delighted officer waived the family's duty fees. 'You yourself do not know how well you play the violin', Leopold later assured his son.

This Concerto is one of four or five (the date of one concerto is contested) that Mozart wrote all in the same year, when he was nineteen and working in Salzburg. In Mozart's day, Salzburg was governed by Archbishop Princes, and the court was a major source of employment for local musicians. Both Leopold and Wolfgang were employed at the Salzburg court, where music-making mostly revolved around the cathedral and official court events. Although Mozart did write a substantial quantity of church music, by the mid-1770s he was growing increasingly dissatisfied with the various restrictions of courtly life, so spent a great deal of his compositional time on instrumental music instead. Concertos were unlikely to be performed at court, but they would raise Mozart's name as a composer outside of Salzburg, increasing his opportunities for work elsewhere. Indeed Mozart very likely wrote these concertos to perform himself, demonstrating his abilities as both performer and composer. Needless to say, Mozart directing his attention outside of the court did nothing to improve an already fractious relationship with the Archbishop. After years of increasing discontent among all parties, both Wolfgang and Leopold left the Salzburg court in 1777, allowing Wolfgang to focus primarily on instrumental music.

As a genre, concertos involve a fine balancing between the soloist and the orchestra. Historically, the prominence of the solo player has aroused some disdain from critics, who accused concertos of being too flamboyant — all style and no substance. Mozart, himself was a harsh judge, often criticising what he considered to be excessive embellishment and ornamentation in others' performances. So he tried to write concertos that were, in his own words, 'a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid.' Even at its most playful, therefore, the writing in this concerto always remains balanced and elegant, with the soloist and orchestra united throughout.

Mozart was a prolific opera composer, and there are traces of theatrical thinking in the way he writes his concertos. Although the orchestral opening of the first movement is light and jovial, for example, the entry of the solo violin is dramatised by a change to a slower tempo. He also makes use of abrupt changes of key, moving quickly from major to minor to create the kinds of swift mood changes that are required in opera. Furthermore this movement bears many similarities with one of his earlier opera arias, suggesting that Mozart was attempting to bring some of the drama of the opera stage to the concerto form. Nonetheless, equality is maintained between the orchestra and soloist right until the cadenza (solo passage) at the end of the movement. In Mozart's lifetime these cadenzas would have been improvised by the performer, allowing them to demonstrate their musicianship by putting their own mark on the concerto. Today, cadenzas are much less likely to be improvised, but still provide a virtuosic moment for the soloist to shine.

The second, slow movement is followed by a Rondo, which alternates a recurring refrain with contrasting episodes. The central episode of the movement gives this concerto its nickname, the "*Turkish*". There were a number of crazes for everything Turkish in eighteenth-century Austria (prompted by the resumption of diplomatic relations with their neighbours, the Ottoman Empire), which extended as far as music. Many of Mozart's pieces contain Orientalist moments that attempted to evoke the rhythmic percussion of Turkish military bands, and there is one such instance at the heart of this movement, with a sudden change to a minor key and the orchestra creating percussive effects. Rather than being an accurate account of Turkish music, however, the purpose of such passages was to create a generic sense of "otherness" within the music — which in this instance is swept away by the return of the Rondo refrain.

**Freya Waley-Cohen** *Pocket Cosmos (World Premiere)*

Notes by Freya Waley-Cohen

When I started writing *Pocket Cosmos*, I had a line from Rebecca Tamás' '*Spell For Reality*' rolling around in my head like an earworm: '*the entire pocket cosmos shifting and flapping*'. It's a poem that uses ideas of earthly rhythms to explore mystical experience. Around the same time, a close friend gave me a stick of Palo Santo - a scented wood from South America that is used for ceremonies around moving into a new home, which I was doing at the time. I kept the Palo Santo on my desk while I was writing *Pocket Cosmos*, and found the scent helped to evoke the sound world I was creating in this piece.

It brought to mind another poem, which, in a very different way, explores ties between the spirit and earthly rhythms: Ursula K Le Guin's '*Come to Dust*', which begins:

'Spirit, rehearse the journeys of the body  
that are to come, the motions  
of the matter that held you.

Rise up in the smoke of Palo Santo  
Fall to the earth in the falling rain.'

Later in the writing process I came across another Le Guin quote which felt very connected to this piece. She said '*I guess I'm trying to subjectify the universe, because look where objectifying it has gotten us*'. At the point where I came across this quote I'd been holding this image of the pocket cosmos, all its shifting perspectives and orbits, in my mind as I wrote. *Pocket Cosmos* is a piece that starts off in the objectivity of this image and hurtles towards the subjective.

We would like to thank The Marchus Trust for supporting  
the commission of *Pocket Cosmos*, and for their vital  
encouragement and development of new work.

## THERE WILL NOW BE A 20-MINUTE INTERVAL



# SECOND HALF = WELCOME BACK!

## Haydn Symphony No. 88 in G Major

i. Adagio - Allegro

ii. Largo

iii. Menuetto: Allegretto

iv. Finale. Allegro con spirito

Notes by Dr Leah Broad



As the composer of at least 106 symphonies, Haydn is often colloquially referred to as “the father of the symphony”. It’s hard to overestimate his impact on this genre. His music influenced his younger contemporary Mozart, Beethoven who followed him, and a plethora of other composers whose names are less well known today. The sheer quantity and quality of Haydn’s symphonies meant that his work helped to establish the norms of both form and style for the genre in the eighteenth century.

Haydn wrote his first symphony in the 1750s, when he was working as a freelance tutor, performer, and composer. He had grown up in a working-class family — his father was a wheelwright and his mother a cook — and had sung as a choirboy at the Stephansdom in Vienna. When his voice broke, however, he was dismissed from the choir, and had to make a living by taking on any and all musical work he was offered. Haydn’s fortunes improved significantly when he was employed by the Esterházy family in the early 1760s. Haydn remained in their employ for decades, writing a vast number of works for performance at the opulent Esterháza palace in Hungary. Many of his symphonies were premiered under the glass chandeliers and frescoed ceiling of the music room, decorated in white and gold, in the ornamental Rococo style.

By 1787, when Haydn wrote this symphony, he was one of Europe’s most celebrated composers. His instrumental music was in high demand on the domestic market, he was continuing to write and direct opera for the court, and was receiving prestigious symphonic commissions from abroad. The Symphony No. 88 followed immediately after a group of six symphonies written for performance in Paris, and was a return to writing for the Esterháza ensemble. The Parisian orchestra was much larger than the Esterháza ensemble, but Haydn still carried over some of the drama and stateliness of the Parisian symphonies into Symphony No. 88.

The first movement opens with a majestic slow introduction, which blossoms into a sprightly and vivacious Allegro. The second, slow movement is structured like a theme and variations, with the theme first presented by the oboe and cello. This unusual combination gives a real intimacy to the movement, which makes it all the more surprising when the trumpets and timpani suddenly enter towards the end of the movement, having been absent from the symphony so far. Throughout the 1770s Haydn experimented with a Sturm und Drang style, meaning ‘Storm and stress’, which surfaces in this minor key passage, with its loud dynamics and tempestuous instrumentation. The storm passes quickly though, and we soon return to the more mellow, pastoral atmosphere that characterises the rest of the movement. After a short minuet and trio, Haydn gives us an energetic and enthusiastic sprint to the finish with a finale that barely pauses for breath. The symphony closes in a blaze of glory, the full orchestra joining together to hammer out the final chords.

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ON THE TERRACE AFTER  
THE CONCERT FOR OUR  
END-OF-SEASON PARTY!



## BIOGRAPHIES

### PEKKA KUUSISTO

VIOLIN / DIRECTOR



Violinist, conductor and composer Pekka Kuusisto is renowned for his artistic freedom and fresh approach to repertoire. Kuusisto is Artistic Director of the Norwegian Chamber Orchestra and Principal Guest Conductor & Artistic Co-Director: Helsinki Philharmonic Orchestra (from 23/24). He is also Artistic Partner with The Saint Paul Chamber Orchestra and Mahler Chamber Orchestra, a Collaborative Partner of the San Francisco Symphony, and Artistic Best Friend of Die Deutsche Kammerphilharmonie Bremen. In the 2021/22 season, he is the Philharmonia Orchestra’s Featured Artist, with whom he performs as both violinist and conductor.

In the 2021/22 season Kuusisto performs the world premiere of Bryce Dessner’s violin concerto with the HR Sinfonieorchester, and later with the Philharmonia, San Francisco Symphony, and Munich Chamber orchestras and Orchestre de Paris. He performs the world premiere of Thomas Ades’s Märchentänze for violin and orchestra with the Finnish Radio Symphony orchestra and later with Barcelona Symphony, Gothenburg Symphony and Danish Radio Symphony orchestras. He performs the French premiere of Märchentänze for violin and piano with the composer at the Fondation Louis Vuitton and later at the Wigmore Hall in London. In recent seasons Kuusisto has premiered new works by Sauli Zinovjev, Daniel Bjarnason, Anders Hillborg, Philip Venables and Andrea Tarrodi.

Kuusisto is an enthusiastic advocate of contemporary music and a gifted improviser and regularly engages with people across the artistic spectrum. Uninhibited by conventional genre boundaries and noted for his innovative programming, recent projects have included collaborations with Hauschka and Kosminen, Dutch neurologist Erik Scherder, pioneer of electronic music Brian Crabtree, eminent jazz-trumpeter Arve Henriksen, juggler Jay Gilligan, accordionist Dermot Dunne and folk artist Sam Amidon.

As a conductor, Kuusisto makes his debut in 2021/22 with the European Union Youth Orchestra and Saint Paul Chamber Orchestra and he returns to conduct the Helsinki Philharmonic and the Philharmonia orchestras. In 2020/21, Kuusisto conducted the Concertgebouworkest, Die Deutsche Kammerphilharmonie Bremen for recordings of Beethoven violin concerto with Vilde Frang., hr-Sinfonieorchester Frankfurt and Tapiola and Scottish Chamber orchestras. Other recent highlights have included his residencies with the hr-Sinfonieorchester Frankfurt and Swedish Chamber Orchestra.

Kuusisto has released several recordings, notably for Ondine and BIS. With Pentatone, Kuusisto and the Norwegian Chamber Orchestra presented the album First Light in 2021 featuring the world premiere recording of Nico Muhly’s violin concerto, Shrink. Kuusisto has recently recorded Ades’ Violin Concerto with Aurora and Nicolas Collon for Deutsche Grammophon, Hillborg’s Bach Materia and Bach’s Brandenburg Concertos Nos.3 and 4 with the Swedish Chamber Orchestra and Thomas Dausgaard for BIS and Daniel Bjarnason’s Violin Concerto with the Iceland Symphony Orchestra with the composer conducting for Sono Luminus. Past releases include Erkki-Sven Tüür’s Noesis concerto for violin and orchestra for Ondine and Sebastian Fagerlund’s violin concerto Darkness in Light for BIS, both recorded with Finnish Radio Symphony Orchestra and Hannu Lintu.

Pekka Kuusisto plays the Antonio Stradivari Golden Period c.1709 ‘Scotta’ violin, generously loaned by a patron through Tarisio.



### FREYA WALEY-COHEN

LCO  
COMPOSER-IN-RESIDENCE  
2021-22

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.

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 was the 2019-20 Associate Composer of the Wigmore Hall, where the 2019 season featured a day of concerts focusing on her music. She is also associate composer of St. David’s Hall’s contemporary music series, Nightmusic. 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.



# LONDON CHAMBER ORCHESTRA



## VIOLIN 1

Clio Gould  
Manon Derome  
Guy Button  
Emma Lisney  
Anais Boyadjieva  
Hannah Renton

## VIOLIN 2

Katherine Shave  
Alexandra Caldon  
Harriet Murray  
Robin Martin

## VIOLA

German Claviko  
Jordan Bergmans  
May Dolan  
Gemma Dunne

## ‘CELLO

Adrian Bradbury  
Naomi Watts  
Tamaki Sugimoto

## DOUBLE BASS

Andy Marshall  
Laura Murphy

## OBOE

Gordon Hunt  
Alison Alty

## FLUTE // PICCOLLO

Alyson Frazier  
Christine Hankin

## CLARINET AND BASS

Mark van de Wiel  
Jonathan Parkin

## BASSOON

Meyrick Alexander  
Bartosz Kwasecki

## HORN

Robyn Blair  
Anna Drysdale  
Diana Sheach  
Paul Cott

## TRUMPET

Ross Brown  
Alex Caldon

## TROMBONE

Rory Cartmell  
Rupert Whitehead

## TIMPANI

Tristan Fry

## PERCUSSION

Julian Poole  
Tristan Fry

## ILLUSTRATIONS

Pippa Smith (LCO Partner Artist)

## PROGRAMME DESIGN

Elise Campbell



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# LONDON CHAMBER ORCHESTRA

## SEASON 2022-23

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DATES FOR YOUR DIARY:

**FRIDAY 23 SEPTEMBER 2022**

**ST JOHN'S SMITH SQUARE**  
**'A NEW WORLD'**

**Dani Howard**, Fanfare

**LCO New**, Compositions

**Dvorak**, Symphony No. 9 'From the New World'

**Christopher Warren-Green**, conductor



**TUESDAY 18 OCTOBER 2022**

**ST JOHN'S SMITH SQUARE**  
**'RESILIENCE'**

**Britten**, Two Portraits for String Orchestra

**Lera Auerbach**, Sogno di Stabat Mater

**Shostakovich** Symphony No. 14 in G Minor

**Hannah von Wiehler**, conductor



**WEDNESDAY 9 NOVEMBER 2022**

**ST JOHN'S SMITH SQUARE**  
**'SOUND THE TRUMPET'**

**Piazzolla**, Three Pieces for Piano and Chamber Orchestra

**Haydn**, Trumpet Concerto in E-Flat Major

**Efraín Oscher**, Rapsodia Latina (for trumpet and chamber orchestra)

**Haydn**, Symphony No. 97 in C Major

**Lucienne Renaudin Vary**, trumpet / director



**WEDNESDAY 22 FEBRUARY 2023**

**CADOGAN HALL**

**'WINDS OF CHANGE'**

**Ruth Gipps**, Wind Sinfonietta

**Mozart**, Horn Concerto No. 3 in E-Flat Major, K447

**Timothy Jackson**, Horn Concerto No. 2 (World Premiere)

**Mozart**, Symphony No. 41 'Jupiter'

**Benjamin Goldscheider**, horn / director

**Christopher Warren-Green**, conductor



**WEDNESDAY 15 MARCH 2023**

**CADOGAN HALL**

**'JESS GILLAM PERFORMS  
GLAZUNOV'**

**Debussy**, Clair de Lune

**Glazunov**, Concerto in E-Flat Major for Saxophone and String Orchestra

**Dani Howard**, Concerto for Saxophone (World Premiere)

**Shostakovich**, Symphony No. 9

**Jess Gillam**, saxophone



**WEDNESDAY 19 APRIL 2023**

**CADOGAN HALL**

**'BENJAMIN BEILMAN DIRECTS'**

**Caroline Shaw** En'tracte

**Stravinsky** Concerto for Strings in D Major

**Bach** Concerto for Violin in E Major

**Copland** Appalachian Spring

**Benjamin Beilman**, violin / director



**THURSDAY 04 MAY 2023**

**CADOGAN HALL**

**'COMPASSION'**

**FT. MUSIC JUNCTION**

A performance for all the family, including a world premiere by **Dani Howard**, LCO

Composer-In-Residence 2022-23

**Ruth Rosales**, presenter



**FRIDAY 16 JUNE 2023**

**CADOGAN HALL**

**'ELISABETH BRAUß PERFORMS  
BEETHOVEN'**

**Dani Howard**, Silver Falls Expanded

**Florence Price**, orch. **Dani Howard**, String Quartet No. 2 in A Minor

**Beethoven**, Piano Concerto No. 4 in G Major

**Elisabeth Brauß**, piano

**Christopher Warren-Green**, conductor

