LONDON CHAMBER ORCHESTRA

A NEW WORLD

FRIDAY 23 SEPTEMBER, 7.30PM, ST JOHN'S SMITH SQUARE, WESTMINSTER

PROGRAMME

DANI HOWARD

Fanfare (2 minutes)

LCO NEW 2022

supported by the Garrick Charitable Trust

WORLD PREMIERES:

Florence Anna Maunders
Grime/Strata (5 minutes)

Alexander Papp
Reactance (5 minutes)

Robert Crehan
KLINE. (5 minutes)

James Banner
anti-dirge
for chamber orchestra and improviser (5 minutes)

Darius Paymai
me fait languir (5 minutes)

------20 minute interval-----

DVORAK

Symphony No. 9 in E Minor, 'From The New World'

i. Adagio — Allegro molto
ii. Largo
iii. Molto vivace
iv. Allegro con fuoco

LCO will now perform a tribute to Her Majesty Queen Elizabeth II

Join us downstairs in the crypt after the concert for our Season launch party - a free drink awaits!

WELCOME!

Jocelyn Lightfoot
CEO, Three Worlds Group

Welcome to tonight's concert and thank you for supporting us.

We would like to dedicate this concert to Her Majesty Queen Elizabeth II.

It was with great sadness that we, along with the rest of the country and the world, heard about her death. Throughout a remarkable reign, the kindness and understanding Her Majesty bestowed on others provided great inspiration in how we lead our own lives. We wish our Patron, Camilla, a smooth and rewarding transition to her new role as Queen consort.

This concert is all about the new: the new world, new relationships and new music. In so many ways this is remarkably fitting and we welcome you on this journey tonight, celebrating the wonderful world in which we live and all the beauty and creativity we find within it.

PROGRAMME NOTES

Dani Howard *Fanfare*

A fitting way to burst into our 2022-23 Season, with dazzling brass and a celebratory fanfare by our new Composer-In-Residence for 2022-23, Dani Howard. *Fanfare* was commissioned by the Royal College of Music for their 2014 Graduation Ceremony.

LCO New 2022 World Premieres:

supported by the Garrick Charitable Trust

Florence Anna Maunders
Grime/Strata

Imagine an underpass. The walls are grimy, dirty, layered with strata of ripped posters, half-covered flyers, stickers and graffiti. Worn, scratched, partially obliterated and weathered. Half-glimpsed in the half-dark. Your footsteps echo on the urine-stained floor. The ceiling is too low. A collaborative piece of accidental urban art, reflecting the opinions and activities of a generation.

This piece started off with an idea I had for a much longer piece for wind orchestra, back in 2018, and here and there elements of that much earlier work poke through the musical texture. Onto, through, around and over this, however, is a shabby array of half-formed musical fragments – echoes, sirens, melancholy messages, scribbled insults, partial quotations, obscured swirls and mutated dub step – a patchwork scrawl of conflicting musical styles, which eventually build into a brutal finale.

Writing for an orchestra is always a daunting task. When I first started on the LCO New scheme, I'd not yet had an orchestral piece performed in concert by a professional ensemble. The process of working with the LCO has allowed me to try out ideas, audition them, and then gradually tighten up the music into its final form – which is quite different to the initial sketches from the first workshop! Hearing my ideas come to life, and working directly with the players was transformational. Especially useful was the detailed and generous feedback from Freya and Christopher, without whom this piece would be in much worse shape!

Alexander Papp
Reactance

'Reactance' is a work resulting from an exploration of both freedom and control in my compositional process.

My intention from the beginning was to compose a work that reflected two of my favourite composers, both of whom have anniversaries this year: Iannis Xenakis and Ralph Vaughan Williams. The sound worlds of both composers have always greatly appealed to me and I knew in some way I wanted to try and fuse them together, or see how they could be partnered. Upon researching Xenakis' processes, I came across 'Sieve Theory' and under this influence I decided to apply a strict formula to parts of my piece (something I've never done before). The formula I used created a number sequence which dictated which notes I would use and in what rhythm.

I decided microtones and pitch bends would be a core identity to this music. The influence from Vaughan Williams mostly came from his 5th Symphony, a piece I have always loved. To completely juxtapose the previous method of writing, I decided to write a new section completely freely, away from a number based algorithm. As a contrast to the identity that the formulaic music had adopted, the music became very melodic and harmonically quite tonal.

The piece takes us on an emotional journey through these sound worlds, starting with the pitch bends and microtones in the strings. Lyricism is first heard in a duet between the first horn and trumpet, then picked up by the lower registered instruments in the orchestra. The emergence of this lyricism is challenged by the more textural writing, but eventually the pitch bending microtones give way. A section of pure lyricism emerges that reaches a climax through the whole orchestra, the formula however finds its way back to end the piece.

Brehm's theory of psychological reactance was something I had experienced, the basic principle being: when we feel our freedom/freedom of thought is being threatened, we push towards thinking/doing the opposite. Writing without constraint brought a lot more fulfilment than working in such a controlled, algorithmic manner although the reactance to this was itself developed within the sound-world I had created.

My thanks go to the London Chamber Orchestra, Freya Waley-Cohen and the LCO New scheme for allowing this work to be possible.

Robert Crehan
KLINE.

KLINE. is a piece for orchestra that draws on the visual art style of American painter, Franz Kline (1910 – 1962). It is intended to be the second installment in a trilogy of orchestral pieces inspired by the art styles and practices of artists associated with Abstract Expressionism.

Franz Kline, along with several other American creatives including Jackson Pollock and Willem de Kooning, was considered part of the New York School; an informal collective of avant-garde painters, musicians, dancers, and poets. His later works are distinguished by their striking absence of colour and are made almost exclusively of broad, sweeping, black and white streaks and gestures imbued with a sense of the physical motion used to apply them. While the brushstrokes of his works appear to be executed with a spontaneous fluidity comparable to that found in Japanese calligraphy, their composition and proportions were meticulously planned and rehearsed through various smaller experiments before being applied to the canvas.

These ideas are reflected in KLINE. through a clear timbral division within the orchestra, each half with a different dynamic range and musical identity to reflect Kline's limited colour palette. Each instrument of the orchestra acts independently as if a single bristle on a painter's brush; collectively contributing to the same gesture in slightly different ways. The musicians are given limited freedom to improvise with various parameters within their part to ensure that each performance is different and unique; reflecting the spontaneity of the brushstrokes in Kline's work. Time indicators are used by the performers via a stopwatch to enter and exit based on pre-determined divisions of time to highlight the relationship between sonic events; mirroring the spacial and proportional considerations of Kline's compositions.

James Banner
anti-dirge
for chamber orchestra and improviser
(ft. James Banner, double bass)

A dirge is most often considered to be a lamenting piece or hymn, expressing mourning or grief 'in memory of' the dead, after the fact, at a funeral or memorial service. anti-dirge is written as a dark and tumultuous representation of living humanity and protest against present world turmoil caused by self-serving governments, regimes, monarchies, institutions, and individuals. For the improvisor, it is also a cleansing rite and an opportunity to engage with personal protestation on a larger platform, channeling not only their thoughts on the surrounding external disorder, but also providing a space to engage with and process their own issues through their improvisation. At various moments throughout the piece, the improvisor is not just the soloist but also an ensemble member, in direct contrast, conversation and conflict with the orchestra – there are suggestions as to when or what they may play (which can be freely followed or ignored), but all performance must be unreservedly improvised.

I am grateful for the openness and encouragement of the LCO musicians, Chris and Freya showed when approaching my music, which allowed me to be relentless in my pursuit of the sound world for this piece. Converting my improvisations, vocalisations, electronic and visual sketches into a performable piece was not an easy process, but to hear my music realised by real people was an invaluable contribution which made this happen. To be welcomed into the orchestra as a performer as well as a composer is also an extreme privilege, and an experience which I will relish and remember forever.

Darius Paymai *me fait languir*

The title me fait languir is taken from *Beauté parfaite*, a ballade by Guillaume de Machaut set to music by Antonello da Caserta:

Beauté parfaite et bonté sovraine,
grace sans per et douçur esmerée,
me fait languir in contrite lontaine,
en desirant ma dame desirée.
Si ne puis pas avoir durée
et ma dolour longuemant endurer,
puis que desirs ne me lasse durer.

The piece is mainly comprised of material from Caserta's setting, removed from its original context, which I re-assemble into me fait languir. There is no attempt to quote the piece with any clarity, to make references to its structure, or to evoke its mood or sentiment.

I am interested in the orchestra because, despite its rigorous internal hierarchies, it is ultimately a mass of individuals – two facts which can sometimes be at odds. I can only hope to address a small handful of different ways in which this can be explored.

THERE WILL NOW BE A 20-MINUTE INTERVAL

SECOND HALF - WELCOME BACK!

Antonín Dvořák
Symphony No. 9 'From the New World'

Notes by Dr Leah Broad

i. Adagio — Allegro molto
ii. Largo
iii. Molto vivace
iv. Allegro con fuoco

When the Czech composer Antonín Dvořák arrived in America in 1892, he wrote to a friend that *'The Americans expect great things of me. Above all, I am…to create a national music.'*

Dvořák came to the United States amid a flurry of publicity. He was already known as the composer of eight symphonies, several operas, and some popular Slavonic Dances. And it was this reputation that led the patron Jeanette Thurber to offer him an eye-watering salary (over $400,000 today) to be the Director of her new, National Conservatory of Music in New York. Thurber's Conservatory was part of a States-wide attempt to raise standards of music-making, and to create a 'national' school of composition. It was hoped that appointing a composer of Dvořák's stature would raise aspirations, helping to put New York on the international musical map. What a 'national' American music might sound like, however, was far from obvious, and the direction that composers should take was hotly contested.

At the Conservatory, Dvořák heard African American spirituals sung by one of the students, composer Harry T. Burleigh. This had a significant impact on him, and in 1893 Dvořák gave an interview stating that *'the future music of this country must be founded on what are called Negro melodies. … They are the folk songs of America and your composers must turn to them.'*

Dvořák was not the first white composer to propose African American vernacular music as a foundation for a national sound, but it was nonetheless an uncommon position and the article caused considerable controversy. Few worried about appropriation — it was far more common for responses to be laced with racist invective, declaring spirituals unworthy of inclusion within concert halls.

The premiere of the Ninth Symphony was, therefore, an eagerly anticipated event, with the piece expected to demonstrate Dvořák's principles. The first movement provides a grand opening — the slow introduction explodes into the faster main material, Dvořák using the brass and percussion to create a rich, thickly textured sound. There are moments where the music bears a passing resemblance to the spiritual 'Swing Low, Sweet Chariot', but it's in the melody of the slow, second movement that Dvořák showed his greatest debt to African American music. He opens with a brass chorale that creates a sense of space — perhaps evoking an expansive landscape — and then brings in a solo cor anglais to play the main tune, which he wrote to sound like a spiritual. The movement has become phenomenally famous, and is perhaps best-known in Britain for its use in Hovis bread adverts.

The third movement is a scherzo, meaning 'joke', and is more light-hearted and surprising, with driving rhythms that propel the music forward. The symphony's final movement opens ominously before moving into a theme that sounds, in parts, like a dance. The piece eventually comes to a triumphant, overwhelming close with the entire orchestra blazing out the final chords. Dvořák's symphony was an immediate success, and he wrote to a friend that 'the newspapers are saying that no composer has ever had such a triumph.' The symphony came out of a mission to find a national sound but it has been embraced across the world, and is now among the most performed and recorded symphonies of all time.

LCO will now perform a tribute to Her Majesty Queen Elizabeth II

YOU'RE INVITED!

PLEASE JOIN US DOWNSTAIRS IN THE CRYPT BAR AFTER THE CONCERT FOR OUR SEASON LAUNCH PARTY! YOU CAN COLLECT A FREE DRINK ON ARRIVAL

BIOGRAPHIES

CHRISTOPHER WARREN-GREEN
CONDUCTOR / MUSIC DIRECTOR

British conductor Christopher Warren-Green is Music Director of London Chamber Orchestra in the UK. He is Conductor Laureate and Artistic Adviser to the Charlotte Symphony in North Carolina following a twelve year tenure as Music Director, and he is Chair of the Foundation for Young Musicians. Over the last 50 years he has conducted eminent orchestras around the world, including The Philadelphia Orchestra, Minnesota Orchestra, Detroit, Houston, St Louis, Toronto, Milwaukee, Seattle and Vancouver symphony orchestras, and the National Symphony Orchestra Washington D.C.

In the UK, he has worked with Philharmonia, Royal Philharmonic, London Philharmonic, Royal Liverpool Philharmonic and Royal Scottish National orchestras. In Europe, he has conducted Orchestre National de Belgique, Zürcher Kammerorchester, RTÉ Symphony Orchestra and Iceland Symphony Orchestra in Europe, and Hong Kong Philharmonic, NHK, Yomiuri Nippon, Singapore, Sapporo and KBS symphony orchestras in East Asia.

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 London Chamber Orchestra on the occasion of HM The Queen's 80th birthday and 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.

As a conductor he has recorded extensively for Sony, Philips, Virgin EMI, Chandos, Decca, Deutsche Grammophon, and records with London Chamber Orchestra for Signum Classics.

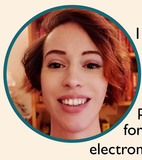
A violinist by training, Warren-Green began his career at the age of 19 as concertmaster of BBC National Orchestra of Wales, followed by Philharmonia Orchestra under Ricardo Muti aged 25 and later concertmaster of the Academy of St Martin in the Fields under Sir Neville Marriner. As a soloist he has recorded Mozart, Vivaldi and Mendelssohn concerti, and appeared as soloist extensively in Europe most notably with the Academy of St. Martin-in-the Fields in the Berlin Philharmonie.

He is a Fellow of the Royal Academy of Music, having been a professor there for eight years, and has appeared and presented numerous times on television and radio, most notably for the BBC Proms.

LCO NEW

LONDON CHAMBER ORCHESTRA

FLORENCE ANNA MAUNDERS



I started to create my own music as a teenager, and then studied composition at RNCM, but then, after a few early pieces that I'm still kinda proud of, I didn't really compose at all for over a decade, instead I produced electronic dance music, taught, performed (jazz piano & percussion) and conducted. In 2018 I made a dramatic change to my life, started composing again, started studying again, and met with some really encouraging successes in terms of prizes, commissions and performances. Much of the music I create reflects my influences - I guess in that long compositional drought I absorbed a lot through listening, studying and performing, so there's elements of jazz, medieval music, EDM, and the music of the Middle East, alongside and mixed up with the contemporary vernacular and my love of Stravinsky & Messiaen. Over the last three or four years I've managed to overcome my disabilities – or perhaps to take advantage of them in some way – to create some of the music that I've been wanting to compose for ages, and it's amazing at the moment to continue to get opportunities to work with incredible musicians to make new sounds together.

ALEXANDER PAPP

Alexander Papp is a 21 year old composer who holds a scholarship to study composition at the Royal Academy of Music with Phillip Cashian and Rubens Askenar.

Artistically he has been focused on fusion, specifically blending two or more completely contrasting musical languages together and investigating what key elements they have in common, how they can develop into one another and what binds them together. His output so far is mostly for the concert hall, however more recently he has been composing in an electronic medium. Inspired by electronic artists and DJ's, he hopes to perform sets of his own electro - acoustic works in the future. He also loves conducting and hopes long term to be a multidisciplinary artist who can write, conduct, and perform gigs in the future.

ROBERT CREHAN

Robert Crehan (b.1991) is a composer originally from Luton, Bedfordshire. His recent work explores the sonic application of techniques used in visual art and media, often involving elements of spoken-text, improvisation, and free time.
Robert studied composition at the Royal Birmingham Conservatoire (2013-2017), and Guildhall School of Music and Drama (2018-2020) where he was offered a Junior Fellowship following his graduation in 2020. His postgraduate studies at GSMD were generously supported by scholarships awarded by the Leverhulme Trust and the Guildhall School Trust.

His music has been performed and recorded by many UK-based and International ensembles including Orkest de Ereprijs, EXAUDI vocal ensemble, Plus-Minus ensemble, Quatour Bozzini, and members of the London Symphony Orchestra.
He has been involved in festivals and projects including Coming Up for Air, 15 Second Harp, and the Stratford-on-Avon Music Festival. He was also the co-curator of the New Music Society charity album launch, Lockdown Listening, in aid of composers and musicians struggling through the COVID-19 pandemic.

JAMES BANNER

I am a musician and composer from Dudley. I perform on double bass as a soloist and as part of improvising ensembles and chamber music projects around Europe, compose electronic/acoustic music, and organise original and collaborative projects with a focus on self-releasing and commissioning, working with a diverse range of performers, writers and composers for new collaborations. My composed work is influenced by the current sociopolitical climate, often used as protest (with a focus on UK colonialist history, corruption and anti-immigration policies), and also aims to reflect personal/lived experiences and thoughts, often with self-penned texts. Main projects as a leader/co-leader include USINE, Borage, Machair Duo, Practically Married, as well as running an ongoing 'call for pieces' for double bass. I am also currently performing with Ukranian singer and anti-war activist Mariana Sadovska in her musical battalion and 'art against war' concerts, and enjoy a close musical partnership with drummer/composer Max Andrzejewski in a variety of projects.

DARIUS PAYMAI

Darius is an Iranian-American composer and performer working in London. His music is characterised by a clarity of approach and economy of material. Recent work has also involved the use of pre-existing music (either his or others') and simultaneous, non-coordinated material.
He has had the good fortune to work with conductor Jack Sheen, Quatuor Bozzini, Britten Sinfonia, Heather Roche, The De Kooning Ensemble, and Ben Smith. His music has been performed at Hundred Years Gallery, All Saints Blackheath, and St. Mary's Weymouth.
He recently completed studies with Paul Newland and Paul Whitmarsh at the Guildhall School of Music and Drama.

LONDON CHAMBER ORCHESTRA

LONDON CHAMBER ORCHESTRA

VIOLIN 1
Thomas Gould
Gina McCormack
Anais Boyadjieva
Takane Funatsu
Miranda Dale
Ann Criscuolo
Anna DeBruin
Sophie Ryan

VIOLIN 2
Kathy Shave
Raja Halder
Daniel Oates
Alice Hall
Isabel Protheroe
Hannah Bell
Kate Lindon
Eloise MacDonald

VIOLA
Jon Thorne
May Dolan
Cara Coetzee
Jennifer Coombes
Edward Keenan
Laurie Anderson

'CELLO
Desmond Neysmith
Becky Knight
Alexandra MacKenzie
Naomi Samuel

DOUBLE BASS
Andy Marshall
Laura Murphy
Tim Amherst
Alice Kent

OBOE / COR ANGLAIS
Gordon Hunt
Alison Alty

FLUTE / PICCOLLO
Thomas Hancox
Chris Hankin

CLARINET AND BASS
Mark van de Wiel
Jonathan Parkin

BASSOON
Christopher Rawley
Graham Hobbs

HORN
Jo Withers
Henry Wright
Johan Stone
Gavin Edwards

TRUMPET
Catherine Knight
Alex Caldon

TROMBONE
Andrew Connington
Stephanie Dyer
Sam Freeman

TUBA
Stuart Beard

TIMPANI
Tristan Fry

PERCUSSION
Julian Poole

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ILLUSTRATIONS
Pippa Smith (LCO Partner Artist)

PROGRAMME DESIGN
Elise Campbell

LONDON CHAMBER ORCHESTRA SEASON 2022-23

DATES FOR YOUR DIARY:

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'

Piazolla, Three Pieces for Piano and Chamber Orchestra
Haydn, Trumpet Concerto in E-Flat Major
Efrain 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
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

Benjamin Beilman, violin / director

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