



LONDON CHAMBER ORCHESTRA



400 YEARS OF BRITISH MUSIC WITH JESS GILLAM

Wednesday 15 March, 7.30pm | Cadogan Hall

Jess Gillam saxophone
Christopher Warren-Green conductor



WELCOME!

Hello and welcome to tonight's concert. We're very happy you're here.



Did you know the London Chamber Orchestra played a series of concerts at Hammersmith Apollo back in the 1990s? This innovative and seemingly 'out there' move wasn't that unusual for the LCO - the UK's first professional chamber orchestra - who have been innovating from day one. When the BBC began broadcasting concerts in the 1920s, most orchestras didn't want to be involved, fearing it'd mean curtains for live concerts, but the London Chamber Orchestra stepped up to the mic and was soon broadcasting regularly. Hop, skipping and jumping ahead to 1996, the LCO flew the GB flag as the only British orchestra to perform at the Atlanta Olympics arts festival. They were back on the podium as part of the London 2012 games and, just the year before, played to their biggest global audience yet - all 175 million of them - performing at the wedding of Prince William and Catherine Middleton.

We're resisting the urge to reel off more 'firsts' that we're super proud of so we can focus on the here and now. So, firstly, we'd like to say thank you so much for spending your evening - and your cash - with us. Our biggest hope is that you'll have a good time, and want to come back for more. There is so much incredible music that we want to share with you: music that'll make the hairs on the back of your neck stand-up, music that'll make you weep buckets or cry a quiet tear. Music that'll make you feel alive. It's no more our music than it is yours and nothing makes the incredible, talented musicians of the LCO happier than getting the chance to share the music with you.

Please feel free to clap, whistle and whoop whenever the spirit moves. Truly. You can take photos of us playing during the performance - video clips too - on the condition that you tag us if you post them! No, seriously. We're at @LCOorchestra

The bar will be open afterwards so please come along and join musicians, staff and supporters of the LCO for a drink. We'd love to meet you.

Jossy Lightfoot and the LCO team

TONIGHT'S MUSIC

Henry Purcell (1659-1695) arr. **Benjamin Britten** (1913-1976)
Chacony in G Minor (1948, rev. 1963)

Edward Elgar (1857-1934)
Serenade for Strings (1892)

- Allegro piacevole
- Larghetto
- Allegretto

David Heath (b. 1956)
'The Celtic' Concerto for Soprano Saxophone (1995)

- Ceilidh
- Lament for Collessie
- The Cooper of Clapham

INTERVAL

Ralph Vaughan Williams (1872-1958)
Fantasia on a Theme by Thomas Tallis (1910)

Gerald Finzi (1901-1956)
Romance for String Orchestra (1928)

Grace Williams (1906-1977)
Sea Sketches (1944)

- High Wind (Allegro energetico)
- Sailing Song (Allegretto)
- Channel Sirens (Lento misterioso)
- Breakers (Presto)
- Calm Sea in Summer (Andante tranquillo)

Edward Elgar
Introduction and Allegro for Strings (1905)

TONIGHT'S PERFORMERS

Jess Gillam saxophone

Christopher Warren-Green conductor

VIOLIN I

Zsolt Tihamer-Visontay +

Manon Derome

Anna Harpham *

Alicia Berendse

Ed McCullagh

Ellie Consta

Takane Funatsu

Peter Nall *

VIOLIN III

Ciaran McCabe +

Kirsty Mangan *

Non Peters

Jo Watts

Zagisha Kamil

Dan Oates *

Ali Gordon

Venetia Jollands

VIOLA

Joel Hunter +

Kate Musker *

Jordan Bergmans

Jennifer Coombes *

CELLO

Rachael Lander +

Becky Knight *

Ariana Kashefi

Desmond Neysmith

BASS

Ben Daniel-Greep

Martin Ludenbach *

+ Quartet in Vaughan Williams and Elgar
Introduction & Allegro

* Second orchestra in Vaughan Williams



PROGRAMME NOTES BY LEAH BROAD



Photo: Monika Tomiczek / Oxford Atelier

1945 was an important year for composers Henry Purcell and Benjamin Britten. For Britten, 1945 was the year that established him as one of the most important composers in the UK. In the euphoria that followed the end of the Second World War, Britten's opera *Peter Grimes* had its first performance at Sadler's Wells in London — the first production that the company staged after the war. It received rave reviews, the critics hailing him as a 'genius'. And for Purcell, 1945 marked the 250th anniversary of his death in 1695.

To commemorate Purcell's anniversary, Britten held two concerts dedicated to the older composer's music. And he used the concerts to tell a story about British music history and his own place in it. 'Henry Purcell was the last important international figure of English music', Britten wrote in the programme notes. This was obviously untrue — Elgar, whose music we are also hearing tonight, had an international reputation, as did composers Ethel Smyth and Frederick Delius. But Britten saw

these figures as stuffy and antiquated, and wanted to distance himself from them. He presented his music as a new, rejuvenating force for British music, drawing on the simplicity and clarity of Purcell's work. He stated this quite bluntly, saying that Purcell was 'the antithesis of the music which has been popular for so long in this country.'

The title 'Chacony' comes from 'Chaconne', a slow Baroque dance based on a repeating pattern. Purcell probably wrote his original around 1680, but Britten's arrangement brings it into the twentieth century, drawing out the heartrending melancholy in the piece. There is defiance too, in the insistent dotted rhythms and grinding bass that underpins the ensemble. The chaconne swells to an immense climax but ends quietly, fading into silence.

Perhaps part of the reason that Britten was so dismissive of Elgar was that every British composer of the twentieth century had to reckon with Elgar's legacy in some way. He was indisputably one



HENRY PURCELL

of the most important musical figures of the early twentieth century, and many of his pieces like 'Land of Hope and Glory' and the Pomp and Circumstance Marches are still immensely popular today. The Serenade was completed in 1892, when Elgar was just starting out his career. He was still experimenting and trying to find his musical voice, and the three-movement Serenade marked something of a turning point. These were the first pieces about which Elgar felt able to say — 'I like 'em'!

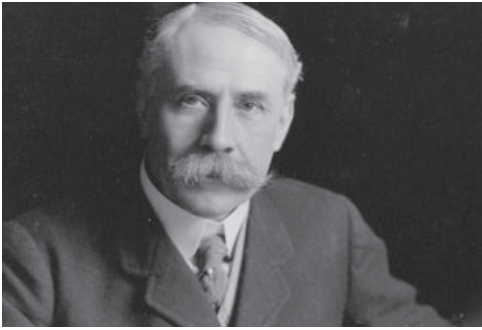
Elgar became famous for his energetic, bombastic music, but this Serenade showcases his talent for subtle and imaginative writing. Clearly influenced by Tchaikovsky's earlier String Serenade, each movement is short, intense, and passionate. The first movement is constructed from a short idea, and has an enigmatic mood. Its 'piacevole' performance marking means 'pleasant' or 'pleasing', but there is still an underlying tension that never quite allows the movement to settle. The second movement is all romance. A serenade was usually a piece performed outdoors, played by or for lovers — Elgar's slow movement captures all of the longing and



BENJAMIN BRITTEN

intimacy of this genre. In the Allegretto we hear snippets from the first Allegro, here reworked to fit the mood of the more relaxed final movement. Like in the Chacony the Serenade concludes modestly, but here the atmosphere is far more tranquil and serene.

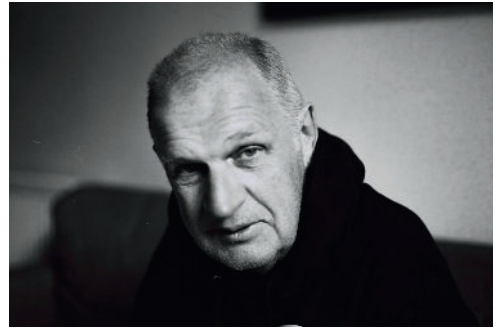
Premiered in 1995, David Heath's 'Celtic' concerto was written while he was composer in residence with the BT Scottish Ensemble. Heath writes that each of the concerto's three movements has 'its own story'. The first, 'Ceilidh', 'captures the atmosphere of a ceilidh getting wilder and wilder as everyone gets intoxicated on the "atmosphere"'. It opens with a calm, luminescent string sound before the soloist enters with the main tune that will drive the piece into a frenzy as the ceilidh progresses. The second, slow movement is inspired by Collessie in Fife, where the Heath family lived for a year. When they later returned to London 'we all really missed Collessie', Heath says, and the Lament 'expresses these feelings.' It begins with a soulful duet between saxophone and viola, blossoming into a moving elegy for the full ensemble. The concerto closes with an energetic, uplifting



EDWARD ELGAR

movement, based on a song called 'The Wee Cooper of Fife'. It was written to celebrate the seventieth birthday of Albert Cooper, a flute-maker, who at the time lived in Clapham — hence the title, 'The Cooper of Clapham'.

Like Britten, Ralph Vaughan Williams was also strongly influenced by historical English music. He turned to the Tudor period, basing this Fantasia on a theme by the 16th century choral composer Thomas Tallis. As with the Serenade and Chacony, Vaughan Williams penned the Fantasia at a relatively early stage in his career, and it is now justly celebrated as one of his most astonishing works. The incredibly rich, diverse sounds he generates using only string instruments is achieved by dividing the ensemble into three — two string orchestras, and one string quartet. Having three groups allows Vaughan Williams to vary the dynamic range enormously, and having so many different lines makes it all the more overwhelming when the groups come together. He takes the simple theme and turns it into something extraordinary, his soaring, sweeping accompaniments creating a lush romantic sound world. Vaughan Williams was an

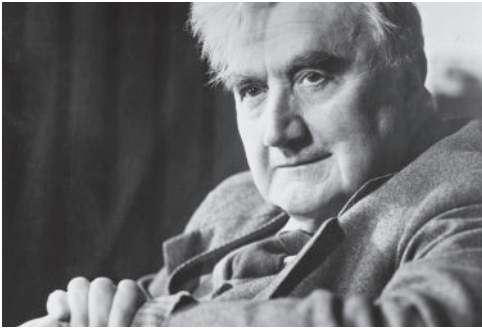


DAVID HEATH

idealist at heart, believing very much in the transformative power of music — we can certainly hear some of that conviction in this piece.

Vaughan Williams was a colleague of our next composer, Gerald Finzi. Always keen to help younger musicians up the career ladder, he conducted Finzi's Violin Concerto in 1928 — the same year that Finzi composed this Romance. This is such a heartfelt work. Finzi adored the countryside (he particularly loved growing rare apple breeds), and perhaps we can hear some of his yearning for nature in this piece, penned while living in London.

This longing is shared by Grace Williams's Sea Sketches. Brought up in Barry in Wales, by 1944 she was living in Hampstead, and Doodlebug bombs were falling on the capital. 'One is sometimes inclined to look back on pre-flying-bomb London as a sort of Elysium' she wrote sadly. It was in this war-torn world that she conjured up the Welsh coast for the Sea Sketches. Williams's sea is mercurial, ceaselessly shifting, never settling for a moment. We start out with the tumult of 'High Wind', but the waters soon calm



RALPH VAUGHAN-WILLIAMS



GERALD FINZI

for the ‘Sailing Song’.

Even when tranquil, though, Williams’s sea is always on the move — we can hear her love of modern composers like Schoenberg in the way she manipulates harmony and timbre, especially in the third and fourth movements, ‘Channel Sirens’ and ‘Breakers’. ‘Sirens’ is particularly eerie. Williams is never obviously pictorial in the way that she scores. Instead, she suggests a fog-covered ocean by creating a deeply unsettling atmosphere. The gently pulsing parts generate the discomfiting stillness, while solo instruments sometimes emerge briefly through the gloom, and glissandi (slides) distort a clear sense of pitch. ‘Breakers’ is the most energetic of the movements, using cascading scales to evoke waves crashing against the shore. Williams closes with a calm sea, slowly building up the movement’s feeling of longing by building up layers of melody that don’t resolve until the piece’s climax about a minute before the end. There is an enormous feeling of release and relief once this moment has been reached, and it is as though the sea finally finds peace in the work’s final minute.

In the thirteen years separating the Serenade and the Introduction and Allegro, Elgar had become an immensely famous composer. He was commissioned to write music for the coronation of Edward VII, he was knighted in 1904, and when a three-day festival of his music was held in the same year (an unprecedented occasion for a British composer), royalty attended the opening concert. The Introduction and Allegro was premiered in 1905 at an all-Elgar concert, with the composer conducting the London Symphony Orchestra. He had been touring with the newly-formed orchestra, and one of his friends had suggested that he compose ‘a brilliant, quick scherzo’ for them — this piece was the result.

It is intensely virtuosic and, similar to Vaughan Williams’s Fantasia, divides the ensemble into a string orchestra and string quartet. The ‘Introduction’ opens with an agitated, strident theme, which is later interrupted by a viola solo. They play a melody that Elgar called the ‘Welsh tune’, heard while on holiday in Wales, which leads into a luxuriant, sensuous central section



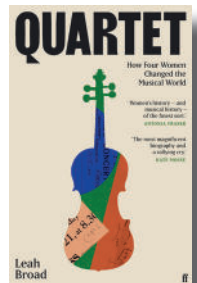
GRACE WILLIAMS

before returning to the opening material. The 'Allegro' opens unassumingly, with a jovial theme that seems, at first, to be relatively simple. But appearances are deceptive. Elgar builds up cross-rhythms, off-beat emphases and layers of motifs until he bursts out into a fugue — a notoriously tricky form of composition made up of a short melody repeated

and developed in multiple parts at the same time (Elgar admitted that this particular fugue was a 'devil'). The Welsh tune eventually comes back in the full orchestra, and ultimately it is this theme that draws the work to a triumphant close.

ABOUT LEAH BROAD

Dr Leah Broad is an award-winning music writer, historian, and public speaker. She specialises in twentieth-century music, especially women in music. Her first book, *Quartet*, is a group biography of four women composers: Ethel Smyth, Rebecca Clarke, Dorothy Howell and Doreen Carwithen. It is published by Faber & Faber.



'Quartet's four lives span 145 years, two world wars and a dizzying mess of social, cultural and political upheaval. This is a hugely ambitious, beautifully written first book' Flora Wilson, Times Literary Supplement

'A blast of fresh air... Insightful, probing, full of heart, brilliantly readable.' Kate Molleson

We are thrilled Leah is here tonight to talk about *Quartet* with LCO Audience Hub members. Find out more about joining our Audience Hub at the back of the programme.

DAVID HEATH

Born in Manchester in 1956, David Heath is a flautist and composer who began writing music in 1975 based on the harmonies and rhythms of John Coltrane and Miles Davis. His music has been championed by many leading performers including: James Galway/*The Ascension*, Nigel Kennedy/*Alone at the Frontier*, Evelyn Glennie/*African Sunrise Manhattan Rave*, Ittai Shapira/*Sirocco* and Marin Alsop/*Colourful World* as well as *The Philharmonia*, *The Royal Philharmonic Orchestra*, *English Chamber Orchestra* and *London Chamber Orchestra*.

Several of Heath's pieces have become standard works and been recorded worldwide with *Gramophone* magazine commenting that he "...has developed a voice and style that's developed into a genre of its own". In 2004 he wrote the score for director Ahmed Jamal's award winning HBO documentary about Daniel Pearl and in 2016 scored *Rahm* by the same director - a Pakistani interpretation of Shakespeare's *Measure For Measure* screened on Channel 4.

In 2014 Heath's percussion concerto *African Sunrise-Manhattan Rave* was performed in the final of the BBC Young Musician of the Year. Heath also orchestrated and conducted the legendary Pakistani singers *Quratulain Balouch* and *Shazia Manzoor* with the BBC Philharmonic.

In 2005 he met one of the world's great psychics and studied with her for 12 years, an experience which inspired many of his most recent works; *The Song of ISIS*, *Rhapsody of the Spheres*, *Hope Springs Eternal*, *Colourful World*, *The Illumination* and four internet films: *The Wisdom of Sophia*, *The Rise of Fatima*, *Iceland quest & the Book of Revelation*, and *Illuminati & the Priory of Sion*. He recently acted in his son Liam's short film *The Cathar*, and has written several film scripts; *Irish Lament*, *Ogoni*, *Tinsel*, *A Caliphate of light*, and a metaphysical reworking of Shakespeare's *The Tempest*.

As a flute player, Heath played principal flute with the London Metropolitan Orchestra for many years, playing on James Bond, *Inspector Morse*, and Hilary and Jackie movies, and has also recorded solos for Sting, William Orbit, Dominic Miller, Michael Kamen, Barrington Pheloung, and played on the Free Nelson Mandela single by Jerry Dammers. In 2014 Heath produced Nigel Kennedy's CD *Recital*. In 2015 he played solo bass flute on Guy Ritchie's film *Man from Uncle*, in the world premiere of Martyn Bennett's *Grit*, and collaborated with Asian Producer 'Naughty Boy' for the BBC Proms.

His trio for flute, viola and harp *Falcon Spirit* was premiered by the Philharmonia soloists in the Royal Festival Hall in January 2023.

JESS GILLAM SAXOPHONE



Photo: Robin Clewley Photography

Hailing from Ulverston in Cumbria, Jess Gillam is animating the music world with her outstanding talent and infectious personality. She has been forging her own adventurous path since she shot to fame becoming the first saxophonist to reach the finals of BBC Young Musician and the youngest ever soloist to perform at the Last Night of the Proms. Passionate about inspiring and bringing joy to people through music, Jess invites audiences on journeys of musical discovery through her electrifying performances and eclectic programming.

As well as performing around the world, Jess is a presenter on TV and Radio. She became the youngest ever presenter for BBC Radio 3 with the launch of her own weekly show, This Classical Life. The show is in its third year now and in 2020 won the prestigious ARIA Award for Best Specialist Music Show. In July 2021 Jess presented a special live edition of This Classical Life at the Southbank Centre's Royal Festival Hall. She has also been a guest presenter for BBC Radio 2 and co-hosted a miniseries for BBC Radio 4's Today Programme. Keen to explore the creative output of her home county, Jess presented a series of Cumbrian Chats on BBC Radio Cumbria. TV presenting includes the BBC Proms and BBC Young Musician.

2022/23 season highlights include a four-stop US recital tour, featuring her Carnegie Hall debut; her London Symphony Orchestra debut, performing the John Adams saxophone concerto under Gianandrea Noseda; the world premieres of two saxophone concertos: Glasslands by Anna Clyne (with the Detroit Symphony Orchestra) and Karl Jenkins' Stravangaza with the Deutsche Symphonie-Orchester Berlin. Further orchestral highlights include performances with Royal Scottish National Orchestra, NDR Elbphilharmonie, Royal Liverpool Philharmonic Orchestra and Manchester Camerata.

Jess is the first ever saxophonist to be signed exclusively to Decca Classics and both of her albums reached No.1 in the UK Classical Music Charts. Her debut album was listed in The Times Top 100 albums of 2019. She has been the recipient of a Classic BRIT Award, has been nominated for The Times Breakthrough Award and was awarded an MBE in the Queen's Birthday Honours list 2021 for Services to Music. She is Founder of the Jess Gillam Ensemble (JGE) - a small group of incredible musicians from a wide range of musical backgrounds - whose programming features a variety of genres, including works by JS Bach and Piazzolla, as well as fresh commissions from Will Gregory of Goldfrapp and Ayanna Witter-Johnson. JGE's 2021/22 season featured appearances at Wigmore Hall, Latitude Festival, Cheltenham Festival, Snape Maltings, Mozartfest Augsburg and Liepe & Co Festival to name a few, and this season sees them perform at Newbury Spring and West Wicklow Festivals, and venues including Saffron Hall, Sage Gateshead and Rosey Concert Hall in Switzerland.

Her infectious enthusiasm and passion for classical and non-classical music lights up every stage and she has performed in prestigious concert halls and with world-class orchestras around the globe including the NDR Hannover, Gothenburg Symphony Orchestra, Iceland Symphony Orchestra, Minnesota Symphony Orchestra, Munich Philharmonic, Lahti Symphony Orchestra and the UK's leading orchestras. She also enjoys touring with her newly formed Jess Gillam Ensemble bringing together a group of brilliant musicians who share her bold, uplifting and open-minded approach. Jess has performed live at the BAFTAs to millions of viewers at home.

Jess is an Associate Artist of the Royal Albert Hall, a European Concert Hall Organisation (ECHO) Rising Star Artist (which sees her perform at many of the top concert halls across Europe) and continues to promote her own concert series, bringing international talent to her hometown of Ulverston.

Jess is a Vandoren UK Artist and became the youngest ever endorsee for Yanagisawa Saxophones aged just 13.

www.jessgillamsax.co.uk

CHRISTOPHER WARREN-GREEN CONDUCTOR

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.



LONDON CHAMBER ORCHESTRA

Founded by Anthony Bernard in 1921, the London Chamber Orchestra was the UK's first professional chamber orchestra and has recently celebrated its centenary. Throughout its 100 years, LCO has enjoyed many successes and become one of the UK's most compelling and inclusive musical organisations. Committed to supporting new musical voices and championing new compositions, LCO has commissioned and performed UK premieres by Stravinsky, Vaughan Williams, Prokofiev, Hindemith, Poulenc, Sir Peter Maxwell Davies, James MacMillan, Freya Waley-Cohen, Cheryl Frances-Hoad, Gabriel Prokofiev, and Nicholas Korth.

Alongside its performance schedule, LCO runs Music Junction which brings children and young people together from different social and economic backgrounds, and provides them with opportunities to develop artistic and social skills through shared music making experiences.

www.lco.co.uk
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JOIN US

“Music exists in the heart of the audience” -
Christopher Warren-Green

The **LCO Audience Hub** is the place where our audience can be part of the LCO Family and connect with everything we do. From exclusive opportunities to partner discounts there are plenty of reasons to join; however, the most important reason is the LCO Audience Hub is a community of like minded culture lovers like you. A place where you can make friends and socialise whilst enjoying the best concerts London has to offer.

Talk to us this evening to find out more - or visit our website.



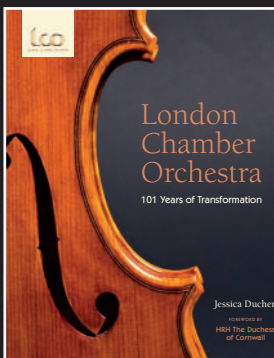
KEEP IN TOUCH

Jess Gillam will give the world premiere performance of Dani Howard's new saxophone concerto (commissioned by us!) in 2024. Be the first to hear more about this and other future LCO concerts and events by signing up to our mailing list at lco.co.uk

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READ ALL ABOUT IT



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by Jessica Duchon

The London Chamber Orchestra is the longest standing professional chamber orchestra in Britain. Encompassing over a century of music, its roller coaster story is told for the first time in this beautiful, illustrated book. Order direct from lco.co.uk

HOUSEKEEPING!

Smoking:

The use of all smoking materials (including vapes and electronic cigarettes) is not permitted in any area of our building.

Food & beverages:

A selection of drinks, sandwiches, confectionary and snacks is available from our bars, and concert-goers can enjoy a wider selection of champagnes, spirits, wine, beer and soft drinks from the Culford Room (the mainbar in our foyer). Draught beer is also available in our smaller Oakley Bar. Please be aware that refreshments from outside Cadogan Hall may not be brought on-site, and that glasses and bottles may not be taken into the auditorium.

Cameras and electronic devices:

Please ensure that all mobile devices are switched to silent before entering the auditorium.

Interval and timings:

Running time approx. 2h15m including interval. If you arrive late, or leave the auditorium during the concert, you may need to wait for an appropriate moment in the performance to go in.

Cadogan Hall

5 Sloane Terrace

London

SW1X 9DQ

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Book online: CadoganHall.com



LONDON CHAMBER ORCHESTRA

THANKS FOR JOINING US
SEE YOU AGAIN SOON!