

# LCO & FRIENDS THE ONE WITH LUCIENNE RENAUDIN VARY



**FREE CONCERT PROGRAMME**

# 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

We're heading to the Royal Court Theatre Bar 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

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

- I. Preludio
- II. Fuga
- III. Divertimento

**Joseph Haydn** Trumpet Concerto in E-flat Major

- I. Allegro
- II. Andante
- III. Allegro

INTERVAL

**Efraín Oscher** Rapsodia Latina

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

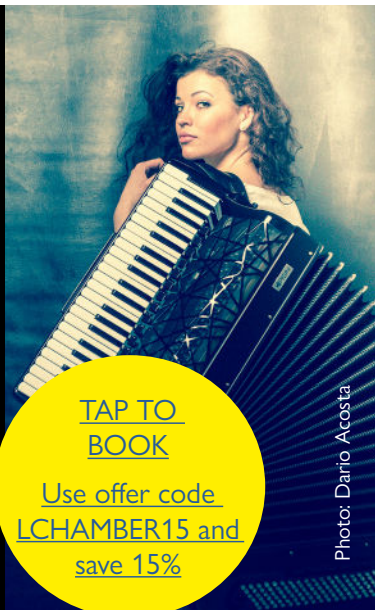
- I. Adagio - Vivace
- II. Adagio ma non troppo
- III. Menuetto e Trio. Allegretto
- IV. Finale: Presto assai

**NEXT TIME, AT CADOGAN HALL**

Tuesday 17 October, 7.30pm  
With Ksenija Sidorova

We're over the moon that accordionist-extraordinaire, Ksenija Sidorova, joins us on stage here at Cadogan Hall next month. Our conductor for the evening, renowned arranger George Morton, is busily working on a new arrangement of Gershwin's 3 Preludes for accordion and orchestra, as well as an audacious new take on Bach's Brandenburg Concerto No.3.

Tickets are also on sale for our concert with violinist Benjamin Beilman on Friday 24 November!



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LCHAMBER15 and  
save 15%

# TONIGHT'S PERFORMERS

**Lucienne Renaudin Vary** trumpet

**Ellie Fagg** director

## VIOLIN I

Ellie Fagg

Jens Lynan

Guy Button

Alix Lagasse

Anais Boyadjieva

Joana Rodrigues

## VIOLIN II

Ciaran McCabe

Ellie Consta

Hannah Bell

Rebecca Baratto

Dan Oates

## VIOLA

Mariam Ruetschi

Johan Höglind

Louise Parker

Amy May

## CELLO

Becky Knight

Hannah Sloane

Desmond Neysmith

## BASS

Andy Marshall

Dave Brown

## FLUTE

Tom Hancox

Chris Hankin

## OBOE

Alison Alty

Emily Penn

## CLARINET

Jonathan Parkin

## BASSOON

Meyrick Alexander

Bartosz Kwasecki

## HORN

Roger Montgomery

Richard Stroud

## TRUMPET

Paul Bosworth

Alex Caldon

## TIMPANI

Elsa Bradley

## PIANO

Neil Georgeson



# PROGRAMME NOTES BY LEAH BROAD



## ASTOR PIAZZOLLA (1921-1992) THREE PIECES

- I. Preludio
- II. Fuga
- III. Divertimento

Astor Piazzolla's unique sound grew out of the music of his youth. Born in Argentina to Italian parents, he grew up in New York listening to jazz, classical, and Argentinian tango orchestras; as a teenager he played bandoneon (similar to an accordion) in tango orchestras in Argentina and Buenos Aires; as a young man he studied composition with Argentinian composer Alberto Ginastera, then with world-famous tutor Nadia Boulanger in Paris. Out of this melting-pot came nuevo tango, which revolutionised the genre by blending tango with influences from jazz and classical music.

These three pieces for piano and strings tend towards the more classical end of the spectrum, together forming something like a suite. Piazzolla was also a prolific film composer, and there's

something almost cinematic about the way that he begins the first movement — the piano beating out an ominous pulse that the rest of the ensemble builds on, first with a trembling in the upper strings and then with a creeping line in the bass. Eventually the tango melody blossoms from a solo violin, but the threatening mood remains.

The short second movement plays out like a slowly controlled explosion. It begins with the double basses using their instruments to tap out a rhythm, then each section of the ensemble develops one central theme, getting more and more intricate until it can't be sustained any longer and the whole ensemble comes together to bring the movement to a dramatic close. The third movement inhabits a more melancholy mood but keeps up the sense of theatricality — Piazzolla fades the music almost to silence before finishing with a final flourish.



## JOSEPH HAYDN (1732-1809) TRUMPET CONCERTO IN E-FLAT MAJOR

- I. Allegro
- II. Andante
- III. Allegro

Born in 1732, Joseph Haydn was one of the composers who set the norms of what we now call the 'classical' style. He composed prolifically, establishing a style of writing that prioritised a clear melody and accompaniment, using balanced phrases that give a sense of elegance and order. But in all of his music, Haydn mixed grace and decorum with a humour and energy that made his sound truly distinctive.

Even though Haydn was sixty-four when he wrote this piece in 1796, it was still the first concerto that he had written for trumpet. For most of Haydn's lifetime, the trumpet could play only a very limited number of notes. Most instruments that we know now sound quite different to how they would have done when Haydn was alive. Modern trumpets, for example, have valves to allow a large range of notes to be played — but these instruments weren't invented until after Haydn's death. The trumpet that Haydn grew up with would have been completely unsuitable as a concerto instrument, because in a

concerto the soloist has a deliberately complex and virtuosic part. In the 1790s, however, a new keyed trumpet had just been invented that could play a full chromatic scale. Throughout this whole piece, Haydn makes the most of the new instrument's capabilities. The main theme of the first movement moves mostly by step, and would have been unplayable on an old trumpet. It is a bright, sprightly movement that gives the concerto an upbeat opening. This is followed by a tranquil slow movement — again, listen out for the way that Haydn writes a theme that moves a lot by step.

The concerto closes with a jovial movement in the form of a rondo, which alternates a returning main theme with developmental 'episodes'. This is such a fun movement — a rondo theme is supposed to be a bit of an earworm so you can recognise it every time it comes back, and Haydn delivers a really delightful and memorable theme here. Throughout the concerto Haydn was showing off everything new that the trumpet could do, so he closes it with the sound traditionally most associated with this instrument — a triumphant bugle call from the soloist.



## EFRAÍN OSCHER (B.1974) RAPSDIA LATINA

'I want to move the listener', Efraín Oscher says of his music. 'I always intend to tell a story...a story infused with emotions.' In *Rapsodia Latina*, the soloist uses three different instruments — a trumpet in B-flat, a flugelhorn, and a piccolo trumpet — to tell a story inspired by Latin music.

Oscher says that the piece 'visits the birthplaces of Latin music such as the Caribbean Sea and Brazil in three continuous movements'. The first movement, played on the B-flat trumpet, 'recalls the flavour of the Cuban rhythm of *guajira*, a genre that is most familiar from the song '*Guantanamera*'. 'The orchestra provides a rather percussive texture', he writes. It 'establishes a dialogue with the powerful sound of the trumpet in B-flat, creating an exhilarating energy that contrasts with the melancholic middle section', which draws on rhythms from *guaguancó*, a type of *rumba*.

The slow central movement is based on a *bolero*, a song from eastern Cuba that is 'king of the Latin music of love and romantic sorrow'. This movement is played on the flugelhorn, which has a much more mellow tone than the B-flat trumpet. 'With a charming tenor voice, the flugelhorn engages with the orchestra exploring the rich harmonies and enchanting melodic turns of the *bolero*.'

The *Rapsodia* was written for trumpeter Fabio Brum, so the concerto closes with a movement based on the *choro*, a genre from Brazil, Brum's birthplace. The piccolo trumpet sounds higher than the B-flat trumpet, and is used here to allow the soloist 'to display with clarity the complex rhythms and melodic figures characteristic of this happy style of music.'



JOSEPH HAYDN (1732-1809)

## HAYDN, SYMPHONY NO. 97 IN C MAJOR

- I. Adagio — Vivace
- II. Adagio ma non troppo
- III. Menuetto e Trio. Allegretto
- IV. Finale: Presto assai

In the eighteenth century, the most reliable way for a musician to earn a living was by being employed at a court. It meant a stable income — even if employment always depended on the finances and preferences of the monarch or aristocrat in power. Haydn was employed by the Esterházy family for most of his life, and he had the good fortune of coming to maturity as a composer when Nikolaus I was Prince. A keen musician himself, Nikolaus was a passionate patron of the arts and appointed Haydn to the court's most prestigious musical job — Kapellmeister, director of the court music.

Nikolaus employed a large ensemble for his residences, so one of Haydn's many duties as Kapellmeister involved the regular composition of symphonies. For Haydn, this provided an extraordinary compositional opportunity. 'As head of an orchestra', he explained, 'I could try things out, observe what creates a [good] effect and what weakens it, and thus revise, make additions or cuts, take

risks.' Haydn composed no fewer than 104 symphonies, developing the genre to such an extent that he has been nicknamed the 'Father of the Symphony'.

In 1790, though, Nikolaus was succeeded by Prince Anton. Not only was Anton less keen on music than his father, but he also had to make cuts to pay for Nikolaus's excesses. Many musicians were fired and Haydn's workload was significantly reduced. This might have been a problem for a younger composer, but Haydn was by this point so famous that it worked in his favour. His music was hugely popular in London, and he was invited there to conduct a set of new symphonies. He arrived in England in 1791 and would return again a few years later — earning the equivalent of twenty years' court salary while in the capital and ultimately composing twelve symphonies that have collectively become known as the "London" symphonies.

The "London" symphonies were intended for performance in a concert hall rather than a court, and no. 97 (composed in 1792) is appropriately written in a bold, monumental style. The first movement opens with a slow,



stately introduction before leaping into a majestic first theme. Throughout the whole symphony Haydn uses huge contrasts to create surprises, juxtaposing opposing dynamics, and alternating between the whole orchestra sounding in unison and just a few instruments playing. This is especially true of the playful second movement. It opens with a very delicate theme, using dotted

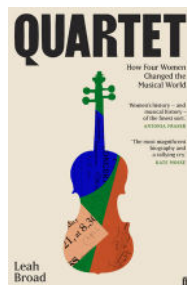
rhythms to create a lilting melody. But Haydn then modulates to a minor key for the dramatic central section, creating conflict within the short movement. The symphony closes with a fiery finale — it's easy to hear why one spectator said that the first performances of Haydn's symphonies 'electrified the audience'!

## 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



## EFRAÍN OSCHER (B.1974)

Efraín Oscher lives in Germany where he performs, composes, and teaches. He has composed many works for the Bolivar Soloists, which has led to a close collaboration with Edicson Ruiz, double bass player of the Berliner Philharmonic, for whom he has written many pieces in different combinations of instruments, including a double bass concerto. Efraín has also worked closely with star trumpeter Pacho Flores, who has performed his trumpet concerto “Mestizo” more than 30 times worldwide and entrusted him with several arrangements and a composition for his debut album for the Deutsche Grammophon “Cantar.”

More recent commissions include a cello concerto for Matias de Oliveira Pinto, professor of the Musikhochschule Münster and bassoon concertos for Matthias Rácz and Hans Agreda, members of the Tonhalle Orchestra Zurich.

His orchestral works have been played by ensembles such as the Simon Bolivar Symphony Orchestra, Czech Radio Symphonic Orchestra, National Philharmonic Venezuela, Camerata Antlântica, and Kammerensemble Konsonanz, to mention a few.

Efraín trained as a flutist at the Conservatory of Music Carabobo, an institution part of “El Sistema,” the world-famous children and youth orchestras organization in Venezuela. He was a member of the Carabobo Symphony Orchestra and the principal flutist of the Valencia Municipal Orchestra.





Photo: Simon Fowler

## LUCIENNE RENAUDIN VARY TRUMPET

Winner in the 'Révélation' category of the French Victoires de la Musique Classique in 2016 and named as one of Classic FM's 30 Under 30 by Julian Lloyd Webber in 2021, 24 year-old Lucienne Renaudin Vary has released four acclaimed albums on Warner Classics winning the Opus Klassik award in the Young Artist category in 2021.

A guest of major orchestras such as the Philharmonia Orchestra, Tonhalle Zurich, Royal Philharmonic Orchestra, Orchestre National du Capitole de Toulouse, Brussels Philharmonic, Luzerner Sinfonieorchester, Zürcher Kammer Orchester, Les Siècles, Les Violons du Roy, Beethoven Orchester Bonn, BBC Concert Orchestra, Orchestre National d'Auvergne, Ensemble Kanazawa, Warsaw Philharmonic, Prague Philharmonia Dortmund Philharmoniker, Kammerorchester Basel, New Century Chamber Orchestra in San Francisco under conductors like Paavo Järvi, Barbara Hannigan, François-Xavier Roth, Eun Sun Kim, Vladimir Ashkenazy, Tugan Sokhiev, Cristian Macelaru, Sascha Goetzl, Kazuchi Ono, Jan-Willem de Vriend, Christopher Warren-Green, Lawrence Foster, Michael Sanderling, Ruth Reinhardt, Lucienne also performs in such festivals as the Snape Proms, Festival de Pâques in Aix en Provence, Rheingau Musik Festival, Schleswig-Holstein Musik Festival, Musikfest Bremen, Stresa Festival, Mecklenburg-Vorpommern Festival, Festival de Lanaudière, Istanbul Music Festival, Flâneries de Reims, Cartagena Festival de Música, or Gstaad Menuhin Festival where she has a 5-year residency as Menuhin Heritage artist. Lucienne is equally sought after as a jazz artist and has her own quartet. She opened for Wynton Marsalis at Jazz in Marciac in 2018 and 2022.

Formerly released albums on Warner Classics are *The Voice of the Trumpet* (2017) recorded with the Orchestre National de Lille and Rolando Villazón, *Mademoiselle* in New York (2019), with Bill Elliott and the BBC Concert Orchestra and *Piazzolla Stories* in 2021 for the composer's 100th anniversary with the Monte Carlo Philharmonic Orchestra and Sascha Goetzl. Her fourth album with the Lucerne Symphony Orchestra and Michael Sanderling featuring some of the most famous trumpet concertos of the repertoire was released in 2022.

Lucienne has been a regular guest of several popular TV programs in Europe such as Rolando Villazón's Stars von Morgen in Berlin (Arte/ZDF), the Eiffel Tower Bastille Day concert or Le Grand Echiquier for France Télévisions, Dutch TV NTR's Podium Wltteman and several of her performances have been filmed by channels such as Arte, ZDF or Medici.

Lucienne Renaudin Vary is the recipient of the Swiss foundation Arthur Waser Prize in 2019, becoming the first ever woman to receive this prize rewarding young musicians.

## ELLIE FAGG DIRECTOR

Ellie Fagg's love for the violin and chamber music was cemented age 7 when she first attended Pro Corda in Suffolk. Her passion has always been about the challenges of the instrument, the beauty of the abstract and all the wonderful people she meets along the way. In 2010 Ellie co-founded the Puertas Quartet and reached the semi-finals of the Bordeaux International Quartet Competition. Between 2010-2014 they toured the U.K. and New Zealand extensively and released two CDs on Atoll records to critical acclaim. Their CD of Ravel and Tchaikovsky was chosen as CD of the month by the Strad Magazine.



Leading the National Youth Orchestra when she was 18 was one of the most extraordinary experiences of her life and led her to aim towards a career leading and playing in the world's best orchestras. She has played with the London Symphony Orchestra for almost 20 years. Since having a family, Ellie has turned her main focus to chamber music. In 2018 she co-founded enSEmble26, a mixed chamber ensemble, with whom, during lockdown she performed and recorded all ten Beethoven violin Sonatas for a worldwide online audience. With enSEmble26 she performs with some of the greatest chamber music players including Roman Simovic, Milena Simovic, Sacha Rattle and Katherine Jenkinson.

During lockdown, Ellie also co-created 'The Raz Club' an online wine, music and supper club where she performed 6 quartets with the Razumovsky Quartet, recorded and filmed in unusual venues, over 6 months and presented evenings of entertainment to over 150 people across the world. Ellie now divides her time between her family, the LSO and various chamber music projects. In 2023 she is excited to be working with United Strings of Europe, Warren Mailey Smith, the Razumovsky Quartet, leading and directing the London Chamber Orchestra and St James's Sinfonia. She is always creating numerous chamber music concerts with enSEmble26 and dreaming up ideas of how to bring more audiences to classical music, to share her passion and love of music with as many people as possible!

Ellie is extremely lucky to play on a 1715 Daniel Parker violin, known as the 'Parker Stradivari', which once belonged to the incredible Fritz Kreisler.





## 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](http://www.lco.co.uk)  
@LCOorchestra

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# 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. 1hr, 40m including a 25 minute 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  
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Book online: [CadoganHall.com](http://CadoganHall.com)

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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**

We're on Instagram and Facebook.  
Find and follow us **@lcoorchestra**



THANKS FOR JOINING US  
SEE YOU AGAIN SOON!