

LCO & FRIENDS

The One with Benjamin Beilman



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

Caroline Shaw *Entr'acte*

Igor Stravinsky 'Basle' Concerto for Strings in D Major

- Vivace
- Arioso: Andantino
- Rondo: Allegro

J. S. Bach Violin Concerto in E Major

- Allegro
- Adagio
- Allegro assai

Interval - 25 minutes

Aaron Copland *Appalachian Spring* Suite for 13 instruments

Please feel free to applaud between movements, should you like to!

NEXT TIME, AT CADOGAN HALL

London Chamber Orchestra & Friends

Benjamin Goldscheider plays

Mozart & Gavin Higgins

Wednesday 7 February 2024, 7.30pm

Superstar Ben Goldscheider joins LCO to perform Mozart Horn Concerto No.4 and give the London premiere of Gavin Higgins's Horn Concerto. Elizabeth Maconchy's Music for Strings and Sibelius's spectacular 5th Symphony complete the programme, conducted by Christopher Warren-Green.

[**BUY TICKETS**](#)



TONIGHT'S PERFORMERS

Benjamin Beilman director / violin

VIOLIN I

Benjamin Beilman*
Gina McCormack*
Sophie Ryan
Seleni Sewart
Peter Nall
Valeria Kucharsky

VIOLIN II

Kathy Shave*
Kirsty Mangan*
Kathryn Parry
Harriet Murray
Brigitte Mallon

VIOLA

Richard Waters*
Jordan Bergmans*
Una Palliser
Jenny Coombes

CELLO

Rachael Lander*
Susie Winkworth*
Ben Michaels
Rebecca Hewes

BASS

Andy Marshall*
Laura Murphy

FLUTE

Karen Jones*

CLARINET

Mark van de Wiel*

BASSOON

Meyrick Alexander*

PIANO

Neil Georgeson*

* Performing in Copland's Appalachian Spring

DURING THE INTERVAL

LCO Music Junction Experience "Inside the Orchestra"

Meet musicians from LCO and find out about them and the instruments they play. "Inside the Orchestra" is an element from our acclaimed education programme, Music Junction.

Music Junction empowers children and young people regardless of their background or prior musical experience. It delivers a high quality peer-to-peer music education programme which nurtures an appreciation of orchestral music and cultivates artistic and key life skills such as communication, problem-solving and employability. The programme creates a positive influence on communities together in partnership with schools, music hubs and other organisations.



CAROLINE SHAW (B.1982) 'ENTR'ACTE' (2011)

Caroline Shaw is one of those rare composers who is able to produce endlessly innovative work. None of her compositions sound alike and yet each is immediately recognisable as "Shaw". Much of her work responds to established classical traditions, reshaping and reforming old structures and ideas. She writes that her music attempts 'to imagine a world of sound that has never been heard before but has always existed'. Her choral Partita for 8 Voices, inspired by Baroque dance forms, made her the youngest recipient of a Pulitzer Prize for Music in 2013.

'Entr'acte' was penned in 2011, in response hearing the Brentano Quartet play Haydn's String Quartet Op. 77 No. 2. Shaw explains that she is fascinated by 'the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.' 'Entr'acte' plays with this idea of transition and transformation, and 'is structured like a minuet and trio, riffing on that classical form but taking it a little further.' It was originally written for string quartet and is arranged here for string orchestra. Shaw says of the string quartet that there is something 'beautiful

and ritualistic about coming back to that form. It's something familiar, and yet you can keep on opening these doors and diving down these little rabbit holes. Just the simple changes of harmony and the shape of the bass line, and how that can create a whole world.' The world of 'Entr'acte' opens up from the four-note motif with which it begins, Shaw breaking apart the motif's harmony and rhythm until there is almost nothing left of the original; the work closes with the cello alone, playing chords 'like recalling fragments of an old tune or story.'

'Entr'acte' was recorded by the Attacca Quartet for Shaw's 2019 string quartet album Orange. She describes the album as being like a garden, in which 'hints of past years' growth remain in the soil, and so the new growth has been partially shaped by the old... The colours are vivid and familiar, and the shapes of the leaves follow a pattern that you seem to know until you don't.'



IGOR STRAVINSKY (1882-1971) 'BASLE' CONCERTO FOR STRINGS IN D MAJOR (1946)

- I. Vivace.
- II. Arioso: Andantino
- III. Rondo: Allegro

Stravinsky led a life of almost continuous travel. Born into a family of Russian and Polish heritage, he later moved from Russia to live in Switzerland, France, and America, gaining both French and US citizenship. When he wasn't composing he was touring, performing his own music as both a conductor and pianist. His musical style evolved as Stravinsky's life changed; he first came to prominence with works that developed a "Russian" sound, and his fame was cemented by ballets that cultivated this sound for a Parisian audience. By the time Stravinsky wrote the Concerto for Strings, he had completely changed his style. Similar to Shaw, he became preoccupied with a turn to history; this concerto falls in the middle of his "neoclassical" period, in which he composed music based on "classical" principles of balance, order, and restraint.

1938 marked the beginning of a period of immense change for Stravinsky. After the deaths of his wife, daughter and mother in quick succession he moved to the United States in 1939 to give a series of lectures at Harvard University. His lover Vera Sudeikin moved out to be with him

in 1940, and the couple married before settling in Hollywood from 1941. Even though Stravinsky had been extremely unwell he continued to compose almost continuously over the coming years, producing (among other works) two symphonies, a cantata, a sonata for two pianos, a clarinet concerto, and Dances concertantes for chamber orchestra. The Concerto for String Orchestra was the result of a commission from the Swiss conductor Paul Sacher, to celebrate the Basel Chamber Orchestra's twentieth anniversary — hence the concerto's 'Basle' nickname.

The Vivace is a tightly constructed, tense movement. Stravinsky opens simply with three arresting notes, developing the motif until it explodes in a moment of violence that signals the return of the opening material. The second movement Arioso has a dance-like quality, with a melancholy melody underpinned by a lilting bass accompaniment. The Rondo is driven by a propulsive energy created by constant movement in semiquavers; the orchestra quivers and shimmers throughout, creating such a seamless stream of continuous movement that the ending can sound quite unexpected when it does eventually arrive!



JS BACH (1685-1750)

VIOLIN CONCERTO IN E MAJOR (C. 1717-1723)

- I. Allegro
- II. Adagio
- III. Allegro assai

Unlike the other works on tonight's programme, it's very difficult to know precisely when Bach composed this violin concerto. It's heavily influenced by the music of his Italian contemporaries like Vivaldi, so it probably dates from the period when Bach was employed as Kapellmeister (Director of Music) at the court of Prince Leopold in Köthen, between 1717 and 1723. The Prince was not particularly interested in new music for the church, so Bach focused his attention on secular music while in the Prince's employ. As part of his renewed focus on instrumental music he spent much time studying Italian music, and adopted many Italianate techniques and forms in his own work.

Although the violin soloist has their own individual line to play, they are still very much an integrated part of the ensemble. This is very far from the adversarial relationship between soloist and orchestra that is sometimes adopted in later concerto formats. The orchestra here is very small, giving the impression of intimacy — this is almost chamber music.

The concerto begins and ends in a major key, but the work is in fact relatively evenly balanced between minor and major. The bright and lively Allegro modulates to the minor for the central section, giving a real intensity and drama to the movement. The heart of the concerto is the minor-key Adagio, the longest movement of the three. It is extremely mournful, and the violinist holds the melody throughout, meaning that it feels almost like a solo aria for the violin. Bach gives the final bars, however, to the ensemble, such that they seem to provide a commentary on everything that has come before. The soloist falls silent, unable to continue to the end. The short finale is the most energetic and vivacious movement. While minor-key moments persist throughout, Bach nonetheless concludes the concerto on a positive note, ensemble and soloist coming together for a cheerful close.



AARON COPLAND (1900-1990) APPALACHIAN SPRING SUITE (1945)

Nicknamed the “Dean of American Composers”, Copland helped define the sound of American classical music in the twentieth century. Born in New York in 1900, Copland’s professional life spanned a period of enormous musical upheaval. The range of styles in which Copland himself composed reflects this; his works span from blues-inspired pieces, to a sound closer aligned to European modernism of the 1920s, to the “Americana” of Appalachian Spring that brought him lasting fame and popularity.

The Great Depression had a profound impact on Copland’s attitude towards making music. He began to distance himself from styles that were unpopular with large audiences, saying that ‘the composer who is frightened of losing his artistic integrity through contact with a mass audience is no longer aware of the meaning of the word art.’ Instead, in works like Appalachian Spring he tried saying ‘what I had to say in the simplest possible terms.’

Appalachian Spring began life as a ballet. It was commissioned by the prominent patron Elizabeth Sprague Coolidge, and choreographed by Martha Graham, one of the most important dancers

in America. Graham had previously proposed a ballet based on the Greek tragedy of Medea, but Copland thought it too brutal for his musical tastes. They ultimately settled on a scenario based on the history of the United States. The central storyline revolves around a nineteenth-century Pennsylvanian community building a home for a newly married couple. Although the shadows of the Civil War fall over the ballet, the main story is an uplifting one. Speaking later about his musical motivations, Copland revealed that he thought about Appalachian Spring as being concerned with ‘the pioneer American spirit, with youth and spring, with optimism and hope.’

This optimism is unmistakably present in Copland’s music. There are unsettling moments and dissonances that create tension within the score, but the overall mood is joyful. The centrepiece of the suite is a set of variations on the Shaker song ‘Simple Gifts’, which begins with the line ‘Tis the gift to be simple, ‘tis the gift to be free’, encapsulating the spirit that Copland was hoping to convey in the ballet.



PROGRAMME NOTES BY 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

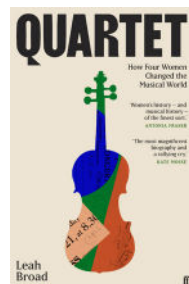




Photo: Sophie Zhai

BENJAMIN BEILMAN VIOLIN

Benjamin Beilman is one of the leading violinists of his generation. He has won international praise for his passionate performances and deep rich tone which the Washington Post called “mightily impressive,” and The New York Times described as “muscular with a glint of violence.” The Times has also praised his “handsome technique, burnished sound, and quiet confidence,” and the Strad described his playing as “pure poetry.”

Beilman’s 23.24 season includes his debut with the St. Louis Symphony under Cristian Macelaru, and returns to the Minnesota Orchestra with Elim Chan, the Oregon Symphony with David Danzmayr, and the Pacific Symphony, whom he will play-direct in a program of Vivaldi. The same season will also see six weeks of performances in Europe, including concerts with the SWR Symphonieorchester Stuttgart alongside Elim Chan, a return to the Kölner Philharmonie with the Deutsche Radio Philharmonie Saarbrücken, and appearances at the Grafenegg Festival, Festpielhaus St. Pölten, and

the Musikverein in Vienna with the Tonkünstler Orchester and Tabita Berglund. Beilman will also return to play-direct the London Chamber Orchestra, and will reunite with Ryan Bancroft in making his debut with BBC National Orchestra of Wales, and with Roderick Cox in returning to Orchestre National Montpellier Occitanie. He will also continue his performances of the Britten Concerto with the Estonian National Symphony.

In April 2022, Beilman became one of the youngest artists to be appointed to the faculty of the Curtis Institute of Music, and in 23.24 will lead a Curtis string ensemble in a national tour.

In recent seasons Beilman’s commitment to and passion for contemporary music, has led to new works written for him by Frederic Rzewski (commissioned by Music Accord), and Gabriella Smith (commissioned by the Schubert Club in St. Paul, and the San Francisco Conservatory of Music). He has also given multiple performances of Jennifer Higdon’s violin concerto, and recorded

Thomas Larcher's concerto with Hannu Lintu and the Tonkünstler Orchester, as well as premiered Chris Rogerson's Violin Concerto ("The Little Prince") with the Kansas City Symphony and Gemma New. In past seasons, Beilman has performed with many major orchestras worldwide including the Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, Rotterdam Philharmonic, London Philharmonic, Trondheim Symphony, Oslo Philharmonic, Taipei Symphony, Frankfurt Radio Symphony, Zurich Tonhalle, Sydney Symphony, and Houston Symphony. He has also toured Australia in recital under Musica Aviva, including stops in Melbourne, Sydney, Newcastle, Adelaide, Brisbane, Canberra, and Sydney.

Conductors with whom he works include Yannick Nézet-Séguin, Cristian Măcelaru, Lahav Shani, Krzysztof Urbanski, Ryan Bancroft, Matthias Pintscher, Gemma New, Karina Canellakis, Jonathon Heyward, Juraj Valčuha, Han-Na Chang, Elim Chan, Roderick Cox, Rafael Payare, Osmo Vänskä, and Giancarlo Guerrero. In recital and chamber music, Beilman

performs regularly at the major halls across the world, including Carnegie Hall, Lincoln Center, Concertgebouw Amsterdam, Kölner Philharmonie, Berlin Philharmonie, Wigmore Hall, Louvre (Paris), Bunka Kaikan (Tokyo) and at festivals he has performed at Verbier, Aix-en-Provence Easter, Prague Dvorak, Robeco Summer Concerts (Amsterdam), Music@Menlo, Marlboro and Seattle Chamber Music, amongst others. He also continues to perform with Chamber Music Society of Lincoln Center.

Beilman studied at the Curtis Institute of Music with Ida Kavafian and Pamela Frank, and with Christian Tetzlaff at the Kronberg Academy, and has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant and a London Music Masters Award. He has also recorded works by Stravinsky, Janáček and Schubert for Warner Classics. He performs with the ex-Balaković F. X. Tourte bow (c. 1820), and plays the "Ysaÿe" Guarneri del Gesù from 1740, generously on loan from the Nippon Music Foundation.



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
[@LCOorchestra](https://www.instagram.com/LCOorchestra)



Photo: Matthew Johnson Photographer

LCO AUDIENCE HUB

LCO Audience Hub is a community—a family, strung together by a passion for orchestral music and music education securing future generations of music lovers.

For £8/month or £80/year you can:

- enjoy priority booking and be the first to hear our latest news
- view our online concerts
- access VIP areas of rehearsals, outreach work & exclusive events
- save 10% in our online shop & receive special offers from our partners
- meet concert buddies – our companion scheme - so you'll always be with friends

Find out more and join the LCO Audience Hub: lco.co.uk/lco-audience-hub/ or speak to Mike Raggett, Chair of the LCO Audience Hub, - or to any member of LCO staff tonight!

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
London
SW1X 9DQ
Box Office: 020 7730 4500
Book online: CadoganHall.com

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!