Mozart’s Women
Celebrating the Maestro’s Muses

LONDON MOZART PLAYERS
Jane Glover Conductor
with
Jennifer France Soprano
Lauren Zhang Piano

Thursday 11th April 2019, 7.30pm

ST JOHN’S SMITH SQUARE
London SW1P 3HA
www.sjss.org.uk
Thursday 11th April, 7.30pm

PROGRAMME

MOZART

Overture Così fan tutte, K.588
‘Vorrei spiegarvi, oh Dio’, K.418
Piano Concerto No.9 in E flat, K.271

INTERVAL

‘Et incarnatus est’ from Mass in C minor, K.427
‘Ch’io mi scordi di te’, K.505
Symphony No.31 in D, K.297

LONDON MOZART PLAYERS

Leader: Ruth Rogers

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London SW1P 3HA

Celebrating the Maestro’s Muses

Join the LMP at London’s iconic church for a selection of music to serenade you on a summer’s evening.

MOZART: Serenade No.13 in G major, K.525 (Eine Kleine Nachtmusik)

VAUGHAN WILLIAMS: The Lark Ascending

ELGAR: Serenade for Strings in E minor, Op.20,

TCHAIKOVSKY: Serenade for Strings in C major, Op.48

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London Mozart Players

The London Mozart Players, the UK’s longest established chamber orchestra, is thrilled to be celebrating its 70th birthday in 2019. Founded in 1949 by Harry Blech to delight audiences with the works of Mozart and Haydn, the orchestra is known for its unmistakable British roots. Over the last seventy years, the LMP has developed an outstanding reputation for adventurous, ambitious programming from Baroque through to genre-crossing contemporary music, and continues to build on its long history of association with many of the world’s finest artists including Sir James Galway, Dame Felicity Lott, Jane Glover, Howard Shelley, Nicola Benedetti, John Suchet and Simon Callow. The orchestra enjoys an international reputation, touring extensively throughout Europe and the Far East, most recently Dubai and Hong Kong, and records frequently for Naxos, Chandos and Hyperion Records.

The London Mozart Players regularly performs on London’s premier concert platforms, including the Royal Festival Hall, St John’s Smith Square and Cadogan Hall as well as cathedrals and other concert venues across the UK. LMP is the resident orchestra at Croydon’s Fairfield Halls and will celebrate this venue’s reopening after refurbishment in September 2019. As one of the original pioneers of orchestral outreach work, LMP has enjoyed a host of relationships with schools and music hubs across the UK (and recently in Dubai and Hong Kong), working with many teachers and heads of music to inspire the next generation of musicians and music lovers. As well as working with schools, LMP continues its 70-year tradition of promoting young up-and-coming musicians. Nicola Benedetti, Jacqueline du Pré and Jan Pascal Tortelier are just three of many young musical virtuosi championed early in their careers by the orchestra.

As resident orchestra of Croydon for nearly 30 years, the ensemble has shown an invigorated and growing commitment to the borough’s cultural life. In 2016, LMP relocated its office from Fairfield Halls to St John the Evangelist, Upper Norwood, undertaking a rich programme of initiatives within the local community. The orchestra has brought classical music stars Nicola Benedetti, Michael Collins, Sheku Kanneh-Mason and Thomas Trotter to Upper Norwood in world-class performances, and has implemented a tailored calendar of events including specialist family concerts and inclusive collaborations with local community groups and schools.

The orchestra’s anniversary year sees a wide range of concerts in the capital’s top concert venues including performances at King’s Place, Conway Hall and a return to Southbank’s Queen Elizabeth Hall. As resident orchestra of Croydon for nearly 30 years, the ensemble has shown an invigorated and growing commitment to the borough’s cultural life. In 2016, LMP relocated its office from Fairfield Halls to St John the Evangelist, Upper Norwood, undertaking a rich programme of initiatives within the local community. The orchestra has brought classical music stars Nicola Benedetti, Michael Collins, Sheku Kanneh-Mason and Thomas Trotter to Upper Norwood in world-class performances, and has implemented a tailored calendar of events including specialist family concerts and inclusive collaborations with local community groups and schools.

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The orchestra always tries to break down the ‘fourth’ wall between musicians and audience, and this is achieved in part as the orchestra is self-directed. Many concerts, such as it’s acclaimed ‘Piano Explored’ series, involves a ‘deconstruction’ of the works performed, allowing greater understanding and engagement with the music and with the musicians themselves.

LMP is the only professional orchestra in the UK to be managed both operationally and artistically by the players. The orchestra has enjoyed the patronage of HRH The Earl of Wessex since 1988.

The orchestra’s award-winning 2017 series #LMPOnTheMove saw the ensemble pushing the perceived boundaries of classical music performance in Croydon, welcoming new audiences and partnerships. Including a live film score played on top of a shopping mall car park and a house music set used at Boxpark with young DJ/producer Shift K3Y, #LMPOnTheMove was commended for its innovative outlook and success in reaching the diverse communities of the borough. #LMPOnTheMove 2018 proved to be an equally popular mix of fun and unexpected events, and the 2019 series looks like being the most exciting yet!

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British conductor Jane Glover has been Music of the Baroque’s music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli’s L’Eritrea. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016 she was Director of Opera at the Royal Academy of Music where she is now the Felix Mendelssohn Visiting Professor.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons, she has appeared with the, New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the San Francisco, Houston, Minnesota Orchestra, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Orchestra of St. Luke’s, the Belgrade Philharmonic, Bamberg Symphony Orchestra, Orchestre Nationale de Bordeaux et Aquitaine and BBC Concert Orchestra including performances at the BBC Proms. She also works with the period-instrument orchestras Philharmonia Baroque, and the Handel and Haydn Society.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opera National de Bordeaux, Opera Australia, Chicago Opera Theater, Opera National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, Madrid, and Teatro La Fenice. Known as a Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten.

Highlights of recent seasons include The Magic Flute with the Metropolitan Opera, L’Elisir d’amore for Houston Grand Opera, The Turn of the Screw, Jephtha and Lucio Silla in Bordeaux, The Rape of Lucretia, A Midsummer Night’s Dream, and Così fan tutte and La Clemenza di Tito at the Aspen Music Festival, Alcina with the Washington Opera; the US premiere of Alma Deutscher’s Cinderella with Opera San Jose; Medea with Opera Omaha; Gluck’s Armide and Iphigenie en Aulis with Met Young Artists and Juilliard, Don Giovanni and The Magic Flute at Opera Theatre of Saint Louis, and Eugene Onegin, The Rake’s Progress, The Marriage of Figaro, L’incoronazione di Poppea, and the world premiere of Sir Peter Maxwell Davies’ Kommilitonen! at the Royal Academy of Music.


Jane Glover studied at St. Hugh’s College, Oxford, where after graduation she did her D.Phil on seventeenth-century Venetian opera. She holds a personal professorship at the University of London, is a Fellow of the Royal College of Music, an Honorary Member of the Royal Academy of Music, and the holder of several honorary degrees. Since 2015-16 she has been Visiting Professor of Opera at the University of Oxford. She was created a Commander of the British Empire in the 2003 New Year’s Honours.
In 2018, Lauren Zhang won the BBC Young Musician competition in her hometown of Birmingham. Her performance of Prokofiev’s Second Piano Concerto with the City of Birmingham Symphony Orchestra conducted by Mark Wigglesworth was broadcast live on BBC4 and BBC Radio 3 to widespread critical acclaim.

Following her success in the competition, Lauren has been invited to perform at the BBC Proms with the BBC Concert Orchestra, Proms in the Park with the BBC National Orchestra of Wales, and is in demand as soloist throughout the UK and further afield.

Future highlights include concerto performances with the European Union Chamber Orchestra and Brno Philharmonic. She gives recitals at Nottingham Royal Concert Hall, the Herkulessaal in Munich, and as part of the Ryedale, Wooburn and Lichfield Festivals, among many others.

In 2016, Lauren won first prize at the 15th Ettlingen International Piano Competition in Germany. Among other achievements, she was a prize-winner at the Wales International Piano Festival (2016) and the Young Pianist of the North International Competition (2015), and was awarded first prize in the EPTA-UK (18 and under) competition (2015), and first prize in the Emanuel Piano Trophy competition (2015).

Lauren studies piano with Dr Robert Markham in the Junior Department at the Royal Birmingham Conservatoire. She began piano lessons with Madeline Nemirovski, Kenneth Hamilton and John Thwaites. She also receives guidance from Professor Christopher Elton.

Lauren has participated in masterclasses with Fabio Bidini, Peter Donohoe, Kalman Drafi, Pascal Ignazio in the USA at the age of four, later moving to Birmingham where she is a pupil at the King Edward VI High School for Girls. In 2018, she achieved the top category in all of her eleven GCSEs.

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Overture to Così fan tutte

The Austrian Emperor Joseph II personally commissioned Mozart to compose the music, and Da Ponte to write the text, for Così fan tutte. During the nineteenth century the opera was widely condemned, notably by Wagner, for its absurd plot and negative effect on the plot of the music. The original audience was not so critical: the first performance in Vienna on 26 January 1790 was a success that augured well for the future. However, when the Emperor died a few weeks later, the opera season was interrupted and Così fan tutte – badly affected by this event and later by Wagner’s criticism – did not recover its reputation as one of Mozart’s major operas for well over a century.

Da Ponte’s libretto is indeed absurd but that is precisely why it is perfect. Così fan tutte is, above all, an opera buffa, a comic opera, in the spirit of the commedia dell’arte with all of its masquerades and crazy situations. They appealed to Mozart’s sense of humour and inspired his composition, while Wagner was quite incapable of appreciating this kind of charm and irony. The plot is developed from a silly bet for or against the assumption that all women, even so far faithful ones, would fall into the arms of an expert seducer – hence cosi fan tutte (“they are all like that”), but there is also a rarely quoted cautionary subtitle La scuola degli amanti (“School for lovers”).

As might be expected, the composer’s sympathy is with the women. There are moments in the opera when emotions are expressed in the music with astonishing eloquence and subtlety, without ever encroaching on the spirit of the comedy, and Mozart’s intentions are clearly stated in the Overture: the main part is a spirited Presto but it has a short Andante introduction with a musical quotation of the words cosi fan tutte. This theme ends with a dark and questioning minor chord before it is stated again more vigorously. Both forms of the theme are repeated towards the end of the Overture.

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Piano Concerto No.9 in E flat major, K.271

I Allegro
II Andantino
III Rondo: Presto

The Piano Concerto in E flat has been known, incorrectly, for nearly a century as the Jeunehomme Concerto, but musicologist Michael Lorenz recently discovered the identity of the pianist for whom Mozart wrote this beloved concerto: it was written for Victoire Jenamy, the daughter of one of Mozart’s friends, and is therefore the Jenamy Concerto. Victoire was a French piano virtuoso who visited Salzburg in 1776/7. Her father was Swiss/French choreographer Vincent Noverre with whom Mozart was planning to collaborate on a ballet production. Not much else is known about Victoire, except that she was an exceptional pianist who inspired Mozart’s first great piano concerto. Most of his concerti were of course written for himself to play, but he did write a few for other performers, all of them women.

Mozart wrote this concerto in Salzburg in January 1777, the month of his 21st birthday. Nothing in his previous piano concertos prepares us for the sheer brilliance and invention of the Concerto in E flat. In all three movements he expands the form and breaks the constraints of the pre-classical concerto, and bubbling along through-out is the energy and inspiration of his new maturity as a composer.

Innovation is apparent from the very beginning, when the piano interrupts the orchestra immediately with a fanfare figure. This sets the tone for constant spirited exchange between the orchestra and piano. Another startling aspect of the first movement is that the themes are not only used throughout the movement but that they develop from naive orchestral tunes to highly pianistic and virtuoso-sounding melodies. The development section holds an astounding passage in which the oboes and piano are entirely unsupported and the horns have a chance to display their mellowest register in the recapitulation.

This Concerto has a grandeur that belies the small forces – two oboes, two horns and strings – that Mozart employs and nowhere is this more evident than in the Andantino, which has its roots in opera. Through muted strings and contrapuntal imitation between the violins, Mozart sets the stage for the soloist’s impassioned aria. The key of C minor suffuses the movement with a profound pathos, in contrast to the freshness of the outer two movements.

Although the Rondo seems to owe much to Haydn, it is ground-breaking in its invention and virtuosity. The biggest surprise is the menuetto cantabile in the middle of the movement, although in every way Mozart develops this minuet much further than standard dance form. The originality continues to the end as the orchestra gets quieter and quieter before the final loud chords.

‘Vorrei spiegarvi, oh Dio!’ K.418

Aloysia Weber (1760-1839) was Mozart’s first love. They first met in Mannheim in winter 1777/8 while Mozart was on his last youthful tour of Europe in search of fame, fortune and new employment, accompanied by his mother. Aloysia was the daughter of a professional singer at the Mannheim court and had unused gifts as a singer. Mozart fell for her but by the time he saw her again a few months later, she had changed her mind. He was heartbroken. Some years later, after Mozart had married Constanze, Aloysia’s sister, there was a reconciliation. Aloysia became one of the leading sopranos of the day and Mozart wrote several parts especially for her – she was the first to sing Donna Anna in Don Giovanni in 1787.

‘Vorrei spiegarvi, oh Dio!’ was written specially for Aloysia in 1785, it was to be inserted into a performance of Pasquale Anfossi’s opera Il curioso indiscreto (this was not unusual at the time). It goes astonishingly high – up to a top E, way above what most sopranos regard as reasonable – which is undoubtedly because of Aloysia’s unique vocal range; and also exploits her ability to sing very long slow lines. She must have been exceptionally gifted.

Vorrei spiegarvi, oh Dio! Quel è l’affanno mio; ma mi condanna il fato a piangere e tacere.
Ader non può il mio core per chi vorrebbe amore e fa che crude ia sembri, un barbaro dover.
Ah conte, partite, correte, fuggite lontano da me; la vostra diletta Emilia v’aspetta, languir non la fate, è degrazia d’amor.
Ah stelle spietate! nemiche mi siete. Mi perdo s’ei resta.
Partite, correte, D’amor non parlate, è vostro il suo cor.

Let me explain, oh God, What my grief is! But fate has condemned me To weep and stay silent.
My heart may not pine For the one I would like to love Making me seem hard-hearted And cruel.
Ah, Count, part from me, Run, flee Far away from me; Your beloved Emilia awaits you, Don’t let her languish, She is worthy of love.
Ah, pitiless stars! You are hostile to me, I am lost when he stays.
Part from me, run, Speak not of love, Her heart is yours.

Aloysia Weber as Zemire

Programme Notes
‘Et incarnatus est’ from Mass in C Minor, K.427

In 1782, Mozart married Constanze Weber. Like her sisters Aloysia (his ex-girlfriend) and Josefa (who was to be Mozart’s first Queen of the Night) Constanze was a coloratura soprano of quite remarkable ability who had been taught well by their singing-teacher father Fridolin.

Constanze and her sisters were brought up in Mannheim, a centre of musical excellence. She was intelligent and spoke excellent Italian and French as well as her native German: she was an ideal wife for a composer, and the marriage was a success. As Mozart wrote in a careful letter to his father, Leopold (they had married without his consent): ‘I must make you better acquainted with the character of my dear Constanze. Her whole beauty consists in two little black eyes and a pretty figure. She likes to be neatly and cleanly dressed, but not smartly; and most things that a woman needs she is able to make for herself; and she dresses her own hair every day. I love her and she loves me with all her heart. Tell me whether I could wish for a better wife.’

‘Et incarnatus est’ forms part of Mozart’s unfinished Mass in C minor which is perhaps Mozart’s greatest choral composition. He had begun composing it as a celebration of his marriage to Constanze and partly also in thanks for her safe recovery from the birth of their first child. Mozart wrote to his father on 4 January 1783 to say that he had vowed to write the work in her honour. He did indeed perform the unfinished mass in Salzburg Cathedral on 26 October 1783, with Constanze performing the sublime but challenging soprano solos.

‘Et incarnatus est’ is the vocal centrepiece of this mass. Eight minutes long, it is extraordinarily beautiful, with coloratura passages ingeniously interwoven with three solo woodwind instruments – flute, oboe, and bassoon – over a discrete string and organ accompaniment.

And was made incarnate by the Holy Ghost of the Virgin Mary and was made man.

'Ch'io mi scordi di te?', K.505

Nancy Storace was an English soprano, the daughter of an Italian double bass player who had come to London by way of Dublin; she was a huge hit in Vienna, captivating audiences as Susanna in the premiere of Mozart’s Le nozze di Figaro as well as in operas by Salieri, Cimarosa, Sarti, Paisiello, and her brother Stephen Storace. ‘Storace, the beautiful singer, delighted the eye, the ear and the soul’, wrote one commentator. She certainly delighted Mozart, and there were rumours - almost certainly unfounded - of a romantic liaison.

At the end of 1786, Nancy announced her intention of leaving Vienna; her farewell was marked by a concert in the Kärntnertor Theatre on 23 February 1787, at which she sang Mozart’s Scena con Rondò, ‘Ch’io mi scordi di te’, with the composer playing the piano obbligato. According to Mozart’s catalogue of his own works, he had written the piece in December 1786 (‘for Mlle. Storace and me’); it is a unique composition for voice and orchestra with a substantial piano part, almost as much a miniature piano concerto with obbligato vocal solo as an aria with obbligato piano. Mozart’s tender feelings for Nancy – even if purely professional rather than romantic – are evident not only in the vocal line he wrote for her, but also in the intricate and sensitive piano part he wrote for himself.

The words may be by the Abbé Giovanni Battista Varesco, Mozart’s librettist for Idomeneo. They derive from the text of an additional aria Mozart had written for the character of Idamante at the beginning of Act II of the opera, but adapted in this case...
In March 1778, Mozart visited Paris for the third time in his life. On his arrival he found that he was no longer received with open arms. The reason was that he had evidently ceased to be the delightful infant prodigy of the past. He began to despise the Parisians who had formerly adored him, and he was shocked by the futile quarrels between the supporters of the two composers Gluck and Piccinni. Having visited Mannheim on his way to Paris, where he had heard the excellent resident orchestra, he found the standard of musicianship in Paris deplorable. More serious was the fact that his former patrons had lost interest in him, and that his hopes of securing a permanent employment in the city were unfounded. But the worst blow was that his mother, who had always been a great comfort to him, was no longer able to give him the support he needed. She fell ill soon after his arrival in Paris and died there on 3 July 1778.

Mozart made desperate efforts to overcome these adversities, though Baron Grimm, who had been his principal protector in the past, did not think so: ‘He is too naïve, too inactive, too easily taken in, too little concerned with working for the future,’ he wrote to Leopold Mozart, Wolfgang’s father.

How wrong Grimm was (at least as regards Mozart’s efforts to achieve success), was proved by the Paris Symphony. The work was deliberately conceived to have the elegant style and the kind of brilliance which were all the rage in Paris at the time. The Allegro movements were, in fact, very well received at the first performance on 12 June 1778, but the gentle Andante (originally Andantino) was not appreciated. In order to show how eager he was to please, Mozart composed another Andante for a performance of the same work two months later.
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DATES CONFIRMED:
- **Wednesday 2nd October, 2019**
  Mozart Piano Concerto No.25 in C, K.503
- **Wednesday 6th November, 2019**
  Mendelssohn Piano Concerto No.2 in D minor
- **Wednesday 4th December, 2019**
  Cramer Piano Concerto No.4 in C, Op.38
- **Wednesday 5th February, 2020**
  Chopin Piano Concerto No.1 in E minor, Op. 11
- **Wednesday 1st April, 2020**
  Franz Xaver Mozart Piano Concerto No.2 in E flat

All performances begin at 1.05pm

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A FIVE NIGHT HOLIDAY | 28 AUGUST 2019
Gracenegg’s celebrated festival in Lower Austria, just one hour from Vienna, runs throughout the summer and always closes with a feast of music-making. Concerts are held in the architecturally dramatic, acoustically excellent, 18th century Schloss Grafenegg. For 2019, Austrian pianist and Director of the Festival, Rudolf Buchbinder, has recruited the Chamber Orchestra of Europe, the Rotterdam Philharmonic Orchestra, the Tonkünstler Orchestra and the City of Birmingham Symphony Orchestra. Staying at the 4* Seengenburger Hotel, we will also enjoy day trips to picturesque Dürnstein, the Benedictine Abbey at Melk, and the artist Egon Schiele’s home town of Tulln.

Price from £2,767 per person (single supp. £198) for five nights including flights, transfers, accommodation with breakfast, one lunch, five dinners, five concerts, all sightseeing, entrance fees and gratuities, and the services of the Kirker Tour Leader.

THE KIRKER ISCHIA MUSIC FESTIVAL
A SEVEN NIGHT HOLIDAY | 11 OCTOBER 2019
For our fourteenth exclusive Kirker Music Festival in the Bay of Naples we will be joined by the Carducci Quartet; James Gilchrist, tenor; Tim Horton, piano and Simon Rowland-Jones, viola.

We shall enjoy six exclusive concerts in the lovely concert hall overlooking the garden at La Mortella, the former home of Sir William & Lady Walton. Our base for the duration will be the 4* Albergo San Montano in the small resort of Lacco Ameno, with spectacular views of the Bay of Naples. We include a guided tour of the garden at La Mortella and a half-day sightseeing tour of Ischia. There are three optional tours; one to Herculaneum and the Villa Oplontis, one to Naples, and the third a half-day exploration of the Ischia countryside.

Price from £2,489 (single supp. £130) for seven nights including flights, transfers, accommodation with breakfast, seven dinners, seven concerts, all sightseeing, entrance fees and gratuities, and the services of the Kirker Tour Leader.

THE KIRKER CHAMBER MUSIC FESTIVAL IN ALFRISTON
A THREE NIGHT HOLIDAY | 2 SEPTEMBER 2019
In 2019 we will be presenting our eighth consecutive season of chamber music concerts here, joined by The Navarra Quartet; Adam Walker, flute and Simon Rowland-Jones, viola.

Alfriston, on the outskirts of coastal East Sussex, is full of fascinating corners. The destination is the 4* Albergo San Montano, in the resort of Lacco Ameno. The hotel has a lakeside restaurant and a spa with an indoor pool.

Price from £1,968 (single supp. £129) for three nights including accommodation with breakfast, three dinners, three concerts, two talks, all sightseeing, entrance fees and gratuities, and the services of the Kirker Tour Leader.

THE KIRKER MUSIC FESTIVAL ON LAKE COMO
A SEVEN NIGHT HOLIDAY | 23 SEPTEMBER 2019

The destination for our autumn Music Festival is one of the most beautiful corners of Italy. Lined with villas, cypress trees and low-arching mountains, Lake Como has a peaceful tranquility like no other. The lake has inspired many composers, and we will enjoy performances by a renowned group of international soloists, including pianist Melvyn Tan and Ian Burnside, tenor Luis Gomez, violist Elizabeth Perry and violist Simon Rowland-Jones. There will be an optional performance of L’elisir d’amore by Donizetti at La Scala in Milan. We stay at the 4* Imperiale in the village of Moltrasio, the hotel has a lakeside restaurant and a spa with an indoor pool.

Price from £2,947 per person (single supp. £580) for seven nights including flights, transfers, accommodation with breakfast, five dinners, one lunch, five concerts, all sightseeing, entrance fees and gratuities, and the services of the Kirker Tour Leader.

Speak to an expert or request a brochure:
020 7593 2284 quote code GLZ
www.kirkerholidays.com
Our supporters and donors are integral to our ability to inspire thousands across the globe with performance and live classical music. We would like to say a special thanks to:

If you are considering leaving the LMP a gift or would like to speak to someone about how you can help support the LMP, please get in touch with us by emailing info@lmp.org or calling us on 020 8686 1996.

*The LMP were left legacies by four friends and supporters of the orchestra, William Barber, John East, Derek Waite and Pat Botley, and have recently received a donation from Major-General and Mrs E.W. Barton. These donations have enabled the orchestra to plan ahead with greater artistic ambition and confidence, and we are extremely grateful to them.

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