

# CLASSICAL CLUB

## A Classical Celebration!

Prokofiev: Symphony No. 1

Schumann: Cello Concerto in A Minor

London Mozart Players

Ruth Rogers: director

Maciej Kułakowski: cello



**lmp**  
LONDON MOZART PLAYERS



## Coming soon...

more concerts with YCAT soloists



### Bows and Oboes

**Strauss:** Concerto in D major for Oboe  
**Mendelssohn:** Symphony No.4 in A major, Op.90 'Italian'

**Mateusz Moleda:** conductor  
**Olivier Stankiewicz:** oboe

*Broadcast date: 7pm, Thursday 15 October  
 Filmed at Fairfield Halls, Croydon*

Inspired by a chance wartime meeting between the composer and a soldier, Strauss's spirited Oboe Concerto is in fact exceptionally difficult to play, with circular breathing a pre-requisite. This concert showcases two artists destined for stardom, oboist Olivier Stankiewicz and conductor Mateusz Moleda. Mendelssohn's jaunty Italian Symphony is an extra treat. The concert comes from Fairfield Halls, Croydon, where London Mozart Players has enjoyed a 30-year residency.



### Celebrating Beethoven

**Beethoven:** Coriolan Overture, Op.62  
**Beethoven:** Violin Concerto in D, Op.61

**Jonian Ilias Kadesha:** violin

*Broadcast date: 7pm, Sunday 15 November  
 Filmed at St John's Smith Square*

To celebrate Beethoven's 250th anniversary, LMP performs his Coriolan Overture and Violin Concerto. The overture reflects the contrasting moods of Heinrich von Collin's play – Coriolan's aggression and his mother's gentle pleading. Beethoven's revolutionary Violin Concerto, performed by rising star and YCAT artist Jonian Ilias Kadesha, takes us on an exhilarating journey from a lyrical first movement to a joyous rambunctious finale. It's a hugely satisfying masterpiece, and the perfect work with which to salute Beethoven's genius.



## A Classical Celebration!




Broadcast on 7pm, Thursday 24 September. Filmed at St John the Evangelist, Upper Norwood.

**Prokofiev:** Symphony No. 1, 'Classical' Op.25  
**Schumann:** Cello Concerto in A minor, Op.129

**London Mozart Players**  
**Ruth Rogers:** director  
**Maciej Kulakowski:** cello

## Keep in touch!

If you have enjoyed this concert and would like to hear more about the London Mozart Players then do sign up for our newsletter via our website.

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You'll get to hear first about all our upcoming concerts and exclusive events, and enjoy priority booking and special offers.



**Violin 1**

Ruth Rogers  
Sijie Chen  
Nicoline Kraamwinkel  
Ann Criscuolo  
Anna de Bruin  
Nicola Gleed

**Violin 2**

Antonia Kesel  
Gemma Sharples  
Clare Hayes  
Jeremy Metcalfe  
Jayne Spencer

**Viola**

Judith Busbridge  
Sophie Renshaw  
Michael Posner  
Joe Ichinose

**Cello**

Sebastian Comberti  
Julia Desbruslais  
Sarah Butcher

**Bass**

Catherine Elliott  
David Johnson

**Flute**

Fiona Kelly  
Nicolas Bricht

**Oboe**

Gareth Hulse  
Katie Clemmow

**Clarinet**

Tim Lines  
Emma Canavan

**Bassoon**

Sarah Burnett  
Emma Harding

**Horn**

Peter Francomb  
Martin Grainger

**Trumpet**

Alan Thomas  
Peter Wright

**Timpani**

Benedict Hoffnung



## Programme notes

### Sergei Prokofiev Symphony No. 1, *Classical*

- i) Allegro
- ii) Larghetto
- iii) Gavotta: non troppo allegro
- iv) Finale: molto vivace

The Classical Symphony was first sketched in 1916 but was mostly written during the summer of 1917, while Prokofiev was on holiday in the country. In his diary he wrote: "...I walked through the fields, composing the 'Classical' Symphony. I wrote down what I had already composed, but not yet in the form of a score." In part the Symphony was written as an exercise in composition away from the keyboard. The 26-year-old composer was already well established as a "modernist" with numerous aurally challenging operas and piano works to his credit, so the accessible language of the Symphony may have come as a surprise to contemporary audiences, though it might also be seen as a look forward to the simpler, more melodic style Prokofiev would come to adopt a decade or so later. It can also be seen as one of the first works of neoclassicism, predating Stravinsky's *Pulcinella* by about two years.

Prokofiev may have been deliberately constraining himself to write in a "classical" style, but he does so with obvious affection. There is more than a touch of Haydn-like humour in the sudden changes of harmony, dynamic and texture which pepper the work. Prokofiev himself was in no doubt that he had captured the essence of the style. In the same diary entry he continued: "When

our classically inclined musicians and professors hear this symphony, they will be bound to scream in protest at this new example of Prokofiev's insolence, look how he will not let Mozart lie quiet in his grave but must come prodding at him with his grubby hands, contaminating the pure classical pearls with horrible Prokofievish dissonances. But my true friends will see that the style of my symphony is precisely Mozartian classicism and will value it accordingly."

Prokofiev himself conducted the première of the symphony in Petrograd, with the Russian State Orchestra, on 18 April 1918.

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### Classical Club unpacked

LMP leader Ruth Rogers gives you an extra insight into Prokofiev's Classical Symphony. Think of it as a kind of 'video programme note'.

Click the play icon above or visit [londonmozartplayers.com/classicalclub-concert-programmes](https://londonmozartplayers.com/classicalclub-concert-programmes) to watch.

## Petrograd?

For 200 years, until the 1917 Revolution, the capital of the Russian Empire was St Petersburg, built by Peter the Great. Prokofiev attended the St Petersburg Conservatory. After the Revolution, wishing to remove the German elements of the name, the Communist government renamed it Petrograd. In 1924 following Lenin's death it became Leningrad, at Stalin's decree. Since 1991 and the fall of the USSR the city has regained its original name, but not before the following Russian joke had become widely known...

Questions on a Russian census form:

1. **Where were you born?**  
St Petersburg
2. **Where did you study?**  
Petrograd
3. **Where do you live now?**  
Leningrad
4. **Where would you like to live?**  
St Petersburg

## Programme notes

### Robert Schumann Cello Concerto in A minor, Op. 129

- i) Nicht zu schnell
- ii) Langsam
- iii) Sehr lebhaft

In 1850 Schumann and his wife Clara moved to Düsseldorf, where he had been appointed Municipal Music Director. The warmth of his initial welcome to the city clearly spurred his creativity: in just fourteen days in October he produced his Cello Concerto, followed shortly after by his Third Symphony (the Rhenish), which itself took only five weeks. Schumann initially had high hopes of securing a performance of the new concerto, but though he ran it through with the principal cellist of the Düsseldorf orchestra no performance followed – perhaps because his ineptitude as a conductor quickly soured his relationships with the Düsseldorf players. A later attempt to interest Frankfurt cellist Robert Bockmühl also came to nothing, and by then Schumann's deteriorating mental state was causing serious concern. He succeeded in making some final revisions to the work only days before attempting suicide and subsequently voluntarily entering a sanatorium. The concerto was eventually premiered in Leipzig by Ludwig Ebert and the Gewandhaus Orchestra in June 1860, four years after the composer's death.

Schumann famously said to Clara, "I cannot write a concerto for the virtuosos, I must try for something else," and it is true that the Cello Concerto's undoubted technical challenges are not those which might allow a player to show off – which was one of Bockmühl's complaints. On the other hand, few other concertos reveal more of the nobly singing soul of the instrument. Schumann's light orchestral scoring removes any potential problems of balance, allowing a seemingly endless flow of melody from the soloist and (in the brief second movement) the chance of a tender duet with the principal orchestral cello. Although the work is nominally in three

movements, they run without a break, and motifs from the opening movement run throughout the work, binding it into an organic whole.

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### You might like to know...

Ludwig Ebert, the first cellist to perform the Concerto, was only twenty-six when he did so. At the time he was the principal cellist in the highly-regarded Court Orchestra of Oldenburg in north-west Germany, and so highly esteemed that the Grand Duke gave him the title of Concertmaster – a dignity normally reserved for the leader of the orchestra.



### Classical Club unpacked

LMP leader Ruth Rogers gives you an extra insight into Schumann's Cello Concerto. Think of it as a kind of 'video programme note'.

Click the play icon above or visit [londonmozartplayers.com/classicalclub-concert-programmes](https://londonmozartplayers.com/classicalclub-concert-programmes) to watch.

## CLASSICAL CLUB

### Stravinsky: A Soldier's Tale

Tama Matheson: narrator  
Will Vann: conductor

Watch online from 3pm on  
Remembrance Sunday  
8 November



## Also in 1850...

Wagner's opera *Lohengrin* was premièred at Weimar, conducted by Liszt.



The Second Law of Thermodynamics, one of the cardinal rules of practical physics, was propounded by German physicist Rudolf Clausius. If you haven't heard Flanders and Swann's song about it, you should.

Frances Mary Buss founded the North London Collegiate School in Camden, the first school to offer girls a full academic education. Notable old girls include poet Stevie Smith, composer Judith Weir, television personality Esther Rantzen and (more important than any of them) LMP bassist Cathy Elliott.

The first hippopotamus to be seen in Europe since the Roman Empire came to London Zoo. Obaysch, named after the island where he was captured, became an instant celebrity, drawing crowds of up to 10,000 and inspiring a range of merchandise and even a polka.





The London Mozart Players, the UK's longest established chamber orchestra, was 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, James Ehnes, 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, CPO, Signum and Hyperion Records.

The London Mozart Players has remained active throughout the pandemic. Not only was this player-led chamber orchestra the first ensemble to offer daily unique online content throughout lockdown with 'At Home with LMP' (225,000+ views), it was also the first UK orchestra to perform after restrictions were lifted in mid-June, with their LMP Live! concert series with Tasmin Little and Jennifer Pike attracting an audience of over 1 million via Classic

FM's social media channels. And now LMP is in the vanguard of UK orchestras testing the waters with paid-for online orchestral concerts to support their musicians, rather than relying on donations.

If you have enjoyed this performance, please go online and find out more about LMP's Classical Club: eight concerts filmed in unusual or iconic venues in front of socially-distanced audiences and streamed online via a password-protected broadcast platform. You can buy an eight-concert 'Season Pass' for £60, with an 'early bird' price of £50 if booked before 10 October. LMP Friends get a further discount. Concerts will be available to view on demand up until 1 December.

LMP has partnered with Scala Radio, who will promote this exciting series, and they'll also be hosting extra content via their website.

## Maciej Kułakowski – YCAT artist

In 2015 at the age of 19, Maciej won First Prize and a special award at the Lutoslawski International Cello Competition and in 2016 he received a scholarship and special prize from the Deutsche Stiftung Musikleben at the Deutscher Musikwettbewerb. He was a Laureate in the Finals of the 2017 Queen Elisabeth Competition in Brussels and a prize winner at the 2019 YCAT International Auditions in London.

Born in Gdansk, Maciej studies with Wolfgang Emanuel Schmidt at the Kronberg Academy, and previously studied with Marcin Zdunik at the Stanislaw Moniuszko Academy of Music in Gdańsk, Mannheim University and the Franz Liszt University of Music in Weimar. He has taken part in masterclasses with Sir Andras Schiff and Mischa Maisky among many other virtuosi.

In addition to performing the Schumann Concerto with the London Mozart Players, this season Maciej returns to the Wigmore Hall as soloist, and as part of the Thomas Larcher Focus Day. He takes part in the Cello Biennale in Amsterdam, the Emanacje Music Festival in Lusławice, and records for Delphian. Other solo appearances include the Sinfonietta Cracovia at the Penderecki Festival, the Polish Philharmonic Orchestra 'Sinfonia Baltica', Siberian State Symphony and the Poznań Philharmonic Orchestras. Recitals and chamber music have taken Maciej across Europe and further afield, highlights including the Piatigorsky Cello



Festival in Los Angeles, Beijing Super Cello Festival, the Penderecki, Lutoslawski, and Munich Rising Stars Festivals.

Solo highlights include the National Philharmony Warsaw, Baltic Philharmony, St. Petersburg Symphony, Calgary Symphony and Aukso: Chamber Orchestra of Tychy, among many others. He has also premiered a new work especially written for him by Tadeusz Kassak with the Kassak Brass Ensemble and undertaken a residency at the Ozawa International Academy in Switzerland. As a member of the Wilkormirski Trio, he has given concerts throughout Poland and recorded music by Arensky for the DUX label.

Maciej plays a Thorsten Theis cello from 2014.

## Become an LMP Friend

Our wonderful LMP Friends are a vibrant community of music lovers who receive exclusive benefits and association with the orchestra and its musicians, whilst helping to support the future of the London Mozart Players.

For an annual fee, our Friends enjoy a range of benefits including exclusive access to the players, discounted tickets, special events and free programmes. For example, LMP Friends were able to purchase a Classical Club 8-concert pass for just £35.

We have various membership packages available, starting from £60 (£100 for a couple) and you can join via our website: [londonmozartplayers.com/lmp-friends](https://londonmozartplayers.com/lmp-friends)



**CLASSICAL CLUB**  
NEXT CONCERT

**Michael Collins: Clarinet at the Clock Tower**

Weber: Clarinet Quintet in B $\flat$  Major, Op.34  
Mozart: Clarinet Quintet in A Major, K.581

Watch online from 7pm on Thursday 1 October



## Donate to support

This online 8-concert series is LMP's response to the Covid-19 pandemic. When lockdown began in March 2020, all the orchestra's live music, recordings and education events were cancelled, along with all the related income. LMP immediately went online to share its music and daily unique content for free through initiatives like 'At Home with LMP' and 'LMP Live!' which attracted more than 1.3 million views. You can still enjoy this content via our YouTube channel.

LMP's Classical Club was launched behind a paywall to try to recoup revenue lost throughout 2020, and to ensure that as one of Britain's finest chamber orchestras, we will be ready to face a new future.

As an unfunded orchestra, we rely on the generous donations of our audiences, patrons and donors as well as ticket sales. These funds help support our community work, build inspiring partnerships, as well as helping us to protect the livelihoods and mental wellbeing of musicians and staff, all of whom have been greatly impacted at this time.



Whilst concert hall doors may be closed, we are determined to continue bringing world-class music to as wide an audience as possible. By making a donation today, you can help ensure that our work can continue both now, and in the future.

Thank you.

[londonmozartplayers.com/donate-now](https://londonmozartplayers.com/donate-now)



Founded in 1984, the Young Classical Artists Trust is a specialist charity that identifies, nurtures, and supports musicians early in their careers and enables them to become self-supporting and to move generations of audiences around the world with their talent. Our alumni artists, their trajectory, and demand amongst agents and industry professionals, demonstrate that the time spent with YCAT makes the biggest difference to their sustained career as high-level solo artists and ensembles. Since its foundation, over 100 gifted musicians have launched their careers as YCAT Artists. These include Ian Bostridge CBE, Alison Balsom OBE, the Belcea Quartet, James Baillieu as well as finalists of the BBC Young Musician of the Year such as Martin James Bartlett, Jess Gillam and Sheku Kanneh-Mason.



ST JOHN THE  
EVANGELIST  
UPPER NORWOOD

The stunning church of St John the Evangelist soars like a cathedral in the leafy suburb of Upper Norwood. A Grade II listed Gothic Revival church, designed by eminent English architect John Loughborough Pearson, it was built between 1878–1887. Music plays an important part in the life of St Johns; this is not just because it is the home of the London Mozart Players! The church is noted for the quality of its acoustics, and it is a sought-after recording space. The open design of the interior also lends itself to hosting concerts, with audiences of up to 500 people packing in to enjoy the delights of live classical music (pre-Covid of course).



# CLASSICAL CLUB

## Broadcast Dates

### Michael Collins: Clarinet at the Clock Tower

Thursday 1 October, 7pm  
Venue: St Pancras Clock Tower  
**Weber** Clarinet Quintet in B-flat major, Op.34  
**Mozart** Clarinet Quintet in A major, K.581  
**Michael Collins** clarinet

### Façade at Freemasons' Hall

Thursday 8 October 7pm  
Venue: Freemasons' Hall  
**Walton** Façade: An Entertainment  
**Samuel West** narrator  
**Benjamin Pope** conductor

### Bows and Oboes

Thursday 15 October 7pm  
Venue: Fairfield Halls, Croydon  
**Strauss** Concerto in D major for Oboe and Small Orchestra, AV 144, TrV 292  
**Mendelssohn** Symphony No.4 in A major, Op. 90, Italian  
**Olivier Stankiewicz** oboe (YCAT soloist)  
**Mateusz Moleda** conductor

### Children's Concert – Little Red Riding Hood

Thursday 29 October, 10am  
Venue: The Great Conservatory, Syon Park  
**Patterson/Dahl** Little Red Riding Hood  
**Polly Ives** narrator

### Children's Concert – The Three Little Pigs

Saturday 31 October, 10am  
Venue: The Great Conservatory, Syon Park  
**Patterson/Dahl** The Three Little Pigs  
**Polly Ives** narrator

### Stravinsky: A Soldier's Tale

Remembrance Sunday 8 November, 3pm  
Venue: Royal Hospital Chelsea  
**Stravinsky** A Soldier's Tale  
**Tama Matheson** narrator  
**William Vann** conductor

### Celebrating Beethoven

Sunday 15 November, 7pm  
Venue: St John's Smith Square  
**Beethoven** Coriolan Overture, Op.62  
**Beethoven** Violin Concerto in D major, Op.61  
**Jonian Ilias Kadesha** violin (YCAT soloist)



# CLASSICAL CLUB

Façade at Freemasons' Hall

Walton: Façade:  
An Entertainment

Samuel West: narrator  
Ben Pope: conductor

Watch online from 7pm  
on Thursday 8 October



# CLASSICAL CLUB

Little Red Riding Hood

Paul Patterson: music  
Roald Dahl: words

Polly Ives: narrator

Watch online from 10am  
on Thursday 29 October



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