

# CLASSICAL CLUB

## Bows and Oboes

Strauss: Concerto in D major for Oboe and Orchestra

Mendelssohn: Symphony No. 4 in A major, 'Italian'

London Mozart Players

Ruth Rogers: leader

Olivier Stankiewicz: oboe

Mateusz Moleda: conductor



## YCAT Concerts

*With artists from the Young Classical Artists Trust*



### A Classical Celebration!

**Prokofiev:** Symphony No. 1 'Classical'  
**Schumann:** Cello Concerto in A minor

**Soloist:** Maciej Kulakowski

*Available now*



### Celebrating Beethoven

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

**Jonian Ilias Kadesha:** violin

*Broadcast date: 7pm, Sunday 15 November*

## About YCAT

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.

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.



**CLASSICAL**  
CLUB

## Bows and Oboes

Broadcast on 7pm, Thursday 15 October. Filmed at Fairfield Halls, Croydon.

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

**London Mozart Players**

**Ruth Rogers:** leader

**Olivier Stankiewicz:** oboe

**Mateusz Moleda:** conductor

## 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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 [mozartplayers](https://twitter.com/mozartplayers)

[londonmozartplayers.com](https://www.londonmozartplayers.com)

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  
Martin Smith  
Anna de Bruin  
Nicola Gleed

**Violin 2**

Jennifer Godson  
Antonia Kesel  
Gemma Sharples  
Jeremy Metcalfe  
Jayne Spencer

**Viola**

Sophie Renshaw  
Michael Posner  
Oliver Wilson  
Joe Ichinose

**Cello**

Sebastian Comberti  
Julia Desbruslais  
Sarah Butcher  
Daisy Vatalaro

**Double Bass**

Benjamin Russell  
Alice Kent

**Flute**

Fiona Kelly  
Nicolas Bricht

**Oboe**

Gareth Hulse  
Katie Clemmow (+Cor Anglais)

**Clarinet**

Oliver Pashley  
Emma Canavan

**Bassoon**

Sarah Burnett  
Emma Harding

**Horn**

Peter Francomb  
Martin Grainger

**Trumpet**

Chris Evans  
Peter Wright

**Timpani**

Scott Bywater



## Programme notes

### Felix Mendelssohn Symphony No. 4, Italian

- i) Allegro vivace
- ii) Andante con moto
- iii) Con moto moderato
- iv) Presto and Finale: Saltarello

Felix Mendelssohn was born into an affluent family in Germany and found early fame as a musical prodigy, setting him on a path that saw him become a successful composer, conductor, pianist and organist of the early romantic period. Rather than looking for innovation and revolution in his compositions, he acknowledged the great masters that preceded him, not only leading various revivals of both JS Bach's and Handel's cantatas, but also composing in traditional symphonic forms, harmony and style.

Fondly known as the 'Italian Symphony', Mendelssohn chose to officially name this work 'Symphony No. 4' so that it would be respected as a traditional symphony, rather than a series of tonal landscapes. That being said, the inspiration for this work came from the Italian leg of his Grand Tour, a conventional expectation for someone of his stature following the completion of formal schooling. Mendelssohn's letters marvelled at the natural beauty of the Mediterranean landscapes and his excitement of this discovery can be heard in the effervescent first movement. The second movement evokes a religious procession, perhaps similar to what Mendelssohn would have

seen during Holy Week in Rome. The third movement is perhaps a nod to Mozart in its effortless classical elegance and the final movement is undoubtedly a portrayal of a Roman carnival, subtitled 'Saltarello'. This movement also features another dance form, the 'Tarantella' which is a whirlwind melody, in this case triplets, derived from the Neapolitan legend – if someone is bitten by a tarantula, they must dance frantically until cured. The combination of these two dances with short lyrical interludes create an exhilarating final movement that finishes in triumph, albeit in A minor.

While Mendelssohn wrote that he hoped to finish the Symphony during his time in Italy, it was a commission from the London (now Royal) Philharmonic Society two years later that prompted him to finish the work.



### Classical Club unpacked

Watch conductor Mateusz Moleda explain a bit more about Mendelssohn's influences.

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

It is important to note that while he was only in his early twenties when he wrote the Italian Symphony, he had already been composing and performing for a decade, so his style is well developed in terms of where it sits in his works. That being said, he wasn't happy with this Symphony after its premiere. Even after reworking each movement during the next five years and allowing another public performance, he continued to tinker with the score in the years that followed, and it was only published after his death.

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### Classical Club unpacked

LMP Principal Oboe Gareth Hulse introduces Strauss's Oboe Concerto.

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

### Richard Strauss Concerto in D major for Oboe

- i) Allegro moderato
- ii) Andante
- iii) Vivace – Allegro

Richard Strauss lived a long life which encompassed many musical and political revolutions. He was a prolific composer, having written his first composition at the tender age of six, subsequently spending almost eight decades developing his unmistakable style. He wrote works in almost every type of classical compositional form, but was best known for his numerous operas and establishing the symphonic tone poem. Strauss was also highly respected as a conductor and held many important conducting posts throughout his life.

The story of how the Oboe Concerto came to fruition is an unusual one. In April 1945 at the end of the Second World War, American soldiers arrived in the Bavarian mountain resort town of Garmisch, where Strauss lived. The soldiers were looking to commandeer villas for their own use, but Strauss had none of it. He descended his staircase and proclaimed 'I am Richard Strauss, composer of *Rosenkavalier* and *Salomé*'. Fortunately, the chief of the unit recognised the great composer and ordered the soldiers to place an 'off limits' sign on the villa. Various soldiers from the unit happened to be musicians before joining the army, so what followed

was fortuitous for oboists around the world. One of the soldiers was 24-year-old John de Lancie, who was formerly the principal oboist of the Pittsburgh Symphony Orchestra. During their lengthy conversations during house visits, de Lancie asked whether Strauss had ever considered writing a concerto for the oboe, considering the extensive oboe solos he had written in his orchestral works. Although the initial response was 'no', Strauss's oboe concerto appeared a few months later.

The concerto is specifically scored for small orchestra and is comparably light in orchestration compared to earlier works, but still features Strauss's signature development of melodic and thematic material. The first movement features lyrical writing with flowing semiquavers that ornament the soaring melodies. Conversational elements from solo members of the orchestra add to the colour and flow of this movement.

The second movement has aria-like qualities and a cadenza which imitates a recitative and leads straight into the last movement, which is bubbly and carefree in a hybrid of rondo and sonata form. The last period of Strauss's life is described by some biographers as his 'Indian Summer'.

Strauss seemed to approach his work with a renewed focus and vigour, writing some of his best regarded compositions during this time. The Oboe Concerto is among them, as well as *Metamorphosen*, *Four Last Songs*, and his Horn Concerto No. 2.



### Classical Club unpacked

Conductor Mateusz Moleda discusses the light-hearted side of Strauss's Oboe Concerto.

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

## Fairfield Halls

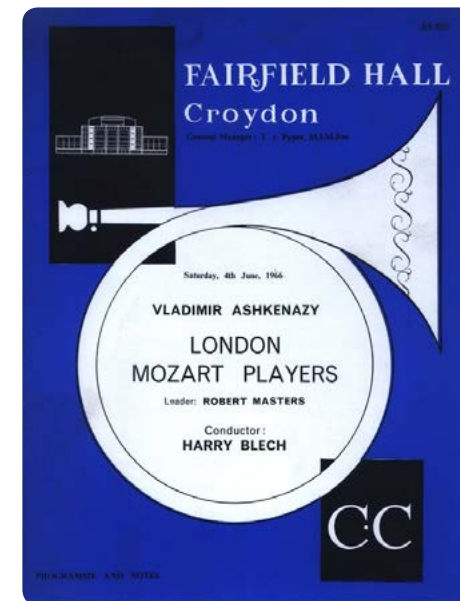
The Fairfield Halls originally opened in November 1962. The 1800-seater concert hall had the same acoustician as the Royal Festival Hall, Hope Bagenal, who created one of the best acoustics in the UK at Fairfield.

The recent refurbishment means Fairfield is now fully air conditioned, all electrical and mechanical engineering

has been replaced, and sound baffles have been added in the hall to allow for a better acoustic when music is amplified.

London Mozart Players have been resident at Fairfield Halls for 31 years.

Below: programmes from the Fairfield Collection, reproduced courtesy of the Museum of Croydon.





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 31 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.

## Olivier Stankiewicz



Born in Nice, Olivier Stankiewicz studied oboe and theory at the Conservatoire National Supérieur de Musique in Paris. He is currently principal oboe of the London Symphony Orchestra and Professor of Oboe at the Royal College of Music, and is sought after as a soloist, chamber musician and teacher. Olivier won 1st Prize at the Oboe Competition in Japan, the YCA auditions in Leipzig and New York, and in 2016 was a prize-winner at the YCAT International Auditions in London. Recent highlights include recitals at Wigmore Hall, Snape Maltings and the Louvre. In 2019 Olivier recorded the Mozart Oboe Concerto with the LSO, performed Attahir's Concerto Nur with the Orchestre de Lille, and took part in the Aix-en-Provence Easter Festival. Olivier has appeared as guest principal with the Chamber Orchestra of Europe, London Sinfonietta, Philadelphia Symphony and Royal Concertgebouw Orchestras among others.

## Mateusz Moleda



Mateusz Moleda is one of the most interesting and remarkable personalities among today's young developing orchestra leaders. Born in Germany, Mateusz studied piano at the Hochschule für Musik, Theater und Medien in Hanover. As an accomplished concert pianist Mateusz performed in more than 25 countries, released several CD recordings and collaborated with some of the finest European orchestras. Now an aspiring conductor, Mateusz has been mentored by Marek Janowski, working with the Berlin Radio Symphony Orchestra, the Dresden Philharmonic and the Frankfurt Radio Symphony Orchestra. He has a wide symphonic and opera repertoire and has been engaged as guest conductor all around the world, working with Deutsches Kammerorchester Berlin, the Carl Nielsen Academy Orchestra, the Odense Symphony Orchestra and the NFM Wrocław Philharmonic among many others.

## 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)

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# CLASSICAL CLUB

**A Classical Celebration!**

Prokofiev: Classical Symphony  
Schumann: Cello Concerto

Maciej Kulakowski: cello



Watch online right now!

## 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)



# CLASSICAL CLUB

## Broadcast Dates

### A Classical Celebration!

Available to watch now  
Venue: St John the Evangelist  
**Prokofiev** Symphony No. 1,  
'Classical' Op.25  
**Schumann** Cello Concerto  
in A minor, Op.129  
**Maciej Kulakowski** cello

### Michael Collins: Clarinet at the Clock Tower

Available to watch now  
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

Available to watch now  
Venue: Freemasons' Hall  
**Walton** Façade: An Entertainment  
**Samuel West** narrator  
**Benjamin Pope** 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)



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# 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

**AVAILABLE NOW**

# CLASSICAL CLUB

**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

# CLASSICAL CLUB

**Stravinsky: A Soldier's Tale**

Tama Matheson: narrator  
Will Vann: conductor

Watch online from 3pm on Remembrance Sunday 8 November

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