

CLASSICAL CLUB

Façade at Freemasons' Hall

Walton: Façade: An Entertainment

London Mozart Players
Benjamin Pope: conductor
Samuel West: narrator



Coming soon...

With artists from the Young Classical Artists Trust



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.



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Façade at Freemasons' Hall

Broadcast on 7pm, Thursday
8 October. Filmed at
Freemasons' Hall.




Walton: Façade: An Entertainment

London Mozart Players
Benjamin Pope: conductor
Samuel West: narrator

Cello – Sebastian Comberti
Flute – Fiona Kelly
Clarinet – Tim Lines
Alto Saxophone – Shaun Thompson
Trumpet – Alan Thomas
Percussion – Scott Bywater

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.

Programme notes

William Walton Façade: An Entertainment

Fanfare

- i) Hornpipe*
- ii) En Famille*
- iii) Mariner Man*
- iv) Long Steel Grass*
- v) Through Gilded Trellises*
- vi) Tango-Pasodoble*
- vii) Lullaby for Jumbo*
- viii) Black Mrs Behemoth*
- ix) Tarantella*
- x) A Man from a Far Countree*
- xi) By the Lake*
- xii) Country Dance*
- xiii) Polka*
- xiv) Four in the Morning*
- xv) Something Lies Beyond the Scene*
- xvi) Valse*
- xvii) Jodelling Song*
- xviii) Scotch Rhapsody*
- xix) Popular Song*
- xx) Fox-Trot 'Old Sir Faulk'*
- xi) Sir Beelzebub*

William Walton was just 16 years old when his first composition, a piano quartet, caught the attention of Sacheverell Sitwell. Sacheverell, known as 'Sachie', stressed to his older brother Osbert that he should come to Oxford to meet a 'genius'.

The Sitwell brothers then invited Walton to stay with them in London for a short while. 'I went for a few weeks,' wrote Walton, '...and stayed fifteen years.'

In London, Walton devoted all his time to composition, thanks to the generous support from benefactors including Siegfried Sassoon and the composer Lord Berners. The Sitwells introduced him to distinguished composers such as Stravinsky and Gershwin, and of course to their sister Edith, the poet.

Edith was eccentric and courageous, and was a pioneer of the avant-garde. A friend of Osbert Sitwell wrote that his sister was 'very clever no doubt – but what is she but a façade!'. Edith was thrilled by this comment and used it as the title for her next volume of verse. Her brothers felt musical accompaniment to the poems would add colour and invited their lodger William Walton to provide this. Entitled 'Façade, An Entertainment', Walton's music was originally scored for six instruments with sixteen of Edith's poems recited over the top.

Edith would often visit the Sitwell brothers' house in Chelsea, and in 1921 her brother Osbert wrote: 'I remember very well the rather long sessions, lasting for two or three hours, which my sister and the composer used to have, when together they wrote the words, she going over them again and again while he marked and accented them for his own guidance, to show where the precise stress and emphasis fell, the exact inflection or deflection'.

The first performance in 1922 was a private event given in the Sitwell family London



home, while the first performance to the public was given in 1923 in the Aolian Hall in London, and had an unorthodox presentation. Edith recited her verses through a megaphone jutting through a painted screen while Walton conducted the ensemble.

As the Sitwells were notorious, the event was given much press coverage. Mostly the reviews were appreciative of Walton's music, the *Daily Mail* saying, 'Walton managed to get a pleasing colour out of the six instruments used... and this variety forms a valuable contrast to the deliberately monotonous chant of the recitation.' Other

reviews were contentious, the *Manchester Guardian* wrote 'relentless cacophony'.

The audience consisting of 'long haired men and short haired women' included Virginia Woolf, Evelyn Waugh and Noel Coward and demanded many encores. Noel Coward however, disliked the modern setting so much that he made a show of stomping out in the middle of the performance.

One notable member of the audience was a young and talented student from the Royal College of Music, Constant Lambert. He was keen to give advice and help with the composition and was later to become

a regular narrator for *Façade*. A very tricky task. Other narrators over the years have included Richard Baker and Sir Peter Pears, and also the parents of our narrator Samuel West, Prunella Scales and Timothy West (who also recorded the work with LMP). You can download the poems that feature in *Façade* [here](#).

The musicians at the time did not appreciate the musical writing, and the clarinettist asked the composer: 'Mr Walton, has a clarinet player ever done you an injury?'. Walton was recorded as saying the performance had been 'a shambles'.

The work gained much popularity nonetheless, and a decade later, Walton's music was choreographed by Frederick Ashton into the well-received ballet *Façade*. Walton continued to revise the work into many different versions including the two orchestral suites and it was finally published in 1951.

Façade is witty and comical, and much of it is heavily jazz influenced. It begins with a short 'Fanfare', followed by a sea-shanty style 'Hornpipe'. Most of the music is original, however, Walton quotes Rossini's *William Tell* in the 'Swiss Jodelling Song', and one of Walton's favourite numbers, 'I do like to be beside the seaside' is a parody of a popular music hall song. There are many tranquil numbers invoking birdsong and the countryside, such as 'En Famille' and 'Through Gilded Trellises'. 'Long Steel Grass' conjures up cats at night, being described by Sitwell as '...a trio for two cats and a trombone. It is about a couple of cats do you see, having a love affair'. Lambert admired the 'Tarantella' and 'Waltz', numbers 9 and 16, and in the lively 'Polka' the lyrics mention the hurdy-gurdy, an instrument much loved by the Victorians. In 'Something Lies Beyond the Scene', the trumpet and clarinet swing into a jazz number.

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A note on the poetry

Edith Sitwell's *Façade* contains a lot of outdated ideas, including racial stereotypes and other language, we'd now consider offensive.

That in itself is a convincing argument for leaving her poetry well alone, and if it weren't for Walton's music you'd probably be unlikely to come across it outside academic circles. But Walton composed his *Façade* to include Sitwell's linguistic experiments – her exploration of sound

and poetics over sense and meaning are part of it. We've included Sitwell's original words here to give us a fuller understanding of the music, although we acknowledge that there are arguments for avoiding using them in a performance.

The debate about how to treat art like Edith Sitwell's is complicated and there is no easy answer, but it's a debate that we're happy to keep having at LMP.

1922 – annus mirabilis

Although it is *Façade's* first public performance in 1923 – with Edith Sitwell reciting her poems from behind a screen – that is perhaps more memorable, the work's first performance was actually at her home in 1922, a year that has been called the annus mirabilis ('miracle year') of Anglo-American literary modernism. The year saw the almost simultaneous publication of T.S. Eliot's *The Waste Land*, James Joyce's *Ulysses* and Virginia Woolf's *Jacob's Room*, and there were other new adversarial 'modernist' works of art across poetry, literature, drama, art and music, that all challenged the cultural conservatism of the time; Cocteau's *Antigone*, F Scott Fitzgerald's *The Beautiful and the Damned*, Dali's *Cabaret Scene*, to mention just a few. It was also the year that Louis Armstrong took the trail from New Orleans to Chicago and made jazz the defining music of the age: you can hear the jazz influences throughout Walton's *Façade*.

By 1922, the death and destruction of the First World War and the Spanish Flu were over, and faster transportation and communications encouraged an outpouring of creative ideas, with artists of all genres now able to meet to compare notes and collaborate. In May 1922, Sergei Diaghilev, Igor Stravinsky, Pablo Picasso, Marcel Proust, James Joyce, Erik Satie and Clive Bell dined together in Paris, at the Majestic hotel – one can only wonder at their conversation!

There was a frenzy of innovation and a feeling of 'newness' and freedom – artistic as well as actual, that ushered in the cultural explosion of the 'roaring twenties' of which Walton's *Façade* is a great example.

Other firsts in 1922

- The first radio broadcast by the BBC
- The discovery of Tutankhamun by Howard Carter and Lord Carnarvon
- The USSR – the Union of Soviet Socialist Republics – is created
- The new Centre Court, at Wimbledon, opens
- Richmal Crompton publishes the first *Just William* book
- First successful insulin treatment of diabetes





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.

Samuel West

In a hugely varied career, Samuel West has played Hamlet and Richard II for the Royal Shakespeare Company, Valentine in the first production of Tom Stoppard's *Arcadia* at the National Theatre, Jeffrey Skilling in *Enron* in the West End and the voice of Pongo in Disney's film *101 Dalmations II*. TV work includes Siegfried Farnon in the new *All Creatures Great and Small*, Steve McQueen's *Small Axe*, *W1A*, *The Hollow Crown II*, *Jonathan Strange and Mr Norrell*, *Cambridge Spies* and four series of *Mr Selfridge*. Films include *Darkest Hour*, *On Chesil Beach*, *Suffragette*, *Van Helsing*, *Notting Hill*, Zeffirelli's *Jane Eyre* and *Hyde Park on Hudson*. He was nominated for a BAFTA for *Howards End*. As a reciter, he has appeared with orchestras all over the world and at the Proms six times, including as soloist in Walton's *Henry V* at the Last Night.



Samuel has toured the West Bank three times with the Choir of London and directed *The Magic Flute* for the Palestine Mozart Festival. From 2005 to 2007 he was the artistic director of Sheffield Theatres, where he revived *The Romans in Britain*. Samuel West is an Associate Artist of the RSC and Chair of the National Campaign for the Arts.

Benjamin Pope

Benjamin Pope has conducted orchestras worldwide including the Royal Philharmonic and Hallé Orchestras, Dresden Staatskapelle, Dresden Philharmonic, CBSO, RSNO and Berlin Staatskapelle, to name but a few. He has conducted many major works for chorus and orchestra, including the requiems of Verdi, Mozart and Fauré in New York and London, while operatic highlights include works by Verdi, Bizet, Puccini, Mascagni, Mozart and Rossini. His work as a composer/arranger encompasses work for concert, stage, radio, and screen, including scores for feature film and television as well as full length ballets. His work for vocalist and orchestra, *The Wisdom of the Animals*, has been recorded by the Royal Philharmonic Orchestra and Clive Rowe MBE. Benjamin also edited and mixed the audio for the At Home with LMP *Peter and the Wolf* film.



repertoire of titles, including the Harry Potter Series, *Amadeus*, *Star Wars*, *Titanic* among others; he is authorised by John Williams to conduct and mentor other conductors seeking to work on the *Star Wars* movies.

Benjamin is strongly committed to music education, recently being named Music Director of The Classical Roadshow; he is principal conductor for the Royal Philharmonic Orchestra's education department, RPO Resound. He is also a highly experienced conductor of live film screenings in concert with a large

Benjamin is an experienced presenter, both live in concert and for broadcast, having written and presented for BBC Radio 3, and co-hosted on BBC local radio.

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



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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

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

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)

AVAILABLE NOW

CLASSICAL CLUB



Michael Collins: Clarinet at the Clock Tower

Weber: Clarinet Quintet in Bb Major, Op.34
Mozart: Clarinet Quintet in A Major, K.581

Watch online from 7pm on Thursday 1 October



CLASSICAL CLUB



Little Red Riding Hood

Paul Patterson: music
Roald Dahl: words

Polly Ives: narrator



Watch online from 10am on Thursday 29 October

Freemasons' Hall

Freemasons' Hall in Great Queen Street, London, with its imposing Art Deco façade, is the headquarters of the United Grand Lodge of England and the Supreme Grand Chapter of Royal Arch Masons of England, as well as being a meeting place for many masonic lodges in the London area. It has been the site of a masonic meeting place since 1775, and this is the third building on the site, with the current Hall built as a peace memorial to the 3,225 Freemasons who died on active service in World War I. As well as the Grand Temple, Freemasons' Hall houses a further 26 highly ornate masonic temples, all in the Art Deco style. The Hall

is open to the public, with guided tours showcasing the architecture and history of the building, and it welcomes more than 200,000 people from across the world through its doors every year. You may have seen it feature in many of the movies and TV series that have been filmed here such as *The Crown*, *Deep State 2*, *Pennyworth* and *Louis Wain*, and trailers for the 2019 series *The Apprentice* and *Britain's Got Talent* to name but a few.

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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St John the Evangelist
Sylvan Road
Upper Norwood
London, SE19 2RX

020 8686 1996
info@lmp.org

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