

CLASSICAL CLUB

Celebrating Beethoven

London Mozart Players

Simon Blendis: director

Jonian Ilias Kadesha: violin



More concerts with artists from the Young Classical Artists Trust



A Classical Celebration!

Available to watch now!

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

Soloist: Maciej Kulakowski



Bows & Oboes

Available to watch now!

Strauss: Oboe Concerto
Mendelssohn: Symphony No. 4, *Italian*

Conductor: Mateusz Moleda
Soloist: Olivier Stankiewicz

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

Celebrating Beethoven




Broadcast at 7pm, Sunday 15 November. Filmed at St John's Smith Square.

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

Simon Blendis director
Jonian Ilias Kadesha violin
London Mozart Players

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

Simon Blendis
Sijie Chen
Victoria Sayles
Nicoline Kraamwinkel
Ann Criscuolo
Martin Smith

Violin 2

Jennifer Godson
Gemma Sharples
Jeremy Metcalfe
Jayne Spencer
Nikki Gleed

Viola

Bryony Gibson-Cornish
Meghan Cassidy
Michael Posner
Oliver Wilson

Cello

Sebastian Comberti
Julia Desbruslais
Sarah Butcher

Double Bass

Benjamin Russell
Catherine Elliott

Flute

Harry Winstanley
Nicolas Bricht

Oboe

Gareth Hulse
Katie Clemmow

Clarinet

Fiona Cross
Neyire Ashworth

Bassoon

Jonathan Davies
Emma Harding

Horn

Alex Wide
Martin Grainger

Trumpet

Philip Cobb
Peter Wright

Timpani

Benedict Hoffnung



Programme notes

The celebrations planned for Beethoven's 250th anniversary in 2020 have been muted somewhat, due to the Covid-19 pandemic, but we are delighted to be able to keep our two important dates with Beethoven this year. In March, Howard Shelley delighted us with Beethoven's five piano concertos

performed in a single day, and now we are rounding off our first Classical Club series with a concert that features his magnificent Coriolan Overture and Violin Concerto. At LMP, we wonder what Beethoven would have made of all the fuss for his anniversary?

Ludwig van Beethoven *Coriolan Overture*

Why did Beethoven write an Overture to *Coriolan*? Did he somehow feel an affinity to this tragic hero who fights an internal battle between his pride, his loyalty to his own values and his inability to accept the ignorance of the populace?

According to Plutarch, Caius Marcus Coriolanus lived between 156 and 87 BC. A 'naturally valiant and warlike' Roman general, he led a successful campaign against a persistent enemy – the Volscians – and returned to Rome a hero. Elected to the Roman Consul, his reported pride made him fall out of favour with his own people and he was exiled.

This needed revenge: he sided with the enemy and soon marched on Rome. Fearing the loss of their city, the Romans sent Coriolanus' wife and mother to plead with him and soften his resolve. He gave in to their entreaties and ordered the army to retreat. Angry at this weakness the

Volscians murdered their leader. The 'tragic hero' theme inspired the playwright Heinrich Joseph von Collin to portray Coriolan as a character struggling with leading an uneducated, ignorant populace and causing his own destruction through pride. He let the hero die by tragically falling on his own sword.

Inspired by this story and hoping to gain a contract for another opera from Vienna's theatres, Beethoven wrote his Overture as a calling card. Sadly, it did not lead to any commission but what a dramatic piece of music was composed!

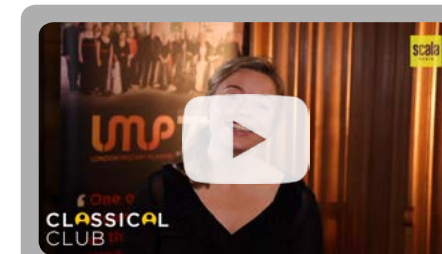
Sandwiched between the 4th and 5th Symphonies, the Overture condenses the two main themes of the story – Coriolan and his gentle mother – into a highly Romantic piece of music. The powerful opening is followed by a restless theme in C minor. The contrasting gentle and fluid second theme represents the pleading of the mother. Rage and pleading alternate, following the arch-shape of the sonata form, and the piece ends with a fading out of the first subject whilst the strings' pizzicato signify the last dying heartbeats.

Ludwig van Beethoven Violin Concerto in D Major

- i) Allegro ma non troppo
- ii) Larghetto
- iii) Rondo/Allegro

Imagine lying in bed at night, tired after a long day's work and suddenly the neighbours start some late night DIY. Hammering. Very annoying. Or maybe not annoying at all. Maybe you are fascinated by the sound and think how that could form the basis of a piece of music; a concerto... a violin concerto! The story goes that this was exactly what happened to Beethoven.

Whether or not it is a true story and whether this really formed the idea of the opening theme in Beethoven's Violin Concerto, the beginning of the piece is truly remarkable. Imagine the surprise of the audience of 1806, settled in their



Classical Club unpacked

Vicky Sayles introduces Beethoven's *Coriolan Overture*.

Click the play icon above or visit londonmozartplayers.com/classicalclub-concert-programmes to watch.

It is 1806–1807

- Napoleon is focusing his efforts on expanding his empire towards Warsaw, whilst plotting a campaign against England with the support of Czar Alexander I.
- In Britain, the slave trade is abolished and preparations are made for the first Ascot Gold Cup. Wordsworth and Lord Byron are busy writing and Pleyel builds his piano factory in Paris. In Germany, Schiller has just died and Goethe marries Christiane Vulpius.
- It is a time of extraordinary productivity for Beethoven: his opera *Leonore* and his Mass in C are performed, he works on the three Razumovsky quartets, the fourth and fifth Symphonies are completed, the *Appassionata* Sonata is published, he writes his Violin Concerto and the *Coriolan Overture*.
- Is he happy? Finances are not easy. While his patrons appreciate his music, money is not readily forthcoming. Struggling in love and dealing with his worsening deafness, the picture that arises from his and other contemporaries' letters is of an unsettled man; sometimes angry, frustrated, or euphoric.

seats, anticipating a new and wonderful violin concerto and first hearing five repeated notes on the timpani! At that time, an almost shocking experience. This knocking theme repeats throughout the first movement, like a gentle recurring heartbeat.

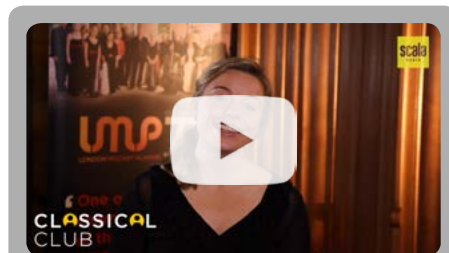
It takes three minutes before the solo violin begins to play, another surprise for the audience, and when it finally starts, the orchestra holds its breath for a moment, before joining the soloist in a gentle accompaniment of the glorious first theme. Throughout, the solo violin is graceful and lyrical, especially in the slow movement, where it traces beautiful lines against the backdrop of the thoughtful melody of the orchestra. The last movement in Rondo form is full of energy, yet remains elegant. Beethoven had broken the mould of the earlier concerto style, but how did the audience respond?

Franz Clement, the soloist for whom the piece was written, was a young virtuoso who could even play with the violin upside down! A feat he liked to show off between movements of concertos he performed. Unfortunately, Clement and the orchestra received the manuscript of the concerto only two days before the performance and were practically sight-reading the music. Obviously, it didn't go well, and the audience did not warm to the piece. A great disappointment for Beethoven.

It wasn't until 1844 when the 12-year-old Joseph Joachim performed the Concerto to perfection in London, that this masterpiece earned its rightful place as one of the greatest pieces of music of the late Classical period.



Above: Portrait of Ludwig van Beethoven in 1803, painted by Christian Horneman.



Classical Club unpacked

Vicky Sayles introduces Beethoven's Violin Concerto.

Click the play icon above or visit londonmozartplayers.com/classicalclub-concert-programmes to watch.

St John's Smith Square

Just a stone's throw from the Houses of Parliament, tucked away in a quiet square, stands the former church of St John the Evangelist, a baroque masterpiece that has survived fires, a lightning strike, subsidence, a direct hit during the Blitz, and threats of being turned into a carpark. Fortunately, the 1710 church was saved and turned into one of London's finest concert halls, opening in 1969. It has seen premieres by Stockhausen, Birtwistle,

Copland and Tippett to name but a few, and musicians of the calibre of Joan Sutherland, Pierre Boulez, Daniel Barenboim, Sir Adrian Boult, Harrison Birtwistle, Plácido Domingo, Philip Glass and many others perform and/or record here. St John's Smith Square is one of the London Mozart Players regular concert halls, and we are thrilled to perform two of Beethoven's most popular works here for Classical Club.





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. 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.

Jonian Ilias Kadesha

Born in Athens of Albanian and Greek heritage, Jonian is currently completing his Masters at the Kronberg Academy with Antje Weithaas. In 2018 he was a prize-winner at the Young Classical Artists Trust (YCAT) International Auditions held at Wigmore Hall. Over the last year Jonian has appeared as soloist with the Chamber Orchestra of Europe at the Kronberg Festival, the Athens State Symphony at Megaron Hall and Scottish Chamber Orchestra at Tivoli Hall. He has given a recital at Wigmore Hall and made his debut at the Konzerthaus Berlin as soloist and artistic director of the Caerus Kammerensemble. Solo highlights include appearances with Munich Radio, Lübeck



Philharmonic, Neue Philharmonie Frankfurt, RTE Concert Orchestra, New Russian State Symphony, Greek Radio and Thessaloniki State Orchestras.

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 are able to purchase a Classical Club 8-concert pass for just £36.

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

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

AVAILABLE NOW

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



Available now

A Classical Celebration!

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

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

Venue: Freemasons' Hall

Walton Façade: An Entertainment

Samuel West narrator

Benjamin Pope conductor

Concerts for Children

Children's Concert – Little Red Riding Hood

Venue: The Great Conservatory, Syon Park

Patterson/Dahl Little Red Riding Hood

Polly Ives narrator

Bows and Oboes

Venue: Fairfield Halls, Croydon

Strauss Oboe Concerto

Mendelssohn Symphony No.4

in A major, Op. 90, Italian

Olivier Stankiewicz oboe (YCAT soloist)

Mateusz Moleda conductor

Stravinsky: The Soldier's Tale

Venue: Royal Hospital Chelsea

Stravinsky The Soldier's Tale

Tama Matheson narrator

William Vann conductor

Children's Concert – The Three Little Pigs

Venue: The Great Conservatory, Syon Park

Patterson/Dahl The Three Little Pigs

Polly Ives narrator

Coming soon...

We hope that you have enjoyed our first season of digital concerts with LMP's Classical Club. We have some exciting plans for 2021, including a wonderful series of concerts with virtuoso pianist Howard Shelley, who joins us for our seventh series of Piano Explored. If you are not familiar with this series of lunchtime concerts at St John's Smith Square, it is one of the jewels in the LMP crown. In just one hour, virtuoso pianist Howard Shelley OBE gives a witty and insightful introduction to one or two famous and not-so-famous works for piano and orchestra, before performing them alongside the London Mozart Players.

In the 2020/21 series, Howard Shelley, directing from the piano, will perform some of the best loved virtuosic classics of Mozart, Schumann and Shostakovich, some lesser known works by Saint-Saens and Mendelssohn, and a couple of relatively unknown pieces by Hummel and Moscheles that deserve a wider audience. Whether beloved or brand new, each equally brilliant work is a showcase for a virtuoso pianist, and Howard Shelley and the LMP look forward to bringing them to life for you in this series of perfectly pitched lunch-hour concerts. Four of the concerts will be filmed for inclusion in LMP's online 'Classical Club', online between 29th January and 10th March, the concert on the 10th March will be livestreamed.

Tickets for the socially-distanced concerts will be on sale soon. If you'd like to hear more about this series, then do sign up for our newsletter or, better still, join LMP Friends, as members enjoy 20% off these concerts.



Thursday 7 January 2021, 1:05pm

Mendelssohn: Capriccio Brillant in B minor
Saint-Saëns: Piano Concerto 2 in G minor

Wednesday 13 January 2021, 1:05pm

Schumann: Piano Concerto in A minor

Wednesday 10 February 2021, 1:05pm

Mozart: Piano Concerto No. 11 in F major
Shostakovich: Piano Concerto 2

Wednesday 10 March 2021

Mozart: Piano Concerto No. 21 in C major

Wednesday 14 April 2021, 1:05pm

Hummel: Piano Concerto No. 4 in E

Wednesday 26 May, 1:05pm

Mozart: Piano Concerto No.6 in B-flat major
Moscheles: Piano Concerto 1 in F major

AVAILABLE NOW

CLASSICAL CLUB

Façade at Freemasons' Hall

Walton: Façade:
An Entertainment

Samuel West: narrator
Ben Pope: conductor

Watch online from 7pm
on Thursday 8 October

AVAILABLE NOW

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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ANGELLICA BELL
7AM-10AM SATURDAYS

MARK KERMODE
1PM-3PM SATURDAYS

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