



The London Orpheus Philharmonic Orchestra
presents

CONCERT I

St Botolph's Church, Aldgate

Thursday, 2nd March 2006

19.30

Proceeds from this concert
will be donated to St Botolph's
Church charitable projects for
young people, the homeless and
the elderly in the East End



DentonWildeSapte...

Welcome Message from the Rector

I am delighted to welcome the LOPO to St. Botolph's Church for its first orchestral concert.

St. Botolph's stands at the beginning of London's East End, which is still one of England's most deprived regions. The Church is therefore involved actively with several charities helping those in need in the East End.

We hope through this concert to provide support those charities that the church supports. These charities help to support three different groups of people who are often left the most deprived-the young people, the homeless and the elderly. I hope that this evening will be a statement of our support for the good work and tireless efforts of these charities.

The Reverend Dr. Brian Lee
Rector, St. Botolph's Aldgate



Welcome from the LOPO Chairman

Welcome to LOPO's first orchestral concert!

We are very grateful that you are able to join us and for supporting our fund-raising efforts this evening. Your generosity will make all the difference to the people of this region.

It has taken three years to bring LOPO from just an idea to this concert. I would therefore like to thank each and every member of the LOPO Committee (past and present) for tireless enthusiasm and hard work to make an idea a reality. Also I would like to thank Ros Porter, Nick Hodsman, Rohan Platts and Anne Johnson for their particular efforts.

Dr. Roger Prentis
Chairman, LOPO Trustees

Programme

Ravel – Pavane pour une infante défunte

Tchaikovsky – Variations on a Rococo Theme, Op.33

Interval (20 minutes)

Beethoven – Symphony No. 7 in A major, Op.92

(Bärenreiter Edition)

Violoncello – Charles Watt

Leader – Clare Wheeler

Conductor – Nicholas Zaklama

Our thanks

The LOPO Committee would like to thank the following companies and individuals for their help and support:

Denton Wilde Sapte

Charles Watt

Clare Wheeler

Emmy Goodby

Mark Harris

Dominic Nudd

Pauline Jouvenat

Maurice Ravel (1875 - 1937)

Pavane pour une infante défunte

Throughout much of his career Ravel found himself frequently compared with Debussy by critics. Some critics sought to champion one or other composer, accusing Ravel of attempting a feeble imitation of Debussy and then accusing Debussy of plagiarising Ravel. Ravel never considered himself to be any sort of rival to Debussy, having only respect and admiration for the older man. Debussy, on the other hand, seems to have regarded Ravel with a certain guarded reserve.

Ravel later observed that he was by nature quite different from Debussy, and that Fauré, Chabrier and Satie were much closer to him musically, as was, curiously, the aesthetic of Edgar Allan Poe. Ravel also noted that although the poetry of Mallarmé was important, highlighting its “*illimitable visions, but of precise design, enclosing a mystery of sombre abstraction*”, he felt that “*I have always followed a direction opposed to that of the symbolism of Debussy*”. By the time Ravel delivered these words (in a lecture in 1928, ten years after the death of Debussy) it was apparent to anyone that his precise calculated classicism was wholly different from Debussy’s evocative and mysterious art.

The original version of the *Pavane*, for solo piano was composed in 1899 but not performed until 1902 when Ricardo Viñes gave its premiere. It was dedicated to a very much alive princess, Princesse Edmond de Polignac, a famous and revered patroness of the arts, whose salon was meeting point for artists in every field for many years. Ravel himself later transcribed the piece for orchestra in 1910. Although the title means literally a *Pavane for a Dead Princess*, the composer did not consider it to be a funeral piece at all and pointed out that he liked the title purely for its alliteration, sound before sense. He later chided pianists or conductors who took it too slowly. The pianist Charles Oulmont recalls the composer chiding him:

“...remember, another time, that I wrote a *Pavane for a dead Princess*, not a *dead Pavane for a Princess*.”

The piece is the first to reveal the composer’s fascination with seventeenth century dance forms and has an appealing melodic structure. Ravel’s fastidious orchestration allows the horns to lead with the main theme, over characteristically exquisite accompaniment.

Dominic Nudd

Peter Ilyich Tchaikovsky (1840 - 1893)

Variations on a Rococo Theme, Op.33

Moderato quasi Andante - Moderato semplice - Tempo della Thema - Andante Sostenuto - Andante grazioso - Allegro moderato - Andante - Allegro vivo

Although 1876 turned out to be a remarkably productive year for Tchaikovsky, it was a far from happy one, even in the composer’s generally far from happy life. The previous year Nicolai Rubenstein had rejected Tchaikovsky’s *First Piano Concerto*, describing it as clumsy and overblown and refused to perform the work. In March Bizet’s *Carmen* affected him so deeply that he noted in his diary:

“...I cannot play the final scene without tears...”

Barely three months later he was distressed to hear of Bizet’s death. In August he also attended the very first Bayreuth Festival, which reinforced his dislike of Wagner, and he remained locked in gloom on his return to Moscow.

In November his opera *Vakula the Smith*, with a cast including Fyodor Stravinsky (father of Igor) was moderately praised, but failed to be the complete triumph Tchaikovsky needed. His deepening gloom was reinforced by news of unsuccessful performances in Germany and England of *Romeo and Juliet*, though not the version we know today.

In this dejected frame of mind he turned to compose the *Variations on a Rococo Theme*. Tchaikovsky hoped that by immersing himself in homage to Mozart, whom he revered above all others, he could lift his own spirits. The *Variations* were composed for the cellist Wilhelm Fitzenhagen, his fellow professor at the Moscow Conservatory. Fitzenhagen treated the score quite brusquely, eliminating one of the original eight variations and changed the sequence of the remaining seven, though Tchaikovsky appeared initially not to object. Although the *Variations* were composed quickly the premiere had to wait until 30 November 1877.

The *Variations* consist of an introduction followed by the classically proportioned theme. The seven variations are linked by a ritornello which gives prominence to the woodwinds. Variations One and Two are in the tempo of the theme; Variation Three a waltz; Variation Four is likewise slow and the Variation Five fast. There is an elaborate cadenza before the slow Variation Six, which has pizzicato accompaniment and ends quietly very high up. The very fast Variation Seven leads straight into a dazzling final coda. Although intended as a homage to an earlier age, Tchaikovsky could not but imbue the work with his own high romantic spirit and graceful charm.

Dominic Nudd

Ludwig van Beethoven (1770 - 1827)

Symphony No. 7 in A major, Op.92

Poco sostenuto - Vivace

Allegretto

Presto-Assai meno presto-Presto-Assai meno presto-Presto

Allegro con brio

The political and social climate of Europe in the opening decades of the Nineteenth Century was largely governed by the impact of Napoléon Bonaparte. Napoléon's military campaigns and imperial ambitions swept across the continent disturbing the old social order and Austria contrived to be on the losing side in a succession of wars. Defeat at Austerlitz in 1805 brought Napoleon's troops onto the streets of Vienna and, four years later, when Austria attempted to throw off the yoke, her armies were again defeated at Wagram within sight of the capital. Napoléon finally overreached himself in Russia in 1812 and was forced to abdicate two years later.

Though the French Revolution and the ensuing conflicts undoubtedly reinforced Beethoven's ardent commitment to liberty, Napoléon's assumption of the title Emperor turned the composer firmly against him. When Vienna was invaded Beethoven had to content himself with shaking his fist behind the backs of French officers on the streets and during the bombardment he had to take shelter in his brother's cellar with a pillow over his head.

It is hardly surprising that during the years of conflict and occupation, Beethoven's output as a composer diminished sharply. Consequently, following the premieres of the *Fifth* and *Sixth Symphonies* in 1808, he did not complete the *Seventh Symphony* until 1812. As if this were not disruption enough, as his deafness became total the composer retreated more deeply into his own private world, concentrating on drafting and redrafting his music from the first sketches until he had wrestled it into the shape he desired.

The first sketches for the Symphony appear in Beethoven's sketchbooks around 1809, and from then on the composer made slow progress, in parallel with revising the opera *Leonora* into its final form as *Fidelio*. The *Symphony* was completed on 13 April 1812, and the composer clearly expected the premiere to take place within a few months. Surprisingly the symphony was not played at all until nearly 18 months later, on 8 December 1813, at a concert given for the benefit of veterans wounded in battle against Napoléon's troops. However, the main item was not the *Seventh Symphony* but Beethoven's *Battle Symphony*, now known as *Wellington's Victory*, commemorating the battle of Vitoria in Spain where French forces had been heavily defeated in June that year.

By the time of this premiere Beethoven had become possibly the most celebrated composer in the Europe. This was perhaps due as much for his defiant and uncompromising personality as for his music to which many responded with awe or discomfort, rather than admiration. The philosopher Goethe, meeting the composer for the first time in July 1812, summed up the views held by many at the time:

"His talent amazed me; unfortunately, he is an utterly untamed personality, who is not altogether in the wrong in holding the world to be detestable, but surely does not make it any the more enjoyable either for himself or for others by his attitude."

As ever Beethoven's highly charged originality produced a symphony which took the basic essentials of music, in this case rhythm and key, and reshaped them with unprecedented vigour.

The slow opening, built on contracting phrase lengths of eight, six and four bars begins decisively in the home key of A major, which Beethoven then leaves for C major and F major, both completely unrelated keys in conventional language. The main Vivace shakes the repeated notes of the transition with a simple dotted rhythm which drives the whole movement forward with unstoppable energy. The long sustained crescendo which launches the coda is said to have caused Weber to remark the Beethoven was ripe for the madhouse.

For the late Romantics, the march-like theme of the slow movement acquired a solemnity and portentousness the composer never intended and it came to be played at a funereal tempo far removed from the Allegretto marking. This should convey something akin to walking, not dragging, pace, giving the repetitions a momentum and inexorability which have immense cumulative power. The contrasting central section is given a much freer feeling which only reinforces the impact of the march when it reappears.

Although Beethoven did not use the title, the third movement is a straightforward *Scherzo* and *Trio*, except that Beethoven repeats the *Trio* twice, and therefore the *Scherzo* three times. The nominal home key of A major only appears obliquely and at the end Beethoven appears to be about to repeat the *Trio* for the third time before a blunt five bar coda.

The finale, opened by four explosive chords separated by a single silent bar, lets lose a rhythmic torrent, balancing energy with high sprits, and is punctuated by reappearances of the opening four notes. In the development, the keys of F major and C major return, sounding more remote than in the first movement and the final coda sustains the energy until the last bar.

Dominic Nudd



Charles Watt - Violoncello

Charles Watt currently holds a String Fellowship at the Guildhall School of Music and Drama (GSMD). Prior to studying there he read music at Clare College Cambridge and studied at the Eastman School of Music, Rochester, New York. His teachers have been Margaret Moncrieff, Steve Doane and Louise Hopkins from whom he continues to take lessons at GSMD.

In 2004 he was awarded the prestigious Ian Flemming Award from the Musicians Benevolent Fund and the Countess of Munster Musical Award.

Charles has worked with many great artists in masterclasses in Holland, Germany Spain, Serbia, France, the U.S and the U.K. such as Steven Isserlis, Frans Helmerson, Gary Hoffman, Ralph Kirshbaum, Maria Kliegel, Bernard Greenhouse, Marc Coppey and Tsuyoshi Tsutsumi.

He has performed in concerts venues in Europe and North America including the Alice Tully Hall in New York, the Concertgebouw, Amsterdam and the Albert Hall in London where in May 2004 he performed the double concerto Pas de Deux with the Royal Philharmonic Orchestra. He has also broadcast with BBC Radio 3 and recorded J.S. Bach's Suite for unaccompanied cello for Channel 4.

Charles has been kindly supported in his studies by the Leverhulme Trust, the Stanley Pickert Trust and the Vandervell Trust.



Clare Wheeler – Leader

Clare Wheeler read music at Christ Church, Oxford. She currently learns the violin with Caroline Balding and intends to take a post graduate diploma in performance at Trinity College of Music.

Clare enjoyed playing in a variety of orchestras and ensembles during her university years and was awarded a music exhibition at Christ Church, the Clifford-Smith prize and the Oxford Philomusica String Apprenticeship.

She is delighted to be playing with the LOPO tonight.



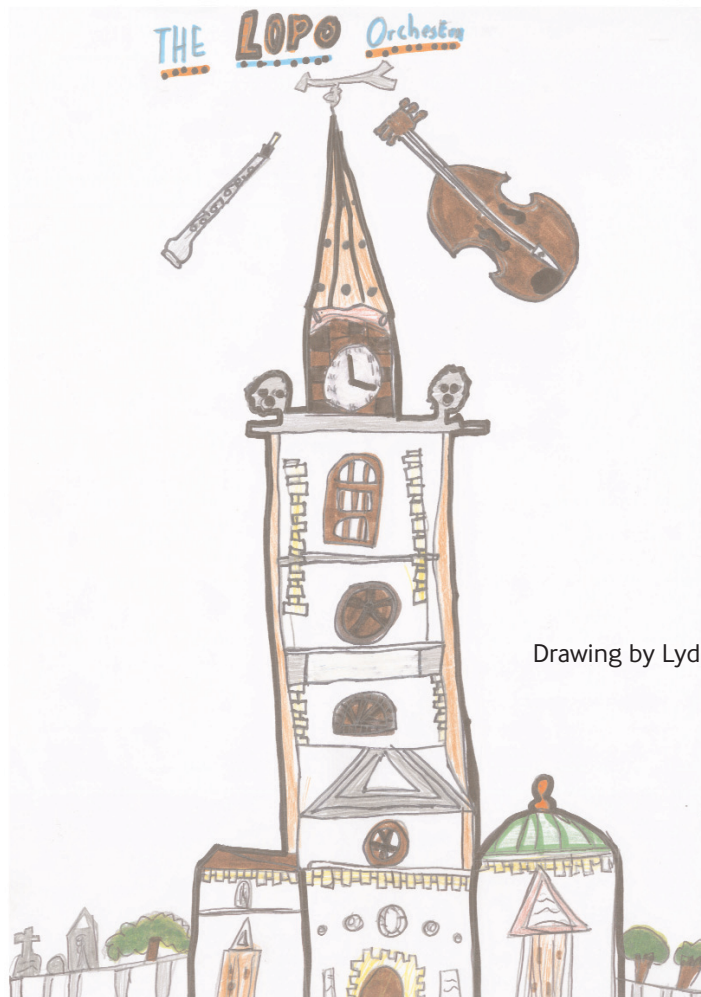
Nicholas Zaklama – Conductor

Nicholas read law at the University of Exeter and Trinity Hall, Cambridge before being called to the Bar as a barrister of Lincoln's Inn in 2001. In 2005, Nicholas re-qualified as a solicitor and now works at Clyde & Co with a practice focusing on aviation finance.

Nicholas began studying the piano at the age of five and has studied with Isobel Claire and Godfrey Plummer since 1992. He is also an oboist and cor anglais player and plays occasionally as a guest player with both orchestras and chamber ensembles.

London Orpheus Philharmonic Orchestra

Flute I	Gemma Bird	Violin I	Clare Wheeler (Leader)
Flute II	Catherine McKay		Verena Lauer
			Ling Lui
			Paula Martin
Oboe I	Rosalie Philips		Fan Yang
Oboe II	Isobel Crane		Helen Twomey
		Violin II	Laura Clayton
Clarinet I	Huw Robinson		Emmy Goodby
Clarinet II	Simon Kelly		Ros Porter
			Douglas Bilton
			Oliver Seal
Bassoon I	Lisa Greenwood		Karen Williams
Bassoon II	Katie Walton		
		Viola	Daniela Petrova
Horn I	Keith Maries		Liz Spencer
Horn II	Stuart Sanders		Abigail Woolley
		Violoncello	Sean Knox
Trumpet I	John Parker		Helen Fishwick
Trumpet II	Neville Young		Naomi Tsai
			Rosalind Laher
Timpani	Matt Turner	Double Bass	Simo Vaisanen
			Chris Kelly



Drawing by Lydia Johnson, aged 11