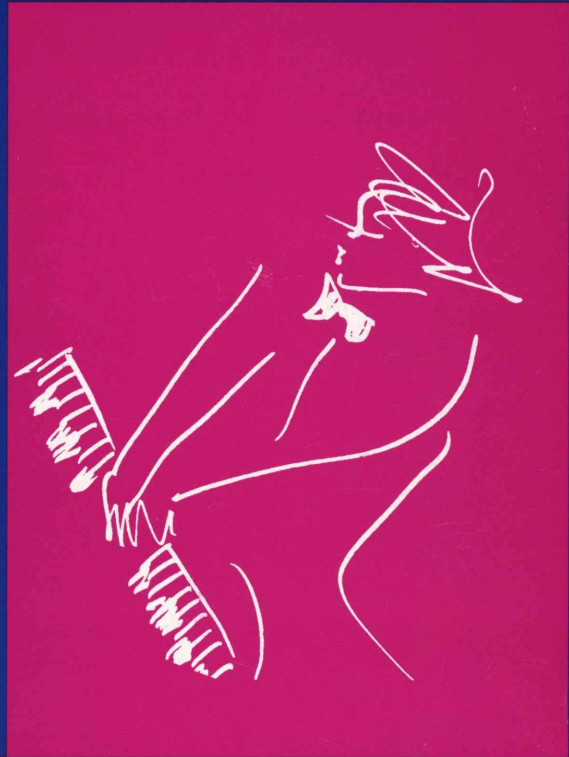


Beethoven Mozart Festival

February - July 1998



London Soloists Chamber Orchestra

Conductor - David Josefowitz

SUPPORTED BY THE FRIDART FOUNDATION

May '98

HURSDAY 21ST MAY 7.30PM, BARBICAN CENTRE

Beethoven Mozart Festival

Beethoven **Overture: Egmont**
Piano Concerto No. 5 in E flat ("Emperor")
Allegro con brio; Largo; Rondo: Allegro - Presto

Interval (20 minutes)

Beethoven **Symphony No. 9 in D minor ("Choral") opus 125**
Allegro ma non troppo, un poco maestoso; Molto vivace; Adagio molto e cantabile; Allegro assai
with **Mary Nelson** (soprano); **Jeanette Ager** (mezzo); **Robert Carlin** (tenor); **Julian Saipe** (bass)

Egmont is a five-act tragedy by Goethe. The action of the play takes place in 16th century Brussels and concerns the efforts of Count Egmont to liberate the Netherlanders from the Spanish Hapsburg yoke. He is in love with Clärchen, a burgher's daughter, who tries to help him organize a revolt, without success, and who eventually commits suicide. Towards the end of the play, Egmont, about to be executed, has a vision in which Clärchen appears to him as the personification of freedom; as the vision fades and he awakes, he proclaims that he is happy to die for freedom, the cause for which he has lived and fought, and he prophesies the coming of victory. Beethoven's music to the play dates from 1810, and was commissioned for a production at the Hofburgtheater in Vienna that year. The incidental music is unjustly neglected and seldom heard, whereas the overture has become most popular.

The Emperor Piano Concerto, the last Beethoven composed, dates from 1809. The nickname was not Beethoven's – as a staunch republican it was a word he particularly disliked – but it does have an historical connection in as much as Beethoven was working on the concerto when, in the late spring of 1809, Napoleon marched into Vienna. The key of E flat, however is one that prompted a certain breadth in Beethoven's music – as is also found in the *Eroica Symphony* – and if the description *Emperor* is inappropriate, the term *heroic* aptly describes this aspect of Beethoven's style. The concerto boasts several innovative features: the piano's opening flourish preventing the orchestra from beginning its customary exposition; the lack of a full-blown cadenza later in the movement; and the linking of the adagio to the rondo finale, with the Rondo theme anticipated in the final bars of the slower tempo. But the most remarkable aspect of the work is its sense of scale and proportion and its balance between symphonic structure and pianistic virtuosity. The pianist is never allowed to flaunt his skills, but they are used to the full to enhance the symphonic writing – the result is a work of majestic, if not imperial splendour. © Ann Manly

Beethoven's work is often divided into three creative periods: the early music, bearing the influence of Haydn and the Viennese school, the middle period in which he was exploring new directions and pushing back the boundaries of the classical style, and the final years which include the late piano sonatas, quartets and the *Ninth Symphony*.

Written in 1823, when Beethoven was totally deaf, this monumental work takes the classical four-movement symphony and stretches the form to its utmost limits. It was by far the longest symphony written to date, and is scored for a large orchestra, four soloists and chorus. The opening is Wagnerian in concept as the main theme is gradually moulded from the most basic elements, the interval of a fifth, before blazing forth portentously in the full orchestra. The whole movement, one of the longest that Beethoven ever wrote, is a struggle between opposing forces, tensing and relaxing as the human spirit battles against its fate. Beethoven reversed the traditional order of the central movements, placing the scherzo first. It is a powerful, rhythmical assault, displacing the apparently foursquare phrasing with accents and additional bars, to create an unsettling sense of massive forward propulsion. The fluid trio section is in an altogether more tranquil vein. The glorious hymn-like slow movement is a set of variations on a serene melody first stated in the violins, each variation melting almost imperceptibly into the next to create a seamless line of radiant beauty.

The great orchestral scream that opens the finale heralds a series of recitatives in the lower strings, while brief excerpts of the preceding movements are presented before being summarily dismissed. The famous *Ode to Joy* melody is simply announced before being subjected to a series of variations. The baritone soloist emulates the opening instrumental recitatives and the quartet of soloists, choir and orchestra close the symphony in a mood of unbridled optimism.

Beethoven himself was never completely happy with the inclusion of the human voice in the finale and even contemplated reworking the material into a purely instrumental version. However, response to the premiere was broadly speaking favourable, a soloist recalled that she had to lead Beethoven by the hand onto the stage to receive the applause: "His turning around, and the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on, acted like an electric shock on all those present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end." © James Pestell 1997

Abbey Simon has been hailed as a super-virtuoso whose appearances in the concert halls of the world are eagerly anticipated not only by music lovers, but by professional musicians who come to hear him spin his own particular brand of magic. Over the last 50 years, he has performed with virtually all the major orchestras in the music capitals of six continents. He is recognised as one of the grand masters of the piano. Through the years, critics have hailed Abbey Simon's mastery and noted that his playing has its roots in the great pianists of the past. Improvising at the piano at the age of three, he had natural perfect pitch and started taking lessons at the age of five. After studying with David Saperton, son-in-law of the celebrated pianist Leopold Godowsky, Saperton took him to play for the great pianist Josef Hofmann. At the age of eight, Abbey Simon was accepted by Hofmann as his scholarship student at the Curtis Institute, where he trained with fellow classmates Jorge Bolet and Sidney Foster.

On graduating from the Curtis Institute, Abbey Simon won numerous awards and made his official debut in New York's Town Hall as winner of the prestigious Naumberg Award. Following this success he performed at the Carnegie Hall a number of times before his debut tour of Europe in 1949. His success in Europe was so great that he did not return to the USA for some twelve years.

Abbey Simon has been the recipient of the Federation of Music Clubs Award, the National Orchestral Association Award, and the Ford Foundation Award. Following his debut in Europe he received the Harriet Cohen Medal and the Elizabeth Sprague Coolidge Award. One of the most recorded classical artists of all time, he has recorded Liszt, Schumann, Chopin, Brahms, all of the Rachmaninov concertos and the entire works of Ravel (on Philips, EMI, Vox and HMV). He has become so closely associated with the music of Chopin that the International Chopin Society invited him to be the only guest artist at their recent gala benefit concert in New York, followed by a Chopin performance at the Kennedy Centre which drew rave reviews.

Guildford Philharmonic Choir was founded in 1947 by the Borough of Guildford to perform major works from the choral repertoire. The choir has grown in stature and reputation under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks, the latter being the Choir's President. As well as performing standard choral repertoire, the Choir has developed an interest in 20th century British music and has recorded Gerald Finzi's *Intimations of Immortality* and Patrick Hadley's *The Trees So High* under Vernon Handley. They performed Britten's *War Requiem* with the Freiburger Bachchor in Freiburg Munster in 1993, and took part in the VE Day celebrations in front of HM The Queen in Hyde Park. Last weekend they sang Handel's *Israel in Egypt* in Freiburg. Their Chorusmaster is Jeremy Backhouse.

Conductor **David Josefowitz** studied music and science in Berlin, Switzerland and the USA, receiving a Ph.D. for research into plastics for the record industry. In 1946 he co-founded the Concert Hall Record Club and produced over 2,000 LPs - including firsts such as Vivaldi's Four Seasons - winning over 50 international awards. He began conducting in the 1960s, recording with Frankfurt and Hamburg Radio, later with the Vienna State Symphony, Paris Opera, and Monte Carlo Orchestras. The artists with whom he worked - Pierre Monteux, Markevitch, Schuricht, Walter Goehr and Fritz Busch - enhanced David's musical development, and he now encourages young talent through the LSCO.

London Soloists Chamber Orchestra comprises some of Britain's most talented musicians, many of whom have embarked on successful careers as solo artists. They perform regularly at the South Bank Centre, the Barbican and St Martin-in-the-Fields, and have appeared at the Wigmore Hall and St John's Smith Square. They have toured Spain, Italy, Switzerland and France, performed at festivals and broadcast on Swiss and French Radio.

Violin 1	Viola	Flute	Horn	Timpani
Martin Smith	Stephanie Chambers	Jane Koster	Kevin Elliott	Paul Philbert
Elizabeth Williams	Sue Appel	Jane Harris	Christine Norworthy	
Imogen Taylor	Rachael Arning	Belinda Dunn	Terry Shew	Percussion
Roy Theaker	Jong On Lau		Andrew Sutton	Mark Taylor
Helen Cox		Oboe		Matthew King
Andrew Bernadi	Cello	Victoria Brawn	Trumpet	Jason Holling
Padraic Savage	Andrew Hines	Clare Hoskins	Julian Brewer	
Maria Cooper	Penny Bradshaw		Alex Cromwell	
	Emma Black	Clarinet	Trombone	
Violin 2	Duncan Moulton	Mandy Burvill	Amos Miller	
Ulrike Kipp	Kalina Krusteva	Barry Deacon	David Whitehouse	
Daniel Mullin		Bassoon	Omar Khokher	
Tomas Wanat	Double Bass	Robert Garrigos		
Alison Strange	Michael Mansbridge	Jo Turner		
David Williams	Joe Berfy	Daniel Roberts		
Lucy Cantrill				

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Thursday 26 February 7.30pm

St Martin-in-the-Fields

Mozart Eine Kleine Nachtmusik
Beethoven Violin Concerto
Beethoven Symphony No. 3 (Eroica)

Wednesday 4 March 7.30pm

Purcell Room

Mozart

Piano Concerto No. 9 K271 (Jeunehomme)
Rondo for violin K269
Sinfonia Concertante
Symphony No. 37

Monday 16 March 7.45pm

Queen Elizabeth Hall

Mozart Overture: Don Giovanni
Beethoven Piano Concerto No. 3
Mozart Concert-rondo K382
Beethoven Symphony No. 2

Thursday 2 April 7.30pm

St Martin-in-the-Fields

Verdi Requiem

Saturday 25th April 7.30pm

St Martin-in-the-Fields

Beethoven

Overture: Coriolan
Piano Concerto No. 4
Symphony No. 6 (Pastoral)

Saturday 9th May 7.30pm

St Martin-in-the-Fields

Mozart Overture: The Marriage of Figaro
Beethoven Piano Concerto No. 1
Mozart Horn Concerto No. 3
Beethoven Symphony No. 5

Wednesday 13th May 7.30pm

Purcell Room

Mozart

Divertimento K138
Piano Concerto K449
Violin Concerto No. 3
Symphony No. 29 K201

Thursday 21st May 7.30pm

Barbican Centre

Beethoven

Overture: Egmont
Piano Concerto No. 5 (Emperor)
Symphony No. 9 (Choral)

Friday 5th June 7.30pm

St Martin-in-the-Fields

Mozart Overture: The Magic Flute
Beethoven Piano Concerto No. 6 in D
Beethoven Concert Rondo for Piano
Mozart Symphony No. 35 (Haffner)

Monday 15th June 7.30pm

Barbican Centre To benefit mencap

Leopold Mozart Trumpet Concerto
Beethoven Triple Concerto
Mozart Concerto for two pianos
Beethoven Symphony No. 8

Friday 26th June 7.30pm

St Martin-in-the-Fields

Mozart Flute Concerto

Beethoven Piano Concerto No. 2
Mozart Violin Concerto No. 5
Mozart Symphony No. 40

Saturday 4th July 7.30pm

St Martin-in-the-Fields

Beethoven Romance for violin
Mozart Piano Concerto No. 19 K459
(Coronation)
Mozart Coronation Mass K317
Beethoven Choral Fantasy



Barbican Centre

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