



London Symphony Orchestra

Living Music



Thursday 23 January 2014 7.30pm
Barbican Hall

LSO BRASS QUINTET

J S Bach Toccata and Fugue in D minor
Scarlatti Sonata in E major ('Cortège')
Ewald Brass Quintet No 1
INTERVAL
Koetsier Kinderzirkus
Enrique Crespo Suite Americana No 1
arr Dudley Bright Brass on Broadway

Philip Cobb trumpet
Niall Keatley trumpet
Timothy Jones horn
Dudley Bright trombone
Patrick Harrild tuba

Concert ends approx 9.20pm

**London's Symphony
Orchestra**

barbican

Resident
Orchestra

Welcome Kathryn McDowell

Welcome to this evening's concert at the Barbican featuring the LSO Brass Quintet. They will be performing works starting with the baroque masters Bach and Scarlatti arranged for brass ensemble, via Russian composer Victor Ewald, a little-known but vital composer in the genre, and then on to newer works – a wonderful vision of a circus, and a trip around the Americas. The concert finishes with Rodgers and Hammerstein classics, specially arranged by LSO Principal Trombone Dudley Bright. Tonight's performance follows a successful tour of Japan for the group, performing in Tokyo, Nagoya and Osaka, where they were particularly well received.

I hope you enjoy tonight's performance and can join us again at the Barbican in the coming weeks. Next Thursday we welcome back Sir Antonio Pappano conducting Walton's First Symphony. Pappano also conducts the world premiere of Sir Peter Maxwell Davies' Symphony No 10 and Maxim Vengerov performing Britten's Violin Concerto on Sunday 2 February.



Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

2014/15 SEASON LAUNCH

We're delighted to announce details of the LSO's brand new season of inspiring music-making, taking place at the Barbican between September 2014 and July 2015. The concerts are available to browse on iso.co.uk; online booking will open on Monday 10 February, with telephone booking available from Saturday 1 March.

iso.co.uk/201415season

56TH ANNUAL GRAMMY AWARDS

LSO Live's recording of Berlioz's *Grande Messe des morts* has been nominated for Best Choral Performance in the 56th Annual Grammy Awards. Recorded in St Paul's Cathedral in 2012, it was the LSO and LSC's last performance with Sir Colin Davis. The results will be announced on 26 January.

iso.co.uk/Isolive

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated booking phone line and, for bigger groups, free hot drinks and the chance of a private interval reception. At tonight's concert we are delighted to welcome **Mrs Victoria Steinitz & friends, Mrs Lauren Petritz-Watts & friends** and **Redbridge Music Service**.

Johann Sebastian Bach (1685–1750) arr Fred Mills Toccata and Fugue in D minor BWV 565 (c 1703–7)

- 1 TOCCATA –
- 2 FUGUE

What better way to begin tonight's LSO Brass Quintet concert than with the arresting opening, likened by some to a thunder bolt, of J S Bach's enduringly popular Toccata and Fugue in D minor? Though the work has become one of the best known attributed to the German composer, no original manuscript survives – the oldest surviving copy is from one of Bach's students, Johann Ringk, from around 1717. Adding to the mystery surrounding this work, no one is entirely sure that the original was even written for organ solo. Regardless, Felix Mendelssohn, who described the work in a letter as being 'at the same time learned and something for the [common] people', took it upon himself to get this work published as part of a collection of Bach's organ works over a century later. He also performed the work in its first major public performance, which was attended by Robert Schumann, among many other critics.

Following the work's opening dramatic flourishes a diminished chord builds immediate tension, but is equally quickly resolved. Much of the following Toccata (originally a title for a work showing off a performer's skill) is a collection of miniature phrases which each build; eventually it grows to yet another climax. Though it seems simple enough at first, the complicated fugue that follows plays on those miniatures, with elements of the Toccata returning in the finale.

Domenico Scarlatti (1685–1757) arr Stephen Dodgson Sonata in E major K380 ('Cortège') (c 1754)

Music was in Scarlatti's bones. He was one of ten children of Alessandro Scarlatti (1660–1725), a well-known and respected Italian baroque composer of mainly opera and cantatas. Like his father, he composed in many forms and varieties, but today he is mostly known for the epic opus that is his 555 keyboard sonatas, of which only a handful were published during his lifetime.

K380 is a particular gem in the set. Marked Andante comodo (a comfortable walking pace), it's livelier than its tempo lets on, but extremely serene. The introduction repeats a descending figure which hints towards something bigger and eventually turns into a lively dance theme. The second half develops material from the first, adding drama in the minor key before a return of the dance theme, which builds to a delightful conclusion.

Victor Ewald (1860–1935)

Brass Quintet No 1 in B-flat minor Op 5 (rev 1912)

- 1 MODERATO
- 2 ADAGIO – ALLEGRO – ADAGIO
- 3 ALLEGRO MODERATO

'An entire industry for the production of brick and cement manufacturing is beholden to him', said fellow members of the Institute of Civil Engineers in their obituary for the Russian Victor Ewald, for it was not uncommon in the late 19th century that some of the most respected musicians were officially 'amateur', their 'day job' being quite different. No matter what the civil engineering world owes to him, the brass world owes him a great deal too, particularly because of his five Brass Quintets that have become an integral part of the repertory.

Aside from his engineering background, in which he excelled, Victor Ewald was a very respected cellist. He received his formal training at the St Petersburg Conservatory from the age of twelve, and often gave concerts in salons of nobility around St Petersburg, becoming an extremely active and versatile musician. He notably performed alongside, and at the home of, Mitrofan Petrovich Belaïev (1836–1904) – a publisher who financially supported concert series and a host of Russian composers including the Mighty Handful – in exclusive Friday evening recital and chamber music sessions for the elite.

Ewald's first compositions were, unsurprisingly, for varying string setups, but he went on to write a set of Brass Quintets; the one performed tonight being the only one published during his lifetime. Inspired by his interest in Russian folk music (apparent from the outset in this work), this piece is cherished for its minor tonality, rich harmonic structures, and unusual time signatures. Though now proved that it was not the first ever composed Brass Quintet, it was considered that for many years.

Jan Koetsier (1911–2006)

Kinderzirkus (Children's Circus) Op 79b (1991)

- 1 KLEINER ZIRKUSMARSCH (LITTLE CIRCUS MARCH)
- 2 DIE SEILTANZERIN (THE TIGHTROPE WALKER)
- 3 CLOWNERIE I (CLOWN TRICK)
- 4 DER JONGLEUR (THE JUGGLER)
- 5 CLOWNERIE II
- 6 DER TANZBAR (THE DANCING BEAR)
- 7 CLOWNERIE III
- 8 DER ZAUBERER (THE MAGICIAN)
- 9 GROSSES FINALE (GRAND FINALE)

Jan Koetsier was born in Amsterdam, though at just two years old his family moved to Berlin and there, aged 16, is where he started his formal music education at the Hochschule für Musik. He was the youngest student to ever pass the entrance audition on piano. Following graduation, and a brief stint of work in the town of Lübeck, he began working as a conductor touring with theatre ensembles, and then with a local radio station where he directed his own arrangements of folk works. Because of political unrest, he returned to his homeland, becoming the second ever conductor of the Royal Concertgebouw Orchestra, and his time here proved to be a pivotal moment in his development as conductor and composer. He returned to Upper Bavaria, which is where his composition flourished having taken on numerous commissions.

Kinderzirkus (Children's Circus) is a set of enticing short tableaux. It starts with a speedy, light and jumping circus march introducing our acts. The tightrope walker enters and leaves you with that hesitant feeling of losing balance; gladly the performer makes it to the other side. The clown makes its first appearance followed quickly by the speedy juggler keeping everything up in the air. Another trick in an interspersed from our clown, and then comes a plodding bear, edgy and weary of the audience at first but gaining confidence, before plodding back. A last trick from our clown, in more sombre mood, and then mysticism, suspense and magic take hold – the magician's deceits building to an impressive surprise. The grand finale gathers pace and brings a triumphant end to our circus show.

Enrique Crespo *(b 1941)* **Suite Americana No 1 for Brass Quintet** *(1977)*

- 1 RAGTIME
- 2 BOSSA NOVA
- 3 VALS PERUANO (PERUVIAN WALTZ)
- 4 SON DE MÉXICO (SONG FROM MEXICO)

Enrique Crespo was born in Montevideo, Uruguay, and initially studied architecture and music in his hometown and in Buenos Aires. As well as his core studies in trombone and playing Principal Trombone with his local symphony orchestra, he also worked as a jazz soloist, band leader and arranger for television as well as live performances. A grant took him to Germany in 1967 where he went on to further study in performance and composition in Berlin, later taking up positions with the Bamberg Symphony and Radio Symphony Orchestra Stuttgart.

Crespo's love of jazz and the Latin-American sounds he grew up with have always been just as much at the fore as his commitment to 'classical' music. His trademark sound incorporates a mixture of these diverse styles and his total knowledge of the capabilities of brass instruments let him use them to their unique and full potential. Having actively pursued relationships with the Bavarian Broadcasting Company (Bayerischer Rundfunk), he set up his own recording studio, formed his own ensembles, and began to gain significant appreciation for his compositions as well as performance.

Suite Americana No 1 has five movements (tonight we hear all but the fourth), taking us on a tour of several cities around the Americas – the opening Ragtime inspired by the sounds of New Orleans, the Bossa Nova giving a taste of Brazil, a Waltz from Peru and a Mexican finale. The suite has since become a favourite in the Brass Quintet repertoire.

LSO PLAYERS: CLOSE UP

For more opportunities to see LSO players performing as soloists or in chamber groups, why not attend the world premiere of Huw Watkins' new Flute Concerto performed by LSO Principal Flute Adam Walker (**Sunday 23 February**), see behind-the-scenes in the training of professional musicians in an LSO Player Masterclass with students from the Guildhall School (**Saturday 8 February** with LSO Principal Viola Paul Silverthorne, **Thursday 13 February** with LSO Principal Flute Adam Walker), or come along to an LSO Discovery Friday Lunchtime Concert at LSO St Luke's (Friday 24 January, 21 February, 7 & 21 March)?

VISIT LSO.CO.UK/WHATSON FOR DETAILS

Rodgers & Hammerstein arr Dudley Bright **Brass on Broadway** *(2013)*

- 1 GETTING TO KNOW YOU / SURREY WITH THE FRINGE ON TOP
- 2 CAROUSEL WALTZ / MY FAVOURITE THINGS / OH WHAT A BEAUTIFUL MORNING
- 3 IF I LOVED YOU / PEOPLE WILL SAY WE'RE IN LOVE
- 4 THERE IS NOTHING LIKE A DAME / OKLAHOMA / DO RE MI

The world of musical theatre has only seen a handful of truly successful writing partnerships that have stood the test of time – Gilbert and Sullivan, Lloyd Webber and Rice to name but two – but of them all, the most memorable must be that of composer Richard Rodgers (1902–79) and lyricist Oscar Hammerstein II (1895–1960).

Both had successful partnerships with other writers before they met, but on deciding to work together on their first production, *Oklahoma!*, in 1943 they found their perfect partners, and exclusively wrote together from then on. As was their preferred method, Hammerstein wrote the lyrics first, and then Rodgers set it to music. Previously, they'd both had to work the opposite way around. In *Oklahoma!* the pair also defined what's now called the 'book musical' – a completely integrated musical play where song and dance fit into a well-crafted story evoking genuine emotion other than laughter.

Tonight, Dudley Bright's arrangement focuses on the duo's five most successful productions – *Oklahoma!* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951) and *The Sound of Music* (1959) – the works that have become the cornerstone of what's now considered the 'golden age' of the Broadway musical. Included in the arrangement are also hints of 'Some enchanted evening', 'Bali hai', and, of course, 'The hills are alive with the sound of music'.

Arranged by permission of Williamson Music, a division of Rodgers & Hammerstein: an Imagem company.

Programme Notes by Edward Appleyard © London Symphony Orchestra 2014

On stage

LSO Brass Quintet

PHILIP COBB LSO PRINCIPAL TRUMPET

Philip Cobb became Principal Trumpet of the LSO in July 2009 at the age of 21. He recently featured as a solo performer at the Royal Albert Hall, as well as at the International Trumpet Guild's conference in Boston and in the Barbican. Philip took part in the Maurice André International Trumpet Competition in 2006 and was awarded the prize for Most Promising Performer. He was also awarded the Candide Award at the LSO St Luke's Brass Academy in 2008. Alongside his solo work, Philip enjoys orchestral playing. As well as performing with the LSO he has played with the London Philharmonic Orchestra, London Chamber Orchestra and the European Union Youth Orchestra. In September 2007 Philip released his debut solo CD, *Life Abundant*, with the Cory Band and organist Ben Horden.

NIALL KEATLEY TRUMPET

Niall Keatley began his musical studies at the City of Belfast School of Music at the age of nine and played with the City of Belfast Youth Orchestra and the National Youth Orchestra of Great Britain. Niall was awarded a scholarship to study at the Royal Academy of Music and became a member of the European Union Youth Orchestra during this time. As a freelance trumpet player Niall has performed with various orchestras including the LSO, the Royal Philharmonic Orchestra, the Orchestra of the Royal Opera House, the Royal Ballet Sinfonia and the BBC National Orchestra of Wales; and a number of chamber ensembles including the LSO Brass Ensemble, London Brass, London Winds and the Wallace Collection.

TIMOTHY JONES LSO PRINCIPAL HORN

Timothy Jones is Principal Horn of the LSO. He began playing the horn at the age of 14, and three years later was appointed Second Horn of the Munich Philharmonic. In 1984 he returned home to play with the London Philharmonic Orchestra,

where he stayed until joining the London Symphony Orchestra at the age of 24. He has also held Principal positions with the City of Birmingham Symphony Orchestra and the Academy of St Martin-in-the-Fields, and has worked as Guest Principal with the Munich Philharmonic and the Vienna Philharmonic. An active soloist and chamber musician, Timothy Jones has played chamber music in concerts with Christoph Eschenbach, André Previn, the Borodin Trio and the Vienna Octet. He is Director and co-owner of the Paxman Horn Company.

DUDLEY BRIGHT LSO PRINCIPAL TROMBONE

Dudley Bright studied at the Royal Academy of Music and the Guildhall School. On graduation, he became an associate member of the LSO before joining the Hallé in 1974 as Principal Trombone. His appointment to the Philharmonia Orchestra in 1979 aided his return to the London scene, where he also became a Professor at the Guildhall School and, later, Professor of Trombone at the Royal Academy of Music. An HonRAM was bestowed on Dudley in 2009. In 2001 Dudley returned to the LSO as Principal Trombone.

PATRICK HARRILD LSO PRINCIPAL TUBA

Patrick Harrild has been Principal Tuba of the LSO since 1988. For 14 years he was a member of the Board of Directors of the LSO and is a former Chairman of the Board. He is Professor at the Royal Academy of Music where he was awarded the HonRAM in 1986; the Guildhall School of Music; the Royal Military School of Music Kneller Hall and is one of the brass coaches at the National Youth Orchestra of Great Britain. Many of his former students hold Tuba positions in Great Britain, Europe, the Far East and Australia. As a juror he has served on many occasions for the Shell/LSO Competition, BBC Young Musician, and competitions in the UK and Europe.