

Wagner *Pilgerchor aus Tannhaeuser*
Glass *Violin Concerto*
Berlioz *Harold in Italy*

LONDON CHARITY
ORCHESTRA
Music making a difference

Conductor Colin Touchin
Leader Simon Kodurand
Soloists Thomas Gould
Zami Jalil

27th March 2010
St James's Piccadilly

JEN SOLT

MEMORIAL CONCERT

All donations made at the concert will be given to the Willen Hospice

JEN SOLT A LIFE LIVED TO THE FULL



Jen Solt, aged 80, at 10,000 ft in the Dolomites

winter games. She climbed all over the Alps, celebrated her 70th birthday by climbing the Moench (4,150m/13,750 ft), and still got to 3,000m at the age of 80. She went on skiing until she was 84.

Born into a musical Quaker family, the youngest of seven, Jen was persuaded to take up the viola to complete a string quartet with her elder, and highly accomplished, sisters, of whom she was in awe. There was a strong Wagnerian influence on the whole family. Jen was an ardent opera lover and regular concert goer, but it is fair to say that her ability on the viola can be surmised from her professed skill in judging when to play and when to mime!

Philip, Jen's youngest son, who plays in the London Charity Orchestra, owes his musicianship almost entirely to her. The choice of programme by Philip is intended to be his tribute to her and provide a mirror to an extraordinary woman and an extraordinary life, not the least through the contrasts and contradictions.

Jen had a close connection with St James's Piccadilly as she worked for years (well past retirement age) at Christies, the art auctioneers, and regularly came to the excellent lunch-time recitals here.

If all this sounds forbidding, it must be added that she was wonderfully hospitable and radiated energy and fun: wherever she was, people would be enjoying themselves. We hope you enjoy the evening, too!

This London Charity Orchestra concert is in memory of Jen Solt who died last May, aged 87. It is provided by her family; there is however a collection in aid of the Willen Hospice in Milton Keynes, to which we hope you will give generously.

Jen was a woman of huge courage, determination, and energy. Her main passions were mountain sports and music. In the mountains she had ten bone-breaking accidents, one of them in training with the Olympic team (downhill ski race) which kept her out of the 1948

PROGRAMME

WAGNER PILGERCHOR AUS TANNHAEUSER GLASS A MINOR VIOLIN CONCERTO

*Movement I
Movement II
Movement III*

(Interval)

BERLIOZ HAROLD IN ITALY

*Harold in the mountains
Procession of pilgrims singing the evening hymn
Serenade of an Abruzzi mountaineer to his sweetheart
The Brigand's orgies*

ABOUT THE LONDON CHARITY ORCHESTRA

The London Charity Orchestra wants music to make a difference.

The LCO is a mix of music students, experienced amateurs and professional musicians. More than 500 LCO players have performed in a number of major charity concerts.

The success of the LCO is down to a strong sense of community and enthusiasm to make a contribution to charitable causes through the love and promotion of classical music. The orchestra was founded by the late David Todhunter following the success of a fund-raising concert in support of Whizz Kidz in February 1999 which he was invited to conduct. Ever since its launch, the LCO has continued to grow in size and improve in quality. Over the past few years the LCO has performed at Holy Trinity and St. John's, Smith Square and other, similar venues in aid of organisations such as the British Heart Foundation, the Alzheimer's Society, the National Autistic Society and Sargent Cancer Care for Children.

Charity Status

The Establishment as Trust and Registration as Charity (August 2002).

The objects of the Trust are: to promote, maintain and advance the education of the public in the arts, and in particular the art of music, through the presentation of concerts and other related activities; and by such other ways as the Trustees shall determine from time to time.

If you would like to know more about the LCO, please visit www.lco.org.uk or write to info@lco.org.uk.

VIOLIN CONCERTO IN A MINOR

PHILIP GLASS (BORN 1937)

MOVEMENT 1
MOVEMENT 2
MOVEMENT 3

Philip Glass was born in Baltimore on January 31, 1937 and began his musical career along more or less conventional lines. His father ran a radio repair shop, with a sideline in sales of vinyl records, some of which he would bring home when they didn't sell. These happened to include the Beethoven Quartets, Schubert Sonatas and other 'offbeat' works, to which he was thus exposed at an early age. His interest piqued, Glass started on violin at six, then at eight he studied flute at the Peabody Conservatory. At 15 he left home to study mathematics and philosophy at the University of Chicago before turning back to music full-time. In 1958 he enrolled at the Juilliard School; spent a summer at the Aspen Music Festival with Darius Milhaud; and took lessons with Nadia Boulanger in Paris. While there, he worked with the Indian sitarist Ravi Shankar on the score for the film *Chappaqua* and that exposure to non-Western music was the turning point in forming his mature style.

In 1965, Glass spent six months travelling in India, North Africa, and Central Asia. He returned to New York in the spring of 1966 with a new musical vision and began writing what is commonly known as *minimalist* music. The form is based upon the repetition of slowly changing common chords in steady rhythms, often overlaid with a lyrical melody in long, arching phrases.

In 1968 he founded his own Philip Glass Ensemble, made up of keyboards (including electronic organ) and wind instruments, largely playing his own compositions. His first widespread recognition came with the opera *Einstein on the Beach*, produced at the Metropolitan Opera House on November 21, 1976. Several more operas, compositions for dance companies and film scores followed. Indeed, his output is as prolific as it is varied.

Glass composed the Violin Concerto, his first orchestral work since his student days, between November 1986 and February 1987 to a commission from the American Composers Orchestra. Originally devised as a five-movement work, the Concerto's form evolved as Glass worked with its musical ideas – 'the material finds its own voice', he explained – and finally settled into the conventional three-movement fast-slow-fast form with a reflective coda. It is scored for standard orchestra without the electronics that give a characteristic sonority to so many of Glass' compositions. As for its style, he said 'the piece explores what an orchestra can do for me. In it, I'm more interested in my own sound than in the capability of particular orchestral instruments. It is tailored to my musical needs'. The work's premiere was at New York's Carnegie Hall under the baton of Dennis Russell Davies on April 5, 1987, with the composer's long-time friend and collaborator Paul Zukofsky as soloist.

HAROLD IN ITALY

HECTOR BERLIOZ (1803-1869)

HAROLD IN THE MOUNTAINS
PROCESSION OF PILGRIMS SINGING THE EVENING HYMN
SERENADE OF AN ABRUZZI MOUNTAINEER TO HIS SWEETHEART
THE BRIGAND'S ORGIES

Several factors contributed to the composition of *Harold in Italy*, Berlioz's symphony for orchestra with viola obbligato. In 1833, at the height of his fame and after the wild success of his *Symphonie Fantastique* three years earlier, Berlioz was introduced to another great hero of the age, Niccolò Paganini. The legendary violinist and composer had attended a concert of Berlioz's works, and the admiration was clearly mutual. Berlioz himself had dubbed Paganini a 'Titan among the giants'. Paganini had recently acquired a Stradivari viola, which he naturally wanted to show off. Within a few weeks of that first meeting he asked Berlioz to compose a work for him and his new instrument. Whether out of awe, reluctance, or a fit of uncharacteristic modesty, Berlioz at first declined the commission, saying that he knew too little about the viola (this from a master of orchestration, whose treatise on the subject remains a classic), and that Paganini himself would be far better placed to write a work himself. But Paganini insisted, saying 'you are the only one I can trust for this task'.

In truth, Berlioz's reluctance lay not in his inability to write for the viola but in writing what he clearly saw what Paganini wanted, a glittering piece akin to the violinist's own compositions for the violin. Such a piece would be alien to the very nature of the deeper timbre and more sonorous voice of the violin's more modest cousin and it is worthy to note that, of all his oeuvre, Berlioz had never composed a concerto as such (the orchestra was his instrument), and he clearly was not going to begin now. So began the clash of the Titans. Berlioz accepted the commission and began work.

Ever the Romantic, Berlioz had several plans. He already had in mind a new *Symphonie Fantastique* based on the life of Mary, Queen of Scots, with orchestra and chorus (and solo viola?), but soon realised this would not do. He then turned his thoughts to Byron's epic poem 'Childe Harold', a dreamy wanderer in a foreign land. That, he felt, would satisfy his own urge and Paganini would surely be able to make his presence felt. But it was Berlioz's own wanderings in the Abruzzi mountains of Italy that were to set the ultimate scenario. This piece might just as well be called *Harold in Italy*.

When presented with the first movement, Paganini was predictably disappointed. "This is not at all what I want," he said; "I am silent a great deal too long. I must be playing all the time." The clash was resolved. Paganini went off on tour, graciously (or grudgingly) paying the commission fee, and Berlioz getting on with the work that he wanted to write.

Paganini did not ever play the piece he had paid for. Indeed, he did not even hear it until he attended a performance on 16 December 1838. Then he was so overwhelmed by the work that, at the end of the of the concert where his solo part was played by another, he dragged Berlioz onto the stage and there knelt and kissed the composer's hand before a wildly cheering audience and applauding musicians.

COLIN TOUCHIN CONDUCTOR

During eight years at Chetham's School of Music (including two as Head of Composition) and almost fifteen as Director of Music at the University of Warwick, Colin has a distinguished record of conducting, composing for, and encouraging young musicians in orchestras, bands and choirs.

With the University of Warwick Chamber Choir he gained gold and silver awards at almost every international festival entered, reaching the televised semi-finals of Sainsbury's Choir of the Year in 2000; they performed Mozart's Requiem and Vivaldi's Gloria with Matthias Bamert and the London Mozart Players.

With wind ensembles from the University of Warwick, Colin commissioned new works and gained many awards in the National Concert Band Festival, including Gold at the Open Class Final in 2002; it is believed this award and the Choir's competition record are unique for any British university.

He has founded several ensembles, including the Midlands Wind Orchestra (now Warwick Orchestral Winds), the British Universities Honours Band, and the National Youth Recorder Orchestra, and has conducted the National Youth Wind Orchestras of both Britain and Luxembourg.

He is a regular conductor of Essex Chamber Orchestra, and for 9 years conducted at the Dartington International Summer School. His compositions have been broadcast on national and local radio and television, and he is increasingly in demand to write to commission, and to lead workshops in conducting, clarinet, recorder, teaching and adjudication.

SIMON KODURAND LEADER

Simon graduated from both the Royal College and Royal Academy of Music, where he was awarded the 'Rowsby Woof' scholarship to study with Howard Davis. He is currently leader of the Senesino Players, the London Charity Orchestra and has also appeared as guest leader of the New London Consort, the London International Orchestra, the City Side Sinfonia and the New Professionals.

In addition to this he also records and performs with a number of groups including La Serenissima, The Avison Ensemble, The New London Consort, The Academy of Ancient Music, The OAE, The Sixteen, The Kings Consort, Concerto Köln, the Scottish Ensemble, The London Mozart Players, London Chamber Orchestra, Orchestra of St. Johns, Britten Sinfonia and The Royal Philharmonic Orchestra.

As a soloist and chamber musician Simon made his concerto debut at the age of 16, his London debut at the Purcell Room in 2004, has numerous solo and recital performances on the baroque violin, and has recently recorded concerti by Vivaldi and Valentini with the period instrument group La Serenissima. Simon has also performed live radio/television broadcasts for the BBC and HTV, as well as on American, Mexican and Spanish radio.

Simon currently plays on a violin by Nestor Audinot from 1899, a baroque violin by Christopher Rowe from 1993, and a Russian folk violin dating from some time in the last 250 years....

THOMAS GOULD PHILIP GLASS

One of the leading British violinists of the younger generation, Thomas combines a busy solo career with orchestral leading and directing.

As concerto soloist Thomas has performed in Austria, Canada, France, Germany, Poland, Sweden, Switzerland, and throughout the United Kingdom with conductors including Boris Brott, Nicholas Collon, Michael Francis, Nicholas Kraemer, John Rutter and Robin Ticciati. He has given the world premieres of Nico Muhly's concerto for electric violin and Christopher Ball's violin concerto, also recording the latter for Omnibus Classics. Of this recording *The Strad* writes: 'Gould makes a ravishing sound on a 1754 Gagliano, sustaining the concerto's melodic lines with a noble assurance and heart-warming intensity that compels throughout.'

Highlights of his 2008/9 season included performances of Vaughan Williams's *The Lark Ascending* in the Royal Albert, Barbican and Bridgewater Halls, Thomas Adès's violin concerto with London Contemporary Orchestra at LSO St. Luke's, Mendelssohn's concerto for violin and piano with Seung-Yeung Huh and Camerata Zürich, Bach's concerto for violin and oboe with Nicholas Daniel and Britten Sinfonia, the UK premiere of Penderecki's Sextet with Aurora, and James Macmillan's *A Deep but Dazzling Darkness* in the opening concert of the new Britten Studio in Aldeburgh. His 2009/10 season includes concerto performances with Orchestra of Opera North, Manchester Camerata, Britten Sinfonia, Bath Philharmonia and Sinfonia ViVA, Bach's complete *Brandenburg Concertos* in Montreal's Bach Festival and across Europe, and solo appearances in the Bath, Presteigne and Spitalfields festivals.

In 2008 Thomas was described by London's *Evening Standard* as 'taking the orchestral world by storm, as leader of the edgy Aurora Orchestra and co-leader of Britten Sinfonia.' He continues to lead Aurora in their residencies at London's Kings Place and LSO St. Luke's, and during the 2011 season he will become acting leader of Britten Sinfonia. Thomas also regularly leads Manchester Camerata and Montreal's McGill Chamber Orchestra, and has guest led the Philharmonia Orchestra, London Chamber Orchestra and Manning Camerata.

ZAMI JAMIL BERLIOZ

Zami started learning the viola at the age of 16 with Sophie Birkhamshaw, having taken piano lessons from the age of 13 at his local secondary school in Camden. He studied for three years with Clare Barwick at York University and then, from 2005 to 2009, continued at the London College of Music with Suzanne Stanzeliet (on violin) and Robin Ireland (on viola). He is currently studying viola privately with Susie Mészáros from the Royal College of Music.

Zami regularly plays a variety of chamber music on both violin and viola. He has been involved with the LCM chamber music gala concerts performing both the Mendelssohn Octet and the Brahms Sextet alongside members of the acclaimed Primrose Piano quartet. He performed Mozart's Sinfonia Concertante with the Chamber Academy Orchestra in 2008. Zami freelances with a number of orchestras including Young Musicians Symphony Orchestra, Orpheus Sinfonia, Jersey Symphony Orchestra and Dartington Festival Orchestra.

Zami has appeared on the Derren Brown Series 'Trick of the Mind' and a commercial music video for Italian baritone Patrizio Buanne. When he's not performing, you can find Zami working as an IT administrator for the London Borough of Hackney.

LONDON CHARITY ORCHESTRA PLAYERS

Violin 1

Simon Kodurand (leader)
Sarah Marinescu
Lucy Rigby
Sarah Johnson
Asako Toyodo
Briony Turner
Claire Michelet
Berangere Escard

Violin 2

Danielle Toms
Katie Kinnear
Morwenna Wilson
Paula Chilton
Martin Hearson
Ruth Coutinho
Natalie Joanes
Rachel Thomas

Viola

Ed Rushton
Sophie Evans
Charlotte Cawthorne
Jessica Townsend
Ali Paul
Edith Gifford

Cello

Alice Biddulph
Lucy Mitchell
Pete Scott
Louise Carne
Pam Shorney
Lizzie Broomfield
Chris Cuckson

Double Bass

Oliver Bates
Adam Churchyard
Jamie Kenney

Flute

Louise Brown
Clare Bennett

Piccolo

Clare Bennett

Oboe

Emily Freeman
Estelle Gouws

Clarinet

Nicky Jenkins
Jennifer Hunting
Christopher Spencer

Bassoon

Hannah Smith
Tom Collins
Oliver Galetta

Horn

Joanne Towns
Richard McDermott
Philip Solt
Anna Sansom
Eva Solt

Cornet

Stephanie Barrett

Trumpet

Marcus Body

Trombone

Rory Cartmell
Owen Wales
Paul Goodwin

Tuba

Giles Cambray

Harp

Hannah Butler

Percussion

Dominic Thurgood
Stephen Bonney



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