

A concert for the benefit of St James's Church Restoration Fund



Thursday 8th July 2010, St James's Piccadilly

Mozart - Serenade for Wind
Wirén - Serenade for Strings
Bach - Concerto for Violin and Oboe
Beethoven - Symphony No. 1

conductor - colin touchin
leader - simon kodurand
oboe - estelle gouws
violin - sarah marinescu



All donations made at the concert will be given to the St James's Church Restoration Fund

ST JAMES'S PICCADILLY - RESTORATION APPEAL

St James's not only has immense importance for the area immediately around it but also forms part of the great architectural heritage of Wren buildings in London.

The Post-War restoration is now in desperate need of repair. Damp and general deterioration of the fabric mean that there is now a great deal of urgent work required in order to restore Wren's only surviving West End church to its original glory.

The Church is still a vibrant hub of worship and pastoral care for many visitors each year and is a focus of regular spiritual and cultural events. The restoration will allow St James's to continue to serve the Greater London community for centuries to come primarily as a place of worship.

St James's needs money to restore this magnificent Wren church, consecrated in 1684, so that it may serve the community for a further 300 years.

The Appeal – Key Works

- The restoration and replacement of the roof
- Renewal of the electrics
- Repair of the walls and tower
- New organ
- Restoration of the Grinling Gibbons organ casing
- Internal restoration
- New pavilion for welfare work

There are many ways for you to help the Church, for example making a donation online, offering money through Gift Aid, or through leaving a financial or 'residuary' legacy.

For information on how you can help, please write to the address below or visit the dedicated website.

**The St James's Church Piccadilly
Restoration Appeal
118 New Bond St
London W1S 1EW**

020 7399 9986 | help@savestjames.org

PROGRAMME

MOZART SERENADE FOR WIND IN C MINOR, K388

- I. Allegro
- II. Andante
- III. Menuetto in canone
- IV. Allegro

DAG WIRÉN SERENADE FOR STRINGS, OP.11

- I. Praeludium – Allegro molto
- II. Andante espressivo
- III. Scherzo – Allegro vivace
- IV. Marcia

BACH CONCERTO FOR VIOLIN & OBOE IN C MINOR, BWV 1060

- I. Vivace
- II. Largo, ma non tanto
- III. Allegro

BEETHOVEN SYMPHONY NO 1 IN C, OP.21

- I. Adagio molto - Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace
- IV. Adagio - Allegro molto e vivace

LCO PLAYERS

Violin 1

Simon Kodurand - leader
Lucy Rigby
Asako Toyoda
Claire Michelet
Jenny Hankin
Natalie Joanes

Violin 2

Danielle Toms
Laura Gilbert
Sian Clarke
Morwenna Wilson
Henrietta Pound
Paula Chilton

Viola

Sophie Evans
Charles Hart
Edith Gifford
Zami Jalil
Nichola Blakey
Harriet Shaw

Cello

Alice Biddulph
Katerina Iannis-Antoniou
Louise Carne
Alexandra Hankin

Double Bass

Alison Shamrock

Flute

Helen Bartosinski
Lucy Witt

Oboe

Emily Freeman
Olivia Jollands

Clarinet

Nicky Jenkins
Jennifer Hunting

Bassoon

Tom Collins
Ben Hull

Horn

Peter Richards
Ed Corn

Trumpet

Michael MacGowan
Marcus Body

Timpani

Gregory Paulett

SERENADE FOR WIND IN C MINOR, K388 MOZART (1756-1791)

- I. Allegro
- II. Andante
- III. Menuetto in canone
- IV. Allegro

The Classical serenade was traditionally a work for light, relaxed entertainment on ceremonial or civic occasions. Those composed for 6-part wind band, or *Harmoniemusik*, were in particular associated with outdoor entertainment, and were chiefly regarded as 'background music'. But after he settled in Vienna in 1781, Mozart took the genre much more seriously. All three wind serenades he composed during 1781 and 1782 are major works that go far beyond the usual boundaries for such works, none more so than the one in C minor, K388. The very choice of key is significant. Mozart composed relatively little music in minor keys, and when he did it was almost always in forms that we would today consider 'serious': string quartet, symphony, concerto. The expansion of the usual six voices to eight (two each of oboes, clarinets, bassoons and horns) may be further evidence of serious intent, though it can hardly be a coincidence that the Emperor Joseph II, in the spring of 1782, had formed his own *Harmoniemusik* consisting of eight, rather than the usual six, performers. This speculation apart, we know little to nothing of why this work was composed at all. That Mozart was proud of it, however, can be further evidenced by his 1788 transcription of it into the String Quintet, K406.

SERENADE FOR STRINGS, OP.11 DAG WIRÉN (1905-1986)

- I. Præludium – Allegro molto
- II. Andante espressivo
- III. Scherzo – Allegro vivace
- IV. Marcia

Dag Wirén is not widely known outside of his native Sweden. From the decade after his death, however, his music has become more internationally known, largely through the medium of recording. His first serious compositions from the 1930s have a neoclassical feel but with Romantic overtones. By the middle of the 40s, his style had evolved into a kind of early form of minimalism, with short, motto-like themes that rely less on the repetition that was to become the trade-mark of that school, but rather in favour of more complex means of musical development. Wirén once said of himself, 'I believe in God, Mozart. And Carl Nielsen'. There can be little doubt that the spirit of Mozart was by his side when he wrote his *Serenade for Strings* in 1937. Like Mozart's entertainment pieces for string ensemble, particularly *Eine kleine Nachtmusik* and the K.136-138 *divertimenti*, Wirén's Serenade is bright and breezy, spontaneous and compact, and is perhaps the one work that has earned him truly international success.

CONCERTO FOR VIOLIN AND OBOE IN C MINOR, BWV 1060 BACH (1685-1750)

- I. Vivace
- II. Largo, ma non tanto
- III. Allegro

As a composer, Bach's work falls into three main periods: 1708-1717, when he was organist in the Kapelle of the Duke of Saxe-Weimar, and wrote most of his finest organ works and some church cantatas; 1717-1723, when he was Kapellmeister at the court of the Prince of Anhalt-Cöthen, where he produced most of his orchestral music, including the violin concertos, sonatas, suites, the Brandenburg concertos and much keyboard music; and 1723-1750, when he was Cantor of St Thomas's Church in Leipzig, and composed most of his greatest masterpieces, including the St Matthew Passion, the B minor Mass and the unfinished 'Kunst der Fuge'. The concerto for violin and oboe probably belongs to the Cöthen period, but the concerto as we know it today is a later reconstruction of an earlier work, now lost (it also exists in a version for two harpsichords). In between two movements full of verve and vivacity, the solo instruments weave a delicate arabesque of sound over the lightest of accompaniments, in a slow movement of exceptional beauty, comparable to that in the double violin concerto.

SYMPHONY NO 1 IN C, OP.21 BEETHOVEN (1770-1826)

- I. Adagio molto - Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace
- IV. Adagio - Allegro molto e vivace

It is perhaps surprising to note that it was not until the age of 30 that Beethoven produced his first symphony. In fact, he had begun one, also in C major, a good five years earlier. Despite sketching all four movements extensively, he abandoned this first attempt, perhaps out of lack of confidence to complete this most serious of all Classical genres, perhaps simply from the absence of an immediate prospect of its performance. This latter changed in late 1799, when the promise of the first major concert of his works became possible. Scheduled to take place in the Vienna Burgtheater on April 2, 1800, Beethoven immediately began work anew on his first symphony. He abandoned all of his previous sketches, but for the first movement theme, which became the main theme of the finale. It is often tempting, with Beethoven, to view his earlier works in the light of the later, to scrutinise them for insights into the greatness that was to come. While this approach bears some fruit, it is far more worthwhile and revealing to view them in the context of what had come before. There is little doubt that the spirit of Haydn is present in Op 21, from small things like the use of *con brio* (with spirit), the use of musical jokes, to bigger ones like the one-in-a-bar Menuetto (beloved by Haydn in his later string quartets, that Beethoven was soon to rename 'scherzo'). Perhaps Beethoven's biggest joke is the very opening of the symphony, where, by a series of cadences, it is not until bar six that we realise the home key of the work. And the seemingly ominous opening of the Finale, with its hesitant scale, rising step by step to a dominant seventh chord, the very scale itself becoming an integral part of the ensuing movement: these are jokes of Beethovenian proportions. Beethoven had lessons from Haydn, and later famously said that he had 'learnt nothing' from his teacher. Perhaps what he meant was that Haydn had taught him a trick or two, jokes that Beethoven subsequently turned into his own.

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....

ESTELLE GOUWS : OBOE

Estelle Gouws was born and grew up in South Africa. She started music lessons at the age of seven with recorder and piano, soon afterwards taking up the oboe and cor anglais. After finishing her undergraduate studies with distinction at the University of Stellenbosch in South Africa, Estelle was awarded the prestigious DAAD (German Academic Exchange Service) scholarship which enabled her to enroll at the College of Music in Cologne, Germany. There she completed both the artistic "Instrumentalausbildung" and "Konzertexamen" diplomas in oboe performance, the latter being the most advanced diploma of its kind in that country. During her time in Cologne, Estelle freelanced with many orchestras and chamber music groups throughout Germany, including the Philharmonie der Nationen, Klassische Philharmonie Bonn and Sinfonietta Koeln. She appeared as a soloist on many occasions and also performed on behalf of the Yehudi Menuhin Foundation "Live Music Now" scheme, which showcases young talented musicians. Estelle's musical activities have taken her all over Europe to Belgium, Italy, France and the Netherlands. She joined the British Army in 2006 and has been a member of the Band and Bugles of the Rifles, and since June 2009, the band of Her Majesty's Coldstream Guards. She has been selected to start the Bandmaster Course at Kneller Hall in September 2010.

SARAH MARINESCU : VIOLIN

Sarah studied the violin from the age of five, taking up piano at the age of 12 and the clarinet upon joining the British Army. She has performed in a wide variety of orchestras, chamber music ensembles and as a soloist, as well as musical theatre work and pop group string accompaniment and has a First Class Honours degree in Music.

She has performed with many orchestras including Bath Philharmonia, International Chamber Orchestra and City Concert Orchestra. Sarah has been involved with the London Charity Orchestra for the past decade in roles including violinist, leader, committee member and fixer. She is currently Chair and Orchestral Manager of the London Charity Orchestra and is passionate about raising money for the many charities the orchestra supports.

Sarah has served in the British Army as a musician for the last eight years and, after initial military training, attended The Royal Military School of Music, where she won prizes for performance and string playing. In addition to playing violin with the Army Sinfonietta and the Household Division String Orchestra, she is also a clarinetist with the Band of the Irish Guards. She will commence the prestigious Bandmaster Course in September 2010.

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 while contributing to charitable causes through the promotion of classical music. Ever since its launch in 1999, the LCO has continued to grow in size and reputation, playing at venues including St James's Piccadilly, St John's Smith Square and LSO St Luke's, and supporting charities including the Willen Hospice, the Charlie Waller Memorial Trust and Help for Heroes. Future concerts include The London Taxidriviers' Fund For Underprivileged Children, the War Widows Association and The Guards Museum.

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.

with special thanks to Gerard Boyle for providing programme notes

