

London Charity Orchestra

Helping Major Phil Packer raise £1million for Help For Heroes



IN SUPPORT OF
HELP *for*
HEROES

Conductor **William Carslake**
Piano **Chris Hopkins**

Sunday 29th March 2009

7.30 pm
St Gabriel's Church
Pimlico

Mozart **Don Giovanni Overture**
Schumann **Piano Concerto**
Mozart **Symphony No 40**



Phil's Million – Raising £1 million for Help for Heroes

HELP OUR WOUNDED SERVICEMEN AND WOMEN

Can you support Phil Packer to raising £1 million in support of Help for Heroes?

Major Phil Packer was injured in an incident following a rocket attack in Basra on 19 February 2008. Sadly, as a result of the accident he lost the use of his legs and is now a paraplegic with what are classed as catastrophic injuries. He was originally told he would never walk again, however there have been positive improvements and it is his intent to walk the London Marathon on the 26th April this year over a two week period on crutches.

He continues to serve in the Army and, until he returns to work, is determined to assist others and provide information on sport to the disabled community; he believes it is his responsibility to do so. He has also pledged to raise £1 million for Help for Heroes as Phil hopes to make a difference to fellow injured servicemen and women.

Phil needs support to make his Quest a success. He is supported by family, friends, colleagues and those who hear about his story. To enthuse and inspire others, Phil has laid down the gauntlet for ANY challenges, events or sports to participate in, that will assist him in reaching his target. Amazingly, within a year of his injuries, he rowed the English Channel with Al Humphreys in just over fifteen hours.

How can you help?



Phil has a website - www.philpacker.com; it is becoming something of a focal point for inspiration and support for others; it is a selfless quest.

If you can give a donation through his secure website and spread the word, then you will join others who are showing their support for this remarkable man. Your support will show that people do believe in what he is trying to achieve.

Phil rowing the English Channel with Al Humphreys on 14th February 2009

If you want to donate to Phil's £1Million Quest, his secure link is on the website (www.justgiving.com/philsmillion) and details for sending a cheque can be found on his Contacts page. This is really all about him gaining support nationally and us spreading the word. If you can help in any way, it will be sincerely appreciated and will assist in his unique journey to benefit others.

We're supporting Phil. Are you?

A personal letter from Prince Charles to Major Phil Packer

Dear Major Packer,

I have recently heard about your plan to raise £1 million for "Help for Heroes", a charity for which I have the greatest possible admiration. You have set yourself a task which even the fittest and healthiest among us would struggle and my admiration for you is boundless.

I can only imagine how exhausting and challenging life is for you now, as you wrestle with the physical damage caused by your injury, but I know you are in very good hands. Headley Court is a remarkable facility and the staff there will be doing all they possibly can to help your recovery.

You are, if I may say so, a credit to the Royal Military Police and to the British Army as a whole. We are enormously lucky to have extraordinary men and women, such as yourself, who are prepared to risk life and limb for this country.

This comes with my warmest good wishes.

Yours most sincerely,

Charles

Phil's message to the London Charity Orchestra

"The support from the London Charity Orchestra has been absolutely fantastic; not only to assist in my Quest to raise £1million for Help for Heroes, but the kindness and support that I have received from the musicians. I am sincerely grateful to all the members of the Orchestra and to everyone who has joined us this evening to support our injured servicemen and women.

Thank you very much.

My very best wishes, Phil".

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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 CitySide 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....

Chris Hopkins – Piano



Chris won a music scholarship to attend the Norwich School and a bursary to the Royal Academy of Music, studying at Bristol University (completing a Masters degree in British Music with distinction), and returning to complete his post-graduate education at the Academy. Along the way he has won prizes and performed in New York, Singapore and throughout the UK including the Wigmore Hall, St. James's Piccadilly and the National Gallery. As a pianist he has worked regularly with orchestras, chamber groups and renowned musicians including violinist Charlie Siem, and also worked extensively as a repetiteur for music festivals, Royal Academy Opera, and Co-Opera Company; and as an official accompanist for various competitions and auditions.

As a conductor, Chris has worked with a wide range of ensembles and orchestra ensembles including the Orchestra of the City, Blaze Ensemble, Corinthians Chamber Orchestra, and various ensembles in Bristol with concerts in the UK, live on BBC Radio as well as in Spain, the Czech Republic and Germany. He is also an accomplished violinist, leading productions of contemporary opera at the Arcola Theatre in London, and the Riverside Opera's performance of Die Fledermaus, and has played in the European Youth Philharmonic Orchestra. Chris is currently studying under Michael Dussek, Rustem Hayroudinoff and Laurence Cummings with an Elton John scholarship to the Royal Academy of Music.

William Carslake – Conductor

William Carslake, Cover Conductor for the Royal Ballet's productions of Delibes' Sylvia (2008) and Adam's Giselle (2009), enjoys a busy career in the UK and abroad. His international conducting debut was in February 2009 working with the Royal Orchestra of Oman and Richard Watkins on French Horn. This led to an immediate re-invitation. His European debut was in Poland at the International Festival of Polish Music 2007, performing on Polish National Radio with the K12 orchestra.

His forthcoming UK engagements include further covering at the Royal Ballet in the Spring and Summer of 2009 for contemporary programmes. He also has concerts with the Aurora Orchestra, the Royal Orchestral Society, Covent Garden Chamber Orchestra, Birmingham University Symphony Orchestra, Wolsey Symphony and the London Charity Orchestra of which he is Artistic Director.

William is Acting Chairman of the K12 group of UK conductors and conducting professors, founded to improve access to conservatoire-level music education globally. Earlier in his career he founded the pioneering South London music project, Pembroke Academy of Music, which provides instrumental tuition to underprivileged young people, and of which he is now a Patron.

London Charity Orchestra Players

Violin 1

Simon Kodurand
Sarah Marinescu
Kahne Rajaratnam
Claire Moisson
Lucy Rigby
Kate Henson
Claire Michelet
Emily Wright
Sarah Johnson
Anne Jones

Violin 2

Danielle Toms
Briony Turner
Morwenna Wilson
Henrietta Pound
Maebh Ritchie
Nicky Wallace
Paul MacMahon
Jenny Hankin

Viola

Sophie Evans
Zoe Wildsmith
Rowena Tozer
Alison Paul
Edith Gifford

Cello

Pete Scott
Alice Biddulph
Lucy Mitchell
Louise Carne
Lizzie Broomfield
Dominique Lawrie
Pamela Shorney

Double Bass

Bronwyn Parcell

Flute

Louise Brown
Amy Wanless

Clarinet

Nicky Jenkins
Jennifer Hunting

Oboe

Emily Freeman
Lucy Earle

Bassoon

Tom Collins
Andrew Rochford

Horn

Tim French
Philip Solt

Trumpet

Michael MacGowan
Marcus Body

Timpani

Dominic Thurgood

Overture, "Don Giovanni"

MOZART (1756-1791)

The origin of the story of "Don Giovanni", or "Don Juan", whether he was ever a real person, an amalgam of various myths and legends, or a mere invention to illustrate concepts of morality, is lost in the mists of time. Something of an anti-hero, this rather unpleasant figure, Rake and Libertine, whose sole aim in life is the pursuit of personal pleasure, regardless of the consequences to others, and ultimately to himself, is a powerful image, nonetheless.

Mozart had already upset the Viennese nobility in 1786 with his opera "Le Nozze di Figaro", portraying a corrupt and selfish Count. But when he took "Figaro" to the city of Prague in January the following year, it was a huge success. He went back home to Vienna with a commission in his pocket for another opera.

Written in a period of around 6 months, alongside many other works, "Don Giovanni" is perhaps the chief work that gives rise to the story that many of Mozart's works were played "with the ink wet on the page". Certainly, the Overture was written last, as this was the natural process at that time, though not always at the very last moment. The image of the composer's wife, Constanze, plying her husband with strong coffee all night long in order to finish it, may not, indeed, be very far from the truth

The Prague audiences, clearly less squeamish than the Viennese, applauded the new work with gusto. Those who managed to get into the theatre, that is. It was one of the composer's greatest successes in his own lifetime, though it was to be some time before the aristocratic Viennese were to embrace yet another opera about a dissolute nobleman meeting his just and inevitable end.

Piano Concerto in A minor, Op 54

SCHUMANN (1810-1856)

Allegro affetuoso

Intermezzo – Andantino grazioso

Allegro vivace

Weber died in 1826, Beethoven in 1827, Schubert in 1828. Brahms was not to be born until 1833. The teenager Robert Schumann thus found himself in a powerful and perhaps somewhat unenviable position in the German musical tradition. He met and fell in love with Clara Wieck, the daughter of his piano teacher. Clara was in her own right a fine pianist and composer, and a true soulmate to the Romantic young man. They married in 1840, after much parental opposition from her father. The great outpouring of songs which he wrote following their union is well-documented. Up until then, however, Schumann had only written music for the piano, mainly as a vehicle for his own obsession with becoming a virtuoso soloist on the instrument. But his hopes were dashed in 1832 by a crippling disability of his right hand; whether by the abuse of a mechanical device designed to promote strength and independence of the fingers or as the result of poisoning by mercury taken internally as a treatment for syphilis remains the subject of hot debate. Whatever the reason, the injury put paid to the young man's dreams of a solo career, and he threw himself instead into the fields of composition and musical journalism.

Schumann had begun to write a concerto for his favourite instrument three times before, but none of these was completed. Then, in 1841, he composed a "Fantasy" for piano and orchestra. Clara was so taken by it that she urged her husband to expand the work into a full concerto. He duly added two more movements and thus the Piano Concerto was born, completed in 1845. The fact that the work was not originally conceived as a whole is remarkable; it seems so cogent. This, Schumann in part achieved by means of the masterly stroke of linking the Intermezzo to the Finale with a brief and poignant bridge passage recalling the opening theme of the first movement, written years before. Indeed, the composer himself seems to have preferred to think of the concerto as a two-movement work, a sentiment quite in keeping with its origin and development.

The premiere took place in Leipzig on New Year's Day, 1846, with Clara as soloist. Since that day, Schumann's concerto has never been out of the repertoire, or, indeed, out of the hearts of audiences.

Symphony no 40 in G minor, K. 550

MOZART (1756-1791)

Molto Allegro

Andante

Menuetto (Allegretto) - Trio

Finale - Allegro assai

In the year 1788, late in his short life, Mozart composed his last three symphonies, in the space of as many months. They were not published, however, in his lifetime, number 41 having to wait until 1793, 40 until 1794, and 39 until 1797. This has led to the belief that Mozart never heard them performed. But a careful study of his methods of, and reasons for, composition reveal that he rarely, if ever, wrote a large-scale work without publication or a specific performance in mind. Musicologists have taken this and other evidence to deduce three possibilities as to why the symphonies were written. One is for a series of subscription concerts Mozart gave in the Autumn of 1788. Another is for a planned visit to England in the following year (which never came off). Or for maybe a German tour undertaken instead, including visits to Dresden, Leipzig, Berlin and Potsdam, during which several (unspecified) symphonies were performed. Whatever their *raison d'être*, these three works represent the pinnacle of Mozart's achievement in the symphonic genre, and all are great works of their kind, though they differ widely from one another in character.

The G minor symphony is remarkable in a number of ways, not least for the intensity of its expression and its dramatic content. For example, it is rare for an eighteenth-century symphony to open "piano" unless following a slow introduction, but Mozart opens in this way, with a strongly-marked theme and chattering quaver accompaniment on violas, which between them dominate the movement. The second movement maintains the mood set by the first, and throughout there is little relaxation of the tension. Even the Menuetto, normally lightweight and dance-like in this period, is unusually serious, with its three-bar phrasing and bold harmonies. Only in the Trio do we win some respite. The finale is dominated, as is the first movement, by the rhythm of its opening figure. A brief second subject gives a little release before the music sweeps on relentlessly to its emphatic G minor conclusion.



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. Nearly 200 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.

With special thanks to Caligraving for printing the concert programme.

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