



Magic & Mayhem

PROGRAMME

Tuesday 7 February 2023

St George's Hanover Square, London

London
Firebird
Orchestra

Firebird Friends

Firebird Circle

Alpha Plus Group
Nick & Debbie Barton
Rory Graham
Howard de Walden Estates
Limited
Hyde Park Place Estate
Charity
London Chamber Music
Society
The Morris-Venables
Charitable Foundation
Robert Venables KC & Gary
Morris
The Williams Charitable
Trust

Benefactors of the Chair Endowment Scheme

Michael & Helen Brown
(Principal First Violin)
Michael Manning Clark
(First Violin)
Jenny Jones *(First Violin)*
Anatoly Savin *(Principal
Second Violin)*
Philip & Suzy Rowley
(Principal Cello)
In memory of Herc &
Oeschka Hefer *(Cello)*
David & Eillis Baty
(Principal Double Bass)
Ann Scott *(Principal Flute)*
Trevor & Elizabeth Gore
(Principal Oboe)

Ken Watters & Robin
Wilkinson *(Principal Clarinet)*
Professor Thomas Hale &
Dr Sam Webster *(Principal
Trumpet)*

Golden Firebird Friends

Sir Richard Aikens KC
Misako Akane
Emily Bohill
Tonia Leon Corbett-Weaver
& Howard Smith
Jeanie Hirsch
Christopher Humphry
Adam Karp & Jocelyn Cho
Karp
John Naulls
Edwin & Harold Robson
Thomas Sharpe KC &
Mrs Phillis Sharpe
Sue Sinclair & Jarrod
Henderson
Stephen & Kate Wilson

Silver Firebird Friends

Martin Amherst-Lock
Cllr Ruth Bush
Jim & Olivia Cook
Ness Cowdrey
Dr David Daniels
Chris & Howard Fielding
Maria Gouveia
Allasonne Lewis
Martin Melville
Doreen Munden

Andrew Prior
James Saunders
Geoffrey Shepherd
Nicholas Sokolow
David Sugden
John & Rowena Tubby
David & Susie Turner
Martin & Alison Walshe
Heather Zweimüller

Performance Partners

Bärenreiter (UK) Limited
Fazioli Pianoforti
Gladwell & Patterson
Knightsbridge
Jaques Samuel Pianos
London
Kings Place London
London Chamber Music
Society
Middlesex University
SJE Arts Oxford
Mike Souch
St George's Hanover Square,
Mayfair

Trusts & Foundations

The Barton Trust
Hyde Park Place Estate
Charity
The Morris-Venables
Charitable Foundation
The Williams Charitable
Trust

Become a Firebird Friend at londonfirebird.com



London Firebird Orchestra's 10th Anniversary Season

Welcome to the third concert of the London Firebird Orchestra's 10th Anniversary Season. Tonight we are performing Mozart, Saint-Saëns and Beethoven in a dazzling programme conducted by one of our two Principal Guest Conductors, George Jackson. We are delighted to welcome Maciej Kułakowski as soloist in Saint-Saëns's sublime Cello Concerto, performing with us for the first time.

Tonight's performance would not have been possible without the unstinting support of our Friends & Benefactors Society. I would like to thank each and every one of our donors who have provided support to the charity. If you are not yet a member, do please consider joining us as your support would be extremely valuable to the orchestra - particularly in these challenging times. Just join online by visiting our website at www.LondonFirebird.com.

Our full season programme is viewable on our website. Do book tickets online!

We hope you enjoy this evening's performance and look forward to seeing you again very soon.

Marc Corbett-Weaver

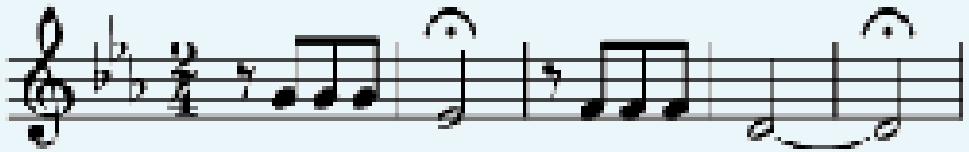
Artistic Director & Chief Executive, London Firebird Orchestra

Programme design and digital support by Revolution Arts



Beethoven's 5th

by Nicholas Keyworth



The distinctive opening of Beethoven's 5th Symphony (*above*) heralds the start of one of the best-known compositions in classical music, and which E.T.A.Hoffmann described as 'one of the most important works of the time'.

The Symphony No. 5 was originally given the name 'Schicksals-Sinfonie' (symphony of destiny). Just 30 thirty years after its composition the distinctive rhythm of the opening four notes was used for the letter 'V' in Morse code. During World War II, the BBC prefaced its European broadcasts with the Symphony's opening four notes, played on drums. As a result it also became know as the Victory Symphony: 'V for Victory' being the well known campaign message of the Allies.

Composed between 1804 and 1808, The Symphony No. 5 in C minor Op. 67 soon acquired its status as a central item in the orchestral repertoire. The immediately recognisable opening motif has appeared frequently in popular culture, from disco versions to rock and roll covers, to film, TV and video games...

- By 1837 Liszt had completed transcriptions of Beethoven's 5th, 6th and 7th Symphonies for solo piano

- Played at the inaugural concerts of the New York Philharmonic in 1842
- First recording of the 5th Symphony in 1910
- In 1965 Chuck Berry brought out 'Roll Over Beethoven'
- Japanese band Takeshi Terauchi & Bunnys, recorded Let's Go Unmei in 1967 - Japanese live action series featuring the character Beethoven Soul who chants the the first four notes of the opening: 'Melody! Destiny! Jajajajan!'
- Walter Murphy adapted the opening for the 1977 movie Saturday Night Fever.
- Included on a recording sent into outer space



Chuck Berry's 'Roll Over Beethoven'

aboard the 1977 Voyager probes.

- Royal Philharmonic Orchestra includes an extract in its 1981 'Hooked on Classics'
- Video game Dragon's Lair II: Time Warp features the Symphony in Dirk's encounter with Beethoven.
- An adaptation appears as the theme song for the TV show Judge Judy.
- A 2015 Doctor Who episode features Beethoven's 5th in the context of the 'bootstrap paradox' with actor Peter Capaldi playing an electric guitar.

Beethoven dedicated the Symphony to two of his patrons, Prince Franz Joseph von Lobkowitz and Count Razumovsky. But when he conducted its premiere at the Theater an der Wien it was part of a mammoth four hours



Theater an der Wien

concert which also included his 6th Symphony, Piano Concerto, Choral Fantasy, excerpts from the Mass in C Major, an aria and a solo piano improvisation with the composer at the piano.

Apparently the orchestra did not play well being under-rehearsed. At one point Beethoven had to stop the music and start again. The



auditorium was extremely cold and the audience was exhausted by the length of the programme. Nevertheless, just over a year later, publication of the score resulted in a rapturous review by music critic E. T. A. Hoffmann describing it as: 'indescribably profound, magnificent symphony in C minor'.

Beethoven was now in his mid-thirties and troubled by increasing deafness. There was also increasing turmoil across Europe with the Napoleonic Wars and occupation of Vienna. At the time Beethoven was an admirer of Napoleon and the final movement quotes from a revolutionary song by Claude Joseph Rouget de Lisle.

The Overture is one of Beethoven's most powerful and expressive works and defines the culmination of his middle period as a composer.





Wolfgang Amadeus Mozart (1756-1791)

Overture to Die Zauberflöte (The Magic Flute) K.620

The *Magic Flute* was the last opera Mozart completed in his lifetime. Its first performance took place at a suburban theatre in Vienna on 30 September 1791. Mozart wrote it to a commission by Emanuel Schikaneder, an actor and theatre director, who suggested that Mozart write a *Singspiel* (a light-hearted, German language musical) with a magical, fantasy theme.

The Overture is in a three-section sonata form. Its slow introductory section begins with a grand proclamation of three notes (the tonic triad of E-flat major). This refers to the solemn rituals and processions of the priests, which feature in the opera. It also has an esoteric meaning: Mozart had recently become a freemason, and

the incorporated numerous masonic symbols and themes in the opera. The number three has mystical significance in Masonic lore. The slow and solemn opening leads on to an allegro theme, that begins quietly but builds in intensity, reflecting the playful and comic aspects of the opera's story. A second, contrasting and complementary theme then rises up in ascending scales. The themes are developed in a fugal fashion.

This is interrupted by the sudden restatement of the three slow, solemn chords that opened the Overture. There follow variations of the main themes, featuring modulations between keys, elaborate counterpoint, and dramatic and playful dynamic contrasts.



Camille Saint-Saëns (1835-1921)

Cello Concerto No. 1 in A minor, Op. 33

I Allegro non troppo

II Allegretto con moto

III Tempo Primo

The Cello Concerto No. 1 in A minor, by the French romantic composer Camille Saint-Saëns, was first performed in January 1873 at the Paris Conservatoire. It is one of the most popular of nineteenth century concertos, and many illustrious musicians such as Shostakovich and Rachmaninoff have considered it to be the greatest cello concerto of all.

Technically, it is immensely demanding for the soloist and displays the instrument's full range and capacity. Breaking with convention for concertos, which would entail three- movements, Saint-Saëns wrote the music into one continuous, and organically compact, movement, albeit with three distinction sections taking around twenty minutes to perform overall.

The first section, at allegro non troppo speed, opens abruptly with a short

chord from the orchestra. The cello then enters, playing the main motif. Counter-melodies then sound from the orchestra and soloist, each answering the other as if in musical conversation.

The fast, second section, marked allegretto con moto, opens turbulently, then leading to a short minuet, which features muted strings. There follows a cadenza for the soloist.

The third and final section, marked Tempo Primo, begins with a restatement of the opening material from the first movement. There is a new theme for the cello as well as a summing up of material already featured in the first two sections. The work is concluded with an arresting coda, and with a finishing flourish from the soloist that is both lyrical and gymnastic.



Ludwig van Beethoven (1870-1827)

Symphony No. 5 in C minor Op. 67

I Allegro con brio

II Andante con moto

III Scherzo. Allegro

IV Allegro

The reception of Beethoven's Fifth Symphony as a cornerstone of the Nineteenth Century romantic repertoire was confirmed in a review shortly after its publication, by the critic E.T.A. Hoffman, who noted the chord it struck of "infinite longing", the touchstone of the romantic sensibility:

"How this wonderful composition, in a climax that climbs on and on, leads the listener imperiously forward into the spirit world of the infinite!"

The symphony premiered in Vienna, along with his Sixth Symphony, in December 1808.

The first movement begins with the famous four-note theme ("short-short-short-long"), perhaps the most celebrated, and (mis)appropriated motif in all music. Anton Schindler, Beethoven's employee, said that his master had described the idea of the theme as – "Thus Fate knocks at the door!". But Beethoven's pupil Carl Czerny claimed that the inspiration came from hearing a bird pecking on a tree during a walk through a park. Whatever its

origin, the theme sets the tone, continued throughout the symphony, of heroic struggle against adversity.

The second movement presents two themes and alternatively restates them with variations. Following this, there is a long coda in a series of crescendos. The themes explored in this movement are lyrical, with a hint of the pastoral.

The third movement consists of *scherzo* and *allegro* section. It opens quietly, the string section playing, with a sense of anticipation. Then the horns loudly proclaim the main theme. The trio section modulates and is developed contrapuntally.

In the fourth movement, the sun breaks through the clouds and there is triumph at the end of struggle. After the exultant main theme loudly stated at the opening, the movement proceeds in sonata form, and adds to that a reprisal of the horn theme from the third movement. It finishes with a gigantic coda, which balances and releases the great tension that the work has built up.

PROGRAMME

Magic & Mayhem

Tuesday 7 February 2023

St George's Hanover Square, Mayfair

Wolfgang Amadeus Mozart

Overture to Die Zauberflöte (The Magic Flute) K.620

Camille Saint-Saëns

Cello Concerto No. 1 in A minor, Op. 33

I Allegro non troppo

II Allegretto con moto

III Tempo Primo

INTERVAL

Ludwig van Beethoven

Symphony No. 5 in C minor Op. 67

I Allegro con brio

II Andante con moto

III Scherzo. Allegro

IV Allegro

George Jackson conductor

Maciej Kułakowski cello

Members of the audience are respectfully requested to refrain from filming or recording any part of this evening's performance on phones or other electronic devices. Recording is strictly prohibited.

George Jackson

George Jackson is quickly making a name for the breadth and commitment of his work, whether in opera, symphonic repertoire or contemporary scores, building strong relationships with the orchestras he conducts. Jackson is Music Director of the Amarillo Symphony, and will lead them in their Centenary year in 2023-24.

Jackson's skill in preparing complex scores has led to an ongoing relationship with Ensemble Intercontemporain. Together they released the world premiere recording of Steve Reich's *Reich/Richter* on Nonesuch Records, following successful performances of the work in Rome, Paris and Luxembourg. He also conducted the group for the French premieres of works by Rebecca Saunders and James Dillon at the 2019 Festival d'Automne à Paris. With Collegium Novum Zürich Jackson conducted *Noli me tangere*, a new work by Isabel Mundry, and with Brussels Philharmonic he led the world premiere of Claire-Mélanie Sinnhuber's new work, *Chahut*.

He is increasingly sought-after as a guest with European orchestras, who appreciate his fearless conducting and thorough rehearsal technique. Recent engagements include Orchestre de Paris, RTÉ National Symphony Orchestra, BBC Symphony Orchestra, Birmingham Contemporary Music Group and the orchestra of Opéra de Rouen.

Praised for his natural affinity for opera, he has received acclaim for his work in productions of *Hänsel und Gretel* and *The Excursions of Mr Brouček* (Grange Park Opera), *Le nozze di Figaro*



(Opera Holland Park), and *Il barbiere di Siviglia* (Theater an der Wien). A recent highlight has been the world premiere of *Gods of the Game* - a collaborative opera commissioned by Sky Arts for Grange Park Opera. Future plans include conducting *La bohème* at Opera Holland Park as part of their 2023 season.

The son of actor parents, Jackson began inventing theatrical entertainments with his sister at an early age, as well as learning the violin, and later served as a drummer and guitarist in post-punk, rock and Irish folk bands, developing broad musical tastes that he retains to this day.

Jackson's formative experiences include his participation at Lucerne Festival Academy and at Aspen Music Festival, where he was awarded the Aspen Conducting Prize in 2015. He is passionate and informed about the art and traditions of conducting, and regularly passes on his enthusiasm through podcasts on the subject.

Maciej Kułakowski

In 2015 at the age of 19, Maciej won 1st Prize and a special award at the Lutoslawski International Cello Competition. He was a Laureate in the Finals of the 2017 Queen Elisabeth Competition in Brussels, and a prize winner at the 2019 YCAT International Auditions in London.

In 2022 he completed his studies at Kronberg Academy with Wolfgang Emanuel Schmidt.

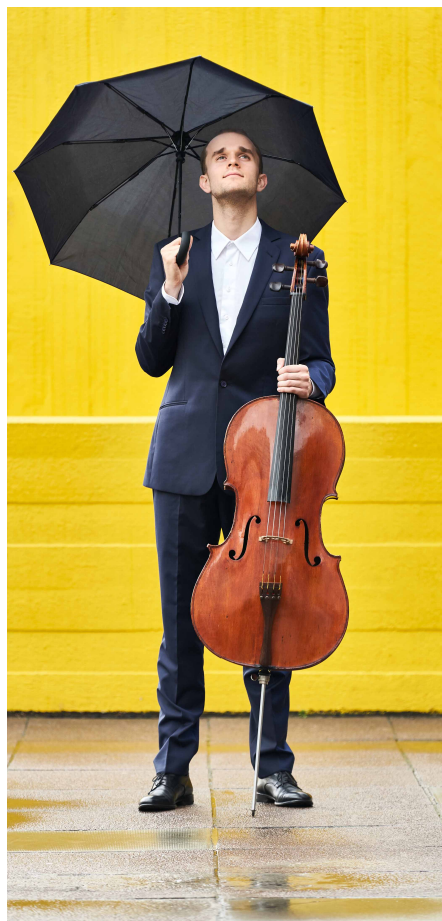
Highlights this season include concerts at Wigmore Hall, Berlin Konzerthaus and the Kronberg Festival. He takes part in the Cello Biennale in Amsterdam and makes his debut with the Orchestra of Opera North performing the Dvořák Concerto.

Further afield Maciej joins Chamber Music at the World's Edge (AWE) in New Zealand and returns as a Faculty Guest to Morningside Music Bridge in Boston, USA. In October 2022 Delphian Records released his debut album of French music 'Beau soir' to critical acclaim.

Over the last year Maciej has performed solo Bach and taken part in improvisations at the Bilbao Wellbeing Seminar for social change. He recorded Penderecki's complete solo cello music, due for release on the DUX label in 2023.

As soloist he appeared with the Klassische Philharmonie Bonn at the Laieszhalle Hamburg, the London Mozart Players, and the Silesian Philharmonic Orchestra in Wrocław where he performed Myroslav Skoryk's Concerto No.1.

Maciej has performed widely as soloist including the Warsaw Philharmonic, Baltic Philharmonic, Sinfonietta Cracovia, the Deutsches Kammerphilharmonie Bremen, Brussels Philharmonic, St. Petersburg Symphony, Calgary Philharmonic and Aukso: Chamber Orchestra of Tychy.





He has worked with conductors Krzysztof Penderecki, Yaroslav Shemet, Jascha von der Goltz, Frank Braley, Marek Moś, Eivind Gullberg Jensen and Stéphane Denève.

An avid chamber music he has collaborated with Viviane Hagner, Stephen Waarts, Kian Soltani, Mischa, Lily and Sascha Maisky, Charles Neidich, Emanuel Ax, Jan Vogler and Lawrence Power, among many others. He has taken part in festivals across Europe, and participated in the Piatigorsky

Cello Festival in Los Angeles and Beijing Super Cello Festival.

Born in Poland, to a family of classical and jazz musicians, Maciej studied at the Stanislaw Moniuszko Academy of Music in Gdańsk, Mannheim University and the Franz Liszt University of Music in Weimar, prior to entering the Kronberg Academy.

Maciej plays a Giovanni Baptista Ruggeri Cello made in Cremona, 1700 on loan from a Charitable Trust.

Calyssa Davidson

Award-winning American violinist Calyssa Davidson is a versatile artist whose wide range of interests has led her to perform throughout the world with major orchestras, bands, in musicals, and record solo violin for several feature and independent films as well as television including the BBC.

Along with performing in venues such as the Royal Albert Hall, Royal Festival Hall, Cadogan Hall, and Wigmore Hall, Davidson has led recording sessions at Abbey Road, Air Edel, and Angel Studios and has recorded the solo violin score for the BBC2 documentary series *The Story of China* and wrote and recorded the solo violin scores for the BBC2 documentary *Normandy '44: The Battle Beyond D-Day* and BBC4 documentary *Shakespeare's Mother: The Secret Life of a Tudor Woman*. She can also be heard on the *Harry & Meghan: A Royal Romance* soundtrack from the *Lifetime* original movie with the same title.

Davidson has been featured on soundtracks for various video games, trailers, and adverts and has performed alongside Grammy-award winner Rick Springfield, Alfie Boe, and Rick Wakeman. She can also be seen in Springfield's music video, *Christmas With You*.

Most recently, she was solo violinist for Tim Firth's (*Calendar Girls*, *Kinky Boots*) new musical *Now Is Good* at the Storyhouse Theatre, which earned a 4-star review in *The Guardian*. Within the last year, Davidson has also been the solo violinist for the West End premiere of the musical *Broken Wings* and co-led the 29-piece orchestra at the London Coliseum for the world premiere of *Rumi: The Musical*.

Originally from California, Davidson moved



to London in 2010 to attend the Royal College of Music where she earned her Master's Degree in Violin Performance and Composition for Screen and Bachelor of Music Degree in Violin Performance where she was supported by an Alice Templeton Scholarship and a Robert McFadzean Whyte Award Scholarship. Whilst at the RCM, Davidson studied with former Associate Leader of the Philharmonia Orchestra and former Co Leader of the Academy of St Martin in the Fields, Adrian Levine, and film and television composers Maurizio Malagnini (*Call the Midwife*, *The Paradise*) and Howard Davidson (*Death Games*, *The Battle for Malta*). Amongst others, Davidson has also studied with world-renowned violinists Ivry Gitlis, Gilles Apap, LA Phil Concertmaster Martin Chalifour and former BBC Concert Orchestra Leader Cynthia Fleming.

Davidson frequently returns to California for work in Los Angeles and is set to perform as soloist debuting a new violin concerto with the Santa Barbara Symphony in their next season.

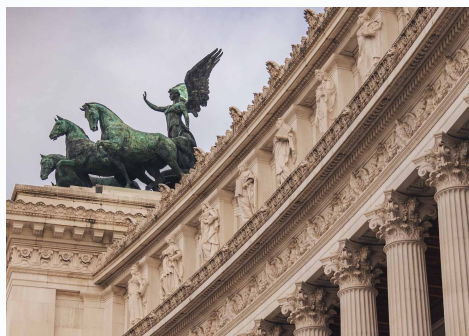
Concert programme 2023

Join us for more fabulous live concerts in London



Trio de Beauvoir

This dazzling piano trio performs the first of our new **Firebird Chamber Platform Concerts** on **21 March** and featuring:
Beethoven Piano trio in B flat, Op. 11
Fanny Mendelssohn Piano Trio in D minor, Op. 11
Gabriela Lena-Frank Four Folk Songs
Dvorak Piano Trio no. 4 in E minor, Op. 90
Dumky



European Classics: Virtuoso

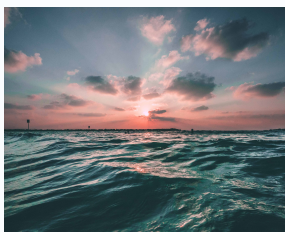
Two great masterpieces of the 19th century stand sentinel either side of the latest work from virtuoso violinist Yury Revich in this Midsummer Firebird concert on **13 June**.

Mendelssohn Violin Concerto in E minor, Op. 64
Yury Revich New Work (TBA)
Brahms Symphony no. 1, Op. 68

Book tickets for live concerts and see online the filmed concerts below at www.londonfirebird.com



From the New World



Eroica!



From the Germanic Lands

London Firebird Orchestra

Conductor

George Jackson

Cello

Maciej Kułakowski

Leader

Calyssa Davidson

Violin I

Kellija Moncaka (*Sponsored by Michael & Helen Brown*)

Elliott Bougant (*Sponsored by Michael Manning Clark*)

Sherry Shen (*Sponsored by Jenny Jones*)

Yuliya Ostapchuk

Ugne Zuklyte

Violin II

Pietro GenovaGaia (*Sponsored by Anatoly Savin*)

Adriana Cristea

Victoria Marsh

Julia Blachuta

Lena Segal

Viola

Cameron Howe

Elizabeth Tobald

James Cullen

Anastasia Sofina

Cello

Elia Benhamou (*Sponsored by Philip & Suzy Rowley*)

Annie Hodgson (*Sponsored in Memory of Herc & Oeschka Hefer*)

Rebeca Strong Garcia

Chian Chian Hsu

Bass

Adam Churchyard (*Sponsored by David & Eillis Baty*)

Flute

Nika Pinter (*Sponsored by Ann Scott*)

Doroti Vincler

Piccolo

Ruth Harrison

Oboe

Polly Bartlett (*Sponsored by Trevor & Elizabeth Gore*)

Chelsea Becker

Clarinet

Thomas Gant (*Sponsored by Ken Watters & Robin Wilkinson*)

Jasper Perry

Bassoon

Douglas McDonald
Keane Lui

Contrabassoon

Hugh Woolley

Horn

Henry Wright
Emma Edwards

Trumpet

John Kerr (*Sponsored by Professor Thomas Hale & Dr Sam Webster*)
Samantha Barnhart

Alto Trombone

Felix Fardell

Tenor Trombone

Joe Smales

Bass Trombone

David Anton Sanz

Timpani

Lewis Blee

Stage Manager

Gabriella Coomber



London Firebird Orchestra's 10th Anniversary Season

Now celebrating its 10th Anniversary Season, the London Firebird Orchestra was founded in 2012 with Dame Judi Dench as Patron and Marc Corbett-Weaver as Artistic Director. The orchestra supports extraordinary talented musicians of the younger generation who have either recently graduated or are still studying at one of the major London conservatoires, by enabling to perform in orchestral concerts and outreach projects.

The orchestra performs regularly at its main home venue St George's Hanover Square. Every two years it performs at Kings Place and SJE Arts Oxford and it also has a residency at Middlesex University. Firebird for Schools – the orchestra's tailor-made concert for school children – takes place annually. Firebird has also performed on several occasions at the Royal Festival Hall, the Queen Elizabeth Hall, Cadogan Hall, St Paul's Covent Garden and the Bath Pump Room. Performances have been received fantastic reviews in *The Times*, *Evening Standard*, *Classical Music Magazine*, *Musical Opinion*

Magazine, *Seen & Heard International* and BBC Radio London.

The orchestra has collaborated with many internationally-renowned soloists including Jamal Aliyev, Thomas Gould, George Harlono, Aleksei Kiseliyov, Jennifer Pike, Yury Revich, Leonard Schreiber and Raphael Wallfisch. Each Season, Firebird showcases a small number of prize-winning conductors of the younger generation. The orchestra also organises an annual composition competition for young composers, with a cash prize and live performance for the composer of the winning work. Angela Slater is among the recent prize-winners.

Over the years, Firebird players have moved on by securing places in leading orchestras across the UK and beyond, including the London Symphony Orchestra, the Royal Philharmonic Orchestra, the Orchestra of the Royal Opera House, the Philharmonia, the Royal Scottish National Orchestra, the Royal Liverpool Philharmonic and the Orchestra of Opera North among many others.

A complete list of Friends & Benefactors can be found on page 2 of this programme.



London Firebird Orchestra's 10th Anniversary Season

SUPPORT US, BECOME A FRIEND

At the heart of our organisation is the Firebird Friends & Benefactors Society. Launched at the orchestra's inception in 2012 and now with around 100 members, the Friends & Benefactors Society is a growing association of supporters forming the core of our audience. Members commit an annual donation to the charity, providing a vital bedrock of funding for the orchestra.

Each concert costs several thousands of pounds to produce. Even with good ticket sales from popular concerts, Firebird's concert income falls short of its expenditure. The need for subsidy is of course a reality encountered by almost all projects in the performing arts world. By supporting this short-fall with an income stream our members enable the orchestra's work to continue to prosper. The orchestra has ambitious plans for future development too, which require an increase in income to achieve.

Membership of the Friends & Benefactors Society focuses upon charitable giving. However, the orchestra is very keen to acknowledge support and to offer what it can in return. Members are invited to an annual reception at the start of each concert season every autumn, at which there is a chance to meet the orchestra's players and conductors. Supporters also enjoy priority booking and other privileges at the concerts themselves, as well as recognition in concert programmes and on the website.

**Sign up today at www.londonfirebird.com
or speak to one of our team.**