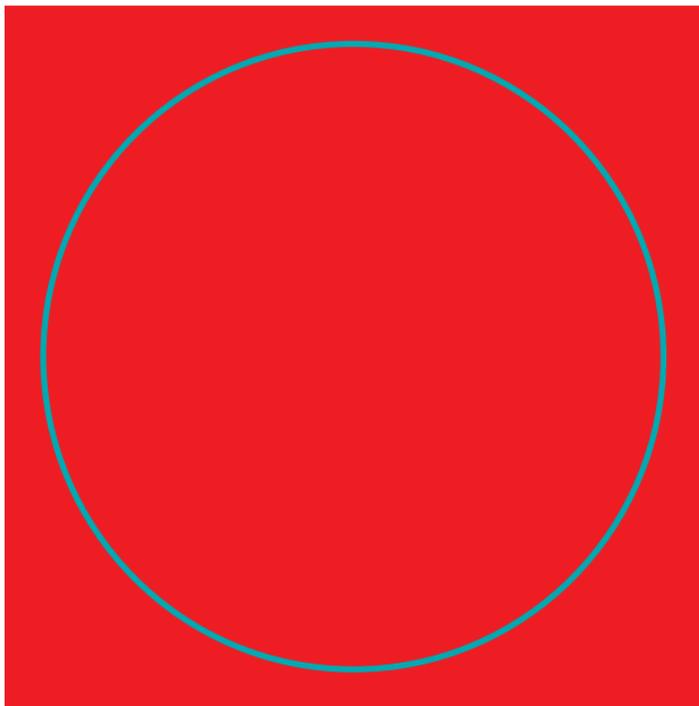


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CLASSICS

London Chamber Orchestra
Haydn|Mozart|Beethoven



Conductor
Christopher Warren-Green

Director
Rosemary Furniss

Soloist
Melvyn Tan

LCO Live

LCO Live

Haydn|Mozart|Beethoven

Franz Joseph Haydn

Symphony No.85 in B flat 'La Reine de France'

- | | |
|--------------------------------|---------|
| 1. Adagio - Vivace | [22.46] |
| 2. Romance: Allegretto | [7.33] |
| 3. Menuetto e Trio: Allegretto | [7.40] |
| 4. Finale: Presto | [3.51] |
| | [3.42] |

Rosemary Furniss director

Wolfgang Amadeus Mozart

Piano Concerto No.12 in A K.414

- | | |
|----------------------|---------|
| 5. Allegro | [24.17] |
| 6. Andante | [9.49] |
| 7. Rondo: Allegretto | [8.09] |
| | [6.20] |

Melvyn Tan soloist/director

Ludwig van Beethoven

Symphony No.8 in F Op.93

- | | |
|------------------------------|---------|
| 8. Allegro vivace e con brio | [24.47] |
| 9. Allegretto scherzando | [8.49] |
| 10. Tempo di Menuetto – Trio | [3.33] |
| 11. Finale: Allegro vivace | [4.58] |
| | [7.27] |

Christopher Warren-Green conductor

Total time [71.52]

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Franz Joseph Haydn (1732-1809)

Symphony No.85 in B flat

'La Reine de France'

- I Adagio - Vivace
- II Romance: Allegretto
- III Menuetto e Trio: Allegretto
- IV Finale: Presto

By 1785, Haydn had plied his trade for 25 years in remote parts of the Austrian Empire for Prince Esterházy. But this had its advantages. 'I was set apart from the world, there was nobody in my vicinity to confuse and annoy me in my course, and so I had to become original.' He had been able to push the limits of the symphony in his 'Sturm und Drang' (storm and stress) influenced period. His music was, however, well known abroad. Indeed, pirated editions from Paris found their way to Vienna. In 1785, Mozart dedicated his latest quartets to Haydn and Haydn was getting to know Mozart as they both entered musical life in Vienna.

The Paris Symphonies were commissioned by a group of freemasons from the Loge Olympique through their member the comte d'Ogny. The orchestra was huge by Haydn's standards. The 40 violins and eight double basses alone were double the size of his Esterházy orchestra. All the performers were masons and included some professional

musicians. They played in a sky blue uniform and with their swords at their sides!

Haydn, who had corrected an earlier symphony (No. 41) with the note 'This was for far too learned ears', adapted his music for a Parisian audience. The sonorous Adagio introduction 'smacks of the old French Overture'. The stormy string passages of the Vivace section are almost soothed by the oboe.

Haydn (unlike Mozart) hardly ever entitles a movement 'Romance'. But here he uses a French romantic folk song, 'La gentille et jeune Lisette', as the tune for this movement. In the first edition of the symphony, the lovely flute solo has the annotation 'Mot de gue' beside it. Could this mean 'as a yodel' or did the audience break into applause at this point?

The last movement is a sonata rondo with enough subtle ingenuity to satisfy at every level. Wagner said of one of the Paris Symphonies that it was amongst the most beautiful things ever written. That could be true of this movement.

And did Marie-Antoinette really lend her name to this symphony? Yes, we know that she had a genuine affection for it. It is recorded that the harpsichord in her prison had on it a scrap of paper – Haydn Symphony No.85. 'Times have changed,' she remarked and her listeners burst into tears.

Haydn's last French connection was just before his death. Napoleon's troops captured Vienna on 13 May 1809. The Emperor ordered that a guard of honour should stand outside the house in the suburb of Gumpendorf as he lay dying. A strange connection – the doomed Marie-Antoinette thinking of Haydn: the dying Haydn reminded of Napoleon.

© The Rev. John Wates FRSA HonFRAM

Wolfgang Amadeus Mozart (1756-1791)

Piano Concerto No.12 in A K.414

- I Allegro
 - II Andante
 - III Rondo: Allegretto
-

In June 1782 Mozart arrived in Vienna, having effectively been booted out of Salzburg by his employer, Archbishop Colloredo, who had grown tired of the Mozart family's presumption and unwillingness to lay whatever talents they had at his service and no one else's. Wolfgang was newly married to Constanze and as ever on the lookout for the musical trends that would, deftly employed, keep the two of them in the lifestyle to which they wished to become accustomed.

It was understandable, therefore, that he should return to the genre of the piano

concerto, and he did so with three concertos, Nos. 11–13, that form a calling card for his popularity as a composer, his skill as a performer and even his amenability as a teacher. No.12 was probably composed last and is the richest of the three. The outer movements breathe the same light, untroubled air as their later A major concerto counterpart, No.23 – including the unexpected poetry of their slow movements, where time stands still, in the case of No.12 for a homage to Johann Christian Bach, whom he had met in London in 1764 and who had died at the beginning of 1782. The theme of this Andante is from one of Bach's popular overture-cum-symphonies, but Mozart adds gravely expressive wind parts for a deeper, more somber effect. The entire concerto foreshadows without aspiring to the boundless invention of the last eight or so piano concertos on which his fame largely rests.

As he wrote to his father in a famous letter of 28 December 1782, 'These concertos lie midway between what is too difficult and too easy – they are very brilliant, and fall agreeably on the ear, though of course without becoming vapid. Here and there only connoisseurs may derive satisfaction, but in such a way that the non-connoisseur will also find pleasure, without knowing why.' Is that not the condition of us all when we listen to Mozart?

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Ludwig van Beethoven (1770-1827)

Symphony No.8 in F Op.93

- I Allegro vivace e con brio
 - II Allegretto scherzando
 - III Tempo di Menuetto – Trio
 - IV Finale: Allegro vivace
-

Composed in 1811, the Eighth hangs on the coat-tails of the Seventh, at least in terms of chronology and in the estimation of many listeners who have preferred its weightier and more exuberant predecessor. One was foolish enough to ask Beethoven why he thought this was so. 'Because it's so much better,' came the reply, which we can presume sent the impertinent interlocutor away with a flea in his ear.

Listening to the Seventh, there is not one superfluous note; and yet the Eighth strips away even more musical connective tissue; we are left with something bald, uncompromising and gleaming, a musical skull. Earlier commentators found it bubbling over with wit and high spirits; the conductor Michael Gielen is nearer the mark when he identifies the humour of the Eighth as 'the humour of Rumpelstiltskin, full of wrath and suppressed violence, and without a hint of merriment.' Although it stands at the end of the sequence of instrumental symphonies, and more than a decade before the epoch-making Ninth,

the tendency towards compression seems rather to leapfrog the Ninth and other grand statements, finding its truest home with the enigmatic ambivalence of the final piano sonata, Op.111, and string quartet, Op.135. Just as we arrive apparently in the thick of things – no grand introduction – so the first three movements do not so much finish as stop. There is no slow movement. The second movement ticks like one of Beethoven's new metronomes that briefly tickled his fancy, with a couple of explosions along the way. Only the Minuet offers brief respite from the tension, but it dances with two left feet. Try marking the first beat of the bar, where the stress should be; much of the time, it is not. The absence of upper strings at the start of the Trio lends the horns' theme an echoing, lonely quality which the ceaselessly searching bass line does nothing to dispel, especially when it rises to prominence and dies away with equally sudden unpredictability.

Beethoven has saved up all his endings for the overweening force of the finale – itself the longest symphonic finale that he had composed until then – which hammers home the key of F on 51 separate chords. Overkill? No, because of the twists and turns that the harmonic path has taken to get there. That jagged little shard of a theme asks its questions in any number of foreign places; sometimes it unlocks the door on a new key; at other times the door is slammed in its face.

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Christopher Warren-Green

Music Director & Principal Conductor



© Thomas Balsano

A highly experienced musician, Christopher Warren-Green's wide knowledge of the repertoire and poised command of an orchestra has earned him great respect throughout the music-making world.

From September 2010, Mr Warren-Green takes up the post of Music Director of the Charlotte Symphony Orchestra, an appointment which further strengthens the connections he has established in the USA through his engagements with the Philadelphia and Minnesota Orchestras, the St Louis and Seattle Symphony Orchestras and National Symphony Washington DC.

Christopher Warren-Green is also Music Director of the London Chamber Orchestra, and makes regular guest appearances with the Royal Philharmonic, Philharmonia and BBC Concert orchestras. He has worked with the London Philharmonic and Royal Liverpool Philharmonic orchestras, and has conducted the Royal Scottish National Orchestra to high critical acclaim. He also makes frequent visits to orchestras within Europe and the Far East, including the Singapore Symphony Orchestra, and has made several tours of Japan with the NHK Symphony.

In 1980, by personal invitation of HRH The Prince of Wales, Mr Warren-Green was honoured to conduct the first concert to be given in modern times, in the Throne Room of Buckingham Palace; since then, he has conducted numerous concerts at Buckingham Palace, as well as Highgrove House and St James's Palace. To mark the occasion of HM The Queen's 80th birthday at Kew Palace, he conducted a private concert for the entire Royal family; he also directed the Philharmonia Orchestra for the Service of Dedication and Prayer, celebrating the marriage of TRHs The Prince of Wales and The Duchess of Cornwall, and again in the 60th birthday celebration concert for HRH The Prince of Wales.

Christopher Warren-Green has recorded extensively for BMG, Philips, Virgin, Chandos and most recently for Deutsche Grammophon and EMI.

Rosemary Furniss

LCO Artistic Director Concertmaster



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Fredrick Grinke in London and Ivan Galamian at The Curtis Institute in Philadelphia and participated in masterclasses with Sándor Végh and Pinchas Zuckerman.

Since then Rosemary's career has taken her all over the world and she has been consistently acclaimed for her solo performances. These include collaborations with such renowned conductors as Simon Rattle, Yuri Simonov, David Atherton and Richard Hickox, and orchestras including the Philharmonia, Hallé, Singapore Symphony, Scottish Chamber and Royal Philharmonic.

Rosemary is a Professor at the Royal College of Music and assisted Lord Menuhin in the acclaimed documentary 'Menuhin's Children'. She was awarded a RAM fellowship and is also a Churchill Fellow.

'Her technique is formidable and is directed by remarkable musicianship and style' The Daily Telegraph

As one of the most respected violinists of her generation, Rosemary Furniss combines a career as soloist with that of Concertmaster, chamber musician and teacher.

A founder pupil of the Yehudi Menuhin School, Rosemary was a protégée of the late Lord Menuhin, with whom she had the privilege of performing as soloist. She went on to study with other eminent teachers including

Melvyn Tan

Piano



© Sheila Rock

Melvyn has given complete cycles of the Beethoven Concertos and Sonatas, Mozart Sonatas, Debussy Préludes and Chopin Préludes in New York, Tokyo and London. He has performed at many leading concert halls around the world, including London's Wigmore Hall and Royal Festival Hall, New York's Lincoln Centre, Théâtre du Châtelet and Cité de la Musique in Paris, Vienna's Musikverein and Konzerthaus; Salzburg's Mozarteum, Amsterdam's Concertgebouw and Cologne's Philharmonie. His festival appearances include Salzburg, Edinburgh, La Roque d'Anthéron, City of London, Spitalfields, and Bath's Mozartfest. He has worked with orchestras such as the London Philharmonic and Netherlands Symphony orchestras, the Royal Liverpool Philharmonic, Academy of St Martin's in the Fields, Stuttgart Radio, Salzburg's Camerata and Mozarteum orchestras, New World and Melbourne symphonies and has toured Australia regularly with the Australian Chamber Orchestra. In 2007 he began his association with the London Chamber Orchestra and Christopher Warren-Green, performing concerti by Beethoven, Mozart and Hummel in London and Italy.

Chamber music and Lieder hold an important place in Melvyn's repertoire. Partners include cellist Steven Isserlis, with whom he has recorded the complete

has lived in London since leaving his native Singapore at an early age to study at the Yehudi Menuhin School and the Royal College of Music. His teachers have included Nadia Boulanger, Marcel Ciampi and Vlado Perlemuter.

He built a formidable international reputation during a long exploration of the precursors of the modern piano. This culminated in a series of groundbreaking performances and recordings on the fortepiano including the complete Beethoven Concertos and Sonatas and Schubert Impromptus.

Mendelssohn works for cello, cellist Patrick Demenga, clarinetist Dimitri Ashkenazy, tenor Keith Lewis, the Skampa String Quartet and the Dutch pianist Ronald Brautigam. He is the founder of the New Mozart Ensemble, a flexible chamber ensemble / orchestra which he has directed in many major festivals and music centres worldwide.

In addition to the Beethoven Sonatas, Concertos and Schubert Impromptus, Melvyn Tan's recordings for EMI Classics include discs of Mozart concertos and Weber's Konzertstück with the London Classical Players and Sir Roger Norrington. Further recordings of Mozart concertos are on Harmonia Mundi (with Philharmonia Baroque and Nicholas McGegan) and Virgin Classics, this time with Tan's own group, the New Mozart Ensemble.

London Chamber Orchestra

"...everyone on stage seems to be having a whale of a time and this feeds into a performance in which the music sounds new-minted" The Guardian

The London Chamber Orchestra, the UK's oldest chamber orchestra, has nurtured the new and paid homage to the traditional since 1921. Since 1988 Principal Conductor and Music Director Christopher Warren-Green has brought together the inspirational musicians and repertoire for which LCO is renowned.

The remarkable acoustic and intimate ambience of St. John's, Smith Square, its London home, enable LCO – the only chamber orchestra resident in London – to give vibrant performances and establish a close rapport with its audiences. The recordings on the LCO Live label, in partnership with Signum Classics, are the result of this happy marriage of orchestra and venue.

'It is an exciting experience hearing musicians of this calibre playing as if their lives depended on it.' Hi-Fi News

By restricting the number of its UK performances, LCO retains a sense of enthusiasm and energy as it communicates its passion for superlative music-making to the audience. It continues to perform internationally, building relationships worldwide in prestigious venues such as La Scala, Milan, Vienna's Musikverein, Hong Kong City Hall, Teatro Real, Madrid, and on critically acclaimed tours of the USA, Far East and Europe.



As well as producing some of the finest performances of well-loved works, LCO holds innovation close to its heart and has given more than 100 UK premières of works by composers ranging from Mozart to Graham Fitkin. In 2006 LCO premièred Sir Peter Maxwell Davies's *The Golden Rule*, written to mark The Queen's 80th birthday, and in 2008 gave the London première of Hess's Concerto for Piano and Orchestra commissioned by The Prince of Wales. LCO's 09/10 season will include its commission and world première performance of a Piano Concerto by Graham Fitkin.

"The... ensemble plays with taut precision and, matched evenly from top to bottom, produces a remarkably big sound."
Los Angeles Times

It is LCO's philosophy, as an elite ensemble with an enviable reputation, to share its excellence in a socially aware environment – this it achieves through its education work and many important charitable associations. LCO

continues to develop its pioneering initiatives: LCO Kids reaches out to the young in partnership with Barnardo's; LCO New approaches contemporary music from a fresh perspective and LCO Live captures the ambience, interaction and exhilaration of LCO performances through recordings of live concerts at St. John's, Smith Square.

'Utterly ravishing...gloriously unforgettable...This is my recording of the year, some of the greatest of all British music given performances that are unforgettably inspirational.'
Gramophone

LCO continues to enjoy significant support from private donors, enthusiastic audiences and corporate sponsors. Priding itself on independence from public subsidy, LCO relies on impeccable performance credentials to attract its advocates.

Christopher Warren-Green, LCO's musicians and management aim to uphold LCO's world class stature and its mission to educate, enlighten and entertain.



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