



The
Academy of
St Mary-le-Bow

Beethoven

Symphony No. 5
in C minor, Op. 67

Haydn

Cello Concerto No. 1
in C major, Hob. VIIIb/1

Cello

Jobine Siekman

Leader/Director

Alexandra Caldon

29 April 2023 – 7:30pm

St. Mark's, Regents Park, NW1 7TN

Tickets £14 Adult, £12 Under 30/Conc., £7 students
Available at www.academyofstmarylebow.com

Welcome

Welcome to this evening's performance of one of the most iconic and well-known pieces of classical music ever written. Beethoven's Fifth Symphony is not only known by music lovers but lives in public consciousness, with people the world over instantly recognising the opening 'dun dun dun dunnnn' - the theme thought to be Beethoven describing fate knocking at his door.

Who can say why some pieces like Beethoven's Fifth, (or Vivaldi's Four Seasons or Wagner's Ride of the Valkyries) fall into the 'classical pops' repertoire and are somehow recognised globally? Is it because they are simply so masterful, such fantastic 'tunes', that they are unforgettable? Is it because they have historically been used as examples in school music lessons, or perhaps it's their repeated use in film and TV (or as hold music) that means they seep into our subconscious? Though it is fantastic that these works live beyond the concert platform, it can be tempting not to take them seriously and avoid programming them, a treatment they almost always don't deserve. The marvel that is Beethoven's Fifth Symphony can't be reduced to only its famous opening bars (as exhilarating and dramatic as they are), so it is a joy to present this symphony tonight in the hope that our audience will leave with an appreciation of the genius of the whole work, from its tumultuous and stormy first movement all the way through to the exhilarating finale.

Tonight's concert is a little unusual, in that there is no conductor in front of the orchestra. Instead, we welcome the wonderful Alexandra Caldon to lead us from the violin. The orchestra has loved working with Ali over the past few weeks, and her expertise and leadership have brought out the best in our players and will no doubt result in a thrilling performance. We are also very lucky to be joined by cellist Jobine Siekman who will be performing Haydn's Cello Concerto No. 1.

As tonight's programme is relatively short there will be no interval, so we ask that you remain seated after the Haydn while we reset the stage. Instead, the ASMLB bar will be open at the back of the church after the performance, and we warmly invite you to join us for a drink to celebrate.

Alex Fryer
(ASMLB Artistic Director)

Programme

Cello Concerto No.1
in C major, Hob.VIIb:1

J. Haydn
(1732 - 1809)

- I. Moderato
- II. Adagio
- III. Allegro molto

Symphony No. 5
in C minor, Op. 67

L. V. Beethoven
(1770 - 1827)

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro - Presto

There will be no interval during the concert, only a short break in between pieces to reset the stage. We warmly invite you to join us after the concert in the church for drinks with the orchestra.

Programme Notes

Haydn

Cello Concerto No.1

Haydn was born in Austria in 1732, the son of a wheelwright and a palace cook. His musical journey began, aged 6, when he was sent to train as a singer, and he joined the choir of St Stephen's Cathedral in Vienna a few years later. Around the time that his voice broke, Haydn was expelled from the choir following an incident in which he cut off the pigtails of a fellow chorister. Fortunately, he was taken in by a friend and at this early age began his career as a freelance musician.

At this time, Vienna was the epicentre of musical life and composers flocked to the city. For the nobility, music was highly fashionable, and composers often gained the support of these affluent donors. Haydn was encouraged by

numerous patrons, and most famously held a position as resident composer at the Esterházy court where he worked for 30 years. During this time, Haydn wrote music for the court orchestra and used his position as an opportunity to show off the latest musical techniques and ideas. He had a great rapport with the orchestra, who affectionately called him 'Papa Haydn'. The musical world has also adopted Haydn as 'Papa' and he is often referred to as 'the Father of the String quartet' (of which he wrote 83) and 'the Father of the Symphony' (of which he wrote over 100), due to his consolidation and development of both musical forms.

In 1791, Haydn accompanied violinist Johann Peter Salomon on a visit to England, where his music was very well received. It is during these trips that works including the London, Surprise and Drumroll Symphonies were composed. It was during this time that Haydn encountered a young composer called Ludwig van Beethoven and agreed to take him on as a pupil of composition. However, in the early 1800s, Haydn's health took a turn for the worse. By 1803 he was physically unable to compose and was suffering from swollen legs, dizziness, and weakness. His career gradually declined until his death in 1809, just as Napoleon was invading Vienna.

Haydn composed his first cello concerto in around 1765 for the principal cellist of the Esterházy court during his employment there. The work was presumed lost for almost 200 years until a copy was discovered at the Prague National Museum in 1961. Since then, it has become one of the most important works for solo cello from the Classical period. The work is in the standard three-movement concerto form. The opening of the first movement is choppy and cheerful, the second tender and heartfelt and the finale a fiendishly virtuosic romp. Since its discovery in the 1960s, the concerto has been recorded by most major cello soloists, including Jacqueline du Pré, Yo-Yo Ma, Mstislav Rostropovich and Stephen Isserlis, firmly cementing its place in the repertoire.

Beethoven

Symphony No. 5

Beethoven was born in Bonn, Germany, in 1770 and showed an early talent for the piano, so much so that his father had aspirations for him to become a child prodigy like Mozart. At the age of 17, Beethoven found employment as a court musician in Bonn, but it was after moving to Vienna in 1792 that he began to establish himself as a composer, studying for a time under Joseph Haydn.

Beethoven's compositional output has been divided into three sections by musicologists, based on marked evolutions in his style throughout his life. Beethoven's early period includes works such as his first two symphonies and

early quartets. His middle period is defined by an increase in emotional expression in his music and includes Symphony No. 3 'Eroica' and Symphony No. 5, as well as his Emperor Piano Concerto. Beethoven's late period contains comparatively fewer works but showcases unprecedented ambition, such as his choral Ninth Symphony and complex late string quartets. One of Beethoven's greatest contributions to musical history was his development of the symphony, transforming it from a lighter piece of music for orchestra in four fairly brief movements into an emotional and expansive work with extensive exploration of melodic ideas throughout.

Whilst undoubtedly one of the greatest musical geniuses of all time, Beethoven had begun to lose his hearing before he turned 30. Frustration at his auditory health gave way to heavy bouts of depression and Beethoven led much of his later life as a social recluse and likely as an alcoholic, writing "For two years I have avoided almost all social gatherings because it is impossible for me to say to people 'I am deaf'". However, his desire to compose seemed to continuously prevail through the darkness. In 1802 he wrote "I would have ended my life - it was only my art that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me." It is likely that he eventually succumbed to liver cirrhosis at the end of his life. After Beethoven's death, music was forever changed. His work influenced countless composers, both his contemporaries and those writing over one hundred years later, increasingly allowing music to express the deepest emotions of humanity.

His Fifth Symphony was written between 1804 and 1808 and has become perhaps the most well-known symphony of all time. It remains ambiguous as to whether the symphony's dark and foreboding first movement is programmatic and a reaction to Beethoven's enduring depression, linked, in part, to his loss of hearing. Though the symphony starts with a dramatic and tempestuous mood, the second movement is, by contrast, light and joyous, with blazing brass fanfares. The third returns to a dark, at times almost martial, tone (despite being a scherzo in triple time). The scherzo runs into the fourth movement without a break, however before this final movement erupts, the scherzo appears to be searching, unsure of a destination: will the symphony end victorious, or will the final movement be as anguished as the first? Movement four is indeed a triumphant and euphoric blaze of C major, leading many to interpret the whole symphony as a battle from darkness to light, from despair to joyousness. Beethoven often used the keys of C minor and C major to represent a hero's struggle (in his opera *Fidelio*, for example), and he often considered himself the hero within his music.

The famous opening motif of the work is often called the 'Fate' motif, as recounted by Beethoven's secretary when he pointed at the opening bars of the score and said "Thus Fate knocks at the door!". Though the account may not be accurate, it provides a convenient indication that the composer's work represented the cruel twist of fate that was his hearing loss, and the "heroic" struggle of his artistic genius in overcoming it.

'Cello

Jobine Siekman

Dutch cellist Jobine Siekman, 'Rising Star' artist in the Dec-2020 issue of the BBC Music Magazine, is quickly building her career as an exceptional chamber musician and soloist. She was a prize winner at the Cellobiennale Amsterdam Competition 2016 and performs with the Alkyona Quartet and the Chloé Trio. In 2019 she was awarded the Mills Williams Junior Fellowship supported by the Royal College of Music in London. Previously she completed a Bachelor degree there with first class Honours with professor Melissa Phelps and she obtained a Masters of Performance diploma with professor Richard Lester.

During the pandemic Jobine remained active as a performer and she was featured in the 'In Focus' film by the RCM performing the sixth Bach Suite and newly commissioned works on the 'Amaryllis Fleming'-Amati cello piccolo. Previously she played the second Bach Suite at Wigmore Hall as part of the RCM String Showcase concert. BBC 3 broadcasted her performance of Webern's 2 pieces for cello and piano. Jobine was awarded second prize in the Young Music Talent of the Year Competition (2011) and the Anna Shuttleworth Prize in the RCM cello competition (2016). In 2019 she appeared as soloist with the Simon Bolivar Orchestra in the Schumann concerto under the baton of Jesus Uzcategui. Previously she has also performed the Shostakovich, Haydn, CPE Bach and Saint-Saëns cello concertos. Later this year Jobine will be releasing a digital single of Piazzolla's Grand Tango in collaboration with pianist Matthew Lam, which was recorded at Abbey Road Studios.

Jobine is a passionate chamber musician and a member of several successful ensembles like the Chloé Trio, Alkyona Quartet, StringWood Ensemble and Delphine Trio with whom she performs regularly in the UK and the Netherlands. Highlights include solo and ensemble performances at the Concertgebouw Amsterdam, Wigmore Hall, Cadogan Hall, Elgar Room in Royal Albert Hall, Leith Hill Place, and the Stoller Hall in Manchester. In 2020 the Alkyona Quartet released their first digital album with music by Janáček and the following year they toured the Netherlands, Greece and Scotland. With the Chloe Trio she won the 2021 RPS Henderson Ensemble Prize and in 2022 they were selected as Kirckman Concert Trust Artists. Besides chamber music Jobine enjoys performing with the Ciconia Consort, a string orchestra from the Hague in which she leads the cello section. Jobine is co-founder of the StringWood Festival, organised in Katwijk (NL) and also acts as artistic advisor to the Huygens Festival. Jobine does not limit herself to the modern classical genre but also regularly performs in Latin-American band Quimantu and on baroque cello in ensembles and as a soloist.

She attended the Young Talent Class at the Royal Conservatory in The Hague from the age of 12, where she studied with Lucia Swarts and Dmitri

Ferschtman. Jobine has also received lessons from Harro Ruijsenaars, Gary Hoffman, Johannes Goritzki, Frans Helmerson, Torleif Thedeen, Raphael Wallfisch and Anner Bylsma and Jean-Guihen Queyras. She has participated in the Schleswig Holstein Masterclasses, Holland Music Sessions, the Kronberg Academy cello masterclasses and Ticino Musica Festival. This summer Jobine will perform at the music festival 'Music by the Sea' in Canada.

Jobine plays a Lefèbvre cello from the 18th century that she generously has on loan from the National Instrument Foundation.

Leader/Director

Alexandra Caldon

Alexandra Caldon is a violinist who enjoys a varied career of solo, chamber and orchestral playing. She grew up in Great Hampden studying violin with Peter Hanson before reading music at Selwyn College, Cambridge where she was awarded a first class honours degree. She then attended the Royal Academy of Music as a student of Erich Gruenberg, graduating with Distinction. Two years later Alexandra was appointed a member of Britten Sinfonia with whom she has toured the UK and abroad. She plays regularly with the London Chamber Orchestra and also works with groups including London Sinfonietta, CBSO, CLS and the London Contemporary Orchestra.

Alexandra loves leading CantiaQuorum: the ensemble she has founded with her husband in Canterbury. As a keen chamber musician she is a member of the Hampden Quartet as well as performing in a Violin Duo with her sister. She has made several chamber music recordings and also records regularly for television and films.

The Orchestra

Violin I

Alexandra Caldon
Ellen Dunn
Chris Hirschman
Illana Ledermann
Anahita Falaki
Jimmy Jarvis
Ollie Gittings

Violin II

Patrick Bevan
Cameron Miller
Camilla Fletcher
Elisabeth Kappeler
Chloe Rush
Sacha Lee

Viola

Will Emery
John Hinchliffe
Jess Cselko
Louisa Clogston

'Cello

Laura Oldfield
Natalie Bevan
Jaeho Bea
Grace Dunn

Bass

Sam Lee*
Cathy Lear

Flute

Rebecca Pozzuto
Sophie Miller-Molloy
Jenny Whitby (picc.)

Oboe

Charlotte Evans
Alex Fryer

Clarinet

Alexander Card
Lowri Davies

Bassoon

Grace Harvey
Charlotte Wyatt
Grace Meadows (contra.)

Horn

Jack Bradley-Buxton*
Oscar Horan*

Trumpet

Chrissie Perrin
Nick Harrington

Trombone

Sam Sankey*
Gabriel Eve
Jack Kelly

Timpani

Keith Price*

* Denotes guest

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Joining the Academy of St Mary-le-Bow Friends Scheme costs just £50 a year. All funds go towards the running of the orchestra which allows us to put on an exciting and varied programme of events. In return, Friends receive a number of benefits including:

- Entrance into a prize draw to win free concert tickets
- 2 discounted tickets per concert (if you don't win the draw)
- A free drink per concert
- A special acknowledgement in our programme
- Reserved seating (upon request)

If you're interested in becoming a friend, please visit our website or email friends@academyofstmarylebow.com

Many thanks to our current friends: Martine and Paul Allard, Julia Caddick, Charles Durose, Stephen and Jackie Fryer, Anne Harvey, Janet High, Steve and Nandita Nelson and Limei Pidduck.

Our 2022/23 season

Our 2022/23 season, listed below, has been packed with exciting concerts for both orchestra and audience. We have one final event left in our current season which is a free weeknight concert at our home in St Mary-le-Bow on 19th June. We hope to see you there.

2 October 2022 - 5pm - St Katharine Cree

Mozart: Symphony, No. 41 'Jupiter' | Strauss: Suite in B-flat Major for 13 wind instruments | Beethoven: overture to *The Creatures of Prometheus* |
Conductor: Alex Fryer

5 November 2022 - 7:30pm - Holy Trinity Sloane Square

Stravinsky: Symphony of Psalms, Symphonies of Wind Instruments | Ravel: Trois Chansons | Boulenger: *Vieille prière bouddhique* | Covent Garden Chorus |
Conductor: Tori Longdon.

28 January 2023 - 7:30pm - St Cuthbert's, Earl's Court

Stravinsky: Firebird Suite | Ravel: Mother Goose Suite | Humperdinck: Overture to *Hansel and Gretel* | Conductor: Alex Fryer | Narrator: Catherine Hare

25 March 2023, 7:30pm - St Mark's, Regent's Park

J. S. Bach: St John Passion | The Cantus Ensembles | Conductor: Dominic Brennan

29 April 2023 - 7:30pm - St Mark's, Regent's Park

Haydn: Cello Concerto No.1 | Beethoven: Symphony No. 5 | Leader/Director
Alexandra Caldon

19 June 2023 - 7:30pm - St Mary-le-Bow

The orchestra perform as part of the 'LIVE at St Mary-le-Bow' festival. Repertoire to include Vaughan Williams: *Fantasia on a Theme by Thomas Tallis* | Conductor: Alex Fryer