

# Imogen Cooper with Principal Players of Aurora Orchestra

Sat 17 Oct  
Hall One | 7pm



Resident Orchestra at  
**KINGS PLACE**



## Programme

### Wolfgang Amadeus Mozart (arr. Lachner)

Piano Concerto No. 25 in C, K503

- i. Allegro maestoso
- ii. Andante
- iii. Allegretto

### Electra Perivolaris

*Monody for the World of  
the Two Skylarks*  
(world premiere)

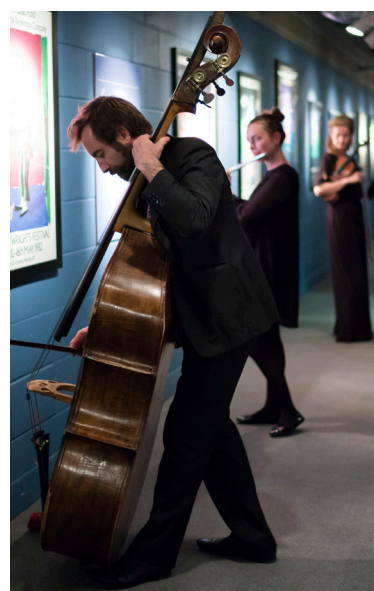
### Franz Schubert

Piano Quintet in A,  
D667 *Trout*

- i. Allegro vivace
- ii. Andante
- iii. Scherzo: Presto
- iv. Andantino – Allegretto
- v. Allegro giusto

**Electra Perivolaris's  
new commission is  
generously supported  
by the RVW Trust.**

**This performance will  
last approx. 80 mins with  
no interval**



### AURORA ORCHESTRA

**Alexandra Wood**  
violin I

**Jamie Campbell**  
violin II

**Ruth Gibson**  
viola

**Sébastien van Kuijk**  
cello

**Ben Griffiths**  
double bass

with  
**Imogen Cooper**  
piano

2020 was to have been the culminating final season in Aurora's five-year **Mozart's Piano** project here at Kings Place – the first complete cycle of all twenty-seven of Mozart's Piano Concertos ever performed within the span of a single concert series in the UK. With the advent of the coronavirus pandemic it soon became clear that the orchestral programmes we'd originally planned would no longer be possible because of the constraints of social distancing. But with the support of Kings Place – and in the spirit of versatility and resourcefulness which characterised Mozart's own approach to music-making! – we're delighted to be able to continue the series this autumn with three specially-adapted concerts for reduced instrumental forces.

Each pairs an arrangement of one of the late piano concertos for string quintet and piano with a masterpiece of the chamber music 'canon', together with a brand-new work specially commissioned from a young UK-based composer. Mozart's Piano will conclude with a final orchestral performance on a date to be announced in 2021, at the point at which we are able to welcome back the whole orchestra to the stage.

Whether you are joining us in person in the hall or online through the Kings Place KPlayer, we extend the very warmest of welcomes to you – it's great to be back performing, and to have you with us. Do keep an eye on the Kings Place website for details of the next concerts in this *Mozart's Piano* series, including appearances from Louis Schwizgebel and Javier Perianes, and new music from Sasha Scott and Sylvia Lim. And in the meantime I'd invite you to explore Aurora's digital series Aurora Play ([auroraorchestra.com](http://auroraorchestra.com)), which includes many of Aurora's highlight performances from recent years, available to stream free of charge.

**John Harte**, Chief Executive, Aurora Orchestra

## Programme Notes

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### Piano Concerto No. 25 in C, K503

By December 1786, Mozart had composed some twenty-five piano concertos, with the last twelve of these completed in Vienna in just three years. The Piano Concerto No. 25 in C, K503 thus marks the end of this blossoming, due in part to Mozart growing less reliant on his own public performances as a soloist and instead turning his attentions towards opera. Indeed, Mozart would go on to write only two more piano concertos before his death in 1791.

The Piano Concerto No. 25 in C was composed alongside the *Prague* Symphony and is near-symphonic in scale, standing as one of Mozart's most substantial and magnificent concertos. Originally scored with trumpets and drums, the work is grand in tone and the first movement is characterised by a sense of pomp and formality. The declamatory dotted rhythms of the very opening have a fanfare-like splendour, but the certainty and celebration that pervades the concerto's beginning is in due course tempered by shadows, notably through striking and imaginative use of the minor key across the movement. Astute ears may also hear a rumbling of 'La Marseillaise' in the movement's secondary theme, although the anthem wasn't composed until 1792 and any connection between the two works is thought to be nothing more than a coincidence. The second movement 'Andante' provides a reflective and lyrical contrast, and the piano writing is arresting both in its intermittent sparseness and its extreme of use of register at both ends of the keyboard. The concerto closes with a nimble 'Rondo', its main theme a lively 'Gavotte' with a melody borrowed from the composer's *Idomeneo*. The celebratory mood here is once more balanced by flickers of the minor key and the introduction of a more lyrical central theme, before the concerto dances to a jubilant close.

The concerto is heard this evening in an arrangement by the nineteenth-century German composer Ignaz Lachner, who arranged twelve of Mozart's piano concertos for chamber forces. Lachner leaves the solo piano line untouched but reorders the orchestral accompaniment for string quartet plus double bass in this imaginative and idiomatic arrangement.

*Kate Wakeling*

### Monody for the World of the Two Skylarks

*Monody for the World of the Two Skylarks* depicts the motion of two birds which I saw whilst walking in the high moorland around my home on the West coast of Scotland during the Covid 19 lockdown. The birds were closely intertwined in flight, mirroring the movement of each other and seeming to form a single being, gliding through the air.

Although this piece is not strictly monodic, I attempt to reflect the single lines of flight that the two birds formed, with all of the instruments acting as if one organism or voice. This piece reflects on the separation between humans that has been experienced due to the pandemic, and on the need to feel the sense of togetherness portrayed by the birds in flight.

The piece charts the journey of the birds and a progression from a pastoral idyll to a vision of our declining planet, damaged by the effects of climate change, yet the piece is fundamentally hopeful. The unity of the birds acts as a reminder of the possibilities of partnership between humans, the need to work as a single unit and to speak with a single voice in times of crisis. *Electra Perivolaris*

### Piano Quintet in A, D667 Trout

A number of mischievous origin myths surround Schubert's much-loved song 'Die Forelle' ('The Trout'). Drinking partner Anselm Hüttenbrenner was said to enjoy claiming that after an evening's revelling with Schubert in the spring of 1818, the composer sat giddily at the piano and promptly composed the song, even annotating the manuscript to state 'at 12 o'clock at night'. 'Die Forelle' was however almost certainly composed sometime in early 1817 and, rather than being dashed off in a single sweep, was subject to numerous careful revisions (particularly surrounding the opening piano accompaniment).

The date of composition for the Piano Quintet in A, D667 remains somewhat murky, but the work is thought to have been completed around two years later. Schubert and his friend the distinguished baritone Josef Vogl spent the summer of 1819 in the town of Steyr in Upper Austria, often visiting the home of Sylvester Paumgartner, a cheerful (and wealthy) host and enthusiastic amateur musician. Paumgartner invited Schubert to compose a companion piece to a favourite Hummel quintet (similarly scored for violin, viola, cello, double bass and piano), but also stipulated that the work should somewhere include the melody of Paumgartner's favourite song, 'Die Forelle'. Schubert swiftly sketched out the work while still holidaying, later finishing the work in Vienna.

While the song melody only features directly in the quintet's fourth movement, there are numerous references to flowing and bubbling water throughout the work, often denoted by ascending arpeggios. The piece begins with an exploratory sonata form movement which adventures seamlessly through unexpected keys, before a richly lyrical Andante and crisp Scherzo follow. The fourth movement comprises the famous theme and variations, the melody (itself untouched) singing across six playful variations, before the work concludes with a dancing finale. *Kate Wakeling*



## Biographies

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### Imogen Cooper

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Regarded as one of the finest interpreters of Classical and Romantic repertoire, Imogen Cooper is internationally renowned for her virtuosity and lyricism. Recent and future concerto performances include the Berliner Philharmoniker with Sir Simon Rattle, Sydney Symphony with Simone Young, the BBC Scottish Symphony Orchestra with Thomas Dausgaard and Aurora Orchestra with Nicholas Collon, the latter including performances in London and at the Concertgebouw in Amsterdam. Her recitals this season include solos in London (including as part of the Wigmore Hall's lockdown concert series), Paris, Philadelphia, Vienna and Amsterdam with Ian Bostridge.

Imogen has a widespread international career and has appeared with the New York Philharmonic, Vienna Philharmonic, Royal Concertgebouw, Leipzig Gewandhaus, Budapest Festival, NHK and London Symphony Orchestras. She has played at the BBC Proms and with all the major British orchestras, including particularly close relationships with the Royal Northern Sinfonia and Britten Sinfonia, play/directing. Her recital appearances have included Tokyo, Hong Kong, New York, Singapore, Paris, Vienna, Prague and the Schubertiade in Schwarzenberg.

Imogen is a committed chamber musician and performs regularly with Henning Kraggerud and Adrian Brendel. As a Lieder recitalist, she has had a long collaboration with Wolfgang Holzmair in both the concert hall and recording studio. Her discography also includes Mozart Concertos with the Royal Northern Sinfonia (Avie) and a cycle of solo works by Schubert under the label 'Schubert Live'. Her recent recordings for Chandos Records feature music by French and Spanish composers, Beethoven, Liszt and Wagner.

Imogen received a CBE in the Queen's New Year Honours in 2007 and was the recipient of an award from the Royal Philharmonic Society the following year. In 1997 she was awarded Honorary Membership of the Royal Academy of Music and in 1999 she was made a Doctor of Music at Exeter University. The Imogen Cooper Music Trust was founded in 2015, to support young pianists at the cusp of their careers and give them time in an environment of peace and beauty.

### Electra Perivolaris

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Described as a 'Classical Star of the Future' in a BBC Introducing Article, Electra Perivolaris (b. 1996) is a composer and pianist from Scotland of mixed

British and Greek heritage. Following success in the BBC Young Composers' Competition 2014, Electra has had her music performed across the UK and internationally by musicians of the London Symphony Orchestra, BBC Scottish Symphony Orchestra, Hebrides Ensemble, the BBC Singers, Red Note ensemble and DeCoda ensemble in venues such as the Royal Festival Hall, BBC Maida Vale Studios, LSO St Luke's and Glasgow's City Halls. She is an Associate Member of the London Symphony Orchestra's Soundhub scheme for Emerging Composers and is Ambassador for the BBC Young Composer Scheme.

This year Electra represented her generation of young female composers in a new commission for BBC Radio 3, as part of the 'Seven Ages of Woman' commission for International Women's Day 2020. Electra's music draws upon the landscape of her home on the West coast of Scotland, depicting physical and emotional landscapes, and reflecting ecology and changes in the natural world. She has been described by BBC Radio 3's Verity Sharp as representing 'a new generation of female trailblazers' and Sir James MacMillan has described her as 'one of the most exciting young composers emerging in Scotland today.'

### Aurora Orchestra

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With its signature creative ethos, Aurora Orchestra combines world-class performance with

adventurous programming and presentation. Founded in 2005 under Principal Conductor Nicholas Collon, it has quickly established a reputation as one of Europe's leading chamber orchestras, garnering several major awards including three Royal Philharmonic Society Music Awards, a German ECHO Klassik Award and a Classical:NEXT Innovation Award.

Collaborating widely across art forms and musical genres, Aurora has worked with an exceptional breadth of artists, ranging from Sarah Connolly, Patricia Kopatchinskaja and Pierre-Laurent Aimard to Wayne McGregor, Edmund de Waal and Björk. A champion of new music, it has premiered works by composers including Julian Anderson, Benedict Mason, Anna Meredith, Nico Muhly and Judith Weir. In recent years, it has pioneered memorised performance (without the use of printed sheet music), and is thought to be the first orchestra worldwide to perform whole symphonies in this way.

Since 2016, Aurora has been creating Orchestral Theatre productions spanning diverse musical genres and art forms. These orchestral adventures rethink the concert format and offer bold new ways to engage with orchestral music for both old and new concert-goers alike.

Based in London, Aurora is Resident Orchestra at Kings Place and Associate Orchestra at Southbank Centre. Its busy UK calendar includes ongoing regional residencies at St George's Bristol, The Apex (Bury St Edmunds) and Colyer-Fergusson Hall (Canterbury). International highlights include appearances at The Royal Concertgebouw Amsterdam, Kölner Philharmonie, Victoria Concert Hall Singapore, Melbourne Festival and Shanghai Concert Hall.

By challenging expectations of what an orchestra can and should do on the concert platform, Aurora inspires audiences of all ages and backgrounds to develop a passion for orchestral music. Through an award-winning Creative Learning programme, Aurora regularly offers workshops and storytelling concerts for families, schools and young people, including children with special educational needs and disabilities. In 2020, Aurora launched 'Aurora Play', a free digital series showcasing the very best of Aurora's orchestral adventures online, with creative ways for listeners of all ages to join in at home.

## Support Aurora Orchestra

These are challenging times for our musical community, but we are determined to continue to deliver a vibrant and inspiring programme both during and after the current crisis. If you are in a position to help us safeguard Aurora's future with a donation we'd be hugely grateful for your support.

To make a donation please visit [auroraorchestra.com/donate-to-aurora](https://auroraorchestra.com/donate-to-aurora). From all of us, thank you.

## Acknowledgements

Aurora Orchestra is generously supported by **Arts Council England**, **Esmée Fairbairn Foundation** and **Sir John Fisher Foundation**.



Supported using public funding by  
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ENGLAND**



Electra Perivolaris's new commission is generously supported by the RVW Trust.



Mozart's Piano is generously supported by:

**The Parabola Foundation** (Principal Series Supporter)

**Nicholas & Margo Snowman**

**Aurora Orchestra's Concerto Patrons & Friends**

Aurora gratefully acknowledges the additional support of **Bärenreiter** and **Green & Fortune** for the Mozart's Piano series.

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# MOZART'S PIANO

Aurora Orchestra, Resident at Kings Place, continues its ambitious five-year series, built around the first full cycle of piano concertos by Mozart, with two more concertos in chamber versions.



**Resident Orchestra at  
KINGS PLACE**



Sat 7 Nov 2020

**Louis Schwizgebel**

**Mozart** Piano Concerto No. 26, K537

**Ravel** Piano Trio

**Sasha Scott** New work



Sat 12 Dec 2020

**Javier Perianes**

**Mozart** Piano Concerto No. 23, K488

**Schumann** Piano Quintet

**Sylvia Lim** New work

**Limited audience tickets**  
available from £24.50\*  
Online streaming tickets – £12.50  
\*Subject to a £3 booking fee.

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