# Nature’s Heart

## Thursday 21 October 2024 7.30pm Barbican

**Anna Clyne** This Midnight Hour

**Ludwig van Beethoven** Symphony No 6, ‘Pastoral’

Interval

**seed.** Solo Set

**Cassie Kinoshi** HEART (world premiere)

**Ben Gernon** conductor

**Cassie Kinoshi’s seed.**

**London Symphony Orchestra**

# Welcome

Tonight’s concert is part of the EFG London Jazz Festival, and we thank the Festival for their support. For this evening’s performance, we are thrilled to be joined by saxophonist and composer Cassie Kinoshi, an alumnus of the Helen Hamlyn Panufnik Composers’ Scheme, which, since the Scheme began in 2005, has provided opportunities for the creativity of many early-career composers to flourish.

Following on from Kinoshi’s Fanfares, a brass piece that was specially commissioned for the LSO concert celebrating the 40th birthday of the Barbican in 2022, we are thrilled to commission tonight’s piece: HEART. This work weaves together musical styles to showcase the beauty of nature while underscoring the urgency of the climate emergency. For this piece, the Orchestra performs alongside Kinoshi’s Mercury Prize-nominated ensemble seed.. We also welcome visual artist Aiko Roudette, who has created a visual projection to respond to the piece’s themes.

The concert opens with Anna Clyne’s This Midnight Hour, a vibrant piece full of cinematic flair, which seems to almost sound a warning for what is to come for the planet. Ludwig van Beethoven’s ‘Pastoral’ Symphony follows, which reflects the composer’s heartful ode to nature.

We are delighted that this concert is conducted by Ben Gernon, a former finalist in the Donatella Flick LSO Conducting Competition, with whom who we have had the pleasure of working across our LSO Discovery programme and through commercial sessions.

Thank you for joining us for this evening’s performance, and we hope to see you again soon. We continue our ‘Beethoven and Modernism’ series at the end of this month with the thrilling Seventh Symphony, paired with Helmut Lachenmann’s My Melodies, featuring members of the LSO Horn section. Looking ahead to December, Chief Conductor Sir Antonio Pappano returns for two concert performances of Giacomo Puccini’s opera La rondine, with an all-star cast of soloists and the London Symphony Chorus. On 15 December, he continues his cycle of Vaughan Williams symphonies with the Ninth, alongside Elgar’s Cello Concerto, with LSO Principal Cello David Cohen. We round off the year with two festive concerts on 18 and 19 December, featuring music by Tchaikovsky, Gershwin and Bernstein. We look forward to seeing you there.

## Dame Kathryn McDowell DBE DL

## Managing Director

# This Midnight Hour

## Anne Clyne

2015

12 minutes

Programme note by Timmy Fisher

As with so many of Anna Clyne’s orchestral works, This Midnight Hour takes inspiration from non-musical sources, in this case two poems. The first is Charles Baudelaire’s much-anthologised ‘Harmonie du soir’ (Evening Harmony) from the 1857 collection Les fleurs du mal. Stuffed with sensory observations and evocative similes – floral scent, tortured violins, a drowning, blood-clotted sun – the poem comprises a series of woozy repetitions that fold in on themselves like a hall of mirrors. The second is a three-line fragment from the Nobel Prize-winning Spanish poet Juan Ramón Jiménez. In a translation by Robert Bly, it reads: ‘Music;/a naked woman/running mad through the pure night.’

Rather than slavishly narrating the texts, Clyne borrows specific images and uses them as a starting point for her own ‘visual journey’. Baudelaire’s ‘melancholy waltz and languid vertigo’, for example, prompts a surprise passage at the halfway point of the work, in which the viola section is split in two, with one half instructed to play a quarter tone sharp ‘to emulate the sonority of an accordion playing a Parisian-esque waltz’.

The Jiménez, meanwhile, Clyne chose to interpret ‘with outbursts of frenetic energy’ – as in the work’s opening passage. Here the strings, divided into sub groups, play furious cascading figures that shift from left to right in stereo effect – a typical example of Clyne’s tendency to paint with thick layers of orchestral sound, as well as a nod to her early-career explorations in electroacoustic music. (Clyne does something similar in her Cello Concerto DANCE, in which the orchestra ‘essentially acts as one giant looping pedal’.)

Clyne places a firm emphasis on the string writing in This Midnight Hour. The work was written while she was Composer-in-Residence with the Orchestre National d’Île–de-France, a group renowned for its powerful low string section. Right from the frenetic opening, Clyne pushes the cellos and basses to the front of the texture with punchy, lively themes. Various solo instruments also have their moment in the sun, with flute, clarinet and double bass helping to shape the more intimate, chamber music-like moments. But it’s the brass that has the final say: at the work’s reflective close, a lyrical, folk-like tune is intoned over a modal accompaniment, evoking an eerie, faux-Tudor pathos cut dead with a bass drum. Despite its twelve-minute length, this concert opening is packed full of melody and character, unfolding in the style of a miniature tone poem and ending, quite literally, with a bang.

# Anne Clyne

# b 1980 (1770 (United Kingdom)

# Contemporaries: Jess Gillam, Jyll Bradley

**Key events  
1991**: First composition performed at the Oxford Youth Prom (aged eleven)   
**2009**: Made co-composer in residence of the Chicago Symphony Orchestra   
**2019**: Appointed Associate Composer with the Scottish Chamber Orchestra

# Listen to: Abstractions with the Baltimore Symphony Orchestra

# Composer profile Timmy Fisher

Born and raised in the UK but based in the United States for most of her professional life, Anna Clyne has proved a hugely popular composer on both sides of the Atlantic. Her approachable, almost filmic compositional style and collaborative ethos has led to fruitful residencies with, among others, the BBC, Chicago, Helsinki, and Castile and León Symphony orchestras, as well as a clutch of new-music hits, not least Night Ferry (2012) and the double violin concerto Prince of Clouds (2012), both of which featured in the 2015 Grammy nominations.

While hugely varied, Clyne’s output often demonstrates her interest in translating ideas from one artistic medium into another. Two works for voices and ensemble, As Sudden Shut (2012) and her recent BBC Proms commission The Gorgeous Nothings (2024), draw on poems by Emily Dickinson; the structure of The Seamstress (2014–15), an ‘imaginary ballet’ for violin and orchestra, is modelled on the ten lines of W B Yeats’ poem ‘A Coat’; her Piano Concerto ATLAS (2023) was inspired by a collection of photographs and sketches by German artist Gerhard Richter; while This Moment (2023) reflects on the calligraphy of Vietnamese Zen Master and peace activist Thich Nhat Hanh.

Clyne’s music is also characterised by an imaginative use of sound. Many of her earlier works, such as <<rewind<< (2005–06) and 1987 (2008), flirted with electroacoustics. More recently, The Gorgeous Nothings makes use of software, developed with sound designer Jody Elff, that allows orchestral timbre and pitch to be modified in real time. Evocative acoustic effects also abound: the same piece features a bicycle wheel with playing cars attached to the spokes so that, when spun, it creates a fluttering sound, bringing to life Emily Dickinson’s ‘Wheels of Birds’. Still, such effects always serve a musical end, and Clyne’s modernist instincts are tempered by her love of folkish melody, lyricism and drama.

# Symphony No 6 in F major Op 68, ‘Pastoral’

**Ludwig van Beethoven**

1807–09

40 minutes

Programme note by Lindsay Kemp

Ludwig van Beethoven loved nature and the open air. He spent most of his summers away from Vienna in the country retreats of Heiligenstadt, Mödling and Baden, where he would walk the woods and fields, notebook in hand. Even back in the city, short strolls were a regular part of his work routine. ‘No one can love the countryside as much as I do,’ he once said, ‘for surely woods, trees and rocks produce the echo which man desires to hear.’

But nature was not just a balm for the senses; for Beethoven, it was evidence of the Creator’s hand. Raised on the tolerant attitudes of the Enlightenment, he had little interest in conventional formal religion, and it was in the outdoors, amidst the wonders of the natural world, that he found himself closest to God. He was hardly alone in that – such feelings were part of the spirit of the early Romantic age – but it was perhaps his unique placing at the threshold of the Classical and Romantic eras in music that allowed such a work as the ‘Pastoral’ Symphony to achieve greatness.

‘More an expression of feeling than painting,’ said Beethoven, and it is true that, while the atmosphere of the countryside pervades every bar, the Sixth Symphony can be fully enjoyed without resorting to pictures of shepherds, peasants and cuckoos.

Even so, members of the audience at the work’s premiere in a freezing cold Theater an der Wien in December 1808 would have had little difficulty recognising the scene Beethoven was laying out before them. Musical evocations of natural phenomena such as running water, storms and birdsong were familiar from the opera house, as were representations of the countryside’s human population by means of rustic tunes and bagpipe-style drones. There had been pastoral symphonies before, while Joseph Haydn’s two great late oratorios The Creation and The Seasons, with their own evocations of the natural world, were regular fixtures in the Viennese concert calendar. What may have struck the first listeners of Beethoven’s ‘Pastoral’ Symphony as more radical was its effortlessly laid-back character, and the air of repose with which, uniquely in a Beethoven symphony, it both begins and ends.

The first movement introduces us to two other important characteristics of the work, themes which seem to want to circle back on themselves in leisurely self-perpetuation, and a general contentedness with simple and slow-moving harmonies. When taking a walk in the country there is no need to hurry, as Beethoven proves in the central development section, where a five-note descending figure borrowed from the opening theme is repeated many times over slowly changing chords, its effect like that of turning one’s gaze to admire different vistas within the same landscape.

The second movement is one of Beethoven’s most gorgeous inspirations, and one which he had been harbouring for some time. The watery accompaniment figure had its origin in an idea noted down in a sketchbook from 1802–03, where it carried the heading: ‘Murmur of the brook … the deeper the brook, the deeper the sound.’ Deep is the word; the richness and subtlety of Beethoven’s creation give it an unparalleled power to gladden the heart, and so dreamily do we fall under its spell that it hardly seems out of place when the music twice sleepily stops near the end to allow flute, oboe and clarinet to give us birdsong imitations identified by Beethoven as nightingale, quail and cuckoo.

The last three movements are run together to make an uninterrupted sequence. The third movement is the Symphony’s scherzo, and a robust depiction of bucolic merrymaking. Twice Beethoven pokes fun at the village band (the oboist not sure where to come in, the bassoonist only knowing three notes), and twice the music tips over into an earthier dance in which we can almost hear feet stamping. Eventually, the revelries are halted by the menacing rumble of approaching thunder before the fourth-movement storm hits. When it has run its brief but brutal course, and the departing lightning has flashed for the last time, gentle calls given out on clarinet and horn signal the arrival of the finale before going on to form the basis of the movement’s recurring main theme. This hymn of praise is no exultant shout, however, but a joyful and dignified thanksgiving, not just for the brook and the ‘pleasant feelings’ but, we realise, for everything we have witnessed, the storm and the three-note bassoonist included. With a final majestic, swelling peroration, Beethoven ennobles them all.

# Ludwig van Beethoven

# 1770 (Germany) to 1827 (Austria)

# Contemporaries: Gioachino Rossini, Luigi Cherubini

# Key events 1792: Moved to Vienna

# 1803–15: Napoleonic Wars

# 1824: Premiere of the Ninth Symphony

# Listen to: Symphonies Nos 2 & 6 with Bernard Haitink lsolive.co.uk

**With the LSO**: Performance and recording of his rarely heard oratorio Christ on the Mount of Olives for Beethoven 250 celebrations in 2020

# Composer profile Andrew Mellor

When Ludwig van Beethoven was a young man, France overthrew its monarchy and rebellion spread through Europe. Riding the crest of a wave of social change, Beethoven changed not just the sound of music but also the standing of the artist in society. He introduced the concept of the ‘artist-hero’, paving the way for Romanticism and even for popular culture.

Beethoven was born in a faraway corner of what is now Germany to an alcoholic and abusive father, and a mother who died young. He chanced his way to Europe’s cultural capital, Vienna, where he studied with Joseph Haydn and probably (during his first visit to the city) associated with Wolfgang Amadeus Mozart.

From musical foundations steadied by those two figures, Beethoven led music into the first-person passions of Romanticism. He wrote in every genre and, with the possible exception of opera, transformed each of them. He reimagined the scale and scope of the symphony and invested the string quartet with a level of psychological depth that dumbfounded his peers. Beethoven used rhythm like no composer before him and pushed harmony to the boundaries of tangibility. He exploited the piano’s technological transformation to mine entirely new expressions from the instrument.

Writing for himself and not to deadlines, Beethoven was able to be more deliberate and considered in his compositions. But the story of his career is one of the constant overcoming of colossal obstacles. From the age of 26, the composer knew he had serious problems with his hearing and, for the last seven years of his life, he could hear almost nothing. That made him irritable, sensitive and withdrawn. But Beethoven remained ever sure of himself, and consistently creative.

# HEART (world premiere)

## Cassie Kinoshi

**Cassie Kinoshi’s seed.  
Aiko Roudette** visual artist

2024

30 minutes

Programme note by Cassie Kinoshi

HEART (2024) takes its title and inspiration from the 1931 poem ‘Nature’s Heart’ by Jamaican writer and activist Una Marson. The first Black woman BBC Radio presenter and a pioneering voice in literature, feminism and anti-colonial activism, Marson’s work is renowned for celebrating the beauty of nature while addressing social injustices. This piece seeks to sonically express both the profound wonder of our natural world and the urgent necessity of confronting the climate crisis, with a particular focus on the Caribbean, a region increasingly vulnerable to the impacts of climate change and our neglect in preserving our planet. As rising sea levels, intensifying storms, and threats to biodiversity continue to escalate, HEART aims to convey sonically both the fragility and resilience of our planet.

HEART also serves as a tribute to the indigenous communities and marginalised groups disproportionately affected by environmental injustice and illegal occupation over the centuries. These populations often find themselves at the forefront of environmental degradation due to a legacy of injustice that places landfills, incinerators, hazardous waste facilities and deforestation sites in their homelands. Indigenous peoples, whose ways of life are deeply interconnected with the earth, and communities of colour are now being displaced from ancestral territories by unsustainable and often violent practices. This piece recognises the importance of environmental justice and honours the plight of those whose voices are continually silenced.

The structure consists of five movements exploring five distinct sound worlds, each taking its title from a verse, phrase or word within Marson’s poem. Together, these movements form a journey through different soundscapes that capture the essence of nature and the temperamental relationship humans have with it.

HEART is a call to action and invites us to reflect on our collective responsibility to protect and nurture both our planet and the diverse communities that call it home.

We must have the heart to come together as a global community, the heart to preserve and take care of our planet, the heart to embrace diversity and uphold justice for all beings, and the heart to forge a future where compassion and understanding guide our every action.

# Cassie Kinoshi

Cassie Kinoshi is a Mercury Prize-nominated (2019) and Ivors Academy Award-winning (2018) Berlin/London-based composer, arranger and alto saxophonist, with a focus on creating multidisciplinary and genre-blending performance work in various audio-visual contexts. As a bandleader, she writes for and performs with her ten-piece ensemble seed., which features many top London-based improvising musicians. She is a composition graduate of the Trinity Laban Conservatoire of Music and Dance, where she studied with Andrew Poppy and Stephen Montague.

An in-demand composer for contemporary dance, film, visual art and theatre, her production credits including the Park Avenue Armory NYC (Euphoria), National Theatre (Top Girls), Globe Theatre (The Tempest), BalletBoyz (England on Fire and Bradley 4:18) and Southbank Centre (Drew McConie’s The Nutcracker). She has been commissioned by orchestras and ensembles such as London Sinfonietta, BBC Philharmonic, London Contemporary Orchestra, Chineke! Orchestra, The Ligeti Quartet, Manchester Camerata and initiatives such as Renaud Capuçon’s Festival Nouveaux Horizons in Aix-en-Provence, France.

With a keen interest in audio-visual, installation and combined-genre ensemble performance, in 2021, Kinoshi was Artist in Residence for London Unwrapped festival at Kings Place.

Her residency included the world premiere of Three Suns Suite for Aurora Orchestra, featuring members of seed.; Synthesis, a night curated by Kinoshi of forward-reaching artists from London; and echo, an immersive installation created in collaboration with visual artist Anne Verheij. The score features electronic soundscapes, field recordings and members of Chineke! Orchestra.

Her 2023 commission gratitude, accompanied by visuals by Birmingham and Belgrade–based artist GURIBOSH, was written for members of the London Contemporary Orchestra in combination with seed. and award-winning turntablist NikNak, and premiered to a sold-out Purcell Room at Southbank Centre. It was released as part of her album gratitude in March 2024 by Chicago-based label International Anthem.

Kinoshi is also very passionate about working as an educator and workshop leader, with outreach forming an integral part of her performance work. In 2020 and 2021, she arranged and conducted a community ensemble for EFG London Jazz Festival’s She is Jazz: Womxn Make Music performance at Southbank Centre and Kings Place; and as part of her 2023 Southbank Centre commission, she led a series of workshops and invited students to attend the premiere of gratitude.

# seed.

Formed in early 2016, seed. (formerly known as SEED Ensemble) is a Hyundai Mercury Award 2019-nominated ten-piece ensemble led by composer and alto saxophonist Cassie Kinoshi.

A dynamic group of musicians pushing the boundaries of contemporary jazz, seed. merges influences from various musical traditions to create a unique sonic experience.

**Alto Saxophone**

Cassie Kinoshi

**Trumpet and Flugelhorn**

Jack Banjo Courtney

**Trumpet**

Joseph Oti-Akenteng

**Tenor Saxophone**

Deji Ijishakin

**Trombone**

Joe Bristow

**Tuba**

Anna Carter

**Guitar**

Shirley Tetteh

**Piano**

Deschanel Gordon

**Double Bass**

Rio Kai

**Drums**

Patrick Gabriel-Boyle

# Ben Gernon

**conductor**

British conductor Ben Gernon has been praised for his effortless authority on the podium, his drive and command of the orchestra and his incisive, heartfelt and evocative interpretations. Gernon has already conducted many of the world’s major orchestras, including the Czech Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Oslo Philharmonic and BBC Symphony orchestras, alongside world-leading opera houses.

He recently made his Glyndebourne Festival debut conducting Donizetti’s L’elisir d’amore, having previously conducted Mozart’s Don Giovanni and Rossini’s The Barber of Seville for Glyndebourne Touring Opera. He conducted Simon McBurney’s production of Mozart’s The Magic Flute for the ENO, The Marriage of Figaro for Stuttgart Opera, and Puccini’s Madame Butterfly and The Magic Flute revival for Royal Swedish Opera.

Gernon has a long-standing relationship with the BBC Philharmonic since he became one of the youngest conductors to be appointed by the BBC, as their Principal Guest Conductor from 2017–2020. He continues to work with them in concert and in the studio. For the BBC Proms, he has appeared regularly with the BBC Philharmonic, and also with the Scottish Chamber Orchestra to celebrate the 80th birthday of the composer Sir Peter Maxwell Davies.

His most recent recording with the London Philharmonic Orchestra and Choir, the 3D Classical Collection, was released by Warner Classics and includes a selection of popular classical music spanning four centuries. It has had over 100 million streams. Other releases include recordings with the Czech Philharmonic, BBC Philharmonic, BBC Scottish Symphony and Royal Scottish National Orchestras.

Gernon studied at the Guildhall School of Music and Drama with Sian Edwards, with whom he still works closely, and with Sir Colin Davis, who was a profoundly influential figure in his musical development.

# Aiko Roudette

**visual artist**

Aiko Maya Roudette is award-winning filmmaker, curator, creative consultant, producer and the founder / director of the Hairouna Film Festival; an organisation committed to the development of the film sector in her home country St Vincent and the Grenadines. Her work is concerned with the power of film to create positive social and personal transformation particularly applied to the Caribbean region.

During her 12-year film-making career she has worked as a cinematographer for documentary, director, sound recordist, editor, production manager and producer. Her client list includes Soho House Group, Warner Music Entertainment, Quest Love’s OkayPlayer and Oscar award-winning company Little Monster Films among others. Her work has been included in festivals and screenings across North America, Europe and the Caribbean. She also presently serves at the Chair of the Creative Sector for the Prime Ministerial Youth Advisory Council in St Vincent and the Grenadines.

**London Symphony Orchestra**

**On Stage**

**Leader**

John Mills

**First Violins**

Clare Duckworth

Stefano Mengoli

Elizabeth Pigram

Claire Parfitt

Laurent Quénelle

Sylvain Vasseur

Caroline Frenkel

Aleem Kandour

Olatz Ruiz de Gordejuela

**Second Violins**

Thomas Norris

Miya Väisänen

Matthew Gardner

Alix Lagasse

Belinda McFarlane

Iwona Muszynska

Csilla Pogány

Mitzi Gardner

**Violas**

Malcolm Johnston

Mizuho Ueyama

Steve Doman

Julia O’Riordan

Thomas Beer

Robert Turner

**Cellos**

David Cohen

Laure Le Dantec

Salvador Bolón

Daniel Gardner

Ghislaine McMullin

**Double Basses**

Nicholas Bayley

Patrick Laurence

Thomas Goodman

**Flutes**

Anna Wolstenholme

Imogen Royce

**Piccolo**

Sharon Williams

**Oboes**

Thomas Hutchinson

Rosie Jenkins

**Clarinets**

Chris Richards

Chi-Yu Mo

**Bass Clarinet**

Ferran Garcerà Perelló

**Bassoons**

Daniel Jemison

Martin Field

**Contra Bassoon**

Martin Field

**Horns**

Diego Incertis Sánchez

Angela Barnes

Timothy Jones

Jonathan Maloney

**Trumpets**

James Fountain

Adam Wright

**Trombones**

Mark Templeton

Jonathan Hollick

**Bass Trombone**

Paul Milner

**Tuba**

Stephen Calow

**Timpani**

Patrick Thomas

**Percussion**

Neil Percy

David Jackson

**Harp**

Helen Tunstall