

LSO ST LUKE'S

BBC  
RADIO 3

# LUNCHTIME CONCERTS

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Friday 17 April 1-2.05pm  
Jerwood Hall, LSO St Luke's

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**SIMON CRAWFORD-PHILLIPS AND FRIENDS**

## **Rebecca Clarke: A Musical Odyssey**

A selection of works by **Rebecca Clarke**,  
**Ernest Bloch**, **Bohuslav Martinů**, **Maurice  
Ravel** and **Béla Bartók** arr **Zoltán Székely**

**Lawrence Power** violin and viola  
**Simon Crawford-Phillips** piano

Recorded for future broadcast on BBC Radio 3

LSO

# Today's Programme

The Hawksmoor Space is open from one hour before the concert, selling hot and cold drinks. Please note, we can accept card payments only. Only cold drinks will be permitted inside the Jerwood Hall.

In accordance with the requirements of Islington Council, persons shall not be permitted to stand or sit in any gangway.

The taking of photographs and the use of recording equipment are strictly forbidden without formal consent from LSO St Luke's.

Please make sure that digital watch alarms and mobile phones are switched off during the performance.

Please recycle this programme after use.

## **Rebecca Clarke**

Impetuoso from Viola Sonata

## **Ernest Bloch**

Lento from Suite for Viola and Piano

## **Bohuslav Martinů**

Allegro non troppo from Viola Sonata

## **Rebecca Clarke**

Vivace from Viola Sonata

## **Maurice Ravel**

Allegretto from Violin Sonata No 2

## **Béla Bartók arr Zoltán Székely**

Romanian Folk Dances

## **Rebecca Clarke**

Adagio from Viola Sonata

**Lawrence Power** violin and viola

**Simon Crawford-Phillips** piano

# Programme Note

We have an American philanthropist to thank for not one but two of the works featured today. Elizabeth Sprague Coolidge was the money behind 1919's Berkshire Chamber Music Festival Competition, which promised \$1,000 for the best new work for viola and piano. Famously, the jury couldn't choose between two entries – **Rebecca Clarke's** Viola Sonata and Ernest Bloch's Suite for Viola and Piano – so Coolidge had to cast the deciding vote. She plumped for the latter but was clearly smitten with both, and later commissioned Clarke's Rhapsody for Cello and Piano. The Viola Sonata is easily Clarke's best-known work. It instantly won admirers both in the US and the UK, and it remains a popular concert piece today. Clarke was herself a violist, which she demonstrates by making the most of the instrument's intense upper register and chocolatey bass. There is a real Romantic intensity to the melodic writing, with impassioned outbursts and folksong-inspired reveries that nod to her English training (London-born Clarke was Charles Villiers Stanford's first female student at the Royal College of Music). There are also hints of the floating Impressionist vocabulary of Debussy: lush 9th chords, whole-tone scales and various orientalisms, such as the pentatonic scale from which the strident main theme is built.

**Ernest Bloch** wrote his Suite for Viola and Piano not long after emigrating to the US from Switzerland, as his compositional career was beginning to take off. Like Clarke's Viola Sonata,

it has a post-Romantic musical language shot through with Impressionistic touches, though its four movements take a more programmatic form. The third, which we hear today, 'expresses the mystery of tropical nights' as related to Bloch by a friend who once lived on Java. The dark piano chords and rumbling pedals evoke 'the distant sounds of curious, soft, wooden instruments with strange rhythms', and provide an appropriately exotic backdrop for the viola's dreamy wanderings. The work quickly earned a place in the repertoire, and the orchestral version which Bloch subsequently made is considered the first major 20th-century work for viola and orchestra.

It is worth noting that, with a few exceptions – Berlioz's *Harold in Italy* being the main one – the viola had until that point been kept out of the spotlight. The increase in such works around the turn of the century was partly inspired by a new generation of players, including Paul Hindemith and Lillian Fuchs, whose virtuosity opened composers' ears to the instrument's solo potential. It was Fuchs, for example, who inspired the Bohemian-born **Bohuslav Martinů** to write his Viola Sonata. Another émigré to the US, Martinů first encountered Fuchs performing Mozart duos with her brother in New York. As with all Martinů's music, the Viola Sonata doesn't belong to any of the post-war modernist 'schools', though the influence of Debussy (harmonic) and Stravinsky (timbral) is clear. The energetic second movement also contains syncopated nods to both Bohemian folk song and ragtime, creating a sense of being caught between two

# Programme Note (continued)

worlds. Also with a foot in two continents is **Maurice Ravel's** Violin Sonata No 2, finished just before his first trip to the US. Today, rather than the famous middle-movement 'Blues', we hear the standoffish first movement. Here, Ravel leans on what he called the two instruments' 'essential incompatibility', accentuating their different timbres by setting a singing, legato violin against a relatively bare, percussive accompaniment.

Rounding out the programme is a set of vigorous folk-song transcriptions by **Béla Bartók**, originally written for solo piano but arranged for violin and piano by his friend and compatriot **Zoltán Székely**. A keen ethnomusicologist, Bartók picked up the tunes during trips to Transylvania between 1910 and 1912. The *Romanian Folk Dances* have become one of his most popular works, their modal tunes and vibrant dance rhythms a joyful and approachable showcase for any violinist.

## Programme Note Writer

Timmy Fisher is an editor within the BBC Proms Publications team and co-host of *The Classical Music Pod*. His arts journalism has appeared in *BBC Culture*, *The i Paper*, the *Financial Times*, *Radio Times* and *VAN*.

# Lawrence Power

violin and viola



© Giorgia Bertazzi

Internationally-acclaimed viola player Lawrence Power is widely praised for his richness of sound, technical mastery and passionate advocacy for new music. Heralded by *The New York Times* as ‘a musician on a mission to make us pay attention to the viola’, Power has advanced the cause of the viola both through the excellence of his performances, whether in recitals, chamber music or concertos, and the creation of the Viola Commissioning Circle (VCC). This initiative has led to a substantial body of fresh repertoire for the instrument by today’s finest composers. Power has premiered concertos by leading composers such as Sir James MacMillan, Mark-Anthony Turnage, Julian Anderson and Alexander Goer. Through the VCC, he has commissioned works by Anders Hillborg, Thomas Adès, Gerald Barry, Cassandra Miller and Magnus Lindberg.

Power opened the 2025/26 season with Finnish Radio Symphony Orchestra (Nicholas Collon) performing Berlioz’s

*Harold in Italy* and appears again under the baton of Collon alongside violinist Vilde Frang for Britten’s Double Concerto with the City of Birmingham Symphony Orchestra. Concerto highlights include performances of Magnus Lindberg’s Viola Concerto with Orquestra Simfònica de Barcelona (Matthias Pintscher), Royal Stockholm Philharmonic (Ryan Bancroft) and Trondheim Symphony (Adam Hickox).

Further engagements include performances of Cassandra Miller’s *I cannot love without trembling* with NDR Elbphilharmonie Orchester (James Gaffigan), the BBC Philharmonic (Ludovic Morlot) and the Montréal Symphony Orchestra (Elim Chan), and a three-week play direct tour with the Australian Chamber Orchestra to include the world premiere of Garth Knox’s Viola Concerto.

# Simon Crawford-Phillips

piano



© Matthew Johnson

Simon Crawford-Phillips has built a unique career as a conductor, pianist and creative programmer. He has held positions such as Chief Conductor of Västerås Sinfonietta (2016–28) and Conducting Fellow of the NDR Elbphilharmonie, and in 2023 made a critically acclaimed debut with the Stockholm Royal Opera conducting Britten's *A Midsummer Night's Dream*. In 2025, he was made Artistic Director of the Swedish National Orchestral Academy (SNOA) at Gothenburg University. His revealing and eclectic programming is reflected in an extraordinarily varied career and a passion for championing contemporary and undiscovered repertoire.

His chamber ensembles include The Nash Ensemble (he is Co-Artistic Director alongside Adrian Brendel),

The Kungsbacka Piano Trio and Stockholm Syndrome Ensemble. He is the Artistic Director of the Change Music Festival in Sweden, Co-Artistic Director of the Wye Valley Chamber Music Festival and has directed his own series, 'Musikaliska Möten', at the unique Musikaliska Kvarteret – Stockholm's oldest concert hall!

Crawford-Phillips regularly collaborates with artists such as Daniel Hope, Torleif Thedéen, Lawrence Power, Roderick Williams, Carolyn Sampson, Pekka Kuusisto, Colin Currie, Konstantin Krimmel, Andrew Staples and Malin Broman in repertoire from Haydn and Schumann to contemporary works.

# About LSO St Luke's

LSO St Luke's, the London Symphony Orchestra's home on Old Street, has recently reopened following a major transformation that enhances every aspect of our work – from performance and recording to learning and community engagement. The refurbishment has brought renewed acoustic excellence to the Jerwood Hall, new state-of-the-art recording facilities, improved front-of-house areas and step-free access, as well as low-carbon, energy-efficient upgrades throughout the building. Supported by a successful fundraising campaign and designed by Levitt Bernstein, the project marks the next chapter in our 20-year history as a creative hub for musicians, local communities and young people.

## **LSO St Luke's Open Morning**

Saturday 9 May 10am

Join us for a morning of free performances, workshops and refreshments. Everyone is invited!

We're throwing open our doors on 9 May for a free open morning, showcasing just some of the activities that take place in our venue. Whether you're a regular at our events, or stepping foot inside for the first time, this is the perfect opportunity to take part and discover something new. We can't wait to welcome you!

**[lso.co.uk/lso.stlukes](https://lso.co.uk/lso.stlukes)**

# FUTURE **BBC** **3** RADIO CONCERTS

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Thursday 30 April 2026  
Jerwood Hall, LSO St Luke's

1-2.05pm

**SPOTLIGHT ON ANTOINE TAMESTIT**

## **Antoine Tamestit & Bertrand Chamayou**

**Johannes Brahms**

Viola Sonata No 1 in F minor

**Dmitri Shostakovich**

Sonata for Viola and Piano

**Antoine Tamestit** viola

**Bertrand Chamayou** piano

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Friday 1 May 2026

Jerwood Hall, LSO St Luke's

1-2.05pm

**SIMON CRAWFORD-PHILLIPS AND FRIENDS**

## **Bach, Kurtág and Schubert**

**Johann Sebastian Bach**

arr **György Kurtág**

Gottes Zeit ist der allerbeste Zeit

Sonata in E-flat major

O Lamm Gottes, unschuldig

**Franz Schubert**

Variation on an Original Theme in

A-flat major

Fantasia in F minor

**Simon Crawford-Phillips** piano

**Philip Moore** piano

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