Wheelchair access to the Gallery seats. Please note that there is no toilet facilities. Please note that there is no wheelchair access via a wide access lift. A member of office and the foyer bar (Caversham Room) is allowing access to a lowered box office counter.

However, we will arrange for your wheelchair to be taken away and stored. A lift is located to seat, we regret we may not be able to provide a free seat, when assisting disabled customers at Cadogan Hall.

Please note that companion seats not sold 48hrs prior to any given performance will be accessible via a wide access lift. A member of staff will help you with your requirements. Stalls are accessed via a wide lift so as adapted toilet facilities. Please note that there is no wheelchair access to the Gallery seats.
Concerto for Piano & Orchestra (premiere)
PETER FRIBBINS (b. 1969)

Commissioned by the United Kingdom Embassy of the Republic of Croatia

In late 2009 I acquired a Bechstein grand piano, owned for seventy years by a remarkable retired physician, musician and painter, Dr. John Horder CBE, who was keen for the instrument to go to a fellow musician. Shortly after, I met the talented German-Croatian pianist, Diana Brekalo, and after hearing her perform a concerto in London, she asked if I might like to write one myself. With the support of the Croatian Embassy, I was able to start work with a very particular focus, including my love of the great piano concerto repertoire of the past and the lyrical tone of a certain late nineteenth-century Beethoven. What I found myself composing was music of considerable resoluteness and emotional intensity, and the score is prefaced with the following lines by Omer Khayyam (13th–14th century), as translated by Edward Fitzgerald:

The Moving Finger writes; and, having writ,
Moves on: nor all thy were of Pitty art
Shall bid it return to cancel half a Line,
Nor all thy Tears wash out a Word of it.

The first movement is the most substantial, beginning with a Di pedal in low strings and a short lachrymose viola melody from which the whole movement forms a more serious and expressive interlude to the film’s cinematic–graphic nature of the drama, with some beautiful counter melodies in the solo trumpet, which then goes on to take a rather more equal role in the wonderfully amusing and riotous last movement.

Symphony No.8 in F Op.93
LUDWIG VAN BEETHOVEN
(1770–1827)

I Allegro vivace e con brio II Allegretto scherzando III Tempo di Menuetto IV Allegro vivace

Sketches for Beethoven’s eighth symphony date from 1812, and the work was finished by early 1813. The premiere occurred in one of Beethoven’s own concerts on February 27th 1814, and included the seventh symphony too. Reception of the seventh symphony seemed better than for the eighth, and when asked by his student Carl Czerny why this was so, an annoyed Beethoven is said to have replied, ‘because the Eighth is so much better’. The work is joyous and exuberant, but not lightweight, partly because of the nature of the musical material and partly because all the movements present moderate fast tempi, and so the symphony has a consistent forward momentum that never slackens.

The dance-like first movement opens with a powerful arresting initial theme in the violins, balanced by a more lyrical and Italianate second theme. It has often been said that the light-hearted second movement was inspired by the recent invention of the phonograph by Johann Michael. It is also somewhat like the famous movement in the ‘Clock Symphony’ by Beethoven’s former teacher, Joseph Haydn. The third movement is usually said to be unusual in that it presents another dance in addition to the scherzo second movement, this time a minuet, already somewhat anarchistic by this time in the nineteenth century. This minuet is a more ‘earthly’ example of many of the elegant second movements, and has a glorious trio section for solo horns and clarinet. The final is the most substantial, beginning with a trumpet song in a very quick tempo. Soon after the quartet string opening, Beethoven explicitly writes that the trumpets should play a ‘wrong’ note of a unison CF; this becomes a feature of this extended sonata–rondo movement, which casts a powerful and triumphant ending to the whole symphony.