



Photo: Sophia Clunies-Ross

The London International Concert Orchestra's summer concert on 11 June features Butterworth: A Shropshire Lad – Walton: Viola Concerto (Soloist: Malcolm Allison) – Sibelius: Symphony No. 1 in E Minor.

It will be its ninth in the Free Church since emerging in Autumn 2021 from the Covid lock-downs and reforming from its predecessor, the London International Orchestra, which was very successfully developed and managed by the late Sarah Aaronson OBE. Sarah worked tirelessly for many years building an unrivalled reputation for the LIO, giving opportunities to soloists and orchestral players as well as raising significant sums for many

charitable causes. The players were and are dedicated musicians of all ages, nationalities, denominations and occupations, as well as professional and ex-professional musicians. The LICO carries on this excellent tradition, a lasting tribute to Sarah's extraordinary efforts, tackling varied, familiar and less familiar repertoire under the expert direction of conductor, Alexander Walker.

Please check our website: [li-co.org](http://li-co.org) for more information.

If any musical residents, especially string players, would like to join the LICO for Wednesday evening rehearsals and concerts, please email: [info@li-co.org](mailto:info@li-co.org).

## BOOK REVIEWS BY ELEANOR LEVY

### LONDON: THE GREAT TRANSFORMATION 1860-1920

by PHILIP DAVIES

Philip Davies was director of the London region of Historic England from 1997-2005 and Planning and Development director from 2005 to 2011. He also set up English Heritage's Buildings at Risk programme in London. The readers of his numerous books are, therefore, in superbly capable and professional hands.

The first photos of London were produced around 1839 and complemented the earlier artistic images of William Hogarth, and the contemporaneous engravings by Gustave Dore. They also coincided with Dickens' London-focused written works.

It is impossible for a reviewer to do justice to the range of this book as it covers all of London with 800 images, concluding with an astonishing photograph of The Great Wheel at Earl's Court (1900) towering over local working class terraced houses.

We are inevitably confronted with haunting images of metropolitan poverty. The Gunmakers' Arms was a pub renamed The Mother's Arms by Sylvia Pankhurst who transformed it into a clinic and a creche, the corresponding image shows an emaciated child,

reminiscent of today's third world famine victims, being cared for. A few pages later, the bluntly named Cripples' Parlour, in Mile End shows disabled children and their parents in a group portrait in Victoria Park.

Signs of the capital's growth abound, construction of the Holborn viaduct occupies a double spread, (including advertisement hoarding for the new St Pancras station) and there are photos of the inevitable chaos engendered by the build. An extraordinary 1897 shot of congestion in Piccadilly is in stark contrast to an eerily traffic-free photo of the Wellington Arch in 1900. Throughout the book there are sober reminders of the times: "At Charing Cross, here, beneath the bridge Sleep in a row the outcasts, Packed in a line their heads against the wall Their feet in a broken ridge."

D.H. Lawrence verse captions the photograph of some of the thousands of people, who in 1902, had no alternative but to sleep under the arches of London's bridges.

Our own suburban corner is represented by three pubs. The Bull and Bush, Jack Straw's Castle and The Spaniards Inn, photographed in 1895. Next time you are held up by congestion at The Spaniards Inn consider that this photo, taken almost 150 years ago, shows absolutely no traffic whatsoever!

### SAYING IT WITH FLOWERS

by PETER PHILLIPS

In Peter Phillip's expert hands, flowers and plants are not the traditional, passive/visual conveyers of messages they become proactive anthropomorphic messengers themselves.

It is the flowers that do the saying, whilst we the readers are the listeners.

Snowdrops is a poem, summing up the traumatic effects suffered by 'inconsequential' innocent bystanders, witnessing brutality throughout the ages, "they hadn't come for us but it was a bloodbath, we were part of it." These plants are the traditional heralds of spring, delicate and unsullied, so Phillips' contrast with the imagined sight and sound of hooves ripping the earth, is all the more powerful.

In the poem Ukraine Sunflower, the flowers are described as large, brash, vibrant, golden 'within debris-scorched fields'; and the wonder 'Can we still be called Sunflowers?'

Who can help but smile, as the poet's Hollyhocks, are compared to skinny schoolgirls, boasting: "about the raunchy sex / they had with the bad boys / from next door's garden – / except of course, they didn't."

The final section is typically entitled: 'Climate Watch' / 'To The Doubters' / 'Take a ball of ice... / hold it between / your forefinger and thumb... / Yes, it is dripping. / It's meant to. / That's the world melting.'

Saying it with Flowers is a worthwhile anthology of accessible verse. The poet expresses considerable sensitivity, yet manages to reflect the everyday experiences of the ordinary in a creative and imaginative way.

I hope that this review encourages readers to purchase copies for themselves and for others.



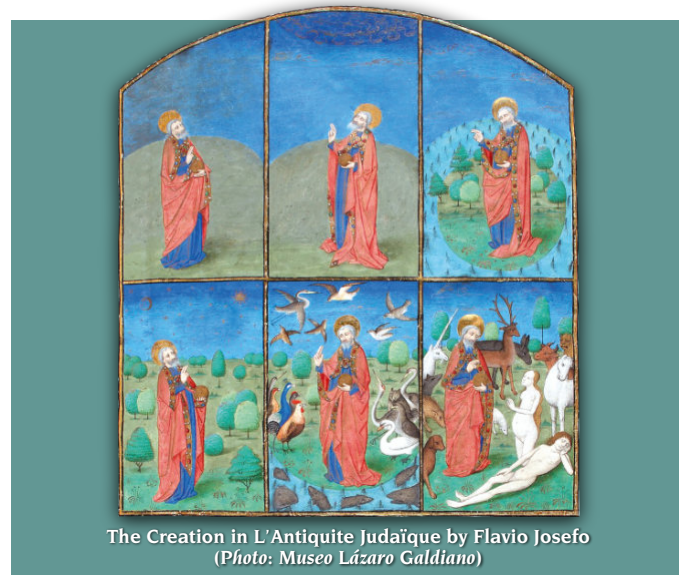
### Macbeth comes to Little Wood

Garden Suburb Theatre brings Shakespeare's Macbeth to its spiritual home – not Birnam Wood in Perthshire but the open air theatre in Little Wood – where the play will be staged from 23 June to 1 July this summer. This production is a shorter abridged version of Macbeth where the action whips along at a fast and exciting pace. We are offering the audience a fresh perspective on the role that gender plays in guilt and accountability with a new and completely original take on the central roles. Who is the real villain in this piece? You decide.



Performances: 7.30pm 23 June; 3pm & 7.30pm 24 June; 3pm 25 June; 7.30pm 29 June; 7.30pm 30 June; 3pm & 7.30pm 1 July. Little Wood Open Air Theatre, Addison Way, NW11 6QS. Tickets can be booked via [ticketsource.co.uk/gardensuburbtheatre](http://ticketsource.co.uk/gardensuburbtheatre).

Colin Gregory



The Creation in L'Antiquite Judaïque by Flavio Josefo (Photo: Museo Lázaro Galdiano)

## Alyth Choral Society performs The Creation

DIANE LANGLEBEN

The Alyth Choral Society – in conjunction with the King's Symphonia, led by Jeremy Sampson – will be performing Haydn's masterpiece The Creation at 7.30pm on Sunday 2 July at Alyth Synagogue, Alyth Gardens, London NW11 7EN.

This oratorio, celebrating the creation of the world as described in the Book of Genesis, is

conducted by Alison Smart Fisher with continuo Tim Hooper, soprano Alexandra Kidgell, tenor Nathan Vale and bass Pauls Putnins.

Tickets cost £20, £10 for under 25s and those under 16 can come along for free. Tickets can be purchased at [alythchoralsociety.wordpress.com](http://alythchoralsociety.wordpress.com) or from Ticket Source at [tinyurl.com/3nuaf2ps](http://tinyurl.com/3nuaf2ps).

If you would like further details about the evening please email: [alythchoralsociety@gmail.com](mailto:alythchoralsociety@gmail.com).



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