

Proms at St Jude's MUSIC & LITERARY FESTIVAL

21 JUNE - 29 JUNE 2025



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Oliver Heilig (Ratté), Laura Lewis (Shankar), Veikko Kälkkonen (Stasevski)

CHAIR'S GREETING



Kate Webster

Welcome to the 2025 Proms at St Jude's Music and Literary Festival, the world class arts festival in Hampstead Garden Suburb. Once again, there will be nine days of high-quality events and we are delighted that as well as our main venue of St Jude-on-the-Hill, we will be visiting all of the venues around Central Square so that we are truly at the heart of our community. The Festival opens with our popular LitFest weekend, whilst the concert programme begins in spectacular style as Dame Evelyn Glennie, world famous percussionist, joins a Proms favourite, Fantasia Orchestra. From day three, the Heritage Walks swing into action, as do the free lunchtime concerts, where you can spot a rising star.

As always, there are events for all tastes and ages throughout the nine days, culminating in the final packed weekend, where we have multiple events on Saturday evening, beginning with the free early-evening concert in and around the refreshment marquee and ending with stand-up comedy. On Sunday afternoon, we welcome everyone to the Family Festival on and around the Square with a wide range of free and ticketed events.

Proms is proud to be a festival for and within the local community, but it is also much more, both in content and impact. We have an outstanding track record of fundraising for our nominated charities, Toynbee Hall and the North London Hospice, donating a record £75,000 between the two in 2024, as well as funding our own music education outreach. Our Schools' Prom and the preparatory workshops are much in demand in local schools. None of this would be possible without the generous support of our many Sponsors, Friends, hard-working and committed volunteers and you – our generous, appreciative audiences.

Whether you are a long-time supporter or discovering us for the first time we can assure you of a warm welcome.

Kate Webster

CHAIR, PROMS AT ST JUDE'S

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Out of respect for the performers and your fellow ticket-buyers, the use of cameras or recording equipment including phones during events is strictly prohibited. Only authorised photographers are permitted to take photographs during the Festival. Your attendance at the Festival constitutes your consent to be photographed and for the pictures to be used for publicity purposes.

If you are accompanied by a child and do not want your child to be included, please inform one of our stewards or photographers, otherwise consent will be assumed.

LitFest: Doors open 15 minutes before scheduled start time • Concerts: Doors open 30 minutes before lunchtime performances and 45 minutes before evening performances. Proms at St Jude's reserves the right to make changes to the programme in unforeseen circumstances. Programme details correct at time of going to press.

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ST JUDE'S RESTORATION PROJECT 2025



In 2025 we launched a major restoration project, focusing on building a future for St Jude-on-the-Hill, an architectural icon loved locally, nationally and worldwide.

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PROMS IN THE COMMUNITY

By Ron Finlay, Proms Trustee

The words ‘community festival’ can be problematic. People tend to think of some well-meaning amateurs putting on a show with warm tea and warm beer in a draughty village hall.

This is, we hope, dear reader, not your experience.

However – while we think of ourselves as a ‘world-class festival’ – community matters very much to all of us who organise the Festival and sits at the heart of what we do.

There is the obvious point that, apart from a few folk managing operations during Festival week, we are all volunteers and the funds we raise go to three important causes supporting ‘the community’. We donate to North London Hospice, helping people in our area at the end of life and to Toynbee Hall, helping young people from less well-off backgrounds gain confidence and find their feet in life, following the tradition that Hampstead Garden Suburb founder, Dame Henrietta Barnett, established more than 100 years ago. We also use our funds for educational outreach, working with a dozen schools in the Barnet area to boost music education, in partnership with DaCapo Music Foundation.

We run other schemes to support young people with their music, including running Teeny Proms for toddlers and pre-schoolers, and a music composition competition for children at primary and secondary schools. The free lunchtime concerts that we organise are regularly designed to give a platform to young musicians who are just starting out on their careers. A rationale for our Family Festival is to offer a wider range of music and arts events for schoolchildren and their parents and other grown-ups.

Besides these ‘outputs’, community is central on the ‘input’ side of Proms too. Those of us who volunteer year round tend to live within a few miles of St Jude’s

and get to know each other well. Those who volunteer during the Festival itself work intensely together and build up a bond. Young crew members, who sell programmes and ice cream, move tables and chairs, and tidy and prepare venues, are often gaining their first work experience and we are delighted to be able to give them this opportunity.

Owing to the longevity of people’s commitment, for volunteers it’s a little like being part of a big Proms family. Indeed, we take an affectionate interest in those who have retired from Proms and continue to support them informally where we can. Our Friends often rightly see themselves too as part of this extended family.

In a wider sense, it is part of our mission to contribute to strengthening the links between different parts of the vibrant community in and around Hampstead Garden Suburb. By hiring the church, we are supporting St Jude’s, and through running a concert at the Free Church and LitFest in The Henrietta Barnett School, we maintain good connections with the other institutions around Central Square.

We welcome and very much appreciate the generous support we receive for these endeavours from Hampstead Garden Suburb Residents Association and The Hampstead Garden Suburb Trust, two other key community institutions. Wherever we can, we reach out to other local bodies, such as JW3, Fellowship House, U3A, HGS Art, the Hampstead Garden Suburb Community Library and the Hampstead Garden Suburb Horticultural Society. Indeed, we are blessed to be surrounded by such community-minded organisations.

None of this would be possible, of course, without audiences, including readers of this programme. You therefore make up an essential part of what is truly a community festival – thank you.





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CLASSICAL PRIDE AT PROMS AT ST JUDE'S

By Anne Kollar, Proms Trustee

Gay Pride Month, celebrated every June, has its origins in the Stonewall Riots of 1969 in New York City. These riots were sparked by a violent raid on the Stonewall Inn, a gay bar in Greenwich Village frequently harassed by the police. In 1970, the year following the uprising, activists organised the 'Christopher Street Liberation Day March', and over time June became an international period of celebration, remembrance and advocacy for LGBTQ+ rights. Seventy-five years after that first march, Pride Month is marked by parades, performances and cultural events that highlight the community's resilience and contributions to society.

For over 30 years, Proms at St Jude's has also been celebrated in June and, without doubt, some of the music performed over those decades has been the work of members of the LGBTQ+ community. This year's 'Classical Pride' concert seeks to honour this history and to highlight the long-standing contributions of those composers, conductors and performers.

Composers who identified as gay or who had same-sex relationships have left a rich musical legacy throughout the centuries. Although many lived in times when expressing their sexuality was dangerous, their work remains an enduring testament to their life experience, artistry and passion. Specific identification of these musicians is scant until the 20th century when the taboo against them started to soften and public disclosure became more acceptable. In addition to three of the composers who appear on the June 26th programme: Pyotr Ilyich Tchaikovsky, Samuel Barber and Caroline Shaw, some of the most renowned are Camille Saint-Saëns, Aaron Copland, John Cage and Benjamin Britten.

The style of LGBTQ+ composers is of course embedded in the period and environment in which they composed and is as different as they are. Some, such as Tchaikovsky and Barber, have left pieces filled with longing, passion and even defiance; others like Britten were more objective and intellectual; and Cage and Shaw experimental and adventurous.



© SARA RAMPAZZO



Pride; Inset: Pyotr Ilyich Tchaikovsky

But in every case, audiences have been challenged, moved and enriched by the stories they have told.

Conductors and performers who identify as LGBTQ+ similarly elevate the classical music world. Many are household names and their outstanding musicianship influences a broader creative environment and enhances our culture immeasurably. Performing groups such as the London Gay Men's Chorus, The Fourth Choir and the London Gay Symphony Orchestra offer performers a safe and accepting environment in which to share their skill and commitment.

In acknowledging and thanking 'Pride' musicians for their contributions to the classical music landscape, Proms at St Jude's hopes to recognise and celebrate their part in musical history, and to welcome those who will continue to enhance the art form into the future.

‘TAKE NOTE!’

By Michelle Groves, Proms Trustee and Jane Cutler, co-founders of DaCapo Music Foundation

‘The children and staff were absolutely blown away by the workshop delivery and the music itself’.

Brookland Junior School, NW11

Take Note! is a workshop and concert for primary schools, developed and run by Proms at St Jude’s, DaCapo Music Foundation and Fantasia Orchestra.

The project was prepared over a two-year period and piloted thoroughly, ready for this year’s rollout. It’s a high-quality experience for whole-school primary audiences.

Every school visit includes lots of interaction with the children and we work with large numbers, grouped into Key Stage 1 (Infants) and Key Stage 2 (Juniors).

The workshops are designed as a series, and schools can choose one or all, depending on funding, interest and time considerations. There are Strings, Brass, Woodwind and Percussion workshops. A second

series is planned to explore jazz, contemporary, folk and world music.

The workshops are led by players from Fantasia Orchestra – a group of two to five young musicians at the top of their profession working with a highly skilled educator.

In piloting the project we received feedback, observed responses and made adjustments to the format. By making the first two parts of the session highly interactive, we found that the children’s concentration and interest in the concert at the end improved dramatically and enabled them to talk about their experience with a greater level of sophistication than they would have managed prior to the event. There was also a high level of engagement and interest from the teachers, many of whom knew as little about the music as the children. We are excited and impressed by the level of concentration achieved – true ‘listening’ from the children as a result of the workshop content.



Brass ‘Take Note’ workshop at Wessex Gardens Primary School NW11

EXAMPLE SESSION: STRINGS

We start by getting to know the musicians and asking them questions. We want the children to be inspired by them and their chosen career – this sometimes starts with learning about their favourite football team or pet!

Next, we listen to each musician play an extract from the piece that will be played in the concert. The children are invited to tell us about the instrument, how it sounds, what the music evokes etc.

Then, the instruments are heard in combinations of two, three and four. The children are prompted to ask questions and get answers that help them to hear that the musicians are all playing different music that sounds perfect when played together. This way, we start to get the feeling of 'being' four

parts. Taking a short song or rhythmic activity we learn something that has four separate parts and fits together. This is done standing up!

The final section is the concert, when the children listen to the quartet play a piece of between two and nine minutes. The quartet played Haydn Op 76 No 1 first movement. Key Stage 1 children listened intently to the first half of two minutes 30 seconds and the Key Stage 2 children listened in silence for five minutes.

The feedback didn't include any comments on the music being 'too difficult' or 'not really what the children like to listen to', which we have often heard before! It was 100% positive with smiles and 'can we have another workshop please?'

Each school visit (which can cater for whole school numbers) costs £990 and we are fundraising to make these available to other local schools. Donations gratefully received at DaCapo.co.uk.

Pilot and initial workshops and concerts have been generously funded by the Harris Trust, Proms at St Jude's, Fantasia Orchestra and DaCapo.

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TOYNBEE HALL

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Free play at Christ Church Primary School, Brick Lane

'An opportunity to learn, grow and contribute to meaningful change'

Those are the words of Mehjabin, aged 20, from Tower Hamlets.

Mehjabin was one of 12 young people who co-produced major Toynbee Hall research published this year, about emotional support, young people and the cost-of-living crisis.

Why involve her? Toynbee Hall has a participatory action research (PAR) approach – where people whose experiences are being studied are also leading the research. This leads to truly insightful findings from the right questions to ask, through to deeper trust during interviews, and more meaningful analysis.

Mehjabin described being a peer researcher on the Emotional Support and Young People project as 'an incredibly fun and fulfilling experience'.

'It was a privilege to be part of a project that emphasises collaboration, learning and real impact, and I look forward to seeing how the findings continue to shape future initiatives'.

Mehjabin follows in a long line of East End residents who've been involved in shaping the area's, and the country's, social policies, thanks to Toynbee Hall.

Toynbee Hall was founded in 1884 by social reformers Dame Henrietta and Canon Samuel Barnett. Politicians and innovators such as William Beveridge, Clement Attlee and Charles Booth worked there, as did the UK's first female solicitor, Carrie Morrison.

CEO Rebecca Sycamore says: 'Toynbee Hall's aim was, and is, to provide vital advice and support, working in partnership to tackle unfairness and ensure everyone has an equal chance to thrive'.

In the last census, Tower Hamlets was the most densely populated borough in England. Many families live in flats with limited access to safe, green outdoor space and a lack of play opportunities for children, alongside little support for young parents.

Our play programme provides opportunities for children to have art and nature-based fun, from building dens, making masks and designing 'superhero' capes, alongside providing parental support.

Play leaders work with more than 180 children and their families at Christchurch School and Canon Barnett primary schools as well as running a Thursday evening Children's Art Club for the children of parents who volunteer regularly at a nearby food bank.

Toynbee Hall's focus is on 'unstructured play' – encouraging children to use their imagination which, in turn, helps build resilience, independence, understanding and decision-making skills.

Or, as one eight-year-old told us, 'We feel safe and included with everything. We get to play what we want, and we feel understood'.

Support, volunteer, donate:

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To learn more about our partnership and the programme, please scan the QR code, or visit:

www.toynbeehall.org.uk/proms-at-st-judes

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North London Hospice cares for over 3,500 patients with a life-limiting illness every year and provides support for their families, friends and carers.

The relationship between Proms at St Jude's and North London Hospice is both long-standing and cherished. Over several decades, your generosity and unwavering commitment has raised thousands of pounds for our charity, and thus has provided dignity, compassion and expert care to countless people in their hour of need.

Your tireless fundraising helps to support people like Esther, who stayed on our Inpatient Unit after chemotherapy left her in unmanageable pain.

For the 51-year-old Marketing Accounts Manager, treatment cycles had long been a battle, having previously overcome cervical cancer, before it returned in her lung and diaphragm. 'I was doing well and planning to go back to work when cancer hit me again', Esther explained.

'The time I spent at the hospice was a godsend. I was so well looked after physically, but also emotionally. I was listened to, I felt understood. I could speak openly and was encouraged to do things to help my mindset too'.

Having since been discharged and able to enjoy time with her daughters and granddaughter, Esther is reassured knowing that the hospice is there.

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We rely on the generosity of our community to fund our work through donations and fundraising, to provide the best of life, at the end of life, for everyone.

'If I am in pain, now I have somewhere to go and people that will take the best care of me', Esther concluded.

'That knowledge is empowering, and I cannot thank them enough for their kindness and their care'.

North London Hospice has been at the heart of our community for more than 40 years, caring for people in Barnet, Enfield and Haringey since 1984, and we now provide some services in Camden and Islington too. As the area's sole provider of free, specialist palliative care, your kindness has allowed us to continue our mission, and for that, we cannot thank you enough.

Thank you for being part of this journey with us. We are honoured to stand alongside you once again.



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Play your part in keeping our Suburb special

The Hampstead Garden Suburb Residents Association was formed over 110 years ago. With nearly 1,900 members, it has become a strong, enthusiastic community in the Suburb. It:

- organises social events including the Summer Fair and Hallowe'en/New Year's Eve festivities •
 - maintains and enhances the greenery in the Suburb by funding the planting of street trees and setting up of a community orchard •
 - supports residents to prepare for environmental challenges •
- works with LB Barnet to keep the Suburb clean and supports local litter picking volunteers •
- supports local community groups and donates to local charities, including Proms at St Jude's •
 - produces the quarterly Suburb News and annual Suburb Directory delivered by volunteers to all households in the Suburb •
 - produces the monthly Suburb eNews with local information and events circulated by email to members only •
- provides access to the Master Tradespeople List with recommendations from fellow Suburb members and the HGS List email group: both available to RA members only •

**Join the Hampstead Garden Suburb Residents Association online at
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LITFEST

SATURDAY 21 JUNE AND SUNDAY 22 JUNE

Supported by the Hampstead Garden Suburb Residents Association

In association with The Henrietta Barnett School

Our warmest thanks to our authors, interviewers and supporters. And to West End Lane Books for organising book sales and signings throughout our event.

Lit Fest is well known for attracting brilliant authors and well-matched interviewers whose insightful conversations make LitFest such a success.

We have put together a fascinating programme of writers and interviewers who take us on a journey across time and space.

Philippe Sands takes us from 1990s London to Pinochet's Chile via Nazi Germany in *38 Londres Street: On Impunity, Pinochet in England and a Nazi in Patagonia*. We revisit the first decade of the 21st century with **Sir Michael Palin** in *There and Back: Diaries 1999 - 2009*, while **Tracy Chevalier** takes us even further back in time to 15th century Murano in *The Glassmaker*.

We explore the world of politics with **Sir Vernon Bogdanor**, whose book *Making the Weather: Six*

Politicians Who Changed Modern Britain examines the influence of six iconic politicians across the political spectrum. And **Patrick Maguire** and **Gabriel Pogrund's** book *Get In: The Inside Story of Labour Under Starmer* takes us behind the scenes to witness the transformation which led to the Labour Party's victory in the last general election.

Our legal and judicial system is put under the microscope by her Honour **Wendy Joseph KC** who examines four gripping trials that she presided over in *Rough Justice: Do We Have the Law We Deserve?*

On a nostalgic note, **Petroc Trelawny** takes us on a personal, historical and cultural trip to the land of his childhood in *Trelawny's Cornwall: A Journey Through Western Lands* and **Ann Treneman** joins forces with the Royal Horticultural Society to offer gardening advice, illustrations and inspiration in *RHS Horti Curious: A Gardener's Miscellany of Fascinating Facts & Remarkable Plants*.>



WEST END LANE BOOKS



**The
Henrietta Barnett
School**
FOUNDED IN 1911

SATURDAY 21 JUNE



Sir Vernon Bogdanor

Simon Lewis

10.30-11.30

Sir Vernon Bogdanor

in conversation with
Simon Lewis

Making the Weather: Six Politicians Who Changed Modern Britain

Historian and political scientist Vernon Bogdanor is Professor of Government at the Institute of Contemporary British History, King's College, London and a fellow of the British Academy, the Royal Historical Society and the Academy of Social Sciences.

His latest book takes six iconic politicians and examines the major influence they had on post-war politics in the UK.

Making the Weather focuses on three politicians from the Left – Aneurin ‘Nye’ Bevan, Roy Jenkins and Tony Benn – and three from the Right – Enoch Powell, Keith Joseph and Nigel Farage and analyses how they achieved such importance and influence and how they came to dominate the political landscape.

From immigration to Europe to the NHS, the issues and causes that brought these men to prominence remain of considerable relevance to this day.

Simon Lewis OBE, was Director of Communications during Gordon Brown's time as Prime Minister and was also Communications Secretary to the late Queen in the 1990s. He currently co-hosts the popular *When it Hits the Fan* podcast.



Ann Treneman



Charlotte Mendelson

12.15-13.15

Ann Treneman

in conversation with
Charlotte Mendelson

RHS Horti Curious: A Gardener's Miscellany of Fascinating Facts & Remarkable Plants

Ann Treneman is a journalist, garden designer and winner of the People's Choice Award for her RHS Wild Kitchen Garden at Chelsea Flower Show. Past projects include sensory and dementia friendly gardens in London.

In association with the Royal Horticultural Society, Ann has produced this beautifully illustrated book, packed with advice and inspiration that will delight gardeners and plant lovers. A 'pick and mix' of horticultural knowledge, it answers a multitude of questions and is filled with botanical diagrams and graphics, maps, historical biographies, scientific explorations, plant profiles, unbelievable facts, recipes and tips. As she says, 'If plants could talk, they could tell us some amazing stories – of survival, derring-do, drama, beauty, friends and enemies. They are wild in many ways, and this book seeks to reach the parts that others have not'.

Charlotte Mendelson's award-winning fiction has been shortlisted for the Women's Prize and longlisted for the Booker. She is a Fellow of the Royal Society of Literature and Gardening Correspondent for *The New Yorker*. The paperback of *Wife*, her most recent novel, came out in May. >

SATURDAY 21 JUNE

© ALAMY



Sir Michael Palin



Georgina Godwin

14.30-15.30

Sir Michael Palin

in conversation with
Georgina Godwin

There and Back: Diaries 1999 - 2009

In the fourth volume of his widely acclaimed diaries, Sir Michael Palin – comedian, actor, writer, broadcaster, BAFTA Fellow and all-round national treasure – reflects with warmth and empathy on the first decade of the millennium. He documents the successive shocks of 9/11, the 7/7 London bombings, the war in Iraq and the global financial crash, alongside his feelings on losing his great friend George Harrison and seeing the last of his children leave home.

He also reflects on his determination to avoid routine and repetition and to embrace new challenges as he takes on four major new travel series and a number of documentaries.

Through successes and setbacks, we meet a man grasping every opportunity in a phenomenally varied life and embarking on his greatest adventure yet – becoming a grandfather.

Georgina Godwin is Books Editor for Monocle Radio and the host of the flagship literary show *Meet the Writers* and current affairs programme *The Globalist*. She chairs events worldwide and hosts a number of commercial podcasts. She is on the board of English PEN.



Petroc Trelawny



Ian Skelly

16.15-17.15

Petroc Trelawny

in conversation with
Ian Skelly

Trelawny's Cornwall: A Journey through Western Lands

Broadcaster Petroc Trelawny has presented the BBC Proms on radio and television and until recently was one of the hosts of *Breakfast* on BBC Radio 3; he now hosts *In Tune*.

In *Trelawny's Cornwall* he returns to the land of his childhood on the Lizard Peninsula to explore his Cornish heritage and to answer the question 'do I still belong here?'.

Part history, part memoir, this is a deeply felt exploration of Cornwall – past, present, and future – and tells the vivid stories of a loving family full of mysteries. Petroc visits old mines and ancient churches and ponders the collapse of Methodism, the decline of the Cornish language and the complex, sometimes lucrative, sometimes destructive, relationship with tourism.

Ian Skelly presents BBC Radio 3's *Essential Classics* and hosts live concerts from around the UK including the BBC Proms. He is an internationally published writer and has produced documentaries on the arts and music for the BBC and NBC television in America. >

SUNDAY 22 JUNE



Patrick Maguire



Gabriel Pogrund



Steve Richards

11.30–12.30

Patrick Maguire and Gabriel Pogrund

in conversation with Steve Richards

Get In: The Inside Story of Labour Under Starmer

With unrivalled access within the Labour party, *Sunday Times* Whitehall Editor, Gabriel Pogrund, and his *Times* colleague Patrick Maguire, have written an explosive, behind-the-scenes, warts-and-all account of Labour's transformation which led to its general election victory under Sir Keir Starmer in 2024.

The book examines Starmer's relentless, ruthless and single-minded pursuit of power and reveals the hidden turmoil within the party as he expunged opponents and attempted to unite its factions in the face of searingly divisive events. All the major figures in the Labour Party are featured and the book reveals who actually wields power in the party today.

Steve Richards is a British TV presenter, author and political columnist, who has written columns for *The Guardian*, *Independent* and *The New Statesman*. He hosts a very successful podcast and a one-man show, *Rock 'n' Roll Politics*.



Tracy Chevalier



Bridget Galton

13.30–14.30

Tracy Chevalier

in conversation with Bridget Galton

The Glassmaker

Tracy Chevalier is the world-renowned author of 11 novels, including *Girl with a Pearl Earring*, the global bestseller that has been made into a play, a film and an opera.

Her latest book *The Glassmaker* is vivid, inventive and spellbinding. Beginning in 15th century Murano, during the golden age of Venetian luxury glass-making, women are forbidden from working with the precious material. But Orsola Rosso flouts convention to save her family from ruin. She works in secret, knowing her creations must be perfect to be accepted by men and also knowing that perfection may take a lifetime. Her creations will adorn the necks of empresses and courtesans from Paris to Vienna but will she ever earn the respect of those closest to her? We follow Orsola as she hones her craft through war and plague, tragedy and triumph, love and loss.

Bridget Galton is the Features Editor and Associate Editor of the *Ham & High*.>

SUNDAY 22 JUNE

© ANTONIO OLMOS



Philippe Sands

© MISAN HARRIMAN



Ted Hodgkinson

15.15–16.15

Philippe Sands

in conversation with
Ted Hodgkinson

38 Londres Street: On Impunity, Pinochet in England and a Nazi in Patagonia

Philippe Sands is the best-selling author of *East West Street* and *The Ratline*. His new book, *38 Londres Street*, is a gripping historical investigation that connects the horrors of Chile under Augusto Pinochet with the dark past of an SS officer who fled justice, via 'the ratline', to Patagonia.

In 1998, idealistic young barrister, Philippe Sands, was asked to advise Pinochet, who had been indicted for crimes against humanity and genocide. Instead, he chose to represent a human rights group, beginning a decades-long journey, uncovering hidden links between Nazi-era atrocities and modern-day crimes.

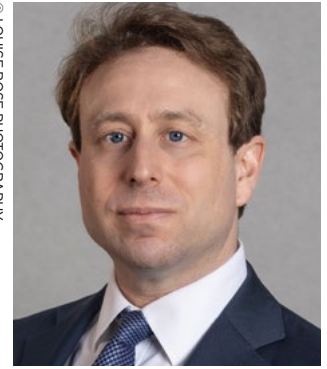
Blending memoir, detective work and courtroom drama, Sands exposes the enduring consequences of unchecked crimes and perpetrators hiding in plain sight. A professor and barrister as well as acclaimed author, Philippe Sands is a master storyteller who weaves history and justice into a morally compelling narrative.

Ted Hodgkinson is Head of Literature and Spoken Word at the Southbank Centre. He has judged numerous literary awards including the Orwell Prize for Political Writing and in 2020 chaired the judging panel of the International Booker Prize.

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Wendy Joseph KC



Adam Wagner KC

17.00–18.00

Her Honour Wendy Joseph KC

in conversation with
Adam Wagner KC

Rough Justice: Do We Have the Law We Deserve?

The former Old Bailey judge, and author of the acclaimed bestseller *Unlawful Killings*, lifts the lid on our legal system and asks whether it delivers justice.

Wendy Joseph KC examines four gripping trials she presided over and compares them with eerily similar historic cases – and miscarriages of justice – from years ago.

From the trial of a child charged with disposing of dismembered body parts, to the woman accused of killing her own husband, Joseph is utterly compelling as she sets out how our justice system works. Incisive and masterfully crafted, *Rough Justice* illuminates the struggles of any one of us – but particularly the marginalized and the easily exploited – who get caught up in our legal system.

Adam Wagner KC has acted in public inquiries and leading cases on the right to protest and human rights during the pandemic. He authored *Emergency State: How We Lost Our Freedoms in the Pandemic and Why it Matters* and has been acting for the families of 10 hostages held in Gaza.

IAN FAGELSON

LONDON TOUR GUIDE

**Wishing
Proms at St Jude's
every success**

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Marilyn Greene

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HERITAGE WALKS

Tickets for guided walks must be booked in advance.

A reminder with final joining arrangements will be sent the day before each walk. Please see our website www.promsatstjudes.org.uk/2025-heritage-walks for more information.

FRIDAY 20 JUNE

Henrietta's Dream – Hampstead Garden Suburb Then and Now



A pre-Proms at St Jude's walk was organised in collaboration with the London Festival of Architecture (LFA) and led by Proms Chair and Trustee of the HGS Virtual Museum, **Kate Webster**.

Henrietta Barnett's vision was of a planned suburb for all social classes with a variety of housing, open spaces and community social provision. The walk explored these features and culminated at Lutyens' centrepiece of Central Square.

For more information, visit

www.londonfestivalofarchitecture.org

MONDAY 23 JUNE • 10.30

Golders Hill Park and its Glorious Trees



David Humphries, Arboricultural Manager for Hampstead Heath will lead us around Golders Hill Park and introduce us to some of the specimen and unusual trees, both native and introduced,

for which Golders Hill Park is notable. David is one of London's leading experts on trees and will give us insights into the challenges of managing the trees in this award-winning park and adjacent Heath.

Meet at Golders Hill Park café, North End Way
NW3 7HD

MONDAY 23 JUNE • 14.00

The Artisans' Quarter

Kate Webster, Trustee, HGS Virtual Museum leads an exploration of the architecture and social history of this original area of the Suburb, uncovering information about the first inhabitants, including her latest research on the recently released 1921 census and the changes brought about by the First World War.

Meet outside Litchfields Estate Agents, Arcade House NW11 6TJ (junction of Hampstead Way with Finchley Road)

TUESDAY 24 JUNE • 10.30

A Hard Rain – The Great Storm of 1975



Proms regular, **Lester Hillman** leads a walk exploring this 1 in 20,000-year event of 14 August 1975. This highly localised storm centred over the Suburb and in the space of two hours at least 6.7

inches (170mm) of rain and hailstones fell. Immerse yourself in the personalities, eye-witness testimony, the science and meteorology, the drama and impacts which eventually led to a massive and costly long-term reshaping of today's Heath landscape.

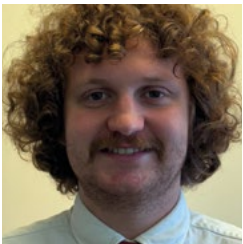
Meet at Golders Hill Park café, North End Way
NW3 7HD >

TUESDAY 24 JUNE • 14.00

The Suburb Roofscape



Have you ever wondered why the roofs of Hampstead Garden Suburb are so different from most of suburban London? **Joe Mathieson** and **Calum Orr**, Architectural Advisers at The Hampstead Garden Suburb Trust, will explore how the Suburb's roofs were designed and constructed, the materials used, and why roofscape is such an important contributor to the Suburb's unique character.



Joining details will be sent out prior to the walk

WEDNESDAY 25 JUNE • 10.30

Crime and Punishment



On a walk through many of the City's most beautiful sites including the Central Criminal Court (the Old Bailey) - **Ian Fagelson**, Top 10 guide on Tripadvisor and Proms favourite, will apply

his entertaining legal and historical expertise to tales including the hanging of the Gunpowder plotters, the last public execution in England and grave robbers who themselves came to a grisly end. Some of the colourful characters to be encountered were actually guilty of the crimes of which they were accused!

Meet at base of Queen Anne Statue, in front of St Paul's Cathedral EC4M 8AD



© IKATE WEBSTER

WEDNESDAY 25 JUNE • 14.00

Women of The Suburb



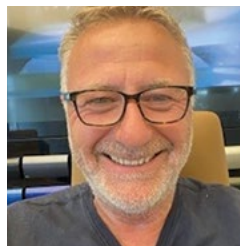
This walk investigates women's history in the early years of Hampstead Garden Suburb, focusing on how women's rights reformers influenced the built environment. **Will Hawkins**,

Chief Executive of The Hampstead Garden Suburb Trust, will explore how founder Dame Henrietta Barnett created a home for working Edwardian women and introduce some of the Suburb's most radical suffragists.

Meet on Willifield Green, opposite Fellowship House, 136A Willifield Way NW11 6YD

THURSDAY 26 JUNE • 10.30

Trees for the Future



The Suburb's historic trees are subject to increasing environmental and human pressures. **Frank Hawkins**, The Hampstead Garden Suburb Trust Green Estate Manager, will explore the

effect of this on some of the Suburb's trees and discuss what can be done to create a resilient future.

Meet in the car park, St Jude-on-the-Hill Church, Central Square NW11 7AH

THURSDAY 26 JUNE • 14.00

Historic Highgate



Highgate developed as a coaching stop on the way into London and its historic High Street and surrounding area contain a beguiling mix of residential architecture across the centuries. Many of the

buildings feature in literature and art or are associated with personalities, both historical and modern. **Kate** and **Martin Webster** will lead an exploration of the history and the rich tapestry of buildings and people that is Highgate village.

Meet at Riverstone, 1 Hampstead Lane N6 4RS >

FRIDAY 27 JUNE • 10.30

Pianos, Paddington, Activists and Artists: Primrose Hill



Prize-winning guide and author **Rachel Kolsky** leads our exploration of this upmarket 'luvvie' residential neighbourhood, which provides perfect views across London's skyline. In between

there are stories of writers, poets and broadcasters plus, of course, the location of where Paddington the bear lived with the Brown family. Piano-making workshops are now community centres, artist studios now in-demand homes and nestling at the foot of the actual hill is the London abode of Fredrich Engels for nearly 25 years.

*Meet outside Chalk Farm Underground Station
NW3 2BP*

FRIDAY 27 JUNE • 14.00

Majesties, Mistresses, Moppets and Miladies: The Female Side of Kenwood House

© MARK ZAKIAN



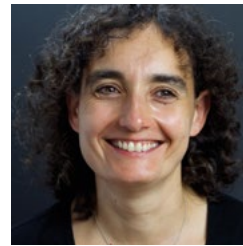
Developing the theme of his sell-out tour in 2024, **Mark King** will share more of his passion for Kenwood on this entertaining encounter with queens, courtiers, courtesans, cousins and

creators whose work is represented there. Mark is a Blue Badge tourist guide, author, Kenwood volunteer and Council Member of the Friends of Kenwood.

Meet on the carriage drive opposite the main doors of Kenwood House, Hampstead Lane NW3 7JR

SATURDAY 28 JUNE • 10.30

Constable's Hampstead



Constable summered and painted in Hampstead from 1819, making it his permanent home in 1827.

Marilyn Greene, City Guide and expert on Hampstead, reveals the picturesque

Georgian and Regency houses and landscapes which Constable knew, and will illustrate the walk with Constable's pictures and quotes from his letters.

Meet near Hampstead Underground Station in the courtyard outside Wagamama, Heath Street NW3 1EN

SUNDAY 29 JUNE • 10.30

WEDNESDAY 2 JULY • 10.30

The Brewer, The Felon, The Showgirl and More: The Surprising Radicals of North End



The tiny hamlet of North End has been home to a range of radical thinkers since the 18th century. Over the course of about a mile **Mary Crowley**, historian, guide and Trustee of the Hampstead

Garden Suburb Virtual Museum, will introduce these surprising personalities and the changes they sought to make. This walk includes paths over the Heath, so sturdy footwear is recommended.

Meet at Golders Hill Park café, North End Way NW3 7HD



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CONCERTS

Please note: Evening concerts begin at 19.30 at St Jude-on-the-Hill Church.
Lunchtime concerts are free and begin at 12.00 noon.

SATURDAY 21 JUNE • 19.30

Dame Evelyn Glennie with Fantasia Orchestra

Supported by Riverstone Living

Tom Fetherstonhaugh *conductor* • Dame Evelyn Glennie *percussion*

The winners of our seventh annual Fantastic Fanfare competition, sponsored by Dorico, are **Alice Espitalier-Noel**, 14, from The Henrietta Barnett School and **Nathan Heyman**, 15, from Archer Academy. Dame Evelyn Glennie and Fantasia Orchestra will play Alice's entry. They will also perform the entry submitted by **Chapman Shum** (who is visually disabled) as an encore.

PROGRAMME

CARL PHILIPP EMANUEL BACH (1714–88)

- Symphony in G major H 657 Wq 182 No 1
 - *Allegro di molto*
 - *Poco adagio in E major*
 - *Presto*

ANTONIO VIVALDI (1678–1741)

- Concerto in C major RV 443 arr Glennie
 - *Allegro*
 - *Largo*
 - *Allegro molto*

JOE DUDELL (born 1972)

- *Snowblind: Concertante for percussion and strings*

INTERVAL

GIACOMO PUCCINI (1858–1924)

- *Crisantemi* in C sharp minor

PYOTR ILYICH TCHAIKOVSKY (1840–93)

- *Souvenir de Florence* Op 70
 - *Allegro con spirito*
 - *Adagio cantabile e con moto*
 - *Allegro moderato*
 - *Allegro con brio e vivace* >



Dame Evelyn Glennie

© PHILIPP RATHNER/BRIGITTE



Fantastic Fanfares 2025



From left: Alice Espitalier-Noel, Nathan Heymann; Chapman Sum

This year, the seventh of our annual competition, sponsored by Dorico, the challenge was to compose a fanfare for string orchestra and side drum. The judges enjoyed listening to all the entries, which were stimulated by interesting ideas.

Alice Espitalier-Noel, aged 14 from Henrietta Barnett School, won the 11-14 section. Her lively fanfare will be performed by Fantasia Orchestra and Dame Evelyn Glennie at the first Proms evening concert on Saturday 21st June.

The winner of the 15-18 section was **Nathan Heymann** aged 15 from the Archer Academy. His composition impressed the judges but was less effective as a fanfare and so will not be performed. Nevertheless he is to be congratulated.

The judges also want to acknowledge the work of **Chapman Sum**. Though not a fanfare, as a blind and neurodivergent person, they were impressed with his ideas and musicianship. His composition will be performed as an encore.





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SATURDAY 21 JUNE • 19.30

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Tom Fetherstonhaugh

TOM FETHERSTONHAUGH

Tom Fetherstonhaugh is Artistic Director of Fantasia Orchestra, with whom he made his BBC Proms début in August 2024 conducting two performances at the Royal Albert Hall. As the Assistant Conductor of the Bournemouth Symphony Orchestra between 2022-2024, Tom conducted 70 performances including five weeks in the BSO's main season series.

In 2025, Tom returns to the Bournemouth Symphony Orchestra, Britten Sinfonia, Ulster Orchestra and Orchestra of Opera North, and makes his débuts with the BBC Philharmonic, Manchester Camerata and the National Symphony Orchestra (Ireland). Other recent projects include a joint concert with Royal Philharmonic Orchestra and Antigua and Barbuda Youth Symphony Orchestra, and a concert for peace in the Korean Demilitarised Zone.

He has performed with soloists including Alena Baeva, Alim Beisembayev, Julian Bliss, Danny Driver, Jess Gillam, Ben Goldscheider, Thomas Gould, Isata Kanneh-Mason, Sheku Kanneh-Mason, Vadym Kholodenko, Tasmin Little, Jennifer Pike,

Laura van der Heijden, Steven Osborne, Toby Spence and Maria Włoszczowska.

As a member of The Grange Festival's music staff team, Tom has worked on productions of Britten's *A Midsummer Night's Dream*, Puccini's *Manon Lescaut*, Verdi's *Macbeth* and the world première of David Matthews's *Anna*.

Tom is a frequent contributor to Proms at St Jude's.

DAME EVELYN GLENNIE

Dame Evelyn Glennie is the first person in history to create and sustain a full-time career as a solo percussionist, performing worldwide with the greatest orchestras and artists. Evelyn has commissioned over 200 new works for solo percussion and has recorded over 40 CDs. She regularly provides masterclasses and consultations to inspire the next generation of musicians.

Leading 1,000 drummers, Evelyn had a prominent role in the Opening Ceremony of the London 2012 Olympic Games, which featured a new instrument, the Glennie Concert Aluphone.

Evelyn was awarded a Damehood in 2007 and Companion of Honour in 2017 and has over 100 international awards to date, including two Grammys®, the Polar Music Prize, the Léonie Sonning Music Prize and the Companion of Honour. She was appointed as the first female President of Help Musicians. Since 2021 she has been Chancellor of Robert Gordon University in Aberdeen, Scotland.

Evelyn curates for The Evelyn Glennie Collection, which includes an excess of 3,800 percussion instruments. The film *Touch the Sound* and TED Talk are key testimonies to her unique and innovative approach to sound-creation. She continues her life-long mission to 'Teach the World to Listen' through her charity The Evelyn Glennie Foundation, which aims to improve communication and social cohesion by encouraging everyone to discover new ways of listening in order to inspire, to create, to engage and to empower. ▶

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SATURDAY 21 JUNE • 19.30

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Fantasia Orchestra

FANTASIA ORCHESTRA

Fantasia Orchestra was founded in 2016 by conductor Tom Fetherstonhaugh and is home to some of the best young British classical music talent today. In 2024, Fantasia made its début at the BBC Proms with two concerts at the Royal Albert Hall, broadcast on BBC Radio 3 and BBC 4. With repertoire ranging from Bartók, Brahms and Dvořák to Laura Mvula, Piazzolla and Chic, the début won Fantasia a host of new admirers and is still available to watch on BBC iPlayer. The orchestra has a busy schedule at festivals and venues across the country, with recent and forthcoming engagements including Guiting Music Festival, Ryedale Festival, Newbury Spring Festival, Deal Music and Arts Festival and an annual appearance at Proms at St Jude's.

Fantasia regularly collaborates with eminent soloists, recently including Martin James Bartlett, Alim Beisembayev, Jess Gillam, Isata Kanneh-Mason, Sheku Kanneh-Mason, Vadym Kholodenko, Jennifer Pike, Laura van der Heijden, and Steven Osborne. This season, the orchestra welcomes Dame Evelyn Glennie, Ben Goldscheider, Toby Spence and Lucy Crowe.

Broadening the reach and accessibility of music is central to Fantasia's mission, and the orchestra enjoys a partnership with the music education charity, DaCapo Music Foundation. As DaCapo's orchestra-in-residence, Fantasia works closely with students from across London and beyond on a range of initiatives, including a new resource for the primary classroom, DaCapo Online. >

FANTASIA ORCHESTRA

First Violins Millie Ashton (leader), Hana Mizuta-Spencer (co-leader), Izzy Howard, Eleanor Hill, Claudia Tarrant-Matthews, Coco Inman • **Second Violins** Sofia Kolupov, Maria Reinon, Daniel Stroud, Isabella Todes • **Violas** Kate deCampos, Jim Flannery, Georgia Russell, Mabon Rhyd • **Cellos** Toby White, Laura MacDonald, Angus McCall, Nina Kiva • **Double Bass** Joe Cowie, Thea Sawyer

List correct at time of going to print



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SATURDAY 21 JUNE • 19.30

PROGRAMME NOTES

CARL PHILIPP EMANUEL BACH (1714–1788)

- Symphony in G major H 657 Wq 182 No 1 (1773)
from original for strings and continuo
 - *Allegro di molto*
 - *Poco adagio in E major*
 - *Presto*

Carl Philipp Emanuel Bach was the second surviving son of Johann Sebastian Bach by his first wife. As a composer he was perhaps the most remarkable of JS Bach's sons. He stands at the beginning of a new musical era, being generally recognised as a precursor of Haydn and Mozart in the early development of style and form of sonatas and symphonies. Like his elder brother, Wilhelm Friedemann, he had an eccentric and almost wild side to his artistic personality, but it also reflected the spirit of the age.

The late 1760s and 70s were the period in Germany in which the concept of *Sturm und Drang* (Storm and Stress) developed. The generation of JS Bach had been one where beauty was attained through a sense of form and structure over emotional content. The monumental character of Baroque music gave way to a mercurial Romanticism, for which the favourite contemporary description was 'sensitivity' (*Empfindsamkeit*).

Thomas Radice

ANTONIO VIVALDI (1678–1741)

- Concerto in C major RV 443 (1728–29) arr Glennie
from original for recorder, strings and continuo
 - *Allegro*
 - *Largo*
 - *Allegro molto*

Among his more than 500 concertos, Vivaldi only wrote three for the *flautino*, a high-pitched recorder that is the equivalent of today's piccolo. The circumstances surrounding the composition and première of this concerto in C major are unknown, though we do know that in the late 18th century the transverse flute (as is normally used today) replaced the *flautino* in general use, and a new edition of the concerto was published for piccolo.

The soprano recorder is usually used to perform this concerto but in this instance it has been transcribed for vibraphone by the soloist, Dame Evelyn Glennie.

The most arresting feature of the two virtuoso outer movements is the extent of the bravura passage work for the soloist. Musically, perhaps, it is the slow movement that most readily engages our attention. Here the vibraphone weaves an expressive melody over the sustained chords of the strings whilst the basso continuo provides a steady pulse of repeated quavers.

Dame Evelyn Glennie and Thomas Radice

JOE DUDELL (born 1972)

- *Snowblind: Concertante for percussion and strings*

In *Snowblind* the three movements are primarily concerned with unity rather than a notion of conflict/resolution between the soloist and ensemble. The work is perhaps more Baroque in outlook, having *ritornello* and episodic sections throughout the piece. The first violin, viola and cello are utilized as 'link' instruments between the soloist and ensemble and have virtuosic sections themselves. I wanted the solo percussionist to be able to 'sing' with the ensemble, hence the predominance of the tuned instruments: marimba, vibraphone and crotales. The title is purely abstract and as usual for me comes from a non-music source – it was the title of a book I was reading at the time of embarking on writing the piece.

Joe Duddell >

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SATURDAY 21 JUNE • 19.30

GIACOMO PUCCINI (1858–1924)

- *Crisantemi* (Chrysanthemums) in C sharp minor (1890)

Giacomo Puccini was born into the fifth generation of a family of musicians in Lucca. Patronage from the Queen of Italy enabled him to study at the Milan Conservatoire, and by 1889 he had completed two operas (*Le Villi* and *Edgar*), neither of which found a lasting place in the repertoire. During those apprentice years he composed a number of shorter, occasional pieces, some of which were to provide thematic material for his later operatic works. Perhaps the most inspired of these was *Crisantemi* for string quartet, composed (according to Puccini) ‘in a single night’ in response to news of the death of Prince Amedeo of Savoy, Duke of Aosta. The Prince, a younger son of King Vittorio Emanuele II, had briefly by invitation become King of Spain in 1870, after a break in the Bourbon line of succession, but was forced by republican pressures to abdicate in 1873. His death, in early middle age, seems to have touched Puccini deeply, no doubt on account of the debt the young composer owed to the Italian royal family.

Puccini had already begun work on what was to become his first major operatic success – *Manon Lescaut*, completed in 1893. The two main themes from *Crisantemi* were used again, with poignant effect, for the Act 3 scene of Des Grieux’s anguished reunion with Manon in the prison at Le Havre, where she awaits transportation to Louisiana, and in the final scene of the opera, where he tries in vain to revive her as they struggle, destitute (and in her case dying), across the desolate plain near New Orleans.

The chrysanthemum is a flower of mourning in Italy.

Thomas Radice

PYOTR ILYICH TCHAIKOVSKY (1840–93)

- *Souvenir de Florence* Op 70
 - *Allegro con spirito*
 - *Adagio cantabile e con moto*
 - *Allegro moderato*
 - *Allegro con brio e vivace*

In 1886 the St Petersburg Chamber Music Society awarded Tchaikovsky honorary membership of the society as a token of esteem. In gratitude he offered to write a sextet for the society.

Tchaikovsky loved Florence, referring to it as *la bella Firenze*, and he went there for rest and relaxation several times during his life. Yet this tribute to it contains nothing characteristically Florentine or even Italian; indeed, its flavour is more Russian than Italian. Tchaikovsky gave it the title *Souvenir de Florence* because he had sketched the main theme of the *Adagio* movement there in 1887, and he made more preparatory sketches during his visit in the winter of 1890; composition was completed in Russia between June and August, 1890. Tchaikovsky revised the last two movements during 1891 and 1892.

In this work Tchaikovsky succeeded in writing a sextet for two violins, two violas and two cellos in a way that gives all six instruments virtually equal prominence. Having completed it, Tchaikovsky wrote to his patroness, Nadezhda von Meck, that he had composed it with much pleasure and enthusiasm and very little effort, and that he hoped that it would please her.

The opening *Allegro con spirito* begins energetically and follows a sonata-form structure but with an extended coda based on material from the central development section; increased *tempi* add to the excitement. In the *Adagio cantabile e con moto*, violin and cello play an exquisitely tender duet. The *Allegretto moderato* third movement has a markedly Russian flavour. The *Allegro vivace* finale is strongly polyphonic: Tchaikovsky positively revels in his use of counterpoint.

Thomas Radice



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SUNDAY 22 JUNE • 19.30

The Thumping Tommys

Benedict Amadeus Scrivener *vocals, guitar* • Matt Redman *banjo, mandolin, accordion, piano, percussion, mandocello and much more* • Jennifer Sanin *bass, vocals*
Nathan Mansfield *violin*



The Thumping Tommys

PROGRAMME

Formed in north London in 2012, UK-based folk band The Thumping Tommys have been wowing audiences ever since with their heady brew of barn-storming, blues-infused Irish, American and English folk music. Known for their original compositions as well as unique cover versions of an eclectic mix of songs from the folk and blues canon, The Thumping Tommys have made their mark on the club and festival circuit all over Europe.

Veterans of festivals such as Fairport's Cropredy Convention, The Thumping Tommys have shared

the stage with some of the biggest names in folk, such as Fairport Convention, Clannad, The Fisherman's Friends and Show of Hands, and have supported artists such as Bryan Adams.

Now in their third incarnation, The Thumping Tommys are soon to release their second studio album of original music, *The Sharp Turns of Life*.

Their mix of lively barn-dancing bluegrass, passionate folk ballads, heartfelt original compositions steeped in the blues tradition and unique interpretations of popular songs make them sought after all across Europe.

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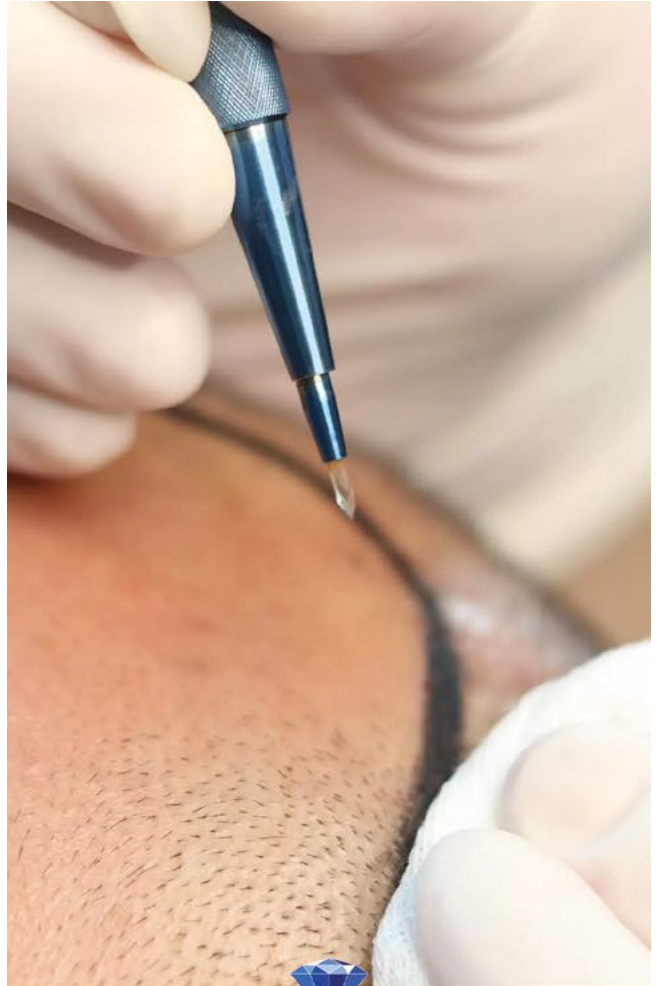
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MONDAY 23 JUNE • 12.00

Duo Brava: Bassoon and Harp Recital

Supported by The Hampstead Garden Suburb Trust

Daria Phillips *bassoon* • Ruby Aspinall *harp*

© OLIVIA DA COSTAS

PROGRAMME

GABRIEL FAURÉ (1845–1924)

- *Les Berceaux* Op 23 No 1

GIACOMO PUCCINI (1858 –1924)

- *Tosca: Vissi d'arte*

FRANZ SCHUBERT (1797–1828)

- *Ständchen 'Leise flehen'*
from *Schwanengesang*

ADOLPHUS HAILSTORK (born 1941)

- Bassoon set

CAMILLE SAINT-SAËNS (1835–1921)

- Bassoon Sonata in G major Op 168
 - *Allegro moderato*
 - *Allegro scherzando*
 - *Molto adagio – Allegro moderato*

ALPHONSE HASSELMANS (1845–1912)

- *La Source* Op 44

DEBORAH HENSON-CONANT (born 1953)

- *Baroque Flamenco*

ASTOR PIAZZOLLA (1921–92)

- *Histoire du Tango: Café 1930*

DARIA PHILLIPS

Daria is a freelance bassoonist and music educator. While at the Guildhall School she won the Bassoon and Contrabassoon prizes and completed her Masters with Distinction, studying with Helen Storey, Richard Ion and Dominic Morgan.

Daria performs regularly as a chamber and orchestral musician and has played with Chineke! Orchestra numerous times, including for its 2023 and 2024 BBC Prom performances.

Daria is the 2024/25 first Trainee Music Leader for the new Academy of St Martin-in-the Fields and Spitalfields Music partnership programme, where she enjoys encouraging young musicians to explore their potential.

RUBY ASPINALL

Ruby has been Principal Harp with Chineke! Orchestra since its inception and toured the USA as part of a concert series celebrating its 10th anniversary. She performed at the BBC Proms with VOCES8 and the Carducci Quartet for the *Mindful Mix* Prom in 2023. She freelances with orchestras including the BBC Symphony Orchestra, performing at the BBC Proms in 2024 with the BBC Concert Orchestra.

Ruby has been part of recordings that range from Max Richter's *The Four Seasons Reimagined* to film tracks such as *Wakanda Forever* and *Queen Charlotte – A Bridgerton Story*. Netflix hit show *Bridgerton* features Ruby playing an Erard Gothic harp circa 1850 wearing 19th century style costume.

Ruby is an award winning composer, and was invited to take part in nominations for the prestigious Grammy® Music Awards.

Top: Ruby Aspinall; Below: Daria Phillips



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MONDAY 23 JUNE • 19.30

Connaught Brass

Aaron Akugbo *piccolo, trumpet* • Harry Plant *trumpet, flugelhorn*
 Zoë Tweed *French horn* • Jamie Tweed *trombone* • Aled Meredith-Barrett *tuba*

PROGRAMME

ROBIN HAIGH (born 1993)

- *Get Good*

VICTOR EWALD (1860–1935)

- Brass Quintet No 1 Op 5 in B flat minor

GIOVANNI GABRIELI (c1557–1612)

- *Canzoni per Sonare* Nos 1 and 2
arr Henry Howie

SERGEI PROKOFIEV (1891–1953)

- *Lieutenant Kijé Suite* arr William Foster

INTERVAL

CLAUDE DEBUSSY (1862–1918)

- *Suite Bergamasque* arr Zoë Tweed

FLORENCE PRICE (1887–1953)

- *Adoration* arr Robyn Blair

LEONARD BERNSTEIN (1918–90)

- Selections from *West Side Story* arr Jack Gale >



Connaught Brass

MONDAY 23 JUNE • 19.30

CONNAUGHT BRASS

Winners of the inaugural Philip Jones International Brass Ensemble Competition and the Royal Over-Seas League Annual Music Competition, Connaught Brass seeks to redefine how brass chamber music is perceived. Blending a deep respect for the genre's rich heritage with a fresh, youthful perspective, their performances are not only marked by vibrance and boldness, but with warmth and approachability, reflecting the strong camaraderie at the heart of the ensemble. Through brand-new commissions, audience-favourite arrangements and a commitment to originality, Connaught Brass breathes new life into tradition, offering a unique and engaging concert experience with the ultimate goal of bringing brass chamber music to the forefront of today's musical world.

The Connaughts have shared their music-making widely across the UK and Europe. Highlights include performing live on radio from the Concertgebouw's Spiegelzaal and regularly on BBC Radio 3's *In Tune* programme. The 24/25 season sees the group make début performances at the Barbican Centre in London and at Cowbridge Music Festival in Wales, return to Ferrandou Musique Festival in France and undertake an exciting collaboration project with pianist Zeynep Özsuca.

Quintet members have become artists of The Tillett Trust, City Music Foundation, Kirckman Concert Society and Britten Pears Arts Chamber Music Residency. They also undertake masterclasses at conservatoires and education work in primary and secondary schools across the UK and Europe, including that supported by the Cavatina Chamber Music Trust and The Musicians Company.

Connaught Brass members perform regularly on the professional orchestral circuit. In addition to their classical work, they are also in high demand commercially, collaborating with high-profile artists such as Stormzy, Jamie Cullum, Bruno Mars, Florence and the Machine, Alison Sudol and Cody Fry.

AARON AKUGBO

Aaron brings a wide-ranging musical taste to his artistry and despite being classically trained, cites Louis Armstrong as his biggest musical inspiration. He is an ex-principal of the National Youth Orchestra of Great Britain. Aaron freelances in the principal chairs of some of the most prestigious orchestras in the UK.

Aaron made his London début in 2020 at the Royal Festival Hall playing the Haydn Trumpet Concerto with Chineke!. His performance received glowing reviews, with the Arts Desk describing him as 'a refined soloist... His sound was sweet, often lyrical... with perfect clarity and intonation'. Within the orchestra, Aaron has played in the UK's top concert halls including at Chineke!'s BBC Proms début. Aaron made his Wigmore début playing Saint-Saëns Septet Op 65 for trumpet, piano and strings with members of Chineke! as well as participating in the orchestra's tour of Europe playing in halls such as the Concertgebouw Amsterdam and Kölner Philharmonie.

Aaron was a finalist in the Girolamo Fantini International Trumpet Competition and was subsequently invited by competition panellist and trumpet soloist, Tine Thing Helseth, to the Risør Kammermusikfest in Norway where he received masterclasses from Tine whilst also performing as a soloist.

HARRY PLANT

Harry studied at the Guildhall School of Music & Drama and the Royal Academy of Music.

Throughout his career, Harry has established himself as a dynamic freelance musician, working with high-profile artists, including performing with Stormzy and The Jonas Brothers. He has performed at venues such as the Elbphilharmonie, Royal Festival Hall and Notre Dame, and at the Lucerne Festival, the BBC Proms and the Classic FM Live Spectacular at the Royal Albert Hall.

Highlights of Harry's recent work include recording on the score for horror film *Beau Is Afraid*, appearing both on screen and on the soundtrack of Apple TV hit *Masters of the Air*, where he performed as part of the Century Bombers Band across several episodes. Harry is passionate about supporting the next >

MONDAY 23 JUNE • 19.30

generation of young artists and shaping the future of the arts. In his role as PA to the Principal and Chief Operating Officer at Guildhall, he continues to blend his artistic vision with administrative expertise, working toward his goal of helping to shape and drive the future of both the Guildhall and the wider arts sector as a whole.

ZOË TWEED

Zoë studied at the Royal Academy of Music for both her undergraduate and postgraduate degrees, where she was supported by the Elton John Scholarship Fund. Zoë was awarded her first trial with the Scottish Chamber Orchestra for its Principal Horn position, and won subsequent Principal trials with the Bournemouth Symphony Orchestra and BBC Scottish Symphony Orchestra. She has freelanced with various orchestras throughout the UK. She accepted the position of third Horn with the Royal Philharmonic Orchestra in 2023, becoming the youngest member of the orchestra.

As a soloist, Zoë has performed concertos with the Hereford Symphony Orchestra, Oxford Sinfonia and Surrey Philharmonic Orchestra, and as a Countess of Munster Musical Trust Recital Scheme artist she performs solo recitals across the UK. She has recorded music for film and TV, and performed instrumentals on albums by artists such as Alison Sudol and Cody Fry. She enjoys a wide variety of musical genres, writing and arranging for solo horn and piano, wind quintet, brass quartet and quintet. In 2024, Zoë joined the brass faculty at the Royal College of Music as a Horn professor.

JAMIE TWEED

Jamie is a busy freelance musician from Somerset, currently living in London. He studied at the Royal Academy of Music, and later at the Royal College of Music, studying with teachers such as Mark Templeton, Matthew Gee, Lindsay Shilling, Byron Fulcher, Becky Smith, Matt Knight, and Ian Bousfield. While at the Royal College of Music he was a scholar on the LSO Conservatoire Scholarship Scheme.

Jamie works regularly with the likes of London Symphony, BBC Concert, Royal Philharmonic, Aurora,

and London Philharmonic Orchestras, to name a few, as well as on London's West End. He has performed around the country with orchestras such as the Opera North, Royal Scottish National and Scottish Chamber Orchestras. In 2018 he was the principal trombone of the Britten Pears Orchestra. He is a founding member of the award winning trombone quartet, Slide Action, whose debut album, released on NMC, was recently nominated for two BBC music magazine awards.

At home in a wide variety of music, as well as new and contemporary, Jamie performs with jazz, funk, and commercial projects as a trombonist, producer, and improviser. He regularly performs with the Brixton Chamber Orchestra, playing a diverse range of music with a community driven message. He has performed at music festivals and venues around the country with bands such as Public Service Broadcasting, Symphonica and BCO Grime Orchestrated.

ALED MEREDITH-BARRETT

Aled recently graduated with an MA and a DipRAM from the Royal Academy of Music and was an associate of the London Philharmonic Orchestra's Foyle Future Firsts programme. Aled has been a part of the Welsh national ensembles, joining the National Youth Brass Band of Wales in 2014 and the orchestra in 2018. He was principal tuba of the National Orchestra of Great Britain in 2016, playing in venues such as the Royal Albert Hall and Symphony Hall, Birmingham.

During his time at the Royal Academy, Aled studied with Patrick Harrild, Lee Tsarmaklis and Rex Martin, and was also a member of the Symphony Orchestra, Symphonic Brass and the Manson Ensemble. As a freelance musician, Aled has performed with the Orchestra of Opera North, BBC Philharmonic, London Philharmonic Orchestra, BBC National Orchestra of Wales and Royal Ballet Sinfonia. ▶

MONDAY 23 JUNE • 19.30

PROGRAMME NOTES

ROBIN HAIGH (born 1993)

- *Get Good*

Irish/British composer Robin Haigh works internationally with leading orchestras and soloists, writing pieces of 'scintillating unpredictability' (Tom Service, BBC Radio 3) that have also been described as 'timeless', 'dream-like' (*Musical Opinion Magazine*), and 'remarkably discombobulating' (*Seen and Heard International*). Haigh's work first gained widespread attention in 2017, when, aged just 24, his recorder quintet *In Feyre Foreste* won him a British Composer Award, being described by the judges as 'completely refreshing' and 'magical'. He has since collaborated with major orchestras, ensembles and soloists, creating operas, concerti and other innovative works and is an increasingly important voice in the contemporary music scene.

Get Good is the first commission made by Connaught Brass, and it premièred in De Doelen Rotterdam in December 2023. Haigh wrote:

The piece was written with extreme virtuosity in mind – I wanted to write something so energetic that it would put everyone in the room on the edge of their seats. The piece is an extension and continuation of other virtuosic pieces for brass in my output, including my quadruple trombone concerto *The Dreamers* (2022) and brass band piece *Goldtooth* (2023) for Grimethorpe. It's the latest in a broader trend in my pieces towards combining very recognisable popular-music-type material with microtones.

Anne Kollar

VICTOR EWALD (1860–1935)

- Brass Quintet No 1 Op 5 in B flat minor

Viktor Vladimirovich Ewald is seen as the pioneer of the brass quintet repertoire, and was one of the first composers to write for that specific lineup of instruments. He wrote four brass quintets during the late 1800s, and they are appropriately romantic for the time period. Living in St Petersburg, Ewald was not just a cellist and horn player, but also an editor, chemist, engineer, teacher and architect.

The Brass Quintet No 1 was written in 1890 and is in three movements: *Moderato*; *Adagio-Allegro vivace-Adagio*; and *Allegro moderato*. Richly lyrical and harmonically lush, it blends Romantic expression with Russian folk influences. Written for two cornets, horn, trombone and tuba, it remains a cornerstone of brass chamber music.

Anne Kollar

GIOVANNI GABRIELI (c1557–1612)

- *Canzoni per Sonare* Nos 1 and 2 arr Henry Howey

Giovanni Gabrieli was the head of music at St Mark's in Venice and a pioneering Italian composer and organist of the late Renaissance and early Baroque periods. He is best known for his sacred music, especially his innovative works for brass and multiple choirs. Gabrieli developed the *cori spezzati* (split choirs) technique, positioning groups of musicians in different locations to create stunning antiphonal effects.

Canzoni typically feature clear sectional divisions, imitative counterpoint and bright, energetic themes. They were important precursors to the Baroque sonata and fugue. Gabrieli produced a rich library of *canzoni* for different size choirs of musicians.

Anne Kollar

SERGEI PROKOFIEV (1891–1953)

- *Lieutenant Kijé Suite* arr William Foster

Sergei Prokofiev was a Russian composer, pianist and conductor whose style is characterised by its bold harmonies, rhythmic drive and sharp wit. Prokofiev composed across many genres, including symphonies, operas, ballets, piano music and film scores. Some of his best-known works include *Peter and the Wolf*, *Romeo and Juliet* and *Alexander Nevsky*. After living abroad for years, he returned to the Soviet Union in the 1930s, where he balanced his creative expression with the strict demands of Soviet artistic policies. He died on the same day as Josef Stalin.

Lieutenant Kijé Suite (1934) is a vibrant, satirical orchestral work based on Prokofiev's music for the Soviet film *Lieutenant Kijé*. It humorously tells the story of a fictional officer invented through a clerical error. The full suite consists of five movements: >

MONDAY 23 JUNE • 19.30

Birth of Kijé; Romance; Kijé's Wedding; Troika; and The Burial of Kijé.

The arrangement played tonight is by Connaught Brass's friend and long-time collaborator William Foster (a fellow trombonist). Re-arranging a work for full orchestra down to five musicians requires the use of imagination. The most evident example is during the first movement, where the quintet has to recreate the sounds of instrumental percussion using their bodies.

Anne Kollar

CLAUDE DEBUSSY (1862–1918)

- *Suite Bergamasque* 1890 arr Zoë Tweed

Claude Debussy was one of the most influential composers of the late 19th and early 20th centuries, and has been labelled the first 'impressionistic' composer, a term he vehemently rejected. Hearing Indonesian Gamelan music at a Paris Exposition in 1889, he was deeply influenced by its unconventional scales and rhythms. He took many years to develop his distinctive style and much of his best works were created in his middle years. These included *Prelude à l'après midi d'un faune*, *Pelléas et Mélisande* and *La Mer*. He was constantly inspired by the natural world, stating 'I have made mysterious Nature my religion'.

Debussy began composing *Suite Bergamasque* in 1890 but it wasn't published until 1905. It was named after the description of a country dance in Paul Verlaine's poem *Clair de Lune*. The suite consists of four movements: *Prélude*, *Menuet*, *Clair de Lune*, and *Passepied*. Debussy's use of impressionistic elements of melody, harmony and form defines the suite's enchanting and delicate character, and *Clair de Lune* has become one of the most popular piano pieces in the piano repertoire. The suite has been arranged for brass quintet by Connaught's Zoë Tweed.

Anne Kollar

FLORENCE PRICE (1887–1953)

- *Adoration* arr Robyn Blair

Florence Price was a pioneering African-American classical composer, pianist, organist and music teacher. Her work was long neglected and she was

re-discovered in the early 2000s. Price worked as a piano teacher, an organist for silent film screenings and composed songs for radio ads as she struggled to make a breakthrough in segregated America. She won several awards including the Wanamaker Music Composition Contest for her *Symphony No 1 in E minor*, the first time a symphony composed by an African-American woman was performed by a major US orchestra (1933). About the challenges she faced, she wrote, 'To begin with I have two handicaps — those of sex and race. I am a woman; and I have some Negro blood in my veins'.

Adoration was composed two years before Price's death, originally for organ, but is arranged for brass by Connaught's Robyn Blair in tonight's version. It is romantic and tonal, with liturgical hymnody, composed in three parts. The first has a meditative melody; the response section leads to a rich, slower section that reaches an expressive peak. Returning to the opening melody, *Adoration* ends with an Amen.

Tina Isaacs

LEONARD BERNSTEIN (1918–90)

- Selections from *West Side Story* arr Jack Gale

Pianist, conductor, television personality, teacher, mentor, social gadfly and composer, Leonard Bernstein was a master of all trades, and plied them with energy and passion. Raised in Boston by Jewish Ukrainian parents, his father hoped he might become a rabbi and wrote to Lenny's piano teacher, 'I hope he does not regard his music as a future means of maintenance'.

The youngest person to conduct the New York Philharmonic at 25, by the end of his career Bernstein had won 16 Grammys®, seven Academy Awards, two Tonys, the Kennedy Center Honors, and the Presidential Medal of Freedom. His greatest acclaim as a composer came in musical theatre, such as *On the Town*, *Candide* and of course *West Side Story*.

West Side Story, inspired by Shakespeare's *Romeo and Juliet*, is set in New York City in the 1950s. It explores the relationship between rival factions the Sharks and the Jets, with Maria and Tony the ill-fated lovers.

Anne Kollar



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RACHEL GROVES

Rachel studied at the Junior Department of the Royal College of Music and then Music and Primary Education at Middlesex University. She is a full time music teacher for DaCapo Music Foundation, delivering classroom music in many local schools and running the toddler and early years work at the Saturday Music Centre. She wrote many of the songs in the DaCapo toddler programme.

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TUESDAY 24 JUNE • 12.00

A Celebration of British Music

Supported by The Hampstead Garden Suburb Trust

Imogen Whitehead *trumpet/flugelhorn* • Patrick Milne *piano*

PROGRAMME

STEPHEN DODGSON (1924–2013)

- *Trumpet Concerto*

ETHEL SMYTH (1858–1944)

- *Nocturne: Canon by Inversion*

REBECCA CLARKE (1886–1979)

- *Down by the Salley Gardens*

CHARLOTTE HARDING (born 1989)

- *To Stay Open*

NOAH MAX (born 1998)

- *Ennui* (world première: supported by The Vaughan Williams Foundation)

SMYTH

- *Nocturne: Canon by Inversion with an Accompaniment*

CLARKE

- *Shy One*

SALLY BEAMISH (born 1956)

- *Trinculo*

PETER MAXWELL DAVIES (1934–2016)

- *Sonatina for Solo Trumpet*
- *Farewell to Stromness*



© HELENA COOKE

Imogen Whitehead

IMOGEN WHITEHEAD

Alongside her position as Principal Trumpet with Britten Sinfonia, Imogen regularly performs as guest Principal Trumpet with the London Symphony Orchestra, Aurora Orchestra and English National Opera. As a soloist, Imogen has premièred numerous works by composers such as Sally Beamish and Stephen Dodgson.

Imogen is a champion of the flugelhorn – an instrument often overlooked in the classical sphere – and is committed to raising its solo profile through new commissions and arrangements. Imogen's future solo performances include a concerto première performance alongside Britten Sinfonia at JAM on the Marsh Festival and a recital with Patrick Milne at the Wimbledon International Music Festival. >



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Imogen is Artist-in-Residence with St Martin's Voices for the 2024/25 season and performs regularly at St Martin-in-the-Fields. She has played on major film soundtracks including *Maestro* and *Saltburn*.

Imogen is an Associate Performer/ Mentor for GALSI (Gender and the Large and Shiny Instruments) – an initiative promoting gender equality in brass and percussion – and a member of the International Trumpet Guild's 'New Works' committee. In 2025 Imogen was made an Associate of the Royal Academy of Music.

PATRICK MILNE

Patrick is a pianist and conductor, currently on the staff of the Royal Opera House. He previously worked there as a Jette Parker Young Artist Conductor & Répétiteur, when he conducted the Royal Opera House and London Handel Festival Orchestras, performed recitals and worked on many productions, including on tour in Japan.

Patrick conducted *Rigoletto* for Opera North and was solo pianist for *The Turn of the Screw* at Garsington Opera. He then joined the music staff of the Bayerische Staatsoper Munich. Previous engagements include working with Grange Park Opera and Scottish Opera, where he conducted Samuel Bordoli's new opera *Grace Notes* and the Spring Highlights tour across Scotland. More recently he conducted the Britten Sinfonia for a series of recordings with trumpeter Imogen Whitehead.



© FREDERICK JONES

Patrick Milne

As a pianist, Patrick has performed across Europe and the UK, including at Cadogan Hall, Wigmore Hall, Barbican, Royal Opera House, and on BBC Radio 3. He has recorded an album of French songs with Alexandra Lowe and twice been invited to perform at the Carinthian Summer Festival. He has played for masterclasses with Joyce DiDonato, Renée Fleming and Richard Bonyngue, and has worked at the Georg Solti Accademia in Italy.



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THE KIRKER MUSIC FESTIVAL IN ISCHIA

A SEVEN NIGHT HOLIDAY | 8 OCTOBER 2025



Our annual visit to the beautiful and verdant island of Ischia in the Bay of Naples is a highlight in the Kirker calendar. Each year we travel with a group of distinguished musicians who play in a series of concerts exclusively for our guests in the music room

at La Mortella. Sir William Walton and his wife Susana lived here for many years, and it is where Lady Walton created what is today one of the world's most famous gardens. This year we will be accompanied by the Sacconi Quartet, tenor Nico Darmanin, classical guitar duet Duo Striago, and pianist William Vann, as well as violist Simon Rowland-Jones, who perform works by Beethoven, Schumann and Haydn.

Price from £3,389 (single supp. £578) including seven dinners and six private concerts

THE KIRKER MUSIC FESTIVAL IN MADEIRA

A SIX NIGHT HOLIDAY | 24 NOVEMBER 2025



The subtropical island of Madeira is the setting for our new Festival, which combines winter sunshine with private concerts and exotic gardens. Staying at one of Europe's most famous grand hotels, Belmond's elegant and historic Reid's

Palace, we will enjoy performances from the Kleio Quartet, violist Simon Rowland-Jones, pianist Jâms Coleman, and Levi Andreassen on double bass. We will also explore this diverse island's astonishing range of plants, trees and shrubs which cover the dramatic volcanic landscape, visiting traditional villages, enjoying spectacular sea and mountain views and, of course, sampling Madeira's famous wines.

Price from £4,854 (single supp. £778) including four dinners, two lunches and five concerts

THE KIRKER MUSIC FESTIVAL AT THE STAR, ALFRISTON

A THREE NIGHT HOLIDAY | 10 NOVEMBER 2025

We are looking forward to returning to Alex and Olga Polizzi's elegant and welcoming hotel in the picturesque and historic village of Alfriston. Music is at the core of our stay at The Star, this year being provided by four Yehudi Menuhin School alumni: Elisabeth Perry on violin, Simon Rowland-Jones on viola, Melvyn Tan on piano and Matthijs Broersma on cello. Together they will perform three concerts in the Old Chapel just across the road from the hotel. There will also be time to explore the stunning Sussex coastline and the

South Downs, as well as Duncan Grant's murals at Berwick Church and the Towner Gallery at Eastbourne within a short drive.

Price from £1,676 (single supp. £360) including three dinners and three concerts



THE KIRKER MUSIC FESTIVAL IN TENERIFE

A SEVEN NIGHT HOLIDAY | 24 JANUARY 2026

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Price from £3,986 (single supp. £597) including five dinners and six concerts



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TUESDAY 24 JUNE • 19.30

Red Sky at Sunrise: A Celebration of Laurie Lee in Words and Music

Supported by The Edwards Family Foundation

Anton Lesser *actor* • Charlie Hamblett *actor* • David Le Page *violin*
Amanda Cook *guitar* • Orchestra of the Swan

PROGRAMME

**MUSIC BY: RALPH VAUGHAN WILLIAMS
WILLIAM WALTON • GUSTAV HOLST
EDWARD ELGAR • BENJAMIN BRITTEN
ISAAC ALBÉNIZ • JOAQUÍN TURINA
MANUEL DE FALLA • PERCY GRAINGER
GIOACHINO ROSSINI • GEORGES BIZET
PABLO DE SARASATE • PIERRE DE GEYTER**

This is Laurie Lee's extraordinary story, told in a captivating weave of music and his own words.

Red Sky at Sunrise follows Laurie Lee through his much-loved *Cider with Rosie* trilogy – *Cider with Rosie*, *As I Walked Out One Midsummer Morning*, *A Moment of War*, when he famously walked out of the Slad valley one summer morning, and ended up fighting with the International Brigades against Franco's forces in the Spanish Civil War.

Anton Lesser (*Game of Thrones*, *Wolf Hall*, *Endeavour*) and Charlie Hamblett (*Missing You*, *Killing Eve*, *Ghosts*) play the role of Laurie Lee older and younger, along with a rich array of other characters. Together, they celebrate Lee's engaging humour, as well as his darker side, in a performance that has startling resonance with modern events.

A breathtaking musical programme by Orchestra of the Swan weaves around Lee's writing, from the lush Gloucestershire countryside made famous in *Cider with Rosie*, to the arid landscapes of Spain.



Charlie Hamblett, Anton Lesser and David Le Page

'The two actors and their orchestra encompass Lee's life completely. The unique use of Orchestra of the Swan is a brilliant and novel device. Red Sky is a triumph, its understated theatricality allowing this musically accompanied autobiography to truly resonate. It leaves us aching for the pastoral wonderland of Lee's childhood, both the music and the words still echoing around my brain, reminding us of the beauty of life itself.'

Ox in a Box >

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Inspired by the concerts of Proms at St Jude's

Written by Michael Berg
Illustrations by Shizue Takahashi



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TUESDAY 24 JUNE • 19.30

ANTON LESSER

Anton Lesser most recently shot Serge Ioan Celebidachi's new feature film *The Yellow Tie*. He can be seen in *Better* for BBC1 in the role of Vernon along with *Andor* for Disney portraying Major Partagaz and in *1899* for Netflix.

Anton is well known for his role as Thomas More in *Wolf Hall*, which earned him a BAFTA nomination for Best Supporting Actor. Other credits include Qyburn in *Game of Thrones*, Harold Macmillan in *The Crown* and in roles in *Endeavour* and *Pirates of the Caribbean: Stranger Tides*.

He is also a prolific stage actor, having appeared in various Royal Shakespeare Company (RSC) productions including *Romeo and Juliet*, *The Plantagenets*, *Cymbeline* and *The Winter's Tale*. He recently performed in *The Two Popes* for the Rose Theatre, Kingston and in Rupert Goold's 2025 production of *Hamlet* for the RSC.

In addition to *Red Sky at Sunrise*, Anton can also be seen in Hamblett's other Words and Music touring productions: *A Beautiful Thread: Thomas Hardy in Words and Music* and *A Christmas Carol* at the Sheldonian Theatre, Oxford.

CHARLIE HAMBLETT

Charlie can be seen in Netflix's Harlan Coben adaptation, *Missing You* and in *Senna*, a Netflix limited series about Formula One. Last year he starred in *The Burning Girls* for Paramount and in the BBC/Amazon series *Boat Story* opposite Joanna Scanlan. He is also in comedy feature *Old Guy* opposite Christoph Waltz and Lucy Liu.

Other recent work includes *Mrs Sidhu Investigates* for Acorn TV and the final series of hit BBC comedy *Ghosts*. Previous television includes the leading role of Stevie in BBC'S *The Secret Agent*, Aldous Bathurst in *Around the World in 80 Days* opposite David Tennant and Sebastian in *Killing Eve*. Also, *The Queen's Gambit* (Netflix), *Grantchester* (Kudos/ITV), *Ladhood* (BBC) and *Brave New World* for Amblin/Peacock.

Charlie has performed extensively in theatre from a young age, including Michael Boyd's *Histories Cycle* for the Royal Shakespeare Company, *The Tempest*

(Ariel) and *Rosencrantz and Guildenstern are Dead*, both directed by Trevor Nunn and *The Resistible Rise of Arturo Ui* in the West End.

DAVID LE PAGE

David is Artistic Director of Orchestra of the Swan, the Hanborough Concerts and the Le Page Ensemble.

Born on the island of Guernsey, David began playing the violin at the age of seven. He was offered a place at the Yehudi Menuhin School aged 12 and has since forged a diverse career as a performer and composer.

AMANDA COOK

Dubbed 'The guitar queen with a silken touch' by *The Independent*, Amanda has appeared as a soloist in the UK, USA, South America and throughout Europe. Her highly acclaimed performances are always noted for their sensitive musicality, fluid technique and ability to draw the audience into her world. ▶



Amanda Cook



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TUESDAY 24 JUNE • 19.30

Amanda won the 1995 Admira Young Guitarist of the Year, 1997 Ivor Mairants Guitar Award and the 1998 Carol Evershed Martin Award for solo instrumentalists.

Amanda has been broadcast on television and radio, both abroad and in the UK, including BBC Radio 3's *In Tune* and *Late Junction*, BBC Radio 4's *Woman's Hour* and Classic FM. Amanda has always had a passion for chamber music and has worked in various duos and ensembles through her career including the Appassionata Guitar Trio, G Plus Ensemble and more recently with soprano Bibi Heal and the critically acclaimed Vida Guitar Quartet.

Teaching has always been important and Amanda often gives classes at festivals and adjudicates music competitions. Amanda was course director at the International Guitar Festival for five years and has sat on the jury for several international competitions. Amanda is a patron of the Federation of Guitar Societies.

ORCHESTRA OF THE SWAN

Orchestra of the Swan is an innovative British chamber orchestra which, under the artistic direction of David Le Page, is known for its unconventional programming, groundbreaking concert films and willingness to blur the lines between musical genres. Its critically acclaimed mixtape albums – *Timelapse*, *Labyrinths* and *Echoes* – have gained more than 13 million streams worldwide and include imaginative new arrangements of music by David Bowie, The Smiths, Brian Eno, The Velvet Underground, Radiohead, Joy Division, Frank Zappa and A Winged Victory for the Sullen. Now in its 30th year, the orchestra regularly works with artists from the worlds of folk, rock, jazz, tango and klezmer, recognising that the traditional barriers between musical styles are increasingly irrelevant. Its latest album *Earthcycle* highlights the issue of climate change and features a new version of *The Four Seasons* by Jazz/Baroque composer David Gordon and traditional folk songs performed by Jackie Oates. ▶



Orchestra of the Swan

ORCHESTRA OF THE SWAN

Lead Violin David Le Page • **Violin** Catherine Leech • **Second Violin** Alicja Humeniuk
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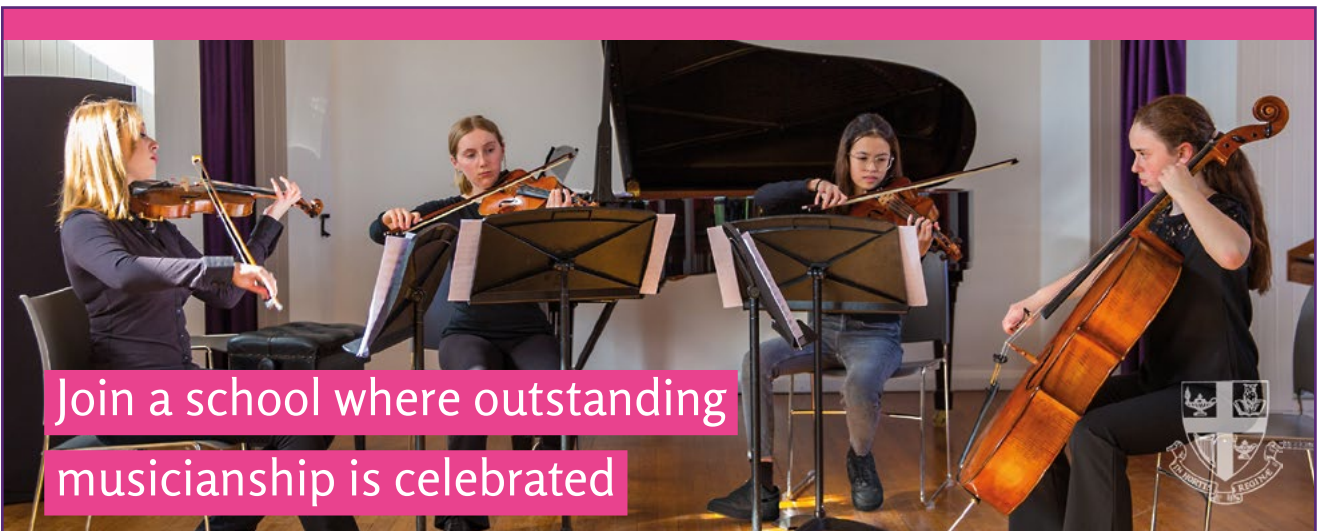


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WEDNESDAY 25 JUNE • 12.00

Opera Gala: Arias and Duets

Supported by The Hampstead Garden Suburb Trust

Efim Zaválny *baritone* • Gulshan Akin *soprano* • Rebekka Magomedova *piano*

PROGRAMME

RICHARD WAGNER (1813–83)

- *Tannhäuser: Elisabetta's Entrance; Wolfram's Romance*

PYOTR ILYICH TCHAIKOVSKY (1840–93)

- *Iolanta: Iolanta's Aria*
- *Eugene Onegin: Onegin's Aria*

WOLFGANG AMADEUS MOZART (1756–91)

- *Don Giovanni: Là ci darem la mano*
- *Le Nozze di Figaro: Non più andrai*

RUGGERO LEONCAVALLO (1857–1919)

- *Pagliacci: Silvio and Nedda's Duet*

GIACOMO PUCCINI (1858–1924)

- *Madama Butterfly: Cio-Cio San's Aria (Un bel dì vedremo)*

SERGEI RACHMANINOV (1873–1943)

- *Aleko: Zemfira and Aleko's cradle scene*

FRANZ LEHÁR (1870–1948)

- *The Merry Widow: Lippen schweigen*

EFIM ZAVÁLNÝ



© YURI KABANTSEV

Efim is a distinguished Russian baritone and former soloist of the Mariinsky Theatre. With a repertoire that includes iconic roles such as Don Giovanni, Silvio and Onegin, Efim brings

depth and passion to his performances. He is renowned for his expressive interpretations of song cycles by Mahler, Tchaikovsky, Mussorgsky, Rachmaninov and Sviridov.

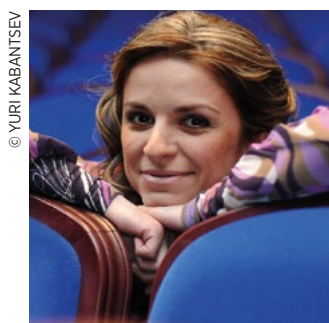
GULSHAN AKIN



Gulshan is a lyric-dramatic soprano celebrated for her powerful voice and emotive performances. Her versatile repertoire spans from Baroque to contemporary opera, captivating audiences

with classical and folk music alike. Originally from Azerbaijan, Gulshan has become a respected performer in London's opera scene.

REBEKKA MAGOMEDOVA



© YURI KABANTSEV

Rebekka is a collaborative pianist and former répétiteur at the Mariinsky Theatre. She has worked with esteemed conductors and artists such as Valery Gergiev, Teodor Currentzis, and Ildar

Abdrzakov. Rebekka's artistry enhances the emotional impact of each performance.



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Sheku Kanneh-Mason MBE plays on
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WEDNESDAY 25 JUNE • 19.30

Fibonacci Quartet

Supported by The Jacqueline and Michael Gee Charitable Trust

Luna De Mol *violin* • Kryštof Kohout *violin* • Elliot Kempton *viola*
Findlay Spence *cello*



© JULIA BOHLE

Fibonacci Quartet

PROGRAMME

JOSEPH HAYDN (1732-1809)

- String Quartet in B flat major Op 76 No 4 *Sunrise*
 1. *Allegro con spirito*
 2. *Adagio*
 3. *Menuetto: Allegro*
 4. *Finale: Allegro ma non troppo - Più allegro - Più presto*

BEDŘICH SMETANA (1824-84)

- String Quartet in E minor *From My Life*
 - *Allegro vivo appassionato*
 - *Allegro moderato alla polka*
 - *Largo sostenuto*
 - *Vivace*

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WEDNESDAY 25 JUNE • 19.30

LUDWIG VAN BEETHOVEN (1770–1827)

- String Quartet No 14 in C sharp minor Op 131
 - *Adagio ma non troppo e molto espressivo*
 - *Allegro molto vivace*
 - *Allegro moderato – Adagio*
 - *Variations: Andante ma non troppo e molto cantabile*
 - *Presto*
 - *Adagio quasi un poco andante*
 - *Allegro*

LUNA DE MOL

Luna De Mol has performed on some of the world's most famous stages, including Wigmore Hall, Barbican Hall, Het Concertgebouw, Flagey, the Palace of Versailles and Bennet Gordon Hall. At the Guildhall School of Music & Drama Luna received the Chairman's Prize for the highest overall marks across the school. She is a student of Pavlo Beznosiuk on the baroque violin.

Luna was a fellow at the Ravinia Festival in Chicago, under the artistic direction of Miriam Fried and Midori, and was recently in residence at the Menuhin Festival in Gstaad. She has performed with artists including Janine Jansen, Steven Isserlis, Julian Rachlin and Boris Brovtsyn. Luna won the Dutch Violin Competition and is a part of the European Union of Music Competitions for Youth database. Luna has performed as a soloist and a chamber musician at festivals such as the Ravinia Festival, Gstaad Menuhin Festival, Het Grachtenfestival Amsterdam and others across the UK, Europe and the USA. She has been broadcast on international radio and TV, including performances on France Musique, BBC *In Tune*, Dutch Concert Radio and Dutch and Belgian national TV.

KRYŠTOF KOHOUT

Czech violinist Kryštof Kohout has most recently become a laureate of the Bartók World Competition in Budapest performing the Beethoven Violin Concerto in the Grand Hall of the Liszt Academy with the Hungarian Radio Symphony Orchestra. Regularly performing as a soloist and chamber musician throughout Europe and in the USA, he made his London solo début at the Barbican Hall playing the Berg Violin Concerto.

Kryštof has appeared at venues throughout the UK and Europe. Solo appearances with orchestras include the Pilsen Philharmonic Orchestra, Hungarian Radio Symphony Orchestra, Moravian Chamber Soloists, London Classical Orchestra and Guildhall Symphony Orchestra working with conductors including Tomáš Netopil, Adrian Leaper, János Kovács, Koji Kawamoto, Tomáš Brauner and Ondřej Kukal.

Kryštof studies at the Guildhall School of Music & Drama. He has worked with artists such as Midori, Leonidas Kavakos, Anne-Sophie Mutter, Pierre Amoyal and Josef Špaček. He regularly broadcasts on the Czech Radio, Dutch Concert Radio, and BBC Radio 3. In 2024 he made his New York début recital at Carnegie Hall.

ELLIOT KEMPTON

Elliot Kempton regularly performs as a soloist and chamber musician across Europe; recent appearances include Wigmore Hall, Auditorio Sony, Museo del Violino Cremona and the Palacio de Festivales de Cantabria.

As a chamber musician, he has participated in music festivals such as the Schiermonnikoog International Chamber Music Festival, Arte Amanti International Chamber Music Festival, as well as major music festivals across the UK.

Elliot is a scholar at the Guildhall School of Music & Drama where he studies with Matthew Jones. Previously he studied with Bartosz Woroch at the Royal Welsh College of Music & Drama, as well as receiving lessons from Itzhak Rashkovsky.

Elliot is grateful for the support he has received from the Harrison-Frank Family Foundation, The Stephen Bell Charitable Trust, London Symphony Orchestra, Countess of Munster Musical Trust and Hattori Foundation. >

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WEDNESDAY 25 JUNE • 19.30

FINDLAY SPENCE

Findlay Spence has performed at festivals and venues throughout the world as a soloist, chamber musician and orchestral principal. Recent chamber performances include Wigmore Hall, Royal Festival Hall, St Martin-in-the-Fields and Pierre Boulez Saal in Berlin. He has performed major cello concertos with numerous British orchestras and has been invited for residencies in association with the Aldeburgh Festival, St Magnus International Festival, McGill University, Montreal and the Mendelssohn on Mull Festival.

Findlay has performed as principal cello of the Royal Northern Sinfonia, Lucerne Festival Contemporary Orchestra, Riot Ensemble, Grafenegg Academy Orchestra, National Youth Orchestra of Scotland and Ensemble Modern Hans Zender Akademie as well as playing regularly with the Royal Scottish National Orchestra, Philharmonia Orchestra, Royal Philharmonic Orchestra, English National Opera Orchestra, European Union Youth Orchestra, BBC Symphony Orchestra and many others.

Findlay was a scholar at the Royal College of Music in London where he studied with Melissa Phelps, and he is now mentored by John Myerscough of the Doric String Quartet. He plays Robert Brewer Young's 'Rostropovich' cello, generously loaned to him by the St Paul's Foundation.

FIBONACCI QUARTET

As the only ensemble ever to win both First and Audience prizes at the Premio Paolo Borciani International String Quartet Competition in Italy (2024), the Fibonacci Quartet is one of Europe's leading young string quartets. Originally formed at the Guildhall School of Music & Drama, the Fibonaccis are a Resident Ensemble at the Escuela Superior de Música Reina Sofía, Madrid and at the Dutch String Quartet Academy, Amsterdam. Following public finals at Wigmore Hall last May, they joined the Young Classical Artists Trust (YCAT) roster.

During the 2024/25 season the Quartet performs extensively throughout Europe. They undertake residencies with ProQuartet in Paris and Britten Pears Arts in Aldeburgh, as well as teaching and performing at the Royal Welsh College of Music and Drama in Cardiff as Resident Quartet.

The Fibonaccis have received numerous awards and regularly give radio and television broadcasts including on Dutch National Television, Dutch National Concert Radio, BBC Radio 3 and RAI tv, Italy. They worked closely with Kaija Saariaho on a new recording of *Terra Memoria* as part of the BBC *Total Immersion* series.

The Quartet is generously supported by the Escuela Superior de Música Reina Sofía, the Hattori Foundation, Fondation Biermans-Lapôtre in Paris and Talent Unlimited. The quartet is the current YCAT Hans Keller Artist, supported by the Cosman Keller Art & Music Trust. >

WEDNESDAY 25 JUNE • 19.30

PROGRAMME NOTES

JOSEPH HAYDN (1732-1809)

- String Quartet in B flat major Op 76 No 4 *Sunrise*
 1. *Allegro con spirito*
 2. *Adagio*
 3. *Menuetto: Allegro*
 4. *Finale: Allegro ma non troppo – Più allegro – Più presto*

Haydn published Op 76, his last set of six string quartets, in 1797 – just one year before a young Beethoven would begin his own first foray into the same form. Over a period of 40 years, from around 1759 to 1799, Haydn composed 78 string quartets, of which at least 30 may be considered masterworks. It seems his powers never diminished. Indeed, one feels that he only continued to get better and better – placing Op 76 at the summit of his achievements. The six quartets were clearly composed for public performance at the height of the international fame that stemmed from his grand concert trips to London. The quartets also occupy a special historical place, coming after Mozart and before Beethoven.

The fourth quartet is known by the English nickname *Sunrise*. The first movement begins with the sustained glow of a single soft chord, over which the solo first violin slowly traces the rising sun. The growing dawn is depicted over several introductory bars until the first fully-fledged theme bursts like blinding light, the sun now fully emerged. The dramatic effect is not unlike ‘And there was light’ in Haydn’s oratorio *The Creation*, written around the same time.

The *Adagio* is a kind of pious hymn – a delicate supplication tinged with mysterious sorrow. One might think of this as a sombre sunset, a counterweight to the ebullient first movement. As the Minuet found its way into the standard plan of the classical symphony and quartet, Haydn, Mozart and Beethoven expanded its range into a lively triple-time dance, characterised by rhythmic idiosyncrasy, humour and surprise, and a marked contrast between the main dance and trio. In this movement Haydn transforms the French courtly dance into a robust German waltz with a steady downbeat and strong forward momentum.

The trio transports the dance from a beer hall to the countryside, with a touch of the pastorale.

The finale begins with what sounds like a charming English folk song, crisp and tuneful with a jolly lilt. But like Beethoven, Haydn had an inexhaustible skill for transforming simplicity into elegance through the use of thematic variation. The opening tune leads to a sequence of variations, enhanced by a constant sense of accelerating tempo and culminating with a breathless final cadence.

Thomas Radice

BEDŘICH SMETANA (1824-84)

- String Quartet in E minor *From My Life*
 - *Allegro vivo appassionato*
 - *Allegro moderato alla polka*
 - *Largo sostenuto*
 - *Vivace*

Bedřich Smetana, ‘the Father of Czech music’, was a true Romantic – a Bohemian-born patriot, lover of nature, his homeland and its folk-music, and a keen explorer of the new musical worlds of Liszt and Wagner. His particular genius is represented by three works known all over the world: his folk-opera *The Bartered Bride*; his six symphonic tone-poems collectively known as *Má Vlast* (My Country); and this first String Quartet in E minor, subtitled *Z Mého Života* (From my Life).

The quartet was composed in 1876, when Smetana was 52. Later he explained that he wanted it to ‘symbolise in sound the course of my life’. Smetana was by then stone deaf, a condition brought on by syphilis and starting with his hearing a continuous high-pitched note. He was at this stage at the height of his fame and was triumphantly celebrating the foundation of a National Theatre in Prague. He was halfway through the composition of *Má Vlast*. Suddenly cut off from the sounds of the world, he withdrew into himself and into a nostalgic review of his life, hearing music in his head. From that music this intimate masterpiece emerged. It had a cathartic effect in restoring the will in him to continue composing. After finishing the quartet, he went on to complete *Má Vlast*. >

WEDNESDAY 25 JUNE • 19.30

Writing in 1878 to Josef Srb-Debrnov, a musician and close friend, Smetana painted a portrait of what 'From My Life' was all about:

My intention was to paint a tone picture of my life. The first movement depicts my youthful leanings toward art, the Romantic atmosphere, the inexpressible yearning for something I could neither express nor define, and also a kind of warning of my future misfortune...

The long insistent note in the finale owes its origin to this. It is the fateful ringing in my ears of the high-pitched tones which in 1874 announced the beginning of my deafness. I permitted myself this little joke, because it was so disastrous to me.

The second movement, a quasi-polka, brings to mind the joyful days of youth when I composed dance tunes and was known everywhere as a passionate lover of dancing. The third movement... reminds me of the happiness of my first love, the girl who later became my wife. The fourth movement describes the discovery that I could treat national elements in music and my joy in following this path until it was checked by the catastrophe of the onset of my deafness, the outlook into the sad future, the tiny rays of hope of recovery, but remembering all the promise of my early career, a feeling of painful regret.

Thomas Radice

LUDWIG VAN BEETHOVEN (1770-1827)

- String Quartet No 14 in C sharp minor Op 131
 - *Adagio ma non troppo e molto espressivo*
 - *Allegro molto vivace*
 - *Allegro moderato - Adagio*
 - *Variations: Andante ma non troppo e molto cantabile*
 - *Presto*
 - *Adagio quasi un poco andante*
 - *Allegro*

After the first performance of the Ninth Symphony in May 1824, Beethoven wrote no more orchestral music. His major compositions for the piano had come to an end with the Diabelli variations in 1823; only a handful of Bagatelles and other short pieces remained to be published. From now until his death in March 1827, he devoted himself entirely to works in a single medium – the string quartet. This activity was in fulfilment of a commission which he had received in 1822 from Prince Nikolai Golitsin, an amateur cellist and music lover from St Petersburg, to write 'one, two or three quartets'.

The C sharp minor quartet was the first of the three written for the Prince. It is really a string quartet in one movement. Its separate sections pause only momentarily before the stream of music resumes. In this forward-looking work Beethoven achieved an 'arch form' (a form which fascinated Bartók), in which a central movement (in this case the *Andante* set of variations) is flanked by outer movements that balance each other in key and thematic material. The design was revolutionary in its day. The quartet was said to be the composer's favourite work.

Thomas Radice



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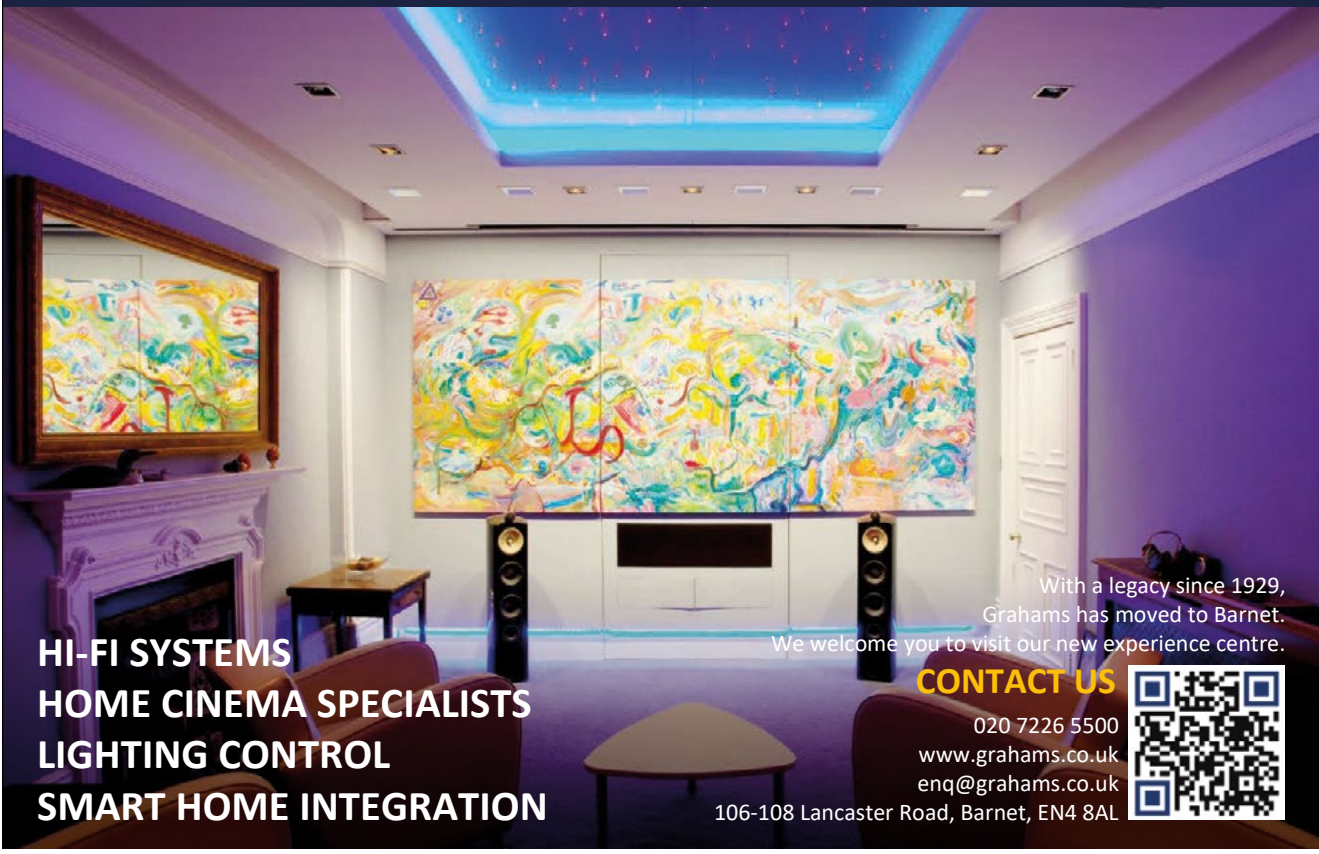


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THURSDAY 26 JUNE • 12.00

Schools' Prom: *Pictures*

Supported by DaCapo Music Foundation and Proms at St Jude's Education Outreach

By invitation only. Led by Will Dollard and Alice Purton

PROGRAMME

**TRACEY MATHIAS (born 1963) and
JOHN ASHTON THOMAS (1961-2021)**

● *Pictures*

This year's Schools' Prom involves almost 400 children from local schools: All Saints; Brookland; Frith Manor; St John's N20; Wessex Gardens; Wren Academy primaries, and Archer; Bishop Douglass; St Michael's; and Whitefield secondaries.

Working with rich and original material specially composed for the mix of voices, the project takes singing workshops into schools, leaves materials for the schools to work on and follows up with final rehearsals and then a performance when all schools come together. The performance day gives every child a chance to shine, singing together and accompanied by musicians from the superb Fantasia Orchestra. It is a high-quality experience and performance and the Schools' Prom has become an important part of the local schools' calendar.

This year's Prom includes accompaniment by clarinet, flute, violin, double bass and percussion from Fantasia Orchestra, DaCapo's orchestra partner.

WILL DOLLARD

Will started his musical education as a chorister at Westminster Cathedral Choir School. He gained an MA in music at Glasgow University. He is composer and Musical Director at Goblin Theatre and leads the music department at Christ Church Primary School in Chelsea. Will describes DaCapo's methods and philosophy as having inspired his music



Will Dollard; Inset: Alice Purton

teaching and he works with DaCapo in a number of contexts, as a senior teacher, trainer and project leader, including the new *Take Note!* (see page 10) in partnership with Proms and Fantasia Orchestra.

ALICE PURTON

Alice is a cellist, vocalist, composer and teacher. With her ensembles Plus Minus and Distractfold she performs contemporary music around the world; broadcasts regularly and gives masterclasses at institutions including Oxford, Stanford and Harvard Universities. She has contributed to the soundtracks of many TV shows and major movies. Alice started out at the Bromley Youth Music Trust and National Youth Orchestra. She then studied at the Royal Northern College of Music and Manchester University, before doing a Masters at the Royal College of Music in London.

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THURSDAY 26 JUNE • 19.30

Classical Pride with London Mozart Players

Supported by George Meyer

Rebecca Miller *conductor* • Nicholas Daniel *oboe*

PROGRAMME

CAROLINE SHAW (born 1982)

- *Entr'acte for String Orchestra*
 - *Allemande*
 - *Zarabanda*
 - *Courante*
 - *Pasacalle*

SAMUEL BARBER (1910–81)

- *Canzonetta for oboe and strings Op 48*

RALPH VAUGHAN WILLIAMS (1872–1958)

- *Concerto in A minor for oboe and strings*
 1. *Rondo Pastorale (Allegro moderato)*
 2. *Minuet and Musette (Allegro moderato)*
 3. *Scherzo (Presto – Doppio più lento – Lento – Presto)*

INTERVAL

BARBER

- *Adagio for Strings* (2nd movement of String Quartet in B minor Op 11)

PYOTR ILYICH TCHAIKOVSKY (1840–93)

- *Serenade for Strings in C major Op 48*
 1. *Pezzo in forma di sonatina: Andante non troppo – Allegro moderato*
 2. *Valse: Moderato – Tempo di valse*
 3. *Elegia: Larghetto elegiaco*
 4. *Finale (Tema russo): Andante – Allegro con spirito*



© STEWEN OMIGLE

Rebecca Miller

REBECCA MILLER

California-born conductor Rebecca Miller has earned international acclaim for her compelling, insightful and energetic presence on the podium, and for her ability to communicate with audiences of all ages. She spreads her work between professional, amateur and youth orchestras and choirs, and is passionate about music's relevance to our society, artistic citizenship and championing unduly-neglected female composers. >

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THURSDAY 26 JUNE • 19.30

She is currently Director of Orchestras at Royal Holloway, University of London, Principal Conductor of the Royal Orchestral Society, Principal Conductor of the Bishop's Stortford Sinfonia and Principal Guest Conductor of the Orchestra of the Swan. She most recently served as Chief Conductor of the Uppsala Chamber Orchestra in Sweden from 2019 to 2023.

Her guest conducting includes the Kuopio Symphony, Royal Scottish National, Gävle Symphony, Västerås Symphony and London Philharmonic Orchestras, Dala Sinfonietta, BBC National Orchestra of Wales, Orchestra of the Age of Enlightenment and London Mozart Players. Rebecca is passionate about her work with young musicians – she works regularly with the National Children's Orchestra, London Symphony Orchestra Discovery, and has also guest conducted the National Youth Orchestras of Scotland, Wales and Great Britain, and the National Youth Orchestra of Venezuela.

As Director of Orchestras at Royal Holloway, University of London, she has been widely acclaimed for building the orchestral programme to new heights. Previously, Rebecca served as Resident Conductor of the Louisiana Philharmonic Orchestra, American Conducting Fellow of the Houston Symphony and Assistant Conductor of the Jerusalem Symphony Orchestra.

Recent and upcoming highlights include performances with the Kuopio Symphony Orchestra, the Uppsala Chamber Orchestra, the National Children's Orchestra of Great Britain and the Munich Symphony Orchestra at the Brucknerhaus Linz in Austria.

NICHOLAS DANIEL

Nicholas records and broadcasts widely and boasts a huge international following on social media and apps. He has directed several music festivals and concert series and has been Music Director of the Leicester International Music Festival for many years. As a conductor, he made his BBC Proms debut in 2004, and he works with many ensembles in repertoire ranging from baroque to contemporary works and from chamber pieces to opera. In 2012, he was honoured by Her Majesty Queen Elizabeth II with the prestigious Queen's Medal



© ERIC RICHMOND

Nicholas Daniel

for Music, cited for having made 'an outstanding contribution to the musical life of the nation'. In 2020 he was awarded an OBE. He has been a concerto soloist with many of the world's leading orchestras and conductors, performing a huge range of music from Bach to Xenakis and beyond, premièring works written especially for him by myriad composers. As a chamber musician Nicholas is a founding member of the award-winning Britten Sinfonia, the Haffner Wind Ensemble, Orsino Ensemble and Britten Oboe Quartet. He is principal oboist of Camerata Pacifica and a popular guest at music festivals worldwide.

Nicholas plays F. Lorée Étoile Oboes and Royal English Horns, made by Alain de Gourdon in Paris. ▶



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London Mozart Players

LONDON MOZART PLAYERS

London Mozart Players (LMP) are the oldest, freshest and most adventurous chamber orchestra in the UK.

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LMP work with schools and music hubs around the UK and beyond to inspire the next generation of musicians and music lovers. They are continuing their long tradition of promoting young talent: Nicola Benedetti, Jacqueline du Pré and Yan Pascal Tortelier are just three of many young musical virtuosi championed early in their careers.

LMP are based at Fairfield Halls in Croydon and have residencies at St John's, Upper Norwood, Thaxted Festival and Grayshott Concerts. Collaborating with many of the world's greatest soloists and conductors, LMP's work is made in Croydon and celebrated across the globe. >

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Cellos Sebastian Comberti, Leo Popplewell, Sarah Butcher • **Double Basses** Benjamin Russell, Lucy Shaw

List correct at time of going to print

THURSDAY 26 JUNE • 19.30

PROGRAMME NOTES

CAROLINE SHAW (born 1982)

- *Entr'acte for String Orchestra*
 - *Allemande*
 - *Zarabanda*
 - *Courante*
 - *Pasacalle*

Caroline Shaw, born in North Carolina, is a Pulitzer Prize-winning American composer, violinist and vocalist. She is the great-great-granddaughter of Chang Bunker – one of the famous conjoined twins of the 19th century.

She began playing violin at age two and composing by 10, later earning performance degrees from Rice University and Yale, and pursuing doctoral studies in composition at Princeton. In 2013, she became the youngest recipient of the Pulitzer Prize for Music for her innovative a cappella work *Partita for 8 Voices*. Shaw's genre-defying compositions blend classical, folk and experimental elements, and her works have earned her four Grammys®, an honorary doctorate from Yale and a Thomas J Watson Fellowship.

Caroline Shaw describes *Entr'acte*, written for string quartet and also arranged for string orchestra thus: 'Entr'acte was written in 2011 after hearing the Brentano Quartet play Haydn's Op 77 No 2 – with their spare and soulful shift to the D flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition'.

Anne Kollar

SAMUEL BARBER (1910–81)

- *Canzonetta* for oboe and strings Op 48

Canzonetta, written in 1978, was intended to be the slow movement of an oboe concerto commissioned by the New York Philharmonic. No other movements were composed and the concerto was left unfinished at the time of Barber's death in 1981. The oboe and string orchestra version of *Canzonetta* was first performed in December 1981 by Harold Gomberg, oboe, and the New York Philharmonic conducted by Zubin Mehta.

Thomas Radice

RALPH VAUGHAN WILLIAMS (1872–1958)

- Concerto in A minor for oboe and strings
 1. *Rondo Pastorale (Allegro moderato)*
 2. *Minuet and Musette (Allegro moderato)*
 3. *Scherzo (Presto – Doppio più lento – Lento – Presto)*

The English Pastoral School, sometimes called the English Nationalist School or by detractors the Cow Pat School, is an informal designation for a group of English composers of classical music working during the early to mid-20th century, who sought to build a distinctively English style of music by composing in a style informed by Tudor music and English folk music, and often explicitly evoking the English countryside.

Ralph Vaughan Williams was one of the leading representatives of the School. To this day he remains under-appreciated, despite his nine masterful symphonies. His compositions, like those of Dvořák and Bartók, were influenced and coloured by the nationality of their composer, but were not dominated by it. Vaughan Williams sought to free English music from foreign domination so that it would truly be the music of the English people. It took a strong man to reject the overpowering German Romantic tradition.

Undaunted, Vaughan Williams did just that; his music derives its character from English folk song and the English choral tradition. As an old man he said, 'to this day, the Beethoven idiom repels me'. Rejected by Elgar, he took lessons from both Maurice Ravel and Max Bruch, but absorbed technique, not their style. >

THURSDAY 26 JUNE • 19.30

Vaughan Williams began work on the Oboe Concerto in 1943, immediately after completing the Fifth Symphony, with which it shares a great deal. Among other things, the concerto began as a revision of a scherzo movement originally intended for the symphony. The concerto was first performed by Leon Goosens accompanied by the Oxford Symphony Orchestra conducted by Thomas Armstrong on 8th March 1944 in Oxford Town Hall. The concerto was to have been performed at a BBC Proms concert on 5 July 1944, but due to the threat of V1 rocket raids on London the Proms season was curtailed. The piece was played in Liverpool instead, on 30 September 1944 in a concert by the Liverpool Philharmonic, conducted by Malcolm Sargent.

Thomas Radice

BARBER

- *Adagio for Strings* (2nd movement of String Quartet in B minor Op 11)

One of the most honoured and frequently performed American composers in Europe and the Americas during the mid-20th century, Samuel Barber pursued, throughout his career, a path marked by a vocally inspired lyricism and a commitment to the tonal language and many of the forms of late 19th century music. Almost all of his published works – including at least one composition in nearly every genre – entered the repertory soon after he wrote them and many continue to be widely performed today.

Barber was one of the outstanding alumni of the Curtis Institute of Music, Philadelphia, and won a number of awards, including the Prix de Rome in 1935. One year later, in 1936, he published a String Quartet in B minor, the slow movement of which almost immediately won separate fame as the *Adagio for Strings*. It was published in this free-standing form in 1938.

The *Adagio* is an emotionally charged piece, with distinctly religious overtones. In 1967 Barber decided to fit the music to the text of the *Agnus Dei*, rescoring the piece for choir with organ or piano accompaniment.

Thomas Radice

PYOTR ILYICH TCHAIKOVSKY (1840–93)

- *Serenade for Strings* in C major Op 48
 1. *Pezzo in forma di sonatina: Andante non troppo Allegro moderato*
 2. *Valse: Moderato – Tempo di valse*
 3. *Elegia: Larghetto elegiaco*
 4. *Finale (Tema russo): Andante – Allegro con spirito*

In 1880 Tchaikovsky wrote to Nadezhda von Meck, the friend and patroness he never actually met, but whose correspondence with the composer provides an insight into Tchaikovsky's character and method of working: 'You can imagine, dear friend, that recently my Muse has been very benevolent, when I tell you that I have written two works very rapidly: a *Festival Overture* for the exhibition, the *1812 Overture*, Op 49, and a *Serenade* in four movements for string orchestra... I composed the *Serenade*... from inner conviction. It is a heartfelt piece and so, I dare to think, is not lacking in real qualities'. He told his publisher that he had originally sketched the *Serenade* as 'something between a symphony and a string quintet' and that what resulted had been done so 'by accident'; but a note at the beginning of the score, saying that the larger the orchestra the better the composer's wishes will be met, proves that his ultimate conception of the work was symphonic.

Tchaikovsky told von Meck that the first movement, which is prefaced and concluded by a broad and very Slavonic *Andante non troppo*, was 'a deliberate imitation of Mozart's manner', and there is an 'old-fashioned' quality about its nimble second subject, if not about its ardent first subject.

The middle movements are a sinuous *Valse* in G and expressive *Elegia* in D. The last movement uses two Russian folk-tunes – the first in the muted slow introduction, the second in the *Allegro con spirito*. The music of the beginning of the *Serenade* reappears in the coda, as though to prove its kinship to the *Allegro* theme of the finale.

George Vass (excerpted from Proms at St Jude's 2013)

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FRIDAY 27 JUNE • 12.00

Violin and Piano Concert

In the Free Church

Supported by The Hampstead Garden Suburb Trust

Nikola Pajonović *violin* • Stefan Pajonović *piano*

PROGRAMME

LUDWIG VAN BEETHOVEN (1770–1827)

- Sonata No 9 in A major Op 47 *Kreutzer*
 - *Adagio sostenuto – Presto*
 - *Andante con variazioni*
 - *Presto*

RICHARD STRAUSS (1864–1949)

- Sonata in E flat major Op 18
 - *Allegro, ma non troppo*
 - *Improvisation: Andante cantabile*
 - *Finale: Andante – Allegro*

NIKOLA PAJANOVIĆ

Nikola Pajonović completed a master's degree at the Ljubljana Academy of Music. He is currently continuing his studies with Roman Simovic at the Royal Academy of Music. He has won prestigious first prizes at international competitions in Italy, North Macedonia and Serbia. In 2016 he won first prize at the Kocian Violin Competition in the Czech Republic and was proclaimed overall competition laureate. In 2018 he was selected to take part in the prestigious Menuhin Competition Geneva, where he reached the semi-final. In 2018 he represented Slovenia at the Eurovision Young Musicians competition in Edinburgh, performing with the BBC Scottish Symphony Orchestra at the final concert and winning second prize. He has competed in six editions of the Tekmovanje Mladih Glasbenikov Republike Slovenije competition, winning a gold plaque at each. At the most recent edition he won a



Nikola Pajonović



Stefan Pajonović

gold plaque, first prize and a special award for achieving a perfect score of 100 points. He took part in the Ljubljana Festival's Young Virtuosi International Music cycle in 2017 and 2018. On the latter occasion he performed all 24 *Caprices for Solo Violin* by Niccolò Paganini. In 2018 he performed at the Sarajevo Music Nights Festival. In 2019 he was invited to the famous Teatro Maggio Musicale Fiorentino, where he gave a successful solo recital.

STEFAN PAJANOVIĆ

Stefan Pajonović began piano lessons at the age of five with teacher Lilijana Žerajić. From 2011 to 2015 he attended the Ljubljana Conservatory of Music and Ballet, where he was taught by Lidija Malahotky Haas. In 2015 he was admitted to the Ljubljana Academy of Music, entering the class of Jasminka Stančul. In 2018 and 2019 he took part in an Erasmus student exchange at the University of Music and Theatre in Munich. In September 2021 he performed as a soloist with the RTV Slovenia Symphony Orchestra.



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FRIDAY 27 JUNE • 19.30

Fleetwood Mac's *Rumours* with the Transatlantic Ensemble

Supported by Repaircare

Bryony Purdue *vocals* • Charlotte Churchman *vocals* • Ed Broad *drums*
 Luke Bowman *guitar* • Ben Steele *guitar/vocals* • Louis van der Westhuizen *bass guitar*
 Steve Pringle *keyboards* • Tom Caulker *DJ*



Transatlantic Ensemble

PROGRAMME

STEVIE NICKS (born 1948)

- *Dreams*

CHRISTINE MCVIE (1943–2022)

- *Don't Stop*

NICKS

- *I Don't Want to Know*
- *Gypsy*

LINDSEY BUCKINGHAM (born 1949)

- *Second Hand News*
- *Never Going Back Again*

NICKS

- *Gold Dust Woman*

MCVIE

- *Say You Love Me*

NICKS

- *Landslide*

MCVIE, BUCKINGHAM

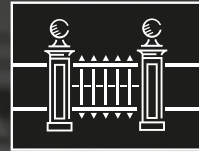
- *World Turning*

BUCKINGHAM

- *Big Love*

INTERVAL >

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FRIDAY 27 JUNE • 19.30**MCVIE, EDDIE QUINTELA (1955–2020)**

- *Little Lies*

SANDY STEWART (born 1958), NICKS

- *Seven Wonders*

MCVIE

- *You Make Loving Fun*
- *Oh Daddy*
- *Songbird*

BUCKINGHAM

- *The Chain*

MCVIE

- *Everywhere*

NICKS

- *Rhiannon*

BUCKINGHAM

- *Go Your Own Way*

TRANSATLANTIC ENSEMBLE

This amazing band performs Fleetwood Mac's iconic *Rumours* album in its entirety, plus many other well-known Fleetwood Mac classics, from albums such as *Tango in the Night*. This is a chance to experience one of the greatest albums of all time, lovingly and accurately recreated live, by this stunning ensemble of gifted young musicians.

This isn't a lookalike tribute act, this is all about the music and is like witnessing the energy and craft of a young Fleetwood Mac in their absolute prime. There is just something so evocative about the *Rumours* album... something that strikes a chord with every true music fan. It has sound-tracked the lives of multiple generations.

If you are a fan of Fleetwood Mac, this stunning performance, by this incredible ensemble, is quite simply something you cannot afford to miss – so believe what you hear and be sure to bring your singing voice with you.

© TRANSATLANTIC ENSEMBLE



M		R	E	
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M		K		S
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SATURDAY 28 JUNE • 18.00

Caravan Circus Band

In the refreshment marquee

FREE

Guillaume Hermet *guitar, vocals* • Ennio Salvemini *bass, vocals*

Guillaume Hermet and Ennio Salvemini

PROGRAMME

Tap your feet, dance and sing along to this very upbeat version of a post-modern jukebox.

GUILLAUME HERMET

Guillaume Hermet is a French guitarist and singer who has made London his home for the last 20 years. He created Caravan Circus Band in 2017, revisiting contemporary songs and favourite jazz standards with a gypsy jazz twist. The repertoire of the band will take you on a journey with songs in Italian, French and English as well as Tzigan and Klezmer classics.

ENNIO SALVEMINI

Ennio Salvemini is an Italian multi-instrumentalist who plays and performs double-bass, guitar and trumpet. He has been living in London for 15 years teaching classical guitar and performs with different musical projects in various styles.



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AFTERNOON AND EVENING**

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SATURDAY 28 JUNE • 19.30

The Swingles Live!

Songs From Theatreland

Supported by Godfrey & Barr

Mallika Bhagwat • Sarah Alison • Laura Moisey-Gray • James Botcher
Owen Butcher • Jamie Wright • Tom Hartley • Jacques Golding *sound engineer*

PROGRAMME

Theatreland is a spectacular celebration of some of the greatest musical theatre songs as you've never heard them before. The live show version of their latest album release by the same name, *The Swingles* reimagine vintage and modern show tunes alike, taking you on a journey through the bright lights of Broadway sensations such as *A Chorus Line*, *Guys and Dolls* and *Hair*, to the heartwarming ballads of more recent hits including *Waitress*, *Hadestown* and *Dear Evan Hansen*.

The inception of Theatreland began in 2021; amid a period in which the arts faced unprecedented challenges, the group turned to discussions of the music that made them happiest. Driven by a passion to honour and revive such admired music, the singers hand-picked their favourite songs from a variety of musicals, with a balance of songs that intuitively suited the group's distinctive sound, as well as ones they wanted to give their signature Swingle twist to.

The group has dedicated countless hours and boundless energy to bring this ambitious project >

© ANDY PORTER PHOTOGRAPHY

*The Swingles*

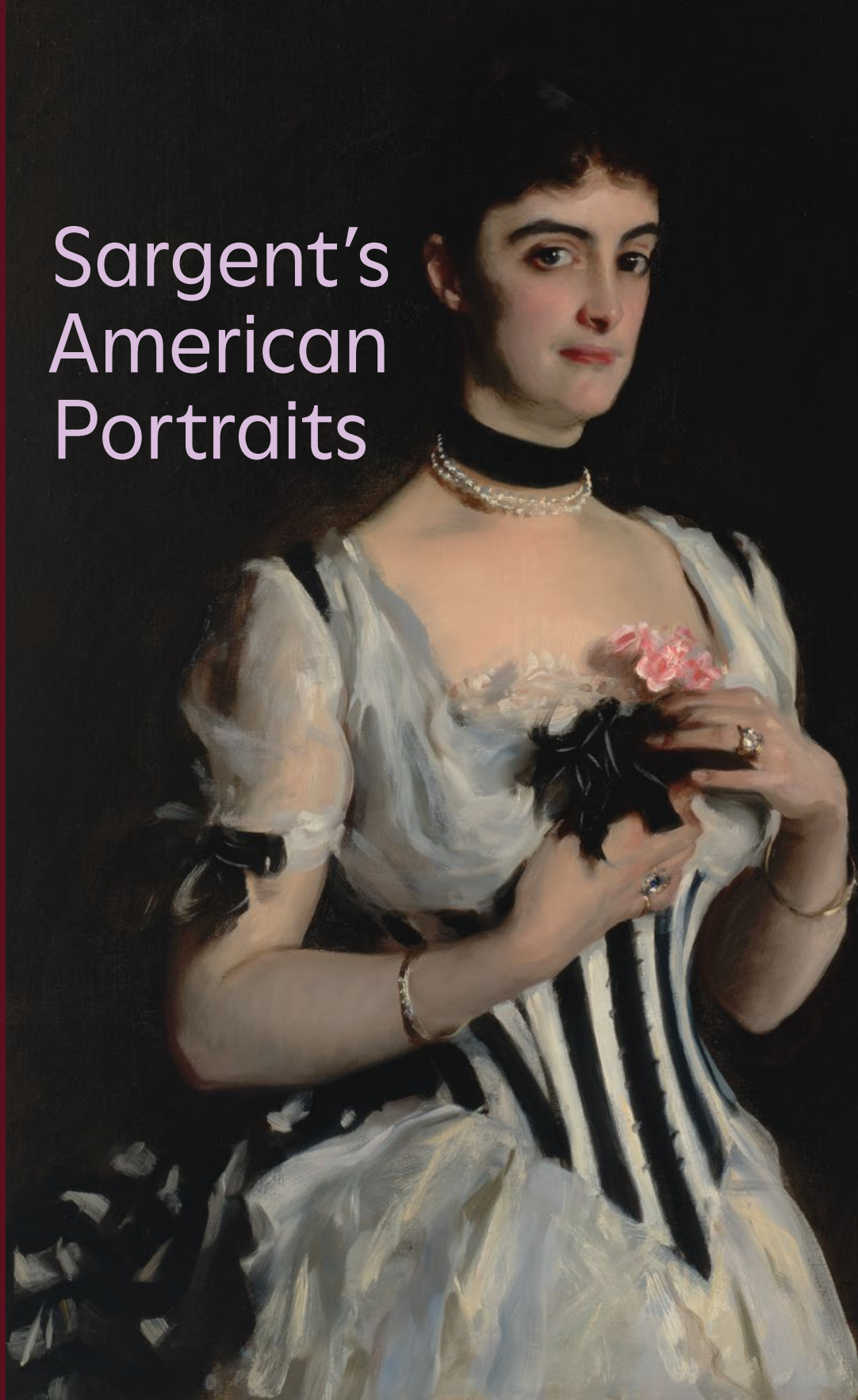
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SATURDAY 28 JUNE • 19.30

to life. Each track reflects their commitment to blending timeless melodies with contemporary vocal artistry.

The performance not only celebrates The Swingles' unique interpretations of the music of Broadway and the West End, but also the resilience and creativity that have brought the album to fruition. They invite you to immerse yourself in Theatreland – a world where adored classics are reimagined and cherished stories revitalised, and where the magic of the stage comes to life in an unforgettable celebration of the songs of musical theatre.

Repertoire examples:

- *Grease is the Word* from *Grease*
(Barry Gibb born 1946)
- *Wedding Song* from *Hadestown*
(Anais Mitchell born 1981)
- *Sunday* from *Sunday in the Park with George*
(Stephen Sondheim 1930–2021)
- *Sit Down You're Rocking the Boat* from *Guys and Dolls*
(Frank Loesser 1910–69)
- *Popular* from *Wicked!*
(Stephen Schwartz born 1948)

THE SWINGLES

For more than 60 years, The Swingles have expanded the boundaries of vocal music, earning five Grammy® Awards and securing their place as one of the world's most beloved and influential vocal ensembles.

Throughout its various iterations the group's signature and instantly-recognisable sound has remained constant and timeless and their intricate arrangements remain unparalleled. The current singers are constantly seeking new ways of reimagining jazz, folk, pop and classical music from their ever-growing repertoire, alongside creating a rich vein of new original material. Their combination of close-microphone amplification paired with the extraordinary range and vocal dexterity of the group's seven individual voices to create one

seamlessly blended vocal sound, has captured the admiration of composers and collaborators alike, who have embraced the sheer versatility of the group and its genre-crossing possibilities.

American-born Ward Swingle first assembled a group of Parisian session singers to sing through Bach's *Well-Tempered Clavier* as a vocal exercise in 1962. The resulting album *Jazz Sebastian Bach* (recorded initially for friends and family), became a huge hit, breaking new musical ground and launching The Swingles to fame. Several of the singers had previously sung with Mimi Perrin's group Les Double Six (who with Quincy Jones and Dizzy Gillespie recorded the six voices twice to create a much larger sound and richer chord structure). Today's Swingles employ a similar technique – an immersive layering up of vocals using live-looping technology to record themselves in the moment and playing it back later, producing mesmeric (and potentially massive) musical textures.

The group has released more than 50 albums encompassing a huge range of music in many different styles, fuelled by Ward Swingle's pioneering spirit and varied musical tastes. Their arrangements tend either to give a little twist to the original or turn it completely on its head. The group's genre-inclusive approach to music-making has led to collaborations with artists such as Jamie Cullum, Gareth Malone, Kurt Elling, New York Voices and Labrinth. They co-wrote and performed a song for Alexander Payne's film *Downsizing* and have appeared on film and TV soundtracks, including *Grey's Anatomy*, *Sex and the City*, *Wedding Crashers*, *The Holdovers*, *The Two Popes* and *Glee*.

IAN DAVIDSON

1940 - 2024



Ian was a professional script writer, actor and director for radio, TV and stage working, mainly in comedy, alongside Barry Humphries, Dave Allan, The Two Ronnies, Peter Vincent, Ned Sherrin, Monty Python and many others. He

also appeared in some of the early episodes of Monty Python.

As a writer, he worked from his home on Hampstead Garden Suburb and volunteered at Proms from our first year in 1993. We were very lucky to have him as our judicious programme editor for many years and also as a key member of the bar team. Ian's lovely hand script appeared on posters and signage and he was the first to set up a preorder table for interval drinks. His calm, convivial manner and great wit encouraged people to linger and chat.

Ian was an advocate to create our LitFest weekend which he encouraged and supported and was very pleased to see its success grow and to arrange or be in conversation with authors when asked to do so.

Ian loved his garden and allotment, was an active member of the local Historical Association and he wrote the pageant for the Suburb centenary in 2007.

We will very much miss his gentle smile, kindness and good humour and extend our condolences to Anthea and their family.



*Wishing Proms at St Jude's
all the best this season*

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CREATIVE

SATURDAY 28 JUNE • 22.00

Late Night Stand Up Comedy

In the refreshment marquee

Matt Green MC • Stephen Carlin • Alice Frick

Join us for Late Night Stand Up Comedy with MC Matt Green, Stephen Carlin and Alice Frick.



Matt Green

MATT GREEN

Matt is a comedian, actor and writer who has been working in comedy for nearly 20 years. As a stand-up he has performed all over the UK and the rest of the world, with dozens of solo shows to his name. In 2024 he did a debut tour show *Matt Green: That Guy* to sell-out crowds at venues across the UK.

Since 2020 he has produced regular comedy videos that have received millions of views on social media, with several going viral and one even ending up on BBC Radio 1! His screen acting credits include *Cuckoo*, *Fresh Meat*, *Cradle to Grave*, *Finding Neverland* and more. On radio he has appeared on *Inspector Steine*, *Cabin Pressure*, *Ed Reardon's Week* and more. Matt was comedy night's MC for the 2022 Proms at St Jude's.



Stephen Carlin

STEPHEN CARLIN

Stephen moved to London in 2001 to 'do something' with his life. He wasn't sure what that something was. At first he thought 'something' might comprise spending all his time with a guy called Dave drinking in The Black Lion in Plaistow. After attending a gig at London's Chuckle Club, he finally took the plunge and started performing stand-up comedy. His first gig was at the Camden Head pub in Islington. Stephen now performs all over the country, he also writes a lot of comedy. He is particularly proud of his recent BBC radio series *Gus Murdoch's Sacred Cows*. His hobbies include drinking whisky and refusing to ask directions even when lost.



Alice Frick

ALICE FRICK

Alice Frick is a comedian, actress, writer and producer, originally from Austria, based in London. In London she set up her own sell-out comedy night with an all-female line-up, called *Laughing Labia* to redress the gender balance on stage and support female comedians.

Alice has produced and acted in various award-winning short movies, including the award-winning film, *Shop of Little Pleasures*. Alice produced her sitcom *What the Frick*, based on her stand-up shows. She also has a YouTube vlog called *Alice in the Wonderland*, as well as a sketch series called *Sketch me... if you can*. She has written and performed five solo shows.

FAMILY FESTIVAL

SUNDAY 29 JUNE • STARTING AT 12.00

Proms Family Festival

In and around Central Square

Supported by The Hampstead Garden Suburb Trust

Arranged by DaCapo Music Foundation and Proms at St Jude's Education Outreach

Pizza,
Ice Cream,
Face Painting,
Art, Music,
Books,
Activities

12.00-12.45

Junior Litfest Alasdair Beckett-King

FREE!

Suitable for ages 7+.

Alasdair Beckett-King will be exploring his new book, *Montgomery Bonbon: Sabotage at Sea*, and giving a Detective's Masterclass. Come and join in with his mystery-solving, interactive session, for 7-11s.

Alasdair is a multi-award-winning comedian and writer. He has taken his critically lauded stand-up shows to the Edinburgh Festival Fringe, performed comedy on BBC radio and television panel shows, co-written an award-winning video game and his viral internet sketches have amused and annoyed people across the globe. Alasdair's first book, *Montgomery Bonbon: Murder at the Museum*, was selected as the Indie Book of the Month by independent booksellers across the UK. Now, Montgomery is back in the fourth instalment, in a brilliantly clever, funny and highly illustrated murder mystery series.

Books will be sold by West End Lane Books and Alasdair will be happy to sign.



Alasdair Beckett-King

12.30-15.00

Community Performance Platform

FREE!

This year's community platform will include young players from three local ensembles:

- **Chamber Ensemble from Youth Music Centre**
with Marina Solarek
- **The North London Youth Orchestra**
Musical Director Simon Ferris
- **The London Youth Concert Band**
Musical Director Fred Slide

12.30-13.15 and 13.30-14.15

IN THE HOSPITALITY MARQUEE

Junk Orchestra with Saul Eisenberg

Suitable for ages 6-9; children must be accompanied by an adult.

Places are limited and pre-booking recommended.

Visit:

www.promsatstjudes.org.uk/2025-family-festival

Play wacky instruments from a supersonic collection of rescued and re-invented objects recycled from all over London. Founded in 2008 by Saul Eisenberg, a former *Stomp* and *Blueman* member, the Junk Orchestra workshop provides a wonderful opportunity to upcycle and express yourself through music. >

SUNDAY 29 JUNE • STARTING AT 12.00



13.00-14.00 and
14.30-15.00

African Drumming Workshops

Be part of a drum circle using traditional African Djembe drums. Follow the leader in creating rhythms and songs from the African continent.

FREE!

13:00-16:00

Hampstead Garden Suburb Kids Gardening Club

Come and meet the children, families and volunteers of the Kids Gardening Club who have created two new community wildlife gardens from scratch, and even been featured on *Gardeners' World*. There will be children-led tours of the gardens, seed sowing, bug spotting and seed ball making amongst other activities.

FREE!

13.00-15.00

HGS Art - Painting in the Style of Vincent Van Gogh

Take home your own impressionist painting! Tuition from Vera Moore of HGS Art.

FREE!



13.00-16.00

Musical Instrument Trail

FREE!

Suitable for all the family.

This year's musical instrument trail includes six musicians. All will be demonstrating their instruments and sharing songs and tunes with visitors as they pass by. Five of them have the common theme of *Pictures*, with music that links to pictures in some way and a couple of specially chosen songs about artists and famous paintings. The sixth visiting musician is Urs Muenger, who travels from Switzerland with his 3.47 metre-long alphorn safely stored in an oversized suitcase.

Urs has been playing the alphorn since 2010 when he fell in love with the instrument because of its beautiful, natural tones. He is both a music teacher and a juror at regional and national alphorn contests. Yes, they do exist! In 2013, together with 507 other Alphorn players, Urs set the world record for the most Alphorns playing together at the Swiss Gornergrat, close to Zermatt with its iconic Matterhorn. >



SUNDAY 29 JUNE • STARTING AT 12.00

13.00-15.00

Story Nook

Storytelling volunteers from the Garden Suburb Community Library will introduce children to the world of exciting stories and songs. There will be two story-telling sessions plus time to explore books independently.

FREE!

14.00-14.30

**Guide
Campfire Sing**

Join a circle of girls from the 2nd Golders Green Guides with their leader Natasha Radjabi to learn traditional campfire songs.

FREE!

15.00-15.45 and 15.45-16.30

**IN THE HENRIETTA BARNETT SCHOOL
DRAMA ROOM**

**Toddler (Aged Under 3)
and Pre-School (Ages 3-5)
Interactive Prom
Concerts with Violin and
Harp Accompaniment**

Children must be accompanied by an adult.

Supported by DaCapo Music Foundation

Bring your children or grandchildren to the Toddler (15.00) and Pre-school (15.45) Interactive Prom Concerts.

These Proms are for young children who love music. They will be singing, clapping and laughing, accompanied by fantastic professional musicians, this year violin and harp. Some songs are for movement, some use percussion, some have a prop – and some are just for sitting!

16.00-16.45

**IN THE HENRIETTA
BARNETT SCHOOL HALL**

Junior Litfest

Suitable for children age 5+.

‘Take six pieces of music and weave stories and poems around them, and what do you have? A *Symphony of Stories*. This is James Mayhew’s second book in a series which combines music, story and illustration to encourage the young listener to engage deeply with classical music, following *Once Upon a Tune* – and it is just as glorious. This time the focus is on *The Carnival of the Animals*, *The Planets*, *The Four Seasons*, *The Sunken Cathedral*, *The Butterfly Lovers* and *The Firebird*: some better-known than others. It is an opening into more storytelling, writing, exploration of countries and cultures, all through the rich heritage of music.’

Liz Broad, Educator

James Mayhew will be reading from and talking about his latest book after the family concert – he may even draw as he talks!

Books will be sold by West End Lane Books and James will be happy to sign. >

FREE!



Illustration by James Mayhew

SUNDAY 29 JUNE • STARTING AT 12.00

15.00–16.00

IN THE HENRIETTA BARNETT SCHOOL HALL

Family Concert

James Mayhew *author/illustrator*
and musicians from **Fantasia Orchestra**

Suitable for ages 5+.

All children must be accompanied by an adult; not suitable for younger children.

Music tells stories, and many great composers were inspired by myths and folktales. James Mayhew's unique way of presenting classical concerts has him joining musicians to narrate and illustrate live on stage during performances; the illustrations are projected onto a screen so that the audience can watch the pictures grow in time to the music.

This afternoon's inspirations are *The Carnival of the Animals* by Camille Saint-Saëns (1835-1921), a comedic musical suite comprising 14 short movements and *Flight of the Bumblebee* by Nikolai Rimsky-Korsakov (1844-1908), an orchestral interlude evoking the seemingly chaotic bumblebee's flying pattern.

© RESPIRA FOTOGRAFIA



James Mayhew

JAMES MAYHEW

Proms at St Jude's welcomes back James Mayhew who trained as an illustrator, and his first book, *Katie's Picture Show* was published in 1989, beginning the long-running series about a child's adventures in an art gallery. Since then he has published over 70 illustrated books, including the *Ella Bella Ballerina* series, *Once Upon a Tune* and most recently *A Symphony of Stories*.

James works with a variety of musicians and orchestras, presenting concerts that incorporate art, created live on stage, in time to the music. His collaborators include the BBC National Orchestra of Wales, Royal Scottish National Orchestra (RSNO), London Mozart Players, Britten Sinfonia, Doric String Quartet, and The Orchestra of the Music Makers Singapore. He has performed across the UK, bringing classics like *The Four Seasons*, *Peter and the Wolf*, *The Carnival of the Animals*, *The Planets* and *Pictures at an Exhibition* to life. He has presented two online series of *Drawn to Music* for the BBC, and has toured with the RSNO and Britten Sinfonia to present the stories and music from his book *Once Upon a Tune* in concerts for thousands of school children.

James is also the illustrator of *Gaspard the Fox* by Classic FM's Zeb Soanes (adapted as a concert work by Jonathan Dove, for the RSNO) and Jackie Morris' *Mrs Noah* books. He received the *New York Times* Illustration Award, was four times nominated for the Carnegie Medal for Illustration, and in 2022 he won the inaugural Polari Children's Book Prize for *Nen and the Lonely Fisherman* (with author Ian Eagleton).



Illustration by James Mayhew

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SUNDAY 29 JUNE • 19.30

Last Night: An Italian Carnival

London International Concert Orchestra

Supported by The Rubin Foundation

Alexander Walker *conductor* • Jaren Ziegler *viola* • Haegge Lee *soprano*
Robyn Lyn Evans *tenor*

PROGRAMME

GIOACHINO ROSSINI (1792-1868)

- *The Italian Girl in Algiers*

HECTOR BERLIOZ (1803-69)

- *Adagio-Allegro* from *Harold in Italy* Symphony
Op 16 H 68 (1st movement)

GIACOMO PUCCINI (1858-1924)

- *La Bohème* (arias from the end of Act 1)

PYOTR ILYICH TCHAIKOVSKY (1840-93)

- *Capriccio Italien* Op 45

INTERVAL

PUCCINI

- *Gianni Schicchi: O mio babbino caro*
- *Turandot: Nessun Dorma*

GIUSEPPE VERDI (1813-1901)

- *La Traviata: Brindisi*

HAVERGAL BRIAN (1876-1972)

- English Suite No 1 Op 12
(6th movement - *Carnival*)

LUIGI ARDITI (1822-1903)

- *Il Bacio*

GIOVANNI CAPURRO (1859-1920)

- *O Sole mio*



© ERIC BERG

Alexander Walker

VICTOR HERBERT (1859-1924)

- *Naughty Marietta: Italian Street Song*

LUIGI DENZA (1846-1922)

- *Funiculi Funiculà*

HUBERT PARRY (1848-1918)

- *Jerusalem*
Words by William Blake (1757-1827)

TRADITIONAL

- *Auld Lang Syne* >

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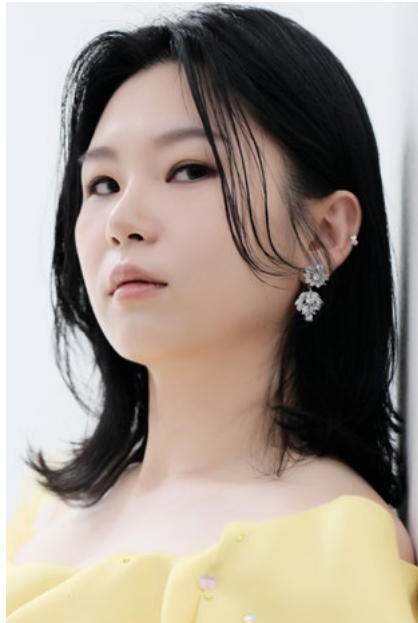
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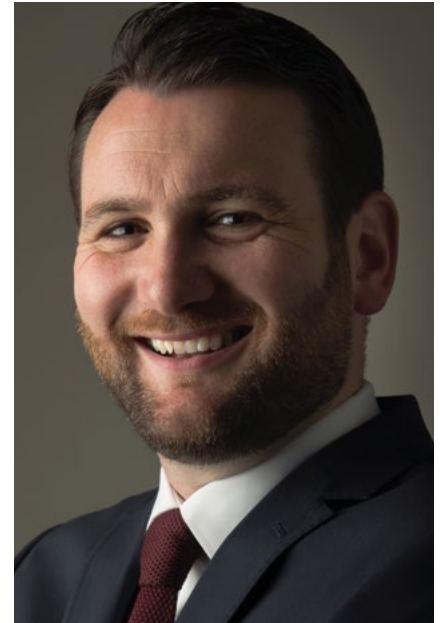
SUNDAY 29 JUNE • 19.30



Jaren Ziegler



Haegee Lee



Robyn Lyn Evans

ALEXANDER WALKER

Alexander conducts pioneering performances all over the world. He has contributed to the rediscovery and re-evaluation of several significant composers with his innovative discography. In 2018, the Elgar Society honoured him with its highest award, the Elgar Society Medal.

Alexander has conducted the BBC Philharmonic and BBC National Orchestra of Wales (broadcasting on BBC Radio 3), City of London Sinfonia, the New Queens Hall Orchestra and recently made a successful début with the English Chamber Orchestra. He has worked with the Royal Philharmonic Orchestra, including at the Elgar Festival in Malvern. His pioneering recordings of the music of Ignatz Waghalter and his cycle of symphonies by Havergal Brian have been greeted by both critical and popular acclaim.

He has worked all over Europe, where many of his performances, particularly of British music, have been broadcast. He works regularly at the Royal Opera House as well as touring with the Royal Ballet to the USA, the Bolshoi and Mariinsky Theatres in Russia as well as to Turkey and Asia. He has been Music Director for *Swan Lake* for the Finnish National Opera and Ballet and *The Nutcracker* for the Norwegian National Opera and Ballet. He has worked for Opera North, Grange Park Opera and English Touring Opera. As Music Director of Britten's

Turn of the Screw at the Istanbul State Opera and Ballet, he conducted the first ever Turkish production.

Alexander is a professor at Trinity Laban Conservatoire and teaches conducting at the Royal Academy of Music. He has been Music Director of London International Concert Orchestra since 2021 and has recently been appointed Principal Conductor of Henley Symphony Orchestra.

JAREN ZIEGLER

Jaren Ziegler won the BBC Young Musician Strings Final in 2022 aged 16, becoming the first violist in the competition's history to do so. This led to concerto performances throughout the UK.

In 2023, Jaren participated in the Verbier Festival Academy Soloist Programme and the Kronberg Academy Music Festival Masterclasses, where he was chosen by Tabea Zimmermann to perform in the *Entdeckungen-Konzert* (Discovery Concert). He is a member of the international string ensemble, LGT Young Soloists and has performed at Wigmore Hall, Musikverein Brahms-Saal, Victoria Concert Hall Singapore, Royal Festival Hall and Philharmonie Luxembourg. Jaren has worked with artists including Elena Urioste, Ben Goldscheider, Callum Smart, Ryan Wigglesworth and the Heath Quartet.

First prizes include the Peter Morrison Concerto Competition at the Junior Royal College of Music >

JENNIFER RADICE

1940 - 2024



Jennifer's working life was spent in the Foreign Office, spending many years in different corners of the globe and eventually rising to First Secretary in Rio, Brazil. A keen hill walker and singer, Jennifer was a

member of several choirs, including the St Jude's Church choir.

Music was Jennifer's great interest and when Proms was founded in 1993, she gladly volunteered to help. She was a kind, resourceful and hardworking volunteer, serving as the Hon Secretary for over 20 years. Precision defined every task she undertook, which meant she was an excellent proofreader for Proms publications, including the festival programme. Her dedication and contribution to the festival was remarkable and undoubtedly she helped shape Proms at St Jude's into the world class music and literary festival that it is today.

Jennifer loved to socialise; with her diplomatic skills, great sense of humour and broad musical knowledge she was a wonderful asset to Proms, chatting to musicians, volunteers and audience members alike. And always with a twinkle in her eye, dressed in lovely summer outfits and sporting eye-catching earrings. Jennifer was a wonderful hostess and cook, unfailingly generous with her time in helping Proms in every way.

Latterly, despite her declining health, Jennifer continued to derive pleasure from concerts until last summer and also, until just a couple of years ago, from the Heritage Walks and author talks.

All of us at Proms greatly appreciate all that Jennifer undertook for the festival. She is much missed and we extend our condolences to Thomas and all the family.

HENRY KELLY

1946 - 2025

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Henry, who lived locally, was a highly valued supporter of Proms at St Jude's and was one of the first patrons appointed over 20 years ago.

With his big smile, natural sense of humour and

instantly recognisable voice, he was the ideal person to welcome our audiences to the Opening Nights for many years. He also helped to publicise the festival on Classic FM and was an enormous hit as narrator of both *Peter and the Wolf* in 2003 and *Tubby The Tuba* in 2012.

Henry had a multi-faceted career – firstly as a journalist and editor in Belfast for the *Irish Times*, where he became the Northern Editor during the turbulent 1970s, followed by a stint as a reporter in the UK for BBC Radio 4's *The World Tonight* – before pursuing a TV career. He enjoyed huge ratings success in the light entertainment shows *Game for a Laugh* and *Going for Gold* in the 1980s and 90s. He was also a presenter of TV-am in its infancy.

Henry was a founder host of Classic FM and his Monday to Friday broadcast was the highest rated Classic FM show, with 3.5 million listeners a week. He also hosted shows on LBC.

In 1994 he was voted National Broadcaster of the Year in the prestigious Sony Radio Awards.

Henry always combined his broadcasting activities with writing and his book, *How Stormont Fell*, written in 1972, was considered essential reading to explain that troubled period.

Henry died after a period of ill health.



SUNDAY 29 JUNE • 19.30

and The Bromsgrove Young Musicians' Platform.

Jaren was the youngest participant in the 2021 Cecil Aronowitz International Viola Competition.

Jaren is grateful to YCAT for its generous support.

He plays a Stefano Scarampella viola, loaned to him by Beare's International Violin Society.

HAEGEE LEE

Haegée's awards include First Prize in the Concours de Bach, Marseilles and Second Prize in the first Korean Classical Singers Association International Vocal Competition, Seoul. Her engagements have included: Frasquita in *Carmen*, Musetta in *La Bohème* and Gilda in *Rigoletto* for Welsh National Opera; Frasquita in *Carmen* and Giannetta in *L'elisir d'Amore* for Longborough Festival Opera; her début with English National Opera as Queen Tye in *Akhnaten*; and a return to the Royal Opera House, London, as Papagena in *Die Zauberflöte*.

She was a Samling Artist singing Jonathan Dove's *Man, Woman, Child* with Malcolm Martineau at Marchmont House, gave a Crush Room Recital with Patrick Milne at the Royal Opera House and was Featured Soloist for Leeds Castle's Classical Open-Air Concert.

Recent engagements included: Titania in *A Midsummer Night's Dream* for Korea National Opera; the title role in *Lakmé* for Chelsea Opera Group; Young Lover in *Il tabarro*, Suor Genoffieva in *Suor Angelica* and Lauretta in *Gianni Schicchi* in Welsh National Opera's staging of *Il Trittico*; Violetta in *La Traviata* for both Irish National Opera and Welsh National Opera; and *Carmina Burana* with the Hertfordshire Chorus at London's Royal College of Music.

Engagements during 2024/2025 include a return to Welsh National Opera to repeat her roles in *Il Trittico* and performing in Alex Ho and Sun Keting's *Bound / Unbound* for Tangram x LSO.

ROBYN LYN EVANS

Robyn's singing career started in the Eisteddfod competitions of Wales with highlights including Llangollen International Music Eisteddfod Young Singer of the Year, Osborne Roberts Memorial Prize, Lampeter Eisteddfod Blue Riband and culminating with the David Ellis Memorial Prize.

Opera credits include: Rodolfo, *La Bohème*; Il Duca, *Rigoletto*; Don José, *Carmen*; Alfredo, *La Traviata*; Pinkerton, *Madam Butterfly*; Canio, *Pagliacci*; Macduff & Malcolm, *Macbeth*; Ismaele, *Nabucco*; Lensky, *Eugene Onegin*; Nemorino, *L'elisir d'Amore*; Rinuccio, *Gianni Schicchi*; Ernesto, *Don Pasquale*; Don Ottavio, *Don Giovanni*; Devereux & Cecil, *Roberto Devereux*; Lord Hervey, *Anna Bolena*; Daniéli & Henri, *Les Vêpres Siciliennes*; Leicester, *Maria Stuarda*; Fenton, *Falstaff*; Tebaldo, *I Capuleti e I Montecchi*; Alfredo, *Die Fledermaus*; Gérald, *Lakmé*; Prince, *Rusalka* and Ferrando, *Così fan Tutte* for national and touring companies.

He is frequently heard on the concert platform with performances from the oratorio repertoire and appearances that have taken him to the Royal Albert Hall, Barbican Theatre, Royal Festival Hall, Royal Philharmonic Hall Liverpool, Usher Hall Edinburgh and St David's Hall Cardiff.

He is often on Welsh radio and television as a performer and vocal commentator and has released two solo albums.

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SUNDAY 29 JUNE • 19.30

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Double Bass Will Priest • **Flutes** Hannah Cock, Maya Abbas • **Oboes** Graham Salter, Juliet Lewis
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PROGRAMME NOTES

GIOACHINO ROSSINI (1792–1868)

- *The Italian Girl in Algiers*

L'*Italiana in Algeri*, one of Rossini's first great successes, was completed by the 21 year old composer in 27 days. ('I always wrote best', he mused in old age, 'when the manager was tearing his hair out behind me. In my day half the theatre managers in Italy were bald by the time they were 30').

The plot of the opera, a tangle of romance and farce, concerns the Bey of Algeria and his harem, a shipwreck, a pair of long-lost lovers and a considerable amount of trickery.

It is hard for us to realise just how popular Rossini was in the 1820s. Stendhal began his unreliable but brilliant *Life of Rossini* in 1823 with the words 'Since Napoleon died, there is one man left about whom people speak every day in Moscow as in Naples, in London as in Vienna, in Paris as in Calcutta. This man's fame knows no bounds other than those of civilisation itself, and he isn't even 32 yet!'

For Stendhal, who was present at the first performances of some of Rossini's early operas (and wrote about others as if he had been there) early Rossini was the best, and *L'Italiana in Algeri* (The Italian Girl in Algiers) was simply perfection in the opera buffa genre. When he wrote this opera, Rossini, Stendhal went on, was in the flower of his genius and his youth: 'from the very opening of the first act... a kind of musical frenzy would take hold of orchestra and audience alike, sweeping one and all away in waves of uncontrollable delight'.

The overture, one of Rossini's most famous, is unusual in his output in that it was written specifically for the opera and was not afterwards recycled. (*The Barber of Seville* overture had already done duty for two previous operas). It follows the usual Rossini pattern of an anticipatory slow introduction followed by a sparkling *Allegro*. The interplay of the woodwind instruments is, even by Rossini's standards, particularly delightful.

Thomas Radice

HECTOR BERLIOZ (1803–69)

- *Adagio-Allegro* from *Harold in Italy* Symphony Op 16 H 68 (1st movement)
Harold aux montagnes: scènes de mélancolie, de bonheur et de joie

Hector Berlioz had a colourful and dramatic life, racily captured in his *Mémoires*. The inspiration for *Harold in Italy* is a good example of this. At an early performance of his *Symphonie Fantastique* in 1833, Berlioz was approached by a tall, saturnine man who showered compliments on him. It was the famous violin virtuoso, Niccolò Paganini, whom Berlioz had never met but of course knew of by repute. Berlioz felt that his musical vision had been vindicated by such high praise – all the more so when some weeks later Paganini turned up at his house with a request. He had just purchased a Stradivarius viola and asked Berlioz if he would write a work for him to play in concert. Berlioz hesitated at first, pointing out that a great work for viola should be written by someone who could actually play the instrument. Paganini disagreed and persuaded Berlioz to accept the commission. >



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Berlioz conceived a type of work quite unlike anything that had been tried before. Part of the inspiration came from his own *Symphonie Fantastique*, which had portrayed in music the emotional journey of a Byronic individual. The new work emerged as another strongly programmatic symphony, in which the orchestra would be one protagonist and the solo viola the other. Berlioz's idea was that the viola should not play continuously but would interact with the orchestra, which in turn would not simply provide accompaniment.

After a few months, Paganini visited Berlioz again to check on progress. After seeing just the first movement he summarily rejected the work, because the viola was not continually in action and the music (as he saw it) was not showy enough. But Berlioz decided to press on, changing the emphasis and composing (as he described in his *Mémoires*) 'a series of orchestral scenes in which the solo viola would be involved, to a greater or lesser extent, like an actual person, retaining the same character throughout. By setting it against the background of poetic impressions formed from my wanderings in the Abruzzi, I decided to make the viola a kind of melancholy dreamer in the mould of Byron's *Childe Harold*'.

The première in November 1834 was a catastrophic failure – largely the fault of an incompetent conductor – but the work soon began to attract favourable critical attention at subsequent performances. Paganini first heard it in December 1838. Already stricken with the throat cancer that would kill him two years later, he had lost his power of speech. Instead, at the end of the performance, he dragged Berlioz on to the stage, knelt down and kissed the composer's hand. A few days later, Paganini sent Berlioz a letter of congratulation and a cheque for 20,000 francs.

Berlioz uses a motto theme to represent Harold. Like the *idée fixe* in the *Symphonie Fantastique*, the theme is heard throughout the symphony in various guises, sometimes on the viola, sometimes in the orchestra. The first movement introduces the Harold *motif* and contains material derived from Berlioz's earlier concert overture *Rob Roy*.

Thomas Radice

GIACOMO PUCCINI (1858–1924)

- *La Bohème* (arias from the end of Act 1)

Giacomo Puccini was famous for the *verismo* style of opera, which was based on natural and realistic subjects and stories. A prolific composer, he was revered for his expressive melodies, vivid storytelling and rich orchestral writing. His many operas, including *La Bohème*, *Tosca* and *Madama Butterfly*, remain staples of the operatic repertoire.

The poignant ending of Act 1 from *La Bohème* takes place in a cold and shabby attic room in Paris where the struggling poet Rodolfo and seamstress Mimì meet and fall in love. Their duet, *O soave fanciulla* (O loveliest of maidens) is a soaring expression of newfound love and longing.

Anne Kollar

PYOTR ILYICH TCHAIKOVSKY (1840–93)

- *Capriccio Italien* Op 45

On a trip away from Russia, Tchaikovsky visited Rome in 1877. Here he received news of his father's death, but he did not return for the funeral. On the contrary, he was living through a period of high creativity, producing compositions of which the *Italian Caprice* is the sunniest and most captivating example. He said of the work: 'I think I can predict a great future for it. It will be an effective thanks to the delightful themes, which I managed to get hold of, partly from collections and partly from what I'd heard myself on the streets'. The opening fanfare has its origins in a bugle call he heard each evening at a nearby cavalry barracks. The critics praised it when Nicholas Rubenstein conducted the first performance, and its infectious gaiety is still powerfully invigorating.

Thomas Radice >

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PUCCINI

O*mio babbino caro (My dear Papa)* from the opera *Gianni Schicchi*, is a tender plea by Lauretta to her father for his blessing on her marriage to Rinuccio. In the midst of the comic machinations of the plot, the aria stands out in its beauty and simplicity and it has long been one of Puccini's most popular.

Nessun dorma (No one will sleep) from *Turandot*, Puccini's final opera, is sung by Prince Calaf as he declares his determination to wed the ice princess Turandot in spite of her effort to defeat the challenge of guessing his name by dawn. The aria's climactic 'Vincerò!' ('I will win!') is a triumphant expression of hope and love.

Anne Kollar

GIUSEPPE VERDI (1813-1901)

- *La Traviata: Brindisi*

Verdi was a towering figure in Italian opera, renowned for his powerful dramas and unforgettable melodies. A nationalist, politician, landowner and wildly famous composer, his 28 operas include *Rigoletto*, *Aida* and *Il Trovatore*.

Written midway through his career in 1853 *Brindisi* (a toast) is from the opera *La Traviata*. The first performance was not well received, which Verdi blamed on the quality of the singers, but it eventually became one of the most admired in the operatic repertoire. This vibrant drinking song is sung at a party by the courtesan Violetta and her admirer Alfredo. A sparkling start to an otherwise tragic story, the duet celebrates love, wine and the fleeting joys of life.

Anne Kollar

HAVERGAL BRIAN (1876-1972)

- English Suite No 1 Op 12 (6th movement: *Carnival Allegro molto (presto)*)

British composer Havergal Brian's unusual distinction is that he wrote the last 20 of his 32 symphonies after his 80th birthday. After achieving early attention for his music, he slipped into obscurity before a rediscovery began as a result of the championing by Robert Simpson.

The English Suite No 1, probably mostly composed from December 1905 to March 1906, was one of his earliest works to achieve success. It depicts a series of pictures of village or country town life in his native Staffordshire; Brian took Tchaikovsky's *Nutcracker Suite* as a model.

The sixth movement *Carnival* depicts the fun of a fair. The main theme is reminiscent of the finale of Tchaikovsky's Symphony No 4, and, in a very English way, some of the episodes seem to look forward to *Petrushka*. There are episodes subtitled *The Dancers*, *Punch and Judy* (muted trumpet and piccolo), *The Sleeping Beauty* and *The Fat Woman*. There are also irreverent references to the *National Anthem* and *The British Grenadiers*.

After a performance in Staffordshire conducted by the composer, it was taken up by Henry Wood who conducted it at the 1907 Queens Hall Proms, and this performance brought the composer both a patron and a publisher.

Alexander Walker

LUIGI ARDITI (1822-1903)

- *Il Bacio*

Arditi was born in Sardinia, but moved to London and became one of the most significant conductors on the UK music scene at the end of the 19th century. He wrote several light operas and salon pieces, the most famous of which is *Il Bacio* (The Kiss). Originally composed for coloratura soprano, it's a light, lyrical waltz celebrating the flirtatious joy of a kiss.

Anne Kollar >

SUNDAY 29 JUNE • 19.30

GIOVANNI CAPURRO (1859–1920)

- *O Sole mio*

Giovanni Capurro, a Neapolitan poet, penned the lyrics for *O Sole Mio (My sunshine)* in 1898 to a melody by Eduardo di Capua (1865-1917) and Alfredo Mazzucchi (1878-1972). The song praises the beauty of the sun and how it shines from the face of the beloved. It has become an enduring symbol of Italian song, covered by countless artists worldwide including a variation (*It's now or never*) by Elvis Presley.

Anne Kollar

VICTOR HERBERT (1859–1924)

- *Naughty Marietta: Italian Street Song*

Born in Guernsey, Herbert eventually settled in New York where he worked as a cellist, composer and conductor and was the founder of the American Society of Composers, Authors and Publishers (ASCAP). A prolific composer of operettas, he captured the vivacious spirit of Italy in *Italian Street Song* from the most famous: *Naughty Marietta* (1910). It longs for the happy sounds of mandolins in the streets of Naples, with an imitative chorus of *zizzy zizzy zing zing, boom boom ay*.

Anne Kollar

LUIGI DENZA (1846–1922)

- *Funiculi Funiculà*

In 1880 a sensation was caused in the city of Naples by the opening of the first funicular railway up to the crater of Vesuvius.

Funiculi, Funiculà was composed that year by Luigi Denza, with lyrics in traditional Neapolitan dialect by journalist Peppino Turco. Published by Ricordi, the sheet music sold over a million copies in a year.

Denza was born in Castellammare di Stabia, near Naples. In 1884 he moved to London, where he taught singing privately and became a professor of singing at the Royal Academy of Music in 1898.

In Turco's original lyrics, a young man compares his sweetheart to a volcano, and invites her to join him in a romantic trip to the summit of Vesuvius.

Thomas Radice

HUBERT PARRY (1848–1918)

- *Jerusalem*

Words by William Blake (1757–1827)

William Blake's preface to his long poem *Milton* (1804) includes four four-line stanzas inspired by the ancient legend that Jesus had been brought to England as a child, and culminating in a vision of the building of a new Jerusalem 'in England's green and pleasant land'. Parry made his famous setting of these lines in March 1916 as a unison song (with soloist in the first verse) accompanied by organ. The idea was suggested by the Poet Laureate, Robert Bridges, who wanted a simple setting 'that an audience could take up and join in' for a meeting of the patriotic wartime Fight for Right organisation.

The invitation to set Blake's idealistic poem would have appealed to Parry, who was a man of radical and decidedly un-jingoistic beliefs; the narrowly nationalist context of the first performance would have been less to his taste. He was therefore happier when his work was taken up by the Votes for Women movement, of which he was an enthusiastic supporter. He welcomed its adoption as the official Women Voters' Hymn. Later, it was to become the national song of the Women's Institute movement, as well as finding a place in many hymn books. It already had something of the status of an alternative national anthem when Sir Malcolm Sargent first invited the audience to sing it at the Last Night of the Henry Wood Proms in 1953.

Thomas Radice

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Flowers in church: Margaret Lancaster

Food: Leyla Cook, JA Corney, Forman's, Michael & Penny Fulberg, Gail's Bakery, Gill's Cookery, Jude's Ice Cream, LOLA'S, Ian Meltzer, Sam Stoller and Son, Waitrose

Ice Cream: Holly Price, Lilly Price, Hanna Ifri

Independent Examiner: Keith Graham of Haines Watts

LitFest: Claire Berliner, Cheryl Kuczynski

LitFest Bookshop: West End Lane Books

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Score reader: Maya Talwatte

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Sound, AV production and staging: Peter Hall and Rhino Audio Visual

Toilets: Simply Loos Ltd

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GENERAL INFORMATION

TO BOOK

For more information and to book online visit promsatstjudes.org.uk

Telephone booking at the Box Office
020 3322 8123.

Bookings should be made in advance. Box Office will be available at the door for remaining tickets and returns.

FRIENDS FIRST

Priority booking for Friends of Proms at St Jude's – ticket orders from Friends take priority over bookings from others.

If you would like to become a Friend – it can cost as little as £40 – visit promsatstjudes.org.uk

ACCESS



There is **wheelchair access** to toilets and all venues for concerts and LitFest events. Please see our website for more details. Special spaces are reserved for wheelchair users – these can be booked by telephone only. Please contact the box office on **020 3322 8123.**



Disabled Parking at the venue is strictly for blue badge holders and must be booked in advance via the Box Office on **020 3322 8123.** Spaces are limited and will be allocated on a First Come, First Serve basis.



A **hearing loop** is available in St Jude's Church and The Henrietta Barnett School.



First Aid by Hearts Services.

FOOD & DRINK

LitFest Café: Located in The Henrietta Barnett School, our LitFest café, serving delicious homemade cakes, light lunches, tea, coffee and soft drinks is open from 9.30am on Saturday 21 June and 10.30am on Sunday 22 June. The café will close at the start of the last event on each day.

Concert marquee: A licensed refreshment marquee is by St Jude's church, serving snacks, sandwiches and a tempting range of food. Pizza is available on Sunday 29 June. Wine, Pimm's, prosecco, beer and hot and cold drinks are also available. The marquee will be open from noon to 2pm; from 7pm until after the interval.

Picnic: You can also picnic on the lawn on Central Square right beside St Jude's. Pray for fine weather! There are picnic tables available for £30 each in a dedicated marquee. Please see page 47.

LOST PROPERTY

Please contact the Box Office on **020 3322 8123.**

Property not claimed within three months will be disposed of.

PROMS AT ST JUDE'S 2026

The 34th season of Proms at St Jude's takes place from 27 June to 5 July 2026.



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Proms at St Jude's



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