



Proms at St Jude's
**MUSIC & LITERARY
FESTIVAL**

26 JUNE - 4 JULY 2021

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CHAIRMAN'S GREETING



Richard Clegg

It is a huge pleasure to be able to welcome everyone back to our live Proms at St Jude's Music and Literary Festival.

Our live festival in 2020 had to be abandoned due to Covid, but despite this setback, we were able to reach our loyal audience (and a number of new faces) through our much appreciated online festival. And - notwithstanding the challenges we all faced last year - I am absolutely thrilled to report that we achieved a major milestone in our fund-raising for charity. Proms has now raised over **one million pounds** for charity. This is a remarkable achievement and bears testimony to the wonderful support of our many sponsors, supporters and hard-working volunteers over many years.

For nine fabulous days in (almost every!) summer, Proms presents a spectacular line-up of concerts, literary events and Heritage Walks and this year is no exception. We are delighted to welcome some of our

best young musicians, returning favourites and some of the world's most distinguished performers, authors and interviewers. We are delighted to be among the first festivals to help musicians get back to live work. Meeting the challenge of social distancing means we have regretfully had to suspend our lunchtime concerts this year, but as in previous years, our education programme and outreach to local schools continues apace.

Proms was to have commemorated the 80th anniversary of the death of Michael Rennie and the loss of the SS *City of Benares*, with a Proms-commissioned piece, *The Innocents*, which was postponed from 2020 to 2021. Sadly that performance has to be further delayed because of Covid-19 restrictions. However, we have kept the excellent article on the tragedy by Rev Alan Walker on page 9 of this programme.

Proms at St Jude's is a festival that celebrates music, literature, culture, community and charity. It is organised and run almost entirely by volunteers and almost every year, over 5,000 people visit us in Hampstead Garden Suburb.

Last year, we brought you Proms at Home, a first foray for us into streaming, both live and recorded. This year, we're back home in St Jude's, socially distanced, of course, but bringing live music and literary events back to Central Square, while LitFest events will also be streamed.

Thank you for your support and have a wonderful time.

Richard Clegg

CHAIRMAN, PROMS AT ST JUDE'S

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For further programme and booking details see bbc.co.uk/proms

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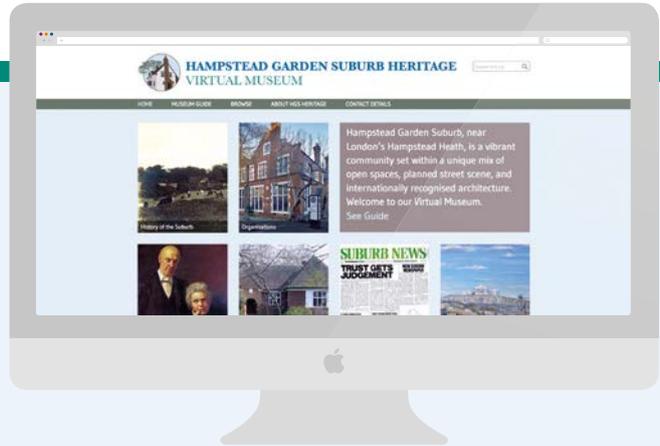
HAMPSTEAD GARDEN SUBURB HERITAGE VIRTUAL MUSEUM

Become a Friend of HGS Heritage Virtual Museum – a Museum without walls showing the history of Hampstead Garden Suburb.

The Virtual Museum offers the opportunity at the click of a button to browse the Suburb's past and is open to all. By becoming a Friend, you can help us to build and develop this unique Virtual Museum.

During this past year of lockdown, more than 1,000 visitors a month have dropped in and wandered through our ever-growing number of Collections.

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Please, no photography!

Out of respect for the performers and your fellow concert-goers, the use of cameras or recording equipment including phones during performances 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 30 minutes before scheduled start time • Concerts: Doors open 30 minutes before each performance.
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.*

Proms AT HOME 2020



Rudy Salter, age 9, St Johns C of E Primary School, N20 drew this in response to the Schools' Prom video and resource pack

By Tina Isaacs, Proms Trustee

As the pandemic locked down the nation, Proms at St Jude's had to come to terms with the fact that it couldn't proceed with the 2020 season as usual. We had already lined up a fantastic and varied programme of music, walks and talks and incurred costs but thankfully had not yet put tickets on sale. At first we thought we might not survive financially, but our wonderful Donors, Sponsors and Friends came through and we remained solvent.

Thoughts then turned to how we could bring cheer to our loyal audience by salvaging something from the Festival. We hoped, too, to raise some much needed funds for our charities, Toynbee Hall and the North London Hospice. Proms at Home was the answer – putting online a selection of concerts, literary talks and virtual walks. I'm making it sound easy, but it wasn't. None of us had ever done anything like this before and we learned lots! The mechanics of streaming were new to most of us, and time was very short for putting together an online offering.

A Proms at Home Committee worked tirelessly to put together a familiar mix for our audience – concerts, family and school events, walks and talks. It helped enormously that many of the performers who would have been with us live were onboard for a virtual festival. Spread over the course of three weeks rather than the usual nine days we presented:

- Walks around the Suburb, on the subject of the 1911 census, that you could either do physically or from home via a podcast
- Live-streamed conversations – with the audience able to ask questions – with Darina Allen of the Ballymaloe Cookery School and Sheila Dillon of the Radio Four Food Programme; *Last Leonardo* author Ben Lewis and art historian Lucrezia Walker; and Claire and Stephanie Calman talking with Claire Berliner
- A recorded conversation with Patrick and Andrew Hawes, composer and librettist of *The Innocents*, a Proms commissioned piece with Paul Smith of VOCES8 and The Reverend Alan Walker, St Jude-On-The-Hill. >



Claire Calman



Stephanie Calman



Jeremy Sassoon

- Four concerts, one by Braimah and Konya Kanneh-Mason broadcast from their living room, the second a jazz concert by Jeremy Sassoon from his home studio, the third a recording of the Aurora Orchestra at King’s Place alongside a special interview with its conductor, Nicholas Collon, and a Last Night Encore from inside St Jude’s, our festival home, with Nicholas Chalmers, organ and Laurence Kilsby, tenor
- A Teeny Prom for the under-fives, a children’s treasure hunt, two Virtual Schools’ Prom activity packs complete with recorded video and downloadable materials for both junior and secondary schools, ZOOM Junk Workshops, and the Magnard Ensemble musical programme for the whole family.

We even had an online charitable bucket to take the place of the usual post-performance bucket collections. Proms at Home raised an astonishing £30,000 for our beneficiary charities – about half of our usual donation, but amazing nonetheless. That took us over the top of £1 million given to charities since Proms’ inception in 1993. Our audience came from all across the globe – another bit of good news.

This year we are back live, of course, and pleased as punch to be doing so and welcoming our audiences. Still, we’ve learned some invaluable lessons from our 2020 experience that we’re taking into 2021 and beyond, including streaming our LitFest events this year. We hope to become even more creative and forward looking for future festivals.



Nicholas Chalmers and Laurence Kilsby



The Parish of St Jude-on-the-Hill welcomes you to the 2021 Proms at St Jude's Festival.

Unusually for St Jude's there is a lot of work going on around you and there are story boards in the carpark explaining what is happening. We are sorry that access to St Jude's is restricted by these works.

Whilst we thought we had raised enough money to cover all the repairs needed to the brick tower, Lutyens' hollow box design has meant we need to raise another £60,000 to correct his design and ensure that the tower is safe for future generations.

We are hugely grateful for your support to date. Please help us to complete these works by contributing to the cause either via St Jude's Virgin Money page www.bit.ly/3sLwNua or via the website <http://stjudeonthehill.com/restoration-appeal>.

St Jude's welcomes all worshippers to its service every Sunday morning at 10.30 a.m.

www.stjudeonthehill.com



MICHAEL RENNIE AND THE SS CITY OF BENARES

By The Reverend Alan Walker, Vicar, St Jude On-The-Hill



Memorial to Michael Rennie, by Walter Starmer, St Jude-on-the-Hill

Seventy years ago, on Saturday 1st December 1951, a young Duke of Edinburgh visited St Jude's Church and opened the annual Christmas Bazaar.

The Duke said: "When I received this invitation from your vicar, I felt that opening the bazaar was the least I could do in memory of a very great friend of mine, Michael Rennie, who went to school with me and lost his life during the war".

Michael Rennie was the son of the Reverend William Maxwell Rennie, Vicar of St Jude's from 1936 to 1954. In 1940 he was 23 and had recently graduated from Keble College, Oxford. A former pupil of Christ's Hospital and Gordonstoun (where he shared a study with the then Prince Philippos of Greece), Michael was a keen sportsman and self-taught motor mechanic. As an undergraduate he invented and patented a device to immobilise cars and he was originally heading for a career in engineering. However, he came to greatly admire the Anglo-Catholic 'slum priest' Father Basil Jellicoe, discovered his own vocation, and was about to commence theological training at Westcott House in Cambridge when the war broke out.

In September 1940 the passenger liner SS *City of Benares* (built in 1936) set sail from Liverpool for Canada with 90 wartime evacuee children on board. Michael Rennie travelled with them as a volunteer escort. Many of the children came from the Harrow area and Michael, the youngest of the escorts, soon became a favourite with them. He organised games of tennis and tug-of-war and taught them how to lasso deck chairs.

A few minutes after midnight on 18 September the *Benares* was torpedoed by the German submarine U-48. 258 passengers and crew (of 406) died, including 77 of the 90 evacuee children and six of their escorts. Michael Rennie repeatedly dived into the sea from lifeboat No. 11 to rescue drowning children but died of exhaustion himself before the rescue ships arrived. The death toll, exacerbated by darkness, bad weather and high seas, shook Britain and its allies and marked the effective end of all overseas evacuation from Britain. Deborah Heiligman whose *Torpedoed: The True Story of the World War II Sinking of the "Children's Ship"* (2020) is the most recent account of the tragedy, notes that the overwhelming majority of the crew were South Asian Muslims (many of them 'boys') whose stories were not collected after the disaster.

In December 1951 the Duke of Edinburgh was welcomed to St Jude's by the churchwardens and introduced to Walter Starmer, the artist of the extensive mural scheme that fills the church. That work had largely been completed by the late 1920s, but Starmer had 'returned' (he was actually a regular worshipper at St Jude's - though living in Edgware) to paint a memorial to Michael Rennie and the children who were lost.

Dr Kurt Hahn, the founder and headmaster of Gordonstoun School and a Jewish refugee from Nazi Germany (who had become an Anglican Christian) had intended to be present for the Duke's visit, but had to return urgently to the school. He sent a generous donation to the church bazaar and wrote to say that he intended to dedicate a study in the new wing to the memory of Michael Rennie.

The 80th anniversary of the death of Michael Rennie and the loss of the SS *City of Benares* was to have been commemorated at Proms at St Jude's 2020. However, due to the pandemic, Patrick Hawes' Proms commissioned piece, *The Innocents*, was postponed until July 2021. Sadly on 14 June 2021 the performance had to be further delayed because of Covid-19 restrictions. A new date will be announced in due course.

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Gill is very proud to be supporting Proms at St Jude's

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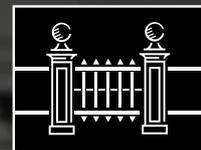
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TOYNBEE HALL

Toyndbee Hall, the historic settlement and lively collection of spaces in East London with such strong connections to Proms at St Jude's, is based within the communities that have been hardest hit by the coronavirus and subsequent lockdowns: those living on extremely low incomes; families living in overcrowded and unsafe housing; older people living alone.

The young people in our local area were also hit hard, finding themselves suddenly without jobs (part-time and weekend jobs, often in retail, were the first to go), taking on caring responsibilities, trying to access schoolwork online without the right devices or access to the internet, cut off from friends and the support of other adults.

The generous contributions we received from Proms At Home last year meant we did not have to furlough our youth worker and we could support the local young people in our community as they navigated these tremendously difficult times. Thank you.

When We Speak: relaunching in 2021

Young people living in the area around Toynbee Hall already feel insecure and uncertain about their futures. Even if they succeed at school, they are still likely to face barriers to success – inequality, discrimination, structural violence and exclusion from the mainstream.

When We Speak highlights for young people the positive examples of social change brought about through the expertise, experiences and achievements of marginalised groups in society.

The programme provides training, specialised coaching, access to seed funding and safe youth-led online spaces. In 2020, during the pandemic, we directly supported 19 young people and this year are aiming to double that. Each young person's reach to their peers is multiplied through their targeted use of social media, school assemblies, online and in-person events, blogs and podcasts.

Success in 2020 included the establishment of social enterprises and business start-ups, a new specialist charity and successful returns to education that included one participant securing a place to study at Cambridge University.



Young people share their experiences and ambitions

Who Can Speak

'When they speak, it is scientific; when we speak, it is unscientific;

When they speak it's universal; when we speak it's specific;

When they speak it's objective; when we speak it's subjective;

When they speak it's neutral; when we speak it's personal;

When they speak it's rational; when we speak it's emotional;

When they speak it's impartial; when we speak it's partial;

They have facts, we have opinions; They have knowledge, we have experiences.'

By artist and activist Grada Kilomba from her book *Plantation Memories* reprinted here with Grada's kind permission.

Thank you for your generosity and support for young people as we all begin to recover from the past long year.

www.toynbeehall.org.uk/when-we-speak/

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DR DAVID COHEN CBE

(1930 – 2019)



David was a renowned philanthropist and GP. Through The John S Cohen Foundation, many organisations were beneficiaries of his exceptional generosity and wisdom. The arts, education, conservation and environment were

key interests and he believed in the healing and edifying power of culture. He endowed the David Cohen Prize for Literature awarded biennially from 1993, often described as the UK's Nobel Prize for Literature. Past winners have included Seamus Heaney, Harold Pinter and Edna O'Brien. A modest and unassuming man, he had to be persuaded to put his name on the prize.

One of the projects of which he was proudest was New Music 20x12. As part of the London 2012 Cultural Olympiad, he commissioned 20 composers to each create a track of 12 minutes. Locally, he supported Kenwood House, Fellowship House and Proms at St Jude's.

David was a keen supporter of Proms from its early days and encouraged its development. He introduced new patrons and encouraged others to sponsor Proms, particularly at our annual sponsors' lunch when potential new sponsors were present. He was a great sounding-board for us, always ready to listen and give input on new ideas. He did so in a quiet and gentle way and his nod of approval was a sign we had got it right! With his wife Jillian he attended many concerts and LitFest events. He was our much-loved Patron and benefactor.

Above all, David was our friend and neighbour and very much part of our community. We are grateful for the privilege of having known him and extend our sincere condolences to Jillian and to his daughters Imogen and Olivia.



Patron: György Pauk
Artistic Director: Marina Solarek

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theory

All instrumentalists who would like to join an orchestra can now apply for Assessment on 4th July in HGS Free Church

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North London Hospice is committed to providing the highest quality palliative and end-of-life care and support for patients and families living with a life-limiting illness.

“North London Hospice cares for the emotional as well as the physical needs of a patient, which was so important to my husband,” says Claire Modi-Nichols.

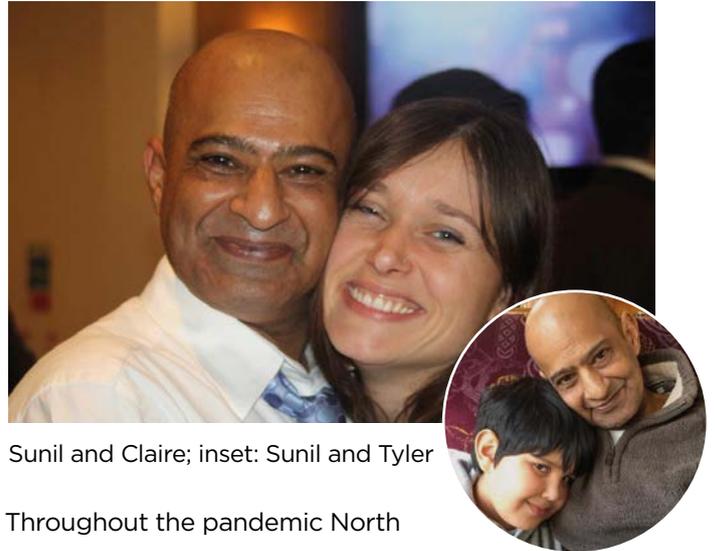
Claire’s husband Sunil lived with heart disease (failure) and after more than five years trialling new and existing treatments, which provided him with precious time with family and friends, he was referred to the hospice in 2019.

Each year North London Hospice provides physical, emotional and spiritual care for more than 3,000 people with a life-limiting illness. It also supports their families, friends and carers too.

“Sunil was very fearful when he was referred but from the moment we arrived we felt very safe. For me, I had a lot of responsibility as Sunil’s main carer and that responsibility was immediately shared as soon as we walked into the beautiful building in Finchley,” added Theatre Manager Claire.

“Heart failure is an unpredictable illness. There are peaks and troughs,” adds Claire. “I was Sunil’s main carer, had a full-time job and our son to look after. On several occasions the hospice suggested Sunil went in for respite care.

“His first visit was a revelation. The staff cared not just for his physical needs but provided emotional support too. His time on the ward also gave me a chance to sleep and recharge. The doctors and nurses encourage independence and during each stay they helped and supported him to get back to living at home.”



Sunil and Claire; inset: Sunil and Tyler

Throughout the pandemic North London Hospice has maintained its services and kept its In-Patient Unit open.

“Throughout the lockdown we felt supported. The social work team called regularly, sometimes just to see how I was, and the spiritual care team have been wonderful.”

Claire concluded: “Each staff member is so caring and they have time for their patients. We all really valued that. The holistic care that we received was so important. They cared for the mind as well as the body. We’ve had an unbelievable experience with North London Hospice, and can’t thank them enough”.

It costs £13 million a year to run all of our services with only 40% coming from the NHS. We rely heavily on the generosity of our individuals, companies and events like Proms at St Jude’s for this crucial funding. North London Hospice enables people to experience the best of life at the end of life – and we can only do that with the amazing generosity of our community.

To find more North London Hospice please visit our website www.northlondonhospice.org

DID YOU KNOW?

North London Hospice has opened a new furniture warehouse at the **High Barnet Furniture Shop**
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And a new Ebay shop at
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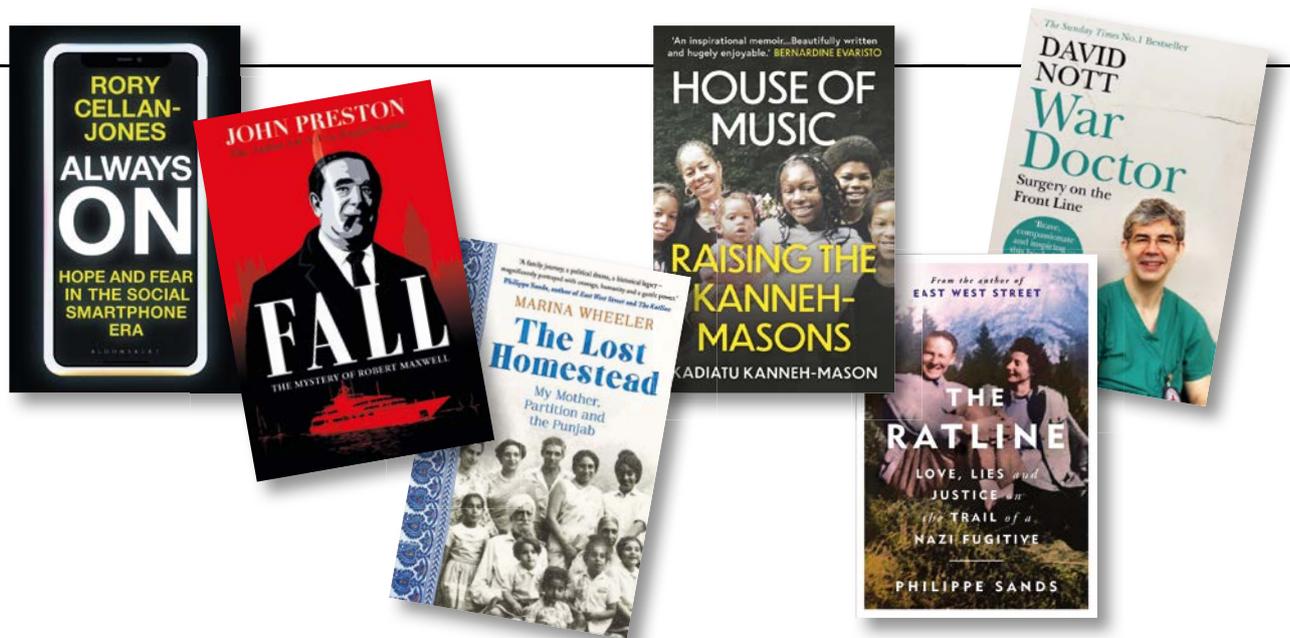
LITFEST

SATURDAY 26 JUNE AND SUNDAY 27 JUNE

Supported by the Hampstead Garden Suburb Residents Association

In association with The Henrietta Barnett School, Central Square

Tickets for LitFest must be booked in advance. Please see our website, promsatstjudes.org.uk for more information. All LitFest events live at The Henrietta Barnett School Hall will also be streamed online.



Welcome to our 10th LitFest weekend. Just out of lockdown, we are thrilled to be offering live events again as well as making them available online.

This year, we remember our late and much loved patron David Cohen (see page 12) with the inaugural David Cohen Memorial Interview. Hilary Mantel, winner of the David Cohen Prize for Literature, and twice winner of the Booker Prize, is interviewed about her *Wolf Hall* trilogy by renowned arts journalist and former judge of the prize, Mark Lawson.

As ever we have a great range of themes from our authors this year. There are heroes and villains: from a medical war hero, to a German mass murderer. We examine the pros and cons of ever-present new tech on our lives and hear what it's like to raise a family of musical prodigies.

Our thanks go to the authors and interviewers who have kindly given up their time for free this weekend. We also thank our friends at bookseller, West End Lane Books.

We are very grateful to The Henrietta Barnett School for generously donating its facilities again.

BOOKS, BOOKS, BOOKS

Books will be on sale from West End Lane Books at LitFest. All our authors have very kindly agreed to come and talk at the Proms LitFest without a fee so that the money from ticket sales can go to help support our nominated charities. Please help us to thank them by buying as many books as possible!

www.welbooks.co.uk >



Hilary Mantel

Hilary Mantel

in conversation with
Mark Lawson

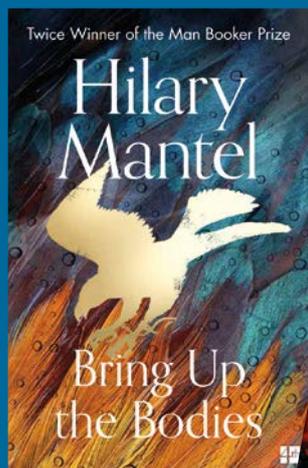
DAVID COHEN MEMORIAL INTERVIEW

Double Booker prize winner Dame Hilary Mantel delivers the inaugural Memorial Interview in honour of our late patron, Dr David Cohen CBE, whose eponymous literary prize she won in 2013.

Billed as the publishing event of 2020, and now in paperback, *The Mirror and the Light* brings to a triumphant close the trilogy she began with *Wolf Hall* and *Bring Up the Bodies*. In it she traces the final years of Thomas Cromwell, the boy from nowhere who climbs to the heights of power.

Hilary Mantel has written 15 books including *A Place of Greater Safety*, *Beyond Black*, the memoir *Giving Up the Ghost* and the short story collection *The Assassination of Margaret Thatcher*. *Wolf Hall* and its sequel *Bring Up the Bodies* have both been awarded the Man Booker Prize.

She is in conversation with Mark Lawson, journalist, broadcaster, author and a Fellow of the Royal Society for Literature who presented *Front Row* on BBC Radio 4 from 1998 to 2014. Mark chaired the judges of the David Cohen Prize for Literature from 2011 to 2019, has twice been voted TV Critic of the Year and has won numerous awards for arts journalism. He writes for the *Guardian* and presents *Mark Lawson Talks To ...* on BBC Four.



©JAKE TURNER



Kadiatu Kanneh-Mason



Bridget Galton

13.30-14.30

Kadiatu Kanneh-Mason

with Bridget Galton

House of Music is an inspirational account of determination, music and love. It is a story about a mother, her family and her children – seven extraordinary musicians who have become national phenomena.

Kadiatu Kanneh-Mason opens up for the first time about what it was like to raise a family in a Britain divided by class and race with everything stacked against them.

Brought up in Africa by her Welsh mother and a Sierra Leonean father, she was whisked back to Wales at age eight and found herself in a small inward-looking village – an education in itself.

Fast forward 40-plus years and her cellist son Sheku, first Black performer to win BBC Young Musician of the Year, would be stealing the show at Harry and Meghan's wedding. He and his six talented siblings – described as 'Britain's most musical family' – have gone on to entrance audiences around the world.

She is in conversation with Bridget Galton, Features and Associate Editor, *Ham & High*.

©ANTONIO OLMO



Philippe Sands



Claire Berliner

16.00-17.00

Philippe Sands

with Claire Berliner

A Holocaust mass murderer on the run, an international race to bring him to justice ... this is the compelling background to Philippe Sands' part memoir, part detective story *The Ratline*.

The title refers to the network of SS collaborators who smuggled war criminals to new lives in South America.

The subject of Sands' thrilling new book, *Brigadeführer Otto von Wächter*, responsible for the murder of hundreds of thousands of Jews in Poland – including Sands' grandfather and other family members – came tantalisingly close to evading retribution. But after three years on the run, aided by a Vatican bishop, he met an unlamented end days before he was due to be spirited away to Argentina.

Philippe Sands, one of the UK's most prominent human rights lawyers, untangles this mystery in a feat of exhilarating storytelling.

He is in conversation with Claire Berliner, who is a writer, editor and Programme Manager at The London Library. >



Rory Cellan-Jones



Simon Lewis

10.00–11.00

Rory Cellan-Jones with Simon Lewis

Rory Cellan-Jones has been called ‘the non-geek’s geek’. The BBC’s technology correspondent has covered all the big gadget and business stories, from the dotcom bubble of the late 1990s to the rise of Google and Facebook.

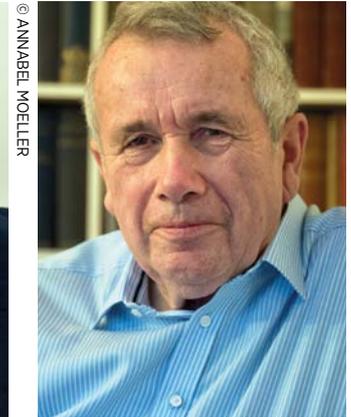
His latest book, *Always On*, reveals the inside story of how tech became personal ... and pernicious. And he looks ahead to the implications of self-driving cars, AI and the future impact of digital technology on our lives. He spoke to those at the forefront of the revolution, including Stephen Hawking, Elon Musk and Tim Berners-Lee, to gain their insights and predictions for what may be to come.

In a highly personal epilogue, he considers his own struggles with Parkinson’s, glaucoma and Covid and probes the technology being used to combat these ills.

He is in conversation with Simon Lewis, Vice Chair in Strategic Communications at FTI Consulting. He was previously director of communications and the Prime Minister’s official spokesman at 10 Downing Street, and before that communications secretary to HM the Queen.



David Nott



Martin Bell

12.15–13.15

David Nott with Martin Bell

For more than 25 years, surgeon David Nott has taken unpaid leave from his job in the NHS to volunteer in some of the world’s most dangerous war zones. He is now widely acknowledged as the most experienced trauma expert in the world. In his book *War Doctor*, he tells the gripping story of life in the front line, carrying out life-saving operations in the most challenging conditions in the war-torn Middle East and Africa. He has also helped in the aftermath of earthquakes and other natural disasters. In 2015 he set up a foundation with his wife Elly, to train local doctors to treat the appalling injuries war inflicts. He was awarded an OBE in 2012 and a film based on his life is in development.

He is in conversation with Martin Bell, legendary war reporter, former independent MP and UNICEF ambassador. >



Marina Wheeler



Dame Jenni Murray

14.30–15.30

Marina Wheeler

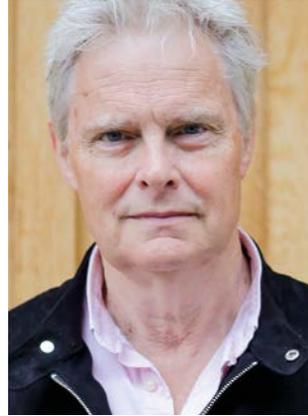
with Dame Jenni Murray

In *The Lost Homestead*, famed human rights lawyer, Marina Wheeler tells the dramatic story of her Sikh mother's desperate escape from her home, never to return, during the 1947 Partition of India.

As an Anglo-Indian – her father was the distinguished BBC journalist Charles Wheeler – Marina succeeds in making sense of her mother's experience through accounts from her Indian family plus her own research and travels in India and Pakistan.

She reveals a story of loss and new beginnings and of personal and political freedom. It touches on global themes that strongly resonate in our own times: political change, religious extremism, migration, minorities, identity and belonging.

She is in conversation with Dame Jenni Murray, journalist, author and broadcaster best known for presenting BBC Radio 4's *Woman's Hour* from 1987 to 2020.



John Preston



David Aaronovitch

16.45–17.45

John Preston

with David Aaronovitch

No one had ever plunged so far and so quickly as Robert Maxwell. In his gripping book *Fall*, journalist John Preston delivers the definitive account of the press baron's extraordinary rise and scandalous demise.

Maxwell was the embodiment of Britain's post-war boom – an impoverished orthodox Jew who escaped Nazi-occupied Europe, fought in World War II and was awarded the Military Cross for heroism. He went on to become a Labour MP and an astonishingly successful businessman. But on his mysterious death at sea, his newspapers and publishing empire fell apart as long-hidden debts and unscrupulous dealings came to light. Within a few days he was reviled as the very embodiment of greed and corruption.

Preston is a former arts editor of the *Evening Standard* and *Sunday Telegraph* television critic. His last book *A Very English Scandal* became a BAFTA-winning BBC drama series. And his historical novel *The Dig* has recently been adapted into a major film starring Ralph Fiennes, Carey Mulligan and Lily James.

He is in conversation with *The Times* journalist, radio presenter and author David Aaronovitch.

HERITAGE WALKS



From left: Tina Gwynne-Evans, Simon Henderson, Tamara Rabin, James Philips, Kate Webster

MONDAY 28 JUNE 10.30

Head & Heart: Philanthropy in the City

Blue badge guide **Tina Gwynne-Evans** will lead this tour through the City of London exploring the deep and lasting contribution philanthropists have made and their impact on a wide range of social issues, from education, prison reform, health and housing, to the arts.

Meet by Caffè Nero, Exit 2 from St Paul's Underground Station, EC1M 8AD

MONDAY 28 JUNE 14.00

Keeping Your Garden (Suburb) Green

Simon Henderson, Hampstead Garden Suburb Trust Chief Executive, and Lauren Marsh, Assistant Estate Manager, will explore the Trust-managed green environment of the Suburb, as an essential and irreplaceable component of this unique place. They will bring fresh perspectives to public spaces such as Central Square, as well as visiting the hidden green corners of the Suburb, its twittens and allotments.

Meet in the car park, St Jude's Church, NW11 7AH

TUESDAY 29 JUNE 11.00

Kenwood - Repton and Landscapes

A gentle walk led by **Tamara Rabin**, English Heritage volunteer guide, who is passionate about Kenwood. We will examine Humphrey Repton's influence on the acclaimed landscape, as well as looking at a number of the paintings inside the house.

Meet in the car park at Kenwood House, Hampstead Lane, NW3 7JR

TUESDAY 29 JUNE 14.00

The Suburb's Architects

Described by Pevsner as 'most nearly perfect', Hampstead Garden Suburb owes much to the architects who planned its layout and housing. **James Philips**, Hampstead Garden Suburb Trust Assistant Architectural Adviser, will look at some different architectural approaches to housing on the Suburb before and after WWI, in particular blocks of flats and the new ways of living that these offered.

Meet in the car park, St Jude's Church, NW11 7AH

WEDNESDAY 30 JUNE 10.30

Suffragette Suburb?

The peak of the 'Votes for Women' campaign coincided with the Suburb's earliest days and there were residents of all shades of opinion. **Kate Webster**, Heritage Walks Coordinator, uncovers suffragists and suffragettes, as well as tales of imprisonment, arson and more, featuring the feisty women of the Suburb.

Meet on Central Square, opposite the main entrance to The Henrietta Barnett School, NW11 7BN

WEDNESDAY 30 JUNE 14.00

The Suburb in Wartime

The Suburb was inevitably affected by the events of both World Wars. **Paul Capewell**, the Hampstead Garden Suburb Trust's Information & Communications Assistant, will lead a tour of the Artisans' Quarter, talking about the impact of war.

Meet on Willifield Green, opposite Fellowship House, NW11 6YD >



© IAN BERG

From left: Paul Capewell, Lester Hillman, Ian Fagelson, Thomas Radice, Marilyn Greene

THURSDAY 1 JULY 10.30

The Barnetts in Whitechapel

Prior to founding Hampstead Garden Suburb, Henrietta Barnett and her husband Canon Samuel Barnett were active in one of London's most impoverished areas. **Kate Webster**, Heritage Walks Coordinator, explores the Barnetts' work in the East End from the 1880s, including visits to Toynbee Hall and Whitechapel Art Gallery.

Meet at Aldgate East Underground Station (Toynbee Hall exit), E1 7PU

THURSDAY 1 JULY 14.00

Stand Up on The Suburb - "It's Comedy Yes, But a Bit Funny"

Led by accredited guide and lecturer **Lester Hillman**, we will uncover comedy's historic links on the Suburb. The walk features colourful characters from Joseph Grimaldi to giants from living memory, and ranges across a wealth of media - music, film, radio, TV, drama, events, landscape, cartoons and literature.

Meet in the car park, St Jude's Church, NW11 7AH

FRIDAY 2 JULY 10.30

Shakespeare's London

Join acclaimed City of London and Westminster guide, **Ian Fagelson** (ranked #1 London tour guide on Tripadvisor) on a journey back to 'Shakespeare's London'. Ian will lead us through the streets of the City, tracing Shakespeare's rise from obscurity to superstar, visiting places where he lived and worked, whilst sharing stories of his life and times.

Meet at Exit 1 St Paul's Underground Station, Cheapside, EC1A 4EN

FRIDAY 2 JULY 14.00

The Heath Extension and Its Western Edge

Thomas Radice, Heath and Hampstead Society Trustee, will explore the importance of the Heath Extension to Raymond Unwin's master plan for the Suburb. As well as the Heath Extension itself, we will see architectural gems by Lutyens, Parker & Unwin, Baillie Scott and others.

Meet in the car park, St Jude's Church, NW11 7AH

SATURDAY 3 JULY 10.30

The Alleys and Lanes of Hampstead

Marilyn Greene, professional guide and former curator of Hampstead Museum, will lead us through the attractive and intricate network of alleys and lanes in the heart of old Hampstead and discover how the village developed from a fashionable spa in the 18th century to a thriving village with social amenities in the 19th century. NB: parts of the walk involve steep roads and steps.

Meet at Heath Street, Hampstead in the courtyard outside Wagamama NW3 1EN



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On the trail of the Barnetts in Whitechapel with Kate Webster



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Jess Gillam Ensemble

Jess Gillam *saxophone* • Roberts Balanas *violin* • Michael Jones *violin*
 Eoin Schmidt-Martin *viola* • Gabriella Swallow *cello* • Sam Becker *double bass*
 Elsa Bradley *percussion* • Leif Kaner-Lidström *piano*

PROGRAMME

MEREDITH MONK (born 1942)

- *Early Morning Melody*

PHILIP GLASS (born 1937)

- *Melody No. 10 from Melodies for Saxophone*

LUKE HOWARD (born 1978)

- *Dappled Light*

JOHN HARLE (born 1956)

- *Flare*

BJÖRK (born 1965)

- *Venus as a Boy* (arr John Metcalfe)

RYUICHI SAKAMOTO (born 1952)

- *Merry Christmas Mr Lawrence*
(arr John Metcalfe)

ALESSANDRO MARCELLO (1673-1747)

- *Oboe Concerto in D minor*

THOM YORKE (born 1968)

- *Susprium*

WILL GREGORY (born 1959)

- *Orbit*

ASTOR PIAZZOLLA (1921-1992)

- *Histoire du Tango* (arr Simon Parkin)
 - *Bordel 1900*
 - *Café 1930*
 - *Night Club 1960*

© ROBIN CLEWLEY PHOTOGRAPHY



Jess Gillam

JESS GILLAM

Jess Gillam is animating the music world with her outstanding talent and infectious personality. Her performance at the Last Night of the BBC Proms in 2018 was described as 'the indisputable highlight' by BBC News.

Jess is passionate about inspiring and bringing joy to people through music and has done so throughout the Coronavirus pandemic. >

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She appeared at the Royal Albert Hall's *VE Day 75 Commemoration* and in the Royal Albert Home series. While in lockdown Jess launched her Virtual Scratch Orchestra, inviting musicians to come together to play music virtually with her. Over 2,000 people aged 2 - 94 from around 30 different countries took part, playing a huge range of instruments.

Pre-pandemic highlights include the Last Night of the BBC Proms Japan, the Lucerne Festival and with *Orchestre Philharmonique de Radio France*. This season Jess performs with BBC National Orchestra of Wales, Scottish Chamber Orchestra, the Hallé, Manchester Camerata and the National Youth Orchestra of Great Britain. As one of European Concert Hall Organisation's Rising Stars for 2020-21, Jess will perform throughout Europe and première a commission written for her by Edmund Finnis. Jess tours for the first time with her own band - the Jess Gillam Ensemble - with a concert designed to showcase the diversity, dynamism and versatility of the saxophone.

Jess's second album, *TIME*, includes music by Michael Nyman, Björk, Meredith Monk, James Blake, Max Richter, Joby Talbot, Brian Eno, Anna Meredith and Thom Yorke. She also had two pieces written for the album by Luke Howard and Goldfrapp's Will Gregory.

Jess presents on TV and Radio and hosts a weekly show and podcast called *This Classical Life* on BBC Radio 3. She guest presented for BBC Radio 2 and co-hosted a mini-series with James Naughtie for BBC Radio 4. In 2019 Jess presented five BBC Proms live on television.

Jess received a Classic BRIT Award, was the first ever saxophonist to reach the final of BBC Young Musician, and in 2019 performed live at the BAFTAs to millions of viewers at home. In 2020 Jess was nominated for The Times Breakthrough Award.

A free spirit, Jess is a passionate advocate for the power of music in society, often combining concert engagements with educational and social projects. She is a patron for Awards for Young Musicians and a trustee for the HarrisonParrott Foundation, working towards full inclusivity of all ethnicities, genders, disabilities and social backgrounds.



© KRILL KOZLOV

Robert Balanas

ROBERTS BALANAS

Lithuanian violinist Roberts Balanas combines a background in classical music with the sound worlds of pop, rock and funk. His solo violin arrangements have amassed millions of views online in the past year and have been featured by *The Strad Magazine*, Classic FM, BBC Radio 3 and The Violin Channel. Roberts has performed extensively across the UK, Europe and Asia and has participated in numerous international music festivals including Stavanger Chamber Music Festival, Aurora Music Festival and ProQuartet Festival. His musical collaborations include eminent artists such as Trevor Pinnock, Semyon Bychkov, Sir Mark Elder and Edward Gardner. >

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Michael Jones



Eoin Schmidt-Martin



Gabriella Swallow

MICHAEL JONES

Michael Jones studied with Levon Chilingirian at the Royal Northern College of Music where he was awarded the Norman George violin scholarship. He formed the Solem Quartet, which has performed at the Wigmore Hall and live on BBC Radio 3 and which won the 2014 Royal Over-Seas League competition. He has performed from memory at the BBC Proms with Aurora Orchestra, toured Europe with Manchester Camerata and recorded all the Beethoven Symphonies with Britten Sinfonia conducted by Thomas Ades.

EOIN SCHMIDT-MARTIN

Eoin Schmidt-Martin has been a member of the Carducci String Quartet since 2005, which have performed everything from new quartets, classic works by Haydn, complete Shostakovich cycles, and partnered with folk-rock icon Ian Anderson of Jethro Tull. In 2016, they received a Royal Philharmonic Society Award for their performances of the complete Shostakovich Quartets. The quartet have released a number of acclaimed recordings on their own label, Carducci Classics, as well as Signum Classics, and their Naxos recordings of Philip Glass Quartets have had over seven million plays on Spotify.

GABRIELLA SWALLOW

Gabriella made her South Bank debut with the London Sinfonietta in the world première of *About Water* by Mark-Anthony Turnage and has performed Paul Max Edlin's Cello Concerto with the South Bank Sinfonia. She made her Wigmore Hall debut in 2013 and has performed at the La Jolla SummerFest in San Diego, the Aldeburgh Festival with the Birmingham Contemporary Music Group and the Cambridge Jazz Festival as a member of the jazz pianist Gwilym Simcock's Quintet. She toured with Nigel Kennedy and his Four Season band. Gabriella is very involved with the classical club night scene and performs frequently at Ronnie Scott's Jazz Club and Gabriel Prokofiev's Nonclassical club nights. In 2016 she hosted an Urban Family concert in aid of the Calais Jungle. She made her BBC Proms debut with Guy Johnston and his 12-cello ensemble at Cadogan Hall. Alongside her classical career she regularly crosses over in the fields of jazz and pop and has appeared on many movie and television scores. Gabriella is also a passionate broadcaster. >

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Sam Becker



Elsa Bradley



Leif Kaner-Lidström

SAM BECKER

Sam is equally at home in the studio as he is on stage and enjoys a busy musical career in the classical arena as well as on the pop stage with his own band SUN SILVA. He has performed and recorded for some of the UK's leading orchestras and artists including Bryan Ferry, the John Wilson Orchestra, the Hallé, Alexis Taylor (of Hot Chip) and the BBC Philharmonic. SUN SILVA's newer releases were featured as 'track of the day' by *Clash Magazine* and *DIY Magazine* described their music as 'remarkably assured... propulsive and idiosyncratic'.

ELSA BRADLEY

Elsa has played with many of the UK's major orchestras, working regularly with the BBC Symphony and Concert Orchestras, the Royal Philharmonic Orchestra, The Philharmonia and the London Contemporary Orchestra. She enjoys playing with both period and contemporary music ensembles, including her own percussion collective Abstruckt Ensemble. She plays the hammered dulcimer and Hungarian cimbalom, which has taken her from folk festivals to theatre pits and the BBC Proms. Alongside multiple BBC Radio 3 appearances and TV/film soundtracks, Elsa features on the albums

of saxophonist Jess Gillam, VOCES8 and Erland Cooper. Elsa is a passionate educator, instrumental teacher and workshop leader who is frequently involved with the Benedetti Foundation and Multi-Story Orchestra.

LEIF KANER-LIDSTRÖM

Leif Kaner-Lidström is a pianist and composer who made his solo debut at Manchester's Bridgewater Hall in 2017, where he also played a recital in 2019 with his father Mats Lidström, cellist and professor at the Royal Academy of Music. Together, they have performed duo recitals around the UK, Sweden and Italy and performed on BBC Radio 3. In 2018 Leif accompanied mezzo-soprano Anne Sofie von Otter on a recital tour to Vietnam, Australia and New Zealand. Since then they have performed together in Germany, Sweden, Teatro Massimo in Sicily and on national radio. Their collaboration will continue at the Wigmore Hall, Neuhardenberg, Germany and in Helsinki, Finland this year.



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Mark Crooks *clarinet and tenor saxophone* • Joe Pettitt *double bass*
Jeff Lardner *drums*

PROGRAMME

The Chris Ingham Quintet, featuring singer Joanna Eden, presents *Jazz at the Movies*, putting an irresistible spin on classic movie themes and soundtrack songs from silver screen sources, both familiar and obscure. Full of rich swing, sumptuous melody and illuminating anecdote, the show is a regular sell-out at Ronnie Scott's and the Royal Albert Hall's Elgar Room and features music from *The Pink Panther*, *The Aristocats*, *The Fabulous Baker Boys* and songs by John Barry, Leslie Bricusse, Lionel Bart and Harold Arlen, among many others.

Led by pianist and MC Chris Ingham, the show features evocative vocals by Joanna Eden (acclaimed singer and long-time mentor/teacher to pop superstar Sam Smith) and bewitching saxophone and clarinet from Mark Crooks (of the John Wilson Orchestra). The first-class rhythm section is completed by Joe Pettitt (bass) and Jeff Lardner (drums).



Chris Ingham Quintet

CHRIS INGHAM

As a pianist and pianist-singer, Chris Ingham has appeared at festivals and concert halls throughout the UK, leading jazz groups presenting themed repertoire and anecdote performances, notably with *Jazz at the Movies* and also in shows highlighting the work of Hoagy Carmichael, Dudley Moore and Stan Getz. During lockdown, he devised and livestreamed several one-man shows examining the oeuvres of Johnny Mercer, Jimmy Van Heusen and Harry Warren. Based in East Anglia, he is also the host and resident pianist at jazz clubs in Bury St Edmunds and Diss. >



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Chris Ingham



Joanna Eden



Mark Crooks

As a film and TV composer, he has provided the soundtrack for the six-part documentary series *Wartime Crime* (2017) for Discovery/UKTV and the Tom Odell directed *How the Beatles Changed The World* (2017) for Netflix, also appearing in the latter film as a talking head. Recent soundtracks include *Charles Manson: Music from an Unsound Mind* (2019) and *Days of Rage: The Rolling Stones' Road To Altamont* (2019).

He has supervised recordings as a record producer for West End legend Ruthie Henshall and Joanna Eden. For Union Square Music he recorded the 60-track albums *Simply the Songs Of Burt Bacharach* (2008) and *Simply Piano Moods* (2009).

In the 1990s he produced dozens of articles and reviews for *Mojo* and *Uncut* magazines (collected at rocksbackpages.com) and was *Mojo's* jazz columnist 1994-2017. He has written books on Billie Holiday (2000), The Beatles (2002) and Frank Sinatra (2005) and has appeared as a pundit on BBC Radio One, BBC TV's *The One Show* and various popular music documentaries.

JOANNA EDEN

Joanna has released five albums featuring over 35 original songs and has performed her jazz-influenced music all over the world. She has supported world-class artists including Jamie Cullum, the Buena Vista Social Club and Ronan Keating.

She blames her Dad's big band albums for giving her a love of jazz and a weakness for musicians, but thanks Joni Mitchell for turning her on to the art of songwriting and Ella Fitzgerald for showing her the limitless possibilities of the human voice.

For nine years Joanna taught and mentored Sam Smith, now an international singing star. She began teaching Sam when he was just 10 years old, coaching him, introducing him to songwriting, co-writing and producing his first demo tracks.

Joanna was a featured judge on BBC One's singing show *All Together Now* which premièred in spring 2018. Joanna is a vocal coach for the popular music and performing arts degree courses at Anglia Ruskin University and hosts her popular 'Singer to Artist' workshops all over the UK.

MARK CROOKS

Much in demand as both leader and sideman, Mark works in a wide variety of musical settings including jazz, big band, classical, shows and recording sessions on clarinet and saxophone.

Mark is a member of the award-winning Back to Basie Orchestra and the celebrated John Wilson Orchestra, with which he has played regularly at the BBC Proms. He was the featured clarinet soloist in the BBC TV special *A Swingin' Christmas* with Sir Michael Parkinson and also the John Wilson Orchestra's >

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Joe Pettitt

Gershwin in Hollywood album, recorded live at the Royal Albert Hall in 2016.

He has performed with artists ranging from Tony Bennett to Sir Simon Rattle, Lady Gaga to Dame Cleo Laine at venues from Ronnie Scott's in London to the Lincoln Center in New York.

Currently Mark is enjoying *Salud Tom Jobim!* with singer Georgia Mancio and with his own quartet in concerts around the UK. He also features in *Stan Getz: A Musical Portrait* with the Chris Ingham Quartet and in drummer Matt Skelton's 'Manne-Date' Quintet.

JOE PETTITT

After graduating from Trinity College of Music (London) in 2003, Joe's career as a bass player spun off in many directions. A jazz musician at heart, he performs regularly at major London clubs including the 606 and Ronnie Scott's.

Joe plays regularly in Pete Long's many outfits including his Goodmen and the award-winning Echoes of Ellington Orchestra. He has toured, recorded and performed with Claire Martin, Joe Stilgoe, The Puppini Sisters, Joss Stone, Tony Christie, Clare Teal, Noel Gallagher, Burt Bacharach, Curtis Stigers, Michael Ball, David Soul and Michael Feinstein.

As a jazz specialist, Joe is often called upon by orchestras such as the City of Birmingham Symphony Orchestra, Royal Philharmonic Orchestra and Royal Liverpool Philharmonic Orchestra for their swing



Jeff Lardner

programmes. He has performed in the pits of countless West End shows including *Matilda*, *The Book of Mormon*, *42nd Street*, *Annie* and *Chicago*. Alongside his bass playing, Joe is Musical Director of the Len Phillips Big Band.

JEFF LARDNER

Jeff is a UK freelance drummer and has played, recorded and toured with some of the world's foremost musicians and singers including Van Morrison, Kylie Minogue, Natalie Cole, Gregory Porter, Bobby Womack, Bette Midler, Mavis Staples, Joss Stone, Mick Hucknall, Georgie Fame, Steve Winwood, Mark Knopfler, Tony Hadley, Rick Astley, Ute Lemper, The Three Degrees, The Drifters, BBC Big Band, Syd Lawrence Orchestra, Bert Kaempfert Orchestra, London Concert Orchestra, Bournemouth Symphony Orchestra, Alexander Armstrong, Charlie Byrd, Don Lusher, Des O'Connor, and Helen Shapiro.

Jeff has a successful remote recording studio business and also co-runs a monthly jazz club in his home town, Farnham, performing with the regular house trio backing some of the best singers and instrumentalists in the UK.



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London Bridge Trio

Supported by George Meyer

Dan Tong *piano* • David Adams *violin* • Kate Gould *cello*

PROGRAMME

LUDWIG VAN BEETHOVEN (1770-1827)

- Piano Trio in C minor Op 1 No 3
 - *Allegro con brio*
 - *Andante cantabile, con variazioni*
 - *Menuetto: Quasi allegro*
 - *Prestissimo*

ROBERT SCHUMANN (1810-1856)

- Piano Trio No 1 in D minor Op 63
 - *Mit Energie und Leidenschaft*
 - *Lebhaft, doch nicht zu rasch*
 - *Langsam, mit inniger Empfindung*
 - *Mit Feuer*

THE LONDON BRIDGE TRIO

The London Bridge Trio is one of Britain's leading chamber ensembles, known for their deeply nuanced and searching interpretations. Originally formed in 2002 as the London Bridge Ensemble, their name reflects an admiration for English music of the early 20th century, which forms part of the group's varied repertoire.

Over recent years the trio has appeared frequently at Wigmore Hall and Kings Place as well as a residency at St John's Smith Square. Their concert of Czech music at Champs Hill (Sussex) was broadcast live by BBC Radio 3, and their concerts at St George's (Bristol) were broadcast as BBC Radio 3 Lunchtime Concerts. The group has also appeared at Queen's Hall, London, St George's and the Festival de Ópera e Música Clássica de Ponte de Lima (Portugal).



© JAKE MORLEY

David Adams, Kate Gould and Dan Tong

The London Bridge Trio has a strong reputation in the recording field. In 2019 the trio released a disc *The Leipzig Circle* of compositions by Felix and Fanny Mendelssohn and Robert and Clara Schumann, including the works of unknown female composers Fanny and Clara from the 1800s. It was described by *The Telegraph* as 'a total delight ... [T]he performers do the works proud.'

Thought-provoking pre-concert talks and lecture-recitals are something the Trio is increasingly known for. In their collaboration with Richard Wigmore they explore together the influences, connections and history of masterworks for the genre.

In 2008 the ensemble founded its own festival, the Winchester Chamber Music Festival, which welcomes capacity audiences each year. The Trio has secured its reputation for stylish programmes involving exceptional international artists. In 2018 the Festival celebrated its 10th anniversary with the world première of a new work written for the Trio by Colin Matthews, *Hidden Agenda*, and they were joined by the Heath Quartet for a series of sold-out concerts. >

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DANIEL TONG

Daniel is Head of Piano in Chamber Music at the Royal Birmingham Conservatoire. His musical life is spent performing as a soloist and chamber musician, writing and teaching. He has performed in France, Belgium and Portugal. In 2012 he recorded his first solo CD of works by Schubert for Quartz, *Gramophone* magazine describing him as 'an extraordinarily sympathetic Schubertian'.

Daniel has collaborated with the Elias, Navarra, Heath, Callino, Dante, Carducci and Allegri quartets as well as singers Raphaela Papadakis, Mary Bevan, Stephan Loges and Paul Agnew. He has a regular duo with baritone Ivan Ludlow. Recent CD releases have included the Brahms and Beethoven cello sonatas (on period instruments) with Robin Michael and works by Schubert, David Matthews and Fauré with violinist Sara Trickey (described by *Gramophone* as 'definitive'). Each year Daniel plays with wonderful individual artists, often at his own chamber festival. Founded in 1999, the Wye Valley Chamber Music Festival attracts exciting chamber musicians who spend 10 days making music in an area of outstanding natural beauty.

Daniel commissioned 10 new works for the *Beethoven Plus* project, alongside Krycia Osostowicz, which premièred in 2015 to partner the Beethoven sonatas for piano and violin. The duo has since performed the entire cycle around the UK, and they recently recorded all 20 works. The cycle is now the subject of Daniel's PhD.

DAVID ADAMS

David Adams is leader of the Orchestra of Welsh National Opera, where he has performed several concertos with the orchestra and enjoys directing concerts from the violin. Their future plans include Prokofiev's Violin Concerto No. 2, 'self-drive' performances of Beethoven's Symphony No. 4 and a tour of Viennese concerts in the New Year.

Equally at home on violin and viola, David makes regular guest appearances, recordings and broadcasts with the Nash Ensemble, Endellion String Quartet, Gould Piano Trio and Hebrides Ensemble. He has recorded the complete Brahms Piano Quartets with the Gould

Piano Trio and the Beethoven String Quintets with the Endellion String Quartet. David also appears as guest leader with most of the orchestras in the UK including with the Hallé, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales, BBC Philharmonic Orchestra, BBC Symphony Orchestra, Scottish Chamber Orchestra, Royal Scottish National Orchestra and the Swedish Radio Symphony Orchestra.

David is married to the cellist Alice Neary; they are artistic directors of the Penarth Chamber Music Festival, which takes place each summer in Penarth Pier Pavilion.

KATE GOULD

Kate Gould studied at the Royal Academy of Music and at the Hochschule der Künste (Berlin). She formed the Leopold String Trio, which went on to sustain a distinguished international career until 2008. They performed Tippett's Triple Concerto with the BBC Symphony Orchestra, at London's Barbican Centre, broadcast live on BBC Radio 3. The trio recorded the complete Beethoven String Trios and became BBC New Generations Artists and ECHO Rising Stars, as well as gaining a Borletti-Buitoni Trust Award. Kate curated a prestigious three-year series of 12 concerts at Wigmore Hall and the trio went on to win the 2005 Royal Philharmonic Society's Chamber Music Award.

In 2007 Kate and Daniel Tong founded the Winchester Chamber Music Festival of which she is now the Festival's sole artistic director. She also co-directs the Ironstone Chamber Music Festival in Oxfordshire. Kate recently performed at the Aldeburgh and Sacconi Folkstone festivals and regularly appears at chamber music festivals in Peasmarsh, Penarth, Corbridge, Wye Valley and the Festival de los Siete Lagos, Argentina. In 2019 she performed with Jack Liebeck at the Laeiszhalle, Hamburg, and in Cologne for an Offenbach theatre project on gut strings. She recently performed the Beethoven Cello Sonatas at Martin Randall's Castle Hotel, Taunton.

Kate has been a member of the Chamber Orchestra of Europe since 2000 and is often invited to chamber, symphony and 'period performance' orchestras as their guest principal cellist. Kate has been a professor of cello at the Royal Welsh College of Music and Drama. >



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PROGRAMME NOTES

LUDWIG VAN BEETHOVEN (1770–1827)

- Piano Trio in C minor Op 1 No 3 (1795)
 - *Allegro con brio*
 - *Andante cantabile, con variazioni*
 - *Menuetto: Quasi allegro*
 - *Prestissimo*

In 1792 Beethoven (encouraged by his young friend, Count Waldstein) left Bonn permanently for Vienna, in the first instance seeking employment as virtuoso pianist and teacher. His first officially published work was a set of three trios in the form that later acquired the standard title of 'piano trio'. It was brought out by the Viennese publishing house Artaria in 1795 and paid for by subscriptions, mostly organised beforehand by Beethoven himself. The trios were dedicated to Prince Carl von Lichnowsky, one of Beethoven's most generous patrons, at whose house they were first heard in 1793 – by Haydn amongst others – with the composer at the piano. They were probably a re-working of pieces already composed in Bonn. Beethoven considered the Third to be the best of the three, and was offended when Haydn afterwards advised him not to publish it.

All three trios were performed frequently at Viennese musical gatherings, attracting much praise and contributing to Beethoven's fast-growing reputation. The title of the set read *Trois Trios pour le Piano Forte, Violon et Violoncello*; the apparent pre-eminence given to the piano followed contemporary practice and even resurfaced in some of Brahms's chamber music. Obviously this reflected Beethoven's role as a virtuoso pianist (as it did later for Brahms), but the strings are given enough to do to make it a genuine trio. In the Op 1 set as a whole, the young composer was already showing considerable powers of innovation and even experimentation when viewed against the conventions of the 1790s.



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ROBERT SCHUMANN (1810–1856)

- Piano Trio No 1 in D minor Op 63 (1847)
 - *Mit Energie und Leidenschaft* (with energy and passion)
 - *Lebhaft, doch nicht zu rasch* (lively, but not too fast)
 - *Langsam, mit inniger Empfindung* (slow, with inner feeling)
 - *Mit Feuer* (fiery)

For Schumann as a composer, 1847 was a relatively lean year. He revised the final scene of his *Scenes from Goethe's Faust*, which he had written three years earlier. In April, he sketched the overture to his opera, *Genoveva*, which he set aside until the next year. During the rest of 1847, he composed a few songs, the brief choral work, *Beim Abschied zu singen*, Op 84, and two Piano Trios, No 1 in D minor, Op 63, and No 2 in F major, Op 80. According to the composer, the second of these 'makes a friendlier and more immediate impression', but it is in fact the D minor trio that has long been the more popular: passionate, mainly extrovert and bursting with fine thematic material that is the easiest to grasp on one hearing.

The opening movement begins with a surging theme that is heard in counterpoint initially between the piano's bass and the violin; the scherzo's insistent dotted rhythm shares its smoothly ascending contour with the flowing trio section. The third movement features a duet between violin and cello, and moves without pause to the heroic tonic-major finale.

Schumann's use of German, rather than Italian, to indicate tempo and mood is in keeping with the pioneering aesthetics of the *Neue Zeitschrift für Musik*. This twice-weekly journal was co-founded in Leipzig in 1834 by Schumann and his future father-in-law Friedrich Wieck, known to each other and their associates as the *Davidbund* (League of David), who saw their mission as being to fight the Philistines (see notes for Leon McCawley's recital tomorrow evening, 29 June). Schumann's indications go far further than conventional markings like *Andante* or *Allegro* and reflect his desire that everyone (whether listener or performer) should be in the emotional picture. (Beethoven too had made use of German indications in some of his late works.)

Programme notes by Thomas Radice

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Leon McCawley *piano*

PROGRAMME

FRANZ JOSEPH HAYDN (1732-1809)

- Piano Sonata in C major, Hob XVI:50
 - *Allegro*
 - *Adagio*
 - *Allegro molto*

EDVARD GRIEG (1843-1907)

- Norwegian Peasant Dances (*Slåtter*) Op 72
 - No 4 Haugelåt. *Halling*
(*Halling from the Fairy Hill*)
 - No 2 Jon Vestafes *Springdans*
(*Jon Vestafe's Spring Dance*)

ROBERT SCHUMANN (1810-1856)

- *Dauidsbündlertänze* Op 6

LEON McCAWLEY

One of Britain's foremost pianists, Leon McCawley won first prize in the 1993 International Beethoven Piano Competition Vienna and second prize at the Leeds International Piano Competition the same year.

An acclaimed exponent of Mozart, McCawley has performed and recorded the complete cycle of Mozart piano sonatas in winning interpretations. Notable recitals in past seasons include: London Piano Series at Wigmore Hall, International Piano Series at London's Southbank Centre, New York's Lincoln Center, Hong Kong Arts Festival and the Phillips Collection in Washington, DC. He can be frequently heard on BBC Radio 3 with recent broadcasts including *In Tune*, Wigmore Hall Lunchtime Series and *Performance on 3*.

As a concerto soloist, Leon performs with many of the leading British orchestras. He made his sixth



© ANNA PAIK

Leon McCawley

appearance at BBC Proms in August 2019 performing John Ireland's Piano Concerto with BBC Concert Orchestra/Bramwell Tovey. Further afield, McCawley has made concerto appearances with, amongst others, Cincinnati, Dallas, RTÉ National and St. Petersburg Symphony Orchestras, Malaysian and Netherlands Philharmonic Orchestras and Philadelphia Orchestra.

Leon studied at Chetham's School of Music, Manchester with Heather Slade-Lipkin before continuing his studies at the Curtis Institute of Music, Philadelphia with Eleanor Sokoloff. He also received invaluable guidance from Nina Milkina in London.

McCawley's award-winning discography includes: Schumann Piano Music; The Complete Piano Works of Hans Gál; The Complete Mozart Piano Sonatas; >

Barber Piano Music (SOMM); Beethoven's Choral Fantasy with Royal Philharmonic and City of London Choir/Hilary Davan Wetton; Brahms Piano Music; Schubert Piano Works (SOMM); and three volumes of Haydn Sonatas.

Leon McCawley is professor of piano at London's Royal College of Music. He is married to the painter Anna Hyunsook Paik.

PROGRAMME NOTES

FRANZ JOSEPH HAYDN (1732-1809)

- Piano Sonata in C major Hob XVI:50 (1794-95)
 - *Allegro*
 - *Adagio*
 - *Allegro molto*

This work is the first of Haydn's last three piano sonatas, written in London in 1794-95. They represent the peak of his achievement in this field, stimulated by the London musical scene which he found so congenial, and also by the fact that in London he had access to newer and more powerful pianos. What is more, the sonatas were written not for amateurs but for a distinguished concert pianist, Thérèse Jansen.

Considering the number of Haydn's symphonies that have nicknames, it is perhaps surprising that the only piano sonata to have one is this C major Sonata, known as *The English*. It makes use of the highest note on the keyboard available at the time (anticipating Beethoven's *Waldstein* Sonata by nearly a decade).

The *Allegro* is an intellectual triumph, a complex web of thematic inter-relationships and at the same time an invigorating and virtuosic symphonic first movement. The opening theme is deceptively simple, almost skeletal - some might say austere; but it is full of motifs used later on in the movement in most ingenious ways. The overall cohesiveness of the structure and Haydn's subtle use of a wide range of tonalities are masterly; the whole movement is a marvellous combination of wit and expressiveness.

The *Adagio* is in sonata form with a fairly short development section. It is a warm movement, enhanced by contrapuntal and chromatic touches. The *Allegro molto* finale is in effect a scherzo, with two repeated sections (without a Trio). Every now and then the action pauses, as though the composer had lost his way and was searching for the right key in which to resume. Typically, Haydn brings the sonata to a gentle, *piano* close - a delightful conclusion to a powerful and complex work.

EDVARD GRIEG (1843-1907)

- Two pieces from *Slåtter* (Norwegian Peasant Dances), Op 72 (1902-3)
 - *No 4 Haugelåt. Halling* (*Halling from the Fairy Hill*)
 - *No 2 Jon Vestafes Springdans* (*Jon Vestafe's Spring Dance*)

In April 1888 Grieg was contacted by Knut Dale, a well-known folk musician, who asked for his help in notating some of the *slåtter*, or folk dance tunes, that he regularly performed on the hardanger-fiddle - regarded at the time as the national instrument of Norway. Grieg was not initially attracted by the project because of the difficulty of transcribing this traditional style of folk music for the piano. But he recognised the risk that the old tunes could be lost forever. He therefore asked the Norwegian violinist Johann Halvorsen to spend time with Dale and to notate a number of the *slåtter*. Grieg would then transcribe the folk dance tunes for solo piano. Halvorsen wrote down 17 of Dale's best folk dance tunes which Grieg spent almost an entire year arranging for piano as his Norwegian Dances.

ROBERT SCHUMANN (1810-1856)

- *Davidsbündlertänze* Op 6 (1837)

During his early years in Leipzig as a composer, particularly of piano pieces, Schumann turned to music journalism and criticism. In 1834 he launched the *Neue Zeitschrift für Musik*, a progressive journal aimed against pedagogues and shallow virtuosi, with a mission to revive interest in the >

great musical achievements of the past and ‘to hasten the dawn of a new poetic age’. As editor, Schumann assembled all his like-minded friends, under fictitious names, into an imaginary ‘League of Davidites’ (*Davidsbund*) to do battle with the Philistines. An abandoned project for a novel had given him his own two pseudonyms, Florestan and Eusebius, representing the active and contemplative sides of his dual nature. From now on all his creative activities were conducted under the banner of the *Davidsbund*, and the years 1834–38 saw the publication of several substantial works for piano, including *Carnaval*. They also coincided, and are intimately bound up, with his long courtship of Clara Wieck, whom he eventually married (in the face of her father’s fierce opposition) in 1840.

The *Davidsbündlertänze* emerged from the autumn of 1837. Earlier that year Wieck had prohibited Clara from all contact with Robert, but failed to stop them concluding a secret engagement on 14 August (known as Eusebius’s Day in the Saxon calendar). All 18 pieces are attributed individually to either Florestan or Eusebius (or in four instances to both). They are more abstract than those of *Carnaval*, in that they do not have titles or attempt to tell a story; the only clues to their character being the occasionally fanciful performing instructions in German and the letters ‘F’ or ‘E’ at the end of each number, apart from two short comments which Schumann put at the head of Nos 9 and 18.

No 1 (F&E): *Lebhaft* – lively

The opening phrases, in the left hand, are marked ‘Motto von C.W.’. They come from the opening of a mazurka from Clara’s *Soirées musicales*, Op 6, which Schumann had recently reviewed in the *Neue Zeitschrift*.

No 2 (E): *Innig* – intimately

No 3 (F): *Mit Humor (etwas hahnbüchen)* – with humour (slightly absurd)

No 4 (F): *Ungeduldig* – impatiently

No 5 (E): *Einfach* – simply

No 6 (F): *Sehr rasch und in sich hinein* – very fast and introspective

No 7 (E): *Nicht schnell (mit äußerst starker Empfindung)* – not fast (with uttermost feeling)

No 8 (F): *Frisch* – briskly

No 9 (F): *Lebhaft*

‘Hierauf schloß Florestan und es zuckte ihm schmerzlich um die Lippen’

(‘Florestan stopped at this point, his lips trembling with emotion’)

No 10 (F): *Balladenmäßig: sehr rasch* – in ballad-style: very fast

No 11 (E): *Einfach*

No 12 (F): *Mit Humor*

No 13 (F&E): *Wild und lustig* – wild and happy

No 14 (E): *Zart und singend* – soft and singing

No 15 (F&E): *Frisch*

No 16 (F&E): *Mit gutem Humor*

The only movement in the suite that leads into the next one without a break, preparing the ground for the main finale (No 18 being in a sense a postscript).

No 17 (F&E): *Wie aus der Ferne* – as if from far away

This tune (possibly by Clara) leads into a complete recapitulation of Eusebius’s poignant No 2, before building up to a powerful climax and final quiet close.

No 18 (E): *Nicht schnell*

‘Ganz zum Überfluß meinte Eusebius nach Folgendes; dabei sprach aber viel Seligkeit aus seinen Augen’

(‘Quite superfluously, Eusebius went on musing aloud, his eyes shining with happiness’)

After a final transformation of Clara’s theme, the clock strikes midnight (as in the earlier work *Papillons*) and the vision fades away.

Programme notes by Thomas Radice



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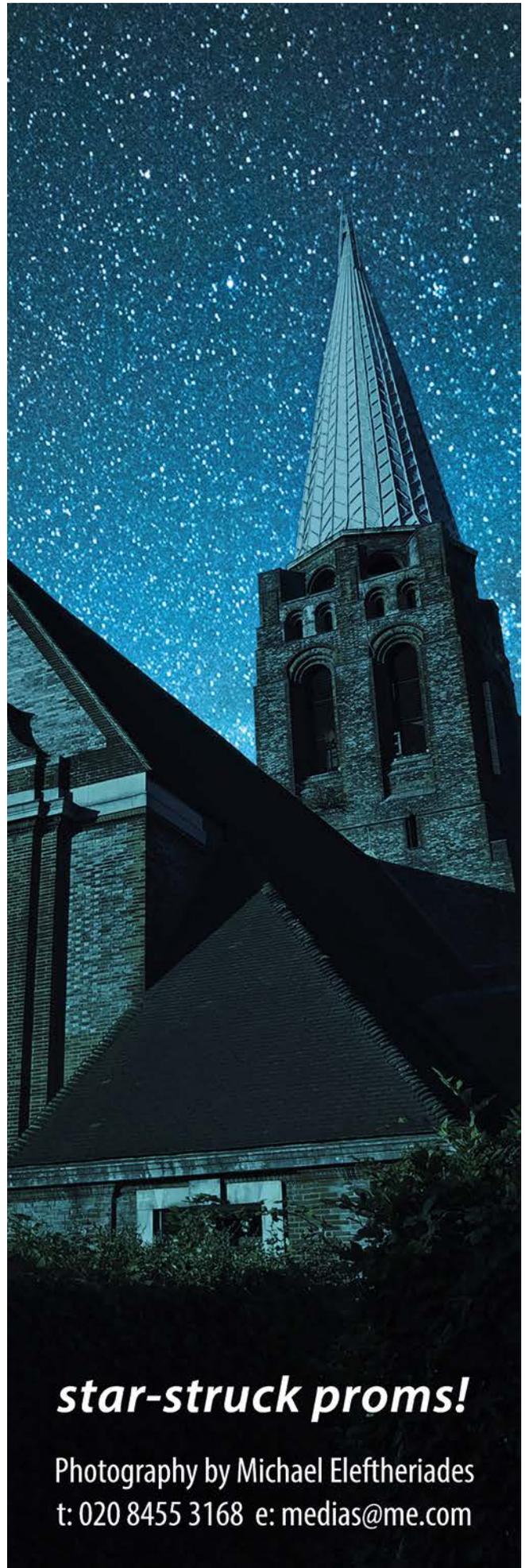
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PROGRAMME

GEORGE BUTTERWORTH (1885-1916)

- Six songs from *A Shropshire Lad* (words by AE Housman)
 - *Loveliest of trees*
 - *When I was one-and-twenty*
 - *Look no more in my eyes*
 - *Think no more, lad*
 - *The lads in their hundreds*
 - *Is my team ploughing?* (duet)

JOHN IRELAND (1879-1962)

- *Summer Schemes* (words by Thomas Hardy)
- *Sea Fever* (words by John Masefield)
- *Great Things* (words by Thomas Hardy)

IVOR GURNEY (1890-1937)

- *Desire in Spring* (words by Francis Ledwidge)
- *Walking Song* (words by FW Harvey)
- *In Flanders* (words by FW Harvey)
- *Severn Meadows* (words by Ivor Gurney)
- *Captain Stratton's Fancy* (words by John Masefield)

BENJAMIN BRITTEN (1913-1976)

- Folksong arrangements
 - *The Ash Grove* (words by anon)
 - *The Salley Gardens* (words by WB Yeats)
 - *The Ploughboy* (words by anon)



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Roderick Williams

RALPH VAUGHAN WILLIAMS (1872-1958)

- Songs of Travel (words by Robert Louis Stevenson)
 - *The Vagabond*
 - *Let Beauty Awake*
 - *The Roadside Fire*
 - *Youth and Love*
 - *In Dreams*
 - *The Infinite Shining Heavens*
 - *Whither must I Wander*
 - *Bright is the Ring of Words*
 - *I Have Trod the Upward and the Downward Slope* >

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THE GREAT OUTDOORS ...

The Spring of 2020 will be remembered in England for a number of reasons; one of them is the extraordinarily good run of fine weather which enabled many people to escape the confines of their homes (legitimately!) to exercise outdoors. The blue skies and sunshine invited so many of us to reconnect with open spaces, with nature and wildlife, themes that have long been celebrated in a multitude of glorious songs. Even the old romantic notion of the rugged and noble Vagabond, who sees the world through the lens of solitude, poverty and gruff self-reliance, has had a dust-down. This programme is essentially a walking tour by way of some of the best of English song written in the first half of the 20th century.

RODERICK WILLIAMS

Roderick Williams is one of the most sought-after baritones of his generation. He performs a wide repertoire from baroque to contemporary music, in the opera house, on the concert platform, and is a recitalist worldwide.

He enjoys relationships with all the major UK opera houses and has sung opera world premières by David Sawer, Sally Beamish, Michael van der Aa, Robert Saxton and Alexander Knaifel. Recent and future engagements include the title role in *Eugene Onegin* for Garsington, the title role in *Billy Budd* with Opera North, Papageno for Covent Garden, and productions with Cologne Opera, English National Opera and Netherlands Opera.

Roderick sings regularly with all the BBC orchestras and all the major UK orchestras, as well as the Berlin, London and New York Philharmonic orchestras, *Deutsches Symphonie-Orchester Berlin*, *Orchestre Philharmonique de Radio France*, *Ensemble Orchestral de Paris*, *Accademia Nazionale di Santa Cecilia* in Rome, Cincinnati and London Symphony orchestras and Bach Collegium Japan amongst others. His many festival appearances include the BBC Proms (including the Last Night in 2014), Edinburgh, Cheltenham, Bath, Aldeburgh and Melbourne Festivals.

Roderick Williams has an extensive discography. He is a composer and has had works premièred at the Wigmore and Barbican Halls, the Purcell Room and live on national radio. In December 2016 he won the prize for best choral composition at the British Composer Awards.

In 2015 he started a three-year odyssey of the Schubert song cycles culminating in performances at the Wigmore Hall in the 2017/18 season and has subsequently recorded them for Chandos.

He was Artistic Director of Leeds Lieder Festival in April 2016, is Artist in Residence for the Royal Liverpool Philharmonic Orchestra from 2020/21 for two seasons and won the Royal Philharmonic Society Singer of the Year award in May 2016. He was awarded an OBE in June 2017.

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MOMENTUM: Our Future, Now is an initiative driven by leading international artists supporting younger professional colleagues in the first substantial phase of their career. Created by Barbara Hannigan, the Momentum model is an urgent artistic and human response to the situation caused by the 2020 pandemic, yet devised with long-term staying power.

Momentum sees leading soloists and conductors supporting younger colleagues by bringing them on to main stage professional engagements, with immediate effect. Young professional soloists are invited to share the stage on leading soloists' engagements, while young professional conductors assist leading conductors and are given invaluable opportunities to lead an orchestra during the rehearsal period. In each case the young artist receives a fee.

The collective initiative has very quickly attracted the support of a rapidly increasing list of the world's leading solo artists, conductors, orchestras, organisations and festivals, who have agreed to incorporate Momentum into the 2020-21 season and beyond. >



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Susie Allan

SUSIE ALLAN

Susie Allan, one of today's most perceptive collaborative pianists, has performed with international vocal soloists including Emma Bell, Susan Gritton, Rowan Pierce, Jonathan McGovern and Mark Padmore. She has accompanied masterclasses of Sir Thomas Allen, Elly Ameling and Roger Vignoles at the Britten-Pears School. She has held posts at the Royal College of Music and Royal Welsh College of Music and Drama and adjudicated for the Royal Birmingham Conservatoire's English Song Prize. In a collaboration with baritone Roderick Williams that has spanned over 20 years they perform across the UK and internationally and have recorded for BBC Radio 3. Their third disc for the SOMM label released in 2020 explores the songs of Arthur Somervell about which *Gramophone* magazine commented 'Superbly partnered by Susie Allan (whose deft touch and ingratiating tone are a constant source of pleasure)'.

JULIEN VAN MELLAERTS

Winner of the 2017 Wigmore Hall/Kohn Foundation International Song Competition, the 2017 Kathleen Ferrier Awards and the Maureen Forrester Prize at the 2018 Concours Musical International de Montréal, Julien Van Mellaerts represented New Zealand at Cardiff Singer of the World 2019.



Julien Van Mellaerts

Recent highlights have included Oreste *Iphigénie en Tauride* for the *Fondation Royaumont*, Figaro *Le nozze di Figaro* at Salzburg Mozartwoche, Papageno *Die Zauberflöte* at the Verbier Festival, Schaunard *La bohème* for New Zealand Opera, Beethoven *Cantata for the Death of Emperor Joseph II* with Sinfonia Varsovia, Brahms *German Requiem* with *Les Siècles*, Copland *Old American Songs* with the Joensuu City Orchestra, Mahler *Lieder eines fahrenden Gesellen* with the Israel Camerata and *Elizabeth* with the Royal Ballet, London.

Recital engagements have included: touring for Chamber Music New Zealand; London's Royal Opera House and Wigmore Hall; Berlin's Pierre Boulez Saal; the Juan March Foundation, Madrid; LIFE Victoria, Barcelona; and Northern Ireland Opera's Glenarm Festival of Voice.

Current engagements include The Duke of Nottingham *Roberto Devereux* for Chelsea Opera Group, Count Almaviva *Le nozze di Figaro* for Opera Holland Park and returns to the Verbier Festival as Sonora *La Fanciulla del West* and to LIFE Victoria with Christiane Karg and Simon Lepper.



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Braimah Kanneh-Mason *violin* • Konya Kanneh-Mason *piano*

PROGRAMME

LUDWIG VAN BEETHOVEN (1770-1827)

- Violin Sonata No 7 in C minor Op 30 No 2
 - *Allegro con brio*
 - *Adagio cantabile*
 - *Scherzo (Allegro)*
 - *Finale (Allegro)*

SIR EDWARD ELGAR (1857-1934)

- *Sospiri* ('Sighs') Op 70 (arr. violin and piano)

EDVARD GRIEG (1843-1907)

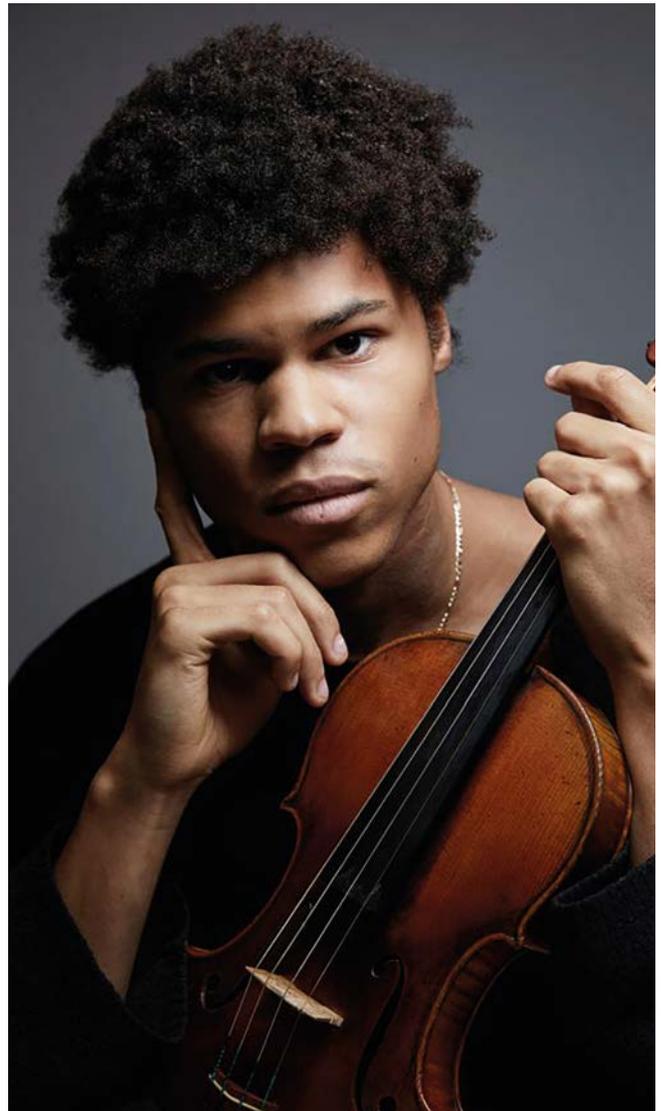
- Violin Sonata No 3 in C minor Op 45
 - *Allegro molto ed appassionato*
 - *Romanza - Allegretto molto espressivo*
 - *Allegro animato*

BRAIMAH KANNEH-MASON

Braimah Kanneh-Mason has recently graduated from The Royal Academy of Music, and is currently taking lessons with Mateja Marinkovic. He was a scholarship student with Jack Liebeck at the Royal Academy of Music, where he was winner of the Harold Craxton Chamber Music Prize.

Braimah has performed as a soloist with orchestras throughout the UK. With the Kanneh-Mason Piano Trio, he has played at venues such as Wigmore Hall, The Elgar Room at The Royal Albert Hall, St John's Smith Square, Kings Place and in Europe, USA and the Caribbean.

Braimah has also played at several international chamber music festivals.



Braimah Kanneh-Mason

Braimah has recordings with Atlantic/Warner and Decca Classics, including the Kanneh-Mason album, *Carnival*.

Braimah currently performs on a Jean Baptiste Vuillame violin, kindly lent to him by the Beare's International Violin Society. >



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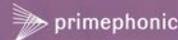


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Konya Kanneh-Mason

KONYA KANNEH-MASON

Konya Kanneh-Mason is 20 years old and holds The Gilling Family Scholarship at The Royal Academy of Music, studying piano with Tessa Nicholson.

Konya plays solo and chamber music, and has performed in concerts around the UK and in the Caribbean, including at Marlborough House London and at the BAFTAs in 2018. Her concerto performances include Mozart Piano Concerto No. 12 in A Major K414, Shostakovich Piano Concerto No 2, Schumann Piano Concerto and Mozart's Triple Piano Concerto No 7 in F Major K242. She will play Beethoven's Concerto No 1 in 2021, and perform in concert tours of Antigua and Australia in 2022. Konya has appeared with her siblings on numerous television and radio programmes, most recently on BBC Radio 3 and in the *Imagine* documentary for BBC1, *This House is Full of Music*.

Konya has recorded on the Decca Classics Kanneh-Mason album, *Carnival*.

PROGRAMME NOTES

LUDWIG VAN BEETHOVEN (1770-1827)

- Violin Sonata No 7 in C minor Op 30 No 2 (1802)
 - *Allegro con brio*
 - *Adagio cantabile*
 - *Scherzo (Allegro)*
 - *Finale (Allegro)*

Beethoven was himself a violinist and viola player, as well as a pianist. But it was not until 1798 (seven years after his move from Bonn to Vienna) that he turned to writing violin sonatas. The C minor Violin Sonata (his only one in this key) is in many ways typical of what commentators have described as Beethoven's 'C minor mood'. From the time of his move to Vienna in 1792 until the turn of the century, C minor was practically the only minor key he used for full-length pieces – principal examples being the String Trio Op 9 No 3, the piano sonatas Op 10 No 1 and Op 13 (*Pathétique*), the String Quartet Op 18 No 4, tonight's Violin Sonata Op 30 No 2 and the Third Piano Concerto (c 1800). Still to come were the 32 variations in C minor for piano (1806), the *Coriolan* Overture (1807), the Fifth Symphony (1807-08) and the last piano sonata (1821-22).

The first movement opens with a sombre theme in octaves on the piano, which is then taken up by the violin; the second subject, by contrast, is a light, rhythmic tune in E flat major. Both themes are developed throughout the movement in many ingenious ways – the two instruments often swapping roles and always behaving as true partners. The eloquent and poetic *Adagio* that follows was originally cast in G major, but Beethoven subsequently transposed it up a semitone to A flat, to heighten the contrast in key between it and the other movements.

A deliciously witty scherzo in C major follows, with a trio (middle section) where the two instruments imitate each other in canon. (Beethoven later thought of suppressing this little movement but fortunately was dissuaded from doing so.) The finale is a sonata rondo, which has three important themes: the mysteriously unpredictable opening subject; the four bars of curving melody that succeed it; and a >

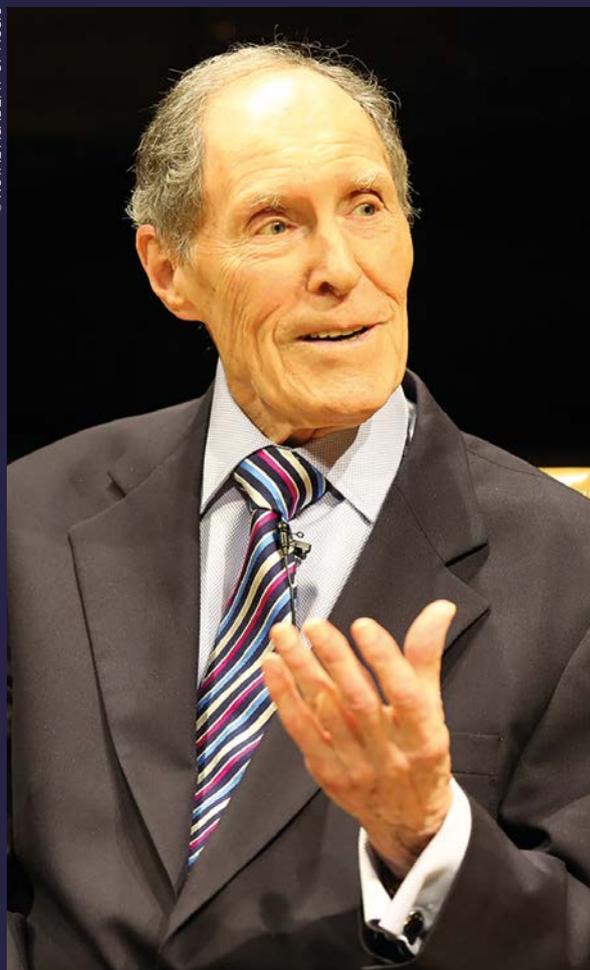
ERICH GRUENBERG OBE

(1924-2020)

We were sorry to learn of the death of violinist and teacher – and Proms at St Jude’s patron – Erich Gruenberg. A former first prize winner at the Carl Flesch International Violin Competition, Erich served as Concertmaster of the London Symphony Orchestra and the Royal Philharmonic Orchestra, and held a professorship at the Royal Academy of Music. As well as leading the LSO in the era of Pierre Monteux and Jascha Horenstein (amongst others), he was also an eminent soloist and chamber musician in his own right, and an inspirational teacher.

He became one of the very first Patrons of Proms and was always supportive of the Festival. As a Suburb resident he attended many events, performed for us three times and presented his top students on a number of occasions. Anyone who met him was attracted by his Viennese charm and charisma. He opened his home to many young musicians to start them on their careers and he was a valued mentor. We will miss him.

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tripping theme on the violin above an *Alberti* bass on the piano. Towards the end Beethoven, in a stroke of genius, exploits the possibilities of the staccato chords that form the last part of the rondo refrain and turns them into a beautiful quiet link with the tempestuous *presto* coda.

SIR EDWARD ELGAR (1857–1934)

- *Sospiri* ('Sighs') Op 70 (1914)

S*ospiri* was composed by Elgar just before the beginning of the First World War as an *Adagio* for string orchestra, harp (or piano) and organ (or harmonium). Elgar originally intended it for violin and piano, as a companion piece to *Salut d'Amour* and had in mind the title *Soupir d'Amour* ('Sigh of Love'). While composing it, however, he decided that it needed a more emotive title and substituted the Italian word. The work was first performed on 15 August 1914 in the Queen's Hall, London, conducted by Sir Henry Wood. This arrangement for violin and piano (published that year by Breitkopf & Härtel without attribution) is probably by the composer himself.

EDVARD GRIEG (1843–1907)

- Violin Sonata No 3 in C minor Op 45 (1887)
 - *Allegro molto ed appassionato*
 - *Romanza - Allegretto molto espressivo*
 - *Allegro animato*

Although Grieg is often thought of as the archetypal 'nationalist' composer, as he absorbed and reflected many of the melodic and harmonic inflections of Norwegian folk music, his career in fact began with a thoroughly Germanic musical education. On the recommendation of the great Norwegian violinist Ole Bull, he went to study at Leipzig Conservatory.

Although Grieg disliked it there, Liszt became a firm champion and Grieg's European reputation grew: first as a concert pianist and later as a conductor. After his studies in Leipzig, Grieg began to develop an increasingly Nordic – and specifically Norwegian – style, under the influence of fellow Norwegian composers such as Kjerulf and Svendsen. After

working in Copenhagen for a few years, he decided to settle in Christiania (the future Oslo) in 1866, where the following year he married the singer Nina Hagerup, whom he had met and worked with in Denmark. Shortly afterwards he completed a second violin sonata (the first having been written in Leipzig). This work contained many elements of folk music in it.

However, the composer Niels Gade (1817–90), one of Grieg's early mentors in Copenhagen, advised him to make his next sonata 'less Norwegian'. Grieg's retort was that it would be even more so. But by the time he wrote the Third Sonata, some 20 years later, his outlook had become (on his own admission) more cosmopolitan, although he continued to write in a Norwegian style in other genres.

The third violin sonata is a work of more sombre and mysterious tone than that of the two sunnier and more folk-influenced earlier sonatas. Grieg himself described the piece as one that reached beyond the nationalism of many of his earlier works to a 'wider horizon'.

The opening movement offers a tense first-subject motif, with the second subject altogether more relaxed and consoling in mood. The darkly sombre development section is based entirely upon the first motif, which also makes a further appearance after the recapitulation just prior to the very dramatic coda.

The piano solo that opens the slow movement is one of Grieg's most enchanting melodic and harmonic inventions, contrasted with a more agitated dance-like episode. The energetic last movement is permeated with the flavour of folk fiddling, contrasted with a melody that is first heard in the violin's lowest register; it then sweeps up on its repeat to bring the work to an assertive conclusion.

Programme notes by Thomas Radice



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Up on the roof – getting the details right

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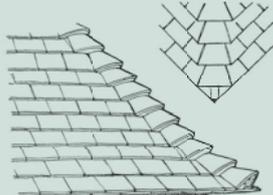
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(Christopher Hussey, *Country Life*, October 1936)

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 Christopher Moore *baritone* • Jonathan Pacey *bass*

PROGRAMME

WILLIAM BYRD (1543-1623)

- *Sing Joyfully*

FELIX MENDELSSOHN (1809-1847)

- *Denn er hat seinen Engeln befohlen*

SERGEI RACHMANINOV (1873-1943)

- *Bogoroditse Devo*

NAT 'KING' COLE (1919-1965) (arr Jim Clements)

- *Straighten Up And Fly Right*

IRVING BERLIN (1888-1989) (arr Jim Clements)

- *Cheek to Cheek*

STEPHEN PAULUS (1949-2014)

- *The Road Home*

JAKE RUNESTAD (born 1986)

- *Let My Love Be Heard*

GIOVANNI PIERLUIGI DA PALESTRINA (1525-1594)

- *Magnificat Primi Toni*

THOMAS WEELKES (1576-1623)

- *As Vesta was from Latmos hill descending*

ORLANDO DI LASSO (1532-1594)

- *Dessus Le Marché D'Arras*



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VOCES8

KATE RUSBY (born 1973) (arr Jim Clements)

- *Underneath The Stars*

DON McLEAN (born 1945) (arr Jim Clements)

- *Vincent*

PABLO BELTRÁN RUIZ (1915-2008)

(arr Alexander L'Estrange)

- *Sway*

VAN MORRISON (born 1945)

(arr Alexander L'Estrange)

- *Moondance*

AL JOLSON (1886-1950) (arr Jim Clements)

- *Me and My Shadow* >



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VOCES8

The British vocal ensemble VOCES8 is proud to inspire people through music and share the joy of singing. Touring globally, the group performs an extensive repertoire both in its a cappella concerts and in collaborations with leading orchestras, conductors, composers and soloists.

VOCES8 has performed at many notable venues in its 15-year career, including the Wigmore Hall, Elbphilharmonie, Hamburg, Cité de la Musique, Paris, Konzerthaus, Vienna, Tokyo Opera City, National Centre for the Performing Arts Beijing, Sydney Opera House, Mariinsky Theatre Concert Hall, St Petersburg and Palacio de Bellas Artes, Mexico City.

This season they perform 120 concerts around the world, but begin online with the global streaming festival *Live from London*. A similar online Christmas festival is planned. November 2020 saw the launch

of the VOCES8 Digital Academy, an online choral programme featuring live interaction and video resources for choirs around the world. During the season they will release a major new album with Decca Classics, as well as continue to release sheet music with Edition Peters.

VOCES8 is passionate about music education and is the flagship ensemble of its music charity the VOCES8 Foundation. Engaging in a broad range of outreach work that reaches up to 40,000 people a year, the group runs an annual programme of workshops and concerts at the VOCES8 Centre at St Anne & St Agnes Church, London. Dedicated to supporting young singers, eight annual VOCES8 Scholarships are awarded which are linked to the annual Milton Abbey Summer School at which amateur singers of all ages work and perform with VOCES8. Through the VOCES8 USA Foundation another octet of talented Scholars exists.



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PROGRAMME

PAUL PATTERSON (born 1947)

- *Little Red Riding Hood*

MARTIN BUTLER (born 1960)

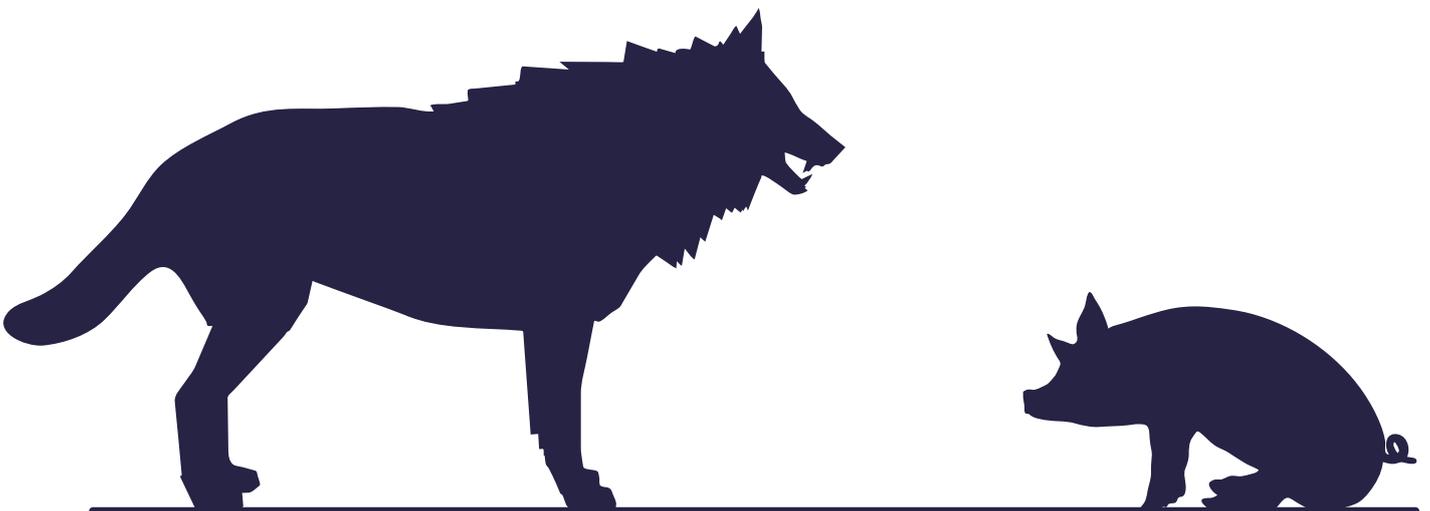
- *Dirty Beasts*
 - I. *The Pig*
 - II. *The Tummy Beast*
 - III. *The Crocodile*

PAUL PATTERSON

- *The Three Little Pigs*

THE MAGNARD ENSEMBLE

Formed in 2012, the Magnard Ensemble have built a reputation for delivering both high-quality concert performances and dynamic educational projects. Since making their international debut at the Culture and Convention Centre Lucerne, Switzerland in January 2017, the Ensemble have appeared at venues such as Wigmore Hall, Bridgewater Hall and St Martin-in-the-Fields as well as festivals and concert societies nationwide, including a residency at the Britten-Pears Foundation, Aldeburgh. >



IAN FAGELSON

LONDON TOUR GUIDE

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The quintet has held the Chamber Music Fellowship at the Royal Academy of Music, as well as the inaugural joint fellowship between the RAM Open Academy and Wigmore Hall Learning. The Ensemble have also been selected artists for Making Music, the CAVATINA Chamber Music Trust, the Tillett Trust Young Artists Platform and the Tunnell Trust.

The Ensemble are also known for their passion for new music. To date they have premièred works by emerging composers such as Leo Geyer, Freya Waley-Cohen and Ewan Campbell. In 2018 the Ensemble were resident at the East Anglian Young Composers Competition, hosted by Aldeburgh Young Musicians – Snape Maltings.

The players all follow their own individual performing careers, appearing as soloists, chamber musicians and with orchestras. This includes guest principal appearances with the Orchestra of the Royal Opera House, the London Philharmonic Orchestra, Royal Northern Sinfonia, London Chamber Orchestra, BBC Philharmonic and Concert Orchestras, RTÉ

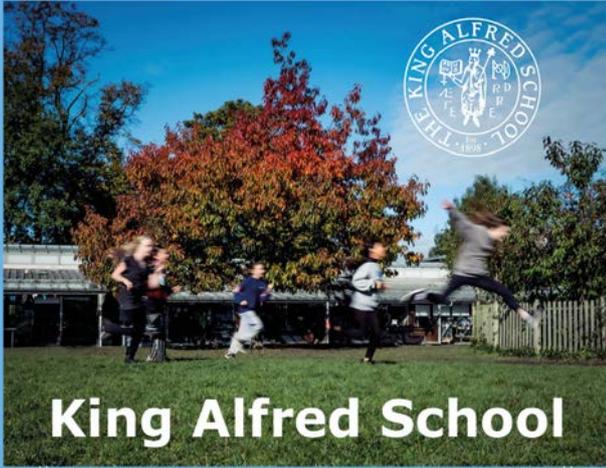
Symphony Orchestra, Aurora Orchestra, Scottish Opera and the Manchester Camerata.

The Ensemble created their *Revolting Rhymes and Marvellous Music* project to celebrate the centenary of Roald Dahl's birth, in partnership with Paul Patterson, Martin Butler, the City Music Foundation and Music Link International. Featured on BBC Radio 3's *In Tune* programme, the Ensemble delivered concerts and workshops at venues including Wigmore Hall, The Forge Camden, National Centre for Early Music, Wells Cathedral School, the Hay, Thaxted and Aberystwyth festivals, as well as Repton School, Roald Dahl's alma mater. The recording of this project was released with Orchid Classics and was given four stars by BBC Music Magazine. The Ensemble have also released two recordings on Toccata Classics dedicated to the chamber music of Stephen Dodgson.

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Schools' Prom

Fantasia Orchestra conducted by Tom Fetherstonhaugh

Supported by Brent Cross Town and The Betty Messenger Charitable Foundation

Tom Fetherstonhaugh *conductor* • Led by Dan Bottomley

PROGRAMME

JOHN ASHTON THOMAS (born 1961)

TRACEY MATHIAS (born 1963)

● *In Time*

This year, when it is impossible to gather hundreds of children together to perform, as we did until 2019, we will be recording a special concert for schools involving the Fantasia Orchestra (fantasia.com).

In Time introduces children to the styles and idioms of different musical eras. It was developed and written by DaCapo Music Foundation and is a compilation of Baroque, Classical, Romantic and Modern pieces, linked by original music and a narrated time-travelling story where actions and settings reflect key aspects of the music from each period. The excerpts included are from Bach, Vivaldi, Rameau, Gluck, Mozart, Schubert, Grieg, Prokofiev, Schumann, Dvořák and Webern. *In Time* was originally commissioned in 2014 by the London Lawyers' Orchestra, in memory of Helen Sibthorp.

The concert will be recorded and sent as a link to schools during the Festival week. Proms Education has developed an online resource pack for teachers and families to use with primary school children to complement the music. It includes a list of suggestions for creative writing, artwork and listening activities that link to and identify with the musical eras. There are also extra ideas for schools

looking for activities to extend the project.

The resource pack and recorded concert can be accessed at promsatstjudes.org.uk.

The concert can be watched in one sitting, over a period of days or even a few weeks, to suit the school and to maximise the take-up. You can watch it at home too and it may be a fun – as well as educational – opportunity to entertain young children.

DAN BOTTOMLEY



Dan trained as an actor at the Academy of Live and Recorded Arts (ALRA). He got his first taste for music in theatre whilst training in London – writing, composing and directing two winning pieces of musical theatre for ALRA's annual five-minute play competition. Since then he has found that his drama training gives him a useful perspective on how effectively music can communicate with the other elements of theatre-making to create a more cohesive whole.

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Lovers, Lords and Libertines – Shakespeare at the Opera

Hampstead Garden Opera

Supported by Explore Learning and The Rothenberg Charitable Foundation

Hannah Quinn *director* • Anna Cavaliero *soprano* • Joanna Harries *mezzo soprano*
Peter Edge *baritone* • Jack Roberts *tenor* • introduced by David Conway

PROGRAMME

VINCENZO BELLINI (1801-1835)

- *I Capuleti e i Montecchi*
 - *Eccomi in Lieta Vesta*
 - *Stolto! Ad un sol mio grido*

CHARLES GOUNOD (1818-1893)

- *Roméo et Juliette*
 - *Ah! lève toi soleil*
 - Marriage scene

GERALD FINZI (1901-1956)

- *Let Us Garlands Bring*
 - *Fear no more the heat o' the sun*
 - *It was a lover and his lass*

HENRY PURCELL (1659-1695)

- *The Fairy Queen*

BENJAMIN BRITTEN (1913-1976)

- *A Midsummer Night's Dream*
 - *Puppet why so?*

GIUSEPPE VERDI (1813-1901)

- *Macbeth*
 - *Ah, la paterna mano*

HECTOR BERLIOZ (1803-1869)

- *Béatrice et Bénédict*
 - *Vous soupirez, madame*
 - *Dieu! Que viens-je d'entendre*

AMBROISE THOMAS (1811-1896)

- *Hamlet*
 - *O vin, dissipe la tristesse*

COLE PORTER (1891-1964)

- *Kiss me, Kate*
 - *Brush up your Shakespeare*

INTRODUCTION

In 1598, when Shakespeare was working on *Henry IV Part II* and *Much Ado About Nothing*, the city of Florence witnessed the birth of a new art form – the composer Jacopo Peri presented the first opera, *Dafne*.

In the succeeding centuries both the art-form and the poet developed followings across Europe, so it is not surprising that the creations of the latter were frequently interpreted through the former. Starting with Purcell's adaptation of *A Midsummer Night's Dream* as *The Fairy-Queen* in 1692, Shakespeare became an inspiration for a range of composers. Some of the results – for example Gasperini's 1744 *Ambleto* with Hamlet sung by a castrato – are doubtless best left forgotten. But in the 19th century the plays inspired composers ranging from Rossini and Verdi to Berlioz, Wagner, Gounod and Otto Nicolai, and they continued to inspire Britten, Bernstein, Cole Porter, Delius, Shebalin and others throughout the 20th. >

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HANNAH QUINN

An alumna of the National Opera Studio, British répétiteur and conductor Hannah Quinn graduated with Distinction from the Royal Conservatoire of Scotland in Répétiteurship. During her studies she was awarded the Leonard

Hancock Memorial Prize and the James H Geddes répétiteur prize.

Hannah has recently conducted a set of opera scenes for the Royal College of Music and was the Head of Music Staff for English Touring Opera's spring 2018 and 2019 seasons, conducting performances of *The Marriage of Figaro* and *Macbeth*. Hannah was the Music Director for Hampstead Garden Opera's 2017 production of *The Enchanted Pig*. She has performed with Southbank Sinfonia and was the Music Director for the City of Carlisle Symphony Orchestra, as well as giving guest performances with the Tianjin Symphony Orchestra.

As a pianist, Hannah has performed as a song recital accompanist in the UK and abroad. She has

performed a set of French songs curated by Iain Burnside, and a tenor song cycle by Harrison Birtwistle. She has also appeared on BBC Radio 3 premiering songs by Ellen Coleman. Hannah regularly plays for The Royal Ballet and has worked on Rachmaninov's Symphonic Dances, Esa-Pekka Salonen's *Nyx* as well as their repertory works. At English National Opera, Hannah has worked on *The Barber of Seville*, *La Bohème* and *The Mikado*. She has also worked with British Youth Opera and Scottish Opera.



ANNA CAVALIERO

Anna Cavaliero is a Samling Artist, City Music Foundation Artist, Handel House Talent Scheme Artist, and member of the Opéra de Lyon Studio.

From summer 2021, she joins Opera Fuoco's *Atelier Lyrique*, and

its chamber ensemble *Fuoco Obbligato*, for performances in Paris and beyond. Anna was a Britten-Pears Young Artist, an Alvarez Young Artist with Garsington Opera, and a Countess of Munster Recital Scheme Artist. Anna won the 2019 Opera Prelude Singer's Prize, was a semi-finalist in the London Mozart Singing Competition London, and was awarded second prize in the 2017 Lies Askonas competition. In autumn 2021, she will perform in the semi-final of the Royal Over-Seas League Competition, and the final of the Young Singers Platform at the International Lied Festival Zeist with pianist Natalie Burch.

Upcoming concert appearances include Musetta in *La Bohème* with Opera Fuoco, Britten *Les Illuminations* with the Echéa Quartet, Tippett *A Child of Our Time* with the Orquesta Sinfónica >

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John A C Wheeler
Past Chairman of Proms at st Jude's

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Luxury Travel Designer of the Year (individual)

Nacional de México, and in recital with Oxford Lieder's Artistic Director, Sholto Kynoch. Recent performances include a baroque song programme with Julian Perkins at Oxford's Ashmolean Museum, Mozart's *Exsultate, jubilate* with the London Mozart Players at East Finchley Arts Festival, and concerts at Wigmore Hall, Hereford Cathedral, Snape Maltings Concert Hall, and The Queen's Gallery, Buckingham Palace.

Anna has performed roles at Opéra National de Lyon, Waterperry Opera Festival, Philharmonie de Luxembourg, Longborough Festival Opera, and Snape Maltings.



JOANNA HARRIES

Joanna Harries has performed with Welsh National Opera, Scottish Opera, Grange Park Opera, Opera Holland Park and British Youth Opera, and her roles stretch from baroque to contemporary opera. Upcoming roles

include Innkeeper's Wife *The Cunning Little Vixen* at Longborough Festival Opera, Lucinda *La forza dell'amor paterno* at The Barber Opera and Diana *The Weekend* - a new opera adaptation of Michael Palin's play with a cast led by Adrian Thompson.

Previous roles include the title role in Holst's *Sāvitri* with Hampstead Garden Opera, Dido in Purcell's *Dido and Aeneas* at Dartington Arts Festival, the Drummer in Ullmann's *The Emperor of Atlantis* with Loud Crowd & CHROMA Ensemble, Varvara in Janáček's *Kát'a Kabanová* with Fulham Opera, Zerlina in Mozart's *Don Giovanni* with Merry Opera Company, Nun in Prokofiev's *The Fiery Angel* with Scottish Opera/Royal Conservatoire of Scotland, Awen (cover) in new opera *Gair ar Grawd* at Welsh National Opera, Ottone in Handel's

Agrippina and Jenny Hildebrand in Kurt Weill's *Street Scene* with the Royal Conservatoire of Scotland. She is also an Emerging Artist for the Royal Opera House's *Opera Dots* programme.

A keen recitalist, Joanna is a Britten-Pears Young Artist, a Handel House Talent young artist and was awarded the Edith Brass Prize for Lieder at the Royal Conservatoire of Scotland. She has performed song and Lieder at St Martin-in-the-Fields, the Britten Studio at Snape Maltings, Pushkin House and the National Portrait Gallery.



PETER EDGE

Baritone Peter Edge graduated from the Royal College of Music, London, as a Master of Music in Vocal Performance with Distinction, where he was supported by the Walker Trust and tutored by Peter Savidge.

Competition successes include the International Medal at the Llangollen International Eisteddfod and The Chris Treglown Memorial Award. Peter was delighted to be the retiring baritone for the Concordia Foundation (2021) and a Garsington Festival Opera Virtual Alvarez Young Artist for 2020.

Opera roles include Aeneas *Dido and Aeneas* at the Ryedale Festival, Alfio *Cavalleria Rusticana* at Blackburn Cathedral, Antonio *Le Nozze di Figaro* at RCM, directed by Sir Thomas Allen, Don Alfonso *Così fan tutte* with Devon Opera and Opera at the Athenaeum, Pall Mall, Figaro *Le Nozze di Figaro* with Opera North: Whistle Stop Opera, Guglielmo *Così fan tutte* with Felici Opera and Marcello *La Bohème* with Hampstead Garden Opera.

Notable performances include Peter's solo debut at the Royal Albert Hall in December 2019, where >



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he sang to an audience of 4,000 people at the final of the Association of Tennis Professionals Champions Tennis Tour, and joining The Sixteen for the world première and CD recording of James MacMillan's Symphony No. 5, *Le grand inconnu*.



JACK ROBERTS

Jack Roberts graduated with first class honours from the Guildhall School of Music and Drama. Whilst at the Guildhall, Jack was a recipient of the 2015 Joyce Budd second prize bursary from the Kathleen Ferrier Society.

Jack has performed roles Satyavan *Sāvitri* at the Hampstead Garden Opera, Fredrick, Ralph and Marco *The Pirates of Penzance*, *HMS Pinafore* and *The Gondoliers* for The National Gilbert & Sullivan tour, Lensky *Eugene Onegin* at Opera Holland Park Young Artists, Tolloller *Iolanthe* with Charles Court Opera, Marschner *Der Vampyr* for Gothic Opera, Almaviva *Il Barbiere di Siviglia* with Barefoot Opera Young Artists' Tour, and El Remendado *Carmen* for Oxford Opera.



DAVID CONWAY

David Conway attempted various careers including finance, manufacturing, consulting, politics, development aid and academia, before at last finding his destiny as chair of HGO. He is a keen pianist and a mediocre bassoonist.

HGO - NORTH LONDON'S LEADING OPERA COMPANY

Hampstead Garden Opera (HGO) brings live opera, fully staged with orchestra, at accessible prices to the people of north London. It offers unique performance opportunity and training to young singers starting their careers - tomorrow's opera stars - and performs two fully staged operas each year, usually in the original language.

Recognised by critics as one of the finest of small opera companies, it has won, and been regularly nominated finalist, for the *Offie* (Off West End) award for best opera production. Its April 2019 production, Handel's *Partenope* was a finalist in the 2020 Offie Opera Awards and its production of Puccini's *La Bohème* won the 2020 National Operatic and Dramatic Association London opera award.

It stages a wide range of work, not only favourites such as Mozart and Verdi, and prides itself on its variety of exciting works from all ages, from Monteverdi to Jonathan Dove. Its most recent production was Holst's *Sāvitri* (August 2020), which brought back live opera to London after the Covid epidemic.

Each year it also organises a unique Summer Concert at St. Michael's Church, Highgate featuring some of its star voices - the 2020 concert was on Saturday 24 October, delayed from summer due to the pandemic.

It provides extended support to community and education initiatives.

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Proms' Fanfare Competition is growing year on year. This year we were delighted to receive 13 entries from students ranging from 12 to 18 years from 11 different schools. They produced compositions of widely different styles. With the wide range of ages, judges decided to divide entries into senior and junior sections, (ages 15-18 and 12-14). The judges included last year's winner, Ethan Lieber.

SENIOR SECTION

THE WINNER

The winning senior fanfare was composed by **Aaron Czarny** 15 (Fortismere School). It impressed the judges with its originality, its startling and attention-catching opening and exciting aleatory style, quite different from anything else submitted. This modern and sophisticated approach was particularly impressive for a 15 year old and will certainly challenge our audience! Aaron will receive a professional version of the Dorico composing software.

HIGHLY COMMENDED

Sohan Kalirai 17 (Dame Alice Owen's School) whose wonderful magical composition shows a real talent for composing, an imaginative and creative approach and a good understanding of the instrumentation used. Judges all loved this composition.

Ciara Whitnall 18 (Putney High School) Ciara's Fanfare March also impressed the judges. It is a well constructed and lively composition that was very well scored for full orchestra and which would appeal to an audience.

JUNIOR SECTION

THE WINNER

Nemunis Jusonis 12 (Mill Hill County High School). This fanfare really fulfilled the brief being scored for brass and percussion. The harmonic language is strident and bold, has a good sense of direction and experiments successfully with mixed time signatures and interesting musical effects. Nemunis will receive an Amazon voucher.

HIGHLY COMMENDED

Sean Seresinhe 13 (Wilson's School, Sutton). Sean has composed a lively and bright fanfare, an exciting and dramatic piece that fulfils its job well. The score shows an understanding of the instruments chosen and there is good rhythmic exchange in the snare drum parts.

Josie Wakefield 14 (Sutton High School). Josie's fanfare captures attention immediately with its syncopated rhythms. It is direct and straightforward and ends dynamically with cascades of falling triplets.

Fantastic Fanfares 2022 will launch in the autumn; music teachers or potential entrants who would like to receive details should email education@promsatstjudes.org.uk to ensure that they are included in our mailing list.

We are grateful to Dorico who are providing each entrant with a copy of Dorico Elements, the educational version of their music writing software, and Dorico Pro 3, the professional version, to the winner of the senior section.



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Tom Fetherstonhaugh *conductor* • Thomas Gould *violin* • Tom Mole *bass baritone*

PROGRAMME

We are delighted to present specially composed fanfares by Aaron Czarny from Fortismere School (senior section) and Nemunis Jusionis from Mill Hill County School (junior section), winners of our fourth annual fanfare competition, sponsored by Dorico.

FRANZ JOSEPH HAYDN (1732-1809)

- Divertimento in D major, Hob II: 22
 - *Presto*
 - *Menuetto - Trio*
 - *Largo cantabile alla breve*
 - *Menuetto*
 - *Finale: Presto*

WOLFGANG AMADEUS MOZART (1756-1791)

- Violin Concerto No 5 in A major, K 219
 - *Allegro aperto*
 - *Adagio*
 - *Tempo di menuetto*

TRADITIONAL IRISH

- *Danny Boy*

RICHARD RODGERS (1902-1979)

- *You'll Never Walk Alone*

HUBERT PARRY (1848-1918)

- *Jerusalem*

VITTORIO MONTI (1868-1922)

- *Czardas*

TOM FETHERSTONHAUGH



Described as 'a spark to watch' by BBC Radio 3, Tom Fetherstonhaugh's recent projects include conducting Tasmin Little's final concerto performances, a concert for peace in the Korean Demilitarised Zone and the development of

Piers Hellawell's new piano concerto with players from the Ulster Orchestra. He is currently studying conducting with Sian Edwards at the Royal Academy of Music, where he holds the Julien Award.

Tom has conducted the Lindenbaum Festival Orchestra, Oxford University Sinfonietta, the orchestra of the Oxford Chamber Music Festival, Southbank Sinfonia, Leicester Symphony Orchestra, Hereford Symphony Orchestra, the Royal Academy of Music Symphony Orchestra, Junior Academy Sinfonia, the orchestra of Pro Corda Senior and The Choir of Merton College, Oxford.

In 2016, Tom founded Fantasia Orchestra. The group has played with soloists including Tasmin Little, Sheku Kanneh-Mason and Isata Kanneh-Mason, with their September 2020 concerts being described as 'the most directly emotional music experienced live post-lockdown' (*the artsdesk*).

In response to the Covid pandemic, Tom developed a method for performing opera with a recorded orchestra, in theatres where social distancing >

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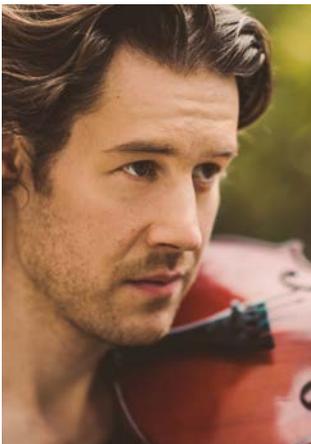
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prevents the players from all sitting in the orchestra pit. This was first trialled at the Royal Academy of Music in 2020, where Tom produced an orchestral recording of Britten's *A Midsummer Night's Dream*. This summer, he is producing recordings of the Bournemouth Symphony Orchestra for three operas at The Grange Festival: Britten's *A Midsummer Night's Dream*; Rossini's *La Cenerentola*; and Puccini's *Manon Lescaut*.

In summer 2019, Tom made his debut in Korea, performing in the Demilitarised Zone (DMZ) with the Lindenbaum Festival Orchestra. Entitled 'One Harmony', the festival promotes peace between the Koreas through music, and the performance included a collaboration with the National Children's Chorus of the United States of America.



THOMAS GOULD

Violinist Thomas Gould has forged a distinguished career as a soloist, leader and director.

He has performed as soloist with major UK orchestras as well as orchestras in Australia, Denmark, France,

Kazakhstan, Kosovo, Latvia, the Netherlands, Russia, Switzerland and the United States. He has given more than 20 performances of Vaughan Williams's *The Lark Ascending* with the Royal Philharmonic Orchestra at London's Royal Albert Hall and has developed a reputation as a committed interpreter of contemporary works, working with leading living composers including Michel van der Aa, Thomas Adès, Johannes Berauer, Mark Bowden, Dai Fujikura, Keaton Henson, Gavin Higgins, Jóhann Jóhannsson, James MacMillan, Nico Muhly, Max Richter and John Woolrich.

Thomas joined Britten Sinfonia as co-leader in 2006, becoming one of its leaders in 2016. He regularly directs from the violin, and has been engaged as a

guest director with Sinfonietta Riga, *Kölner Kammerorchester*, Australian Chamber Orchestra Collective, European Union Youth Orchestra, Cambridge University Chamber Orchestra and Southbank Sinfonia.

Thomas has appeared at the London Jazz Festival and many of the UK's premier jazz venues and festivals. In 2017/18 he curated a four-concert series at Kings Place called the *Gould Standard*. Thomas has toured or recorded with Burt Bacharach, Jacob Collier, Jaga Jazzist, Brad Mehldau and Marius Neset.

A more recent strand to Gould's career is baroque violin. He is the regular leader of La Nuova Musica with whom he recently recorded an album called *Handel's Unsung Heroes* comprising a selection of Handel opera arias featuring virtuosic violin solos.

Highlights of his 2021/22 season include performances of Beethoven and Django Bates with Orchestra of the Swan, Piazzolla with Royal Tunbridge Wells Symphony Orchestra, recitals with Yulia Chaplina and a return to Dartington International Summer School to give concerts and masterclasses.

Thomas plays on a violin made by Giovanni Battista Guadagnini in 1782.



TOM MOLE

Twenty-three year old British baritone Tom Mole currently studies with John Evans on the Opera Course at Guildhall School of Music & Drama. Tom's roles at Guildhall include *Gil Il segreto di Susanna*, *Aeneas Dido and*

Aeneas, Sprecher *Die Zauberflöte*, Barone di Trombonok *Il Viaggio a Reims* and Hotel Manager *Powder Her Face*; other roles he studied and performed at Guildhall include Snug *A Midsummer Night's Dream*, Pluto *Orpheus in the Underworld* and he appeared in several chorus ensembles including *Così fan tutte*. >



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On the concert platform, Tom sang Duruflé's *Requiem* with St Mary Magdalene Music Society and later with the East London Chorus before joining Dorking Choral Society for a performance of the Brahms *Requiem*; he traveled to Dorchester Abbey for performances of the *Messiah*. Tom has appeared as soloist in Haydn's *Creation*, Fauré's *Requiem* and Handel's *Messiah* with orchestras and choral societies across the country.

Tom's other successes include the roles of Madhouse Innkeeper/Nick Shadow *The Rake's Progress*, Dr Pangloss *Candide* and Alidoro *La Cenerentola*, all with British Youth Opera. He also made his Opera Holland Park debut in the Young Artist's performance of *Un Ballo in Maschera* in the role of Count Horn.

Other recent highlights include the roles of Bartolo and Antonio *Le Nozze di Figaro* at Goodenough College, and at Piggots Festival he appeared as Frank Hubbard *Doctor Atomic* and as Angelotti *Tosca* in concert. He also sang the roles of Mountarat and Private Willis *Iolanthe* with East Surrey Choral Society.

Future engagements include his 2021 debut as Kuligin *Kát'a Kabanová* at Glyndebourne Festival, where he is a Jerwood Young Artist. Tom was the winner of the 2021 Guildhall School of Music's Gold Medal, the school's most prestigious prize for outstanding musicians.

FANTASIA ORCHESTRA

Founded in 2016 by conductor Tom Fetherstonhaugh, Fantasia Orchestra is formed of some of the country's most exciting young musicians. The orchestra's thrilling and varied concerts showcase classical and contemporary music-making of the highest level.

Fantasia Orchestra tackles a broad and eclectic range of repertoire with fresh, youthful, and energetic vigour, breathing new life into old works and celebrating new ones. Recent highlights during the Covid pandemic include Tasmin Little's final concerto performances and Dvořák's Cello Concerto with 2016 BBC Young Musician winner Sheku Kanneh-Mason at Wells Cathedral. Fantasia made its festival debut at Proms at St Jude's in 2019, playing with Isata Kanneh-Mason.

Fantasia Orchestra is a champion of new music. Regularly commissioning new compositions and working alongside some of the country's finest young composers, Fantasia Orchestra focuses on performing at the cutting-edge of the UK's contemporary music scene. Recent seasons have seen premières by Raymond Yiu, Alex Ho, and Richard English.

Education is central to the ethos of Fantasia, and 2020 saw the launch of its partnership with the music education charity DaCapo Foundation. As DaCapo's orchestra-in-residence, Fantasia musicians work closely with students from across London and beyond to deliver high quality training and exciting musical experiences. Together, the organisations are developing new music education software to roll out into primary schools across the country.

Fantasia Orchestra regularly collaborates with musicians from around the world. The orchestra fosters a relationship with the Lindenbaum Festival in South Korea, a musical hub which promotes peace between the Koreas through music. Fantasia Orchestra has an artistic partnership with the Oxford Chamber Music Festival, which sees Fantasia members performing alongside some of the world's finest chamber musicians.

Upcoming projects include performances with Jess Gillam and Sheku Kanneh-Mason.

FANTASIA ORCHESTRA

Violins Hana Mizuta-Spencer, Jeff Wu

Viola Alinka Rowe • **Cello** Rebecca McNaught

Double Bass Kai Kim • **Oboes** Eleanor Sullivan,
Drake Gritton • **Horns** Zoë Tweed, Hannah Williams

Orchestra Manager Conor Carleton

List correct at time of going to print >

PROGRAMME NOTES

FRANZ JOSEPH HAYDN (1732-1809)

- Divertimento No 12 in D major for strings and two horns, Hob II: 22 (1765)
 - *Presto*
 - *Menuetto - Trio*
 - *Largo cantabile alla breve*
 - *Menuetto*
 - *Finale: Presto*

This is one of the many occasional pieces that Haydn wrote (probably as background music to dinner parties) during his time as *Kapellmeister* to the immensely wealthy Austro-Hungarian Esterházy family. As an officer in the Esterházy establishment, Haydn wore livery and accompanied the family as they moved among their various palaces, most importantly the family's ancestral seat Schloss Esterházy in Kismarton (today Eisenstadt, Austria) and later on at Esterháza, a grand new palace built in rural Hungary in the 1760s.

WOLFGANG AMADEUS MOZART (1756-1791)

- Violin Concerto No 5 in A major, K 219 (c.1775)
 - *Allegro aperto*
 - *Adagio*
 - *Tempo di menuetto*

Mozart composed the majority of his concertos for stringed instruments between 1773 and 1779, but it is not known for whom, or for what occasion, he wrote them. Similarly, the dating of the works is unclear. Analysis of handwriting, paper and watermarks has proved that all five violin concertos were re-dated several times. The stated year of composition of the fifth concerto '1775' was scratched out and replaced by '1780', but later changed back to '1775'. Most of the dates fall during the period when Mozart was employed by the overbearing Prince-Archbishop of Salzburg, Hieronymus von Colloredo.

The first movement's *aperto* (open) marking is a rarity in Mozart's instrumental music, but is found more frequently in his operatic music. It implies that the piece should be played in a broader, more majestic way than might be indicated simply by *allegro*. The

movement opens with the orchestra playing the main theme, a typical Mozartian tune. The solo violin comes in with a short but sweet *adagio* passage in A major with a simple accompaniment in the orchestra. (This is the only instance in Mozart's concerto repertoire in which an *adagio* interlude of this sort occurs at the soloist's first entry.) It then moves back to the main theme with the solo violin playing a different melody on top of the orchestra.

The rondo finale's main theme is a typical Mozartian theme, but contrasting sections feature loud passages of Turkish music that have caused some to call this the 'Turkish Concerto'.

TRADITIONAL IRISH

- *Danny Boy*

Words by Frederick Edward Weatherly

Although associated with the Irish Diaspora, *Danny Boy's* lyricist was not Irish, but an English lawyer, Frederic Edward Weatherly (1848-1929). He wrote the words first, and then added the music from an old Irish folk tune, known as the Derry Air. It has been covered by innumerable singers – John McCormack, the Mormon Tabernacle Choir, Johnny Cash, Elvis and Joan Baez to name but a few. Renée Fleming sang *Danny Boy* at the 2018 memorial service for US Senator John McCain at the Washington National Cathedral.

Oh, Danny boy, the pipes, the pipes are calling
 From glen to glen, and down the mountain side.
 The summer's gone, and all the roses falling,
 It's you, It's you must go and I must bide.
 But come ye back when summer's in the meadow,
 Or when the valley's hushed and white with snow,
 It's I'll be here in sunshine or in shadow,—
 Oh, Danny boy, O Danny boy, I love you so!

But when ye come, and all the flowers are dying,
 If I am dead, as dead I well may be,
 Ye'll come and find the place where I am lying,
 And kneel and say an Avé there for me.
 And I shall hear, though soft you tread above me,
 And all my grave will warmer, sweeter be,
 For you will bend and tell me that you love me,
 And I shall sleep in peace until you come to me! >

RICHARD RODGERS (1902-1979)

- *You'll Never Walk Alone*

Words by Oscar Hammerstein II (1895-1960)

You'll Never Walk Alone is one of the most memorable songs from Rodgers and Hammerstein's Broadway musical, *Carousel* (1945). Covers of it were recorded by Frank Sinatra, Elvis Presley and Gerry and the Pacemakers. Liverpool Football Club has used the song as an anthem since 1963 and it was poignantly sung by fans and supporters on numerous occasions after the Hillsborough disaster of 1989. Most recently Captain Sir Tom Moore recorded the song with Michael Ball and the NHS Voices of Care Choir; the song became a UK Number One single and was the fastest-selling single of 2020.

When you walk through a storm
 Hold your head up high
 And don't be afraid of the dark
 At the end of a storm
 There's a golden sky
 And the sweet silver song of a lark
 Walk on through the wind
 Walk on through the rain
 Though your dreams be tossed and blown
 Walk on, walk on
 With hope in your heart
 And you'll never walk alone
 You'll never walk alone
 Walk on, walk on
 With hope in your heart
 And you'll never walk alone
 You'll never walk alone

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 a soloist in the first verse), at the suggestion of Poet Laureate Robert Bridges, for use at a meeting of the patriotic wartime Fight for Right Movement. Later the song was taken up by the Votes for Women movement (of which Parry was an enthusiastic supporter) before eventually becoming the national song of the Women's Institute Movement; it also found its way into many hymn books. It had already acquired 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 Promenade Concerts in 1953.

And did those feet in ancient time
 Walk upon England's mountains green?
 And was the holy Lamb of God
 On England's pleasant pastures seen?
 And did the Countenance Divine
 Shine forth upon our clouded hills?
 And was Jerusalem builded here
 Among these dark Satanic mills?
 Bring me my bow of burning gold:
 Bring me my arrows of desire:
 Bring me my spear: O clouds unfold!
 Bring me my chariot of fire.
 I will not cease from mental fight,
 Nor shall my sword sleep in my hand
 Till we have built Jerusalem
 In England's green and pleasant land.

VITTORIO MONTI (1868-1922)

Czardas

Monti was a Neapolitan who became conductor of the Lamoureux Orchestra in Paris. He wrote ballets and operettas but his only famous work was his *Czardas* - a Hungarian-style dance that alternates slow and fast music. This was written originally for violin or mandolin and piano but is heard in many arrangements and is a staple of gypsy or 'palm court' orchestras, with whom it is a favourite encore.

Programme notes by Thomas Radice and Tina Isaacs



JUDITH COHEN

(1942-2021)

For many years Judith organised and briefed the music and LitFest stewards, welcoming with great affection all volunteers, crew and visitors alike.

It's been two short years since we published an obituary for her beloved husband, David. Together they were much loved, vibrant and essential members of the Proms family.

JAN WHITE

(1937-2019)

PETE WHITE

(1935-2020)



Jan and Pete were key members of the Proms hospitality team for over 25 years and also staunch supporters of the North London Hospice. Whether pulling a pint or serving strawberry teas,

sandwiches or other refreshments to visitors or performers, they were regular fixtures in the bar tent, serving with a smile and always ready to turn their hands to any task that needed doing. They are and will be greatly missed.

A memorial service will be held for Pete at St Jude's on Saturday 2 October.

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THE BOARD AND COMMITTEES

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Proms Board, 11 June 2021 (first LIVE meeting since March 2020). Absent from photo: Yvonne Baker and Michelle Groves

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We would like to extend warm thanks to all authors, interviewers, musicians and walk leaders as well as the dozens of volunteers who help to ensure that Proms runs smoothly, including:

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Stewarding: Our team of Proms and LitFest stewards

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